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DSAA | DESIGN | RENNES  
ESPACE · PRODUIT · GRAPHISME

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# COURSES CATALOGUE [MASTER] DIPLÔME SUPÉRIEUR D'ARTS APPLIQUÉS (DSAA) DESIGN

- GRAPHIC DESIGN
- PRODUCT DESIGN
- INTERIOR DESIGN

*LAAB - RENNES - FRANCE*  
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COURSES CATALOGUE / [MASTER] DSAA DESIGN / GRAPHIC DESIGN • PRODUCT DESIGN • INTERIOR DESIGN

# DSAA1 • *SEMESTERS 1 & 2*



## DSAA1 · SEMESTERS 1 & 2

### GENERAL TRAINING FIELD : CULTURE

#### U.E.1 HUMANITIES

SEMESTERS 1 & 2

6h / week

#### U.E.1.A LITERATURE AND HUMAN SCIENCES

SEMESTERS 1 & 2

2h / week

##### GENERAL LEARNING OBJECTIVES

- master communication situations
- assimilate the requirements and methods of research work (bibliographic references, resources, etc.)

##### CONTENT AND TEACHING SITUATIONS

- discover the multiplicity of approaches specific to the human sciences
- develop a reflective approach on the status and social, political and ecological responsibility of the designer
- study of fundamental texts of literary theory and the human sciences

##### ASSESSMENT METHODS

The U.E.1.A is validated by tests during courses.

#### **U.E.1.A.a LITERATURE + U.E.1.A.b RHETORIC AND STYLISTICS**

##### GENERAL LEARNING OBJECTIVES

- develop a detailed reading of various documents
- transmit and reformulate informations
- argue a point of view; implement an argumentative strategy
- write with correctness, strength and elegance
- develop language and communication skills specific to oral expression

##### CONTENT AND TEACHING SITUATIONS

- lecture classes
- analysis, reformulation, synthesis and argumentation exercises - oral training

##### ASSESSMENT METHODS

The U.E.1.A.a and the U.E.1.A.b are validated by tests during courses.



## U.E.1.A.c SEMIOTICS

### GENERAL LEARNING OBJECTIVES

- develop a methodical attention to everything that makes sense, both during the processes of creation, production and distribution and during experiences of reception and use
- master the main concepts and tools of semiotics to apply them to the understanding of the improvement of production cycle of artifacts
- prioritize and communicate the semiotic analysis U.E.1.A.d Sociology

### CONTENT AND TEACHING SITUATIONS

Teaching is structured around the acquisition of knowledge and methods and a production during practical cases (linked to the experimental laboratory or macro-project)

- awareness of visual and design semiotics
- reading/study of fundamental texts of semiotic theory
- acquisition of analysis methods
- application to projects and macro-projects of acquired knowledge and methods
- semiotic study devoted to the different moments of the project phase
- semiotic study of the coherence and convergence of signs sets and their components
- diachronic and synchronic study of the semiotic functioning of the artifact
- semiotic study of reception and emotions, interactions, experience, use, effects and impacts in context and according to the specificities and singularities of recipients and users

### ASSESSMENT METHODS

U.E.1.A.c is validated by an in-course test. A file, analysing a visual, dealing with one of the three areas of design and a semiotic production, linked to a project or in connection with the macro-project is realized by the student during the first semester.

## U.E.1.A.d SOCIOLOGY

### GENERAL LEARNING OBJECTIVES

- understand the complementarity between sociology and design practice

### CONTENT AND TEACHING SITUATIONS

- the introduction to sociology is organized in the form of a module and linked to project issues addressed during the year
- the contribution is theoretical (discovery of sociological analysis tools) and practical (summary application on a concrete case by the students)

### ASSESSMENT METHODS

The U.E.1.A.d is validated by tests during courses.



## **U.E.1.B PHILOSOPHY**

**SEMESTERS 1 & 2**

*2h / week*

### GENERAL LEARNING OBJECTIVES

- know how to argue and carry out a structured and demonstrative reflection
- problematize a question or a research subject
- handle abstract concepts
- know fundamental aesthetic theories and major texts of philosophy and the arts

### CONTENT AND TEACHING SITUATIONS

- lectures on fundamental notions in thinking about art and design
- analyzes of philosophical, classic or contemporary texts
- application of philosophical or theoretical issues studied in class to concrete cases of productions or writings of artists and designers

### ASSESSMENT METHODS

The U.E.1.B is validated by tests during training.

