

# **Program of courses**

## **1<sup>st</sup> Semester of 2023/2024**

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### **Licence 3 – Semester 5**

#### **(3rd year)**

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**Teaching unit:**  
L517 – Project

**Teachers:**  
NUSSAUME Yann  
SAUBOT Antoine  
N'THÉPÉ Françoise



**Ects credits:** 12  
**Number of weeks:** 15  
**Number of hours / semester:**  
105  
**Personal work:** 121

## **PROJECT**

### **L517PA01 Architecture project**

**Objectives:**

Following the acceleration of climate change, and in accordance with the objectives of the Grenelle Environment Forum set by the France, it is becoming essential to strengthen long-term decisions on the sustainable development of the territory. In order to constitute territorial fabrics of "quality", it seems necessary to think about architecture in relation to the landscapes that surround them and to reconsider, at various scales, the role of the substrates (geographical, historical, symbolic, social...) on which they are implanted, without neglecting the apprehension and social practices of the groups that inhabit them.

Taking into account the poetic dimension of architecture, the objective of this project group will be to make the student think about the implementation of an "ecological" collective housing program in a changing urban fabric.

At the end of the semester, the student should have strengthened his knowledge of this type of program, and developed knowledge on the transformation of this type of building and the notion of living (changes of uses and practices, importance of different cultures and lifestyles, influences of environments) confronted with environmental needs. It must also be able to identify the interdependence of the fields of landscape, architecture and urban planning.

**Content:**

Students will design their buildings by including them in a logic of either densification or implementation of an "eco-district" in an existing fabric chosen by the teachers. After an explanation of the issues at stake in the territory, they will begin by carrying out objective analyses and sensitive readings. In view of the results of the latter, they will define the density, access, circulation and relationship to the existing urban landscape (constituted urban forms, green grid, etc.) of their project. The project will be carried out according to a search for economy and optimum management of land and networks, limiting the use of cars and promoting public transport. The design of collective housing will take into account different scales (block,

neighborhood). They will have to worry about the graduation of private and public spaces (sidewalks, playgrounds, car parks, roads, shared gardens ...) surrounding the building and be able to draw them. The fact of thinking of buildings that respect a logic of sustainable development does not limit the reflection to simple regulatory (performance), technical (skins, ventilation, energy input) or typological logic. The student will have to question the sensitive dimension, the qualities of the spaces (light: functions, accessibility for all), the well-being of users, the orientations and forms of the volumes as well as the diversity of the programs. It will also examine the very process of making the city and the building: participation of the inhabitants, multi-criteria analysis, manufacturing methods of the building (types of company, materials...)

**Work required:**

Two types of additional exercises will be requested during the semester:

- an analytical work associated with research on the evolution of modes of living, in particular the emergence of participatory housing in urban areas (also called self-promotion housing)
- the design of a collective housing project itself, in connection with a requalification of the existing urban landscape.

The analytical work will aim to bring fundamentals and culture to students on sustainable housing in different environments.

In pairs, they will have to study a block or more within a contemporary eco-district chosen in different countries. For each block or group of blocks, they will analyze: the social and cultural context the design process the relationship to the neighborhood and the landscape (density, location, private and public spaces, access...) typologies, assembly, "figure" the constructive system (the structure, the envelope...) the treatment of fluids and external energy inputs...

The design of the collective housing project and the redesign of the surrounding urban landscape will be carried out in two stages.

In groups, and in connection with the administrative services of the city and local associations, taking into account the technical needs (depollution ...), needs of the district, expectations and requests of the inhabitants, the students will reflect on a former industrial or military wasteland, urban and landscape links, the program, the division of plots, the location of buildings (program, mix, access?). To do this, they will carry out objective analyses and sensitive readings.

Then, they will choose one of the buildings and design it by questioning the manufacturing process of the building.

**Course material:**

**Teaching unit:**  
L517 – Project

**Teachers:**  
MARTIN Patrice  
ELEFTERIOU Thomas

**Ects credits:** 12  
**Number of weeks:** 15  
**Number of hours / semester:**  
105  
**Personal work:** 121

## **PROJECT**

### **L517PA02 Architecture project**

**Objectives:** The objective pursued within the framework of this teaching is to enable students to be able to design a collective housing project in a constituted and complex urban fabric, while promoting the acquisition of design tools and the apprehension of an architectural culture centered on the questions of the design of collective housing and its relationship to the city.

**Content:** The courses are weekly and are organized in two stages: The beginning of the morning is devoted to classes, analysis work, presentations and visits, the rest of the day to corrections of exercises and follow-up of projects. The morning sessions provide, through analysis work carried out by students and courses given by teachers, the tools and knowledge necessary for the development of a collective housing project. The main themes addressed are: the question of collective housing and its appearance, typologies, assemblages, distributive modes and constructive modes, housing components and their uses, transition spaces from public to private, extensions outside housing, orientations and views, building tectonics and openings, etc. The afternoon is devoted to project work. Two to three exercises punctuate the semester and make it possible to address, in a progressive way, the question of collective housing, in the continuity of the second-year courses. The approach explores the question of housing as a means of living in the city, and promotes work at all scales, from the project site (landscape, city, neighborhood, plot, etc.) to each room composing the housing. The project work is based on the simultaneity of volumetric work adapted and integrated into the existing context and the establishment of a mode of living (typologies, assemblies, interior qualities of the housing). It is a question of becoming aware of the potential of a site, through its views, its limits, its topography, its orientation, and make the most of this specific urban situation, by exploring the typologies and possible scales with regard to this context. The idea is to work on the housing project as a constituent

element of an urban sequence, to approach the project as the articulation and interaction of appropriate scales, and to aim for coherence between typology, distribution and constructive mode.

This work is carried out with constant back and forth between different scales of representation (from 1/500th to 1/50th, or even 1/20th) and different tools (plans, models, drawings, perspectives).

These leaps of scale make it possible to work from the overall project to the interior of the dwelling, without ever losing sight of the overall project and the relationship to the context.

The question of housing in the city today is explored, in all its aspects, whether of possible and acceptable density, urban quality, evolution of lifestyles and environmental aspects.

**Work required:**

The organization of the semester will alternate group and individual work. The projects will be rendered according to the instructions given in progress and will be finalized at the conventional scales of a preliminary architectural project (1/500 for the general project and 1/200, 1/100 details at 1/50 and + if necessary 3D representations and models, etc.)

A model of the site of the last exercise will be made in groups.

**Course material:**

**Teaching unit:**  
L517 – Project

**Teachers:**  
GAUDIN Bruno

**Ects credits:** 12  
**Number of weeks:** 15  
**Number of hours / semester:**  
105  
**Personal work:** 121

## **PROJECT**

### **L517PA03 Architecture project**

**Objectives:**

After the exercise of the small building between adjoining joined in the second year, this semester's project is part of the perspective of a progressive learning of the complexity of the architecture of collective housing. It addresses the three scales of collective housing in urban areas: Projecting an urban fragment, here through the creation of a system of three or four large plots, drawing an apartment building, designing different types of housing. Each student will have to design a residential unit composed of different types of habitats in a constituted and changing urban context. The number of housing units is not a programmatic data, it will be the result of the students' search to offer the largest number of dwellings without this number affecting their quality. It proceeds from an answer to the general questions of density and capacity of a city. In other words: in order to limit the harmful effects of urban sprawl - reduction of the surface of agricultural land, sealing of the soil - how to densify the city while qualifying it. This exercise is built to acquire a solid foundation for urban housing design, an essential basis for approaching project learning at the urban and territorial scale.

**Content:**

Know how to project an urban form on the scale of a large plot (about 2500 m<sup>2</sup>) 1/500:

- Context analysis, morphogenesis study, recognition of tissue types and habitat typologies,....ech 1/2000 to 1/200
- Formulate a group project intention: most often it is a group of 4 students.
- Taking a position in relation to the urban context and formulating intentions
- Composition of the full and voids and the different scales of dwelling ech 1/500: name the voids, size the full .....
- Realization of a 1/500 scale model synthesizing the position taken in relation to the urban context



- Become familiar with the notions: Island, Plot, Joint ownership, vis-à-vis, templates .....
- Distributive organization of the plot and its successive sequences.....
- Architecture of collective housing ech 1/200 to 1/100:
- Project the different types of habitats within the plot, from the individual to the large building: courtyard house, stacked houses, dwellings intermediaries, multi-family buildings...
- Shaping of collective distribution
- Iterative design between scales: urban, parcel and building
- Typological composition within the building, assemblies vertically and horizontally....
- Identification of the singular points of the building, implementation of the theme repetition and variations
- Housing architecture ech 1/ 200 to 1/20
- Organization of the plan according to typological principles, identification and hierarchy of housing spaces....
- Space sizing
- Implementation of structural partition and carrier/carried differentiation
- The external extensions of the housing, put in perspective inside / outside ....
- Neighbourhood relations between dwellings: above / below vis-à-vis side by side...
- introduction to the theme: The window, the façade, the construction .....

**Work required:**

**Course material:**

The teaching day is divided into two parts:

- In the morning, most of the time, around "masterful" courses given by Bruno Gaudin and Vincen Cornu and articulated according to the progress of the project:

Urbanity of the courtyard house, the medieval dwelling, the distributive systems of the building, the window and the façade, etc ..... These courses provide

students an architectural culture centered on the question of collective housing, its history, its current issues..... Culture essential to openness of spirit and development of the project .....

