



Semester 1 (2 September 2025 – 24 January 2026)

Design studio	UEM111A01	<a href="#">Shared Infrastructures – Alter-Mapping and Ecological Design</a>	15 ECTS
Design studio	UEM111A09	<a href="#">Transform a Built Situation</a>	15 ECTS
Skills Lab	UEM111B-En	<a href="#">Simulation and Project Modelling</a>	2 ECTS
Seminar	UEM112B05	<a href="#">Forms, imaginaries and representations in Mediterranean tourist landscapes (Western Europe / North Africa (1958-1975))</a>	3 ECTS
Seminar	UEM112B06	<a href="#">A chronological and typological approach to venues, between tradition and virtual reality</a>	3 ECTS
Seminar	UEM112B07	<a href="#">Spatial poetics: experimental writing practices for architectural and urban design</a>	3 ECTS
Technical elective	UEM113B-En	<a href="#">Structure and Technique in Architecture</a>	2 ECTS
Tutorial (exchange students)	UEM113B2	<a href="#">Applied Construction Techniques for the Architectural Project</a>	3 ECTS
Exchange student elective	UEM113D	<a href="#">Architectural Analyses in the Upper Rhine</a>	3 ECTS
Workshop	UEM113C	<a href="#">Manifest Practice. Intensive Art Workshop</a>	2 ECTS

Semester 2 (9 February – 13 June 2026)

Design studio	UEM121A06	<a href="#">Ambient Architecture</a>	14 ECTS
Skills Lab	UEM121B-En	<a href="#">Project Communication</a>	2 ECTS
Seminar	UEM122B06	<a href="#">Challenges of the Architect and Engineer: Innovative collaboration for the future</a>	3 ECTS
Seminar	UEM122B08	<a href="#">Innovation through built heritage</a>	3 ECTS
Seminar	UEM122B10	<a href="#">Environmental Humanities</a>	3 ECTS
Technical elective	UEM123A05	<a href="#">Innovative Structures</a>	3 ECTS
Tutorial (exchange students)	UEM123A2	<a href="#">Applied Construction Techniques for the Architectural Project</a>	3 ECTS
Exchange student elective	UEM123D	<a href="#">Architectural Analyses in the Upper Rhine</a>	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: Shared Infrastructures – Alter-Mapping and Ecological Design
Semester	Winter
Instructor	Andreea Grigorovschi, Anne Jauréguiberry
Format	Design Studio
Credits (ECTS)	15

This studio reflects on the future of the mountainous Bruche valley region, which is undergoing major changes in the face of climate change.

In 2018, the Bruche Valley experienced an extreme shortage of drinking water due to the drying out of natural springs coming from the Vosges mountains. This drying out is linked to a combination of climate change (high temperatures in summer, loss of snow and disappearance of natural water stocks) and current methods of land organisation (run-off linked to drying-out and artificialisation of land, installations competing for water use). Drinking water is generally collected and distributed collectively, but individual water catchments undermine ecosystem and social balances. These observations concerning water (its availability and sharing) need to be understood in the context of a systemic increase in resource shortages. These shortages will increasingly affect all living organisms, human and non-human alike. The workshop proposes to use the project to question the current logics in which we find ourselves, and their potential for transformation in order to deal with these situations of crisis and uncertainty:

What collective dynamics need to be put in place to adapt? What common ground can we explore? How can we prepare the region for resilience in the face of risk? How can we develop local resources and know-how? How can we support living infrastructures and create new ones?

What new forms of human organisation and settlement, economy, work, living space, food resilience? What are the practices of sobriety and frugality? How can urban and rural organisation, as well as architecture, support life?

How can the landscape create a climatic setting? From land to living soil, how can soil become the foundation of this alternative collective organisation? How can contemporary high-tech, low-tech or proper-tech architecture be written?

What are the fundamental structures that need to be put in place to make the region robust?

From the territory to the carafe, what alternative living environment, what spaces to reconnect with the environment?

The workshop will work within a pedagogy that is immersive, collaborative and forward-looking.

We will collaborate with ADEUS, the Urbanism Agency of Strasbourg, as well as with the Communauté de Communes de la Vallée de la Bruche and local stakeholders.

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.

The workshop is divided into four phases, based around immersive and collaborative sequences, as well as highlights. It is organised around team work (3-4 students).

