

L I C E N C E 3

M A S T E R

**2020/21**

E N G L I S H

E X C H A N G E S T U D E N T S

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# ACADEMIC CALENDAR 2020 / 21

## FALL SEMESTER • S5 • S7 • S9

### INCOMING STUDENTS FIRST SEMESTER - FALL SEMESTER

01.09 - 17.09.20	INTENSIVE FRENCH COURSES FOR EXCHANGE STUDENTS
02.09 - 18.09.20	ADMINISTRATIVE REGISTRATION (STUDENT CARD)
17.09.20	WELCOME MEETING FOR EXCHANGE STUDENTS
28.09 - 03.10.20	ORIENTATION WEEK FOR ALL STUDENTS AND PRESENTATION OF THE COURSES BY THE TEACHERS REGISTRATION FOR COURSES OF 1ST SEMESTER

### FIRST SEMESTER : 05/10/20 → 06/02/2021

05.10.20	BEGINNING OF COURSES
30.11 - 05.12.20	STUDY TRIP «PÉDAGOGIE TRANSVERSAL HORS LES MURS» FOR STUDENTS REGISTERED IN A PROJECT COURSE OF LICENCE 3 - SEMESTER 5 - L.5.17PA

### CHRISTMAS AND NEW YEAR HOLIDAYS FROM 20/12/20 TO 03/01/21 INCLUSIVE

16.01.21	END OF COURSES (EXCEPT PROJECT COURSE)
18.01 - 23.01.21	EXAMS
25.01 - 30.01.21	WORK WEEK DEVOTED TO ARCHITECTURE PROJECTS
01.02 - 06.02.21	EXAMS (FINAL PRESENTATION OF ARCHITECTURE PROJECTS)
08.02 - 03.03.21	« INTER-SEMESTER » (you may have intensive courses during those days and intensive French courses for incoming students of 2nd semester)
26.02 - 27.02.21	RETAKE EXAMS

## SPRING SEMESTER • S6 • S8

### INCOMING STUDENTS SECOND SEMESTER - SPRING SEMESTER

01.02 - 06.02.21	REGISTRATION FOR COURSES OF 2ND SEMESTER (ONLINE) - precise dates to be confirmed
01.02 - 25.02.21	ADMINISTRATIVE REGISTRATION (STUDENT CARD)
08.02 - 24.02.21	INTENSIVE FRENCH COURSES FOR EXCHANGE STUDENTS - precise dates to be confirmed
24.02.21	WELCOME MEETING FOR EXCHANGE STUDENTS

### SECOND SEMESTER : 01/03/21 → 10/07/2021

01.03.21	BEGINNING OF COURSES
SPRING HOLIDAYS FROM 18/04/21 TO 02/05/21 INCLUSIVE	
12.06.21	END OF COURSES (EXCEPT PROJECT COURSE)
14.06 - 19.06.21	EXAMS
21.06 - 26.06.21	WORK WEEK DEVOTED TO ARCHITECTURE PROJECTS
28.06 - 03.07.21	EXAMS (FINAL PRESENTATION OF ARCHITECTURE PROJECTS)
10.07.21	RETAKE EXAMS
31.07.21	ENSAPLV'S SUMMER CLOSED PERIOD

# COURSES OFFER FOR EXCHANGE STUDENTS

## EXCHANGE STUDENTS AT ENSAPLV

Each year, ENSAPLV welcomes 150 foreign students for one or two exchange semesters.

ENSAPLV offers a wide variety of courses and wishes to provide foreign exchange students as much freedom as possible regarding his/her choices of courses in order to facilitate the recognition process in his/her home university of the courses he/she has successfully completed during the study stay at ENSAPLV.

The objective of this booklet is to present the foreign exchange students the course offer at ENSAPLV, as well as the regulatory provisions regarding registration to courses.

This rules are of two kinds :

- Common to all students registered at ENSAPLV, ensuring to foreign exchange students an equal treatment to all students of ENSAPLV.
- Specific to foreign exchange student at ENSAPLV. The maximum freedom of choice of courses given to the exchange foreign student implies specific provisions regarding the ECTS award which are detailed below.

## CHOICE OF COURSES

The exchange student has access to any course of Bachelor 3rd year and Master 1st year with a maximum of 30 ECTS per semester (60 ECTS per year).

He/she has no access to the courses of Bachelor 1st and 2nd year.