- The afternoon is devoted to the correction of students' work either in groups or individually according to the stages of design.

**Teaching unit:**  
L517 – Project

**Teachers:**  
GABBARDO Denis  
CREMONINI Pietro

ITALIAN FRIENDLY  
communication language

ENGLISH FRIENDLY  
communication language

**Ects credits:** 12  
**Number of weeks:** 15  
**Number of hours / semester:**  
105  
**Personal work:** 121

## **PROJECT**

### **L517PA04 Architecture project**

**Objectives:** The objective pursued within the framework of this teaching is to enable students to be able to design a collective housing project in a constituted and complex urban fabric, while promoting the acquisition of design tools and the apprehension of an architectural culture centered on the questions of the design of collective housing and its relationship to the city.

**Content:** The courses are weekly and alternate work of analysis, presentations and follow-up of projects.  
The morning is devoted to collective corrections (with the two teachers), the afternoon in half groups (with one of the two teachers),  
The semester begins with the study of an important corpus of reference projects. (some of these achievements will be seen on the occasion of the trip at the end of November)  
The analysis work carried out by the students and the details provided by the teachers, provide the tools and knowledge necessary for the development of a collective housing project.  
The main themes addressed are: the question of collective housing and its appearance, typologies, assemblages, distributive modes and constructive modes, housing components and their uses, transition spaces from public to private, extensions outside housing, orientations and views, building tectonics and openings, etc.  
Exercises punctuate the semester and make it possible to address, in a progressive way, the question of collective housing, in the continuity of the second-year courses.  
The approach explores the question of housing as a means of living in the city, and promotes work at all scales, from the project site (landscape, city, neighborhood, plot, etc.) to each room composing the housing. The project work is based on the simultaneity of volumetric work adapted and integrated into the existing context and the establishment of a mode of living (typologies, assemblies, interior qualities of the housing).

It is a question of becoming aware of the potential of a site, through its views, its limits, its topography, its orientation, and make the most of this specific urban situation, by exploring the typologies and possible scales with regard to this context. The idea is to work on the housing project as a constituent element of an urban sequence, to approach the project as the articulation and interaction of appropriate scales, and to aim for coherence between typology, distribution and constructive mode.

The land will be located in the suburbs, its complex topography will be the subject of special attention

This work is carried out with constant back and forth between different scales of representation (from 1/500th to 1/50th, or even 1/20th) and different tools (plans, models, drawings, perspectives).

These leaps of scale make it possible to work from the overall project to the interior of the dwelling, without ever losing sight of the overall project and the relationship to the context.

The question of housing in the city today is explored, in all its aspects, whether of possible and acceptable density, urban quality, evolution of lifestyles and environmental aspects.

**Work required:**

The organization of the semester will alternate group and individual work.

The models of the site will be made in groups.

The analyses will first be individual and then in groups of two TD students

Projects will be individual.

The projects will be rendered according to the instructions given in progress and will be finalized at the conventional scales of a preliminary architectural project (1/500 for the general project and 1/200, 1/100 details at 1/50 and + if necessary three-dimensional representations and models, etc.).

**Course material:**

**Teaching unit:**  
L517 – Project

**Teachers:**  
FEBRUARY Nicholas  
BOTINEAU Marc

**Ects credits:** 12  
**Number of weeks:** 15  
**Number of hours / semester:**  
105  
**Personal work:** 121

## **PROJECT**

### **L517PA05 Architecture project**

**Objectives:** The objective of this project workshop is to continue and deepen the acquisition of the fundamentals of the design and representation of the architectural project begun in the first and second year. The teaching, provided through courses, visits, analyses and the development of a project, will focus on the issue of collective housing in urban areas.

**Content:** Developed in a series of sequences as so many moments that question the dimensions of the project, the teaching proposes an exploratory approach. In the continuity and complementarity of the teaching provided in the second year, it gives the opportunity through a series of short exercises and analyses, to develop a housing project in a constituted urban site.

Preliminary exercises, synthesis and representation

In order to approach the project in the best conditions we propose a series of preliminary exercises on housing and its representation, exploring the typological question and its assemblages, the transition between the public and the private, the collective and the individual and the volumetric organization in an urban site.

These exercises make it possible to approach different keys to the project in a dissociated, sometimes decontextualized way, and then to carry out a synthesis work where the student rethinks, readapts the work done previously during the final development of the project. These short exercises are an opportunity to put yourself in a posture of experimentation and to offer a moment of concentration for a short time on a single aspect of the project.

The final draft will summarize:

- The relationship to the site, urban landscape and territory and its transformation, the quality of the approach sequences and routes, transition between public and private space... from the street to housing,
- The quality of the typologies which, depending on the inhabited stratum, make it possible to offer specificities of belonging (ground, street, courtyard,

district, large landscape), interlocking housing, distribution devices, thresholds, interior spaces from the point of view of uses and natural light, private or shared outdoor spaces

- The relationship between structure, spatiality and light, geometry, scale, measurement of built devices and proposed places.

From the first sequence and throughout the semester will be addressed the question of architectural writing, relationship between envelope, structure and materiality, which will be an opportunity to develop details and a precise and clear representation of the project.

Critical and shared culture

In addition, analytical work is proposed at the beginning of the semester and conducted at the same time as the short exercises. It focuses on references from the history of housing architecture that can then serve as a trigger for the project. The analysis here makes it possible to deconstruct a project to understand the intellectual path that could give shape to an idea. This preparatory work allows the time to approach the project, to put into perspective the issues related to the design and to install a critical distance. At each session, two or three pairs of students will return their analytical work. A regular viewing of conferences as well as the reading of theoretical writings on housing will complete the analytical work, aimed at the acquisition of a culture shared by the workshop.

Constructive thinking

Reflection on the constructive issue will guide the design. How can the relationship between spatial structure and constructive structure concretize project intentions, express sensitivity or account for the sensitive, non-measurable dimension of a project? What are the links between structure, light and materiality? What relationship can a structure have with a natural or urban landscape?

Constructive thinking will make it possible here to explore the capacity for flexibility and adaptability of a building to typological diversity, to understand how the structure can become an element of permanence of the project over time and how the question of materiality, witness to the flexibility and durability of a building, then makes sense.

By considering very early in the design process the relationship of the structure to the envelope, students will discover how the façade takes thickness and consistency, to address an environment near and far by its variations and vibrations and adapts to its environment by the integration of specific devices (sun protection, occultation, natural ventilation systems, rainwater harvesting mechanism that is an integral part of the way the building is designed and closed).

Contemporary issues

The proposed teaching will introduce during this semester devoted to the design of housing reflections on current issues (social, economic, environmental,...) by questioning for example typological diversity, the evolution of lifestyles and the current diversity of modes of "living", flexibility and adaptability, the need to re-examine standards to allow experimentation and innovation, economy of means, materiality, a strong but "desirable"

density (proximity without promiscuity), the pooling of spaces, shared uses and the relationship with nature.

Project site: Le Pré Saint Gervais

**Work required:**

Analysis / Short exercises / Final project

Weekly attendance and presentation (display) required.

The corrections are regular, the follow-up and the evolution of each is ensured within the framework of the collective in the form of presentations, shared corrections and individual corrections. The teaching combines workshop courses on theoretical issues articulated in project work, and student-led presentations, as well as text commentaries and TD sessions on exercise formatting techniques.

Particular attention is paid to the oral and written expression of students around their exercises and the research they are led to undertake to achieve them.

The workshop is designed as a fertile environment and a place of freedom where individual speaking and collective debate will be encouraged.

Language of the course and communication: French

**Course material:**

**Teaching unit:**  
L517 – Project

**Teachers:**  
HOFSTEIN Pascal  
HAMDOUNI Nabil



**Ects credits:** 12  
**Number of weeks:** 15  
**Number of hours / semester:**  
105  
**Personal work:** 121

## **PROJECT**

### **L517PA06 Architecture project**

**Objectives:**

Housing is currently cluttered with a plethora of energy regulations, standards and various requirements. These new, sometimes paradoxical rules concern thicknesses, materials and products, calculations and formulas but rarely seem to be concerned with the quality of housing, its organization and its shape.

You have to be more and more efficient technically. Either!

But the space of the house, its use, its surface and its light do not seem to be at the heart of the debates. On the other hand, the result about its energy consumption is a real subject.

This culture of results begins early, for example at school: you learn prowess, success through speed and competition. All this is reflected in a certain vision of the world, a world now subject to rating agencies that award, as to the top of the class, solvency medals to companies as well as to nations, the latter then comparable to more or less prosperous firms.

Housing is no exception to this culture of rating. Evaluated according to performance criteria, obeying calculations and indices, it becomes a product within a market, and we forget that it is first and foremost a Project.

The different forms of housing have long constituted a projectual terrain of great richness based on typological studies on interior space, but also on outdoor spaces, which are called by default "related spaces": courtyards, corridors, halls, common and shared spaces, stairs, roofs (the latter having the possibility of offering a new floor for all and not stupidly "a fifth façade"). The space of housing is therefore also formed and prolonged by what unites and separates it from its neighbors, a space in which one does not live but that one lives outside the limits of one's own home, without which there would be no distance, no openness to the other and to the world. The "external" places of the house are empty but not emptied spaces, shareable by all, built so that the city is present outside and inside.

