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وزارة التعليم العالي والبحث العلمي  
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH  
جامعة محمد بوضياف - المسيلة  
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Institute of Urban Technology Management



**Département: Architecture** قسم: هندسة معمارية



« We all have something to say and need to say it to take our full dimension » Colette Bizouard

Question-listen- understand-  
express-say-write-question-  
contest-speak-debate-  
memorize-exchange-explain-  
interact



## COURSE HANDOUT

### MODULE: ORAL EXPRESSION

### SEMESTER 1

Courses for architecture students

Level: First year

Domain: Architecture, urban planning and city professions

Institute of GTU

Department: Architecture

Presented by: Dr MEZRAG HADDA

Grade: Lecturer grade A

University year 2023/2024

## **MODULE: ORAL EXPRESSION**

### **Recommended Prerequisite Knowledge:**

- Proficiency in the French language.
- Scientific knowledge in the field (architecture, urban planning and urban professions)

### **Module objectives**

#### **1- Master oral expression techniques:**

- 1- Learn to read and understand scientific texts and ask questions
- 2- Learn to express oneself, communicate within a group, and debate a topic
- 3- Conduct an oral presentation, organize a bibliography, a report, an interview, or a defense
- 4-Learn to manage stage fright

#### **1- Master written expression techniques:**

- 1-Learn to write a text
- 2-Learn to structure a questionnaire, an interview
- 3-Learn to write and structure a presentation
- 4-Prepare a report or a summary;
- 5-Create a PowerPoint presentation by working in a team

### **Upon completion of this training, the student will be able to:**

- 1-Express oneself in a group.
- 2-Understand and decode an oral message and request information.
- 3-Identify a situation of oral communication (in various contexts).
- 4-Structure and plan one's oral production (debate, presentation, report, defense, interview, etc.).

### **CONTENT OF THE TEACHING MATERIAL**

#### **A. Understand the basic rules of communication**

The specifics of speaking for presentations and debates; different types of meetings, information sessions, decision-making, creativity; Creating effective argumentation.

#### **B. Successful Verbal Communication:**

Structuring the Speech: outline, organization, idea association... Speech Delivery: introduction, development, and conclusion. Choosing Words Carefully; Argumentation and Defense of Ideas.

**C. Mastering Body Language:** Understanding the Importance of Nonverbal and Paraverbal Communication, the Notion of Congruence.

**Gestures:** Facial Expressions: How to appear relaxed, open, expressive, and smiling

**Eye Contact:** conveying positive emotions, owning one's field of vision, engaging with the audience.

#### **D. Managing Stage Fright**

-Definition and Understanding of Stage Fright: conditioning and pressures.

-Understanding and Decoding the Physical Manifestations of Stage Fright.

-Understanding One's Own Attitudes.

-Assertive Behavior: self-assertion, confidence, constructive attitude.

-Self-Control: making stage fright an ally.

-Breathing Techniques: practicing abdominal breathing, learning to store and use more air.

-Voice Adjustments: volume, pitch, intonation, pace, articulation, rhythm.

#### **E. Interacting with the Audience**

-Knowing how to position oneself as a listener: active listening and paraphrasing

-Understanding group dynamics and effects, knowing how to manage different interlocutors

-Knowing the right attitudes to adopt in response to difficult questions

-Dealing with aggressive questions, handling criticism

#### **THE EVALUATION EXERCISES WILL COVER:**

-Collective reflections, exchanges, and practical exercises on communication techniques adapted to each type of intervention (presentation, debate, report, interview...).

-Simulations with the application of techniques and methods previously seen on managing stage fright, breathing, voice adjustment.

-Simulations with the application of techniques and methods previously seen on conducting presentations.

#### **OBJECTIVE OF THE FIRST SEMESTER**

During this first semester, students will firstly have the opportunity to learn various concepts related to their field of study. Secondly, they will have the potential to express themselves orally, to share ideas and information, to communicate with others, to manage their time, to cope with stress in different situations, to debate topics, and to present different works in the field

**Evaluation mode: 100% continuous control**

# **FIRST SEMESTER: ORAL EXPRESSION**

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### **Directed work**

The objective of the directed work is to allow students to express themselves, communicate in groups, present work verbally, manage their jitters, and master architectural and urban planning concepts in the field.

