Strasbourg,
école d'architecture

Courses in English open to exchange students at Master's level (4th Year)
2026-27

Semester 1 (7 September 2026 – 23 January 2027)

Design studio	UEM111A01	UEM111A01: Infrastructural Commons – Alter-Mapping and Ecological Design	15 ECTS
Design studio	UEM111A09	Transform a Built Situation	15 ECTS
Skills Lab	UEM111B-En	Simulation and Project Modelling	2 ECTS
Seminar	UEM11207	Writing Urban Places: Critical Spatial Narratives	3 ECTS
Seminar	UEM11205	Thinking, Drawing, Representing: Architectural Thought in the Context of Explored Territory	3 ECTS
Technical/Experimental elective	UEM113A05	Architectures and technical cultures. Competitions, foresight and technical cultures	3 ECTS
Technical elective	UEM113B-En	Structure and Technique in Architecture	2 ECTS
Tutorial (exchange students)	UEM113B-T	Applied Construction Techniques for the Architectural Project	3 ECTS
Exchange student elective	UEM113D	Cities and Architecture along the Rhine	3 ECTS
Workshop	UEM113C	Manifest Practice. Intensive Art Workshop	2 ECTS

Semester 2 (8 February – 12 June 2027)

Design studio	UEM121A06	Ambient Architecture	14 ECTS
Skills Lab	UEM121B-En	Project Communication	2 ECTS
Seminar	UEM122B06	Challenges of the Architect and Engineer: Innovative collaboration for the future	3 ECTS
Seminar	UEM122B10	Design in the Anthropocene: The Environmental Humanities and Architecture	3 ECTS
Technical elective	UEM123A05	Innovative Structures	3 ECTS
Tutorial (exchange students)	UEM123D-T	Applied Construction Techniques for the Architectural Project	3 ECTS
Exchange student elective	UEM123D	Cities and Architecture along the Rhine	3 ECTS

FRENCH LANGUAGE COURSES from beginner to intermediate level are also provided for exchange students (3 ECTS per semester).

Course Number and Title	UEM111A01: Infrastructural Commons – Alter-Mapping and Ecological Design
Semester	Winter
Instructor	Andreea Grigorovschi, Anne Jauréguiberry
Format	Design Studio
Credits (ECTS)	15

For the second time, two ENSAS workshops (Urban Studio & Un/Building for More-than-Humans) are coming together to explore, through design projects, the liveability of territories in the face of current ecological, climatic and democratic crises. This year, this issue will be examined through the lens of two metropolitan areas: on the one hand, Strasbourg (France) – a highly developed western metropolis shaped by ecological transition policies; on the other, Iasi (Romania) – a post-socialist metropolis on the periphery of the European Union, undergoing rapid transformation since the fall of communism (1989) with largely unregulated development.

Building on these two metropolitan contexts, the studio will develop spatial strategies and project processes of bifurcation that interrogate territorial infrastructures as supports for the health of living systems.

Water and its inhabited environments constitute the testing ground and the starting point in both cases. We will work primarily on the basis of a sampling of the territory: in Strasbourg, particularly in the southern districts (Meinau, Neuhof) around the Rhin Tortu; in Iasi, along the River Bahlui which crosses the city from west to east.

This project forms part of a critical examination of contemporary development models and their infrastructure, which are often designed according to a logic of productivity and extraction. In response to these models, and to address situations of crisis and uncertainty, the workshop explores alternative approaches inspired by the concepts of degrowth, frugality, territorial commons, spatial justice, and health-promoting urban planning:

What fundamental structures must be put in place to make the territory resilient and health-promoting, through proximity to and accessibility of primary care, making medical and social care accessible, and combating isolation? What spatial links should be established to propose new environmental infrastructures and integrate healthy eating for people facing food insecurity?

How can architecture, infrastructure and landscapes become a foundation for human and non-human health? What forms of liveability should we aim for?