During the 1st semester (Fall semester) : exchange students have access to courses of semester 5 (Licence 3), 7 (Master 1) and 9 (Master 2).

During the 2nd semester (Spring semester) : exchange students have access to courses of semester 6 (Licence 3) and 8 (Master 1).

The last semester of Master 2 or the 10th semester is devoted to the individual final work of the student (PFE), leading to the ENSAPLV Master diploma. As a consequence there is no collective classes during this last semester of Master 2.

Regarding the project course, in the interest of the student it is advised that he/she respects his/her level of studies regarding the choice of design studio classes. For instance, a student who achieved 2 years (4 semesters) of architecture in his/her home university, before his/her arrival at ENSAPLV, should choose a studio class in 3rd year (Licence 3, L5.17 PA during the 1st semester and L6.21 PA during the 2nd semester) but he/she should not choose a studio class in 4th or 5th year.

Exchange students may work on their final thesis (Project course of semester 9) if one professor of ENSAPLV has agreed to tutor them.

The program of Master (4th and 5th year) is organized according 5 fields of study:

- Arts and scénography (AS)
- Conceive and Construct architecture: history, theory, criticism (CCA)
- Living in urban worlds (HMU)
- Inventing within the existing: Heritage and change (IEHM)
- Architecture of Milieux, Territories, Landscapes (MTP)

In each field of study, you will find several studio courses (project courses), seminar course and cross-disciplinary courses intra-domain (CTID).

### **SEMINAR - initiation to research**

The Master program offers an initiation to research to students.

The seminars accompany them to write a research paper or dissertation (thesis work). This work is progressive and conducted in semesters 7, 8 and 9 in seminar courses (M7.2 S700, M8.5 S800, M9.8 S900).

If the foreign student does not need to write this research paper during his mobility period in ENSAPLV, seminars of semesters 8 and 9 (M8.5 S800 and M9.8 S900) are not open to him. However, he will be allowed to register in the seminar of Semester 7 (M7.2 S700) if the professor allows him not to produce the required elements for the first step of this research paper.

Moreover, if the foreign student does not need to write this research paper during his mobility period in ENSAPLV, he is not allowed to register in the course called «Introduction to Research» : M7.2 IR700

Caution : an exchange student can attend a seminar course of semester 8 (M8.5 S800) only if he/she took the corresponding seminar course of semester 7 (M7.2 S700).

### **RULES TO REGISTER FOR COURSES FOR EXCHANGE STUDENTS**

Exchange students are allowed to attend :

- a single studio course per semester (L5.17 PA, M7.1 P700 or M9.7 P900 during the 1st semester, and L6.21 PA or M8.4 P800 during the 2nd semester);
- one single plastic expression course L5.20 DP or L6-24 DP during the year (**either** in the 1st **or** the 2d semester.
- one single Seminar course pro semester (M7.2 S700)
- a maximum of 2 construction courses pro semester (M7.3 CTA700 and M8.6 CTA800)
- a maximum of 2 Digital Transition courses (M7.3 TR700)

Apart from these restrictions, the student may choose as many Cross-Disciplinary courses (M7.1 CTID700 et M8.4 CTID 800), as he/she wishes. It also applies to history, human sciences courses.

(Caution : philosophy courses of semester 7 and 9 are identical : M7.2 PH and M9.8 PH)

## **LEARNING AGREEMENT**

**Caution: the learning agreement which is signed before your arrival at ENSAPLV does not guarantee your registration in the courses you have chosen. This is only a draft learning agreement («learning agreement - before the mobility») setting the courses you would like to attend at ENSAPLV during your mobility.**

**The definitive course registration (inscriptions pédagogiques) takes place once you will be at ENSAPLV according to the academic calendar as defined above.**

Regarding Erasmus student, we will sign a modified agreement («learning agreement - during the mobility») once the course registration of the student will be definitive.

Finally, the transcript of records («learning agreement - after the mobility») will be signed at the end of the study stay of the student, once we have got all the results.

We send it to the home university and to the student by email, and, if necessary, by post to the home university

## RATING GRID

The French grading scale runs from 0 to 20:

- 20 is the highest grade,
- 10 is the minimum pass grade,
- 0 is the lowest grade.

A minimum of 10 points (Pass grade) is necessary to obtain the corresponding ECTS of the attended class :

- If you obtain a grade between 10 and 20, you pass and obtain the corresponding ECTS
- If you obtain a grade between 0 and 10, you fail and don't obtain the corresponding ECTS

French grades are converted into «ECTS grades» and based on the results obtained by **all** students who attended the **same** course.

