

TURBULENCES

ENAMOMA

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PSL 
UNIVERSITÉ PARIS



ENAMOMA |



**ENGAGEMENT POUR
DES ALTERNATIVES
MODE & MATIERE CREATIVES
ET RESPONSABLES**



The master's degree in Fashion and Materials was born from the collaboration of three institutions of PSL University (Paris Dauphine, l'École des arts décoratifs, Paris, and Mines Paris). Its vocation is to bring together and engage different profiles, from management, design or engineering, to give the world of fashion a different face.

ENAMOMA-PSL aims to provide the keys and lessons necessary for the new generation of talents who wish to become players in the fashion of tomorrow. Understanding and anticipating the challenges of this sector is essential to accelerate the ecological and social transition and develop adapted and coherent proposals.

This unique training offers a space for interdisciplinary experimentation, taking advantage of the differences in the backgrounds of its speakers and students. The resolute commitment to more responsible fashion translates into the emulation of ideas and the encouragement of creativity at all stages of the fashion industry. Eco-design is at the heart of this change and materials play a vital role, making it possible to develop structural and innovative proposals, the fruit of the creativity that characterizes this world of fashion full of contrasts and resonances.



Driven by initiatives rooted in the energy of chaos, we offer you the *TURBULENCES* exhibition. It brings together students' projects and dissertations that explore the creative dynamics born from tumult. Through this theme, we examine how the inner storm, by confronting the constraints of the present and the uncertainties of the future, allows us to develop our resilience and transform turmoil into meaningful works. Each project reflects a collective journey imbued with an interdisciplinary perspective, where challenges are transmuted into personal expression. Immerse yourself in this fertile world and discover how adversity shapes and enriches our ability to express ourselves and innovate.

The 2024 class of the Master in Fashion & Materials



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Project titles are written in the language chosen by the student.



ITINERANCIES explores the creative journey of fashion, where each work is transformed into a narrative in motion. From fiction emerges a discourse on reality, exploring how memories, folklore and technology construct a unique narrative and redefine our relationship to identity. Fashion becomes a universal language, a bridge between cultures and eras, transcending the boundaries of the tangible and intangible. These creations question the relationship between past and future, individual and collective, while celebrating fertile wandering, the beauty of hybridity and the necessity of renewal.

Alexandre REGNIER



MODE EXPOSÉE, ALTÉRITÉ ASSURÉE ? Une histoire de la performativité et de l'interactivité dans les expositions de mode

This thesis explores the history of fashion exhibitions from the point of view of the search for movement and the transformation of methods for presenting clothing. It examines how these exhibitions have evolved towards dynamic stagings, governed by performativity and interactivity, questioning the implications for public perception. The study attempts to apprehend the tension between a rigid presentation and the lively stagings that bring garments to life in a specific curatorial context. The aim is to understand contemporary scenography choices that go beyond the traditional museum framework to enrich the apprehension and understanding of fashion archives.

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History

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Alisa REGENBOGEN



FOLKLORE'S RESONANCE IN AESTHETICS, EMOTION AND IDENTITY. A comparative study between Japan and Germany

This dissertation explores the enduring significance of folklore, delving into ancient tales to study their influence on personal and aesthetic expression, with a particular focus on Japan and Germany. It examines visual motifs, tracing the evolutionary journey of tales, their symbolism, meanings, and expressions of cultural identity. It analyses visual representations within the realm of art and fashion, researching aesthetic associations and emotional connections. The study aims at unveiling the factors contributing to the enduring resonance of folk and fairy tales, thereby inviting deeper reflection on their modern relevance and potential impact in our ever-evolving world.

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Fashion design

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Jade SAYEGH



INTERPRETATION DU POST-HUMANISME DANS LA MODE. Une fusion de la nature et de la technologie

Ce mémoire porte sur la reconnexion entre la nature et la technologie dans la mode à travers le post-humanisme. Il explore notre rapport actuel à la nature et à la technologie, ainsi que la manière dont cela se traduit esthétiquement dans la mode et par quels moyens nous pouvons atteindre une connexion entre ces deux éléments habituellement opposés. Il examine les différentes initiatives techniques permettant cette reconnexion et analyse le travail de créateurs tels qu'Issey Miyake et Iris Van Herpen. Ces différentes approches permettent de comprendre le langage esthétique pluriel de la connexion entre la nature et la technologie dans le contexte du post-humanisme.

