

**ens aama**

école nationale supérieure  
des arts appliqués  
et des métiers d'art

# Course Catalogue

**2022-2023**

Ensaama  
 COURSE CATALOGUE

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## INFORMATION ON THE INSTITUTION

### NAME AND ADDRESS

Ensaama stands for Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art. Ensaama is a state school run by Ministry of Education and Ile de France Region.

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### ACADEMIC CALENDAR

Beginning of the year	First week of September	
	2-6 September	Students' welcome
Autumn break	Mid-October – beg-November	
Intermediary reviews/End Semester 1	15-20 December	
Christmas break/Beg Semester 2	End December – beg January	
Open days	Last weekend of January	
Winter break	Mid-Feb – beg-March	
Spring break	Mid-April – end-April	
Undergraduate/design exams	End April / beg May	
Undergraduate/contemporary crafts diploma presentations	June	
Dsaa diploma presentations	June	
Diploma exhibition	End of June	
Diploma presentations	End of September – beg October	

### ACADEMIC AUTHORITIES

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## GENERAL DESCRIPTION OF THE INSTITUTION

### RESPONSIBILITY

Ensaama's driving force has always been its extraordinary pool of students, its strategic force to maintain them as the lifeblood of its mission.

With a strong sense of responsibility, the school has modified and complemented its courses, methods and ideas according to its students' needs.

More than ever today, our responsibility is great. The deep changes that our world is facing call for new solutions. As their work combine creation, innovation, empathy and economic and social constraints, designers better than anyone are equipped to invent these new solutions.

**Our responsibility falls into four words:**

**Education**

**Promotion**

**Openness**

**Critical awareness**

### SCHOOL'S HISTORY

In the second half of the 19th century, fifteen or so schools of applied arts were created in Paris among which the two schools for boys Germain Pilon and Bernard Palissy that both opened in 1883. The former aimed to offer workers from the main branches of artistic industry the knowledge they needed. The following subjects were taught: drawing and modelling after plaster and life, building and geometric design, perspective, anatomy, compared anatomy, architecture, furniture, decorative composition, style analysis, watercolour. The latter, 'an artistic professional school', aimed at training skilled artists for industries such as ceramics, glass, enamel, wood, marble, ivory and metal sculpture, textile pattern and decorative painting. Both schools merged in 1923 and moved to a purpose-built school rue du Petit-Thouars from 1911 to 1913 – World War One postponed the actual entry into the building – and became L'École des Arts Appliqués à l'Industrie.

In 1941, Camille Fleury, later to be director of Ensaama, created the Centre d'apprentissage des Arts et Métiers, at 10 rue du Parc Royal. From 1942 onwards, the Centre was located in the uninhabited Hôtel Salé, and became Centre de Formation Professionnel des Métiers d'Art and then École des Métiers d'Art.

In 1956, Jacques Viénot launched the first course in industrial design at Ecole des Arts Appliqués à l'Industrie. A one-year course at first, it became a two-year course in 1961.

In 1969, l'École des Métiers d'Art and l'École des Arts Appliqués à l'Industrie both moved to a building at 63 rue Oliver de Serres in the 15th arrondissement and merged into ENSAAMA, l'École Nationale Supérieure des Arts Appliqués et des Métiers d'Art) under the direction of Messieurs Theubet and Fleury.

Ensaama is one of the four state-run schools forming the CESAAP. It is also the legal representative of the Centre of vocational excellence in Design and Crafts, Paris - Manufactures des Gobelins.

### EDUCATION

Tradition, innovation, professionalisation

#### Constants

- Ensaama has preserved characteristics that impact its identity and affect its unique atmosphere;
- The added-value of the coexistence of design and crafts;
- The balance between artistic, technological and general teaching, project-oriented teaching in the studios.

### A new diploma: the DNMADe

The **DNMADe** (Diplôme National des Métiers d'Art et du Design) is the National Diploma of higher education in Contemporary Crafts and Design that confers on its holder a Bachelor of Arts degree. **DNMADe1** replaced the foundation year in 2018-2019. In 2019-2020, **DNMADe2** replaced BTS1, and BTS2 was replaced by **DNMADe3** in 2020-2021. The first cohort of **DNMADe** students graduated in 2021.

#### COURSE STRUCTURE

YEAR5	MA2 DESIGN STRATEGY for all specialities	
YEAR 4	DSAA (MA) IN DESIGN product design space design graphic design digital design spatial and 3D branding fashion and textile innovation	DSAA(MA) IN CONTEMPORARY CRAFTS metal arts theatre sculpture lacquerware fresco & mosaic arts stained-glass
YEAR 3		
YEAR 3	DNMADe3 (BA3) IN DESIGN AND CONTEMPORARY CRAFTS	
YEAR 2	DNMADe2 (BA2) IN DESIGN AND CONTEMPORARY CRAFTS	
YEAR1	DNMADe1 (BA1) IN DESIGN AND CONTEMPORARY CRAFTS	

Over a 3-year study period, the **DNMADe** students will gradually specialise and become more and more independent and professional. Ensaama offers 17 courses opening up to a wide range of fields in crafts and design. Our curriculum shows that not only do we aim to form specialists in a domain of study, but also to train future practitioners who will become familiar with the various fields of contemporary crafts and design.

### The professional world at the heart of our education

Ensaama places the professional world at the heart of its education through

- Its teaching staff: Practitioners specialized in their fields work alongside design and contemporary crafts professionals who dedicate part of their working time to sharing their skills and know-how with our students.
- Partners and guest professionals: Ensaama sets up many partnerships with agencies, companies, large groups and independent designers and receives guest professionals especially European ones through the Erasmus programme. They lead workshops, teach in the studios and shed a new light on our students' works.
- Work placements: all courses include periods of work placement that get longer as the curriculum moves on: BA, 12 weeks; MA: 3 months ; MA2DS: 6 months.

NB: Internships are not included in incoming Erasmus mobility periods.

## PROMOTION

### **Promoting design as an added-value**

Part of our mission consists in promoting design as an added-value for companies, institutions and other organisations.

### **Companies, luxury houses and renowned contemporary craftsmen**

Each partnership, each collaborative project is a new way of showing the leading role played by design in our fast-changing world where innovation is a key to success. Our partnership with Comité Colbert is particularly efficient as it allows us to reach a growing number of French luxury houses and showcase the impact of design. Created in 2010, the Chaire Colbert provides an original teaching approach combining cross-disciplinarity and immersive experience.

### **Design centres and associations**

- Cumulus : the global association that serves art, design education and research. It is a forum for partnership and transfer of knowledge and best practices. Cumulus consists currently of 340 members from 61 countries.
- World Design Organization (WDO) is a globally recognized non-governmental organization that aims to promote and advance the discipline of industrial design and its power to enhance economic, social, cultural and environmental quality of life. Founded in 1957, WDO services over 185 member organizations around the world, engaging thousands of individual designers through our innovative programming and initiatives that champion 'design for a better world'.
- APCI was created in 1983 on the initiative of the ministers responsible for industry and culture, to contribute to combining culture, research and industry. It develops tools and group actions that promote the economic, social and cultural aspects of French design in France and abroad, in collaboration with its members and its partners
- The Michelangelo Foundation for Creativity and Craftsmanship is an international non-profit organisation that celebrates and preserves master craftsmanship and strengthens its connection to the world of design. They want to help people rediscover the ability of the human hand to create, and support those doing it best: the exceptional contemporary European master artisans using long-held traditions, skills and knowledge to make beautiful objects of lasting value. They are named after a beacon in this field, Michelangelo, a visionary artist and master artisan who embodied both creativity and craftsmanship at the very highest level of excellence.

### **Partnerships with institutions**

- Among which
- Business schools
- HEC
- ESCP
- Engineering schools
- ENSAM
- MINES Paritech
- Catering schools
- GUILLAUME TIREL
- Animation and visual effects schools
- ECOLE GEORGES MELIES
- Sciences Po
- Students work on collaborative projects that foster understanding and openness

## OPENNESS

### International mobility

International openness is one of our top priorities.

### Outgoing and incoming students and professionals

We host about thirty international students a year either as exchange students or free movers in 'classe internationale'.

Thanks to the Erasmus + programme, we also regularly welcome European professionals in the studios.

Our own students have the opportunity to spend a semester in our partner schools with Erasmus or regional funding.

See the list of our partners page.

## CRITICAL AWARENESS

### Design at the crossroads of different fields of knowledge

Our graduates must be excellent in their fields, but they must also be able to analyze their own approaches as well as the nature, values and evolution. Because they are specialists in transdisciplinary fields of knowledge, they are trained to be contemporary thinkers.

### That's why

The humanities represent an important share in the curriculum. We organize round tables, conferences and lectures. We collaborate with the university of Evry Val d'Essonne (UEVE) and develop research.

## LIST OF PROGRAMMES

Undergraduate programmes	Design <ul style="list-style-type: none"> <li>• product design/object design</li> <li>• spatial design</li> <li>• events design: space and volume</li> <li>• graphic and digital design</li> <li>• textile design</li> </ul>	Contemporary crafts <ul style="list-style-type: none"> <li>• stained-glass</li> <li>• fresco and mosaics</li> <li>• lacquerware</li> <li>• metal arts</li> <li>• performing arts (sculpture)</li> </ul>
Postgraduate programmes	<ul style="list-style-type: none"> <li>• industrial design</li> <li>• graphic design and digital design</li> <li>• interior and environmental design</li> <li>• 3D branding</li> <li>• fashion and textile innovation</li> <li>• contemporary crafts</li> <li>• design strategy (MA2 with Université d'Evry Val d'Essonne (UEVE))</li> <li>• creation, design, transdisciplinarity</li> </ul>	

## PART 2: INFORMATION ON DEGREE PROGRAMMES

### I. UNDERGRADUATE DEGREE

#### A. DNMADE (BA1, 2 & 3)

##### A.1 MAJOR COURSES

###### **Course of study: Ornament**

Ornament, mosaic, conception, creation and innovation

**Major course of study: Ornament and Materials**

**Minor course of study: Space**

The course includes drawing, colour and volume. It deals with the manipulation of lasting materials: glass, enamel, ceramics, stone, or concrete.

The skills required in the practice of mosaic lend themselves to an experimental and personal approach which aims to produce works connected to the contemporary object and space.

Career prospects: mosaic craftsman, contemporary mosaic designer, collaborator in interior architecture.

Ornament, wall art and surface treatment

**Major course of study: Ornament and space**

**Minor course of study: Materials**

The course develops creativity and projects in the field of mural expression connected to the urban and architectural environment. Various techniques are taught: painting, fresco, sgraffitto, aerograph, low relief and wall ceramics. The aim of the course is for the student to be able to innovate as much as to acquire versatile professional skills.

Career prospects: fresco craftsman, architectural decorator, wall ceramicist...

Stained-glass, conception, creation, innovation, monumental application

**Major course of study: Ornament and space**

**Minor course of study: Graphic design**

Ranging from restoration to contemporary creation, this stained-glass course aims to train craftsmen specializing in heritage monuments, or painter glass-makers. The education is focused on acquiring specific know-how, notably through age-old practices in the field of drawing, colour, transparency, allowing the students to conceive innovative creations based on research and experimentation.



## Course of study: Spatial Design

Space – architecture, services and urban mobility

**Major course of study: Spatial Design**

**Minor course of study: social innovation**

The course mainly focuses on architecture in programmes that deal with interior and exterior spaces at the urban scale: working spaces, retail spaces, service activities, third spaces, as well as design and architectural issues related to the field of transport and equipment.

Career prospects: architect, interior architect, designer, urban planner.

Space – architecture, furniture and environment

**Major course of study: Spatial Design**

**Minor course of study: Object Design**

Mainly focusing on architecture, the course encompasses the global notion of housing and deals with “small” architectural scale and furniture design. This includes individual and collective housing, micro-architecture, architectural extensions, furniture and equipment in the context of landscape design or urban planning.

Career prospects: architect, interior architect, designer, urban planner, landscape designer.

Space – architecture, culture, national heritage and mediation

**Major course of study: Space**

**Minor course of study: Graphic Design**

This course deals with public and private architectural programmes in the field of culture: foundations, museums, performance halls, media libraries, exhibition scenography. It is part of the national heritage programme: natural and urban landscapes, architectural rehabilitation issues.

Career prospects: architect, interior architect, museographer or exhibition scenographer.

## Course of study: Object Design

Product design, usage, innovation and production

**Major course of study: Object Design**

**Minor course of study: Materials**

The course aims to train industrial designers able to create innovative products that meet the technical, economic, social, cultural or aesthetic concerns, and respond to emerging lifestyles and the requirements of companies or institutions. The course investigates materials and today’s technology as well as encourages transversal practices with all the design agents, external public or private partners, research laboratories.

Product and service design (UI/UX)

**Major course of study: Object Design**

**Minor course of study: digital and social innovation**

The course aims to form product and service designers able to investigate the changes in today’s society and to respond to contemporary environmental and digital issues thanks to service and interaction design. By identifying, creating, developing, and testing out innovative and exploratory devices, the students will be trained to design tomorrow’s user experiences, types and systems of products, interfaces, connected objects or spaces.

Exceptional objects, experimental practices and alternative productions

To train creator-designers able to call into question the meaning and identity of the object by addressing the codes, the fields of investigation, the know-how and the materials inherent in luxury. The course makes it possible to envision the production of exceptional objects and

limited-edition furniture, to design in situ installations, cultural or commercial events. It favours an exploratory and experimental approach to materials and artisanal processes.

