



Call for proposals 2020

Project-led PhD

Rules and conditions of submission



Opening of the call: Monday 23 March 2020 at noon

Closing Date: Thursday 30 April 2020 at noon

The candidacies have to be submitted on the platform of the call at this address:

<https://aac-doctoratparprojet.u-cergy.fr/EsupDematEC/login>



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I - General Presentation

The Humanities, Creation, Heritage University Research School (EUR, PSGS HCH), carried by CY Cergy Paris University, will welcome students at the start of the 2020 academic year wishing to embark on a doctoral project led thesis programme. This call for applications is intended to recruit these future doctoral students.

The EUR Humanities, Creation, Heritage (PSGS-HCH)

The EUR Humanities, Creation, Heritage, winner of the third "Programme d'Investissements d'Avenir" (PIA3), brings together the human and social sciences components of CY Cergy Paris University and four schools working in the field of innovation and heritage: the National Higher School of Architecture of Versailles (ENSAV), the National Higher School of Landscape of Versailles (ENSP) and the National Heritage Institute (INP), members of the Foundation of Heritage Sciences, and the National Higher School of Arts Paris-Cergy (ENSAPC).

The originality of the project is to propose, in addition to matching the training in the human and social sciences of the University Paris Seine, that is now CY Cergy Paris University, the establishment of training focused on research by the project, at master and doctoral levels. The members of the university research school, schools or university, share the same concern: develop research on their respective objects, by emphasizing research practices aligned with the activity of the trained professionals. In this perspective, the emphasis placed on the project-led research constitutes a strong marker and feature of the scientific project of the EUR.

Practice -led research

The practice-led research intends to integrate practice (artistic, conception/design, restoration, conservation, etc.) into the research process, considering that the production of knowledge can also - and must also - take place in practice and by practice. In line with the most recent theoretical and epistemological developments in the field of creation, the aim is to design and operationalize research strategies in which practice is the driving force, the source of both questioning and research results (practice-led research). The intention is to place the practice in a strategy of continuous improvement through research, via a posture of reflexivity on its own approaches, tools and intervention logics. One of the objectives is, through this work to distance professional practice, to promote the development of a more autonomous and less normative thinking, especially in the context of the exercise of heritage practice.

It is therefore a question of developing a research practice based on the practice of a project, whose material is produced in the course of the project and by the project. In a more conventional protocol, the researcher would be as an observer, at some distance from the actors involved, to analyze the process in progress and the resulting productions. Research through the project proposes that this observer becomes himself an actor, designer and bearer of the approach that will be the subject of his analysis. Therefore project-led research necessarily includes a reflexive dimension, aiming to retrace the conditions under which the project was carried out, and therefore the production of the

research materials, to identify its effects and limits, and to infer the field of validity of the approach thus proposed, tested and analyzed.

The approach is therefore very ambitious and very demanding. In the end, the analysis concerns both (and at the same time) what is produced in the project and the production process itself, i.e. the project as a modality of intervention (on the real life, on the social, on language, on nature, on the imaginary, etc.).

From this perspective, project-led research is also a research on the project, although here it is carried out by the designer himself. It will draw on the repertoire of project research, as long as it is based on a state of the art and will therefore seek out pre-existing productions, emanating from various disciplinary fields, likely to shed light on the understanding of the research object and the research situation. Practice-led research will also borrow from research for the project, since it aims to inform and guide future project practices; yet this dimension is intrinsic (although often implicit) to the requirement of reproducibility and transferability which is one of the criteria of scientific work.

The idea of reproducibility is also one of the possible difficulties of research through the project, particularly in its most sensitive forms, artistic, opening space for inspiration, forms that are generally resistant to protocolization and standardization. The part thus left to uncontrollable randomness or to non-reproducible inspiration should at least be underlined and characterized, in order to identify precisely what, in the process of creation/interaction with the material under analysis, can be part of repeatable approaches and what is irreducible. Here, the main requirement is to make explicit the conditions under which the creative act takes place, so that others can form their own opinions about the studied process, its determinants and its effects.