**EX 1:** Taking notes and using modern means of communication.

**EX 2 :** Introduce yourself and introduce others.

**EX 3 :** Summarize a lesson.

**EX 4:** Study of scientific texts and synthesis.

**EX 5:** Description and presentation of a job.

**EX 6 :** Description of a city.

**EX 7 :** A biography

**EX 8:** Expression and communication in a group, in the form of presentations or mini-projects.

## **COURSE I: ORAL EXPRESSION**

### **Objective of the first course**

Oral expression enables students to convey and express their knowledge; it is necessarily carried out through speech. Without it, the learning of any foreign language remains minimal. Therefore, it is essential for first-year architecture students to know how to express themselves and, above all, to have a technical and architectural background in the field. The objective of this first course is to outline the activities necessary for improving language skills among students. They must acquire oral communication strategies, know how to gather information, and know how to

convey messages. This course aims to promote exchanges and enrich vocabulary in the field.

### **I.1. Définition and objectives of oral expression:** Introducing oneself and others

-Making a biography (of a famous person in the specialty).

-Introducing oneself and others.

-Making a biography (of a famous person in the specialty).

-Describing a place (house, neighborhood, city).

-Asking for information. Describing a situation.

-Examining emotions. Describing events; scientific outings.

-Expressing prohibition; obligation; giving advice.

-Sharing impressions, expressing agreement and disagreement and justifying.

Oral expression is a skill that learners must gradually acquire, which involves expressing oneself in various situations in French. It is an interactive relationship between a sender and a recipient that requires the ability to understand the other person. The objective is to produce oral statements in any communicative situation.

<https://jeessee-ressentis.jimdofree.com/expression-orale/>

### **I.2. Characteristics of oral expression**

#### **Oral expression begins with:**

**Ideas:** Information, arguments chosen, various opinions, and feelings expressed. It is essential to have a clear objective of what one wants to express. It is important to adapt the content to the message recipient according to their age, role, and social status.

**Structuring:** The way ideas are presented. Ideas will be logically linked with well-chosen transitions. One can first specify what they are going to talk about and why. Concrete examples and humor may be used with the ideas. The conclusion should be clear and concise.

**Language:** Linguistic correctness and sociocultural adequacy. In everyday communication, the important thing is to be understood and to express what one genuinely intends to say, rather than producing neutral but perfect statements at the expense of communication. A missing word can be requested from the interlocutor who will be happy to provide. <http://www.chairedefrancais-ufar.am/file/AEO1.pdf>

### **I.3.The form of oral expression**

The form of oral expression consists of :

Non-verbal communication:

Gestures, smiles, various signs. Being relaxed and at ease will help one to be better understood, while illustrating what one says with naturally adapted gestures

**Voice:**

Its volume, articulation, speed, and intonation. The volume should be adjusted according to the distance. In French, learners should pay more attention to their articulation and speed. Intonation should be expressive and meaningful.

**Pauses, silences, looks:**

Indeed, it is through looks, for example, that one can verify if they have been understood. Pauses and silences are also significant, and it is important to teach learners how to use them effectively. <http://www.chairedefrancais-ufar.am/file/AEO1.pdf>

### **I.4. Definition of Expression**

According to the Dictionary of Linguistics and Language Sciences (1994-165), "Expression is a representation of spoken language through graphic signs." In traditional grammar, any constituent of a sentence (word, phrase) is called an expression.

### **I.5. What does it mean to express oneself?**

We all have something to say and need to say it to reach our full potential" (Colette Bizouard in Meng Li, 2020, p.3)

Expressing oneself has several meanings, as defined in the dictionary :

1. Manifesting one's thoughts, impressions through gestures, speech, facial expression; expressing pain through tears.
2. Manifesting one's thoughts, feelings through artistic means.
3. Expressing oneself: Making oneself understood, expressing one's thoughts, expressing oneself with elegance, expressing oneself through music. Through this, expressing oneself doesn't just mean emitting a sentence or statement for the sake of saying it, but producing an effect on the receiver.

### **I.6. What is oral expression?**

Oral expression involves expressing, speaking, sharing, communicating, and understanding. It entails working on sounds, rhythm, intonation, and gradually familiarizing oneself with these different means. Every oral expression begins with ideas in the form of information, various opinions, or feelings, with objectives based on the learner's age, role, and social status. The oral message, which is immediate, has an effect on the listener, allowing them the right to engage with the ideas. Everything is accompanied by gestures, gaze, facial expressions, and the speaker's voice (source: <http://dspace.univ-msila.dz>, p.10)

### **I.7. Oral communication**

Words, of course, have their importance. It is essential to choose them carefully according to one's interlocutors and to adapt one's vocabulary. However, as every speaker knows, to effectively convey a message during speaking engagements and to be heard by the audience, words alone are not sufficient. Body language or para-verbal and non-verbal communication alone transmit about 95% of the information. It is therefore crucial to understand it, decode it, and use it to make it a powerful ally in communication (Laib. B, 2019). Oral expression can thus encompass:

- Non-verbal communication (in the form of gestures, signs, smiles, various gestural expressions adapted to the communication situation)

-Voice (volume, articulation of sounds, voice speed, or intonation to ensure expressive communication).