The best housing projects, built or not, have always demonstrated that living is also an extension of living at home. Living in your apartment is also living in

your neighborhood, sharing your place and time instead of favoring a withdrawal into yourself, in front of your screen, far from the world.

Let us remember this conference in the summer of 1990 during which Jean Dubuisson presented the plans of the "Shape Village" project built in 1952 in Saint-Germain-en-Laye. Dubuisson had described his plans, shown transparencies and above all defended the idea of the 'extra room', a space open to the living room where 'Madame could do her own sewing'. A good half of the room had booed him, probably in a feminist impulse that remained blind to the possibility that an ideal housing plan could offer: a space in "more"

Have we become uneducated not to remember that every project is based on the ordinary and its mission is to raise it to a higher dimension, to 'poetise' it? Have we lost the duty to think that a house is a palace and that it must be built for everyone?

Inscribed in our culture, housing and its projects are also inscribed in the language: Several of them have names, which alone evoke the programmatic richness: the US-onian houses where this 'US' meant both a minimum home for America, but also a housing for 'US', 'Us'.

This is also the case of the project of "apartment buildings", paradoxical statement par excellence where two opposing typologies gather and rub shoulders above the ground in a totally homogeneous and controlled whole where home and garden build a reciprocity.

It is not a question here of melancholy about fixed, old, obsolete diagrams stored in the boxes of these architects that some wish to museum to mummify them. Far from nostalgia, we prefer to continue digging into these possibilities nestled in language and culture.

We favor this research rather than blindly submitting to names such as "zero-energy district", "ecovillage", "mixture", "density" phrases that belong to the language of elected officials and professionals who speak the language of the Market, the one called "communication".

Beyond images and dictates, we have the task of defending housing and its space, to build it with ambition in order to continue to inscribe it in the culture of a "Living High".

Our L3 project group is based on the familiar typologies of housing: crossing, angled, mono-oriented, duplex, strip, courtyard, etc.

These and other typologies are studied to demonstrate that one cannot project without knowledge, manipulation and transformation of the type and its imaginative possibility to draw and build the city.

And to transform, we must have recourse to the world and culture:

"All the work is to say the what via the how." writes Christian DEVILLERS in his text on history and architectural analysis.

Because architectural analysis boils down to this: understanding to do, to project to think.

We will formulate here the hypothesis that housing draws an interiority, a spatiality, but that it also aims to draw its approach, its neighborhood, to project the city, to reveal its landscape and its horizon: it is necessary to lean to project, to understand that a view is not a simple frame, but a selection on the horizon.



Each student positions himself on what he reveals but also on what he masks, on what he chooses, because the learning of the project is enriched by what we want to distinguish and not by what we must show everything.

Similarly, the terms 'bar' or 'turn' seem to us to be tired and moribund terms that do not open up to possibilities speaking of form.

We prefer the linear form or the vertical series, not to change the words but to understand that they form pretexts to spatialize the housing and its assembly device.

Whether compact or dense, housing does not require that it be emaciated, amputated, deprived of continuities and transparencies, balconies and terraces, places to do "nothing", that the city is forbidden to be its horizon.

We do not reject standards. But they are not enough to define what a Project is.

Standards are not pitfalls. They must, at the very least, become springboards for ideas for the student to make his way to the game of his choices.

We will quote this sentence from our dear Irish friends, the Grafton Architects:

« Architecture is not about invention, but intention. »

And the intention, must come from oneself, from his desire to live before being able to house.

Urban quality is a subject, housing is the Project.

**Content:**

Site: The City of Descartes:

A centre of excellence in Greater Paris, it concentrates a quarter of French R&D devoted to sustainable cities. Created in 1983 in the municipalities of Champs-sur-Marne and Noisy-le-Grand, there are several grandes écoles such as the Ponts et Chaussées, the ESIEE, the School of Architecture of the City & Territories, the School of Urbanism of Paris ... and 350 companies.

The urban project (840,000m<sup>2</sup>) provides for the construction of housing, offices, shops, services and public facilities. The actors aim to create a low-carbon neighbourhood. Eventually lines 11, 15 and 16 will be interconnected to the RER A at Noisy-Champs station, which will become the most important interconnection station for the Grand Paris express.

Project:

Vertical building

**Work required:**

Plans

Cuts

Domestic perspectives

Models

**Course material:**

**Teaching unit:**  
L517 – Project

**Teachers:**  
MARIN Jerome  
MAHE Stéphanie

**Ects credits:** 12  
**Number of weeks:** 15  
**Number of hours / semester:**  
105  
**Personal work:** 121

## **PROJECT**

### **L517PA07 Architecture project**

**Objectives:** This teaching should lead the student to acquire mastery of design tools and fundamental knowledge of the architectural project by including urban and environmental constraints. We will address the question of architecture as a discipline, specifying that the architectural project takes into consideration critical-ethical contributions on the one hand and aesthetic-technical contributions on the other. The student will ultimately be able to address the issue of housing by proposing contemporary architecture by focusing on the quality of life of the inhabitants.

**Content:** We offer students a design process and methodology to produce the quality of the architectural space. Through a critical approach, provided by the teachers, students will be able to design buildings by writing and reading the project while maintaining the meaning of an "architectural idea". This teaching dedicated to housing will propose to students to make two projects with urban sites donated by the teachers.- A short project of about ten dwellings, at first, to acquire the various typologies of housing and their articulations in "space" as well as the insertion of an architecture in an urban place. - A project along a block to allow students to be able to concretize all the constraints and difficulties of urban density, social and programmatic diversity for this type of urban operation. We will integrate in this island the contributions of sustainable development (environmental quality) with its technical and economic aspect. We will insist on the working method, from the passage of the architectural idea (the meaning) to the sketches and sketches of the project. We will offer students the mastery of certain computer tools (Rhino) to produce a quality representation.

**Work required:** From architectural examples, we will try to grasp the evolutions of contemporary architectural design on the question of housing. A series of courses will be held on computer tools, shaping and representation of the

project. The issue of the challenges of "sustainable development and high environmental quality" will be the subject of a series of courses.

**Course material:**

**Teaching unit:**  
L517 – Project

**Teachers:**  
VEIT Elisabeth  
AFANASSIEFF Damien

**Ects credits:** 12  
**Number of weeks:** 15  
**Number of hours / semester:**  
105  
**Personal work:** 121

## **PROJECT**

### **L517PA08 Architecture project**

**Objectives:**

Objectives:

In the context of a complex urban site in the 13th arrondissement, consider the possibilities of densification it offers to exercise everyone's ability to understand the qualities of what exists, use their knowledge to identify what can be proposed, particularly in terms of housing and develop a fragment of the project in order to understand the transition from the urban scale to that of the construction of a building. That's why the exercise will lead students to high accuracy.

**Content:**

Content:

1- The work consists first of all in identifying and analyzing the different typologies of residential buildings present on the site in order to consolidate one's knowledge of housing and to experiment with what they produce when they are implemented in certain urban context. Tame the scale of the city, its topography, its history, the regulations that are applied to it understand how the organization of public space allows urban quality and that of built entities (plan and site model at 1/1000 and 1/500)

2- It is the hierarchy of these spaces that, from the most public to the most private, will be questioned: street, square, courtyard, alley ... designed by the building and its uses that will be relayed by the halls, cages, corridors, landings... Thus, it is the different distributive systems characterizing each typology that will become the essential object of the work allowing the relay between city and housing. The project will propose a combination of various collective housing devices inspired essentially by the production of modern housing whose legitimacy on the site will be argued (drawings at 1/200)

3- The housing and its reproductive capacity forming a system will then be set up. One of the planned buildings will be chosen to develop the housing according to their own qualities (their orientation, their position in relation to the public space, ground floor or floors, ...) while seeking the founding unity of the project. This work will make it possible to specify the constructive

modes envisaged and to reflect in detail both on the spatial qualities of the housing and on their urban expressions that is the facade (drawings at 1/50 to 1/20)

The mode of representation will be central to examine the passage to these different scales and reflect precisely on the sizing of each thing in order to strengthen the agility of manipulation of elements already apprehended during the first 2 years.

**Work required:**

**Course material:**

**Teaching unit:**  
L517 – Project

**Teachers:**  
FLORET Eugenie  
BELIN LEPINAY Perrine

**Ects credits:** 12  
**Number of weeks:** 15  
**Number of hours / semester:**  
105  
**Personal work:** 121

## **PROJECT**

### **L517PA09 Architectural project**

**Objectives:**

"Who are we building for? For which company?  
Under what economic and land conditions?  
What living environment, what quality of organized space do we offer to men?  
What way of life is offered or inflicted on them through the built volumes?  
What place does architecture give to relations of domination, what place does it give to fraternal relations, what place does it give to the joy of living?  
What place for the "agora"? And what place for "gadgets"?  
With what suggestive force does it inscribe in space the functions to be performed?  
With what health, with what rigor, with what contempt for mannerism does it use the resources of science and technology and with what frankness does it express it? »  
Max Querrien, in Paris constructed, Editions Vincent, Fréal et Co, 1970

—  
Cities and territories are being shaken up by the liberalization of urban transformation and development methods, the depletion of resources, climate and health threats. In this context, thinking and conceiving architecture as what allows humans to settle and as what is part of the realization of a site requires to consider in the first place the processes of evolution of human habitation. The project workshop intends above all to question the reasons and ways of building the architectures of collective housing.