II- The path of the project-led PhD at EUR Humanities, Creation, Heritage

The EUR Humanities, Creation, Heritage proposes to set up a doctoral course through the project. This selective path, reserved for thesis projects explicitly based on a project practice, will consist of reinforced support, including biannual seminars bringing together all the participants, as well as a continuous annual monitoring of the progress of the thesis work.

This course is only for graduate students in the various proposed specialties. The prepared theses, which will have to meet the usual academic requirements and should be based on : 1/ a combination of human sciences, literature and theoretical research, and project practices (in order to define reflexivity tools); 2/ for some specialties, the articulation with a societal demand, partnerships with institutions in the field of practice concerned or with territorial actors who can play a role as activators of project situations; 3/ formats for publishing research results (including a written dissertation) guaranteeing the administration of proof and its reproducibility.

A common approach

- practice-led research places designers (artists, architects, landscape architects, curators, restorers) and their practice at the heart of the methodological process. It produces knowledge about practice that can be reinvested in practice.
- the research approach is articulated by the project (artistic, architectural, etc.): it constitutes a space for reflection and production that support the individual work, as much as the individual work can feed the research process;
- research through the project aims to invent specific forms of dissemination and valorization, called by the research project itself. In the arts in particular, artists consider that research should not obey to any particular form but that it is an integral part of their practice.

However, the academic requirements for the PhD will be maintained. The project-based doctorate consists of the elaboration and presentation of an original work (the project in architecture, landscape, art, literary creation, heritage studies or conservation-restoration) supported by theoretical research and includes the submission of a written analytical document and its defense; the whole being examined and evaluated as a whole.

Cross disciplinary approaches

Because it aims at a broad apprehension, as complete as possible, of the mechanisms or phenomena in question - without, however, pretend to reach exhaustiveness - practice led research mobilizes a plurality of disciplinary contributions. Practice necessarily involves a plurality of dimensions. Practice-led research aims to reflect the complex reality and must therefore mobilize as many interdisciplinary perspectives to inform and present the intrinsic complexity of the practices involved in the project.

Thesis supervision

Supervision will be done by a co-supervision: 1 professional (who may not belong to the academic world) and 1 teacher authorized to conduct and supervise research activities (HDR).

Candidates may submit thesis projects for which the scientific supervision has not yet been determined. The EUR will be able to assist these candidates, if their application is accepted, to identify relevant supervisors and to setup the thesis monitoring system.

The doctoral student will be hosted in one of the laboratories of the EUR Humanities, Creation, Heritage member institutions, in accordance with the doctoral degree being pursued. The registration for the thesis is done within the Graduate School Arts and Humanities of CY Cergy Paris University under the direction of a teacher-researcher or researcher authorized to direct the research of the Graduate School Arts and Humanities. A foreign teacher-researcher invited for 3 years and linked to a laboratory of the Graduate School or an HDR from another university in contract with the Graduate School can supervise the work. In all cases, the defense will take place in the Graduate School Arts and Humanities of CY Cergy Paris University.

Thesis monitoring and evaluation

A regular and compulsory follow-up is set up: one evaluation per year based on a written report detailing the progress of the doctorate and an oral presentation; intermediate presentations in June of year 1 and June of year 2, thesis defense in year 3. The validation of this annual monitoring is

essential to continue progressing in the PhD. Non-validation leads to repetition and the obligation to repeat the written and oral presentation. The reports on the progress status indicate both the progress in the acquisition of the theoretical framework and in the critical perspective on its own practice.

Thesis defense

To defend its thesis, a student must have validated the assessments of years 1 and 2. He/she will defend the thesis in front of a mixed jury (academic and professional) composed of a minimum of 4 members. The co-supervisors are members of the jury. The evaluation will be based on a triple criterion: the project carried out (literary creation, architecture, arts, landscape, heritage studies, conservation-restoration); the final analytical writing (the characteristics of which will be defined with the supervisors); Thesis defense and oral explanation of the project and the approach.

Specific qualified and qualifying places for the presentation can be envisaged (exhibitions, gardens, etc.).