-Pauses, silences, looks (to check the level of understanding of the verbal message).

Oral expression is about conveying messages using language, utilizing one's voice and body to communicate effectively. Among the forms of oral expression, we can mention:

### **1. Debates**

Debates and presentations represent advanced forms of oral expression, presupposing the articulation of personal judgment on an issue presented for discussion before an audience. Debates are initiated among learners and emphasize argumentation, contradiction, thereby expressing agreement or disagreement, based on a common theme of discussion. All debate topics are structured in argumentative form, with the objective of demonstrating adept vocabulary usage in argumentation and the ability to justify the situation under discussion. Learners are expected to prepare and present their oral interventions according to a structured plan (Camelia Manolescu, 2013).

### **2. Presentation**

In their presentation, the students take into consideration the characteristics of the practical communication situation: the recipient, the speaker, the transmission channel, the purpose, pre-existing knowledge, their own expectations, and the expectations of the audience they address, as well as the sound of their voice to effectively convey their procedures. Furthermore, they engage in the utilization of information sources such as audio-video websites with recordings, audio-video cassettes, and books/manuals

They appropriate extralinguistic elements as necessary for the presentation: vocal tone, bodily movement, etc., and draw upon examples and illustrations from concrete situations. <https://gerflint.fr/Base/Roumanie8/Manolescu.pdf>

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## **COURSE II: ARCHITECTURE AS TECHNIQUE, SCIENCE AND ART**

### **Objective of the second course**

The objective of this course is to enable students to comprehend and develop knowledge and concepts in the field of architecture, to acquire a set of skills and planning techniques that enable them to construct according to standards and the rules of the art. The student will also gain an awareness of the rigor of their profession and understand that they are an integral part of society and an essential factor in urban construction.

## II.1. Définition of architecture

The essence of the term "architecture" rests on qualitative values that allow for the articulation between ideas, their graphical translation, and their imaginary and technical representation. Architecture is a discipline of knowledge and action. According to Louis Lebrun (1807: 1-10), definitions of architecture found in historical and contemporary dictionaries, as well as those provided by all theorists and practitioners in the field (architects or others), indicate a widely accepted understanding of architecture as art, science, profession, knowledge, and humanitarian utility. Architecture is thus a closed domain, endowed with rigorous rules circumscribed within a specific context (spatial, temporal, and disciplinary). It encompasses both visual material data and ideal data in an original and autonomous manner through the principles of architectural design (Fatma Zohra Haridi, P.5). Architecture is a term that signifies the art, science, and technique of construction, restoration, and building design: Architecture presents the emotive aspect of a living geometry, which can only be achieved by not adhering strictly to distances, measurements, and proportions.

"Architecture is judged by the eyes that see, by the head that turns, by the legs that walk. Architecture is not a synchronous phenomenon but a successive one, composed of spectacles adding up to one another and unfolding in time and space, much like music does." Le Corbusier in (Alejandra Pumar Silveira, P.6).

Architecture is both an art and a science, encompassing the conception, planning, and construction of buildings and structures. It is often regarded as one of humanity's most significant domains, given its direct impact on our built environment and quality of life. Architecture is a complex field involving numerous aspects, including design, construction, engineering, sustainability, aesthetics, and functionality. Importantly, architecture goes beyond mere functionality and comfort; it provides us with useful and enjoyable buildings and cities, exerting tangible effects on both individual and collective well-being <https://raic.org/fr/raic/larchitecture-cest-important>

"Architecture is a science," or better yet, "a science composed of various knowledge and judgments that validate everything achieved by other arts." It is a science that encompasses a broad range of studies and knowledge, evaluating all productions of other arts. Architecture is the result of both practice and theory.

Architecture is considered a science primarily because it is an encyclopedic knowledge that relies on "various knowledge and judgments," as stated by Vitruvius. Following these two definitions, Vitruvius establishes a comprehensive program, indicating the existence of knowledge specific to the architect. Modern interpretations of architecture have naturally emphasized the architect's education, which entails mastery of numerous theoretical and practical disciplines, including mathematics (geometry, arithmetic, music, and astronomy), as well as practical mathematics (accounting, surveying, optics), drawing, literature, medicine, and history. <https://hal.science/hal-03495697/file/Caye%202021%20KB.pdf>

## II.2. Architecture as spéciality

Architecture can be defined as the art of constructing buildings, allowing for the specification of characteristics such as form, symbolism, or functional properties through the act of building.