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Fashion design

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Manon LECUSSAN



PARATOPIER LA MODE. Mode, fiction et interactivité comme espaces de création

Dans un contexte où la technologie et l'interactivité influencent notre vie quotidienne, ce mémoire examine comment la mode peut devenir un moyen puissant de créer et de manifester notre identité personnelle. En incorporant des aspects fictionnels et interactifs, la mode dépasse les simples tendances pour devenir une véritable extension de nous-même. À travers l'analyse de notre relation avec les vêtements et l'influence de l'Autre, ce travail examine comment les nouvelles technologies et la mode interactive peuvent redéfinir notre perception de l'identité, nous permettant ainsi de revendiquer notre hybridité dans une société en constante évolution.

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Sofia HILALI



CE QU'IL RESTE DE CE QUI A DISPARU

This collection brings together four objects: a chair, a lamp, a bag and a garment. Four different typologies, linked by a thread of emotion and a common creative process. The aim is to break down the usual creative categories, creating a dialogue between the technical and the aesthetic, the craftsman and the designer, the supple garment and the stiff object, the anchored and the new. Each object is inspired by a memory of Morocco: desert landscapes, the murmur of the sea, mountain peaks and urban bustle. Thanks to exchanges with craftspeople and the learning of their know-how, these objects come to life. I invite you on a dreamlike journey, where every detail celebrates the human hand and the beauty of raw materials.

Background:
Fashion design

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Tal GLAZERMANN



DISMEMBERED FUTURE

DISMEMBERED FUTURE is a collection exploring dreams, fantasy, and escapism as a way to cope with harsh realities. Set in a utopian future, built on the leftovers of humanity's destructive actions, it portrays the birth of a harmonious existence celebrating beauty and love amidst the ruins. Inspired by the non-linear nature of memory and concepts from artists like Daniel Arsham and Herbert List, the collection allows a voyage through time and space. One-of-a-kind garments are crafted from vintage pieces and deadstock materials, symbolizing the acts of rediscovery and revival, while reflecting a commitment to challenge the damaging cycles of contemporary fashion.

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Whether physical or emotional, *TREMORS* shape our experience of the world. From image to touch, fashion stimulates the imagination and provokes visceral and behavioral responses. Like clothes, shocks adapt and transform us, defying established norms. Revealing the banality of everyday life, they encourage us to seek a balance between inner comfort and outer adventure. Shivering with creativity, these projects play with constraints to reinvent our reality and transform ordinary objects into curiosities.

Athena TAGHIZADEH



TO WEAR: REDEFINING FASHION THROUGH TACTILE EXPERIENCE

This dissertation explores the integration of tactile experiences into fashion design, challenging the industry's visual-centric focus. As an industrial designer who's turned to fashion design, I emphasize user experience by incorporating fidgeting elements into garments, aiming to create a soothing, multisensory experience. My study delves into emotional design, highlighting the importance of visceral, behavioral, and reflective responses to products. By embedding fidget-friendly features in clothing, I seek to offer a novel approach to fashion, promoting stronger emotional connections with garments and enhancing user satisfaction beyond mere visual appeal.

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Industrial design

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Belchior ARAUJO



PEACE, LOVE, FUN

PEACE, LOVE, FUN is a fashion brand project that celebrates identity, freedom and human creativity. Inspired by queer, fun, and punk aesthetics, the project defies social norms with extravagant clothing. The project proposes modular systems that allow the same garment to be adapted to a wide variety of sizes, bodies and identities. The first collection is made from deadstock, from threads to fabrics, chosen according to their color: pink, the emblem of the brand. This selection guided the work and the fall of each piece, which are transformed with each change of fabric.

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Fashion design

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Celia CHARRA



KITCHEN CLOSET

"The everyday life is what we never notice until it is put into words." (Roland Barthes, 1977) Opening the cupboards in my kitchen and questioning the dormant objects piled up in the shadows. This experience is inspired by Christian Boltanski: each object lives through interaction. It explores banality of the everyday life through kitchen objects and questions their role and our relationship with them. «Surplus» objects have been selected and categorized; all marked by their near uselessness. Through experiments and surreal assemblages, the objects are transformed into a family of accessories. These pieces, with their absurd tones, question overconsumption and evoke a joyful astonishment within the uniformity of the everyday life, thus affirming their status as objects of curiosity.