## **Course of study: Performing Arts**

Sculpture applied to the stage area

**Major course of study: Performing Arts**

**Minor course of study: Space - Animation**

This course aims to train artist-sculptors creating temporary set designs for the theatre, for films, animated films, advertising and events design. The students are taught how to design sets according to an adapted methodology. The creation of the 3D pieces requires high proficiency in techniques such as modelling, direct carving, moulding, the use of composite materials, wood construction, as well as colour surface treatment.

## **Course of study: Materials**

Lacquer conception, creation, innovation

**Major course of study: Materials**

**Minor course of study: Digital**

Ranging from luxury to decoration, including the creation of exceptional pieces, this world-unique course offers to develop the specific know-how of a lacquer artist by favouring the diversity of materials (2D and 3D European and Asian lacquer, gilding). This course aims to train designers, luxury and historical heritage artisans, and lacquer decorators able to innovate with the design and the manufacturing digital technology, and to use digital communication for their company.

Metal conception, creation, innovation

**Major course of study: Materials**

**Minor course of study: Digital**

From the one-off piece to small series, from the prototype to pieces of furniture, this course of metal creation (creative metalwork) aims to train designers, sculptors, jewellers or contemporary silversmiths. The course is very much focused on acquiring specific know-how, notably the forming of metal in sheaths (unique in France). Digital technology is taught with a purpose of innovation in Crafts as much as for professional communication (website, catalogue).

Textile – colour, material, surface

**Major course of study: Materials**

**Minor course of study: Textile design**

The course explores clothing, object, housing, public space or service design. It develops creative and unique approaches in projects ranging from the exceptional piece to the industrial prototype. Creative methodology, design and studio practices are combined in the field of colour, graphic design, material and aspect, material processing, trend communication, ancient know-how and innovative technology in weaving, knitting, printing and the textile ennobling process.

## **Course of study: Graphic Design**

Printed and digital edition and typography

Major course of study: Graphic Design

Minor course of study: Digital – Product

This course deals with interactivity in reading media: printed and digital edition (book, poster, screen, interface).

The student-graphic designer develops questions related to design (composition, texts, images, sound, animation) and making (printing, finishing, programming, editing).

Career prospects: Art director for the press, graphic designer in a publishing house or in a graphic design studio, interface designer, web designer or motion designer.

## **Course of study: Graphic Design**

Identity design – cultural, institutional and advertising communication

**Major course of study: Graphic Design**

**Minor course of study: Digital -Event**

This course leads to Art Director careers in multi-channel communications agencies (advertising, event, interactivity). It aims to design and make different signs of communication: graphic charters and signs, logotypes, pictograms, etc and to apply them onto different media: posters, printed material, packaging, films, interactivity, street marketing or events.

Career prospects: Art Director, project manager, film or video maker.

## **Course of study: Digital Design**

Linear and interactive storytelling

**Major course of study: Digital Design**

**Minor course of study: Graphic design - product**

This course opens up to professional careers in digital creation in the fields of graphic design, animation, events and performing arts: art director, interface designer, interaction designer, web documentary designer, data designer. The student is taught how to explore the potential of the digital image, how to design several types of narratives (both linear and interactive), how to develop the technology of the video, of animation, 3D, programming, how to build user interfaces.

## **Course of study: Events Design**

Events/Spatial communication, scenography and Events programmes

**Major course of study: Events Design**

**Minor course of study: Digital - Space**

The course trains Events programmes designers. This includes graphics, multimedia, architecture and scenography. It investigates the design of communication strategies and the creation of brand identities applied to communications spaces, display or sales areas.

Career prospects: Creative or Art Director in global communications agencies, stand designer, point-of-purchase advertising, retail designer, events scenography.

## A.2 COURSES and ECTS

**Courses offered to Erasmus+ students** : All courses are taught in French except for Design for Sustainability. Personal guidance in English may be provided to Erasmus+ students.

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DESIGN for SUSTAINABILITY (D4S) 4

FRENCH as a FOREIGN LANGUAGE (FFL) 3  
OR ART and DESIGN CULTURE

DNMADE1st year – specialization S1		
	Teaching Units	ECTS
	<b>Culture and Humanities</b>	
UE1	EC 1.2 Art & Design culture <i>The foundations of art history, chronological references and transversal themes</i>	3
<b>Transversal courses</b>		
	<b>Methodologies and techniques</b>	
UE2	EC2.1 Means of expression and creative exploration <i>Exploration of fundamental tools and mediums/ methodologies applied to creation</i>	10
	EC 2.2 Technologies and materials <i>Materials and production systems: experimentation, observation, case studies</i>	
	EC 2.3 Digital tools and languages <i>Introduction to fundamental digital tools, (DTP, CAD)</i>	
<b>Practical and professional teaching</b>		
	<b>STUDIO</b>	
UE3 (STUDIO)	EC 3.1 Savoir-faire and technical excellence <i>Sampling, elaboration of a materials library</i>	13
	EC 3.2 Practice and experimentation of a <i>project-related approach</i>	
	EC 3.3 Communication and mediation of the project. <i>Introduction to the codes of presentation and communication</i>	
D4S	Design for Sustainability	4
FFL	French as a Foreign Language	3
<b>TOTAL</b>		<b>30</b>

1st year – specialization S2		
	Teaching Units	ECTS
	<b>Culture and Humanities</b>	
UE5	EC 5.2 Art & Design culture <i>The foundations of art history, chronological references and transversal themes</i>	3
<b>Tranversal courses</b>		
	<b>Methodologies and techniques</b>	
UE6	EC6.1 Means of expression and creative exploration <i>Exploration of fundamental tools and mediums/ methodologies applied to creation</i>	10
	EC 6.2 Technologies and materials <i>Materials and production systems: experimentation, observation, case studies</i>	
	EC 6.3 Digital tools and languages <i>Introduction to fundamental digital tools, (DTP, CAD)</i>	
<b>Practical and professional teaching</b>		
	<b>STUDIO</b>	
UE7 (STUDIO)	EC 7.1 Savoir-faire and technical excellence <i>Sampling, elaboration of a material library</i>	13
	EC 7.2 Practice and experimentation of a project-related approach	
	EC 7.3 Communication and mediation of the project. <i>Introduction to the codes of presentation and communication</i>	
D4S	Design for Sustainability	4
FFL	French as a Foreign Language	3
<b>TOTAL</b>		<b>30</b>

**Courses offered to Erasmus+ students** : All courses are taught in French except for Design for Sustainability. Personal guidance in English may be provided to Erasmus+ students.

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FRENCH as a FOREIGN LANGUAGE (FFL) 3  
OR ART and DESIGN CULTURE

DNMADE2 <sup>nd</sup> year – specialization S1		
	Teaching Units	ECTS
	<b>Culture and Humanities</b>	
UE9	EC 9.2 Art & Design culture <i>Major historical evolutions of creation applied to design</i>	3
<b>Tranversal courses</b>		
	<b>Methodologies and techniques</b>	
UE10	EC10.1 Means of expression and creative exploration <i>Relationship between combined mediums, practices and productions in the studio creation(4)</i>	10
	EC 10.2 Technologies and materials <i>Investigation of technological processes for the purpose of creation, development of technological expertise related to the main field of study (3)</i>	
	EC 10.3 Digital tools and languages <i>Exploration of speciality tools and digital languages (3)</i>	
<b>Practical and professional teaching</b>		
	<b>STUDIO</b>	
UE11 (STUDIO)	EC 11.1 Savoir-faire and technical excellence <i>Pratice and exploration of a specific field</i>	13
	EC 11.2 Practice and experimentation of the project <i>Personal and professional project methodology</i>	
	EC 11.3 Communication and mediation of the project. <i>Presenting, communicating, promoting a project</i>	
	EC 11.4 Research approach related to the project <i>Analysing, questioning one's own practice</i>	
D4S	Design for Sustainability	4
FFL	French as a Foreign Language	3
<b>TOTAL</b>		<b>30</b>

**Courses offered to Erasmus+ students** : All courses are taught in French except for Design for Sustainability. Personal guidance in English may be provided to Erasmus+ students.

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OR ART and DESIGN CULTURE

<b>DNMADE2<sup>nd</sup> year – specialization S2</b>		
	<b>Teaching Units</b>	<b>ECTS</b>
	<b>Culture and Humanities</b>	
<b>UE13</b>	EC 13.2 Art & Design culture <i>History and contemporary issues in crafts and design</i>	3
<b>Tranversal courses</b>		
	<b>Methodologies and techniques</b>	
<b>UE14</b>	EC14.1 Means of expression and creative exploration <i>Practices combined with productions in the studio/Independent visual practices aiming at a personal and collaborative creative project(4)</i>	10
	EC 14.2 Technologies and materials <i>Process of creation and production from materials and processes, development of technological skills related to the project (3)</i>	
	EC 14.3 Digital tools and languages <i>Exploration of speciality tools and digital languages related to the project (3)</i>	
<b>Practical and professional teaching</b>		
	<b>STUDIO</b>	
<b>UE15 (STUDIO)</b>	EC 15.1 Savoir-faire and technical excellence <i>Collaborative practices, combination of complementary technical fields</i>	13
	EC 15.2 Practice and experimentation of the project <i>Development of a collaborative and complex, multidisciplinary approach to the project</i>	
	EC 15.3 Communication and mediation of the project. <i>Presenting, communicating, promoting a project</i>	
	EC 15.4 Research approach related to the project <i>Investigating through practicing: choosing a topic, defining a problem, combining reasoning and practice</i>	
<b>D4S</b>	<b>Design for Sustainability</b>	4
<b>FFL</b>	<b>French as a Foreign Language</b>	3
<b>TOTAL</b>		30

<b>DNMADE3rd year Further training - project S1</b>		
	<b>Teaching Units</b>	<b>ECTS</b>
	<b>Culture and Humanities</b>	
<b>UE17</b>	UE17.2 Art & Design culture. <i>Exploratory and problem-solving approach to a specific field</i>	3
<b>Tranversal courses</b>		
	<b>Methodologies and techniques</b>	
<b>UE18</b>	UE18.1 Means of expression and creative exploration <i>Creative practices applied to all modes of expression, development of a personal visual approach.(4)</i>	10
	EC 14.2 Technologies and materials <i>Investigation, evaluation, practice, experimentation of materials, implementation of the personal project (3)</i>	
	EC 18.3 Digital tools and languages <i>Practice of project-specific tools and digital languages(3)</i>	
<b>Practical and professional teaching</b>		
	<b>STUDIO</b>	
<b>UE15 (STUDIO)</b>	EC 19.1 Know-how and technical excellence <i>Collaborative practices, combination of complementary technical fields</i>	13
	EC 19.2 Practice and implementation of the project <i>Development of a collaborative and complex, multidisciplinary approach to the project</i>	
	EC 19.3 Communication and mediation of the project. <i>Presenting, communicating, promoting a project</i>	
	EC 19.4 Research approach related to the project <i>Investigating through practicing: choosing a topic, defining a problem, combining reasoning and practice. Heuristic and prospective approach.</i>	
<b>D4S</b>	<b>Design for Sustainability</b>	4
<b>FFL</b>	<b>French as a Foreign Language</b>	3
<b>TOTAL</b>		30



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DESIGN for SUSTAINABILITY (D4S) 4

FRENCH as a FOREIGN LANGUAGE (FFL) 3  
OR ART and DESIGN CULTURE

DNMADE3rd year Further training - project S2		
	Teaching Units	ECTS
	<b>Culture and Humanities</b>	
UE1	UE21.2 Art & Design culture. <i>Exploratory and problem-solving approach to a specific field</i>	3
<b>Transversal courses</b>		
	<b>Methodologies and techniques</b>	
UE18	UE22.1 Means of expression and creative exploration <i>Creative practices applied to all modes of expression, development of a personal visual approach.</i>	10
	EC 22.2 Technologies and materials <i>Investigation, evaluation, practice, experimentation of materials, implementation of the personal project</i>	
	EC 22.3 Digital tools and languages <i>Practice of project-specific tools and digital languages</i>	
<b>Practical and professional teaching</b>		
	<b>STUDIO</b>	
UE15 (STUDIO)	EC 23.1 Know-how and techniques <i>Mastering practices and processes in the service of the personal project</i>	13
	EC 23.2 Practice and implementation of the project <i>Specific approach to a professional field. Developing a personal approach to creation and fabrication.</i>	
	EC 23.3 Communication and mediation of the project. <i>Presenting, communicating, promoting a project</i>	

	EC 23.4 Research approach related to the project <i>Developing argumentation with references, writing a project dissertation enhancing the personal choices and key steps of the creative process</i>	
<b>D4S</b>	Design for Sustainability	4
<b>FFL</b>	French as a Foreign Language	3
<b>TOTAL</b>		30

## A.3 COURSE DESCRIPTION

### ⇒ **Transversal courses**

- **Means of expression and creative exploration**

#### **Course Content:**

The course investigates artistic practices, including creation and experimentation not only to develop artistic skills but also to nurture reflection in the implementation of a creative research approach which favours cross-productions associated with the studio.

It is also a space for collective exchange, dialogue and constructive criticism that encourages diversity of approach and allows for the emergence of a personal, open and relevant posture informed by contemporary artistic practices.

The course aims to consolidate and enrich the knowledge acquired thanks to practices associated with the creative workshop.

It investigates graphic, creative and 3D means of expression for the realization of personal or collaborative projects, in synergy with the workshop.

It values the expression of a personal and sensitive artistic language through a creative approach open to the practices of contemporary art.