Architecture is the art of conceptualizing spaces and constructing buildings, while adhering to empirical or scientific construction principles and aesthetic concepts, whether classical or innovative, concerning form and spatial arrangement. This includes the consideration of social and environmental aspects related to the function of the building and its integration into its surroundings.

Additionally, architecture encompasses the knowledge and techniques of this art of conceptualizing and constructing complex structures, including terrestrial buildings, spaces, and landscapes modified by humans to meet architectural criteria. It also includes habitable artifacts navigating on water and underwater (naval architecture) and in space (space architecture), which humanity has imagined and realized over millennia. Architecture integrates the field of spatial planning and applies planning methods to serve territorial development and urban planning. Different scales of spatial planning are distinguished:

National territory: territorial development;

Region, massif, or coastal strip: regional planning;

Neighborhood, city, up to the urban area: urban planning

Block or group of buildings whose composition does not reach the size of the neighborhood: urban composition; and finally.

The building itself: architecture  
<https://fr.wikipedia.org/wiki/Architecture#:~:text=C'est%20ainsi%20que%20dans,pratique%20de%20la%20conception%20urbaine.>

Thus, within the framework of urban planning studies, architects are often involved in discussions surrounding urban composition through the practice of urban design. Architecture symbolically manifests the activity it houses or the values it represents through its form and materials. The history of architecture and art helps us perceive and identify the evolution of symbolic codes (for example, with triumphal arches, courthouses, private mansions, rental buildings, etc.).

Architecture serves a social function, adapting its functionality to human activities at any given time and continually evolving. Regardless of the era, architecture, like landscape, concerns everyone who beholds it, not just the clients and designers (every passerby sees the facades, gardens of individually chosen houses by others). Architecture creates living environments that either provide comfort or discomfort, encourage or hinder interaction and exchange. It is inseparable from the ordinary rules of collective societal life when it comes to public, semi-collective, or private buildings for work or habitation.

### II.3. Role of architecture

In the development of an architectural project, the architect is competent to intervene at all stages, from conception to project realization. These stages include:

- Site selection
- Design expertise
- Economic evaluation
- Financial structuring
- Administrative procedures
- Tendering site supervision

Project acceptance (source: [https://caue17.com/wp-content/uploads/2016/03/C17-n%C2%B079\\_Le-m%C3%A9tier-darchitecte.pdf](https://caue17.com/wp-content/uploads/2016/03/C17-n%C2%B079_Le-m%C3%A9tier-darchitecte.pdf))

The architect interacts with various stakeholders, including:

- Elected officials
- Civil servants
- Industrialists
- Bankers
- Developers
- Contractors

<https://www.architectes.org/quel-est-le-r%C3%B4le-dun-architecte>.

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## **COURSE III: COMMUNICATION**

### **Objective of the third course**

The objective of this course is to enable students to express themselves, to articulate their thoughts, as it is an indispensable means of connecting with others. Speech is one form of communication, and therefore, acquiring a solid foundation in this domain will empower students to develop strong communication skills

### **III.1. Means of communication**

To facilitate communication, humans use various means, among which language plays a central role. Language is considered a structured set of relationships that define terms, but unlike speech, it becomes a social institution, an organized system of signs expressing ideas. Therefore, in its capacity as a communication register, language will be of interest throughout this course in oral and written expression. As mentioned in the introduction, there are numerous ways through which humans can communicate with others: gestures, Morse code, phones, rings, fax machines, telegraphs, whistles, in short, both oral and written registers.

Effective communication cannot occur without language (sign), which refers to the ability of humans to produce distinct sounds, organize sounds into a system, with the aim of conveying a message to their fellow humans. Every communication endeavor serves the purpose of transmitting a message and involves several elements outlined in the schema below. [https://staff.univ-batna2.dz/sites/default/files/lemouchi\\_halima/files/techniques\\_d.pdf](https://staff.univ-batna2.dz/sites/default/files/lemouchi_halima/files/techniques_d.pdf)

### **III.2. What is communication?**

Communication is the process of exchanging messages, information, and knowledge. It entails establishing a relationship with another person or group by transmitting a message to them (Maamar, P.80). Every relationship, regardless of its nature, is founded on communication. What constitutes interpersonal communication? What are the different types of communication? (Laib .B, P.15).

#### **III.2.1. The four fields of communication**

##### **A- Intrapersonal communication:**

Talking to oneself, learning about oneself, learning to assess oneself. Evaluating decisions to be made, repeating messages one wishes to communicate to someone. Thinking, reasoning, analyzing, reflecting.