## **U.E.1.C HISTORY OF ARTS, DESIGN AND TECHNOLOGY**

**SEMESTERS 1 & 2**

*2h / week*

### GENERAL LEARNING OBJECTIVES

- help to place the designer's approach within the framework of a general history of shapes, uses and concepts
- open up to issues arising from contemporary creation and identify the relationships between design productions and those of other artistic fields

### CONTENT AND TEACHING SITUATIONS

- lectures aimed at reinforcing the knowledge already acquired, with an emphasis on creation from the first decades of the 20th century to the present day
- group work with the aim of promoting links between students from the three DSAA options and ensuring knowledge sharing
- opening up to current artistic events through exhibition visits and meetings with professionals from museums or artistic structures (exhibition curators, museum curators, etc.)

### ASSESSMENT METHODS

The U.E.1.C is validated by tests during training.



## U.E.2 MODERN LANGUAGE (ENGLISH)

SEMESTERS 1 & 2

2h / week

### GENERAL LEARNING OBJECTIVES

Towards a proficient user (level C1)

- consolidate mastery of the language in the 4 language activities (writing, listening, speaking and reading)
- improve analysis skills of all types of documents
- improve synthesis skills
- acquire the specific vocabulary relating to the specialty
- acquire skills necessary to enter the professional world

### CONTENT AND TEACHING SITUATIONS

- works on authentic documents (international press articles / video documents / audio documents / iconographic documents / documents relating to the world of work)
- communication situations in touch with professional reality will be favored
- support in finding an international internship: CV, cover letter, Skype or telephone interviews, etc.

### ASSESSMENT METHODS

U.E.2 is validated by tests during courses.

## U.E.3 MARKETING, STRATEGIC & LEGAL CONTEXTS

SEMESTER 1

2h / week

### GENERAL LEARNING OBJECTIVES

- identify the designer's place in the economy
- acquire and use vocabulary and economic and legal concepts, within the framework of a professional relationship in applied arts
- understand marketing: definition and study of consumer behavior

### CONTENT AND TEACHING SITUATIONS

- introduction to understanding the economic circuit
- understanding of the production cycle and the designer's place in production
- marketing – definition and issues of design in the product concept
- study of consumer behavior
- entrepreneurship and the creation of activities: the different possible statuses of the designer
- understanding of a company's activity through its financial indicators
- added value, cost calculation, break-even point, balance sheet and income statement

### ASSESSMENT METHODS

The E.U. 3 is validated by tests during courses.



## MARKETING, STRATEGIC, AND LEGAL CONTEXTS

SEMESTER 2

2h / week

### GENERAL LEARNING OBJECTIVES

- determine the means of protection to be implemented in a given situation and assess their relevance
- characterize the main elements of legal protection and its evolution
- assess the legality of a situation with regard to the protection of the person in the private and professional sphere

### CONTENT AND TEACHING SITUATIONS

- intellectual property: the place of copyright at the national and international level
- industrial property: protection of creations at the national and international level
- specific rights in the digital environment: websites and domain names
- commercial contracts and the stages of pre-contractual negotiation

### ASSESSMENT METHODS

The E.U. 3 is validated by tests during courses.

## ARTISTIC TRAINING FIELD : RESEARCH & CREATION IN VISUAL ARTS

### U.E.4 TECHNICAL PRACTICE & KNOW-HOW

SEMESTERS 1 & 2

1h / week

### GENERAL LEARNING OBJECTIVES

- implement technical exploration methods (monitoring, experimenting, calling on experts, etc.) adapted to the issues raised
- analyze technical data (from observation, practice, theoretical input) and their implication in other fields of questioning (visual art, semantic, societal, economic, environmental, etc.)
- appropriate these technical discoveries (from observation, practice, theoretical input) to solve technical problems
- master communication methods and technical representation conventions (from sketches to technical documentation)

### CONTENT AND TEACHING SITUATIONS

The culture and technical practice course targets the following knowledge: materials, structure, implementation processes, new technologies and foresight.

Learning takes place through observation, practice and theoretical contributions. The sequences can be connected to the experimental and research laboratory course and thus enrich the macro-project.



They also address other technical issues in a separate manner.

The learning systems based on observation are as follows:

- practice and organization of monitoring
- creation of a material library: research and ordering of samples, analysis and archiving of material (physical material library) and digital (web platform)
- thematic technical observation notebooks
- site monitoring
- company visits
- meetings with suppliers, craftsmen, experts
- 15-day know-how course (in February)

The learning systems based on experimentation are as follows:

- micro-exercises, fundamental experiments
- multidisciplinary workshops (micro-design projects based on technical inputs) - project monitoring (connected to the experimentation and research laboratory course)
- learning the tools of realization (model and prototyping)
- 15-day know-how course (in February)

Theoretical contributions can be conducted by the professor during one-off theoretical points or lectures, or during conferences or meetings with professionals. These theoretical contributions are sometimes the means of initiating the experiment or aim to analyze and synthesize it.