It stimulates creativity through numerous and diversified artistic experiments, by favouring the combination and hybridization of all materials, techniques and means of expression, and by making constraint a driving force in this learning process.

#### **Learning outcomes:**

- Diversifying the traditional and current mediums of expression through visual and creative experiments open to all forms of contemporary creation.
- Defining a personal and identified style of artistic expression in the field of a global artistic and visual culture.
- Developing a visual and creative investigation approach in line with a personal or collaborative project.
- Crossing and associating creative practices to meet the challenges of the workshop.

- **Technologies and materials**

Investigation, evaluation, practice, experimentation of materials, implementation of the personal project.

Process of creation and production from materials and processes, development of technological skills related to the project.

- **Digital tools and languages**

Exploration of speciality tools and digital languages

Practice of project-specific tools and digital languages

- **Design for Sustainability (D4S)**

Compulsory when it replaces other subjects. Language taught: English

#### **Course content**

This course explores the field and principles of sustainability and their impact on design and business, from cradle to cradle (C2C as a framework or new "model" for the design of products and systems) to the 10 principles of One Planet Living and WWF's use of the Ecological Footprint (EF) model.

The course derives from the broader eco-design approach to designing products that encompasses the product's entire life cycle in an integrated perspective, that identifies the environmental aspects which ought to be analyzed at every stage from the initial design process, to manufacturing, distribution, use, maintenance, disposal or recycling of products, and evaluation of them in terms of their environmental impact throughout the life cycle. The course integrates the key international contribution of UNEP and UNESCO to the definition of tools towards Design for Sustainability (D4S) as a globally recognized method for companies to improve environmental performance as well as profit margins and product quality. Through the review and analysis of case studies, students learn about life-cycle and life cycle analysis and learn to understand what a sustainable business and design strategy entails. The course also shows the importance of climate and energy issues in relation to the depletion of natural resources and biodiversity loss; it introduces to Ecosystem Services as Supporting, Provisioning, Regulating and Cultural Services which are constituents of human well-being. Students learn how to calculate a carbon footprint according to the Bilan Carbone method of the French Environment and Energy Management Agency (ADEME). The Bilan Carbone is used as a tool to quantify and possibly reduce the greenhouse gas emissions generated by one activity or one sector of activity within a production unit for instance, introducing to the notions of risks and opportunities in terms of business.

Bringing this back to sustainable design, any life cycle assessment process or life-cycle analysis is not limited to industrial design; it can be applied to many aspects of human activities such as buildings, urban environments, textile innovation, branding... This is why each studied field will be considered in its specificity: the eco-design issues in architecture, sustainable architecture and green building but also in spatial design, are different from the eco-design issues in product design and manufacturing. Eco-design glossaries specific to each field will be proposed and concrete case-studies will be chosen from all fields of creative design.

## ⇒ Studio Courses

### **OBJECT: Product and service design**

#### **STUDIO**

##### **Techniques and know-how**

##### **Course content:**

The aim of the course is for the student to become familiar with the multiple tools essential to the management of a project (2D and 3D), particularly regarding the relationship to the materials employed. Use of colour, draftsmanship, and imagery is connected to this general approach to volume.

Focus on form and material

- Volume (dimensions, plans, scale, perspective and relationship to form and space).
- Implementation of a volume (construction, machining, modelling, forming, sculpting).
- Colour.
- Material (experimentation of materials, textures, colours).
- Form (volumes, materials).

##### **Learning outcomes:**

- Mastery of 2D representation tools (sketches, plans, perspective, expressive drawings, choice of graphic register)
- Mastery of 3D representation tools (study model, white model, principles of design)

- Knowledge and use of rendering tools (plans, perspective, digital 3D, prototyping, etc.)
- Experimentation and research through form and material.
- Mastery of technical and visual composition

## **Practice and Implementation of the project**

### **Course content:**

From scenario-based design to architecture: Envisioning-Exploring / Creating / Testing

FROM DESIGN SCENARIO TO ARCHITECTURE 1- designing and projecting problem-solving hypotheses, listing and defining possible architectures\* resulting from the identification of problems raised during observation and investigation phases.

PROTOCOL FOR RESEARCH AND EXPLORATION 2- Establishing a research protocol, justifying the chosen approaches

3- Research phase – mastering the tools of the exploratory approach by combining techniques and know-how (drawing & sketching, volumes, modelling, visual approach, etc.). Acquiring multiple exploratory tools in association with techniques and know-how.

4 – Stating creative orientations, questioning by way of contradictory exploration of the project's resolution hypotheses, envisioning of declensions and possible evolutions.

FORMALISATION, MEANING AND ISSUES AT STAKE 5- Questioning form, meaning and issues at stake

TECHNOLOGICAL AND PRODUCTION AWARENESS 6- Enriching research work by raising the students' awareness of technological issues, technology monitoring as the entry point for research, and addressing the paradigm of innovation and foresight.

COMMUNICATION OF THE APPROACH 7- Defining in written or oral form the different stages of research and production.

Setting out written or oral arguments at the different stages of research and production. 8- The hypotheses of the project are formulated and communicated.

CRITICAL AND SINGULAR POSTURES 9- Research of one's personal and unique expression.

10- Implementation of a critical posture which makes it possible to envision choices in the realization and development of the project.

### **Learning outcomes:**

- Acquisition of research tools, developing a research methodology, capable of producing a rich, varied, diverse and idiosyncratic exploration
- Producing a rich, varied, diverse and contradictory exploration
- Developing autonomy in the research phase
- Development of a personal approach
- Choosing and committing to problem-solving approaches

## Communication and Mediation of the Project

### Course content:

Focus on Visual & Oral Communication, namely:

#### > 2D Communication:

- Developing 2D project communication techniques
- Graphic communication (typography, text, image, sign/logo, impact and message)
- Organizing, presenting and communicating a point of view, developing writing skills
  - . - Developing communication skills: breathing, rhythm, narration, etc.
  - . - Using image-making tools (photography, model rendering, retouching, image preparation, lighting, framing, choices specific to the image, etc.).

#### > Oral communication:

- Oral presentation of the project: putting the project in context, giving an oral account of a problem by contextualizing the initial request and explaining the initial constraints.
- Explaining and justifying choices in light of the problem stated.

#### > Communication tools:

- Studying the media and communication channels (press, Internet, social networks, etc.)
- Development of digital tools for communication, visibility and mediation.
- Evaluation and implementation of tools. Dissemination and promotion of the project.

#### > Creation of communication supports:

- Case studies: Overall organization of a portfolio,
- Creation of layout models, communication strategies.
- Cover letters, CV.

### Learning outcomes :

-Practice of the mediation and of the 2D communication applied to the project. Oral presentation of the project, contextualization, positioning, problem-solving, argumentation, discourse. Evaluation of communication tools, of diffusion, of networks, of sharing. Evaluation of possibilities and communication of personal productions. Implementation of strategies.

## OBJECT: Product design, usage, innovation and production

### STUDIO

#### Techniques and know-how

### Course content:

The aim of the course is for the student to become familiar with the multiple tools essential to the management of a project (2D and 3D), particularly regarding the relationship to the materials employed. Use of colour, draftsmanship, and imagery is connected to this general approach to volume.

Focus on form and material

- Volume (dimensions, plans, scale, perspective and relationship to form and space).
- Implementation of a volume (construction, machining, modelling, forming, sculpting).
- Colour.
- Material (experimentation of materials, textures, colours).
- Form (volumes, materials).

### **Learning outcomes:**

- Mastery of 2D representation tools (sketches, plans, perspective, expressive drawings, choice of graphic register)
- Mastery of 3D representation tools (study model, white model, principles of design)
- Knowledge and use of rendering tools (plans, perspective, digital 3D, prototyping, etc.)
- Experimentation and research through form and material.
- Mastery of technical and visual composition

### **Practice and implementation of the project (19.2)**

#### **Course content:**

From design scenario to architecture: Envisioning / Exploring / Testing

The course addresses the logic of project resolution by working on research tools and associated explorations (visual and formal, technological volume linked to references, etc.). Particular attention will be paid to the communication of this exploratory work.

- Identifying the professional fields related to the course through the experience of the proposed subjects
- Developing a project methodology:
- Initiating a process of analysis of a context, a situation, a problem and the components of the positioning/programme .
- In the form of an exploratory research approach, proposing hypotheses for resolution .
- Verifying the hypotheses by questioning the conceptual, visual and technical biases and principles.
- Implementing the tools for translating the project in volume and graphic form.
- Developing a communication strategy for the project.
- Transdisciplinary collaborations. The subjects will concern partnerships or concrete project situations, and will be part of an active watch on contemporary themes and concerns. Subjects common to other courses within and outside Ensaama may be initiated.

#### **Learning outcomes:**

- Development of a collaborative project methodology to a specific field of the professional field
- Development of skills in the field of representation, volume and communication of the project
- Development of transversal skills in the context of collaborative subjects (partnerships, workshops)

## Communication and mediation of the project

### Course content:

Project communication and mediation

Visual communication & oral communication:

- 2D project communication techniques; implementation of the fundamental principles of graphic communication (typography, text, image, sign/logo, impact and message), implementation of adapted communication strategies, writing.
- organisational principles, sense of reading, hierarchy, breathing, rhythm, narration, etc.
- Use of image-making tools (photography, modeling rendering, retouching, image preparation, lighting, framing, choices specific to the image, etc.).
- Reflection on the tools used to take pictures, message, impact, framing, format, reading direction,
- Reflection on the meaning of the image: drawing, photography, computer-generated images, etc.
- Oral communication :
- Oral project presentation: placing the project in its context, problematising or giving an oral account of a problem by contextualising the initial request and explaining the initial constraints.
- Giving an account and justifying choices in the light of the stated problem.
- Organising a line of argument.
- Using 2D / 3D supports.
- Publications, corporate communication.

### Learning outcomes:

- Mediation and 2D communication applied to the project.
- Oral project presentation, critical approach.
- Communication, dissemination and sharing tools. Development of a network.
- Implementation of a personal communication strategy.

## OBJECT: Exceptional objects, experimental practices and alternative productions

### STUDIO

#### Techniques and know-how

### Course content:

The aim of the course is for the student to become familiar with the multiple tools essential to the management of a project (2D and 3D), particularly regarding the relationship to the materials employed. Use of colour, draftsmanship, and imagery is connected to this general approach to volume.

Focus on form and material

- Volume (dimensions, plans, scale, perspective and relationship to form and space).
- Implementation of a volume (construction, machining, modelling, forming, sculpting).
- Colour.
- Material (experimentation of materials, textures, colours).



- Form (volumes, materials).

### **Learning outcomes:**

- Mastery of 2D representation tools (sketches, plans, perspective, expressive drawings, choice of graphic register)
- Mastery of 3D representation tools (study model, white model, principles of design)
- Knowledge and use of rendering tools (plans, perspective, digital 3D, prototyping, etc.)
- Experimentation and research through form and material.
- Mastery of technical and visual composition

### **Practice and implementation of the project (19.2)**

#### **Course content:**

From design scenario to architecture: Envisioning / Exploring / Testing

The course addresses the logic of project resolution by working on research tools and associated explorations (visual and formal, technological volume linked to references, etc.). Particular attention will be paid to the communication of this exploratory work.

- Identifying the professional fields related to the course through the experience of the proposed subjects
- Developing a project methodology:
  - Initiating a process of analysis of a context, a situation, a problem and the components of the positioning/programme .
  - In the form of an exploratory research approach, proposing hypotheses for resolution .
  - Verifying the hypotheses by questioning the conceptual, visual and technical biases and principles.
  - Implementing the tools for translating the project in volume and graphic form.
  - Developing a communication strategy for the project.
  - Transdisciplinary collaborations. The subjects will concern partnerships or concrete project situations, and will be part of an active watch on contemporary themes and concerns. Subjects common to other courses within and outside Ensaama may be initiated.

#### **Learning outcomes:**

- Development of a collaborative project methodology to a specific field of the professional field
- Development of skills in the field of representation, volume and communication of the project
- Development of transversal skills in the context of collaborative subjects (partnerships, workshops)

## Communication and mediation of the project

### Course content:

Project communication and mediation

Visual communication & oral communication:

- 2D project communication techniques; implementation of the fundamental principles of graphic communication (typography, text, image, sign/logo, impact and message), implementation of adapted communication strategies, writing.
- organisational principles, sense of reading, hierarchy, breathing, rhythm, narration, etc.
- Use of image-making tools (photography, modeling rendering, retouching, image preparation, lighting, framing, choices specific to the image, etc.).
- Reflection on the tools used to take pictures, message, impact, framing, format, reading direction,
- Reflection on the meaning of the image: drawing, photography, computer-generated images, etc.
- Oral communication :
- Oral project presentation: placing the project in its context, problematising or giving an oral account of a problem by contextualising the initial request and explaining the initial constraints.
- Giving an account and justifying choices in the light of the stated problem.
- Organising a line of argument.
- Using 2D / 3D supports.
- Publications, corporate communication.

### Learning outcomes:

- Mediation and 2D communication applied to the project.
- Oral project presentation, critical approach.
- Communication, dissemination and sharing tools. Development of a network.
- Implementation of a personal communication strategy.

## Graphic Design / Identity

### STUDIO

#### Techniques and know-how (UE11.1)

### Course content:

- The goal of the course is to provide the student with an understanding of processes and manipulation of various techniques. The student will confront ideas relating to technology encompassing: sound, image, interactivity, photography, video, 3D capture and processing, motion design and more.
- The student will participate in the technological process by adopting a problem-solving approach. This quest for meaning can be based on critical reflection of current technological developments, communication mechanisms, intervention contexts, history, sociology, and related concepts.
- The student, future designer, will be taught to develop a broad spectrum of ideas ranging from the typical visual messages to innovative multisensory communication.