##### **B- Interpersonal communication:** an exchange between a sender and a receiver

-Dialogue with others with the aim of creating, maintaining, or severing our relationships

-A type of communication where one reveals oneself to others. -Interpersonal communication can occur with a friend, a colleague, family, or a stranger (interview).

-Learning, exchanging, influencing, playing, helping.

### **C- Communication in small groups**

-Exchange with others with the aim of:

-Solving problems;

-Developing new ideas;

-Sharing knowledge and experiences.

-Social and professional life occurs in groups

-Exchanging information, brainstorming, problem-solving, assisting.

### **D- Public communication:**

-Communication by a speaker aimed at informing, persuading, or entertaining the audience.

-This type of communication can impact our own way of thinking. -Informing, persuading, entertaining.

-There is always an explicit and implicit aspect to our interpersonal communication. There are:

#### **The explicit**

-What the person says

-What the person does

#### **The implicit:**

-What the person means

-The underlying intention

-What is implied

-The relationship

#### **The explicit:**

-More conscious

-Mainly conveyed through words, example: How are you?

And can be conveyed through non-verbal cues, example: A gesture of insult

#### **The implicit:**

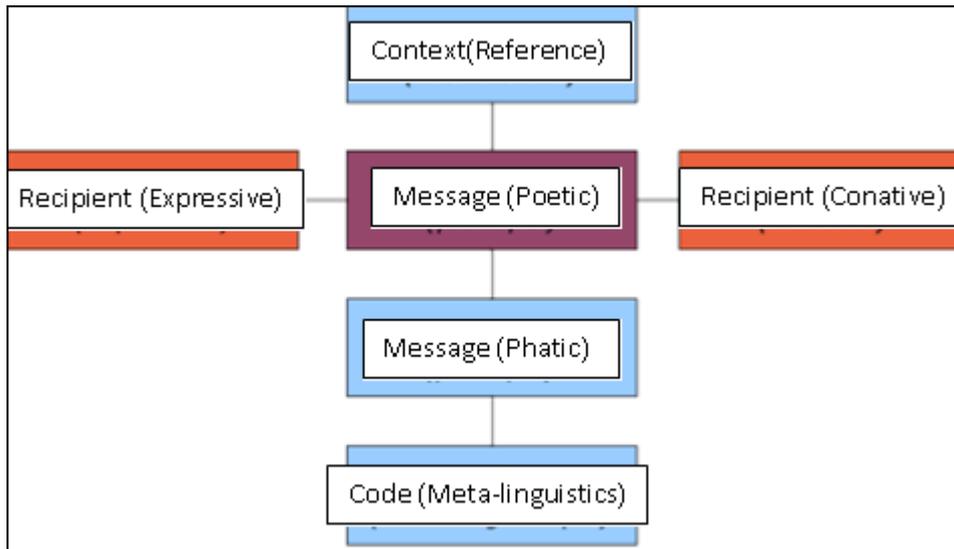
-More unconscious

-Mainly conveyed through non-verbal cues, example: Gestures, facial expressions, touch,

-Distance through para-verbal cues, example: Accent, rhythm, intonation.

The choice of words made by the sender is not arbitrary. This choice largely depends on the sender's intentions and the (social and psychological) relationship that exists between the sender and the receiver-recipient. (Zeghad .N, 2021).

### The communication model (Roman Jakobson, 1963)



Source: Christian Dumais, 2009

This model allows us to understand that communication always occurs between two or more known individuals. Here's what each element of the figure represents:

A: Sender or speaker/writer;

B: Receiver/recipient or the one to whom the message is addressed.

C: Message; the object of discourse or communication.

D: Communication channel, which could be the mouth, for example.

E: Code, which is a set of signs through which we express ourselves. A code can consist of signs such as sounds (linguistic code), written signs (graphic code), gestures, images, symbols (logo), mechanical signals (Morse code).

#### III.2.2. Basic rules of communication

Students evaluate the presentations of their peers and integrate information and communication technologies into their work. Therefore, speaking confidently, asserting their opinions, communicating assertively, valuing their ideas, managing group dynamics to make themselves heard while respecting others, channeling stress, or handling objections are indispensable skills for presenting and communicating their ideas during various architectural projects' presentations and subsequently progressing in their professional lives; especially in the corporate world.