What collective dynamics need to be established to adapt? What commons can we explore? How can we prepare the region to be resilient in the face of risks? How can we bring local resources and expertise to the fore? How can we strengthen living infrastructures and imagine new ones?

What new forms of human organisation and settlement, economy, work, living space and food resilience? What practices of simplicity and frugality?

How can the landscape create a climatic framework? From land as property to living soil, how can the soil become the foundation of this alternative collective organisation? How should we conceive of contemporary architecture—high-tech, low-tech or proper-tech?

From the land to the waterfront, what alternative living environments, what spaces for reconnecting with the environment?

How can decolonial, degrowth, de-infrastructural and de-metropolitan approaches contribute to creating desirable living conditions?

Methods will include: Exploring alter-cartography to bring out new visions of the territory, In situ teaching, geographical and ecoethical conceptual approaches, dystopian visions and territorial stress-test, alter-mapping, interviews, filmed performances incorporating the 'Poetic Bank of Filmed Territories', multidisciplinary contributions, conceptual process on all scales, from the territorial to the architectural.

Course Number and Title	UEM111-211A09: Transform a Built Situation
Semester	Winter
Instructor	Pierre Gommier
Format	Design Studio
Credits (ECTS)	15

This advanced project course takes advantage of an existing Strasbourg site to understand the complex issues at stake. Testing the site and analyzing it guides the student towards a relevant conceptual gesture capable of bringing about its transformation.

Students are encouraged to think of their actions as revealing the site's potential: history, activities and uses are renewed through the co-construction of knowledge (landscape, grids, templates, volumes, materials, studies of remodeling). The importance of exposure, the relationship between use and space, and notions of insulation and energy-saving techniques in built ensembles are all highlighted. Based on a methodical diagnosis, the conceptual gesture of transforming existing buildings not only raises questions about appropriate implementation, but also assesses original and future construction methods.

How do we assess their durability in times of shortage, and the practical and aesthetic changes brought about by the application of current standards? How can we anticipate legal requirements for energy savings? What responsibility is involved in the use of the material and the work to be replaced? Arbitration between the original design intention, the authenticity of the material, the necessary transformations linked to various current uses, and the need to clean up the environment, all help to develop an argumentative approach. Alongside diagnosis, the development of the student's sensitive and personal approach meets the challenge of expression.

The project methodology is based on the diagnosis of in situ surveys, the recollection of iconography and texts, the critique of authenticity in plan and elevation, and the ordering of a drawn evolution at different scales. The intellectual contexts and currents of thought of the periods in which work was carried out, which had an impact on the built object as it stands today, also need to be taken into account, as do the construction techniques used. These are presented and discussed.

Drawing up a sketch of the existing building and identifying its pathologies can reorient the initial presuppositions contained in a possible program. The aim is to develop the most coherent and well-argued approach based on the chosen site itself, which may deliberately represent a break with the past or continuity, depending on the arguments developed, in order to establish the right intervention.

The heritage approach, while initially seeking to establish the certainties linked to the different appearances of the building over the course of time, is not an approach that aims to freeze the place as it was, but on the contrary seeks to provide a response that anticipates the future. The change of typology and mono-functionality, the evolution of uses, are established thanks to the project of transition of the place towards a coherent ecological site down to its implementation details.

The heritage building itself has often undergone considerable architectural evolution: this is how the student becomes aware that their project is part of a long-term phenomenon of building transformation, which precedes and will succeed it. They design the most relevant project for a sustainable site.

Course Number and Title	UEM121A06: Ambient Architecture
Semester	Spring
Instructor	Claire Karsenty
Format	Design Studio
Credits (ECTS)	14

This project workshop addresses the question of ambience in the construction of a project, and more specifically that of natural light in the development of architectural space. Light defines space, revealing and shaping it. It contributes to the atmosphere of a place, conditions its perception, and imbues it with the notion of temporality.

In the age of global warming, natural light in our built environment has taken on a new dimension. It is an opportunity to reflect on thermal comfort, energy savings and the relationship between architecture and its environment and geography.