#### ASSESSMENT METHODS

The E.U. 4 is validated by tests during courses.

## **U.E.5 TOOLS FOR EXPRESSION AND CREATION RESEARCH & PROJECT COMMUNICATION**

SEMESTERS 1 & 2

7h / week

#### GENERAL LEARNING OBJECTIVES

##### **VISUAL ARTS SKILLS**

###### a. Visual art approach

- identify and bring to light visual art issues
- deepen a visual art speculation with regard to the visual art intention (through experimentation and taking a step back)
- develop a unique visual vocabulary (personal style)

###### b. Practical visual art

- invest in and experiment with various visual art practices (supports, materials, technical and technological tools, etc.)
- develop an effective visual art practice (visual art quality)

###### c. Visual art culture

- document your work with contemporary and past references (human sciences, ATC, etc.)
- develop a contemporary visual language (visual audacity, innovation)





## **MEDIATION SKILL**

### a. Explorative Skills

- invest in and experiment with various mediation tools (diversified and appropriate tools)
- experiment with innovative forms of mediation (contemporaneity of writing, innovation, etc.)
- develop a unique visual vocabulary (personal writing)

### b. Didactic skills

- make the approach understandable (accessibility of the approach, articulation of the different moments of the study) - initiate a global effective project communication strategy (consistency of the mediation means used with regard to the intentions: visual, oral, written, spatial. .)
- master the conventional tools specific to the field (representation code, support, format, etc.)
- master written and oral expression (convincing force of the argument)

## CONTENT AND TEACHING SITUATIONS

The U.E.5 module is led by three teachers from the three DSAA options and external speakers, whose skills are specific to project mediation by field.

Visual arts practice is based on the development of a visual art approach questioning the field of specificity: visual art problem, experimentation, deepening and mediation of the project. The projects can be connected to the visual art problem of the experimentation and research laboratory or be developed as an independent approach.

The practice of mediation is based on the development and testing of project communication strategies and mediation tools specific to each option. The practice of mediation consists of the acquisition of written, oral, graphic, volume and digital expression techniques of an intention, of a project approach. The professional identity is developed as part of a workshop and supported by external speakers.

## ASSESSMENT METHODS

U.E.5 is validated during training by independent assessment materials or common to modules U.E. 1, U.E. 4, U.E. 6, U.E. 7. One-off evaluations will be based on short or long projects, individual projects or in group, and may take the form of tutorials, personal work and/or oral presentations.

## **PROFESSIONAL TRAINING FILED : RESEARCH & CREATION IN DESIGN**

### **U.E.6 INNOVATION, FORESIGHT & DESIGN RESEARCH**

SEMESTERS 1 & 2

*1h / week*

#### GENERAL LEARNING OBJECTIVES

##### **ANALYTICAL SKILLS**

- carry out a regular practice of monitoring in the fields of design in a critical manner
- explore documentation specific to a theme



### **PROSPECTING SKILLS**

- identify and bring to light contemporary issues (cultural, economic, social, technical issues, etc.)
- know, become aware of and explore methods of creativity
- assert a designer positioning

### **MEDIATION SKILLS**

- organize content, categorize and index entries in a monitoring practice in the fields of design

### CONTENT AND TEACHING SITUATIONS

The U.E.6 module is led by three teachers from the three DSAA mentions and external speakers, whose skills are specific to the culture of innovation and cultural, social and technological monitoring. Innovation, foresight and research develops around the following objectives:

- set up cultural, social and technological monitoring in the fields of design (monitoring inputs, monitoring resources, etc.) and know the contexts of exploitation of these monitoring inputs
- analyze references and identify major issues from them
- compile and classify data from the day before
- set up mediation of this monitoring accessible to all
- position yourself as a designer to assert a posture (which governs biases, methodologies, tools, etc.)

### ASSESSMENT METHODS

The E.U. 6 is validated by tests during courses.