ECTS grading scale:

Définition	ECTS grade	Distribution
EXCELLENT – outstanding performance with only minor errors	A	10 %
VERY GOOD – ABOVE THE AVERAGE STANDARD WITH SOME ERRORS	B	25 %
GOOD – generally sound work with a number of notable errors	C	30%
SATISFACTORY – fair but with significant shortcomings	D	25%
SUFFICIENT – performance meets the minimum criteria	E	10%
FAIL - grade below 10	F	FAIL

That means that if you obtain 14/20, you can get an ECTS grade of B for one course, and an ECTS grade of D for another course, because it depends on the results of all students in the same course.

## ECTS AWARD

As explained in the introduction, a maximum freedom of choice of courses is given to foreign exchange students : this implies specific provisions regarding the ECTS award.

Courses are combined in teaching units : regular students of ENSAPLV can compensate a bad grade with a good grade inside the same teaching unit.

**Caution** : *this rule does not apply to foreign exchange students.*

Foreign exchange students **need to validate each course separately**. A minimum of 10 points (Pass grade) is necessary to obtain the corresponding ECTS of the attended class

Therefore, if the student gets a grade below 10 to a course, he/she doesn't obtain the corresponding ECTS. Then, in order to get the ECTS, he/she will need to take retake exams for this course at the end of the semester.

**Caution** : there is no retake exam for project courses.

## **INTERNSHIP STAGE**

Exchange students who would like to have a work experience with an internship, **must** provide a certificate from their home university saying that an internship is **compulsory** to get their diploma.

This is the only way to establish an internship agreement signed by the student, by ENSAPLV and by the employer (at the condition that the internship has a connection with architecture).

The internship should take place during the exchange stay of the student and **shall not be extended beyond September 30th**.

Please, note : If the internship takes place beyond the end of your exchange stay, your home university has to send us a request to extend your exchange stay at ENSAPLV (*it is your **home university** that have to ask us, not you !*)

If the student does an internship during 2 months according the rules of ENSAPLV (supervised by a teacher of ENSAPLV, production of a training report), he/she can get **8 ECTS** credits.

### **1. DURATION OF THE INTERNSHIP**

The minimum duration for the period of practical training is 8 weeks (280 hours).

The maximum duration is 6 months per academic year.

### **2. PERIOD FOR THE INTERNSHIP**

Internship has to take place outside of courses period. There are several periods when you can do the internship : «Inter-semester», vacation.

### **3. PAYMENT**

If the duration of the internship is more than two consecutive months, the trainee should receive a bonus.

Consequently, the director of ENSAPLV won't sign any internship agreement if the duration of the internship is *more than two months* and if the trainee doesn't receive a bonus.

There is no obligation of bonus regarding internship with a duration of less than two months.

### **4. DOCUMENTS TO BE PROVIDED TO DRAW UP THE AGREEMENT**

The agreement application must be sent **at least two weeks before** the beginning of the internship.

### **Documents and information required :**

- The certificate from your home university saying that an internship is compulsory,
- A copy of your student card,
- A certificate of your third person liability insurance,
- The completed information form, to be download from the website of ENSAPLV (<http://www.paris-lavillette.archi.fr/index.php?page=stages> : 'fiche de renseignement').

### ***No agreement will be retroactively signed if you have already started you internship.***

The traineeships office («bureau des stages») will tell the student when he should get the 4 original copies of the agreement.

Then, the student should have them completed and signed by the studio or organization, the teacher of ENSAPLV and himself/herself before the beginning of the internship, and send them back to traineeships office (handed or by email) in order to have them signed by ENSAPLV.

## **9. VALIDATION OF THE INTERNSHIP**

On completion of the internship, the studio or organization will have to validate the internship by completing and signing the validation form (to be downloaded from the website of ENSAPLV). Then, the student must send this form and his/her internship report to his/her teacher and tutor.

All those documents must be sent with the form called «fiche de retour de stage» (which can be downloaded from the website of ENSAPLV) to the traineeships office, no later than 15 days from the end of the internship.