With the help of the light laboratory, the workshop will study the impact of light on the construction of the project, in conjunction with a mixed programmatic approach, both in its functional, poetic and symbolic dimensions, and through a more physical and technical approach.

The project approach is based on observation, experimentation and simulation, through the analogue manipulation of couple models and research combining analogue and digital drawing with photography.

The workshop will make students aware of the systems of interrelations that make up a project, and the link between architecture and an environment, climate, light, etc. The aim is to approach the project as a complex system in which the environment in the broadest sense, its perception and the narrative elements that derive from it play a key role.

Working with light, we address questions of construction, materiality and colour, as well as use and temporality.

Prerequisites:
- Enthusiasm for working with models
- Ability to mobilize a wide range of project tools: models, videos, photos, drawings and mastery of drawing software.

Course Number and Title	UEM111B-En: Simulation and Project Modelling
Semester	Winter
Instructor	Alain Fuchs
Format	Skills Lab
Credits (ECTS)	2

Computer-aided design can be used from the earliest stages of the architectural project, not only as a simulation tool to complement the pencil and paper model, but also as a collaborative tool to unite all those involved in the design team around the project. These BIM-type simulation tools support the project process by making certain physical phenomena measurable.

The objectives of this course are to:

- Develop models that can be used by the designer during the project development phase (light propagation model, thermal calculation model, energy calculation model, collaborative work model, etc.).

- Formalize concepts with a view to implementing them in tools.

- Experiment with a collaborative process.

Course Number and Title	UEM121B-En: Project Communication
Semester	Spring
Instructor	J. Glath
Format	Skills Lab
Credits (ECTS)	2

Communication is a key element in conveying the ideas implemented in an architectural project. It needs to be anticipated, organized and monitored in order to be fully effective.

This leads us to consider a number of criteria: the legibility of the project, highlighting the benefits of the project, the legibility and complementarity of the various graphic elements, and the overall perception of the project.

It becomes critical to implement tools well, using a variety of techniques, in order to transmit a message by captivating the audience in such a way as to motivate them to act.

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

- Write a summary based on the model of a press release

- Prepare, organize and structure an oral presentation

- Produce a short video highlighting the originality and interest of their project.

Prerequisites:

Students should have a minimum of knowledge regarding image processing and video editing and be at ease with 3D modeling.

Course Number and Title	UEM112B07: Writing Urban Places: Critical Spatial Narratives
Semester	Winter
Instructor	Jeremy Hawkins
Format	Seminar
Credits (ECTS)	3

From project storyboards to user interviews to architecture agencies' social media stories, narrative has never been more explicitly integrated into spatial design and its related fields. Interest and concern about the role of narrative in the development of our built environment is not new, having previously attracted attention in architectural theory in the 80s and 90s, but it has recently seen a reemergence, correlating loosely with the explosion of popular media and self-publishing platforms, such as Instagram and TikTok, as well as discipline-specific fast media, such as Dezeen and ArchDaily. For the past decade, international research colloquia, collective academic publications and research programmes have shown a steady increase of activity around questions that inflect our understanding of narrative today. How do narratives shape our understanding of urban environments? How do they impact not only what is built, but what it is possible to build? What role can they play throughout the various temporalities of a spatial project, from initial design intentions until long after delivery and appropriation? And *what is at risk* when we rely too strongly on narrative to guide our understanding and choices of the stakes in a given spatial situation? How do narratives relate to contemporary crises, such as climate change? How do narratives participate or prevent spatial justice? What is the relation between story and power?