The project work of semester 5 is a continuation of semester 3 which has already allowed a first approach to the apartment building. This semester gives the opportunity to apprehend architectural space as an inhabited space endowed with meaning - concrete and material form, object of functions, uses, practices, meanings, symbolizations and expressions, issues of practical and symbolic orientations (private-public, collective-private opposition, shown-hidden, front-behind, etc.), "inhabited geometry", constructed,

dimensioned, localized geography, articulation, cutting and interaction of spatial scales.

Through the different modes of exploration that are observation, analysis and project, it will involve:

To observe the fundamental interactions between building and city through the construction of the plot: its delimitation, its division, its distribution, the constitution of separative boundaries and joint ownership, the definition of collective and private spaces, its courtyards and gardens, its paths.

To understand urban rules and built morphology with regard to a context (plot, public space, alignment, orientation, etc.), the different types of buildings, the correlation between the issues of solar and urban orientations, the nature of the distributive spaces of the building place of social interactions, collective spaces (form, construction, status).

To understand the correct sizing of the inhabited space, the interior quality of the housing, the sequences of spaces, the sequence of rooms, the main typologies of housing and their evolution according to the orientation and location in the building.

To question the coherence between typology, distribution and construction mode for which it is necessary to evoke the geographical, historical, social and normative contexts, and the conditions of production and construction of housing today (evolution of construction modes tending towards a carbon-free architecture).

**Content:**

SEQUENCE 1 - CORPUS (Preparation of the trip to BRUSSELS)

4 semaines\_travail in groups of 3

A first sequence consists of working on the analysis of references in order to explore on a large scale the relationships between housing (uses, perception) and construction. Through this work of analysis, it is a question of studying collective housing buildings and identifying their conceptual springs in order to engage the theoretical reflection that underlies the development of a thought that combines space and construction. This first sequence must also make it possible to consolidate the knowledge of the possibilities of implementation of the materials, their different constructive functions and their expressive potential: carry/cross - isolate/fill - close/divide - dress/cover

SEQUENCE 2 - BUILD

5 weeks (including 2 common with sequence 1) \_travail in groups of 3

In this sequence, the synthesis of the learnings of the first sequence of analysis, repertoire and critical instrument, leads to the elaboration of an "extract", a "fragment" - which questions and modifies the characteristics of the fragment analyzed: use scenario, distributive and spatial principle, structural and tectonic principle, climatic principles. This fragment constitutes a hypothesis of interaction between resources and structure, usage scenario and distributive typology.

SEQUENCE 3 - SITUER

3 semaines\_travail in groups of 3

The third sequence consists in identifying situations on an urban site allowing the implementation of the principles elaborated in the previous sequence. In

these situations, the aim is to develop principles for the transformation and design of collective housing operations based on urban and landscape explorations, programmatic explorations, typological explorations and constructive explorations.

SEQUENCE 4 – DEVELOP

6 weeks

This last sequence, during which each of the explorations of the previous sequences is summoned, is devoted to the development of a project. The various researches necessary for its shaping are pursued: by confronting different typologies built at the project site, in order to measure the scale of the site and to test its potential for transformation by confronting the fragment with the built tests, in order to take the measure of the scale of the building, to nourish the constructive and spatial thinking of the latter by confronting the program (housing of various typologies, shops/activities, common areas) to the built tests, in order to set up the distribution and distribution of the different spaces of the project by confronting the fragment with the program, in order to explore the potential for distortion of the constructive principle and the detail of the project.

**Work required:**

**Course material:**



**Teaching unit:**  
L517 – Project

**Teachers:**  
EYRAUD Jean Baptiste  
HENRY Didier  
DEHOUX Dominica

**Ects credits:** 12  
**Number of weeks:** 15  
**Number of hours / semester:**  
105  
**Personal work:** 121

## **PROJECT**

### **L517PA10 Architecture project**

**Objectives:** This teaching should lead the student to acquire mastery of the design tools and fundamental knowledge of the architectural project by including urban and environmental constraints. We will address the question of architecture as a discipline, specifying that the architectural project takes into consideration critical-ethical contributions on the one hand and aesthetic-technical contributions on the other.  
The student will ultimately be able to address the issue of housing by proposing contemporary architecture by focusing on the quality of life of the inhabitants.

**Content:** We offer students a design process and methodology to produce the quality of the architectural space. Through a critical approach, provided by the teachers, students will be able to design buildings by writing and reading the project while maintaining the meaning of an "architectural idea".  
This module, dedicated to collective housing, will propose to students to do two projects with urban sites donated by the teachers.  
A short project of about ten dwellings, initially, to acquire the various typologies of housing and their articulations in "space" as well as the insertion of an architecture in an urban place.  
A long project of a block, for the possibility given to students to be able to concretize all the constraints and difficulties of urban density, social mix, and the program for this type of urban operation. We will integrate, in this island, the contributions of sustainable development (environmental quality) with its technical and morphological aspect.  
We will insist on the working method, from the passage from the architectural idea (the meaning) to the sketches and sketches of the project.  
From architectural examples, we will try to grasp the evolutions of contemporary architectural design on the question of housing.  
A series of courses will be held on computer tools (Rhino), formatting and representation of the project.

The issue of the challenges of "sustainable development and high environmental quality" will be the subject of a series of courses.

Positions:

Architecture is the implementation of a thought.

Yes, there is a contemporary language.

The future of architecture must occur in schools (project and research...).

Project Criteria:

1. The quality of the project and its architectural value.

Creativity, innovation if possible, general morphology, etc.

Taking into account the four dimensions of the technical, ethical, aesthetic and critical architectural project.

2. Quality of life of the inhabitants.

The care given to inhabit the place in a qualitative way, from the outside to the inside.

2. Good knowledge of code or language for architecture.

Plans, sections, elevations according to the scale requested.

4. Technical rigour.

Load recovery, knowledge of building materials, thermal insulation...

5. Mastery of housing typologies (from T1 to T4)

Proportionality of the parts according to the typologies.

Joints between dwellings.

Vertical circulations as an inhabited space.

5. Insertion on the site.

The "face" of the building in its urban context.

6. Presentation and representation of the project.

Expression of the project.

Good grasp of the project for the one who watches and listens.

Mastery of perspective views, axonometry...

Colors for materials.

Clean and cast shadows.

**Work required:** The project will be composed of sketches, plans, sections, perspectives, study models,...

**Course material:**

**Teaching unit:**  
L517 – Project

**Teachers:**  
ROBIC Edouard  
APPLE TREE Juliette

**Ects credits:** 12  
**Number of weeks:** 15  
**Number of hours / semester:**  
105  
**Personal work:** 121

## **PROJECT**

### **L517PA11 - Architecture project**

**Objectives:** The objective of this course is to transmit to students an architectural culture and design tools on the theme of housing in urban areas. The targeted skills are developed at several levels, from analysis to design:

- Analyze an urban environment and design an architectural ensemble that responds to it.
- Analyze a corpus of theoretical and constructed references, and reactivate it in the project.
- Design collective housing in urban situations, from distribution to interior layout.
- Build a coherent project approach at all scales.

**Content:** The theme of collective housing deploys the question of living in the city intimately. How do we live, in a given culture and society? This question contains several questions. The question of uses and their place in the design process makes it possible to put back at the heart of the profession its social vocation: the architect built for the inhabitants. The question of urbanity aims to question the articulation between city and architecture through lifestyles: at what scales and in which spaces does "living together" unfold? What is the relationship between intimacy and sociability? Which urban forms and densities for which lifestyles? The constructive question is necessary to address the dimensions and principles of contemporary construction, and to evoke the relationships between spaces, structure and uses. Finally, the issue of sustainability and resilience affects housing both in its orientation or implementation and in its ability to adapt to new uses. The recent explosion of teleworking has clearly shown the need for versatility and quality of spaces. To address these questions, the semester will be organized in three phases: urbanity, intimacy, constructability. This gradual entry into the theme will gradually articulate questions and scales, from 1/500th to 1/50th. The challenge will be to build a coherent approach linking housing and the city, at all scales. At each of these phases, a variety of tools and concepts will be

mobilized, including: urban fabric and density, urban regulation and integration, architectural typology and the distributive system, housing layout, comfort and versatility. The ecological issue will cross each of these scales.

1/ The urbanity phase will address site analysis and the relationship between city and architecture. The challenge will be to understand the identity of the place, its problems and qualities, to think about its transformation. It will be a question of understanding the nature and manufacture of the existing fabric, the different urban forms present in the surrounding context, the functions, the flows, the uses. But it will also be necessary to integrate the sensitive perception of the site: atmospheres, light, visual sequences or topography, in short, the elements that make the urban landscape.

It will be a question of establishing a synthetic diagnosis on the state of the site, in order to be able to propose a transformation strategy and a hypothesis of implantation. The method will thus make it possible to reason from the diagnosis to the intervention strategy, and from the strategy to the concrete spatialization, in dialogue with the context.

We will also integrate in this phase an introduction to urban regulations in order to address the logic of implantation and size inscribed in the PLU (Local Urban Plan).