## **U.E.7 PROJECT : PRACTICE & EXPERIMENTATION**

SEMESTERS 1 & 2

11h / week

### GENERAL LEARNING OBJECTIVES

#### **ANALYTICAL SKILLS**

- engage in design monitoring (technical, visual, cultural) to anchor a project practice in contemporary production
- compile and organize rich and open documentation, to serve the project
- synthesize this data to initiate a positioning
- identify and question the issues of the project (social, economic, ecological, political, etc.)
- maintain a critical perspective to question the project independently

#### **EXPLORATORY SKILLS**

- manipulate exploration tools to deploy open and coherent research
- bring out creative solutions
- extract from the detected issues a problem and project intentions
- articulate the different phases of the project
- implement remedial means to advance the project independently
- articulate multidisciplinary skills (product, graphic design, space) within the framework of team work

#### **PROJECT MEDIATION SKILLS**

- initiate a global communication strategy making the project approach understandable
- engage in means of communication (oral, visual) and representation adapted to the project and the discipline



### **USAGE RESOLUTION SKILLS**

- identify and plan the use of a device
- set up tools for exploring and validating uses
- innovate in terms of usage resolution

### **FORMS SOLVING SKILLS**

- integrate visual questions into the project approach
- set up visual exploration and validation tools
- implement coherent visual choices with regard to project intentions
- detail the project visually
- innovate in terms of visual resolution

### **TECHNICAL RESOLUTION SKILLS**

- integrate technical questions into the project approach
- set up exploration and technical validation tools
- implement coherent technical choices with regard to project intentions
- technically detail the project
- innovate in terms of technical resolution

### **ATTITUDE, COMMITMENT**

- curiosity, interaction with the group,
- personal involvement,
- generosity in work

### CONTENT AND TEACHING SITUATIONS

In research and experimentation laboratories, project teaching often relies on various external partnerships (designers and designers to approach different project approaches, technicians or theoreticians, professionals linked to the intrinsic nature of the projects handled to complete the culture professional, fictitious or real project sponsors). In addition, sociologists, philosophers, semioticians, etc. can be associated with the existing teaching team.

The solicitation of specialists is essential in the field of new technologies (knowledge of current professional requirements), traditional, contemporary and innovative know-how (meeting and collaboration with professionals: art masters, industrialists, etc.).

Project situations vary in terms of duration, configuration (group or individual), and methodology.

The educational project of the DSAA design of Bréquigny school is specific by:

- a multidisciplinary approach that engages in global design thinking
- experimentation in the design process
- an asserted prospective positioning in projects
- use of local resources in order to be in touch with the professional environment (various partnerships)
- an in-depth relationship with technical and technological know-how in the realization of design projects (awareness, knowledge and practices which will be connected to the project)

### ASSESSMENT METHODS

Occasional assessments during semesters 1 and 2; verification of skills acquisition at the end of each semester.



## U.E.9 FINAL PROJECT

SEMESTERS 1 & 2

1h / week

### GENERAL LEARNING OBJECTIVES

- carry out a regular practice of monitoring in the fields of design in a critical manner
- identify and bring to light contemporary issues (cultural, economic, social, technical issues, etc.)
- define a project context
- assert a designer positioning

### CONTENT AND TEACHING SITUATIONS

The E.U. 9 carried out over the 4 semesters of the training is the place of correlation between theoretical and fundamental research, and between practical and technical approach to a creative process in design. This module calls upon all the student's abilities specified by the other teaching modules, it thus serves as a revealer of his skills as a designer-researcher.

In semesters 1 and 2, the macro-project course is the subject of preparatory work for carrying out the project in semesters 3 and 4. It involves the student in identifying work themes and contemporary project issues, innovative and in accordance with the professional project and the abilities of the student. The course takes the form of methodological exercises, monitoring sessions or presentations of existing projects or previous students.

At the end of semester 2, the so-called *accreditation* phase makes it possible to validate the themes of the macro-project proposed by the student, in front of a jury composed half of invited professionals and half of DSAA teachers, this same jury validates at the end of the training the obtaining of the UE9 and the DSAA.

### ASSESSMENT METHODS

The macro-project course in semester 1 and 2 is not assess.



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# DSAA2 • *SEMESTERS 3 & 4*



## DSAA2 • SEMESTERS 3 & 4

### GENERAL TRAINING FIELD : CULTURE

#### U.E.1 HUMANITIES

SEMESTERS 3 & 4

5h / week

#### U.E.1.A LITERATURE AND HUMAN SCIENCES

SEMESTERS 3 & 4

3h / week

##### GENERAL LEARNING OBJECTIVES

- formulate and distance one's own approach and creative positions
- implement editorial choices made within the framework of the dissertation
- articulate the approaches of different human sciences on the same object of study
- summarize the thoughts of an author (methodology of the reading sheet)

##### CONTENT AND TEACHING SITUATIONS

- continued reading of fundamental texts
- application to the macro-project of the knowledge and methods acquired
- awareness of semiology and the symbolic dimension of human existence and social systems

##### ASSESSMENT METHODS

The E.U. 1.A is validated by tests during courses.