Doctoral training

Doctoral students must validate ECTS by following 5 doctoral seminars/workshops. Indeed, in order to provide the doctoral students with the methodological and critical tools to elaborate their thesis project, doctoral workshops will take place twice a year: 3 full days at the end of each semester. 5 workshops will be organized, successively carried out by one of the 5 schools / universities. They will be mandatory for all doctoral students, whatever the doctoral mention selected, thus allowing a confrontation of perspectives in a scientific manner that is nonetheless identical (project-led PhD). Each workshop will offer lectures by professionals, academic and theoretical communications, round tables with contradictory debates and an exhibition of the work by the doctoral students.

Internationalization

The remaining ECTS of the doctoral training will be validated in a more flexible manner. In order to encourage internationalization, a stay abroad (minimum 1 month) is recommended and will allow the ECTS to be validated. Scholarships for international mobility will be granted based on the motivation level for a stay abroad.

If this is not possible, ECTS may be validated according to a scale established in agreement with the doctoral school: the scientific set up of a study day, participation in an international conference, a festival, the production of an exhibition, a film, etc.

III- List of doctoral mentions

Candidates should indicate the doctoral mention in which they intend to register their thesis, among the following mentions:

Attention:

Candidates apply for ONE AND ONLY ONE MENTION.

Practice and theory of literary creation

The PhD through the literary project considers that a literary creation is in itself a research that can be the subject of theorization. The thesis of practice and theory of literary creation must therefore comprise two necessarily articulated dimensions, according to a specific set up to each project: an unpublished literary creation that can take various forms (inscribed in a genre or hybrid, digital or not, associating or not speech art and visual arts); a theoretical part of about 200 pages, closely linked to the creative part. The two parts must form a whole, around a literary problematic or the literary treatment of a common theme, including an analysis of the creative process. In addition to artistic skills, the dissertation also assesses skills in literary culture, literary theory, interpretation of texts and the ability to reflect on its own creations.

Contact : Chantal Lapeyre (andree.lapeyre-michel@u-cergy.fr)

Architecture

Ten years after the launch of the doctorate in architecture, ENSA-V wishes to develop a project-led PhD. The objective is to foster innovation by giving a high level of recognition to project-based research in languages that may be experimental and new writings, or original architectural and urban designs, likely to foster a regeneration of creative practices and processes. Whether it is based on simulation tools specific to the discipline or on technical and material processes, the project will be the central element of the thesis.

By distancing itself from the professional project approach, it will draw inspiration from its contextualizing value to identify elements of theories that will demonstrate the contribution of architecture to knowledge.

Contact: Frank Rambert (frank.rambert@versailles.archi.fr)

Landscape

The doctorate in landscape projects must contribute to the advancement of landscape sciences by producing new knowledge in the fundamental disciplines that serve as a reference for landscape expertise as well as in the technical disciplines implemented in landscape practice, and of course in the very conception of landscape project approaches. It is based on the practice of the project to propose, found, test and verify approaches, work approaches or intervention protocols likely to change the references and ultimately the practices of landscape designers. It can cover all the stages that characterize and make up the landscape project, as well as the overall approach to the design of the landscape project.

Contact : Patrick Moquay (p.moquay@ecole-paysage.fr)

Arts

Art research places artists, authors, creators and their practices at the heart of the methodological process. Closely associated with a high level of artistic and professional experience, it is deployed within the artistic practice itself.

Between the practice of thought and artistic practice, art research brings together the different stages of the structured creative process (from conception to production, dissemination and receiving). This process is fed by a reflexive gaze that creates an interaction between experimentation and critical distance. Inventing their own devices and choosing the needed mediums and languages beyond disciplinary boundaries, the acts and forms of art research articulate minority narratives in friction with mainstream stories.