Phase 1. A territorial stress test. Dystopian visions (2 weeks)

Phase 2. Immersive discovery (surveys and meetings). Alter-cartographies (3 weeks & in situ focus)

Phase 3. A forward-looking, critical and alternative perspective. Exploratory scenarios.  
(7 weeks & workshop focus)

Phase 4. Collective synthesis, pooling and putting projects into perspective. Format to be defined.  
(4 weeks & intensive phase)

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 analog manipulation of couple models and research combining analog 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	UEM11B: Simulation and Project Modelling
Semester	Winter
Instructor	Alain Fuchs
Format	Skills Lab
Credits (ECTS)	2
<p>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.</p> <p>The objectives of this course are to:</p> <ul style="list-style-type: none"> <li>- 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.).</li> <li>- Formalize concepts with a view to implementing them in tools.</li> <li>- Experiment with a collaborative process.</li> </ul>	

Course Number and Title	UEM121B: Project Communication
Semester	Spring
Instructor	J. Glath
Format	Skills Lab
Credits (ECTS)	2
<p>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.</p> <p>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.</p> <p>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.</p> <p>By the end of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>- Write a summary based on the model of a press release</li> <li>- Prepare, organize and structure an oral presentation</li> <li>- Produce a short video highlighting the originality and interest of their project.</li> </ul> <p>Prerequisites:</p> <p>Students should have a minimum of knowledge regarding image processing and video editing and be at ease with 3D modeling.</p>	

Course Number and Title	UEM112B06: A chronological and typological approach to venues, between tradition and virtual reality
Semester	Winter
Instructor	Adrienne Jacob
Format	Seminar
Credits (ECTS)	3
<p>Through a precise chronological and geographical breakdown, the student develops a global vision of performance venues, their form and function. For some venues, a very detailed approach is taken, to familiarise students with the in-depth study of complex architectural and urban spaces. The seminar is designed to sharpen students' intellectual curiosity and open-mindedness.</p> <p>Programme:</p> <ol style="list-style-type: none"> <li>1. Contemporary live performances and their venues between two extremes: dematerialisation or retreat to an unchanging physical anchorage?</li> <li>2. Ancient performance spaces, the matrix of our theatres and the framework for early theories.</li> <li>3. A modern conception of religious and secular performance in the Middle Ages in Europe.</li> <li>4. The Renaissance in Italy: the birth of the theatre of the court, the architectural stage of the humanists, opera and the modern equestrian spectacle.</li> <li>5. France between the Renaissance and Classicism, or the importation of Italian architectural models and the rise of public theatres.</li> <li>6. The export of Neapolitan opera to the Germanic world, an architecture and a type of public performance.</li> <li>7. France's architectural, urban and musical choices in Europe at the turn of the 18th century, and the resulting isolation.</li> <li>8. The role of the theatre in the embellishment of French towns in the 18th century. Outline of a typology of provincial theatres.</li> <li>9. The birth of the entertainment society and the shaping of its venues in the first half of the nineteenth century.</li> <li>10. The export of Parisian life to Europe after 1850. The worldwide consequences of Wagner's architectural and musical reforms.</li> <li>11. The spatial and scenic revolutions of the 1920s and the futuristic achievements of the Bauhaus. The invention of summer festivals.</li> <li>12. Giant halls in the United States of America and their export to Europe after 1950. The invention of modular halls, theme parks and unusual venues.</li> </ol> <p>Structure of the course:</p> <p>Each of the twelve sessions begins with a lecture, which is followed by a debate using a variety of materials (videos, interviews, music, plans and theoretical texts). The second part of each session is a space of freedom and creativity, in which the students' presentations find their place with a certain spontaneity.</p>	

Course Number and Title	UEM112B07: Spatial Poetics: Experimental Writing Practices for Architectural and Urban Design
Semester	Winter
Instructor	Jeremy Hawkins
Format	Seminar
Credits (ECTS)	3

In the last decade growing interest in ‘literary methods’ in architectural and urban design (Havik, 2014), has led to a convergence between creative writing and spatial practice, ranging from new iterations of site-writing (Rendell, 2010) to the deepening study of architecture’s meaning-making figures (Gerber and Patterson, 2013). In this context, poetics represents a relatively underdeveloped field of material and semantic practice, where the creation at work in language itself – its poïésis – stands to complement existing and traditional design tools in architecture and urbanism. As societies today, both locally and globally, question dominant modes of operation, from standard growth models to A.I.-driven automation, notably on a planet shaken by health, ecological, economic, and social crises, poetics stands to offer alternative logics so as to nourish new forms of situated knowledge (Haraway, 1988) and spatial agency (Awan, Schneider, and Till, 2011).