#### **U.E.1.A.a LITERATURE + U.E.1.A.b RHETORIC AND STYLISTICS**

##### GENERAL LEARNING OBJECTIVES

- provide methodological assistance in writing the dissertation and its presentation
- develop the skills necessary to achieve this final objective
- develop detailed reading of various documents
- transmit and reformulate information
- argue a point of view; implement an appropriate argumentative strategy. - write with correctness, strength and elegance
- develop language and communication skills specific to oral expression

##### CONTENT AND TEACHING SITUATIONS

Every week :

- production of a written document by the students, evaluated but not quantified, support for



personalized remediation - oral performance by a student: present a written document related to the research work, and explain its use in the dissertation  
- analysis of one or more documents

#### ASSESSMENT METHODS

The E.U. 1.A.a is validated by two assessments. One written and one oral.

### ***U.E.1.A.d SOCIOLOGY***

#### GENERAL LEARNING OBJECTIVES

- understand the complementarity between sociology and design practice

#### CONTENT AND TEACHING SITUATIONS

- the introduction to sociology is organized in the form of modules and connected to the issues of macro-projects  
- the contribution is theoretical (discovery of sociological analysis tools) and practical (integration of sociological analysis into the macro-project)

#### ASSESSMENT METHODS

The U.E.1.A.d is validated by tests during courses, as part of monitoring the macro-project.

### **U.E.1.C HISTORY OF ARTS, DESIGN AND TECHNOLOGY**

**SEMESTER 3 ONLY**

**4h / week**

#### GENERAL LEARNING OBJECTIVES

- initiate the premises of a research activity and provide methodological tools  
- design different documents (reading sheet, explanatory diagram, cartography, detailed plan, bibliographic notice) intended to progress in the completion of the dissertation  
- know how to organize ideas, link references and analyze concepts  
- carry out a description and a reference analysis, whether textual or iconographic

#### CONTENT AND TEACHING SITUATIONS

- lecture courses by option introducing research methodology  
- individual monitoring of the progress of the dissertation, support during its completion and dissertation and preparation for its oral presentation

#### ASSESSMENT METHODS

The E.U. 1.C is validated by tests during courses.



## U.E.2 MODERN LANGUAGE (ENGLISH)

SEMESTER 3 ONLY

2h / week

### GENERAL LEARNING OBJECTIVES

Towards an autonomous speaker (level C1)

- consolidate language mastery in the 5 language activities (written comprehension, oral comprehension, written expression, oral expression, interaction)
- deepen analysis capabilities of all types of documents
- deepen synthesis skills
- acquire the specific lexical domain relating to the specialty
- acquire skills necessary for entry into the professional world
- take into account cultural differences in the world of design
- gather the additional information necessary for the development of the professional research dissertation
- identify the information media and identify their relevance

### CONTENT AND TEACHING SITUATIONS

- work on authentic documents (international press articles / video documents / audio documents / iconographic documents / documents relating to the world of work)
- communication situations in touch with professional reality will be favored

### ASSESSMENT METHODS

The E.U.2 is validated by tests during courses.

## U.E.3 MARKETING, STRATEGIC & LEGAL CONTEXTS

SEMESTER 4 ONLY

4h / week

### GENERAL LEARNING OBJECTIVES

- identify the organizations and decision-making actors
- become familiar with vocabulary and marketing strategies
- understand consumer behavior, target a specific clientele and positioning a product or brand
- identify the different strategies and marketing mix variables
- understand design issues in a marketing strategy
- be able to act for counterfeiting, in connection with the implementation of pre-contractual negotiation and the establishment of industrial protection

### CONTENT AND TEACHING SITUATIONS

- typology of organizations and role of stakeholders in decisions - distribution of wealth and added value





- study of consumer behavior and the notion of perceived value - price setting, between added value and perceived value
- the market and its players
- marketing plan: marketing mix, product, price, distribution and communication - organizations and marketing strategies in a competitive world
- putting the project into context, managing the implementation of the project
- defend design production through prevention and counterfeiting action
- understand the context of unfair competition or parasitism

#### ASSESSMENT METHODS

The E.U.3 is validated by tests during courses.