Background:
Design

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Jet MCKENDY



GORPORATE

City dwellers spend most of their time indoors—at the office, supermarket, or home. Amidst the hustle and bustle of city life, many yearn for the sensation of being outdoors. The GORPORATE collection stands as a showcase of my journey as a designer in finding the meeting point between classical fashion and the technical universe of sportswear, while caring for the planetary boundaries. The collection seeks to infuse the female wardrobe with a new sense of liberation and adventure through technical constructions, finishings, and fabrics. Whether sitting at an office desk, cycling through the urban jungle, or climbing a mountain, this collection ensures you're always dressed for the occasion.

Background:
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Jian QIN



BLOSSOMS

This project explores the fusion of traditional Chinese culture and new technology, using standardised modules to enable versatility and customisation in garment design, combining traditional Chinese clothing patterns with modern aesthetics, aiming to enhance the flexibility, individuality and repairability of garments. The aim is to provide designers with inspiration and references for new processes, to think about improving production efficiency, and to provide a new model for fashion design customisation, while further promoting traditional Chinese culture.

Background:
Design

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Paul RAYMOND



LA CLASSE BLEUE

«The child who does not play is not a child, but the man who does not play has lost the child who lived within him and will miss him greatly.» (Pablo Neruda)
Denim and jean as a playground. Playing with cutting, diverting, flipping, dyeing, bleaching, pleating, reusing it. Playing with the passage of time: the time it takes to make a garment, a collection, the time it takes to develop. Playing with scales, playing with the small and the large. Playing with stakes. Having fun with the codes, learning them, then forgetting them. Playing with constraints. Playing.

Background:

Management, Dressmaking

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The works presented with *ROARS* break like waves transforming the shores of fashion. Clothing becomes a tool for resistance, for combating stereotypes and asserting hybrid identities. By questioning life histories, exploring the influence of music and urban cultures, or giving a place to the invisible, these projects seek to reshape the norms of the fashion industry to create a space for affirmation, where every identity is recognized and celebrated.

Célia PAGNINI



LES ÉCOLES À LA MODE. Récits de vie de la nouvelle génération qui façonne le paysage de l'industrie de la mode et du luxe

With a rigorous selection process (portfolio, interviews, open doors), fashion schools offer a wide range of courses, from professional certifications to design schools. The programs, which combine technical and creative skills, include innovative courses such as upcycling, in response to today's ethical challenges. Fashion schools play a crucial role in the professional integration of their students, who gain direct access to the industry's professional network through internships, collaborations with renowned brands, and partnerships with luxury houses. Prestigious fashion schools are often seen as springboards where the recognition of a diploma can be a major asset for entering positions of responsibility.

Background:
Management

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Daniah AL SALEM



HORA

This passion project is dedicated to transforming the male modeling industry by championing representation and diversity. My experience as an assistant booker sparked my curiosity about beauty standards, inspiring me to research the industry's diversity and understand the expectations of brands, casting directors, photographers & agents. The (HORA) website project is dedicated to spotlighting the importance of inclusion in the industry, as a platform that combines research and scouting. It seeks to nurture the next generation of faces, ensuring that all backgrounds and identities are represented and celebrated. By creating opportunities for underrepresented talents, it strives to reshape industry standards.

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Fashion design

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Kélia ISLAS



L'HÉRITAGE COMME RÉSISTANCE. La mode et les éléments traditionnels au profit d'une revendication identitaire et politique

Fashion plays a crucial role in our societies and in the construction of identities, especially within former colonial powers. This dissertation explores how wearing traditional clothing becomes an act of resistance when worn by racialized youth who reaffirm their individual and collective identity. It analyzes power dynamics, resistance, and identity, focusing on colonial history, contemporary aesthetic norms, the reappropriation of cultural symbols by racialized communities in France, and fashion as a powerful means of political and cultural expression.

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Sciences, Philosophy

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Mariam COULIBALY



TISSER L'IDENTITE. L'hybridation culturelle, un tissage sans fin

This dissertation explores the boundaries of personal and collective identity, beginning with an introspective journey to Bamako and Seine-Saint-Denis, where my roots and my career intersect. It explores the complexity of hybrid identities and the importance of family heritage, particularly photographic heritage, in the construction of the self. By examining the echoes of urban culture, it highlights the influence of rap and French urban subcultures. Finally, the conclusion highlights the importance of giving a voice to the invisible and celebrating origins through fashion. A vehicle for affirmation and respect.