2/ The intimacy phase will address the issue of housing through lifestyles. After the urbanity phase that approached housing from the city, it will be a question of thinking about housing from the inside and from the inhabitant. Students will conduct a survey of a real domestic group to analyze a way of life and its organization in space. The manned survey tool will make it possible to identify the occupancy patterns of the rooms, and to observe the articulation between uses and spaces. The survey will aim to establish a presentation sheet of the domestic group, its lifestyle, its current housing, its criticisms and its desires. The housing project will make it possible to meet these desires with new, more qualitative spaces.

From this exploration of housing for a domestic group, it will then be necessary to decline the same qualities of uses and spaces in other types of housing, from T1 to T5, then explore the question of assembly and the distributive system. We will focus in particular on the gradation from public to private, and on the sociability that can be deployed in quality intermediate spaces.

3/ The constructability phase will begin from the transversal week thanks to the analysis of references: a trip will allow to visit the references analyzed beforehand and to observe in situ the architectural, urban and constructive qualities of the buildings, in relation to the TD of the construction course.

It will then be a question of refining the project at the scale of 1/100th and then 1/50th, by integrating constructive logic, environmental issues and the expressiveness of materials. The question of the façade will be addressed in detail, both inside and outside.

At the same time, going back and forth between the individual project and the team's urban project will make it possible to reflect on the relationships between the buildings, within the plot and with the city, from the point of view of architectural writing.

#### Website and program

This year, we will work on a site on the border between Pantin and Bobigny: a small mutable island located between the Canal de l'Ourcq and Avenue Jean Lolive, opposite the Hippolyte Boyer Bridge. We will start from the hypothesis of the mutability of the warehouses and office buildings located there, but we can consider the conservation and conversion of some of them within the housing operation.

Its context is marked by a strong heterogeneity of urban fabrics, a functional mix giving a large place to companies and the trade of large surfaces, a bundle of infrastructures associating road, canal and railways, and a relatively flat topography along the canal. It is also the site of many ongoing urban projects, whose limits and dialogue will have to be questioned, the land being located on the border between the ZAC of the port of Pantin and the ZAC Ecocité-Canal de l'Ourcq.

The program will include between 150 and 200 dwellings of various typologies, both in terms of the size of the dwellings and their layouts. This program will be processed with 3 or 4 students, and will be redivided into individual operations, coordinated on the island. The work will therefore include an issue of collaboration within the teams.

Particular attention will be paid to the ecological approach of the project. It will not be a question of going into detail into the technical systems to be implemented but of thinking logically ("peasant common sense") about simple systems to limit the energy consumption of housing ("the best energy is the one we do not consume") and to propose low-carbon constructions at the service of quality housing. This approach will be transversal to the three phases mentioned above.

#### Pedagogy

The sessions will alternate between collective and individual work, visits and in situ analysis sessions, presentations, debates and project follow-up sessions. It will be a question of collectively building a shared knowledge: the project group is conceived as a place of sharing and mutual enrichment.

A place will be given to mutual criticism between students: License 3 is a pivotal year towards the master, and the initiation to critical autonomy can be initiated. Mutual criticism seems to us the best way to integrate the evaluation criteria of a project, testing them on colleagues in a constructive way, and gradually learning to apply them in one's own project self-criticism. Finally, it will be for us to accompany the students in a constructive and benevolent way, to transmit them methods and knowledge, and to share with them a certain requirement.

#### Transversality

In addition to the link with the course and the construction td, a link will be established with sociology accompanied by Élise Macaire, through housing survey techniques and a series of interventions by the sociology teacher in the project studio.

Language: French

**Work required:** The organization of the semester will alternate group and individual work.

The work will be formulated through drawings, plans, sections, sketches as well as models and exhibits, etc.

The transition from hand drawing to 2D computer drawing will be required during the semester.

Language of the course and communication: French.

**Course material:**

**Teaching unit:**  
L517 – Project

**Teachers:**  
GOLDSCHMIDT Thomas  
BOURLIS Stephanie

**Ects credits:** 12  
**Number of weeks:** 15  
**Number of hours / semester:**  
105  
**Personal work:** 121

## **PROJECT**

### **L517PA12 Architecture project**

**Objectives:**

This semester, in the continuity of the fundamental learning in Bachelor's degree, is dedicated to collective housing and aims to acquire the skills necessary for the design of housing in a constituted urban environment.

The teaching provided puts in the foreground a combinatorial approach where project processes, analytical reflection of data - referential, contextual, programmatic, regulatory, constructive - and grasp of design and representation tools interact, based on:

- the simultaneous exploration of a project site and pre-existing fields of investigation, referential knowledge and architectural culture,
- exercises based on the generic/specific articulation to make the design process intelligible by manipulating scales, spaces and their relationships, the whole and the parts,
- the development of work procedures where each step combines manual and IT: a test of project know-how by (re)handling its tools and rules.

**Content:**

Our time is experiencing phenomenal upheavals, between climate crisis and resource depletion. To think about housing today is to think about human settlement in constrained conditions: to avoid urban sprawl, to intervene on the already there, to build in the accuracy of a built continuum, on a soil already artificialized, a fabric already formed, embedded, with tenuous limits, complex topography.

Between the threat of hyper-contextualization and that of the prefabricated proposals of our technological world, the project – involving several apartment buildings – will gradually integrate all the operational knowledge essential to the act of transforming a fragment of a city where the quality of housing remains the major issue.

**DEVELOPMENT OF REFLECTIVE AND FORWARD-LOOKING THINKING**

Students are asked to conduct analyses of outstanding housing whose characteristics require a prospective diagnosis that requires:

- perception, reading and understanding of the constituent spaces of housing by a manual approach: 1/50th scale models representing the significant elements and whose implementation contributes to the development of a purpose and a critical analysis,
- definition of themes of inhabiting, as design tools: typologies, grouping, superposition and nesting devices, distributive systems, external extensions, etc.

At the same time, students discover the project site located in the near Paris suburbs and explore its characteristics (measurements, orientations, topography, layout, density, uses and capacity):

- by drawings, taking notes/views and by the manufacture of collective models at 1/1000th and 1/200th,
- by the constitution of shared funds of sections and plans: establishment of a collaborative work base using the computer drawing tool in the beginning of the project process.

#### HOUSING PROJECT: BETWEEN INVENTION AND NECESSITY

It will be a question of confronting the desire and the capacity for invention of the architect and his mastery of three-dimensional design, with the reality of external data.

In order to develop a project intelligence aimed at a quality of the spatial devices explored, the exercise of the credits – prior to contextualization – is launched on the basis of a 1/50th scale model and then declined by iterative questioning of nesting in section and plane.

"Landing" is carried out through the gradual integration of data from the site, programmatic specifications, urban planning regulations, standards, linking of structuring themes, reciprocity of intentions...

This synthesis work is carried out on complementary registers:

- the quality of the housing produced: orientations, interweaving, articulation of interior spaces and relationship to private and residential outdoor spaces, distribution devices, relationship to the land, the street, the landscape...
- the coherence of the whole: volumetrics, constructive modes, envelope, piercings, details as elements of the unity, of the overall project in its context.

#### **Work required:**

The weekly teaching day is punctuated by:

- Courses, presentations and analyses: early morning
- The project: the rest of the day in collective corrections

The different moments of the semester are part of a process always correlating the expected works and their most appropriate mode of representation: graphic renderings and models at scales 1/1000th and 1/500th for the site, 1/200th for the overall project, 1/50th for housing, 1/20th for constructive details.

#### **Course material:**



**Teaching unit:**

L517 – Theory of Architecture

**Teachers:**

ELEFTERIOU Thomas

BELIN LEPINAY Perrine

**Ects credits:** 2

**Number of weeks:** 13

**Number of hours / semester :** 26

**Personal work:** 22

**ARCHITECTURE THEORY – COLLECTIVE HOUSING**

**L517CTCM01 Collective housing**

**Objectives:**

- Acquire knowledge on the theme of collective housing to design by leaning on a theoretical and practical corpus
- Know how to describe and analyze all the constituents that make up exemplary collective dwellings from the early 19th century to today to be able to draw inspiration from them, use them in the design process
- Know the historical, geographical, cultural conditions of emergence of these achievements

**Content:**

This course is a transversal course of theory articulated to the project groups of semester 5 dealing with the issue of collective housing in urban areas. Since the end of the 18th century, with the beginning of industrialization, the problem of collective housing has arisen in a crucial way in all major European cities. The architects then seized on the same question that is still relevant today: how to solve this difficult equation: to house as many people as possible in a decent way and to create the conditions that will allow them to "live". How to improve the living conditions of humans. These architects wrote texts (Theory) and built buildings of collective dwellings that constitute a theoretical and practical heritage on which contemporary projects could or should be based. The course is structured chronologically from the beginning of the nineteenth century to the present day by updating the influences and debates between the different European countries, as well as the cultural, historical, geographical particularities and specificities of the conditions of emergence of these achievements. Reading the evolution of the notions of use, comfort and intimacy will reveal the changes in lifestyles and their translations in the space of these dwellings. Through the analysis of this corpus, we will re-examine the design questions that every architect asks himself when designing collective housing: The question of urban form and typology, the inscription of the building in the fabric of the city, the question of outdoor or indoor collective spaces, the question of the distribution and layout of housing, the question of the

internal organization of housing and its relationship to the environment, without forgetting that of constructive methods.