## ARTISTIC TRAINING FIELD : RESEARCH & CREATION IN VISUAL ARTS

### **U.E.4 TECHNICAL PRACTICE & KNOW-HOW**

SEMESTERS 3 & 4

1h / week

#### GENERAL LEARNING OBJECTIVES

- identify the technological challenges of the project
- implement technical exploration methods (monitoring, experimenting, calling on experts, etc.) adapted to the problem raised by the project
- propose technical resolutions relevant to the challenges and constraints of the project theme
- select and implement the most effective methods of communication with the various technical stakeholders of the project

#### CONTENT AND TEACHING SITUATIONS

The culture and technical practice course is most often connected to the macro-project. It aims to initiate at the start of the year an analysis of the technical issues and constraints implied by the subject, theme or initial context. It then makes it possible to mark out a field of technical exploration adapted to the project to finally identify, in the development phase, adapted, viable and possibly innovative technical solutions.

Monitoring is individualized but many measures also aim to involve the entire group in each person's project.

The learning devices are as follows:

- collection and appropriation of technical documentation connected to the project (monitoring, monitoring analysis, compliance of technical documentation, etc.)
- joint technical reflection with a view to individual achievement (data sharing, questioning in a think tank, complementary micro-exercises)
- experiments at the service of the project



- meeting and discussion with experts
- support in the manufacturing of models and prototypes of the project

#### ASSESSMENT METHODS

Occasional assessments during the semester, and as part of macro-project monitoring.

## **U.E.5 U.E.5 TOOLS FOR EXPRESSION AND CREATION RESEARCH & PROJECT COMMUNICATION**

SEMESTERS 3 & 4

3h / week

#### GENERAL LEARNING OBJECTIVES

##### **VISUAL ART SKILLS**

- exploit diversified and appropriate visual means
- deepen a visual speculation with regard to an intention
- develop a unique and contemporary visual vocabulary (personal writing, innovation, visual audacity)
- document your work with contemporary and past references (human sciences, History of arts, sciences and techniques, etc.)

##### **MEDIATION SKILLS**

- exploit diversified and appropriate means of mediation
- initiate an effective and innovative global communication strategy, which makes the approach understandable (macro-project, dissertations, internship report, etc.)
- master the conventional tools specific to the field (representation code, support, format, etc.)
- master written and oral expression

#### CONTENT AND TEACHING SITUATIONS

The U.E.5 module is led by three teachers from the three DSAA mentions and invited professionals, whose skills are specific to project mediation by design field.

The visual practice is based on the development of a visual approach questioning the macro-project, the two adjoining theses and the internship report. Projects can be connected to the macro-project issues or be developed as an independent approach.

The practice of mediation is based on the development and testing of communication strategies for the macro-project and adjoining parts. This involves developing an appropriate and personal identity for the overall communication of the diploma project.

#### ASSESSMENT METHODS

U.E.5 is validated during training by independent assessment materials or common to the modules U.E. 1, U.E. 4, U.E. 6, U.E. 9, U.E. 10, U.E. 11. They concern the evaluation of the visual and didactic qualities of the entire production of the macro-project, the professional research dissertation and the dissertation in English.

The one-off assessments will be based on short or long individual projects, which take the form of personal work and/or oral presentations.



## PROFESSIONAL TRAINING FILED : RESEARCH & CREATION IN DESIGN

### U.E.6 INNOVATION, FORESIGHT & DESIGN RESEARCH

SEMESTERS 3 & 4

1h / week

#### GENERAL LEARNING OBJECTIVES

##### **ANALYTICAL SKILLS**

- carry out a regular practice of monitoring in the fields of design in a critical manner
- explore specific documentation and connect it to the macro-project

##### **PROSPECTING SKILLS**

- identify and bring to light issues (cultural, economic, social, technical issues, etc.)
- learn about and explore methods of creativity
- assert a designer positioning

##### **MEDIATION SKILLS**

- organize content, categorize and index entries in a monitoring practice specific to the macro-project

#### CONTENT AND TEACHING SITUATIONS

The U.E.6 module is led by three teachers from the three DSAA mentions and invited professionals, whose skills are specific to the culture of innovation and cultural, social and technological monitoring.

##### **Innovation, foresight and research develops around the following objectives:**

- set up cultural, social and technological monitoring in the fields of design (monitoring inputs, monitoring resources, etc.) and know the contexts of exploitation of these monitoring inputs
- analyze references and identify major issues from them
- compile and classify data from the day before
- set up mediation of this monitoring accessible to all
- position yourself as a designer to assert a posture (which governs biases, methodologies, tools, etc.)

#### ASSESSMENT METHODS

Occasional assessments during the semester, and as part of monitoring the macro-project.