In this seminar, students will discover how poetic texts engage with spatial fields (Yeung, 2015), leaving behind the domain of purely expressive aesthetics to join the dynamic materials of the built and lived environment. Through readings, experiments, and collaborative exercises, the course proposes an evocative exploration of truly creative writing, ranging from urban poetics to field poetics, to Oulipian games and the ‘poetic acts’ developed in the pedagogy of the Valparaíso School of Architecture in the late 60s / early 70s (Andrade Castro and Reyes Gil, 2018). At stake is situated knowledge, embodied placemaking (Sen and Silverman, 2014), local entanglement, and inclusive agency (Karim, 2018) – in other words, the seminar will investigate the affordances offered by the language of invention in feeding the spatial project of both the speculative future and the critical present.

The course will explore existing experimental writing practices (literary, extra-literary, hybrid, material, spatialized and projectual) and their potential value for spatial design, while also pursuing the creative-productive exercise of designing applied writing practices for specific design needs and objectives in architectural and territorial projects. Exercises can include but are not limited to: erasure writing, collage, exquisite corpse, chance operations, centos, and poetic briefs.

The latter half of the semester will turn toward the production of a written 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 experimental writing 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: Forms, imaginaries and representations in Mediterranean tourist landscapes (Western Europe / North Africa (1958-1975))
Semester	Winter
Instructor	Tifwat Loudaoui
Format	Seminar
Credits (ECTS)	3
<p>This seminar explores the architectural and urban forms of tourism in the Western Mediterranean during the decades of rapid growth following World War II. It focuses on the 1950s to 1970s, a period when mass tourism reshaped coastal territories under the impact of industrialisation, political transitions, and new imaginaries of leisure. Resorts, villages, and hotels will be studied as cultural, economic, and ideological constructs, embedded within Mediterranean and transnational contexts.</p> <p>The seminar will combine historical analysis with a critical reading of architectural forms and representations. Drawing on archival material, theoretical texts, and visual sources, students will explore how tourism contributed to the fabrication of Mediterranean landscapes and how notions of vernacular, memory, and representation were reinterpreted in holiday architectures. Students will be introduced to key case studies such as the first Villages Vacances Familles (VVF), the Club Méditerranée villages, the Ciudad Sindical de Vacaciones in Spain, as well as state- and privately-led coastal developments in France, Italy, and the Maghreb</p> <p>By considering tourism as a tool of political planning, cultural representation and landscape transformation, the seminar engages with themes of vernacular reinvention, postcolonial dynamics, memory conflicts and patrimonialization.</p> <p>By the end of the seminar, students will be able to:</p> <ul style="list-style-type: none"> <li>• Analyze the architectural and urban characteristics of tourist infrastructures between 1958 and 1975 in a comparative perspective.</li> <li>• Situate projects within their political, social, territorial contexts, and understand the socio-economic and political transformations that shaped tourism landscapes during the post-war boom and the early years of mass leisure.</li> <li>• Critically evaluate the role of vernacular references, modernist experimentation, and colonial/postcolonial dynamics in shaping tourist forms.</li> <li>• Compare transnational circulations of forms and models across Western Europe and North Africa.</li> <li>• Develop oral and graphic presentations combining historical research and architectural analysis.</li> </ul>	

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
<p>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.</p> <p>Only an innovative collaboration of the two professions, dialoging with contractors and construction industries, may produce a solution for the future.</p> <p>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.</p>	

Course Number and Title	UEM122B08: Innovation through Built Heritage
Semester	Spring
Instructor	Pierre Gommier
Format	Seminar
Credits (ECTS)	3

Though at first glance it may seem paradoxical, the method of intervention on heritage sites has led to and continues to lead to innovation in terms of techniques and materials, attention to the existing ecological balance, and targeted architectural design.

This seminar promotes the emergence of critical reflections and opinions on the part of the student through lectures, debates, readings, approaches to research methodology and architectural examination exercises. The essential components of the practice of the architect working on the evolution of the existing building will be approached in a synthetic way in regard to the current requirements relating to ecological transition. It is a question of illustrating and experimenting with working methods, of building the right vocabulary, and the plurality of intervention in the existing protected environment as much as opening up a broader reflection on various contemporary practices.