CONTACT 'BUREAU DES STAGES' :

Mélina VAN TEMSCHE - [melina.vantemsche@paris-lavillette.archi.fr](mailto:melina.vantemsche@paris-lavillette.archi.fr)

Opening hours :

- Monday from 9h30 to 12h30
- Tuesday and Thursday from 9h30 to 12h30 and from 14h to 17h
- Friday from 14h to 17h



# ORGANISATION OF THE ACADEMIC YEAR

## **GENERAL INFORMATION**

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### **THE ACADEMIC YEAR IS DIVIDED IN 2 SEMESTERS**

The 1st semester (Fall semestre) begins in September and ends at the end of January.

The 2nd semester (Spring semester) begins at the end of February and ends at the beginning of July.

Exams are held for each course at the end of each semester.

If the student didn't complete some courses; he/she will be able to take retake exams which allow him/her to improve his-her results, *except for project courses for which there is **no** retake exam.*

- Retake exams of 1st semester take place at the end of February
- Retake exams of 2nd semester take place during the 2nd week of July

## **LICENCE 3**

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### **3RD YEAR OF ARCHITECTURE**

Licence 3 corresponds to the 3rd year of architecture.

It is divided in 2 semesters called semester 5 and semester 6.

- **Semester 5** : it takes place during the 1st semester of the academic year and corresponds to the Fall semester.
- **Semester 6** : it takes place during the 2nd semester of the academic year and corresponds to the Spring semester.

## **MASTER**

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### **4TH YEAR : MASTER 1**

Master 1 corresponds to 4th year of architecture.

It is divided in 2 semesters called semester 7 and semester 8.

- **Semester 7** : it takes place during the 1st semester of the academic year and corresponds to the Fall semester.
- **Semester 8** : it takes place during the 2nd semester of the academic year and corresponds to the Spring semester.

### **5TH YEAR : MASTER 2**

Master 2 corresponds to 2th year of architecture.

Only the 1st semester of Master 2 is open to foreign exchange students :

- **Semester 9** : takes place during the 1st semester of the academic year and corresponds to the Fall semester.

## FIRST CYCLE | 3RD YEAR • SEMESTER 5

	UE	Code	Teaching unit	Nber weeks	Nber of hours / semester	Personal work	ECTS
<b>SEMESTER 5 – FALL SEMESTER – 3RD YEAR</b>							
Semester 5	L.5.17	PA	PROJECT *	15	105	121	<b>12</b>
		PT	TRANSVERSAL APPROACH - STUDY TRIP (« Pédagogie Transversale hors les murs ») Compulsory one week study trip with project course of Semester 5	1	35		
		CT	ARCHITECTURE THEORY - COLLECTIVE HOUSING	13	19,5	22	
	L.5.18	SC	STRUCTURE / CONSTRUCTION (+ TD) **	13	26	22	<b>2</b>
		AM	ATMOSPHERES (+ TD) **	13	26	22	<b>2</b>
	L.5.19	HA	MODERN AND CONTEMPORARY ARCHITECTURE HISTORY	13	26	22	<b>2</b>
		SH	SOCIAL SCIENCES	13	26	22	<b>2</b>
	L.5.20	RA	COMPUTER REPRESENTATION OF THE PROJECT	13	62	33	<b>3</b>
		DP	PLASTIC ARTS	13	84	33	<b>3</b>
		LV	MODERN LANGUAGE	13	19,5	11	<b>2</b>

\* The course called L5.17 PT TRANSVERSAL APPROACH « Pédagogie transversale hors les murs » usually corresponds to a study trip of one week which will take place from 30th of Novembre to 5th of December 2020. It is reserved AND **compulsory** for the students who attend a project course of semester 5 (L5.17 PA). Given the health situation related to COVID 19, we do not yet know if and how this trip will be maintained. It may therefore take different forms depending on the situation when the time comes.

If the trip is maintained, it will be part-financed by ENSAPLV. The student has to contribute to the accommodation costs (**75€** in 2019/2020, this amount may change in 2020/2021).

\*\* the indication '+TD' indicates that the course is constituted of lectures and of tutorials ('travaux dirigés').