### U.E.8 INTERNSHIP

SEMESTERS 3 & 4

12 weeks (+ possibility of 6 months of post-diploma)

#### GENERAL LEARNING OBJECTIVES

- identify resources and opportunities in the professional environment for future positioning in the profession.
- integrate into the company, grasp its unique features, participate in activities at all stages of the project and put your skills to the test.



- take a critical look at the internship experience.
- question the designer's approach and the challenges of design with regard to the internship.
- restore this reflection in writing
- communicate this reflection through an editorial object.

#### CONTENT AND TEACHING SITUATIONS

The internship lasts 12 weeks over the 4 semesters, including a maximum of 8 during school time. It can be scheduled over several periods and in different companies: 2 weeks on small holidays period and from mid-June to the end of September.

The host company can be the preferred place for partnership with the macro-project. An internship report will allow validation of this training time.

#### ASSESSMENT METHODS

The U.E.8 is validated by partials during courses which can be the subject of independent assessment materials or common to the modules U.E. 4, U.E. 5, U.E. 7, U.E. 9, U.E. 10, U.E.11. A first part will concern the evaluation of the reflection of the internship report. A second part will concern the evaluation of the mediation of the internship report.

## **U.E.9 FINAL PROJECT**

**SEMESTERS 3 & 4**

*18h / week*

#### GENERAL LEARNING OBJECTIVES

##### **ANALYSIS PHASES**

- define a relevant analysis framework adapted to the project
- identify sources (documentary, bibliographic, human, partnership, experts, etc.)
- compile and organize rich and open documentation, adapted to the analysis framework defined beforehand
- synthesize this data to initiate a positioning

##### **PHASES OF PROBLEMATIZATION AND FORMULATION OF INTENTIONS**

- detect contemporary issues and contexts to anchor the project
- extract a project problem from these issues
- identify coherent project intentions with regard to the issues and project problems

##### **PROJECTION PHASE**

###### a. from the point of view of uses

- consider intervention situations and specific users
- script
- prioritize the benefits to which the project must respond, to determine usage objectives and respond to them

###### b. from a visual point of view

- engage in visual monitoring at the service of the project
- integrate visual questions into the project approach



- set up visual exploration and validation tools
- implement coherent plastic choices with regard to project intentions
- visually deepen the project
- engage in a contemporary visual language
- c. from a technical point of view
- engage in technical and technological monitoring for the project
- integrate technical questions into the project approach
- set up exploration and technical validation tools
- implement coherent technical choices with regard to project intentions
- technically develop the project
- innovate in terms of technical resolution

#### **METHODOLOGY AND APPROACH**

- articulate the different phases of the project
- implement research or design methods adapted to the needs of the project
- maintain a critical perspective to question the project independently
- implement remedial means to advance the project independently
- plan and organize the tasks inherent to the project

#### **PROJECT MEDIATION**

- initiate a global communication strategy making the project approach understandable
- master speech and oral expression
- master the modes of representation and visual communication
- master technical representation tools
- master the tools of plastic representation
- engage visuals adapted in terms of definition to each phase of the project
- articulate and scenography these communication elements

#### CONTENT AND TEACHING SITUATIONS

The E.U. 9 macro-project is the place of correlation between theoretical and fundamental research, and between practical and technical approach to a creative process in design. This module calls upon all the student's abilities specified by the other teaching modules, the macro-project then serves as a revealer of his skills as a designer-researcher.

At the end of semester 2, the pre-accreditation and completed accreditation phases make it possible to validate the themes of the macro-project in front of a jury composed half of invited professionals and half of DSAA teachers.

During semesters 3 and 4, in parallel with the professional dissertation, the macro-project is explored and developed until its validation. The research year involves an analysis phase (which results in the rendering of an analysis notebook), a research and sketch phase, a development phase and a project mediation phase.

The systems put in place call on each student to carry out their project: individualized monitoring with DSAA teachers, meetings and exchanges with external professionals, pre-juries which allow different key phases of the project to be validated.



### ASSESSMENT METHODS

During the final projet presentation (scheduled around mid-June), a jury is formed, half from the teaching team represented by the research directors, and half by professionals, the jury presidency is ensured by an inspector of applied arts and a university professor. An expert linked to the specific specificities of the project can be invited by the student, he only has an advisory role.

The defense takes place in three stages: a presentation phase of the project supported by the student (25min), a discussion and questions phase with the jury (25min) and a deliberation phase (10min).