Background:
Textile design

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Mathys TARBES



YASSSELF

YASSSELF is a genderless fashion brand that gives the opportunity to anybody to express their authentic selves, no matter their body, their gender, or their vision of masculinity and femininity. The project is a research about inclusivity, regarding both the technical side through garments that are adaptable to any body-type, and the symbolic side by speaking to the queer community, gathered within the fight against gender stereotypes. Finally, this project was an occasion to explore my role in the brand's storytelling, as a CEO, as a designer, or as a unifying leader of my community.

Background:
Management

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Ornella DE AZEVEDO



DE LA MELODIE A LA MATIERE. Comment la musique inspire le design vêtement ?

Imagine you were asked to design a garment to illustrate your favorite song. If that music was Wonderwall by the band Oasis, for example, what would come to your mind? A red leather trench coat? A pair of navy-blue tweed pants? This dissertation aims to explore the place of music in the designer's creative process. We will try to understand and illustrate the intimate connections between sounds and the choice of fabric, cut, color, and everything else that compose a garment.

Background:

Law

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GUSTS celebrates the audacity of fashion that challenges, transforms and reinvents. While the world is in turmoil, it refuses to be swept along by immobility and instead seeks to open up new paths. She sees movement as an opportunity for creation and renewal, as well as a source of hope. The projects presented here are part of this new wind, capturing ideas, visions and transformations that sweep away existing certainties and habits to make way for the unknown, boldness and experimentation.

Aymeric BOISSION



PIERROT ET AUGUSTE

This experiment draws inspiration from the theme of the clown, highlighting sensitivity and craftsmanship through meticulous work with materials and cuts. Two custom silhouettes play with codes, proportions, and colors. The exploration of body/garment adjustment is created through the manipulation, construction, and deconstruction of patterns and colors to form dynamic and harmonious pieces. Each piece challenges conventions, brings the strange and the intangible into play, and invites artistic and playful introspection. These unique creations aim to awaken the sensitivity and curiosity of each individual, celebrating authenticity, creativity, and personal expression.

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Camille FONT



L'AVENIR POUR LA TEINTURE NATURELLE À TRAVERS LE PAYSAGE INDUSTRIEL. Quelle place pour les transmissions artisanales au milieu des avancées contemporaines ?

Artisans or workers, could dyers not be both? Fashion is recognized as one of the most polluting industries, with finishing processes as the main contributors. This dissertation explores the fusion of tradition and innovation in the dyeing industry. It examines the opportunities and challenges that natural dyeing presents as a sustainable alternative. By exploring the stages of this practice, this work offers an overview of the factors facilitating the integration of artisanal techniques into industrial processes, while analyzing the environmental and economic challenges of this transition. Drawing on professional testimonies, it highlights the benefits of knowledge sharing as well as the technical and regulatory challenges of this shift.

Background:
Engineering

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Héloïse ROY



SOUL OF KNOTS

The project explores the possibilities of manual knotting techniques, with the dual aim of enriching textile design practices and reaching out to audiences that are often overlooked. Only the soul of the textile, the thread, is the source of the material. As well as its creative potential, the knot can help to develop the fine motor skills needed for the two seasons of life. So, co-created with a group of elderly people and a group of children, the project pays tribute to the slow, memory-laden gestures of the former and the spontaneity of the latter. Industrial scraps, dormant stocks, sustainable alternative materials: thread is language. It becomes a surface, then a pattern and finally an object, knitting together the ties that bind hands of all ages.

Background:
Textile design

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Mariam BEAURE D'AUGERES



LE JEAN PARFAIT POUR TOUJOURS ?

This research explores the relationship between sustainability, quality and lifespan of an object, taking jeans as an example. A cultural and sartorial symbol since the 18th century, jeans embody both resistance and conformity. The perfect jeans would combine both quality and sustainability, which are often difficult to reconcile. Physical tests will allow various jeans to be compared on these aspects. The perfect forever jeans would have an eternal lifespan through practices like maintenance, repair and customization, contrasting with our current consumption habits. Extending the lifespan seems to be the central point of the meaning of the existence of an object and what brings together producers and users around a common objective: protecting the environment.