This English-language seminar will explore aspects of narrative in spatial design via two modes: 1.) Seminar participants will engage in studying narrative as it manifests in urban settings and design contexts, which will include an overview of narrative fundamentals (drawing from the field of narratology) and extend into reference projects as well as the students' own architectural and urbanist production within their studies; 2.) Participants will also engage in writing narrative elements and complete narrative forms (ie. stories), in relation to different spatial situations and their own design work, so as to develop practice-based knowledge in narrative possibility. These two modes intermingle and are partially guided by student choice of examples, but with a leitmotif centred on critique. In the era of greenwashing and disinformation, even the most seemingly benign narratives must be subject to critical attention, from the story of building with local materials to the call for ever-denser, always-smarter cities. Without such critical focus, it will be impossible to tell the difference between possible futures for our urban environments and the spatial politics of fantasy.

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

- Discuss and analyse the fundamental elements of the narrative mode, both as a general form of human meaning-making but also as a conspicuous discursive force in spatial design.
- Present and critique both the affordances and elisions at work in particular spatial narratives.
- Create their own narrative representations in support of a design project.

The course will be structured accordingly:

- The first two thirds of the semester will alternate between theory and experiment, giving students the opportunity to become comfortable with narrative concepts while engaging in short exercises to produce narrative texts (and other media), so as to explore the concepts via practice. Every session in this sequence will include both background theory and exercises. Exercises may include, but are not limited to: storyboarding, monologues, narrative interviews, photo essays, character sketches, and comics.

- The last third of the semester will turn toward the individual production of a narrative portfolio (text and illustrations) related to each student's studio design project. This will be a period in which each student appropriates the semester's theme in order to select and adapt narrative approaches to their own design practice, while maintaining a critical and reflective position on their work. In this way, the seminar will transition into a writing workshop, allowing the final individual exercise to be completed within the hours of the course.

Course Number and Title	UEM112B05: Thinking, Drawing, Representing: Architectural Thought in the Context of Explored Territory
Semester	Winter
Instructor	Alexandra Pignol-Mroczkowski
Format	Seminar
Credits (ECTS)	3

"Thinking, Drawing, Representing: Architectural Thought Put to the Test of the Surveyed Territory" invites participants to reflect on the tools of thought and theorization available to architects—and to understand how they can convey a sensory experience of the spaces and sites they traverse through the graphic and cartographic tools at their disposal.

Building on the observation made by Tim Ingold in *A Brief History of Lines* (2011), as analyzed by Ch Bessy—"learning is (...) exploring the relationships between perception, creativity, and skill"—this seminar will offer an exploratory investigation of the connections between sensory perception, surveying, graphic representations, and the theorization of spatial experiences.

The aim of the seminar is to offer a reflection on the research-action practices that have been conducted since the 1990s and 2000s around graphic practices in relation to an understanding and theorization of space.

The course will structure sessions around four thematic approaches that will enable students to develop tools for reflection, sensory experimentation with familiar and unfamiliar environments, and representation through maps, drawings, and storyboards—all of which serve as tools for conceptualizing architectural space:

1- The Architecture of Explored Territories: The Body Put to the Test by the Experience of Space and Territory (JC Bailly, M. de Certeau, B. Morizot) – The landscape we traverse is constantly being "deferred" (Tiberghien). What do we look at—how do we learn to look? What mechanisms of attention are available to us? How can we put them into practice?

2- Architecture, space, drawing: initial graphic experiments. How do we represent a subjective experience through graphic objectification or "abstraction" (T. Ingold, Y. Friedman, A. Ginzburg).

3- Drawn, mapped space: what medium, what tools to capture the subjective experience? Mapping and drawing refer both to an objectified universe and to an imaginary space rich in possibilities (GA Tiberghien) that the seminar aims to explore—sharing maps and exploring the narratives evoked by drawings of territories traversed by others allows us to initiate a collective reflection from multiple, intersecting perspectives.