The scope of this course is pragmatic, that is to say, focused on design action: the analysis of these works can provide us with answers to the questions we ask ourselves today: how to design or rehabilitate buildings that allow "inhabiting" at a time of global warming, migration crises, and pandemics. Do they give us answers? on the urban figures of density and balance to be found with the presence of nature, on adaptability to different lifestyles, on shared spaces, on constructive modes and those of passive energy.

**Work required:** taking notes during the course, deepening by reading works from the bibliography

**Course material:** Summary of the current presented slideshow

**Teaching unit:**  
L518SC – Structure/Construction

**Teachers:**  
GAUBIN Franck

ENGLISH FRIENDLY  
communication language

ITALIAN FRIENDLY  
communication language

SPANISH FRIENDLY  
communication language

**Ects credits:** 2  
**Number of weeks:** 13  
**Number of hours / semester:** 22.5  
**Personal work:** 22

### ***STRUCTURE / CONSTRUCTION (TD)***

### **L518SCCM01 Structure/construction**

**Objectives:**

**Content:**

**Work required:**  
**Course materials:**

**Teaching unit:**

L518SC – Structure/Construction

**Teachers:**

BERGIS Louis

**Ects credits:** 2

**Number of weeks:** 13

**Number of hours / semester:** 22.5

**Personal work:** 22

***STRUCTURE / CONSTRUCTION (TD)***

**L518SCCM02 Structure/construction**

**Objectives:**

The more general objective is to develop the technical culture of the students with a view to a real constructive mastery of the project. It must constitute a place of synthesis of the teachings already taught in the discipline

**Content:**

. The course will focus on presenting the most common constructive typologies and their respective qualities in terms of production and implementation, performance. It will also be a question of giving the instruments for the dimensioning of the main structures.

**Work required:**

**Course materials:**

**Teaching unit:**  
L518AM - Atmospheres

**Teachers:**  
BELKADI Nazila Kahina

**Ects credits:** 3  
**Number of weeks:** 13  
**Number of hours / semester:**  
29.5  
**Personal work:** 22

***AMBIANCES (TD)***

**L518AMCM01 Atmospheres**

**Objectives:**

**Content:**

**Work required:**  
**Course materials:**

**Teaching unit:**  
L518AM - Atmospheres

**Teachers:**  
FAAS Guillaume

**Ects credits:** 3  
**Number of weeks:** 13  
**Number of hours / semester:**  
29.5  
**Personal work:** 22

***AMBIANCES (TD)***

**L518AMCM02 Atmospheres**

**Objectives:**

**Content:**

**Work required:**  
**Course materials:**

**Teaching unit:**

L519HA – History of Architecture

**Teachers:**

KOURNIATI Marilena

**Ects credits:** 3

**Number of weeks:** 13

**Number of hours / semester :** 26

**Personal work:** 22

***HISTORY OF MODERN AND CONTEMPORARY ARCHITECTURE***

**L519HACM01 History of modern and contemporary architecture**

**Objectives:**

EVERY TUESDAY from 9:45 am to 11:45 am amphitheater 11 from October 3rd

The goal of history is to understand, not to judge

By adopting the approach of sociohistory, this teaching articulates the study of practices (projects, buildings, operations) and discourses (writing, vocabulary) to the history of the actors, inscribed in their cultural and socioeconomic contexts. It is a question of understanding the conditions of production of architecture, the emergence of currents and models and their circulation in time and space as well as their transformation -material and symbolic-, and finally its immediate and a posteriori impact.

The course invites you to:

-explore the links between architecture, technology and policy (in the broadest sense of the term) in successive historical moments and

-become aware of the historicity of the works and the historical anchoring of tools, concepts and notions in order to relativize the narrative, now dominant, built with blows of "unpublished" and "rupture".

Beyond the acquisition of the necessary knowledge and the constitution of a referential background, it is a question here of questioning architecture both as an expression of a moment in history and culture, as an action on society and as a process of stratification in perpetual transformation.

Understanding the present through the study of what built it

History is the reconstruction of the past without involving personal judgments, produced from the present, relying on sources that are often incomplete and partly already constructed (archiving). There is not one story but stories.

History is therefore: -discontinuous -an intellectual construction - a selection - a reconstruction but also a use of the past.

This teaching advocates a critical and reflective history whose role is to:

- understand, describe and enlighten, not being in hagiography, nor in empathy, nor in condemnation

- question periodizations and labels

- deconstruct doctrinal certainties.

By exploring the links between architecture, techniques and politics (in the broad sense of the term), throughout the "short twentieth century", this course aims to train students to adopt a critical mind and a reflexive positioning vis-à-vis architectural practices and contemporary debates.

**Content:**

After a quick review of the policies of reconstruction and massive housing construction and the role of the welfare state in Europe, the course explores the diversity of architectural currents that aspire to redefine modernism and the status of the architect, mainly after the Second World War.

Based on projects and achievements, writings, theories and controversies, the main architectural currents are studied through:

- their conditions of production: the context/conjuncture that made their emergence possible, the questions they answer and what they oppose
- their transformations (reappropriations, adaptations, mutations) through their circulation and diffusion in space and time
- as well as the forms and modalities of revival, revival, in the present era.

The emphasis is on the gaps (similarities and differences) between the forms of questioning and practices of yesterday and those of today in order to avoid the anachronisms of a history made a posteriori. The critical redefinitions of modernity that appeared in the post-war period have led to a fragmentation of references whose course develops the stakes, potentialities, and limits. Emphasizing the making, transfer, and circulation of models on a temporal and geographical level, the course examines the various modernisms, as well as the renewed relationships between a supposed center and the peripheries (of which colonial architecture is the most radical example), identifying forms of appropriation and interactions. Given the importance of architectural form in contemporary debates, the course emphasizes the search, throughout the twentieth century, for new "forms" (style, architectural language, envelope) and "types" (archetype, serial object, patterns, structures). The tensions and articulations between these new forms and types invite us to show that the question of form in architecture embodies and implies cultural and political representations and the state of technology.

By emphasizing the use of prefixes such as "new" (new brutalism, new empiricism), "post" (postmodernism) and "dé" (deconstructivism), the course questions the filiations, continuities and/or ruptures displayed between the various currents, the dialogue that an architectural work maintains with other works, other disciplines (philosophy, social sciences, cognitive sciences) and/or other fields of expression (art, literature, cinema). And more generally, the relationship to time of architects and architectural trends, their vision of the past, the present, and the future.

Finally, the course presents the historiographical constructions throughout the 20th century of so-called modern, new or contemporary architecture as well as the historiographical revision of the post-war period from the 2000s onwards.

THEMES OF THE SESSIONS



1. Historiographical constructions

The historiography of new and/or modern architecture throughout the twentieth century

(Kaufmann/Pevsner/Giedion, Zevi/Benevolo, Tafuri/Frampton, Curtis/Cohen).

Projection (excerpt): The Pruitt-Igoe explosion in St. Louis, Koyaanisqatsi (Godfrey Reggio, 1983)

Introductory article: Marilena Kourniati, "Post-Wars: Revisions of History and Reappropriations of modernisme", Criticat, n° 3, March 2009, pp. 62-87.

2. Urban context and policies

The Testing of Architecture by the Second World War (Cohen, 2011).

Periodizations, ruptures and continuities (before and after the war).

From the reconstruction of city centers to mass construction. The role of the State and the

Metamorphosis of the profession during the 30 glorious years. The architecture of the welfare state

(Welfare state).

Modern reconstruction or identical reconstruction? The MRU style (Ministry of reconstruction and urbanism, 1944-1955).

reconstruction and urbanism, 1944-1955).

3. Cross-cutting session on the history of popular housing (late nineteenth century to present)

Urban policies and social reform through popular housing and its challenges: property versus rent, individual versus collective, private versus public funding and typomorphological transformations.

Focus on large ensembles

What is a large ensemble? The policy of large housing estates (from the Plan Courant 1953

to the Guichard Act 1973).

Forms of intervention on the controversial heritage of large ensembles: reconversion,

residentialization, densification, patrimonialization, restructuring, demolition.

Screening (excerpt): Construction Problems, broadcast/interview with Sudreau, Minister of

Construction, Radio-télévision française 1958, INA

4. CIAM from before to after the war

New questions, new forms of organization and the making of generations.

An American branch at Harvard University (Gropius, Sert, Breuer, Tyrwhitt).

New monumentality. The heart of the city.

From home to housing: Doorn Manifesto, an a posteriori manifesto.

5. Brutalism in Architecture

Conditions of production of a movement (Le Corbusier, Smithson, Banham, Bakema),

1953-1966. New Brutalism vs. New Empiricism and

New Humanism (architecture of the Swedish welfare state). Upper Lown Pavilion (1959) and the

notion of "as found".

Relations between architecture, materiality and art (art brut).

Export and spread of brutalism in Europe, the United States, Brazil (Paulista school).

Revivals in the Current Era: SOS Brutalism: A Global Survey, 2018, Toward a Concrete Utopia

Architecture in Yugoslavia, 1948–1980, MOMA 2019.

6. Architecture, Modernity and Colonization

From the new European city and 'indigenous' neighbourhoods to 'housing for

Muslims." The lesson of the Kasbah, slums and Berber housing.