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Jana HIDALGO HOPSON & Silvia RAGGAM



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Background:
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AUTOMATED TEXTILE SORTING. The next step for a thriving textile recycling industry

This project explores the critical role of automated sorting in the textile recycling pipeline, identifying it as a key opportunity to enhance recycling efficiency and sustainability. Through interactions with industry stakeholders, the study reveals the intertwined nature of the textile waste problem, highlighting how advancements in automated sorting can positively impact multiple facets of the industry. The research culminates in a set of recommendations aimed at tackling the multifaceted issue holistically, fostering a positive feedback cycle where each improvement facilitates further advancements.

Sixtine PROVENDIER



EFFECTUAL DESIGN JOURNEY

The journey starts with Jules Vernes' "The Mysterious Island". It is all about turning local finds into design tricks to create any everyday objects. It begins on the Brittany coast lab, building a raw material library from the terroir. It follows with experimentations, fed by encounters with local artisans and inspired by initiatives like Hors Studio or Materiom. This journey leads to the transformation of bio-based materials into objects. The collection called "Objects of Light" reveals the territories capabilities. It calls on the community of designers, engineers and creatives to contribute to possible sustainable futures through low-tech approaches. To make the shift to frugality, down to the smallest everyday object.

Background:
Management

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Thalia COATRIEUX-FONSO



BIOMATÉRIAUX ET IMPRESSION 3D REMODELANT LA MODE. Les opportunités de l'erreur

This study explores how 3D printing and biomaterials offer innovative solutions for more sustainable fashion. By examining the experiments of contemporary designers and artists, it highlights the potential of these technologies to rethink the processes of creation, production and consumption. Error, far from being a flaw, becomes a driving force for innovation and artistic expression, paving the way for more responsible, environmentally-friendly fashion. This study also explores the evolution of the man-machine relationship, where the digital tool becomes an extension of human creativity, fostering interdisciplinary collaboration between artists, engineers and craftsmen.

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Fashion design

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With *BRIGHTENING*, the tumult stops and the light comes through. New horizons open up, paving the way for new practices and more sustainable fashion. The projects presented invite us to take a fresh look at our clothes and consider them from every angle. Clothes are no longer merely functional or aesthetic; they are also life companions, reflections of our values, invitations to experimentation, and bearers of traces, stories and memories.

Arnaud KHODJAMIRIAN



MENDING MY CLOTHES, FIXING FASHION. Visible mending, between activism and creation

This research explores the origins, expressions, and implications of the recent rise in visible mending practices in Europe and North America. Through its techniques, history, and philosophy, visible mending emerges as a catalyst for significant political, environmental, aesthetic, and creative transformations. By reshaping our relationship with clothing, it encourages us to embrace imperfection and cultivate care for ourselves, others, and the planet, one stitch at a time.

Background:

Social sciences, Economy, History

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Jeanne COUTURIER



LE TEMPS DES VÊTEMENTS. Comprendre l'évolution de la valeur perçue au cours de la consommation des vêtements

In a world where appearance is renewed at the frenetic pace of trends, clothing is a means of self-expression and a symbol of overconsumption. Faced with fashion that values the ephemeral, defining the sustainability of clothing is necessary for a more resilient industry. Both emotional and physical, it refers to their ability to resist wear and tear and the value attributed to their history, the manufacturing process, or their personal attachment. This dissertation questions the notion of the value attributed to clothing. What value do we attribute to them? How do we perceive it? How does it change throughout the life of our clothes? To contribute to the definition of emotional sustainability, eight people agreed to share their daily lives in their clothes.

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Esther SEVENO & Ossyane CHATEAUGIRON



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«BUY LESS, CHOOSE WELL». Étude de la transition vers une consommation plus responsable auprès d'un échantillon de la Gen Z

In our Western societies, the evolution of our consumption patterns increasingly resonates with a desire to slow down, characterized by a desire to consume better and less. Growing ecological awareness appears in many sectors, including fashion. However, the changes in practices brought about by this awareness are not so easy to implement. Our consumption is a veritable fuel for happiness. In these times of crisis, many people are unable to bridge the gap between their ideals and their actual behavior. We wanted to illustrate this phenomenon by studying the journey of individuals from Gen Z as they make the transition to more responsible fashion consumption.

Léo POMMÉ



COMMENT DÉVELOPPER LE PROCESSUS CRÉATIF D'UNE MARQUE PREMIUM LIFESTYLE AUTREMENT QUE PAR LE STYLE ?