4- Narratives of traversed spaces, writings: how do landscape and territory take the form of a narrative, a reflection, a written conceptualization, or a dialogue with the landscape? (M. Poisson – A. Milon – J. Barthélémy)

Course Number and Title	UEM122B06: Challenges of the Architect and Engineer: innovative collaboration for the future
Semester	Spring
Instructor	Akio Sassa
Format	Seminar
Credits (ECTS)	3

Collaboration between architects and engineers is becoming more and more important in the face of the changing world and increasing difficulties. The program, the form and the performance requirements of projects are more and more complex. The risks, regulations, conditions of design and construction are more and more severe. The sustainability required today needs ambient and environmental engineering, and the number of reconversions and enlargements of existing buildings and infrastructure is increasing. Finally, digital conception tools such as parametric design and BIM are evolving significantly.

Only an innovative collaboration of the two professions, dialoguing with contractors and construction industries, may produce a solution for the future.

The seminar aims to reveal successful forms of collaboration (professional and human relations, methods and tools) through various exercises and experiences : case studies of successful and unsuccessful collaborations of the past (particularly in Japan where architectural expression in the face of earthquake risks is well developed), analytical reading of the autobiographies of prominent engineers (Peter Rice / August Komendant), visits and conferences in Stuttgart (capital of lightweight structures and innovative collaboration), and interviews to be carried out by students with an architect and an engineer working together.

Course Number and Title	UEM122B10: Design in the Anthropocene: The Environmental Humanities and Architecture
Semester	Spring
Instructor	Jeremy Hawkins
Format	Seminar
Credits (ECTS)	3

Contemporary movements within the humanities, influenced by so-called spatial and ecological turns, have increasingly come to critique the role of human activity in the cause and aggravation of interwoven global crises. In history, law, philosophy, religious studies, literature, and the arts, scholars have raised questions of human impact on planetary systems, from the interspecies relations that drive a local biotope to continental wind patterns. In contrast to how much of the sciences approach such questions, though, these debates are forming around how human belief, meaning-making systems, representational strategies, and value judgements condition understanding of the more-than-human world. As an emerging interdisciplinary field, then, the environmental humanities are quickly reshaping discourse and practice around climate change, human habitation, modes of production and consumption, and forms of interspecies relation, though through the tools and methods of their respective disciplines.

These shifts in perspective have had and continue to have consequences for architecture and planning disciplines faced with the challenge of how to understand and practice design in the midst of polycrises. If the environmental humanities are requalifying the discourses around human activity, they are also redrawing the fields of possibility within which spatial practitioners can proceed in a more-than-human world, where no act is neutral, and no intervention is judged in full autonomy. Today's spatial designer is, in this way, confronted with new considerations and constraints, new concepts and tools, new risks and stakes. This new seminar will attempt to excavate this terrain, giving students tools to understand the arguments being played out within the environmental humanities, while empowering them to critique and debate how architecture and its disciplines should account for these new grounds.

By the end of the semester, students will be able to:

- Discuss and analyse major discourses around environment and ecology in the humanities.
- Present and critique the position of architecture and its professions in terms of current debates in the environmental humanities.
- Elaborate a posture in the terms of these debates for their own design practice.

The semester will be organized accordingly:

> Students will read and discuss a variety of foundational texts in the environmental humanities. In addition, they will be asked to engage with other forms of knowledge-bearing/producing documents, including films, audio recordings, and games. They will also develop a personal corpus of references around which they will form a position for their own design practice. They will explore a number of creative practices which contribute to reflection in the environmental humanities. A final activity will ask them to use architectural tools (TBA) to represent issues and themes drawn from the course.

Course Number and Title	UEM113B-En: Structure and Technique in Architecture
Semester	Winter
Instructor	Emmanuel Dufrasnes
Format	Lecture + Tutorial Groups
Credits (ECTS)	2

The main objective of this module is to develop an integrated culture of science and technology for architecture. Complementary tools and knowledge will enable students to reinforce their understanding and apprehension of structural and environmental issues, by mobilizing the skills acquired in undergraduate studies in the principal building materials (wood, steel, concrete). They will thus be able to design load-bearing elements and their assemblies according to the construction material used, as well as to go into greater depth on technical details for building envelopes, using appropriate terminology.