The detailed catalogue of courses is available on the page 'International' > 'incoming exchange students' of the website of ENSA Paris-La Villette : <http://www.paris-lavillette.archi.fr/index.php?page=foreign-exchange-students>

## FIRST CYCLE | 3RD YEAR • SEMESTER 6

	UE	Code	Teaching unit	Nber weeks	Nber of hours / semester	Personal work	ECTS
<b>SEMESTER 6 – SPRING SEMESTER – 3RD YEAR</b>							
Semester 6	L.6.21	PA	PROJECT *	16	112	121	<b>11</b>
		TD	TRANSVERSAL HOURS (« heures transversales ») - SHARED TUTORIALS (« TD partagés ») *				
		TH	ARCHITECTURE THEORY - URBAN FORMS	14	21	22	<b>1</b>
		VT	CITY AND TERRITORY	14	21		<b>1</b>
	L.6.22	SC	STRUCTURE / CONSTRUCTION (+ TD) **	14	35	22	<b>2</b>
		AC	ACOUSTIC ATMOSPHERES	14	10,5	11	<b>1</b>
		TC	TECHNOLOGY OF THE BUILDING : TECHNICAL SYNTHESSES	14	10,5	11	<b>1</b>
	L.6.23	HA	ARCHITECTURE HISTORY	14	28	22	<b>1,5</b>
		PH	PHILOSOPHY	14	21	22	<b>2</b>
		TD	TD (Tutorials) HUMAN SCIENCES	41	14		<b>0,5</b>
	L.6.24	RA	COMPUTER REPRESENTATION OF THE PROJECT	14	62	33	<b>3</b>
		DP	PLASTIC ARTS	14	84	33	<b>3</b>
		LV	MODERN LANGUAGE	13	14		<b>1</b>

\* The course called L6.21 TD TRANSVERSAL HOURS (« heures transversales ») - shared tutorials (« TD partagés ») corresponds to tutorials which are compulsory for all students who attend a project course of semester 6 (L6.21 PA).

\*\* the indication '+TD' indicates that the course is constituted of lectures and of tutorials ('travaux dirigés').

The detailed catalogue of courses is available on the page 'International' > 'incoming exchange students' of the website of ENSA Paris-La Villette : <http://www.paris-lavillette.archi.fr/index.php?page=foreign-exchange-students>

# TEACHING UNITS

## SECOND CYCLE | 4TH YEAR • SEMESTER 7

	UE	Code	Teaching unit	Nber weeks	Nber of hours / semester	Nber of hours / week	Personal work	ECTS
<b>SEMESTER 7 – FALL SEMESTER – 4TH YEAR</b>								
Semester 7	M.7.1	P	PROJECT	16	112	7	128	11
		CTID	CROSS-DISCIPLINARY COURSE INTRA-DOMAIN	14	21	1,5	22	1,5
				14	42	3	35	3
	M.7.2	S	THEMATIC SEMINAR	14	49	3,5	47	4
		IR	INTRODUCTION TO RESEARCH	14	21	1,5	23	2
		HA	HISTORY	14	21	1,5	23	2
		PH/SH	PHILOSOPHY or SOCIOLOGY	14	21	1,5	23	2
	M.7.3	CTA	CONSTRUCTION - ATMOSPHERES	14	42	2	35	3
		TR	DIGITAL TRANSITION - BIM - REPRESENTATION	14	49	2	35	3

## SECOND CYCLE | 4TH YEAR • SEMESTER 8

	UE	Code	Teaching unit	Nber weeks	Nber of hours / semester	Nber of hours / week	Personal work	ECTS
<b>SEMESTER 8 – SPRING SEMESTER – 4TH YEAR</b>								
Semester 8	M.8.4	P	PROJECT	16	112	7	128	11
		CTID	CROSS-DISCIPLINARY COURSE INTRA-DOMAIN	14	21	1,5	22	1,5
				14	42	3	35	3
	M.8.5	HA	HISTORY	14	21	1,5	23	2
		PH/SH	PHILOSOPHY or SOCIOLOGY	14	21	1,5	23	2
	M.8.6	CTA	CONSTRUCTION - ATMOSPHERES	14	42	3	35	3
		TR	DIGITAL TRANSITION - BIM - REPRESENTATION	14	21	1,5	23	2
		TECO	ECOLOGICAL TRANSITION *	14	21	1,5	23	2
		DR	CONSTRUCTION LAW *	14	21	1,5	12	1

# TEACHING UNITS

## SECOND CYCLE | 5TH YEAR • SEMESTER 9

	UE	Code	Teaching unit	Nber weeks	Nber of hours / semester	Nber of hours / week	Personal work	ECTS
<b>SEMESTER 8 – FALL SEMESTER – 5TH YEAR</b>								
Semester 9	M.9.7	P	PROJECT	16	112	7	128	<b>11</b>
	M.9.8	PH/SH	PHILOSOPHY or SOCIOLOGY	14	21	1,5	23	<b>2</b>
	M.9.9	CTA	CONSTRUCTION - ATMOSPHERES	14	42	3	35	<b>3</b>
		TECO	ECOLOGICAL TRANSITION *	14	21	1,5	23	<b>1</b>
		DU	URBANISM LAW *	14	22	1,5	12	<b>1</b>

\* Each course of Master offers several different groups to choose, except TECO (Ecological transition), DR (construction law) and DU (urbanism law) which are lecture courses.

