



**INTERNATIONAL
HERITAGE SCIENCES
SUMMER SCHOOL
5-13 JULY 2022**



Humanités
Création
Patrimoine
école universitaire de recherche



eUTOPIA
European University

Heritage Sciences Summer School 2022

by CY Cergy Paris University
EUR Humanities, Creation, Heritage

From 5 to 13 July, CY Cergy Paris University is organizing the Heritage Sciences Summer School. It will introduce students to new research practices and innovative methodologies under the guidance of professors, researchers and PhD students, reducing the distance between the academic world and institutional laboratories. Practice-led research will be at the heart of our Summer School. The thematic study will be done through conferences and workshops.

This Summer School is intended for you, if:

- ▶ You are **an international student** who is looking for additional and innovative teaching in Humanities, Heritage and Creation.
- ▶ You are **a Master's student** who wishes to pursue a PhD in France in the field of Heritage and Creation.
- ▶ You would like to **develop your knowledge** in this area and expect to work in an international and multicultural environment.

This programme will provide you with a common background in Heritage Sciences, regardless of your educational background. However, it will be of particular interest for those who are specialized in History, Geography, History of Art, Architecture, Landscape Architecture, Conservation, Arts, Literature or Creative Writing. This summer school is also a perfect introduction to doctoral studies in France in the fields of Heritage and Creation. All participants will be awarded with a Certificate of Attendance at the completion of the course.

Programme Overview

During this one week, students will participate in morning training and afternoon workshops organised around five themes, corresponding to the critical moments of the research-creation process in connection with the specificity of heritage.

All conferences and workshops are taught in English.

Day 1 ▶ 5 July (Tuesday)

Welcome of participants
Royal Stables of Versailles

Day 2 ▶ 6 July (Wednesday)

“Questioning / Problematizing: Around Archetypes”

Scientific direction: Gabriele Pierluisi (ENSA Versailles)

The archetype —from the Greek *arkhetupon*, which means “primitive model”— is the first type, without a predecessor. In architecture, there are three archetypes: the cave, the tent and the hut. They are the image of what would have been the first human settlements. The archetype is an idea, not a model; at best, it allows the appearance of a model. An archetype can be recognised regardless the size, time, language, material and place where the building is located. It is a tool for understanding the nature of the building but not its form. The archetype does not mean the cave, the tent or the hut, but the idea of a cave, a tent and a hut. Examples:

- ▶ The archetype of a cave: the full overcomes the empty: Roman churches, Kurt Schwitters's *Merzbau*, *Dalva* by Jim Harrison, the cave of Indian treasures, *Lego*...
- ▶ The archetype of tent: any smooth surface which means a veil: the National Library, Mario Merz's works, Marilyn Monroe's dress, *Polly Pockets*...
- ▶ The archetype of a hut is the prevalence of the assembly and the first built element: the Pompidou Centre, *Walden* by Thoreau, the *Meccano* game, and many photographs by Walker Evans...

Archetype works for many disciplinary fields for which the location is engaged, whatever in reality or representations, even in objects. The word archetype is also used in philoso-

phy and psychoanalysis with slightly different expectations, but it can also be used to open the debate.

Day 3 ▶ 7 July (Thursday)

“Arts of Noticing: Migration, Colonial Heritage, and Narrative of Modernity.”

Scientific direction: Corinne Diserens (ENSAPC)

The second day's conferences and workshops propose to explore the entangled geographies of migration, architectural legacy, urban informality, social rituals, and sites of constructed histories. Through photography, sculpture, experimental protocols, and urban research, artists and architects will examine the effects of displacement, colonisation and ideology on « communal histories with their disparate aesthetics and orientations » (Anna Tsing). The concept of landscape is not exclusively linked to the picturesque and sublime historical perception, but it considers landscape as a prism of experience, a reflection of ideology, and an embodiment of memory. In that case, it also considers built environments and monuments as a result of shared systems of beliefs and ideological structuring. Embracing narratives and images of man-altered landscapes imbued with spiritual meaning, past trauma that manifests in the urban industrial disfigurement, society's rapacious culture; poisoned landscapes, depletion of natural resources, all those elements not only resonate with the artists' investigations of modernist architecture's utopian claims, but also with their intimate portraits of life and visual explorations of the

physical body — that interrogate how one claims ground on a soil where one's identity is negated or reviled. Based on the telling of individual and exile stories, legendary figures or myths, their works transport the viewers to history, in which the dialectic of coloniality and modernity reverberates.

Day 4 ▶ 8 July (Friday)

“Experimenting”

Scientific direction: **Sandie Le Conte** (INP) & **Patrick Moquay** (ENSP)

This session seeks to illustrate how different improvements in professional practice have resulted from experimentation strategies. Technical innovations result from intuitions or a patient capitalisation of knowledge before being experimented on and then implemented. Experience to observe a phenomenon, experience to understand a process or experience to validate a theory, experimentation is constitutive of the scientific spirit. Today, crossing disciplinary boundaries is valued, and borrowings between disciplines that are sometimes far apart reopen the prospects for innovation. Contemporary conservation issues, as well as ecological or energy transitions, call for innovative solutions. Experimentation is always on the agenda.

Day 5 ▶ Saturday 9 July

Cultural visits

Day 6 ▶ Sunday 10 July

Free time. Paris and its landmarks can be accessed in 30 minutes by train from Versailles.

Day 7 ▶ 11 July (Monday)

“Theorizing”

Scientific direction: **Christian Hottin** (INP)

Project-based research is not applied research. The starting point has often come up in the discussions, leading to establishing the PhD-by-the-project as part of the research school of Humanities, Creation and Heritage. The applied research approach starts from theoretical knowledge to propose a practical application, adapted to a specific context, and focused on achieving a concrete objective as part of the project-based research.