**Learning outcomes :**

-Hands-on experience of using Adobe suite software and digital languages.  
 -Instruction in video editing and 3D, vectorial animation software,  
 -Arduino, conductive inks,  
 -Audio-based software and sound design,  
 Career prospects: becoming a design technician/creative designer.

**Practice and experimentation of the project (11.2)****Course content:**

The course is based on six principles implemented by the S3 and S4 courses:

1. From logo to identity
2. From advertising to communication 360°
3. From the slogan to the expansion of the lexical field
4. From the visual message to a multisensorial message
5. From one channel to a multi- channel
6. From fixity to motion

**Learning outcomes :**

- Mastering creative and communication processes in the fields of brand identity and communication strategy.
- Interweaving technological knowledge with project management.
- Training Art Directors to have an awareness of the world surrounding them with the goal of creating intelligent, surprising and sustainable creative processes.

**Communication and project mediation (UE11.3)****Course content:**

- To gain knowledge of communication processes (rhetoric, attention-getting value, communicative tone...)
- Oratory eloquence and speech practice
- Introduction to tangible mediation tools including different presentation supports for the project: printed or interactive PDFs (Keynote, PowerPoint...) and in oral form (speaking, leading and interacting in a debate,...)
- Experimenting with and mastering techniques in the students' presentation of their projects to specialists and laymen as well as international audiences.

**Learning outcomes :**

- Building know-how and acquiring presentation skills to enable the student to articulately communicate about a professional project

## **Graphic Design / Printed and Digital Edition and typography**

### **STUDIO**

#### **Techniques and know-how (UE11.1)**

##### **Course content:**

The goal of the course is for the student to:

- Develop creative sensibility and master visual media & tools.
- Explore and experiment with multiple media and printing techniques
- Develop a personal visual investigative approach

##### **Learning outcomes :**

- Reinforcing and refining pre-acquired means of expression through regular practice: observation sketch, analysis drawing, expression drawing, intention drawing
- Experimentation with media and printing techniques for communication or expression purposes.
- Giving historical perspective to the various practices by placing them within a time frame
- Becoming aware about the intimate relationship between tool, medium, gesture and support
- Broadening the range of artistic forms / artistic and communication tools (outils d'expression) to ensure the development of personality and artistic sensibility
- Use of optical phenomena related to Gestalt (wefts, optical greys, counter-forms, degree of iconicity, power, etc.) through circumscribed exercises and slightly more elaborate and personal projects
- Use of creative printing techniques in view of a personal expression

#### **Practice and experimentation of the project (11.2)**

##### **Course content:**

The course is based on six principles implemented by the S3 and S4 courses:

7. From logo to identity
8. From advertising to communication 360°
9. From the slogan to the expansion of the lexical field
10. From the visual message to a multisensorial message
11. From one channel to a multi- channel
12. From fixity to motion

**Learning outcomes :**

- Mastering creative and communication processes in the fields of brand identity and communication strategy.
- Interweaving technological knowledge with project management.
- Training Art Directors to have an awareness of the world surrounding them with the goal of creating intelligent, surprising and sustainable creative processes.

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- Experimenting with and mastering techniques in the students' presentation of their projects to specialists and laymen as well as international audiences.

**Learning outcomes :**

- Building know-how and acquiring presentation skills to enable the student to articulately communicate about a professional project

**SPACE - architecture, furniture and environment****STUDIO****Techniques and know-how (UE11.1)****Course content:**

- development of graphic representation tools
- exploration of the notions of scale and norms of representation (volume and drawing)
- implementation of a methodical analysis approach as a prerequisite for any creative project approach
- visual arts practice in relation to the notions of material, colour and light
- exploration of a specific field which allows for a different and complementary approach to the course (approach to the field of training by exploring transversal territories: cinema, photography, sculpture, graphic storytelling, animation, literature, sound and space, etc)

**Learning outcomes:**

- defining a personal stance for the conception and communication of the project
- mastering the practice of representation tools
- further understanding the scales and materiality of the components of a project approach
- developing effective interplay between artistic and professional fields
- creating a narrative

**Practice and experimentation of the project (11.2)****Course content:**

- identifying the professional fields related to the course through experiencing and addressing subjects
- developing a project methodology:
  - . Analysing the context and components of a programme.
  - . Proposing problem-solving hypotheses in the form of a creative approach
  - . Checking out hypotheses by questioning conceptual, artistic and technical pre-conceptions and principles. Implementing the translation tools of the project both in volume and in a graphic form
  - . Developing a project communication strategy

Topics will focus on partnerships or concrete project situations, and will be part of an active watch on contemporary themes and concerns.

**Learning outcomes:**

- developing an individual project methodology related to a specific field of the professional sector
- further developing skills in the field of project representation, volume and communication

## **Communication and mediation of the project (UE11.3)**

### **Course content:**

- developing and organising a communication strategy based on a given situation or a workshop project
- designing and writing a critical text
- creating intention drawings (diagrams, strips, organisation charts, sketches, etc.)
- mastering the tools used for oral presentation (slide shows, videos, 3D mock-ups, mediation)

### **Learning outcomes:**

- organising and delivering an oral presentation
- adopting an analytical and critical approach towards a given subject
- mastering the tools associated with mediation (layout, graphics, drawing, video-sound, devices)

## **SPACE – architecture, public spaces and urban mobility**

### **STUDIO**

#### **Techniques and know-how (UE11.1)**

### **Course content:**

- Development of graphic representation tools
- Exploration of the notions of scale and norms of representation (volume and drawing)
- Implementation of a methodical analysis approach as a prerequisite for any creative project approach
- Visual arts practice in relation to the notions of material, colour and light
- Exploration of a specific field which allows for a different and complementary approach to the course (approach to the field of training by exploring transversal territories: cinema, photography, sculpture, graphic storytelling, animation, literature, sound and space, etc)

### **Learning outcomes:**

- Defining a personal stance for the conception and communication of the project
- Mastering the practice of representation tools
- Further understanding the scales and materiality of the components of a project approach

- Developing effective interplay between artistic and professional fields
- Creating a narrative

### **Practice and experimentation of the project (11.2)**

#### **Course content:**

- identifying the professional fields related to the course through experiencing and addressing subjects
- developing a project methodology:
  - . Analysing the context and components of a programme.
  - . Proposing problem-solving hypotheses in the form of a creative approach
  - . Checking out hypotheses by questioning conceptual, artistic and technical pre-conceptions and principles. Implementing the translation tools of the project both in volume and in a graphic form
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- designing and writing a critical text
- creating intention drawings (diagrams, strips, organisation charts, sketches, etc.)
- mastering the tools used for oral presentation (slide shows, videos, 3D mock-ups, mediation)



**Learning outcomes:**

- organising and delivering an oral presentation
- adopting an analytical and critical approach towards a given subject
- mastering the tools associated with mediation (layout, graphics, drawing, video-sound, devices)

**Materials -****Textile - colour, material, surface****STUDIO****Techniques and know-how (UE11.1)****Course content:**

- Developing autonomy and technical skills on the studio's machines (mesh, weaving, silkscreenprinting)
- Projects applied to various fields of fashion: clothing, accessories, home environment, sport and leisure
- Experimenting in pair or individually, within and outside the studio (transdisciplinarity)
- Importance of culture in the visual arts, relating the student's work to issues in contemporary art.

**Learning outcome**

- Autonomy on the studio's machines.
- Openness and crossover to other technologies.
- Development of a technical culture of textile (technical language, maturity of gesture)  
Development of an open, flexible and mobile attitude at work.

**Practice and experimentation of the project (11.2)****Course content:**

- Methodology of project: investigation, organisation, developing both know-how and communication skills (soft skills)
- Developing cross-disciplinary projects

**Learning outcome**

- Developing autonomy in project-related activities
- Ability to enhance an individual approach within a group (soft skills)

**Learning outcomes**

- Selecting and prioritising
- Creating a printed and digital portfolio enhancing the student's work

**Communication and mediation of the project (UE11.3)****Course content:**

- Oral presentations defending individual or collaborative projects
- Supporting communication with devices including images, schemas, visuals, samples, 3D mock-ups and the rhetoric for grasping the project's methodology

**Performing Arts****Sculpture applied to the stage area****STUDIO****Techniques and know-how (UE11.1)****Course content:**

The students are taught to practice technique in view of the creative development of projects in the field of sculpture applied to the stage area. Practicing technique in the studio. The projects are meant to

- Trigger a dialogue between designing and completing/realizing.
- Respond to the requirements of the profession

**Learning outcome**

Sculpture on ephemeral materials – critical approach of technical choices.

Cultural knowledge: history of the living arts, art history and knowledge in applied arts

Graphic expression of the body within space and mastering of the notion of scale

## **Practice and experimentation of the project (11.2)**

### **Course content:**

- Theory in the studio including all the necessary tools for the creative implementation of techniques.
- Project supervision
- Theatre and cinema outings based on a set curriculum which is commented in class

### **Learning outcomes**

- Knowledge in design, contemporary art, field-related and contemporary art history.
- Transfer of analysis and culture in the projects
- Fine analysis of the starting points (at the origin) of the projects production.

## **Communication and project mediation (UE11.3)**

### **Course content:**

- Knowledge and application of the different means used to communicate and enhance a project
- Mastering visual representation and oral communication skills

### **Learning outcomes:**

- Autonomy

## **Ornament**

### **Stained-glass, conception, creation, innovation, monumental application**

#### **STUDIO**

#### **Techniques and know-how**

### **Course content:**

- The students will perfect the technical gesture, the processes involving the material for the purpose of the project.
- Exploration of the material

**Learning outcome**

- Mastering the know-how in line with a project-related approach

**Practice and experimentation of the project (11.2)****Course content:**

- The students will be taught to develop the project by further combining method, theory and technique
- Full project completion

**Learning outcomes**

- The students will be able to analyse, discuss, document, propose, define, experiment, create mock-ups, refine, select, photograph, film, communicate, organise.

**Communication and project mediation (UE11.3)****Course content:**

- Creation of a body of references
- Critical approach to the visual, textural, technical and creative approach of the student's production

**Learning outcomes:**

- The student will be able to document, analyse, write, defend his/her arguments for the purpose of oral and written communication

## POSTGRADUATE DEGREES

### MASTERS IN DESIGN

#### Courses offered to Erasmus + students :

STUDIO :16

ARTISTIC EXPERIMENTATION 7  
& MEDIATION

DESIGN for SUSTAINABILITY (D4S) 4

FRENCH as a FOREIGN LANGUAGE (FFL) 3

#### 1.1 PRODUCT DESIGN

##### Aims and outcomes

The pathway concerns the study of objects, systems or equipment meant to be manufactured. Projects can exceptionally consist in designing unique objects or settings such as ephemeral or experimental living spaces, event space.

##### Course content

Thus the first aim of the course is to equip future designers so that they can answer different demands. They have to collaborate with the several designers that take part in the elaboration of projects. They also synthesize information so as to be able to make decisions. This implies :

- Understanding what is at stake in the brief and being able to grab and classify the technical and economic criteria contained in it; identifying the company's or institution's strategies whether they be clearly expressed or not.
- Being able to collect all the complementary information that is necessary for the elaboration of the project, meeting and sharing with all the project's partners as well as with the future users of the product that is to be modified or designed.
- Qualifying and enhancing human factors such as cultural and emotional elements, direct or indirect usage characteristics
- Using means and methods specific to design, mastering the artistic dimension of projects
- Using drawing and modelling as specific research tools; representing ideas and concepts with images, sketches and models to communicate the project to the different partners.

##### Career prospects

Most graduates are destined to become design managers for national and international corporations (PSA, Renault, Thomson, Delsey, Mitsubishi, Decathlon, etc) established in France or abroad. Students can also choose to complete their studies with a marketing (Master Management Stratégique International) or engineering degree (ENSAM Paris).

#### 1.2 INTERIOR & ENVIRONMENTAL DESIGN

##### Aims and outcomes

Graduates are destined to work in the different fields of spatial design, from urban to furniture design. Their working methods complement those of other environment designers. In the case of cityscape and landscape, spatial designers work on details, materials, atmospheres and lighting rather than on global issues. In the case of architecture, they focus on interior design and ways of life rather than on infrastructures. They apply furniture design to precise places rather than follow the rules of mass production.

##### Course content

Professional partners frequently take part in the course. Exercises give students the opportunity to include sociology, ethics, culture, economics etc. in their thinking process. They are structured according to the different stages of the design process.

They enable students to experiment with different research and communication tools such as sketching, computer graphics, video, writing.

Several short and precise projects are carried out during the first year

A long project is carried through to completion in second year. It is completed with the writing of a dissertation. Project and dissertation are defended in front of a panel of professionals who award the diploma.

### **Career prospects**

Career prospects are as wide as the range of approaches. Graduates can work in environment and interior design agencies as well as in wider structures that hire different specialists such as urban design, landscape design and architecture studios. They can also work for public institutions.

## **1. 3 GRAPHIC DESIGN – TRANSMEDIA / DIGITAL DESIGN**

### **Aims and outcomes**

The wide field of application of visual communication encompasses jobs in graphics, publishing, advertising, event design and a wide range of mediums.

Recent projects have addressed a large variety of fields such as communication for public and cultural institutions and associations, social commitment, public health, the protection of the environment and many more.