The evaluation criteria (extract from the repository) are as follows:

Relevance of the project context

- formulate problems to which design can provide answers
- include its proposals in a "cultural before" and "after": place the macro-project in an evolution of design practices, generate innovation
- respond to orders but also know how to anticipate them.

Relevance of the project approach

- form a research team around the problems posed
- initiate a processdesign research;
- carry out open and interrogative project development, which may give rise to achievements carried out in collaboration with external partners (resources of all kinds: crafts, technical design office);

Validity and degree of success of resolutions

- design artifact models that do not result from existing models;
- summon advanced technical knowledge (partnerships and resources of all kinds)

Effectiveness of communication methods

show your project and transmit its essence:

- communicate and publicize your entire approach in an educational manner;

## **U.E.10 PROFESSIONAL THESIS**

**SEMESTERS 3 & 4**

*2h / week*

### GENERAL LEARNING OBJECTIVES

- exploit historical and theoretical contributions (texts, artistic and design references, etc.) in order to legitimize a project positioning
- define a field of research: define a field to explore that is sufficiently restricted to achieve tangible results
- conduct effective documentary research, identify work already carried out in the field of design and related fields and be able to rely on the analysis of these references
- know how to situate yourself in this field of research in an original and innovative way.
- inventory existing design productions in the same field and position yourself in relation to them
- rigorously define the concepts and terminologies used
- formulate working hypotheses and check their validity at the end of the research phase



- propose a coherent reflective path
- use the methodological tools specific to design (mapping, drawing, diagram, scenario, etc.) to best respond to the problem posed

#### CONTENT AND TEACHING SITUATIONS

The dissertation work is anticipated during semester 2 by the choice of a research subject, validated by a jury during accreditation at the end of the first year. During semester 3, the student completes his dissertation under the co-supervision of two teachers (one in applied arts, the second in modern humanities). The dissertation is the subject of a defense separate from that of the macro-project. Tutoring takes the form of personalized interviews with co-directors in order to follow the progress of the dissertation, as well as more occasional moments of sharing between students on the respective progress of their research.

The volume of the text of the dissertation is 60,000 characters including spaces (excluding bibliography and annexes). It is the subject of a careful graphic and editorial presentation.

#### ASSESSMENT METHODS

The dissertation gives rise to a specific defense (scheduled in the middle of semester 4) and distinct from the project.

The two dissertation directors, the modern humanities teacher and the applied arts teacher will be present at the defense of the dissertation and that of the project, they will constitute part of the dissertation jury which will be supplemented by the presence of a lecturer, university professor, research manager or research director and the two jury presidents (an applied arts inspector and a university professor).

The defense takes place in three stages: a phase of presentation of the thesis and its articulation with the project (10 to 15min), a phase of discussion and questions with the jury (25 to 30min) and a phase of deliberation (10min) .

The jury evaluates the work of the dissertation, both the oral performance and the editorial work.

The evaluation criteria (extract from the repository) are as follows:

##### Relevance of the problem

- problematize a question or a research subject, develop them into concepts Effectiveness of argumentation
- identify the problem concerned, understand the issues, implement structured and demonstrative reflection

##### Relevance of references and their analyzes

- choose and analyze relevant references taking into account the richness and variety of the entire culture, to this end carry out bibliographic research by synthesizing it and exploiting it wisely

##### Articulation of the dissertation with the project

- articulate the analyzes and theoretical elements of the research with the challenges of the professional research project

##### Quality and clarity of writing

- write with clarity, strength and elegance

##### Effectiveness of communication methods

- define adequate means of mediation for the exposition and argumentation of the entire research



## U.E.11 MODERN LANGUAGE ESSAY (ENGLISH)

SEMESTERS 4 ONLY

*2h / week*

### GENERAL LEARNING OBJECTIVES

- develop the autonomy of the speaker and develop their skills to present a written summary in English of their professional research dissertation
- gather the additional information necessary for the development of the professional research dissertation
- identify the information media and identify their relevance.

### CONTENT AND TEACHING SITUATIONS

- training in writing the dissertation in a foreign language (written production and self-correction)
- training in defending the dissertation in a foreign language (continuous and interactive oral expression)

### ASSESSMENT METHODS

The dissertation in English is graded out of 20. The oral presentation of the dissertation (continuous speaking of 10 minutes + 10 minutes of questions) is graded out of 20.

### Criteria for evaluating writing

- consistency and relevance of content
- richness of the vocabulary used
- grammatical correction of the language + spelling

### Oral assessment criteria

- clear and structured presentation
- quality of the language
- precise and adapted vocabulary
- spontaneous speaking
- ease of expression
- pronunciation and intonation close to authenticity