Case studies: Casablanca and Algiers (Prost, Labrade, Cadet, Candilis, Woods, Ecochard,

Pouillon, Simounet, Hunchback, Miquel, Ravéreau etc).

7. Structuralism in architecture

From the architectural object (tower, bar) to spatial structures and mat(rice)-building.

Conditions of production of a movement (Dutch structuralism), relations to art

(Cobra, Lohse etc) and social sciences.

From Aldo van Eyck, Fumihiko Maki, Piet Blom and Herman Hertzberger to SANNA/Sejima, OMA

(Nexus World Housing), via megastructures (Moshe Safdie, Atelier Montrouge, Renaudie etc.).

Revivals in the Present Era: Structuralism Reloaded. Rule-Based Design in Architecture and

Urbanism, 2011.

Transversal week 20-25 November (=no classes on 21 November)

8. Radical architecture (1950-1970)

From mobility architectures to architecture as environment, climate and atmosphere:

Fuller, Archigram, Banham, Superstudio, Archizoom, Situationists, Friedman, Group

Utopia (Aubert, Baudrillard, Jungmann, Stinco, Tonka etc), Japanese metabolism (Kenzo

Tange, Kiyonori Kikutake, Kisho Kurokawa).

The critique of consumer society and the erasure of architecture in favor of micro-scale of the design and macro-scale of the territory. Relationship between architecture,

design (de la Pietra, E. Sottsass, J. Colombo, V. Panton) and art (Vito Acconci, M. Rakowitz,

Atelier Van Lieshout, Lucy Orta).

Exhibition "Italy: the New Domestic Landscape", MOMA 1972

Projection (excerpt): Finally, the universe is flat. Groupe Utopie, Inflatables (2000)

9. Cross-cutting session on architectural education. From Fine Arts to ENSA

In May 68, architecture left the Beaux-Arts and the Prix de Rome was abolished. The departure of the Fine Arts system at the UPA (Unité Pédagogiques de l'architecture), which take the name

EA (School of Architecture) in 1986, then ENSA in 2005, is accompanied by pedagogical controversies (workshop-group-studio of the project, interdisciplinarity) and institutional reforms.

Emergence of the role of the committed intellectual architect, and from research to schools architecture.

Projection (excerpt): "Dealing with it. The controversial history of the creation of ENSAPVS »

#### 10. Participation in architecture

From the negation of the author and the work to the participation of the "users".

The redefinition of the role of the architect. The rehabilitation of anonymous, non-Western architecture

and vernacular against scholarly architecture and as an antidote to standardization and globalization of mass culture, Rudofsky Architecture without architects, MOMA 1964.

Relations between architecture and art (happenings, performances).

The different forms, theories and modalities of participation: self-management, participation

spontaneous, institutional participation (advocacy planning), industrial action

(squatters), cooperatives. The Beavers, Hassan Fathy, Erskine, G. De Carlo, L. Kroll, Frei Otto

Bouchain, Kraftwerk. Supports by J/ Habraken, A Pattern Language by C. Alexander, Pessac

by P. Boudon.

The micro-architectures of current collectives and citizen participation. Towards a

Architecture of third places?

#### 11. From "critical regionalism" to place, memory, context and history)

Genius loci (Norberg-Schulz, Peter Zumthor), critical regionalism (Frampton Siza and the school

of Porto). La Tendenza 1960-1985 (G. Samonà, E. Rogers, A. Rossi, V. Gregotti, C. Aymonino).

Paper architecture.

Christmas holidays

#### 12. The Making of Post-Modernism and Urban Architecture

Postmodernism in architecture. Exhibition "Presence of the Past", Venice Biennale

1980 - "La Strada Novissima" by Paolo Portoghesi with Robert Venturi, Oswald Matthias

Ungers, Ricardo Bofill, Rem Koolhaas, Frank Gehry, Hans Hollein, Arata Isozaki, Christian de Portzamparc, Antoine Grumbach. Typomorphology as a tool and its import into France:  
towards an urban architecture by Bernard Huet.

**Work required:**

**Course materials:**

PP, audiovisual extracts  
Online files

**Teaching unit:**  
L519HA – History of Architecture

**Teachers:**  
KOERING Elise

**Ects credits:** 3  
**Number of weeks:** 13  
**Number of hours / semester :** 26  
**Personal work:** 22

***HISTORY OF MODERN AND CONTEMPORARY ARCHITECTURE***

**L519HACM02 History of modern and contemporary architecture**

**Objectives:**

**Content:**

**Work required:**  
**Course materials:**

**Teaching unit:**  
L520RA – Computer Representation

**Teachers:**  
BERTRAND Frédérique



**Ects credits:** 3  
**Number of weeks:** 13  
**Number of hours / semester:** 62  
**Personal work:** 33

## ***COMPUTER REPRESENTATION OF THE SUBJECT***

### **L520RIP01 Computer representation of the Project**

**Objectives:**

**Content:**

**Work required:**  
**Course material:**

**Teaching unit:**

L520RA – Computer Representation

**Teachers:**

LEMRINI Narjis

**Ects credits:** 3

**Number of weeks:** 13

**Number of hours / semester:** 62

**Personal work:** 33

***COMPUTER REPRESENTATION OF THE SUBJECT***

**L520RIP02 Computer representation of the Project**

**Objectives:**

**Content:**

**Work required:**

**Course material:**

**Teaching unit:**  
L520RA – Computer Representation

**Teachers:**  
BEAUTEMS Dominica



**Ects credits:** 3  
**Number of weeks:** 13  
**Number of hours / semester:** 62  
**Personal work:** 33

## ***COMPUTER REPRESENTATION OF THE SUBJECT***

### **L520RIP03 Computer representation of the Project**

**Objectives:**

**Content:**

**Work required:**  
**Course material:**



**Teaching unit:**  
L520RA – Computer Representation

**Teachers:**  
COUSSON Francis



**Ects credits:** 3  
**Number of weeks:** 13  
**Number of hours / semester:** 62  
**Personal work:** 33

## ***COMPUTER REPRESENTATION OF THE SUBJECT***

### **L520RIP04 Computer representation of the Project**

**Objectives:**

**Content:**

**Work required:**

**Course material:**

**Teaching unit:**

L520RA – Computer Representation

**Teachers:**  
SATTLER Lea

**Ects credits:** 3  
**Number of weeks:** 13  
**Number of hours / semester:** 62  
**Personal work:** 33

***COMPUTER REPRESENTATION OF THE SUBJECT***

**L520RIP05 Computer representation of the Project**

**Objectives:**

**Content:**

**Work required:**  
**Course material:**

**Teaching unit:**  
L520RA – Computer Representation

**Teachers:**

**Ects credits:** 3

**Number of weeks:** 13

**Number of hours / semester:** 62

**Personal work:** 33

***COMPUTER REPRESENTATION OF THE SUBJECT***

**L520RIP06 Computer representation of the Project**

**Objectives:**

**Content:**

**Work required:**

**Course material:**

**Teaching unit:**  
L520RA – Computer Representation

**Teachers:**  
SILVESTRE Joaquim



**Ects credits:** 3  
**Number of weeks:** 13  
**Number of hours / semester:** 62  
**Personal work:** 33

## ***COMPUTER REPRESENTATION OF THE SUBJECT***

### **L520RIP07 Computer representation of the project**

**Objectives:**

**Content:**

**Work required:**  
**Course material:**

**Teaching unit:**  
L520DP – Plastic Gait

**Teachers:**  
DUGAVE Chantal

**Ects credits:** 3  
**Number of weeks:** 13  
**Number of hours / semester:** 84  
**Personal work:** 33

## ***PLASTIC STEPS***

### **L520DP01 Plastic approaches**

**Objectives:** It will be a question of approaching a relationship to art, through an object, a construction, an action, to explore the confrontation between volume and space, between decisions and experiences.  
We will borrow from reality and questions of representation to better escape and feed the imagination and build the displacement between the reference object and the development of a plastic proposal.

**Content:** Through drawing and volume, simultaneously or conjugatedly, we can imagine and construct one or more objects and fictitious spaces by extrapolating the relationship between a place, an object and its use.  
The object-sculpture, the body and space, the relationship between forms, their measures, arrangements, gestures and transformations will be the basis of our reflections and our experiences. The work will depend on the materials chosen and brought by the students, the tools of implementation, which guide the gestures of the work and the forms produced.  
We will first make drawings and preparatory work, then volumes or installations in space, taking into account questions of scale and volume, or color through the materials used.  
Two different experiences will be proposed successively, one from reference images chosen from a batch of heterogeneous reproductions of works of art, landscape, situations or objects spotted in the city, in transport, places of construction or under construction.  
Following this work, a proposal will be developed taking into account a chosen context, the idea and the displacement of use, function, materials, and forms. We will summon an intuitive and personal perception of space through a displacement and appropriation of the experiences of the first forms and what they suggest.  
We will thus be attentive to the transformations necessary for the implementation of a plastic object, whatever its nature, and the possible digressions to which these transformations bring us.

**Work required:** Definition of a personal work project and the stages of its realization, in drawing, in volume  
Workshop work, various experiments, personal production and focus in space.  
Drawings, volumes, photos, depending on the progress of the work. Work follow-up logbook.  
Personal exhibitions on a work or an artist, following the visits to exhibitions will be requested.