### **Course content**

The aim of the Graphic Design DSAA is to equip future professionals so that they can answer diverse demands with efficiency and creativity. Graduates work either collaboratively or independently and in any case have to synthesize information to come up with solutions. Thus, they need to learn how to :

- Read a design brief from a strategic point of view, understand what is at stake in it and find their own positioning.
- Explore the problem situation thoroughly and to gather any complementary information that might be necessary for the creation of the project.
- Think up varied and adapted hypotheses.
- Use proficient artistic and graphic skills throughout the creation process.
- Use the latest tools and technologies to develop their ideas while analysing their own productions with clear-headedness and objectivity.
- Discuss projects with clients and convince them that the proposed solutions are relevant and efficient.

The two-year degree is structured around professional credibility and prospective ambition.

### **Career prospects**

Over the past few years graduates with a visual communication DSAA have found jobs in the best graphic studios, with major publishers or in the most prestigious advertising agencies. Others have decided to carry on studying abroad, especially in the UK.

## **1.4 TEXTILE INNOVATION**

The DSAA in fashion and textile innovation trains designers in fashion, creation and environment. The 'object' is enhanced poetically and artistically in collections and brands. The student develops a prospective and experimental project-related approach in the light of design trends, visual arts and technological innovation.

## **1.5 SPATIAL AND 3D BRANDING**

The student in 3-D branding develops the identity of a brand or a cultural institution, enhancing its products and services. Thanks to the designer's cross-disciplinary approach, combined with his creative and prospective vision, advertisers have the upper hand in a competitive market. Our sphere of competence includes packaging, point-of-purchase advertising, displaying, exhibition stands and retail design for cultural or commercial spaces.

## 1.6 ARTS & CRAFTS

Students majoring in DSAA arts & crafts are not only master artisans in their speciality but also creative artists who use their know-how in a research and forward-thinking approach. By blending their perspectives and methods of experimentation in their various specialities, they are able to initiate a dialogue with different professions in design or architecture and innovate in the field of arts & crafts. Their creativity combines both historical and contemporary culture, preserving heritage and modernity.

<b>course unit title</b>	<b>TECHNOLOGY</b>
course unit code	DS-0704 ; DS-0804 ; DS-0904 ; DS-1004
type of course unit	Compulsory
level of course unit	Postgraduate, Years 4 and 5, semesters 7, 8, 9
number of ECTS credits allocated	S7: 3; S8: 3; S9: 3
name of lecturer(s)	M; Minet, M. Valleran, M. Feertchak, Mme Saillant, Mme Roudier
learning outcomes of the course unit	The course aims at further developing the students' knowledge of and skills in advanced technical practices and new technologies. Skills : - knowing design techniques and their language, resources, systems, modes of implementation, environmental, economic, social consequences - mastering advances techniques in the fields of research, expression and production - choosing appropriate technical tools - mastering digital tools for research, development, representation, production, and mediation of a project.
mode of delivery	Lectures
prerequisites and co-requisites	BA level
recommended optional programme components	n/a
course contents, planned learning activities and teaching methods	Activities are both theoretical and practical and aim at developing the students' autonomy in the design process as a field of innovation
assessment methods and criteria	Continuous assessment
recommended or required reading	
language of instruction.	French
<b>course unit title</b>	<b>ARTISTIC EXPERIMENTATION AND MEDIATION</b>
course unit code	DS-0705 ; DS-0805 ; DS-0905 ; DS-1005
type of course unit	Compulsory
level of course unit	Postgraduate, Years 4 and 5, semesters 7, 8, 9
number of ECTS credits allocated	S7: 3; S8: 3; S9: 3
name of lecturer(s)	M. Gaide, Mme Maigne, M. Tourriol
learning outcomes of the course unit	The course aims at further developing the students' use of graphic, artistic and mediation tools so as to be able to do research through images and communicate their creative process. Skills : - further developing and adapting one's artistic and mediation skills - developing research skills in artistic practices and mediation - refining and individualizing one's style - presenting one's experimentations
mode of delivery	group
prerequisites and co-requisites	BA level
recommended optional programme components	n/a
course contents, planned learning activities and teaching methods	Through various exercises, students develop their skills in representation, interpretation and conception.
assessment methods and criteria	Continuous assessment
recommended or required reading	
language of instruction.	French
<b>course unit title</b>	<b>COMPUTER GRAPHICS</b>
course unit code	DS-07CG ; DS-08CG ; DS-09CG ; DS-10CG
type of course unit	Compulsory
level of course unit	Postgraduate, Years 4 and 5, semesters 7, 8, 9,10
number of ECTS credits allocated	S7: 2; S8: 2; S9: 2; S10: 2
name of lecturer(s)	M. Thélisson, M. Rozenberg, M. Minet
learning outcomes of the course unit	Students further develop software and IT skills necessary to present, prototype

mode of delivery	and design their projects. group
prerequisites and co-requisites	Undergraduate level in software and IT skills
recommended optional programme components	The course is related to the work done in the studios.
course contents, planned learning activities and teaching methods	The course relies both on theory and practise. Students are provided with tutorials on all useful software and tutored in using them while working on their studio projects.
assessment methods and criteria	Continuous assessment
recommended or required reading	Eleforms tutorials
language of instruction.	French
<b>course unit title</b>	<b>STUDIOS</b>
course unit code	INDUTRIAL DESIGN DS-07.ID ; DS-08.ID ; DS-09.ID ; DS-10.ID ARCHITECTURAL DESIGN DS-07.AD ; DS-08.AD ; DS-09.AD ; DS-10.AD GRAPHIC DESIGN LAB DS-07.GDL ; DS-08.GDL ; DS-09.GDL ; DS-10.GDL FASHION AND TEXTILE INNOVATION DS-07.FTI ; DS-08.FTI ; DS-09.FTI ; DS-10.FTI SPATIAL AND 3D BRANDING DS-07.S3DB ; DS-08.S3DB ; DS-09.S3DB ; DS-10.S3DB CONTEMPORARY CRAFTS
type of course unit	Compulsory
level of course unit	Postgraduate, Years 4 and 5, semesters 7, 8, 9, 10
number of ECTS credits allocated	S7: 14; S8: 14; S9: 14; S10: 28
name of lecturer(s)	
learning outcomes of the course unit	The course consists in a cultural, methodological, technical and strategic approach of what is at stake in contemporary and future design issues. Students are encouraged to question innovation and to observe and analyse approaches and processes so as to develop their critical skills and awareness of the evolution of design. They are led to experiment with all the elements of the design process. Skills : Observation Research Conception, creation and inventiveness Anticipation Critical autonomy Strategy building Team-work
mode of delivery	Group/team work/individual tutoring
prerequisites and co-requisites	All courses in the curriculum are meant to complement the work done in the studios.
recommended optional programme components	n/a
course contents, planned learning activities and teaching methods	In the studios, students work on diverse projects that can be either academic projects or commissions by corporate or institutional partners. Projects can be multidisciplinary as well as led with students from other schools, whether international design schools or schools specialized in other subjects (commerce, engineering...). Projects take into account innovation, prospectiveness, social and economic issues and the environmental impact of design. Solutions must rely on sound theoretical knowledge as well as show practical proficiency. Students have to do a 3-month internship.
assessment methods and criteria	Continuous assessment + final presentations
recommended or required reading	PAQUOT T., YOUNÈS C., LUSSAULT Michel, Habiter, le propre de l'humain. Paris, La Découverte, col. Armillaire, 2007. ABENSOUR Miguel, L'utopie de Thomas More à Walter Benjamin. Paris, Sens & Tonka, col. 10/vingt, 2000. BAUDRILLARD Jean, La société de consommation, ses mythes et ses structures. Paris, Denoël, col. Folio Essais, 1970. DEBORD Guy, La société du spectacle. Paris, Champ Libre, col. Folio, 1996. VIRILIO Paul, L'espace critique. Paris, Galilée, col. Espace critique, 1993 CHOAY Françoise, L'Allégorie du patrimoine. Paris, Seuil, col. La couleur des idées, 1996. KOOLHAAS Rem, Junkspace. Paris, Payot, 2011. LE CORBUSIER, La charte d'Athènes, suivi d'Entretien avec les étudiants des écoles d'architecture. Paris, Minuit, 1971. POUILLON Fernand, Les pierres sauvages. Paris, Seuil, col. Point, 2006.



RICCIOTTI Rudy, HQE les renards du temple. Paris, Al Dante, col. Clash, 2009.

WÖLFFLIN Heinrich, Prolégomènes à une psychologie de l'architecture. Paris, Carré, col. Arts & Esthétique, 2004.

CHOAY Françoise, L'urbanisme, utopie et réalité, une anthologie. Paris, Seuil, col. Point Essais, 1965.

JACOMY Bruno, Une histoire des techniques. Paris, Seuil, col. Point Sciences, 1990.

MASSEY Anne, La décoration intérieure au XX<sup>e</sup> siècle. Paris, Thames & Hudson, col. L'univers de l'art, 2002.

SITTE Camillo, L'art de bâtir les villes, L'urbanisme selon ses fondements artistiques. Paris, Seuil, col. Point Essais, 1996.

language of instruction.

French

<b>course unit title</b>	<b>Computer graphics</b>
course unit code	MJV-11.01a
type of course unit	Compulsory
level of course unit	Postgraduate, Years 6, semesters 11, 12
number of ECTS credits allocated	Inc. in Creation management systems 12
name of lecturer(s)	L. Batard + OLS: Anne Ascensio
learning outcomes of the course unit	Students refine software and IT skills necessary to present, prototype and design their projects. They work on collaborative or commissioned project so that their skills must be of professional quality.
mode of delivery	Group/team-work/individual tutoring
prerequisites and co-requisites	MA level
recommended optional programme components	The course is related to the work done in the studios.
course contents, planned learning activities and teaching methods	The course relies on practise. Students are tutored using software and IT skills while working on their projects. It also trains students in the use of collaborative platforms, especially DS Swim.
assessment methods and criteria	Continuous assessment
recommended or required reading	Eleforms tutorials
language of instruction.	French
<b>course unit title</b>	<b>Strategy / Marketing</b>
course unit code	MJV-11.01b
type of course unit	Compulsory
level of course unit	Postgraduate, Years 6, semesters 11, 12
number of ECTS credits allocated	Inc. in Creation management systems 12
name of lecturer(s)	OLS : A. Bêcheur, V. Dusserrt, F. Montenay, S. Michaux
learning outcomes of the course unit	Students apply and question the strategy and marketing skills they gained through previous education in a professional context
mode of delivery	Group/team-work/individual tutoring
prerequisites and co-requisites	MA level
recommended optional programme components	The curriculum is very much a wholistic system and subjects interrelate and interact as they are often dealt with in all encompassing pojects.
course contents, planned learning activities and teaching methods	Conferences, lectures, seminars : The concept of strategy Luxury strategy Brand strategy Luxury companies
assessment methods and criteria	Continuous assessment
recommended or required reading	See general MJV bibliography
language of instruction.	French and English
<b>course unit title</b>	<b>Design project management</b>
course unit code	MJV-11.01c
type of course unit	Compulsory
level of course unit	Postgraduate, Years 6, semesters 11, 12
number of ECTS credits allocated	Inc. in Creation management systems 12
name of lecturer(s)	L.Batard, X.Bouyer, P.E.Feertchaak
learning outcomes of the course unit	The course aims at providing students with skills and experience in design project management
mode of delivery	Group/team-work/individual tutoring
prerequisites and co-requisites	MA level
recommended optional programme components	The curriculum is very much a wholistic system and subjects interrelate and interact as they are often dealt with in all encompassing pojects.
course contents, planned learning activities and teaching methods	Graphics value chain Systemic approaches Multidisciplinary project
assessment methods and criteria	Continuous assessment
recommended or required reading	See general MJV bibliography
language of instruction.	French and English
<b>course unit title</b>	<b>Law</b>
course unit code	MJV-11.02a
type of course unit	Compulsory
level of course unit	Postgraduate, Years 6, semesters 11, 12
number of ECTS credits allocated	Inc. in Designers' general training 8
name of lecturer(s)	X. Bouyer, OLS : P.Loisel, N. de Place, Ch. Astruc
learning outcomes of the course unit	Students become aware of legal requirements and constraints through the presentations of real situations and become autonomous in dealing with them.

mode of delivery	lectures
prerequisites and co-requisites	MA level
recommended optional programme components	The curriculum is very much a wholistic system and subjects interrelate and interact as they are often dealt with in all encompassing projects.
course contents, planned learning activities and teaching methods	Industrial property Human resources CSR
assessment methods and criteria	Continuous assessment
recommended or required reading	See general MJV bibliography
language of instruction.	French and English

<b>course unit title</b>	<b>Design and institutions</b>
course unit code	MJV-11.02b
type of course unit	Compulsory
level of course unit	Postgraduate, Years 6, semesters 11, 12
number of ECTS credits allocated	Inc. in Designers' general training 8
name of lecturer(s)	E. Lapie, Universcience
learning outcomes of the course unit	Students become aware of what is at stake
mode of delivery	Lectures + application
prerequisites and co-requisites	MA level
recommended optional programme components	The curriculum is very much a wholistic system and subjects interrelate and interact as they are often dealt with in all encompassing projects.
course contents, planned learning activities and teaching methods	Setting up an exhibition in a public venue (Lieu du design Région île de France) public markets (lectures)
assessment methods and criteria	Continuous assessment
recommended or required reading	See general MJV bibliography
language of instruction.	French and English