This dissertation explores the development of the creative process for a premium lifestyle brand. The focus is on the integration of functionality, user experience and sustainability. The study builds on a historical analysis of costume techniques and the innovative role of Haute Couture. It also examines the inspiration drawn from vintage showrooms, the innovation born of specific constraints such as zero waste, as well as experiences of fusion of craft and industrial production as with the work of Jeanne Vicerial. The study concludes with an exploration of design methodologies.

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Louise KEREBEL



CLOTHERAPY

This project explores our relationship with clothing through an auto-ethnographic experience put into perspective with various testimonials. In an increasingly fast-paced production environment, it establishes different codes for staging our wardrobes in order to reopen a space for individual and collective reflection around clothing. It also explores its political character, the influence of our personality and values on our consumer choices. CLOTHERAPY, as a tool to help us question our own stylistic identity and achieve more enlightened consumption.

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Management

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Sébastien NOËL



CORPS À CORPS

CORPS À CORPS is a creative exploration through textiles that aims to represent and embody touch and the sensations or impacts it can produce. Physical interaction can be enjoyable if it is chosen, but if this vulnerability is endured, it can leave painful and invisible marks. Garments are often part of this interaction and constitute here our canvas. The recovered fabrics develop a diversity of porosity, thickness or transparency of this membrane on the skin. Four ennobling techniques are applied: natural dyeing, cyanotype, devoré and laser engraving. The aim of CORPS À CORPS is to make the invisible of the psyche visible on textiles, and to show that the individual can choose how to present their vulnerability to the world.

Background:

Management, Design

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After the storm comes the *LULL*, when textile creation becomes a means of reconnecting with life. These projects reinvent our ties with nature and commit us to a more sustainable future. The works highlight a new-found harmony, highlighting practices such as natural dyeing and vegetable tanning. Through sensory rediscovery and a dialogue between tradition and innovation, these works illustrate the serenity that emerges after turbulence, inviting a reconciliation between humans and their environment.

Clémentine LAMANT



ENTRE TRADITION ET INNOVATION : QUEL AVENIR POUR LE TANNAGE VÉGÉTAL ?

This thesis explores the future of vegetable tanning in contemporary leather goods, considering environmental challenges and consumer expectations. Through a historical and technical analysis of tanning methods, as well as qualitative studies conducted with industry professionals, this research highlights the constraints associated with using vegetable-tanned leather, particularly in terms of design, production, and durability. The findings show that despite its challenges, vegetable tanning offers creative opportunities and can meet the growing demand for more sustainable practices in the leather industry.

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Management

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Émilie DENNE



VESTIGES SENSUELS

This textile collection, conceived as a poetic journey, aims to awaken sensory and emotional memory. I explore the materialization of the sensitive. Blurring boundaries, I combine textiles with digital technology, photography and video to create a sensory immersion. Inspired by nature, observed through a microscope, I use it as raw material to create organic textiles imbued with fugacity. Plant-based crafts and the revival of traditional skills such as embroidery nurture a slower relationship with time. To re-establish the connection between material, human beings and nature. Eco-responsibility through poetry.

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Textile design

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Kozué SULLEROT



PENSEE CHROMATIQUE. L'avenir de la teinture naturelle

Faced with the environmental consequences of the fashion industry and synthetic dyes, it is essential to seek ecological alternatives. Through an analysis of the challenges and advantages of natural dyes, this thesis examines how to integrate these practices in a viable and sustainable manner. We address the historical, technical, and economic aspects of natural color, as well as solutions to make this craft more ecological and viable in the future. Additionally, we explore the potential of waste as a source of dye, promoting a circular economy that transforms residues into valuable resources.

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Juliette KNEUSS



DANSER AVEC LES SILURES. La création textile pour réinventer nos liens aux vivants

Getting to know earthworms through embroidery, inspiring wonder with knitted mushrooms, co-creating with lichens through natural dyeing, weaving with the help of a tree or dreaming futures through thread. This work sheds light on the ways in which contemporary artists use textile techniques to invent new ways of dialoguing and interacting with non-human beings, and explores the key role played by sensitive knowledge, spaces, empathy and the imaginary. Through analyses of works and theoretical contributions, this research invites us to question our relationships with the living and to reconnect with our capacity to act for a desirable world.