The wide range of issues to be taken into account when designing building systems makes technical synthesis a complex task, particularly in light of an often-imprecise environment of building standards. IT tools can assist architects in this cross-disciplinary approach.

The aim is to:

- Understand the logic of different construction systems, with their specific features (e.g. seismic, fire resistance).

- Be introduced to simple manual and computer calculation tools, enabling realistic pre-sizing in line with current regulations.

- Be able to analyze existing building systems.

- Promote the integration of issues to be taken into account in the design of building systems, making technical synthesis a complex task, particularly in view of the often-imprecise regulatory environment.

- Know how to use computer tools to pre-dimension and assist the architect in this cross-disciplinary approach.

Course Number and Title	UEM113A05: Architectures and technical cultures. Competitions, foresight and technical cultures
Semester	Winter
Instructor	Emmanuel Dufrasnes
Format	Elective
Credits (ECTS)	3

This module aims to provide students with a framework for developing their technical innovation skills through architectural competitions. The aim is to develop a broad technical and architectural culture that will enable students to respond to current developments in private and public commissions in favour of innovation and architectural, urban and regional sustainability. In the future, our "Habitat" may well play a decisive role in the emergence of new forms of solidarity that make it possible, on a daily basis, to reconcile environmental conservation, economic efficiency and social equity.

The natural ability of architects to innovate at different scales and to incorporate innovations from other fields is well established. Although R&D investment in the construction and public works sector has never represented more than 0.01% to 0.5% of the sector's turnover, less than 0.1% of R&D expenditure and less than 1% of the Research Tax Credit, the world of architecture continues to carry out applied research and to innovate in the interests of the public and local communities. Not only on a daily basis in the face of ATEX and other insurance, regulatory and standard-setting obstacles, but also through media competitions with often hazardous outcomes, such as the "50,000 Homes" programme in Bordeaux, or the recent competition organised by 'Action Logement' with the ENSAECO network, or the 'LabArchitecture' of the Union Sociale de l'Habitat and the Caisse des Dépôts et de Consignations. Far from a race to innovate in terms of products or technologies, as is the case with industrialists driven by economic competitiveness, the proposals for sustainable innovation put forward by architects and urban planners are aimed at other paradigms, including social, 'low-tech' or 'frugal' paradigms, which are also factors in the transition of our territories and the acceleration of skills. As Patrice Doat reminds us, 'a material is not uninteresting for what it is, but for what it can do for society'.

Despite our efforts, a forward-looking vision based on architectural or urban innovation is still too weak to have a leverage effect on a given area or to break new ground on a day-to-day basis. It is for this reason that this option aims to offer skills linked to sustainability, innovation and architectural or urban foresight, using the most holistic approach possible. Situated at the crossroads between architecture, technology, culture and the environment, this module aims to provide consolidated knowledge and feedback on the technical, architectural and/or urban innovations currently on offer. Regulations and standards are evolving to ensure that buildings are both environmentally friendly and innovative. New architectural and urban planning approaches are gradually taking shape, such as bionic or biomimetic architecture. At the same time, environmental concerns are increasingly being taken into account on an urban and regional scale.

This module will draw on feedback from various architectural and urban planning competitions as a place for scientific reflection and excellence on the architectures of tomorrow. The boundary conditions that will be addressed will enable us to revisit the professional practices that we are accustomed to following in our daily lives as architects.

Course Number and Title	UEM123A05: Innovative Structures
Semester	Spring
Instructor	Akio Sassa
Format	Lectures and Tutorials
Credits (ECTS)	3

This course is developed for students who would like to integrate innovative structures in their projects. Really efficient structures are elegant and ecological in terms of the economy of material, and recent innovations are further improving the sustainability, e.g. a floating airport instead of building an artificial island, adaptive structures which change their form to better resist the applied loads, etc. The varied topics can be difficult to understand through self-learning. Student understanding is therefore enhanced through the use of physical demonstrations, "touch-and-feel" structural models to be realized by students, and by observation and full-size testing of real innovative structures in Strasbourg and Stuttgart.