<b>course unit title</b>	<b>Ergonomics et cognitive science</b>
course unit code	MJV-11.02c
type of course unit	Compulsory
level of course unit	Postgraduate, Years 6, semesters 11, 12
number of ECTS credits allocated	Inc. in Designers' general training 8
name of lecturer(s)	PE. Feertchak
learning outcomes of the course unit	Being able to include ergonomics and cognitive science in projects and the design process.
mode of delivery	lectures/team-work/individual tutoring
prerequisites and co-requisites	MA level
recommended optional programme components	The curriculum is very much a wholistic system and subjects interrelate and interact as they are often dealt with in all encompassing projects.
course contents, planned learning activities and teaching methods	Theory and practice (through projects)
assessment methods and criteria	Continuous assessment
recommended or required reading	See general MJV bibliography
language of instruction.	French C

<b>course unit title</b>	<b>ENGLISH</b>
course unit code	MJV-11.02d
type of course unit	Compulsory
level of course unit	Postgraduate, Years 6, semesters 11, 12
number of ECTS credits allocated	Inc. in Designers' general training 8
name of lecturer(s)	M. Ogée
learning outcomes of the course unit	C1 levels of the Common European Framework of Reference for Languages. 800 TOEIC score
mode of delivery	Group/team-work/individual tutoring
prerequisites and co-requisites	B2 level of the Common European Framework of Reference for Languages
recommended optional programme components	n/a
course contents, planned learning activities and teaching methods	English for job-hunting: cvs, cover letters, interviews, portfolios Corporate and industrial collaboration in design education Project presentations and conference reports TOEIC
assessment methods and criteria	Continuous assessment

recommended or required reading	General MJV bibliography + Cambridge university press « in use » series Boucher, Paul and Frédéric Ogée, Grammaire appliquée de l'anglais: Avec exercices corrigés, Armand Colin, 2011 Gallego, Pierre, Judith Ward et Michael O'Neil, Anglais débutant, Livre de Poche, 2007 Downes, Colm, Cambridge English for Job-hunting, CUP, 2008 •Trew, Grant, Tactics for TOEIC® Listening and Reading Test, Oxford University Press, 2008 Diehl, Christel, NewTOEIC : Comment optimiser son score ?, PUF, 2008
language of instruction.	English

<b>course unit title</b>	<b>Epistemology - history of industry</b>
course unit code	MJV-11.02e
type of course unit	Compulsory
level of course unit	Postgraduate, Years 6, semesters 11, 12
number of ECTS credits allocated	Inc. in Designers' general training 8
name of lecturer(s)	PE. Feertchak, J. Rault, X. Bouyer, OLS: V. Sandoz
learning outcomes of the course unit	Students widen the scope of their historical knowledge through lectures that relate to the projects they work on.
mode of delivery	Lectures
prerequisites and co-requisites	MA level
recommended optional programme components	The curriculum is very much a wholistic system and subjects interrelate and interact as they are often dealt with in all encompassing projects.
course contents, planned learning activities and teaching methods	History of the Colbert Committee Sèvres Manufacture Musée des Arts Décoratifs The origins of luxury Arts & Luxury The history of automotive industry
assessment methods and criteria	Continuous assessment
recommended or required reading	See general bibliography
language of instruction.	French and English
<b>course unit title</b>	<b>Methodology and project management</b>
course unit code	MJV-11.02f
type of course unit	Compulsory
level of course unit	Postgraduate, Years 6, semesters 11, 12
number of ECTS credits allocated	Inc. in Designers' general training 8
name of lecturer(s)	OLS: P. Loisek
learning outcomes of the course unit	Through the course, students become autonomous in managing projects professionally.
mode of delivery	Group/team-work/individual tutoring
prerequisites and co-requisites	MA level
recommended optional programme components	The curriculum is very much a wholistic system and subjects interrelate and interact as they are often dealt with in all encompassing projects.
course contents, planned learning activities and teaching methods	Management, trends and innovation.
assessment methods and criteria	Continuous assessment
recommended or required reading	See general biography
language of instruction.	French and English
<b>course unit title</b>	<b>Design Culture – Case study</b>
course unit code	MJV-11.03a
type of course unit	Compulsory
level of course unit	Postgraduate, Years 6, semesters 11, 12
number of ECTS credits allocated	Inc. in Professional approaches 10
name of lecturer(s)	OLS: representatives of the houses
learning outcomes of the course unit	Students experience the absolute necessity to set their work in a cultural context.
mode of delivery	Group/team-work/individual tutoring
prerequisites and co-requisites	MA level
recommended optional programme components	The curriculum is very much a wholistic system and subjects interrelate and interact as they are often dealt with in all encompassing projects.
course contents, planned learning activities and teaching methods	Comité Colbert houses and their history and know-how
assessment methods and criteria	Continuous assessment
recommended or required reading	See general biography
language of instruction.	French and English
<b>course unit title</b>	<b>Materials and processes research</b>

course unit code	MJV-11.03b
type of course unit	Compulsory
level of course unit	Postgraduate, Years 6, semesters 11, 12
number of ECTS credits allocated	Inc. in Professional approaches 10
name of lecturer(s)	X. Bouyer, H. Bernard, PE. Feertchak, J. Gaide, J. Rault, L. Batard + OLS: representatives from Comité Colbert and other involved companies
learning outcomes of the course unit	While working on projects students develop a deep understanding of materials and processes.
mode of delivery	Group/team-work/individual tutoring
prerequisites and co-requisites	MA level
recommended optional programme components	The curriculum is very much a wholistic system and subjects interrelate and interact as they are often dealt with in all encompassing projects.
course contents, planned learning activities and teaching methods	Research on materials and processes is done through projects commissioned by professional partners. Knowledge is further developed through lectures and seminars.
assessment methods and criteria	Continuous assessment
recommended or required reading	See general biography
language of instruction.	French and English

<b>course unit title</b>	<b>Projects</b>
course unit code	MJV-11.03c
type of course unit	Compulsory
level of course unit	Postgraduate, Years 6, semesters 11, 12
number of ECTS credits allocated	Inc. in Professional approaches 10
name of lecturer(s)	X. Bouyer, H. Bernard, PE. Feertchak, J. Gaide, J. Rault, L. Batard + OLS: representatives from Comité Colbert and other involved companies
learning outcomes of the course unit	Students lead projects professionally with our partners and are usually hired afterwards.
mode of delivery	Group/team-work/individual tutoring
prerequisites and co-requisites	MA level
recommended optional programme components	The curriculum is very much a wholistic system and subjects interrelate and interact as they are often dealt with in all encompassing projects.
course contents, planned learning activities and teaching methods	Projects form the core of the degree as students are considered as junior designers by our partners. The key element in the projects is multidisciplinary as students work on them in teams of graphic, architectural and industrial designers.
assessment methods and criteria	Continuous assessment
recommended or required reading	See general biography
language of instruction.	French and English

# Master's degree

## MA2 Design Strategy (M2SD)

Ensaama and Evry University (UEVE) have co-directed M2SD within the pathway Mechanical Engineering – Industrial Design since 2010. Ensaama was the first higher education institution to offer a course in Industrial Design, created by Jacques Viénot (founder of the ISCID) in 1956.

M2SD comes as a complement to Ensaama's design degree (DSAA, Ma1), built on an in-depth approach to each field and transversal interaction between architecture, communication, graphic, industrial, retail and textile design, as well as contemporary crafts. The course aims to adapt the curriculum to the evolution of design professions; anticipate the needs of industrial companies and institutions through the training of highly qualified designers; Meet the challenge of international competition and develop innovative teaching approaches and methods; take part in the evolution of the design sector as well as promote its diverse forms.

### Contents

Three major modules followed by a six-month internship:

- Creation management systems: Strategic and management tools for multidisciplinary projects
- Designers and engineers' general education: In-depth development of methodological, historical and cultural skills and knowledge, in French and in English
- Professional approaches: partnerships with institutions and industries, immersive and cross-disciplinary workshops in professional contexts.

Partners 2018-19: AREP Design Lab (SNCF Architecture and Design Office); Comité Colbert with Chanel, Christian Dior, Delisle, Hermès & Saint-Louis, Louis Vuitton and Potel et Chabot; L'Oréal; École des Mines Paritech.

## MA2 Design: Creation, project, transdisciplinarity

The four Parisian applied arts schools (Cesaap) have opened their own joint Postgraduate Programme course in "Design, creation, project and transdisciplinarity", which aims to train designers and researchers who are capable of questioning the forms of Man's environment as much as they question their own disciplinary field, inventing innovative methods of action and thought to produce meaningful re-readings of the economic, industrial and creative aspects of society. The Postgraduate Programme operates in residence for a two-year period within a host cultural institution, incubator or company, which supplies resources such as collections, libraries, laboratories, specialists and workshops, as well as access to production and communication tools, conference rooms, exhibitions and websites.

## OTHER COURSES

### Courses in English

#### DESCRIPTION OF INDIVIDUAL COURSE UNITS

##### **D4S Design for Sustainability**

Compulsory when it replaces other subjects

Undergraduate and post-graduate, years 2,3,4,5 2/4

Hélène Gille

This course explores the field and principles of sustainability and their impact on design and business, from cradle to cradle (C2C as a framework or new “model” for the design of products and systems) to the 10 principles of One Planet Living and WWF’s use of the Ecological Footprint (EF) model.

The course derives from the broader eco-design approach to designing products that encompasses the product’s entire life cycle in an integrated perspective, that identifies the environmental aspects which ought to be analyzed at every stage from the initial design process, to manufacturing, distribution, use, maintenance, disposal or recycling of products, and evaluation of them in terms of their environmental impact throughout the life cycle. The course integrates the key international contribution of UNEP and UNESCO to the definition of tools towards Design for Sustainability (D4S) as a globally recognized method for companies to improve environmental performance as well as profit margins and product quality. Through the review and analysis of case studies, students learn about life-cycle and life cycle analysis and learn to understand what a sustainable business and design strategy entails. The course also shows the importance of climate and energy issues in relation to the depletion of natural resources and biodiversity loss; it introduces to Ecosystem Services as Supporting, Provisioning, Regulating and Cultural Services which are constituents of human well-being. Students learn how to calculate a carbon footprint according to the Bilan Carbone method of the French Environment and Energy Management Agency (ADEME). The Bilan Carbone is used as a tool to quantify and possibly reduce the greenhouse gas emissions generated by one activity or one sector of activity within a production unit for instance, introducing to the notions of risks and opportunities in terms of business.

Bringing this back to sustainable design, any life cycle assessment process or life-cycle analysis is not limited to industrial design; it can be applied to many aspects of human activities such as buildings, urban environments, textile innovation, branding... This is why each studied field will be considered in its specificity: the eco-design issues in architecture, sustainable architecture and green building but also in spatial design, are different from the eco-design issues in product design and manufacturing. Eco-design glossaries specific to each field will be proposed and concrete case-studies will be chosen from all fields of creative design.

Group

B1 level of the Common European Framework of Reference for Languages English

English

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## **ARCHITECTURAL DESIGN RESEARCH LAB IN ENGLISH ADRL.eng**

### **Space Design**

Compulsory, postgraduate, year 4

Semester 7, 4h/week

Josefina Díaz de León

This course aims to create a confluence between architectural design thinking and the humanities. It proposes to investigate new relationships among architecture, art, literature, and sociology.

The studio work will seek to further examine, consolidate and implement a spatial and visual culture in the design and creative process by developing deep thinking while gaining mastery of the language and vocabulary specific to these disciplines in English. It will highlight new dynamics between these fields by questioning the limits of the separate disciplines in order to engage new and stimulating fields of experimentation in the creative process.

The students will develop a written topic of research related to their design project through the study of a contemporary prominent figure or significant text to better apprehend today's context and its meaning in the design process.

Group and/or individual work will be required.

English : B2 level of the Common European Framework of Reference for Languages

## **ART and ARCHITECTURE HISTORY IN ENGLISH AAH. eng**

### **Space Design**

Compulsory, postgraduate, year 4

Semesters 7 & 8, 1h30/wk

Josefina Díaz de León

This course explores major developments in modern and contemporary art, design and architecture and their interrelations throughout the 20th Century. It aims at developing analytical reading and writing skills and clear lines of research and interpretation. Current exhibitions and/or selected study of particular artists, designers, architects, styles or techniques will instruct discussions about the relationship between art and architecture, the ways that architecture and art work together.

Students will work through case studies as tools to identify and gain an understanding of the



interconnected creative process issues at work while enriching and reinforcing art and design terminology and concepts in English.

The course could work alongside the architectural design lab course in English.

Students will be required to write a short research paper on an individual contemporary design topic.

Group or individual work

English : B2 level of the Common European Framework of Reference for Languages

## PART 3 : GENERAL INFORMATION FOR STUDENTS

### COST OF LIVING

Living expenses in Paris are about 1000€ per month, including rent, transportation, food and materials.

Exchange students do not pay any fees.

For more information see :

<http://www.etudiantdeparis.fr/node/35>

#### Public transport in Paris

Paris public transport is operated by the RATP and includes the métro subway system, RER trains, buses, night buses, Montmartrobus, and the Montmartre funicular railway, all of which accept the same tickets and passes (but see also RER trains below). You can purchase individual tickets, booklets of ten tickets or a pas offering unlimited travel.

#### The Metro

The Paris métro system is a marvel of efficiency, providing safe and fast transportation for more than nine million passengers each day. It comprises over 200 kilometers of track and 370 stations. Métro lines are numbered from 1 to 15, while the direction of trains is indicated by the name of the last station on the line. For example, eastbound Line 1 trains are labeled Chateau de Vincennes, while westbound Line 1 trains are labeled La Défense. A map of the métro system is available [here](#).

