

# Syllabus – Elective Course

Course title:

Design & Culture Immersion

Credits:

12 ECTS credits

Teaching language:

English

Target students:

Undergraduate students from all study areas with an interest in/who would like to experience a cultural immersion combining creative workshops, design theory and inspirational visits in the north of France.

Teacher in charge of the course:

June SRICHINDA and Yoann HOUILLIEZ, *LiDD Design School*

## COURSE PRESENTATION

Prerequisite:

To take this course, students should have a good level of English (CEFR: B2+) and have completed at least one full year of university studies. They must be open to working in groups and be able to communicate easily in English at a standard university level.

In other respects, the course is intended for a mix of profiles and learning backgrounds in order to foster a more diverse, international learning experience. Students with a background in design, architecture, urban development, or visual arts are encouraged to apply, but this is not mandatory. Our intent is to welcome students who are curious and inquisitive - those who question, observe, test, and develop a critical eye through experience.

Content:

This course will provide students with an overview of discovering, observing, and experiencing culture in the heart of Lille and the Hauts-de-France region through the eye a designer.

Through an immersive approach that combines creative workshops, inspirational visits, and guided sessions, participants will explore and interpret what they have seen using design tools such as graphic arts, spatial design, digital media, and tangible objects.

This program fosters creativity, international openness, and collaboration, while encouraging reflection on the connections between heritage, innovation, and the students' perspective.

Topics to be covered will normally include:

- **Session 1:** Introduction to the summer school program, including participant introductions, course overview, detailed schedule, learning objectives, and assessment methods.
- **Sessions 2 and 3:** Visit to Cité des Électriciens and Lewarde. Students will document their observations through notes and photographs, ask questions, and explore the historical and cultural importance of these sites in the context of Northern France, with a focus on society, culture, and coal mining heritage.
- **Sessions 4 and 5:** Visit to La Piscine, ENSAIT, and the Hôtel de Ville in Roubaix. Students will document observations and examine the role of architecture, art, society, and culture in the regional context.
- **Sessions 6 and 7:** Recap and analysis of visits from Sessions 2 and 3. Students will reflect on and interpret their experiences, ask clarifying questions, and deepen their understanding of the sites visited.

- **Sessions 8 and 9:** Building intercultural competencies through design thinking. Students will reflect on intercultural perspectives based on site visits (Sessions 2–5) and their own prior experiences.
- **Sessions 10 and 11:** Reflective and collaborative sessions. Session 10 focuses on processing experiences and sharing ideas collaboratively. Session 11 explores the concept of “art” through collective and expressive practices.
- **Sessions 12 and 13:** Visit to Euratechnologies and exploration of its technological influence on the region. Students will document observations, engage with guides, and reflect on innovation and regional development.
- **Session 14:** Visit to Tissel in Roubaix, focusing on the cultural heritage of the textile industry.
- **Session 15:** Visit to CETI (European Center for Innovation in Textiles), exploring contemporary textile innovation.
- **Session 16:** Reflection and discussion session dedicated to deepening understanding of visits from Sessions 14 and 15.
- **Session 17:** Guided workshop in which students synthesize notes, images, and ideas to begin constructing a physical or conceptual structure representing their personal interpretation of the course experience.
- **Sessions 18–21:** Production sessions dedicated to the development of the final project, with instructor support available.
- **Sessions 22 and 23:** Artistic guidance sessions focused on writing the artist statement to accompany the final artwork.
- **Session 24:** Design and printing of artist statements.
- **Session 25:** Finalization of the final artwork.
- **Sessions 26 and 27:** Installation of artworks and artist statements in preparation for the final presentation.
- **Session 28:** Public presentation and exhibition of student work. The theory and practice of creativity and innovation: historical and contemporary examples and practical application (design sprints).

#### Learning Outcomes:

At the end of the course, the students will be able to:

- Observe and analyze cultural, social, artistic, and industrial heritage in the Lille and Hauts-de-France region through a design-oriented perspective.
- Document experiential learning by effectively using notes, photography, sketches, and questioning during site visits and professional encounters.
- Interpret cultural and historical contexts and explain their significance to regional identity, heritage, and contemporary innovation.
- Apply design tools and methods (graphic, spatial, digital, and object-based) to translate cultural observations into creative outcomes.
- Demonstrate intercultural competence by reflecting cultural differences, perspectives, and prior experiences in relation to observed contexts.
- Engage in collaborative and reflective practices, contributing ideas, feedback, and shared interpretations within a diverse, international group.
- Develop a personal design narrative or perspective, articulating how their experiences inform their creative choices and conceptual approach.
- Produce and present a final artistic or design-based work that synthesizes research, observation, and interpretation.
- Write a coherent artist statement that clearly communicates intent, process, and conceptual grounding in relation to the final artwork.
- Communicate ideas effectively to a public audience, both verbally and visually, during the final exhibition and presentation. Understand the processes, cultural factors, and HR tools that foster innovation.

## WORKLOAD

French contact hours = 60 minutes (in some countries/institutions, 1 contact hour = 45-50 minutes)

Form	Number of hours	Comments
Face-to-face, in-class, on-site learning	84 hours	
Student total workload	<b>84 hours</b>	

## EDUCATIONAL METHODS

Workshops, discussion, presentations, sharing of experiences, collaborative learning, guided visits, on-site education, public presentation and exhibition, intercultural competences, self-reflection sessions and experiential learning through site visits.

## RESOURCES

All course materials will be supplied in class. Reference may be made to the following resources:

- A notebook to document your visits and your thoughts.
- Overview of the course and detailed schedule.
- Background and contextual information related to the sites visited.

## ASSESSMENT

Form	Number	Comments
<b>Artist statement (20%)</b>	1	The final written piece to the final production, which includes the content and final print.
<b>Student's Notebook visits (20%)</b>	1	The students' contribution to their visits and reflections.
<b>Student participation (20%)</b>	1	Attendance, participation, and contribution to group discussion.
<b>Final Exam (40%)</b>	1	Final production

*This syllabus is based on information available at the time of publication (January 2026). Changes may occur.*

*For updated information about course content, please contact us: [lilleprograms@univ-catholille.fr](mailto:lilleprograms@univ-catholille.fr)*