Contact : *Annabela Tournon Zubieta* (annabela.tournon-zubieta@ensapc.fr)

Heritage conservation-restoration

The PhD in Heritage Conservation-Restoration is a professional research experience that emerged from the practice of conservation-restoration. The analysis and the putting into perspective of the results, the reflexivity around this practice, the invention or construction of know-how, technologies, or in the broadest sense, conceptual or methodological tools, which are at the heart of this doctorate, are currently absent from the disciplinary field of conservation-restoration. This project-led PhD would be the complement expected, both by conservation-restoration professionals and by the actors of the heritage network, to the academic doctorate which can focus on the history of restoration, the history of techniques or the sciences of materials. It therefore requires a practice of conservation-restoration.

Contact : *Olivier Zeder* (olivier.zeder@inp.fr)

Heritage studies

For the heritage curator, the project-led PhD must lead to the generation of new knowledge, both in the fundamental disciplines to serve as a reference for heritage expertise (in particular history, history of art, archaeology, history of science and technology) and in the technical disciplines used in the practice of heritage (in particular museology, archaeology, methods of analysis and description of movable and built heritage, as well as archaeological heritage). Its focus is on a heritage project, which may be, for example, the commissioner of an exhibition, the development of a new scientific and cultural project, the design and implementation of a new permanent collection, the treatment and enhancement of an archive collection, the analysis and description of a group of movable objects or objects resulting from an excavation.

Contact : *Christian Hottin* (christian.hottin@inp.fr)

IV- Project selection process

Step 1	Launch AAC PSGS-HCH 2020	23 March 2020 at noon
Step 2	Closure AAC PSGS-HCH 2020	30 April 2020 at noon
Step 3	Analysis of the admissibility of projects Expertise and evaluation	Period from 4th of May 2020 to 18th of June 2020
Step 4	Interviewing candidates	June 29 and June 30
Step 5	Results publication	03 July 2020
Step 6	Validation of the contracts by the scientific council of the doctoral school (if required)	According to the date of the Doctoral School Board meeting
Step 7	Registration and start of the thesis	Registration in September 2020 Start of the thesis in October 2020

The admissibility of the projects will be examined by external personalities and by the Executive Committee of the EUR Humanities, Creation, Heritage, composed of members of all the partner institutions. The Executive Committee will interview the candidates selected at the end of this first stage of appraisal.

Project leaders are asked to indicate laboratories or experts for whom there could be a conflict of interest if they were to participate in the project evaluation. The EUR Executive Commission selects the projects to be financed by ranking the winners and a supplementary list. The registrations and doctoral contracts will be submitted for validation to the Graduate School Council of the Graduate School Arts and Humanities of CY Cergy Paris University.

V - Evaluation and eligibility criteria

The eligibility criteria for projects shall correspond to the following points:

- The complete submission file must be submitted on the platform at the following address: aac-doctoratparprojet.u-cergy.fr/EsupDematEC
- The submission must include the application form in its layout.
- The project must be aligned with the thematic mentions of the project-led PhD of the EUR Humanities, Creation, Heritage. In the disciplines of architecture, landscape, art, conservation-restoration, the training required must be preparatory to the practice of the discipline.
- The candidate must have completed a master's degree, or equivalent, in the chosen thematic field.
- The candidate must attest an introduction to research activities as part of his/her training or personal experience; this prerequisite is intended to enable a rapid start to the doctoral work and to offer favorable conditions for the successful completion of the doctoral programme.
- The candidate may not submit his/her application to more than three calls for applications.

Evaluation criteria:

- the project scientific quality,
- enrolment in thematic fields relevant to the chosen doctoral degree,
- the articulation to the current debates within these fields, both on the theoretical and epistemological aspects and on the artistic, social or pragmatic challenges,
- positioning in the national and global context,
- the adequacy of the project to the modalities and principles governing the thesis completion in the course of project-led PhD, as set out above,
- the project feasibility.

VI - Submission modalities

Constitutive elements of the application file must imperatively comply with the following nomination charter:

PSGS_HCH_AAC_2020_doctoral student's name_Projet_thesis.doc (or .pdf)

PSGS_HCH_AAC_2020_ doctoral student's name_Portfolio.pdf

If needed: PSGS_HCH_AAC_2020_ doctoral student's name_appendices.doc (or .pdf)

Applicants are invited to set up their personal account on the call platform at: aac-doctoratparprojet.u-cergy.fr/EsupDematEC.