Métro trains begin running at about 05h30, continuing until about 00h30 (half past midnight).

Free maps of the métro system are available at each station.

#### RER trains

Regional commuter trains extend the reach of public transport into the Paris suburbs. Called the RER, the five train lines are identified by the letters A, B, C, D, and E. There is an online map of the RER system available [here](#). Like the métro, RER trains run from about 05h30 to about 00h30 (half past midnight).

Outside the Paris area special RER fares and tickets apply, including while travelling to or from the airports, Versailles, and Disneyland® Paris.

#### Paris buses

Paris bus routes are numbered, and begin operation at 06h30. The last bus usually leaves the terminal between 20h30 and 21h30, but a few lines run until half past midnight, as indicated by signs at the bus stops. There are also night buses, called Noctambus, which operate hourly between Chatelet and the main gates of Paris from 01h to 05h. The night routes are labeled with letters rather than numbers.

Maps of the bus routes can be found in bus shelters and inside the buses. Most shelters display the name of the stop to help you keep track of where you are. If only a few people are waiting for the bus, signal the driver to stop.

#### Vélib'

The Mairie de Paris (City Hall) operates a "Vélib'" rental programme with thousands of three-speed unisex bikes at hundreds of stations or "service points" around the city.

To visit the Vélib' website, [click here](#).

For information on fares and travel cards, [click here](#).

#### Opening a bank account

To find advice as to how to open a bank account,

visit <http://www.etudiantdeparis.fr/ressources/opening-bank->

account<http://www.etudiantdeparis.fr/ressources/opening-bank-account>

## ACCOMMODATION

### Renting accommodation

Before renting a room or a flat, several steps must be completed by both the tenant and the landlord.

If you are renting from a private owner, it is compulsory to draw-up a lease agreement.

You will generally be asked for a third-party guarantor (who will normally be your parents) and two months rent in advance. This will act as a deposit to be returned to you when you leave, providing no damage has been done.

A certificate of insurance may also be required.

Be aware that before signing the lease, an inventory of the property must be carried out, taking note of all the imperfections/problems/faults visible in the apartment. You have to leave the accommodation in the state in which you found it.

Ask for a receipt with each rent payment. This will serve as proof that you have paid your share. Please note that before signing any contract, it is necessary to determine exactly what is included in the rent and find out if bills (caretaker service, cleaning and maintenance) are included in the price of the rent. Generally speaking, heating and electricity bills are not included.

If you share your landlord's flat, you must make sure you are allowed to have visitors.

Before leaving, you must submit a notice of termination to the landlord, usually one to three months in advance, by sending a recorded-delivery letter notifying your departure.

If you stay for longer than a month at one address, you will have to pay a local tax.

Home insurance is compulsory and it is up to the tenant to arrange for it. The amount to be paid for insurance will vary according to the size of the flat and the risks covered.

### Finding accommodation in the Paris area

University halls of residence (for students in Master's degree)

19 bld Jourdan 75690 Paris cedex 14 Tel: +33 (0) 1 44 16 64 00

[www.ciup.fr/hebergement/index.html](http://www.ciup.fr/hebergement/index.html)

### Student accommodation

■ [www.bemynest.com](http://www.bemynest.com)

■ [www.adele.org](http://www.adele.org)

■ [locservice.fr/paris-75/logement-etudiant-paris-15](http://locservice.fr/paris-75/logement-etudiant-paris-15)

■ [www.aljt.asso.fr](http://www.aljt.asso.fr)

■ [www.citea-hotels.com](http://www.citea-hotels.com)

■ [www.estudines.fr](http://www.estudines.fr)

■ [www.laureades.com](http://www.laureades.com)

■ [www.univercity.fr](http://www.univercity.fr)

### Sites offering accommodation to let and housesharing

■ [www.123-fr.com/123gratuit/gratuit/Immobilier-gratuit-QuickIMMO-1151.php](http://www.123-fr.com/123gratuit/gratuit/Immobilier-gratuit-QuickIMMO-1151.php)

■ [www.asso-bb.net/aiu/](http://www.asso-bb.net/aiu/)

■ [www.apartager.com](http://www.apartager.com)

■ [www.colocation.fr](http://www.colocation.fr)

■ [www.kel-koloc.com](http://www.kel-koloc.com)

■ [www.locaflat.com](http://www.locaflat.com)

■ [www.mapiaule.com](http://www.mapiaule.com)

■ [www.nyhabitat.com/fr/paris-appartement.html](http://www.nyhabitat.com/fr/paris-appartement.html)

■ [www.pap.fr](http://www.pap.fr)

■ [www.seloger.com](http://www.seloger.com)

■ [www.sergic.com](http://www.sergic.com)

■ [www.annoncesjaunes.fr/immobilier-location/appartement/a/75019/p/1/](http://www.annoncesjaunes.fr/immobilier-location/appartement/a/75019/p/1/)

### In the press

Consult daily newspapers such as: Le Figaro, Libération, Le Parisien

[www.fac-habitat.com](http://www.fac-habitat.com)

## Temporary accommodation BVJ Youth Hostel Jules Ferry

Quartier Latin 44, rue des Bernardins 75005 Paris Tel : +33 (0)1 43 29 34 80 Fax : +33 (0)1 53 00 90 91 [bjv@wanadoo.fr](mailto:bjv@wanadoo.fr) [www.bvjhotel.com](http://www.bvjhotel.com) €45/per person, breakfast included

## Louvre

20, rue JJ. Rousseau 75001 Paris Tel : +33 (0)1 53 00 90 90 Fax : +33 (0)1 53 00 90 91 [bjv@wanadoo.fr](mailto:bjv@wanadoo.fr) Double room €31

Centre international de séjours à Paris Centre Maurice Ravel 6 avenue Maurice Ravel 75012 Paris

Metro: Bel-Air – Porte Dorée – Porte Vincennes Tel : +33 (0)1 64 75 60 00 Fax : +33 (0)1 43 44 45 30 [www.cisp.asso.fr](http://www.cisp.asso.fr)

From €19.90/per person to €50.30 breakfast included

Centre international de séjours à Paris Centre Kellerman 17 boulevard Kellermann 75013 Paris - Metro porte d'Italie

Tel : +33 (0)1 44 16 37 38 Fax : +33 (0)1 44 16 37 39 [www.cisp.asso.fr](http://www.cisp.asso.fr) From €19.90/per person to €50.30 breakfast included

## « Le D'Artagnan»

8 boulevard Jules Ferry 75011 Paris Metro République Tel : +33 (0)1 43 57 55 60 [www.fuaj.org](http://www.fuaj.org)

80, rue Vitruve 75020 Paris Tel:+33(0)140323456 Fax:+33(0)140323455 E-mail :

[paris.ledartagnan@fuaj.org](mailto:paris.ledartagnan@fuaj.org)

[www.fuaj.org](http://www.fuaj.org) [www.fuaj.org/Paris-Le-d-Artagnan](http://www.fuaj.org/Paris-Le-d-Artagnan) From €23/per person Léo Lagrange

€22.50/per person break- fast included

breakfast included

Foyer International d'Accueil à Paris 30, rue Cabanis 75014 Paris

Tel : +33 (0)1 43 13 17 00 Fax : +33 (0)1 45 81 63 91 [fiap@fiap.asso.fr](mailto:fiap@fiap.asso.fr) [www.fiap.asso.fr](http://www.fiap.asso.fr)

From €20.50/per person breakfast included

## UCRIF

27 rue Turbigo 75002 Paris Tel : +33 (0)1 40 26 57 64 Fax : +33 (0)1 40 26 58 20 [info@ethicetapes.fr](mailto:info@ethicetapes.fr) [www.ucrif.asso.fr](http://www.ucrif.asso.fr)

United Federation of youth hostels 27, rue Pajol 75018 Paris

Tel : +33 (0)1 44 89 87 27 Fax : +33 (0)1 44 89 87 10 [fuaj@fuaj.org](mailto:fuaj@fuaj.org) [www.fuaj.org](http://www.fuaj.org)

107 rue Martre 92110 Clichy Tel : +33 (0)1 41 27 26 90 [www.ucrif.asso.fr](http://www.ucrif.asso.fr)

Ethic étapes - Fiap Jean Monnet 30, rue Cabanis 75014 Paris

Tel : +33 (0)1 43 13 17 00 Booking : +33 (0)1 43 13 17 17 F : +33 (0)1 43 13 17 07 [fiap@fiapparis.org](mailto:fiap@fiapparis.org)

[www.fiap-paris.org](http://www.fiap-paris.org)

From €26 to €28 Breakfast included

Maison Etudiante les Estudines Clos Saint Germain Logement étudiant Paris 105 rue de Bagnolet

75020 Paris Tel : +33 (0)1 43 72 54 32 Fax : +33 (0)1 43 72 59 04

Maison internationale des jeunes 4, rue Titon 75011 Paris

Tel : +33 (0)1 43 71 99 21 Fax : +33 (0)1 43 71 78 58 [mij.cp@wanadoo.fr](mailto:mij.cp@wanadoo.fr)

## Private accommodation

Expect to pay a minimum of €400/month for a room and a minimum of approximately €500/month for a studio. The American Church has a notice board (offers of accommodation or work) at the exit to the Church.

It is free to consult adverts posted on the notice board in the Entrance hall to the CROUS student canteen 65, Quai d'Orsay 75007 Paris Tel: +33 (0) 1 40 62 05 00 - Fax: +33 (0) 1 40 62 05 11

[www.acparis.org](http://www.acparis.org)

[www.appartement.org](http://www.appartement.org) This site advertises many apartments to rent and/or share in the Ile-de-

France region.

[www.centraledesparticuliers.com](http://www.centraledesparticuliers.com) This site advertises a wide range of offers. Refer to the flatsharing

[colocation] and/or to let [à louer] sections.

[www.inter-logement.com](http://www.inter-logement.com) This company finds matches between offers of and requests for temporarily vacant furnished apartments in Paris. It offers a range of apartments free for a period

of anything from one week up to 12 months.

[www.pap.fr](http://www.pap.fr)

Organisations and sites managing student accommodation in Paris

Reception and Student Services (Office d'Accueil et de Services étudiants – OSE)

11 rue Serpente - 75006 Paris (metro Saint-Michel or Cluny la Sorbonne) Tel: +33 (0) 1 55 42 8080 - [www.leclubetudiant.com](http://www.leclubetudiant.com)

Private halls of residence (Estudines, Lauréades, Adèle, etc.)

These mainly provide furnished accommodation, in halls of residences with “hotel-like” services.

Compare the prices before you choose.

[www.estudines.fr](http://www.estudines.fr) offers rented accommodation to students and interns in Paris or in the suburbs. From €380 to €630 depending on the surface area and the location of the accommodation.

N° Indigo (call will be charged): 0825 041 042

[www.laureades.com](http://www.laureades.com) has four furnished halls of residence in Paris, ranging from €370 for 13m<sup>2</sup> and a dozen in the suburbs ranging from €300 for 16 m<sup>2</sup>. N° Indigo (call will be charged): 0825 332 332

[www.fac-habitat.com](http://www.fac-habitat.com) This association offers furnished and non-furnished accommodation located in the suburbs outside Paris, offering a good balance between quality/service. From €200 for two-person share (two-room apartment) and €300 for 20m<sup>2</sup>. [www.univercity.fr](http://www.univercity.fr) offers functional accommodation, fully furnished in Paris and the surrounding suburbs, studios

or two-room apartment from €350. N° Indigo (call will be charged): 0820 098 095

[www.adele.org](http://www.adele.org) This site offers different accommodation solutions for students, in halls of residence in particular. [www.citea-hotels.com](http://www.citea-hotels.com) allows you to make an online booking for a room in various halls of residence in Paris and the Ile-de-France region.

[www.aljt.asso.fr](http://www.aljt.asso.fr) offers a vast choice of accommodation in Paris (13th and 14th arrondissement) and in the Paris suburbs where you can find furnished studios if you are aged between 18 and 30 years old.