#### III.2.3. Communication skills

Acquiring oral communication skills involves respecting the general skills of learning a foreign language (knowledge, know-how, interpersonal skills, learning to learn) and simultaneously respecting the interpersonal skills and know-how of one's own language, adhering to the structure of the target language including its pronunciation, intonation, rhythm, and grammar, understanding the new language, and expressing oneself in real-life situations. <https://gerflint.fr/Base/Roumanie8/Manolescu.pdf>

#### III.2.4. What is the difference between communication and information?

Communication involves an exchange between two or more people. Information, on the other hand, is a one-way transmission of data. When you watch the news, for

instance, the presenter provides you with information. However, if you don't understand it, you cannot interact with the presenter to clarify their statements. When transmitting a physical, oral, or written message, one engages in a communication situation. Moreover, an individual's socialization is closely linked to the communications established between them and their environment: the individual who communicates becomes socialized. <https://adonis.lalib.fr/E9782370540140.pdf>

Through these communication means available today and at our disposal, the Earth has become a global village. It is now possible to know what is happening on the other side of the world almost in real-time. However, despite increasingly rapid information transmission and ever more efficient means and techniques, communication is not always effective. Indeed, it is crucial not to confuse technical speed with communication speed, nor technological efficiency with communication effectiveness.. <https://adonis.lalib.fr/E9782370541628.pdf>

## **Conclusion**

Communication is a two-dimensional or three-dimensional graphical or visual representation of an idea, concept, or finished project. Communication in architecture is an essential tool for architects; it is their means to explain and defend their ideas. However, this communication occurs both through drawing and through speech (written or oral). Indeed, architectural drawing communicates the architect's silent ideas. Attention must be paid to the quality of the lines used in this drawing to provide a correct interpretation of the presented project. Oral or written communication is the descriptive report of the project that complements the silent part of the drawing. Therefore, it is necessary to speak and write in a correct and sufficiently clear language, using appropriate terminology. To improve public (oral) communication, it is essential to train to minimize the effects of stage fright on our voice.

In this regard, and to enhance the quality of communication (through drawing or speech), studying biographies of renowned architects is important to enrich the literary and graphic vocabulary specific to the field of architecture and urban planning. Thus, a satisfactory level of communication in architecture is achieved (Chouahda Amina, 2022).

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## **COURSE IV: TERMINOLOGY 1**

### **Objective of the fourth course**

Concepts serve as an essential means to achieve the desired objectives or solutions in architectural project design (A. Korichi, 2013). The aim of this course is to enable students to acquire precise terminology in the field of architecture. In both oral and written communication (such as presentations, internship reports, requests, articles, etc.), the use of specific conventional terms helps them attain a level of mastery in the field.

### **IV.1. Importance of Terminology in Architectural Discourse Construction**

Architecture is a discipline situated at the intersection of technical and artistic fields. It encompasses a set of designations and concepts that reflect the specificity of this intersection. According to Chouahda Amina, architectural terminology spans several categories of disciplinary fields and can be related to:

- Construction materials and their aspects.
- Designation of structural elements.
- Vertical transition elements: such as stairs.
- Typology: windows, doors, roofs, etc.
- Naming of decorative elements (Chouahda Amina, 2021, p.8).

### **IV.2. Fundamental Notions in Architecture**

#### **IV.2.1. Space in architecture**

##### **IV.2.1.1. Définition of space**

Space is defined as a portion of extent occupied by something or the distance between two things or points. Extent, surface, region, volume, place, territory are all aspects of space. Spaces can also be categorized as natural, urban, or peri-urban. It is a place more or less well-defined where one can position oneself and distinguish between its interior and exterior, its inside from its outside. It holds different meanings depending on its dimensions and representations:

**IV.2.1.1.1. Spatial Dimension:** When space is considered as a construction with physical or architectural characteristics

**IV.2.1.1.2. Social Dimension:** When space is viewed as lived space according to the relationships developed from the organization of activities and interactions of individuals, and their attitudes within this space.

**IV.2.1.1.3. Sensory and Emotional Dimension:** If space is considered in terms of sensations, feelings, and memories.

**IV.2.1.1.4. Cultural Dimension:** When space is regarded as a cultural and symbolic representation (signifier), that is, what it signifies or represents in our culture (Mohamed Gherbi, 2022).

## **IV.2.2. Sensory Approach to Space in Architecture**

It revolves around the following elements:

**Sight:** The lighting ambiance of a space (bright, dim, colorful). **Touch:** Contact with the floor, walls, objects, and air (humidity, wind).

**Hearing:** Perception of sounds produced or diffused within a space, or those coming from the outside.

**Smell:** The odors sensed within a space. (Mohamed Gherbi, 2022)

## **IV.2.3. Types of Space**

### **IV.2.3.1. Distribution Spaces:**

These spaces facilitate movement from one point to another; they connect spaces and enable exchanges and encounters. According to Gherbi Mohamed, their configuration offers varying degrees of readability of the building, allowing for immediate understanding or requiring exploration time. Their architectural treatment illustrates the value placed on the relationships and exchanges between spaces, functions, activities, and people. In the case of a building, horizontal movements are ensured by passageways or corridors, and vertical movements by stairs and elevators. They are readable and located either in the center or on the lateral sides of the building.