The detailed catalogue of courses is available on the page 'International' > 'incoming exchange students' of the website of ENSA Paris-La Villette : <http://www.paris-lavillette.archi.fr/index.php?page=foreign-exchange-students>

# FIELDS OF STUDY

Since the objective is autonomous construction of a training project referencing a field of study chosen by the student, the ENSAPLV has structured its master's programme around five study fields that are not to be seen as specialization majors but as a space in which to thematize master's-level teaching that seeks to construct dialogue, debate and exchanges. It is the privileged locus of encounters and work of the project and the seminar curricula. The aim of re-centering around study fields is to enable articulation and problematization of study questions, both from a theoretical, critical and analytic standpoint and from that of spatial projection (a meta-view of conception and implementation of the project).

Each study field develops an ensemble of knowledge and competence specific to it. Aimed at our students, the study fields endeavour to open up an environment conducive to thinking about the encounter between project culture and research culture, with clearly defined loci where they can cross threads and partake of reciprocal questioning between these two cultures through the transversal, intra-field courses (TIFC), among others.

The ENSAPLV Study Field proposes these groupings:

- Arts and scenographies
- Design and construct architecture: history, theory and critique
- Living in urban worlds
- Inventing within the existing: heritage and change
- Milieux – Territories – Landscapes

In each study field, there are several choices – of seminars, project courses, transversal, intra-field studies.

## ART AND SCENOGRAPHY

The field of study *Art and scenography* proposes to question architecture through other disciplines related to space. This fits into the general policy of our institution which was founded, from its very beginnings, on a multidisciplinary approach to practices in order to understand the complexity of Architecture. This field of study brings together courses that develop unique artistic and scenographic approaches in their relationship with architecture, the city and territories.

The three research lines that give shape to this field (scenography and architecture; art, cinema, architecture; plastic approaches and urban territories) propose to take up Contemporary Art, living performance and scenography with the aim of enriching the approach to the architecture project in its urban and social dimension, and the conception process based in part on experimentation. The research work done by students takes place at the hinge-point of practice and theory.

The project courses and transversal teaching fit into this experimental approach and research by questioning the architectural conception process. The specific programmes on the buildings proposed, such as cultural sites, representation sites and amenities scenography are examined in their functional and technical complexity – programmes which our School is among the few to propose.

- **Scenography and architecture: scenography, an art of place**  
**Scenography, a culture of space**

Scenography is an art of place in that its calling is to shape a place of representation in relation to a given work. It thus regulates the relationships of the spectator to the work within a certain symbolic context. Scenography is by its very theatrical origins a school for beholding, which it directs and influences, and its function has always been intimately linked to architecture, since it involves inventing and materializing space and the itinerary of an imaginary voyage to which the theatre, the city, the museum convene the spectator.

Scenography is a tool, in its capacity to give shape and especially give space to an imaginary through the shifts brought about by representation of a real place towards an imaginary one, and from the imaginary place towards the real one.

Students' memoirs take up scenography and its mutations in their relation with the development of various fields that shape representation space and other fields of creation, in the theatre and beyond theatre (exhibit spaces, installations, performances, public art...), theatrical architecture and public space.

- **Art, Architecture and Cinema**  
**How does the cinema enable us to comprehend architecture?**

Considered as a gesture that is at once aesthetic and political, cinema is a contemporary observatory of inhabited worlds and provides a fertile ground to think them through. Narrating the territory acts as a seismograph of relations between humankind and places. This seminar provides students with an approach to architecture, the city and landscape through the cinema.

Cinematographic practices make up the basis of reflection in this seminar and are enriched by questioning originating in visual and narrative arts, human and social sciences, urbanism and the architectural project.

Students' memoirs carried out in this seminar take the form of a film accompanied by a written work. By favouring a critical view, students will be given the means to exercise their thinking and carry out their own research on the basis of pathways that arise during the course, as well as from theoretical and methodological work, and the tools and techniques specific to cinematic practice.