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Inès BRILLATZ & Marie LOMBART



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**LES TENSIONS ENTRE LES TENDANCES
DE COULEURS ET LA MODE DURABLE : ENTRE
INCERTITUDES ET ESPOIRS. Est-il possible
de concilier les systèmes de tendance de couleur
avec les exigences de durabilité dans le domaine
de l'industrie textile ?**

This dissertation explores the challenges and tensions in color trends within the textile industry. Through an in-depth literature review, we examine how trend systems function and their implications for sustainability and responsibility. A qualitative methodology was used to engage with industry professionals, aiming to uncover the impacts of color trends on the textile sector. The study emphasizes the challenges and opportunities related to sustainability and social responsibility, offering insights into how these trends affect industry practices.

Philippa BENOIT-LECERF



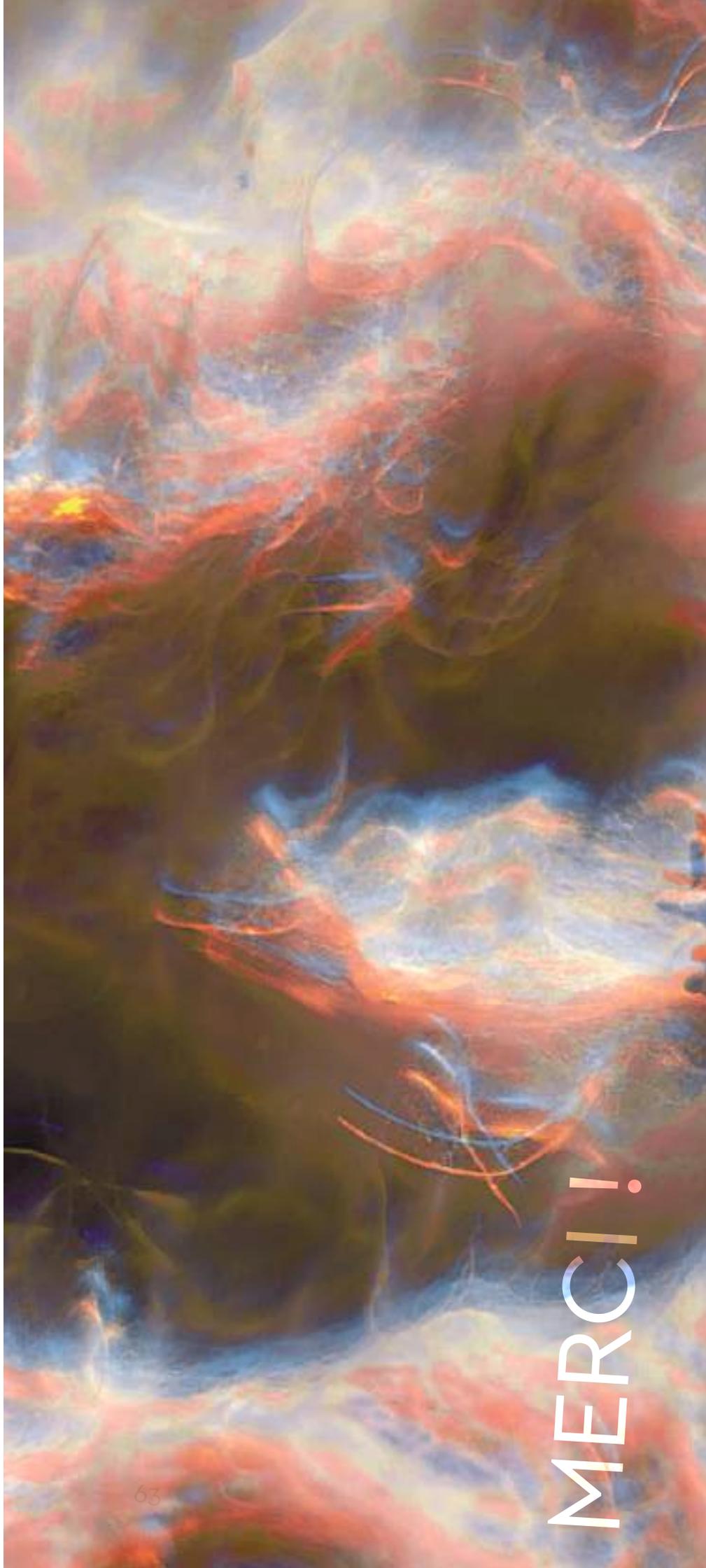
DES NOTES QUI S'AIMENT ? Tissage d'une relation d'amour entre les êtres humains et les autres vivants à travers le design textile et le design vêtement