Course Number and Title	UEM113B-T / UEM123D-T: Applied Construction Techniques for the Architectural Project
Semester	Winter / Spring
Instructor	Akio Sassa, Christophe Sand
Format	Tutorial
Credits (ECTS)	3 per semester

This 1-on-1 tutorial will allow students to gain knowledge and additional skills in terms of the constructive integrity of an architectural project developed in their studio. By testing, verifying, and improving the structural and technical aspects of a given design, students will deepen their knowledge not only of discrete issues in construction and engineering, but also regarding broader strategies for integrating technical knowledge into design projects.

Course Number and Title	UEM113D / UEM123D: Cities and Architecture along the Rhine
Semester	Winter / Spring
Instructor(s)	Leana Beyreuther / Guillaume Robert
Format	Site visits + classroom sessions
Credits (ECTS)	3 per semester

This course invites the students to explore, experience and analyse architecture and urban design in the Upper Rhine region.

Following an introductory session in the heart of Strasbourg's historic centre, the tour will continue over the course of the semester on both sides of the Rhine, exploring two cities and their iconic architectural projects: Stuttgart in Germany, and Basel in Switzerland.

For each visit, students will be asked to produce a personal report, recounting their experience and the memories they wish to capture. The format of these reports will vary depending on the location and the student: photography, oral accounts, drawings, written texts, videos, etc. The aim is to encourage multiple perspectives, perceptions and forms of expression that, collectively, could be exhibited in the School to create a dialogue between current experiences and the historical narratives of the various sites, inviting the ENSAS community to continue this adventure.

Precise dates for the visits will be given at the start of the semester.

The programme for the Spring Semester will be confirmed at a later date.

Course Number and Title	UEM113C: Manifest Practice. Intensive Art Workshop
Semester	Winter
Instructor	Arnaud Theval / Mathieu Tremblin
Format	Workshop (1-week intensive)
Credits (ECTS)	2

The Manifest Practice intensive art workshop consists of a series of workshops designed to permit collaboration with artists. These proposals are co-constructed with partners:

- an associative art space
- an artist run space
- an art center
- a museum

The artistic practices mobilized are contextual. They take root or spread out in everyday spaces, whether architectural or informal. Their modes of existence are attuned to those of multiple spheres:

- the social sphere (otherness and commonality)
- the urban sphere (urbanity and urbanism)
- the mental sphere (psychic and digital)
- the urban sphere (environment and landscape)

The workshops are designed to offer a wide range of current artistic practices, the technical specifics of which are determined according to the artists and partners involved.

The stakes: art and society in transition

The first issue is to experiment with students' artistic practices in the context of multiple transitions - urban, environmental, social - that lead to questioning established models and redefining the spaces and roles of art and creativity in society from an ecosophical perspective.

The second issue is to immerse students in a professional production framework. Knowing and know-how are embedded in a pedagogical framework of transversal and horizontal cooperation.

Invitation: structure-artist pairings

The choice of guest artists is made with a view to training, in consultation with institutional partners and teaching staff in the arts. Workshops, partnerships and their promotion are implemented in consultation with the ENSAS team. Artists are chosen for their ability to work with groups of students and to bring their creations to life in complex everyday spaces. Invitations are equally divided between men and women, subject to the artists' availability during the workshop period.

Restitution at ENSAS: a journal exhibition

The arts teaching team is proposing a collective restitution in the form of an exhibited journal at the end of the intensive art week. This giant journal is entitled "Pratique manifeste. Journal des écosystèmes [à qualifier]". It is constructed from a template and completed for each workshop by the group of students and guest speakers. One copy per participant is printed in-house. It is an educational tool that brings the training week to a close. Arnaud Théval and Mathieu Tremblin are in charge of the graphic design of the template and the editorial follow-up of the exhibited layout.