An account activation email will be sent. Candidates are reminded that they can only submit their application in one mention. The application consists of submitting the documents listed below. Only pdf or .doc formats are accepted.

Candidates will be able to make changes to their application until the closing date, Thursday 30 April 2020 at noon. After this deadline, the platform will be inaccessible to candidates.

The EUR Executive Commission and the selection panel for the candidates for project-led PhD may request additional information in order to facilitate the evaluation of the submitted projects.

VII – General provisions for thesis funding

All application files must explain the funding arrangements for the thesis. Three cases can be considered:

1. The candidate applies for a doctoral contract from EUR. The amount is 100k€ for a period of 36 months (payroll with charges). The candidate will have to tick the box "application for a doctoral contract" in the application file which will be considered as a request for registration in the project-led PhD and as a request for funding. The jury's positive decision is equivalent to the awarding of the thesis grant, which must then be formally ratified by the scientific council of the doctoral school. The funding awarded by the EUR takes the form of a doctoral contract between the university and the

student. The modalities of financing and completion of the thesis are in line with the other doctoral contracts managed by the doctoral school.

2. The candidate does not apply for a EUR doctoral contract but benefits from other sources of funding (generally by his host laboratory, as part of a predefined research project). In this case, the application file only concerns the formal registration for the doctoral degree, within the project led doctoral scheme. The jury can nevertheless verify that the obtained funding allows the thesis to be carried out under satisfactory conditions.

3. The candidate has only partial funding or intends to finance the thesis by his own means, the doctorate being pursued in parallel with his/her professional activity. The thesis may then be carried out on a part-time basis, and its maximum duration may be extended to 6 years. The student must then tick the box provided for this purpose in the registration file. The jury must verify the project feasibility and can in particular ensure that the intended financial arrangement is appropriate and feasible.

VIII –Publications and intellectual property

A. Publications

Registered doctoral students must mention their membership to the EUR under the "Programme Investissements d'Avenir" in all publications or oral communications related to their thesis work by including the following mention: "*This work was supported by the EUR Humanities, Creation, Heritage (PSGS-HCH), Investissement d'Avenir ANR-17-EURE-0021*".

B. Intellectual property

1. The candidate has obtained a doctoral contract from the EUR: the salaried doctoral student is subject to the legal regime of the Intellectual Property Code.

2. The candidate benefits from other sources of funding: Development and signature of an agreement between the host laboratory and the EUR, which will specify the terms and conditions for the implementation of the PhD (project management, intellectual property regime).

3. The applicant has only partial funding or intends to finance his thesis with his/her own means, the PhD being pursued in parallel with his professional activity. An agreement between the employer and the EUR will specify the intellectual property regime.

IX - Monitoring of funded projects

Presentations of ongoing funded projects may be requested as part of EUR activities.

X - Filling of the application form

Required documents:

The application file in its imposed layout, in .pdf or .doc format, presenting the thesis project, signed by the project leader and, if applicable, the thesis director and/or the project referent or the director of the host laboratory.

- A portfolio, free layout, .pdf or .doc formats, explaining the professional practice. It may contain photos, drawings, etc. For the mention "Practice and Theory of Creative Writing", it may include relevant excerpts from the candidate's works. Websites are accepted, url's must be communicated in the portfolio.
The portfolio is limited to 5 (five) pages.
For the mention Arts, the size of the document is not limited.
- An "Annex" document, free layout, .pdf or .doc format, containing the candidate's CV of 5 (five) pages maximum and any supporting documents (CVs of co-supervisors, etc.).

REMINDER

You can only apply in 1 MENTION ONLY. If you submit your application in more than one mention, your application will be declared inadmissible.

You must upload on the platform ONLY in .pdf or .doc format,

- 1 application form MUST BE COMPLETED IN COMPLIANCE WITH ITS INITIAL LAYOUT.
- 1 portfolio
- 1 document Annex