### **IV.2.3.2. Recreational Spaces:**

By nature, these are spaces for relaxation and unwinding, but also for daydreaming, active sociability, exchange, and meeting. Their layout is more or less conducive to all of these activities.

## **IV.2.4. Transition between Public and Private Spaces:**

This occurs through hierarchy or the following steps: a) public, b) semi-public, c) semi-private, and d) finally private.

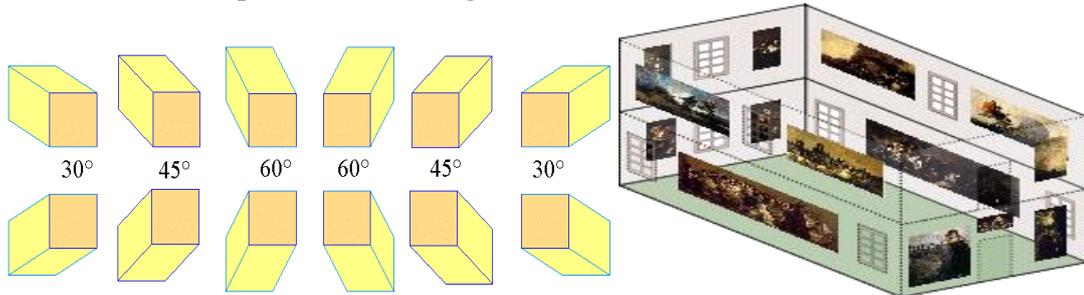
## **IV.2.5. Spatio-Functional Organization in Architecture**

It is the manner of organizing the different spaces of a building to fulfill functions according to the way they communicate and the movements and relationships it induces for its occupants. **IV.2.6. Habitability of Space:** Refers to its ability to facilitate various appropriations. (Gherbi Mohamed, 2022, p.10)

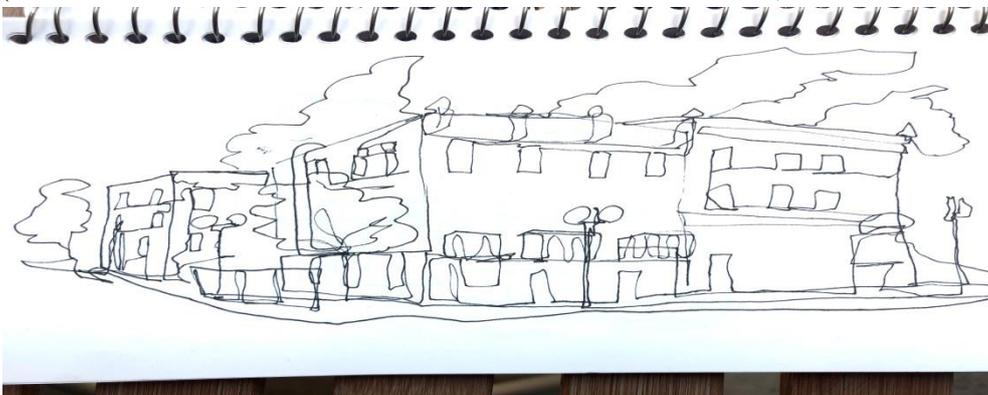
## **IV.2.7. Modes of Space Representation in Architecture**

**IV.2.7.1. Axonometry:** Representation of a building's volume from a bird's eye view. The values of angles and dimensions are preserved on one face, and for the others, the

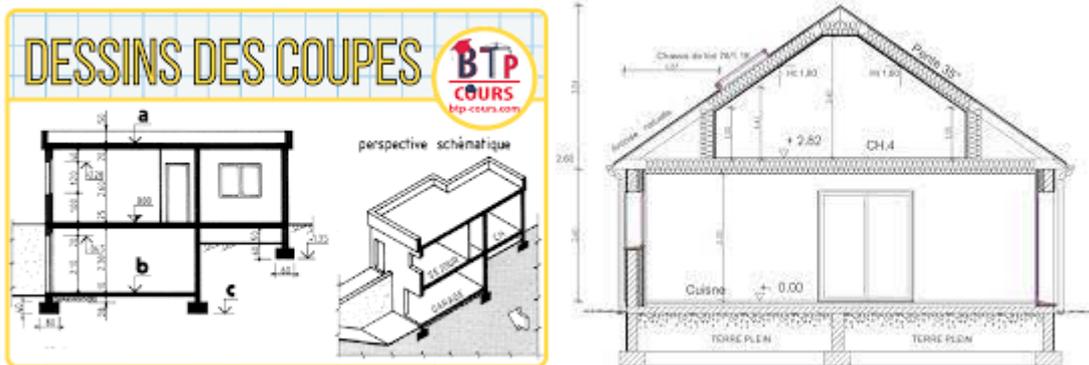
dimensions are respected, but the angles are modified.