- **Plastic approaches and territories**

- Questioning the materiality of places and revealing the potentials of urban and landscape spaces.**

The effort involved will question the development of projects, interventions and plastic experimentation in situ, in advance of the project, study artistic practices that can act on the way territories are shaped, participate in transforming places and urban and suburban or rural imaginaries. At the level of architectural design, this space-creating approach consists in setting up experimental packages, and proposing ways to read spatial reality at the scales of the environment.

Experimentation is at the heart of generative proposals (be they plastic or theoretical in nature). As regards the activity of thinking and conceptions of reality, it is also a question of getting a feel for the relation of dependence between spatial intervention and the transformation of our representations of a made place.

How must an experimental plastic dynamic – the productive gesture – ceaselessly redefine the means and processes relevant to this shaping in relation to sites and scales? This will enable the students to develop their own critical representation skills and elaborative processes generated by this experimental dimension.

### CCA

#### **CONCEIVE AND CONSTRUCT ARCHITECTURE: HISTORY, THEORY, CRITICISM**

Transformations in the world profoundly affect contemporary architecture. Whether these be ecological and energy transitions generated by environmental stakes, or digital and technological transitions, they transform both architecture and the way it is conceived of, its construction, but also in the way it is perceived and interpreted by the media. The field “Conceive and construct architecture” aims to study these transformations through these different aspects and proposes, to this end, several seminars, groups of projects and optional courses. The field is examined by a multidisciplinary team made up of teachers, researchers and professionals who accompany students through all the semesters of the master’s programme right up to doing their memoir and the end-of-studies project. The seminar “Critique and history of architecture and the city” proposes to analyse contemporary architecture with the tools of history. The seminar “Constructive practices of the architectural project” proposes to analyse the processes and collaborative practices of actors in construction in relation to contemporary stakes in materializing the project. The seminar “Activity and instrumentations of conception” questions contemporary architectural conception activities through new paradigms and tools which this conception calls upon: biomimetics, neurosciences, collaborative conception, parametric modelisation, digital production, etc. The project groups proposed in this field of study provide places to implement knowledge produced in the seminars, but also and inversely may be the places for experimentation enabling us to build up the problematics of the seminars. Contemporary environmental stakes as well as digital technologies question some traditional practices of the project and this is why the project group activities and the seminars are so mutually enriching. For example, memoirs on digital production or integrating the life cycle of materials in design can only enrich thinking about the project, while thinking about the project is reciprocally at the heart of these new problematics.



### LIVING IN URBAN WORLDS

The courses brought together in the study field 'Living in Urban Worlds' (LUW) deal with the question of dwelling and its relations with territories, with collective or individual practices and the development of urbanization forms.

These courses analyse practices of space and how it is perceived, especially from a sociological, historical and philosophical standpoint, as well as the conception or transformation of buildings, the built fabric and public spaces, based more on the subject who inhabits them than on the formal object.

Dwelling is thus envisioned in the broad meaning of the term, orienting thinking both towards residential places, activity places and third places, in the dynamics of an approach that moves transversally through public spaces, intermediate collective spaces and private spaces.

This means assisting students in understanding that the act of dwelling enables a large range of actors to work on space, to engage with it, to appropriate it, in the course of a permanent negotiation that is supposed to anticipate and regulate possible conflicts in use.

Within these 'urban worlds' – made up by cities, metropolises and their suburban extensions, medium-sized agglomerations (at times experiencing decline) and the rural-urban fringes – the courses brought together in the LUW field also enable us to take up the pivotal points and elements that can generate or accompany transformations, give rise to new socio-spatial equilibria, formations and transformations of architecture, such as planning aimed at everyday uses.

Hence, the value of architecture, the desire to transmit the cultural value of a tangible and intangible heritage, as well as an old constant about the renewal of materials, sectors and construction principles (up to the task of responding reasonably to contemporary climate stakes, without omitting the inherited technical know-how), likewise an attentive view on the development of trades and ways of working, opening up to a shared conception of architectural and urban planning – all of these are at the heart of the educational and scientific concerns of the LUW field.

The working methods practiced and taught within LUW studies are essentially hybrid and, thus multi-scale. They enable architecture students and teacher-researchers – in immersive situations whenever possible – to observe built contexts (to engage with or from which to draw lessons), to reveal, document, test out, diagnose, programme, conceive, experiment and evaluate, in view of producing – and sharing – a critical approach to innovation desired or stated by the diverse actors in planning.