We offer a path in the opposite direction: starting from a factual situation, rooted in professional experience, then getting out of it and succeeding to objectify the practice through reflective distancing, to be able to theorise it. However, the implementation of the PhD-by-the-project reveals greater complexity of the relations between practice and theory. The projects conducted by PhD students are indeed carried out in professional settings requiring professional expertise, which is often part of the so-called “applied research” approach. The project-based approach of the PhD can be considered as a continuous flow between theory and practice, action and thought. To study such flow, we suggest, as part of the Summer School, inviting heritage professionals, either American or French, trained in academic disciplines, invested in the realisation of professional projects and inclined to reflexivity on their practices. Being outside of the scheme of project-based PhD but knowing how it operates, they will reflect on its specificity through a dialogue with PhD students of the various fields.

Day 8 ▶ 12 July (Tuesday)

“Writing (research)”

Scientific direction: **Chantal Lapeyre** (CYU)

Jean-Christophe Bailly wrote: “To search is to think in the direction of something, and it is to stretch the thought in that direction”. Therefore, it is a travel, sometimes motionless, that concerns all those who hear the call of an object (theoretical or practical) and want to answer its silent solicitation in a gesture of understanding. At university, for example, that research sometimes stems from the simple act of reading or looking at an aesthetic object, which can and must be shared. Testifying of the travel, of the experience means ‘writing’ about it in our disciplinary fields. Yet research-based writing has long favoured the objective model, its rigour, and its precision in the resulting conceptualisation and discursive development, as proof of an almost irrefutable scientificity. This path, which evades the question of the point of view, is arid. However, in a lively discussion that was primarily about history but can be

applied to many other fields, Ivan Jablonka advocates for the reintroduction of the subjectivity of the “located researcher”, adding: “Every researcher is in a position, but remembering it is not enough. Still, he/she must assume his self, his/her space-time rooting, his/her social category, his/her interests, his/her philosophy, his/her position within the field, that is to say, to calculate the distance between its anchor point and the object of study he/she has chosen.” To give life and voice to its object, it is perhaps necessary to forge an instrument, the language with the goal with far-reaching implications: finding a language, finding one's speech to tell the origins and the nature of the journey, emerging issues, practices used as well as the experiences lived in contact with the research object.

Evening: Get together for participants.

Day 9 ▶ 13 July (Wednesday)

Departure of participants

APPLICATION & PRACTICAL INFORMATION

THE ONLINE APPLICATION PERIOD IS OPEN FROM 11 APRIL TO 25 MAY 2022.

Online application form, click [here](#).

Once you have completed and submitted the online application form, please contact our Summer School coordinator by e-mail: renu-elza.varkey@cyu.fr, attaching the following documents:

- ▶ **A photocopy of your student card (when concerned)**
- ▶ **Your Curriculum Vitae**
- ▶ **A letter of intent explaining why you would like to follow this programme and your scientific project of M1, M2 or PhD.**

From 25 to 31 May you will receive confirmation of your acceptance. Full payment of the fees should be made within five days by bank transfer. Your registration will be finalised once we have received your payment. The fees for the Summer School in 2022 are **1500€**. These fees include a registration fee of 100 €, and a tuition fee of 1400 € (course material, access to the facilities and 5-days training lessons and workshops with high-level speakers in the field of humanities and social sciences, accommodation in Versailles). CY Cergy Paris University students and students from universities of the EUTOPIA alliance benefit of a reduction and pay only **1000€**.

Format: This course is taught in English in real-time, and students are expected to attend all the sessions, mornings and afternoons, at CY Campus at the royal stables of the Château de Versailles.

Requirements: A good English level (Upper Intermediate) is mandatory, and preferably an academic background in humanities and social sciences.

WE LOOK FORWARD TO MEETING YOU AT OUR SUMMER SCHOOL!

Contact

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CY CERGY PARIS UNIVERSITY

CY Cergy Paris University is a young and dynamic French university of the Paris Region, which develops high-level research and aims to be one of the top 200 universities in the world by 2030. The university is organised in a university college for undergraduates (CY Sup) and four graduate schools: CY Tech, CY Arts & Humanities, CY Education, CY Law & Political Science, plus ESSEC Business School, member of CY Alliance and CY Initiative.

CY Cergy Paris University is also a member of the **EUTOPIA** European alliance of universities who work together to build a new academic model, reflecting an open and united Europe, respectful of the citizens and the environment, whose members are: the **Universitatea Babeș-Bolyai** (Romania), the **Vrije Universitat Brussels** (Belgium), the **Ca' Foscari University of Venice** (Italy), the **Technische Universität Dresden** (Germany), the **University of Gothenburg** (Sweden), the **University of Ljubljana** (Slovenia), the **NOVA University Lisbon** (Portugal), the **Pompeu Fabra University-Barcelona** (Spain) and the **University of Warwick** (United Kingdom).



École Universitaire de Recherche (EUR)

Humanities, Creation, Heritage

EUR PSGS HCH

Investissement d'Avenir ANR-17-EURE-0021

The Graduate School (École Universitaire de recherche EUR) Humanities, Creation, Heritage brings together the departments of human and social sciences of **CY Cergy Paris University** and four schools working in the field of heritage: the **National Higher School of Architecture of Versailles** (ENSAV), the **National Higher School of Landscape of Versailles** (ENSP), the **National Heritage Institute** (INP), and the **National Higher School of Arts Paris-Cergy** (ENSAPC).

The originality of the Graduate School's project is to propose training focused on project-led research at the master's and doctoral levels. The members of the Graduate School share the same concern: to develop investigation in their respective subjects by emphasising research practices aligned with the activity of trained professionals. The emphasis on project-led research constitutes a strong marker and feature of the Graduate School's scientific project.