**Course material:** Courses in pictures, visits to exhibitions  
Theoretical and plastic approaches. Particular attention will be paid to artists who have engaged their work on the edge of sculpture, drawing and painting, but also architecture.

**Teaching unit:**  
L520DP – Plastic Gait

**Teachers:**  
DENNEULIN Chimene



**Ects credits:** 3  
**Number of weeks:** 13  
**Number of hours / semester:** 84  
**Personal work:** 33

## ***PLASTIC STEPS***

### **L520DP02 Plastic approaches**

- Objectives:** PLACES AND FICTIONS IN THE CITY  
Photomontages inspired by a place in Greater Paris to be laid out in a pop-up  
Architectural photography, photomontages, editing techniques  
Realization of a photographic series, handling of the digital camera in manual mode, design of a series and editing.  
Photography, collages and layout through 3 exercises.  
Get started with Adobe Photoshop® and Adobe Indesign®
- Content:** The semester is devoted to the plastic approach: students reflect and carry out an artistic work by observing specific stages: research, choice of subject, design, production. Nourished by theoretical, conceptual and technical contributions, students forge an individual and singular path in order to apprehend the artistic discipline through the experience of creation.
- 1\_Photographie/Architecture.  
The photographer, an essential tool for architectural communication and also a tool for reflective representation. How have some photographer authors acted on the forms and issues of architecture, urbanism and landscape?  
Exercise: a photographic series  
Getting started with the DSLR body in manual mode  
Exposure, composition, framing, chrome, retouching
- 2\_Photomontages/Collages  
Photomontages and collages are privileged representational tools for architecture.  
Exercise: Photomontages and collages of site analyses
- 3\_Edition/Layout  
The layout is art: aesthetics of the typo and the balance page / image / text, composition, color ... But it is also architecture: construction, structure, uses, spaces and volumes! How can the layout highlight and accompany text/image content?  
Final exercise: Realization of a single or multiple edition.

Text and image articulation on a free subject, developed throughout the semester

**Work required:**  
**Course material:**



**Teaching unit:**  
L520DP – Plastic Gait

**Teachers:**  
DESSARDO Marco

**Ects credits:** 3  
**Number of weeks:** 13  
**Number of hours / semester:** 84  
**Personal work:** 33

## ***PLASTIC STEPS***

### **L520DP03 Repair**

**Objective** REPAIR (sculpture teaching, in a sculpture workshop, taught by a sculptor)  
**s:** This course addresses the practice of sculpture (even in an ephemeral form), video, drawing and photography as tools for analyzing reality. It will explore our environment through concrete languages that directly shape the material of the physical world that carries us, constitutes us and inspires us. 'The function of the artist is very clear: he must open a studio, and take in repair the world, in fragments, as it comes to him.'  
Francis Ponge (1899–1988)

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(engl.) REPAIR (visual arts and sculpture)  
This program is an introduction to the praxis of sculpture, video, drawing and photography as parts of a toolbox helping to analyze reality. It aims to explore our environment through concrete forms of language, shaping the very material and flesh of the physical world which is altogether encompassing, supporting, constituting and inspiring us.

**Content:** These practices will be put at the service of the act of 'repairing' which will initially be an innocuous occupation linked to DIY or exercise, such as jogging. This practice will evolve to accommodate more personal and intimate, to then lead to repairs of another scale, urban repairs, landscape, even social or cultural. All from the very simple act of trying to make it work something still a little...  
A graphical activity report, logbook or manual drawn will be requested at the end of each session.  
The course, divided into three parts, will be based on rules of the game possibly designed collectively.

at the beginning of each semester.

It will be punctuated by visits to contemporary art exhibitions and presentations by artists related to the

Themes explored.

We use these exhibitions as raw material and a starting point.

This course is given at the ENSAPLV volume workshop

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(engl.) These practices will serve the act to 'fix' that will initially be a harmless occupation related to crafts works or to exercises, such as jogging. This practice will evolve to adapt to most personal or intimate repairs. Then lead us, later on, another level of repairs : urban repairs, landscape repairs, or social or cultural repairs. The starting point being the simple act of trying make something works, just for a while ...

The lesson will be divided into three parts : it will be based on the rules of the game possibly designed collectively on the beginning of each semester.

It is punctuated by visits to contemporary art exhibitions and artist presentations related to the explored topics.

We use these shows as a raw material and starting point.

**Work**

**required:**

Sculptures/repairs actually made with their instructions for use

video, drawing, urban sculpture, photography

**Course**

**material:**

**Teaching unit:**  
L520DP – Plastic Gait

**Teachers:**  
JULIEN Jacques



**Ects credits:** 3  
**Number of weeks:** 13  
**Number of hours / semester:** 84  
**Personal work:** 33

## ***PLASTIC STEPS***

### **L520DP04 Plastic approaches**

**Objectives:**

**Content:**

The course will focus on the artistic possibilities of writing in relation to architecture, while valuing their common components, namely their poetic and narrative, fictional and realistic, but also experiential and performative dimensions.

It will give its full place to literature as a critical tool for and for architecture.

We will study the importance that, for our discipline, have the works of certain writers such as Italo Calvino, Georges Perec, Virginia Woolf, Julio Cortázar, Jorge Luis Borges, among others.

We will explore literary devices such as the exquisite corpses of the surrealists, the situationist drifts, the Oulipian exhaustions, or the Woolfian streams of consciousness, while putting them at the service of architecture.

We will examine the place of writing in the works of artists such as René Magritte, Joseph Kosuth, Sophie Calle and Bruce Nauman, among many others.

We will be interested in the presence of literature in the work of some architects such as Rem Koolhaas, Bernard Tschumi, Peter Eisenman, the Superstudio collective, Giancarlo de Carlo and John Hejduk, among others.

We will create experimental relationships between architecture and language from an artistic point of view, through hybrid techniques such as maps, notations, diagrams, scores, calligrams, storyboards, photo-novels, comics, archigraphies, posters, even graffiti, or other new forms to discover and invent.

The course will be envisioned as an experimental writing workshop transcending the fixed form and traditional space of the "classroom writing workshop". He will venture towards alternative pedagogical forms through a simultaneous exploration of intimate and public texts and spaces, urban and peri-urban, mental and imaginary.

The course will be divided into two parts. In the first part we will explore and experiment with artistic writing processes in the form of punctual exercises (one or two weeks) in the second part we will set up a great project

of the imaginary on and around the Paris ring road that will seek, through utopias conceived and represented on different and complementary artistic mediums, to "make disappear" this border, both physical and imaginary, which separates the Paris intramuros from the suburbs.

**Work required:**  
**Course material:**

**Teaching unit:**  
L520DP – Plastic Gait

**Teachers:**

**Ects credits:** 3

**Number of weeks:** 13

**Number of hours / semester:** 84

**Personal work:** 33

## ***PLASTIC STEPS***

### **L520DP05 Plastic approaches**

**Objectives:** Autonomy, reflection, responsiveness

**Content:** FREE SUBJECT  
The free subject is animated by desire and curiosity. His project is conceived as a freely consented adventure, sometimes risky but always optimistic. Choosing a subject freely implies taking into account a certain number of constraints, intimate or external, given or invented, which make the whole issue of a personal project, whether artistic or architectural: the time allotted, the assessment of needs and material means, the context of their implementation, the consideration of recipients (spectators, users, inhabitants), etc.  
It is a course on the image: from Photography to Film. We will question the images. By projections of photographs of the history of photography and by practice (those who want to make film, bring your cameras next Thursday). We will practice photography by refining our views on the world, and we will learn how through a series of photographs you can bring the other through the right door into a territory. For example, an architectural project is also linked to a feeling about a territory, and it is important to know how to express it.  
The Image is a very vast notion, it has the same root as the imaginary, it is even the root, from imago (image), comes the imaginarius (imaginary). The two are therefore linked.  
The semester will be punctuated by visits to exhibitions and sites intended to fuel your creativity and reflections.

**Work required:**

**Course material:** Books, films, slideshow, exhibitions.

**Teaching unit:**  
L520DP – Plastic Gait

**Teachers:**  
GAUTEL Jakob

ENGLISH FRIENDLY  
communication language

GERMAN FRIENDLY  
Communication language

**Ects credits:** 3

**Number of weeks:** 13

**Number of hours / semester:** 84

**Personal work:** 33

## **PLASTIC STEPS**

### **L520DP06 Documenting the city**

**Objectives:** This teaching aims to lead the student to build his own point of view through photographic practice.  
A point of view is built in photography essentially by choosing an angle of view that makes it possible to visually expose and prioritize certain information and characteristics of the photographed subject, to the detriment of other information that will be considered less essential to communicate. It is by choosing this point of view that the surrounding space will be able to be composed and made visible in an image.  
Students are committed to using photography consciously and actively by grasping the importance of framing in the construction of representation and documentary narrative.

**Content:** This documentary photographic observation project will be deployed on various sites in Paris and the inner suburbs.  
Evaluation method  
Students will be evaluated on their attendance during classes and on their ability to report on the different stages of their work: understanding the issues of the subject, its plastic realization and its mode of restitution.  
Evaluation Criteria  
Ability of the student to build his own photographic point of view of a territory and the choice of its presentation.

**Work required:**  
**Course material:**