The title of this dissertation "Notes that love each other" is a quote that Mozart used to say when he was composing; each note has its own sound, its own place in the score, and together they create musical harmony. I inspired myself from this image to write about a harmonious relationship that emerges from love between living beings: like each note, each being has its own place, and these exchanges are fruitful. Love is at the heart of the writing, from the encounter to creation. Its principles are depicted through the projects of textile and fashion designers whose work highlights and supports the living world

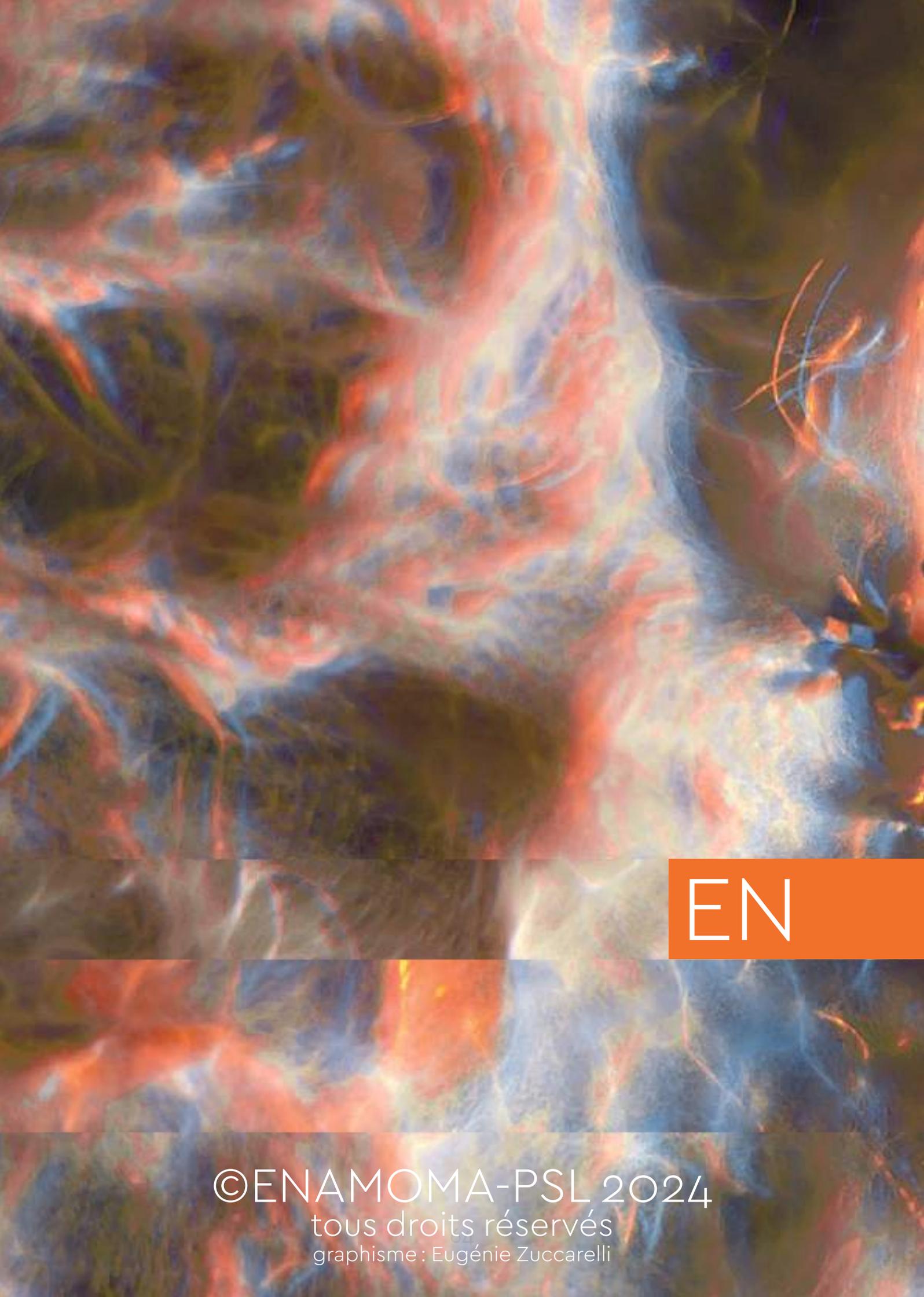
Background:
Fashion design

Master 1:
explorations

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