Foyer les Francs-Bourgeois Foyer International Association des étudiants

21, rue Saint-Antoine 75004 PARIS Tel : +33 (0) 1 42 77 95 02 Fax : +33 (0) 1 42 77 95 02

Foyer International la Vigie

7, rue Poulletier 75004 PARIS Tel : +33 (0) 1 46 33 33 98 Fax : +33 (0) 1 40 46 81 83

Maison de Lycéennes

5, rue Amyot 75005 PARIS Tel : +33 (0) 1 44 08 76 60 Fax : +33 (0) 1 44 08 76 69

Foyer Monbièvre

12, rue des Ecoles 75005 PARIS Tel : +33 (0) 1 43 29 98 41 Fax : +33 (0) 1 40 46 94 19

Foyer Ste-Geneviève

65, rue du Cardinal Lemoine 75005 PARIS Tel : +33 (0) 1 43 54 11 41 Fax : +33 (0) 1 43 25 25 39

Présence au Monde

6, rue Berthollet 75005 PARIS Tel : +33 (0) 1 43 54 11 41

Institut Serviam

20, rue Gay Lussac

75005 PARIS

Tel : +33 (0) 1 42 34 95 90

Fax : +33 (0) 1 42 34 95 91

E-mail :

[foyerserviam@wanadoo.fr](mailto:foyerserviam@wanadoo.fr) <http://perso.wanadoo.fr/foyerserviam>

des Etudiantes

93, bld Saint Michel

75005 PARIS

Tel : +33 (0) 1 43 54 49 63

Fax : +33 (0) 1 43 54 23 45

E-mail: [infos@fie.fr](mailto:infos@fie.fr) [www.fie.fr](http://www.fie.fr)

Foyer Franco-Libanais

15, rue d'Ulm 75005 PARIS Tel : +33 (0) 1 43 29 47 60 Fax : +33 (0) 1 43 25 70 88 From €28

Home Saint-Jacques (Institut de l'Asie du Sud-Est) 269, rue Saint Jacques 75005 PARIS Tel : +33 (0) 1 43 26 15 22

Fondation Pierre Lafue Student hostel 21, rue du Cherche-Midi 75006 PARIS

Tel : +33 (0) 1 45 48 93 48 Fax : +33 (0) 1 45 48 93 48

Foyer de la Sainte Famille

49, rue de Vaugirard 75006 PARIS Tel : +33 (0) 1 45 48 82 54

Maison Diocésaine des Etudiants 61, rue Madame 75006 PARIS

Tel : +33 (0) 1 44 39 54 10

protestants de Paris

46, rue de Vaugirard 75006 PARIS Tel : +33 (0) 1 46 33 23 30 Fax : +33 (0) 1 46 34 27 09

Foyer 44 Cherche-Midi

44, rue du Cherche-Midi

75006 PARIS

Tel : +33 (0) 1 45 48 15 05

[foyer44@club-internet.fr](mailto:foyer44@club-internet.fr) [www.foyer44cherchemidi.com](http://www.foyer44cherchemidi.com)

Foyer de la Visitation

110, rue de Vaugirard 75006 PARIS Tel : +33 (0) 1 42 22 48 08  
 Foyer des Dominicaines  
 10, rue de Condé 75006 PARIS Tel : +33 (0) 1 43 29 91 62 Fax : +33 (0) 1 43 25 05 41  
 Centre d'Echanges Internationaux 104, rue de Vaugirard 75006 PARIS  
 Tel : +33 (0) 1 45 49 26 25  
 Maison de la Providence  
 13, rue du Regard 75006 PARIS Tel : +33 (0) 1 45 49 87 00 providence83@wanadoo.fr  
 Foyer la Maison  
 36, rue de Montparnasse 75006 PARIS Tel : +33 (0) 1 42 22 28 50 Fax : +33 (0) 1 53 63 85 25  
 www.foyerlamaison.asso.fr/  
 Maison d'étudiantes Foyer l'Etape Centre d'Accueil  
 « Jeanne d'Arc »  
 21, rue du Général Bertrand 75007 PARIS Tel : +33 (0) 1 40 61 40 00 Fax : +33 (0) 1 40 61 40 09  
 Foyer Thérèse Chappuis  
 52, rue Vaneau 75007 PARIS Tel : +33 (0) 1 53 63 26 30 Fax : +33 (0) 1 53 63 26 34  
 foyertheresechappuis@wanadoo.fr  
 Foyer UCJF  
 22, rue de Naples  
 75008 PARIS  
 Tel : +33 (0) 1 53 04 37 47  
 Fax : +33 (0) 1 42 94 81 24  
 ucjf@ucjf.net www.ucjf.net  
 Foyer Sainte-Clotilde  
 29, rue du Docteur Lancereaux 75008 PARIS Tel : +33 (0) 1 45 62 18 72  
 20, bd. Voltaire 75011 PARIS Tél : +33 (0) 1 43 14 32 20  
 Foyer Charonne  
 123, bd. de Charonne  
 75011 PARIS  
 Tel : +33 (0) 1 43 79 07 73  
 fax : +33 (0) 1 43 79 63 20  
 assfoyercharonne@wanadoo.fr www.foyer-charonne.fr  
 Foyer Notre-Dame du Perpétuel Secours 15, rue de René Villermé 75011 PARIS  
 Tel : +33 (0) 1 47 00 01 44 Fax : +33 (0) 1 43 55 47 61 andps.paris@wanadoo.fr  
 Palais de la Femme  
 94, rue de Charonne 75011 PARIS Tel : +33 (0) 1 46 59 30 00 Fax : +33 (0) 1 46 59 30 40  
 palais@palaisdelafemme.fr  
 International  
 9, rue du Moulin Vert 75014 PARIS Tel : +33 (0) 1 44 12 58 00  
 Capcampus Logement www.capcampus.com/logement-1159  
 Union Chrétienne des Foyer Tolbiac  
 Jeunes Gens de Paris (UCJG) 14, rue de Trévisse 75009 PARIS  
 Tel : +33 (0) 1 47 70 90 94 Fax : +33 (0) 1 44 79 09 29  
 Foyer « La Ruche »  
 8, rue Alexandre Parodi 75010 PARIS Tel : +33 (0) 1 46 07 71 38 Fax : +33 (0) 1 46 07 02 70  
 Le Toit Familial  
 9, rue Guy Patin 75010 PARIS Tél : +33 (0) 1 42 85 50 72  
 234, rue de Tolbiac  
 75013 PARIS  
 Tel : +33 (0) 1 44 16 22 22  
 Fax : +33 (0) 1 45 88 61 84  
 contact@foyer-tolbiac.com www.foyer-tolbiac.com  
 Fondation Paumier-Vernes  
 63, rue Pernety 75014 PARIS Tel : +33 (0) 1 45 43 69 50 Fax : +33 (0) 1 45 45 59 81  
 fondationpaumiervernes@hotmail.fr  
 Foyer de la Fraternité  
 125, avenue du Maine 75014 PARIS Tel : +33 (0) 1 43 22 47 60 http://foyer.maine.free.fr  
 Estate agencies  
 Look for addresses of estate agencies in the French yellow pages : [www.pagesjaunes.fr/pj.cgi](http://www.pagesjaunes.fr/pj.cgi)  
 by entering «agences immobilières» in the «Activité» field.  
 Accommodation provided by the Mairie de Paris  
 Look for addresses of accommodation provided by the Mairie de Paris in the French yellow  
 pages : [www.pagesjaunes.fr/pj.cgi](http://www.pagesjaunes.fr/pj.cgi) by entering «Mairie de Paris» in the «Activité» field and  
 «Logement « in the «Nom» field.  
 Emergency accommodation  
[www.paris.fr/portail/Urbanisme/Portal.lut?page\\_id=5715](http://www.paris.fr/portail/Urbanisme/Portal.lut?page_id=5715)

OSE Point logement ALJT Union Parisienne des  
 (Note: A two month deposit is required) 11-13 rue Serpente 75006 Paris  
 Tel : +33 (0) 1 55 42 80 80  
 www.leclubetudiant.com  
 Association pour le développement économique du logement étudiant (adele) 34 rue  
 Camille Pelletan 92300 Levallois-Perret  
 Tel : +33 (0) 1 42 89 36 04  
 infos@adele.org www.adele.org  
 15 rue Ferrus 75014 PARIS Tel : +33 (0) 1 45 80 70 70 www.aljt.com  
 L'accueil familial des jeunes étrangères 23 rue du Cherche Midi 75006 Paris  
 Tel : +33 (0) 1 42 22 50 34  
 Etudiants Locataires  
 21, rue du Val de Grâce 75005 Paris Tel : +33 (0) 1 40 46 86 73 www.upel.fr  
 Note: You will be required to pay an annual contribution fee.  
 Echange international de  
 logements étudiants  
 Tel : +33 (0) 45 40 93 48 92  
 info@casaswap.com www.casaswap.com

## HOUSING BENEFITS

International students are entitled to social housing benefit. This aid is granted by the family allowance fund (Caisse d'allocations familiales - CAF) according to certain criteria. These aids come in two forms: The APL (Aide Personnalisée au Logement - individual housing aid) and the ALS (Allocation Logement à caractère social – social-housing allowance).

For information and application forms click here.

You might also visit the Cnous/Crous website, the institutional portal for student life. At the head of the national network of the CROUS, the CNOUS aims to improve students' lives in many ways, including food services, housing, grants, social and cultural activities, and international mobility.

## MEALS

University restaurants

While you can use the school's restaurant at lunchtime, you might want to try the university restaurants, run by the CNOUS and CROUS for dinner. There are several in Paris. They offer a variety of options: food to go, snacks and brasserie, traditional meals, cafeterias... Each of these restaurants is a centre of student life where you can share a good meal with your friends for a low price.

For more information, click here.

## SOCIAL SECURITY

You must have social security cover if you intend staying in France for more than three months. Students from the European Union must be in possession of a European Health Insurance Card. If you are a non-European Union student and you are going to be staying for more than three months in France, follow the link below and use the code 75015:

<https://www.ameli.fr/assure/droits-demarches/europe-international/protection-sociale-france/vous-venez-etudier-en-france>

## PASSPORT

All visitors coming to France must be in possession of a valid passport issued by their home country; or a valid identity card if they are from a European Union country. The passport must be valid for at least the duration of the study period.

## VISA

If you come from a European Union country (Germany, Belgium, Austria, Bulgaria, Cyprus, Denmark, Spain, Estonia, Finland, France, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxemburg, Malta, Netherlands, Poland, Czech Republic, Rumania, Slovakia, Slovenia, Sweden) or from Iceland, Liechtenstein, Norway, Switzerland, Monaco or Andorra you do not need a visa to come and study in France.

Visas are issued by the French Consulate in your home country. Students will be given a long visa as a student which will give you the right to obtain a one-year renewable student residence permit.

To get your visa you must fill in an application form at the French Consulate in your home country and provide the following:

- a valid passport,
- proof that you have sufficient resources to live in France (on average €500 a month),
- proof of social security cover,
- your acceptance letter from ENSAAMA,
- a valid travel document.

More information

at <http://www.etudiantdeparis.fr/node/14>

Residence permit and OFII medicals - Long-stay visa

If you are going to be staying in France for more than three months, you must apply in France for a temporary student residence permit at the local police headquarters – Préfecture – of the area where you are living. This does not apply if you have been issued with a valid visa that clearly states you do not need to apply for a temporary residence permit.

People with student visas called “visa de long séjour valant titre de séjour” for longer than three months are exempt from requesting temporary residence permits for the 1st year of their stay in France.

You are a student and you have this new type of visa: you still need to contact the Office Français de l'Immigration et de l'Intégration (OFII) upon your arrival to take a medical and have your visa approved as a residence permit.

More information

at <http://www.etudiantdeparis.fr/node/20>

If you have another student visa or a visa “concours études”, you need to apply for a “titre de séjour” (residence permit) at Préfecture de Police de Paris. Click here to get to the Préfecture de Paris website.

Students from European Union Member States, the European Economic Area and Switzerland do not need to apply for a residence permit.

However, students from Romania and Bulgaria will need a residence permit if they intend working.

## FINANCIAL SUPPORT FOR STUDENTS

At ENSAAMA, “foyer socio-éducatif”

Education Ministry scholarships

While the "social criteria" scholarship awarded by the CROUS is essentially aimed at French students, they also concern:

- students from EU Member States and European Economic Area (EEA) member countries, on condition that :
  - > they have been studying or working in France for at least one year (documentary evidence : a student card or a work contract of the previous year).
  - > they can give proof of the fact that one of the parents (i.e. father, mother or legal guardian) received incomes in France.
- foreign (non-EU) students who have been resident in France for at least two years AND whose tax household (i.e. father, mother or legal guardian) has been in France for at least two years.
  - > For further information, see the page [Les bourses sur critères sociaux >>](#) (in French)
  - > Applications are made by creating an online Dossier Social Etudiant >> (in French)

Foreign Ministry excellence scholarships:

A number of excellence scholarship programmes have been set up in order to enable French third-level institutions to enrol the best foreign students.



These include:

- the Eiffel programme, which is aimed at the best foreign students wishing to continue their studies in France at Master's or Doctorate level in the engineering sciences, economics & management or law & political science. For further information >>  
The Eiffel programme is managed by Campusfrance >>
- the Major programme, which is aimed at foreign former pupils of French lycées abroad. For further information >>

student affairs office

Entitled « Vie scolaire » in French, the student affairs office deals with all learning facilities international programmes practical information for mobile students

## INTERNSHIPS

Compulsory internships for students taking the diploma  
Undergraduate degrees : 6 to 8 weeks, end of second year  
Postgraduate :  
DSAA : 3 months  
Master 2 : 6 months

For incoming exchange students, internships are not included in the curriculum and should be agreed between the sending institution and the company.

Working in France

You may be planning to work during your stay in France to help finance your studies. Work regulations for foreign students in France can vary from one situation to another.

Visit <http://www.etudiantdeparis.fr/node/18> to learn about the regulations that apply in each case.

## SPORTS AND LEISURE FACILITIES

The Cité internationale is a partner of the Paris Université Club (PUC) association and provides sports facilities for students. Whether for leisure or competition, you will surely find the sports you like at <http://www.puc.asso.fr/>. There are special prices for students.

Leisure- some prices:

- A cinema ticket: €9 to €11 standard rate, and around €7 student rate. €5.90 to €6.70 in certain cinemas with the Carte Imagine-R .
- A theatre ticket: €10 to €17 for young people under 26 (sometimes under 30).
- Swimming pool: €1.70 for young people under 26

## **Ensaama**

École Nationale Supérieure  
des Arts Appliqués et des Métiers d'Art

*School of Art and Design*

[www.ensaama.net](http://www.ensaama.net)

Director  
Eric CHENAL

Head of international relations  
Pascale SERCK [relations-internationales@ensaama.net](mailto:relations-internationales@ensaama.net)