Through constructing problematics and elaborating spatial proposals – at diverse scales underwritten by this crossing-over of disciplines – it is essentially a question of creating a critical view of inhabited spaces. The teacher-researchers working in the LUW field thus practice a hybridization of know-how that takes the shape successively of deconstruction, scenarisation and theorization.

## IEHM

### INVENTING WITHIN THE EXISTING: HERITAGE AND CHANGE – IN THE PLURAL

« History is not the past  
It is our present  
We carry our history with us  
We are our history »  
James Baldwin

During the colloquium on heritage organized in 2018 at the ENSAPLV, Paul Chemetov emphasized that his finest works were doubtless those that he had carried out by transforming what already existed. We can recall his Gallery of Evolution at National Museum of Natural History in Paris.

Bernard Reichen has been saying for a long time that recycling buildings enables us to buy what we are no longer able to build.

The dialogue between periods that “building in the built” gives rise to shows us the high stakes as well as the ecological and artistic potential involved. We should remember that Carlo Scarpa defined his own approach and vocabulary by inventing within the existing. This comes round to working on history to invent the present, all the while smoothly freeing oneself from the formal modes of the time. Reconversions, rehabilitations, restorations and extension – all of these are major spaces for creation.

In this perspective, the study field Inventing within the existing, Heritage and change in the plural addresses history and the modes of transforming various existing heritage buildings: recognized, little-known, banal or ordinary... Hence, it will address listed monuments or ones regarded as of heritage value, but not yet listed, and also includes modest heritage (rural, industrial, modernist). Seeing that the whole of real estate is renewed slowly (1% per year in France), the Study Field also aims at ecological transformation of ordinary or self-produced heritage that makes up the city in all its diversity. In contrast to the “urban palimpsests” in which only the land on the site is reused, the Study Field applies its urban modifications to transforming pre-existing buildings that have to be restored, rehabilitated, reconverted, enhanced, changed: building with the built or building in the built.

The seminar History and practices in transforming the built and intra-field theoretical analysis deals with the history and definition of heritage, on the permanent extension of the concept of historical monuments to ordinary buildings and to intangible heritage, and presents the various types of practices in project management, but also examines how clients work.

This likewise concerns transformation of ordinary or self-produced buildings into constructions of higher architectural, ecological and urban value.

The Study Field also includes initiation to methods and techniques in surveying and representing, analysis, diagnostics, restoration, rehabilitation, of both old and modern buildings.

The practice of architecture now takes places in a context of profound change: uncontrolled consumption of energy and matter, frantic urbanisation, a multiplication of all sorts of flows, unbridled globalisation that overturns ways of producing and consuming – all of these are elements that are transforming the planet, its territories and their lifeways. At a time when accelerating environmental change is palpable, understanding the ties that unite us to the Earth has become an essential question for each and every one of us.

For architecture, but also for planning landscapes, territories, cities, our responses cannot be universal: projects must translate the diversity of dwelling styles, question the design processes, rethink ways of building, as of making society in a lasting and democratic way. Asking what makes up the dynamics and singularity of human milieus has become an essential question in right action in a fragile world.

In the face of such changes, architects, urbanists, landscape experts, all have a particular role to play, because they first of all are responsible for making the Earth inhabitable. In this sense, in view of the diversity of technical, intellectual and professional competences involved in the master's programme, an ethical examination of what is to become of planning must today be undertaken in architecture schools. Our field proposes to think this through.

In order to take up these questions in all their richness, this Study Field brings together three seminars under the headings of 'Architectures of inhabited places: philosophy, architecture, the urban', 'Architecture/s and landscape/s' and 'Architecture of the territories of the Whole World', as well as a certain number of project groups concerned with these preoccupations in their subjects and ways of teaching architecture. The stakes involved in designing, building, narrating, representing, shaping, all emerge and are then taken up, documented, debated in the themes of each seminar, as well as in the common courses in the field of study.

Based on the diversity of approaches and cultures of its teaching staff, this study field proposes to accompany students in discovering the complexity inherent in the practice of architecture in an Anthropocene context, between potential and fragile, academic knowledge and know-how in transformation, with eyes open to the contemporary and the ability to take into account all that is beyond it; we propose a prospective educational framework lying between production of forms and announcements of knowledge, matter to think with and futures to construct.

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