Confronted with the test of the past, the architect must improve their understanding of historical and social contexts, the learning of diagnostics, the search for scientific references, and the criticism of authenticity. The master builder also experiences multiple links uniting him to his predecessors and his heirs, within the architectural timeline. These links are woven through the concrete aspects of the building and the more abstract notions relating to several disciplines. They question the relationship between materials and the "sustainable", urban ensembles and the use of "case by case", the contributions and limits of technical developments, theoretical innovations and the experiments of past contractors included in previous bold restorations. How to act in a way that is both rational and sensible for an architecture whose longevity extends beyond us and whose theories of art are themselves sometimes contradictory?

The seminar offers the student an understanding of the notion of multiple temporality, the conceptual potential of the gap in memory, the programmatic and typological question, and that of the extent of reuse. Does working with the past architecture force us to discover, invent or constantly innovate? The understanding of the built environment and its evolution is established at the crossroads of several reflections, in particular those which engage a dilemma between the conservation of the original materiality and the necessary evolutions of the building with regard to the imperatives of its current usage. How to reconcile with the initial design intentions, even rediscover them when taking into account the current ecological crisis? How can the actualization of sites take place other than through mere consumption? The seminar questions the future of the practice of the architect at a time when the very definition and designation of heritage calls for constant innovation. Does any existing architecture carry the seeds of its own heritage renewal? Doesn't the test of the past require, on the contrary, to sort, classify and build a knowledge of the past place in order to better choose what must be transmitted? Does this transmission precisely make architecture of the past the source of future innovations?

Course Number and Title	UEM122B10: Environmental Humanities
Semester	Spring
Instructor	Jeremy Hawkins
Format	Seminar
Credits (ECTS)	3

This seminar looks at how movements within the humanities, influenced by so-called spatial and ecological turns, have come to impact architecture and planning disciplines faced with interwoven planetary crises. As an emerging interdisciplinary field, the environmental humanities are quickly reshaping discourse and practice around climate change, human habitation, modes of production and consumption, and forms of interspecies relation. In many ways, the environmental humanities are requalifying the discourses and, thus, the fields of possibility around how spatial practitioners can proceed in a more-than-human world, where no act is neutral, and no intervention can be judged in autonomy. Today's spatial designer is, in this way, confronted with new considerations and constraints, new concepts and tools, new risks and stakes. The 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 take these notions into account.

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
<p>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.</p>	

Course Number and Title	UEM113B2 / UEM123A2: Applied Construction Techniques for the Architectural Project
Semester	Winter / Spring
Instructor	Akio Sassa, Christophe Sand
Format	Tutorial
Credits (ECTS)	3 per semester
<p>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.</p>	

Course Number and Title	UEM113D / UEM123D: Architectural Analyses in the Upper Rhine
Semester	Winter / Spring
Instructor	Patrick Voegtling
Format	Site visits
Credits (ECTS)	3 per semester

3 architectural visits are organized each semester permitting students to discover and analyse sites of both historic and contemporary architecture and urban design in the "Grand Est" Region and the trans-border Region of the Upper Rhine.

#### Winter semester

1. Basel (Switzerland): The Beyeler Foundation by Renzo Piano.
2. Briey/Metz (France): The "Cité radieuse" by Le Corbusier and the Pompidou Center by Shigeru Ban.
3. Selestat (France): the Humanist Library by Rudy Ricciotti and the Tanzmatten Cultural Complex by Rudy Ricciotti, Anne-Sophie Kehr and Georges Heintz.

#### Spring semester

1. Nancy (France): Place Stanislas world heritage site, Maison Jean Prouvé, Nancy National School of Architecture, Art nouveau heritage.
2. Luxemburg: Völklinger Hütte industrial ironworks world heritage site, Kirchberg European Quarter.
3. Cosswiller/Achillée (Alsace, France): the Héliodome bioclimatic house, Achillée bioclimatic winery.

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
<p>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:</p> <ul style="list-style-type: none"> <li>- an associative art space</li> <li>- an artist run space</li> <li>- an art center</li> <li>- a museum</li> </ul> <p>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:</p> <ul style="list-style-type: none"> <li>- the social sphere (otherness and commonality)</li> <li>- the urban sphere (urbanity and urbanism)</li> <li>- the mental sphere (psychic and digital)</li> <li>- the urban sphere (environment and landscape)</li> </ul> <p>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.</p> <p>The stakes: art and society in transition</p> <p>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.</p> <p>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.</p> <p>Invitation: structure-artist pairings</p> <p>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.</p> <p>Restitution at ENSAS: a journal exhibition</p> <p>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.</p>	