**IV.2.7.2. Sketch:** A quick drawing of a site, building, or figure captured on the spot, done in pencil, pen, or brush (rough draft, sketch). It serves to express an initial idea and to supplement an explanation (diagram). A sketch, whether dimensioned or undimensioned, refers to any drawing executed freehand, that is, without the aid of instruments (ruler, T-square, set square, etc.). The sketch is entirely done in pencil. (Fatima Zohra Haridi, p.35).

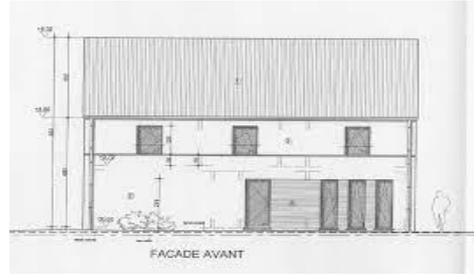


**IV.2.7.3. Section:** A vertical view of a building, cut along its height from its foundations to its roof, seen through the exposed edge.

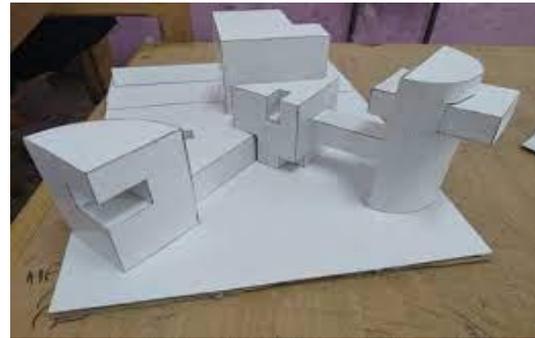
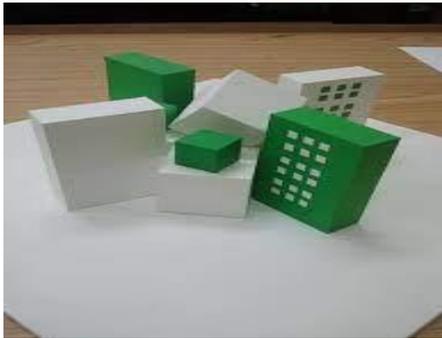


**IV.2.7.4. Detail:** A "zoomed-in" representation of an element of a building, sometimes at a 1:1 scale, which allows for the understanding of all its components.

**IV.2.7.5. Elevation:** A vertical view of a building's facade.



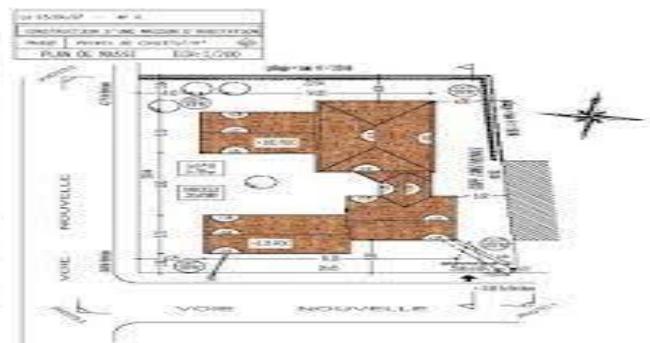
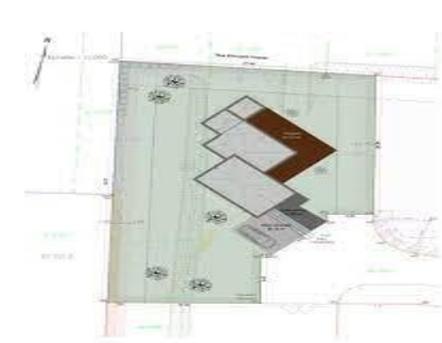
**IV.2.7.6. Model:** A three-dimensional representation at a reduced scale.



**IV.2.7.7. Perspective:** A representation of the volume of a space that coincides with the visual perception one may have at eye level (the pedestrian's point of view). Perspective is a system of representation that attempts to reproduce the depth of space and the three-dimensional image that one sees, expressing it on a flat surface. It involves a system of conical projections, meaning that parallel lines converge toward a single point (the vanishing point). Objects decrease in size as they approach the vanishing point, and we can only establish the dimensional relationships of these objects through proportionality. (Alejandra Pumar Silveira, p.34)

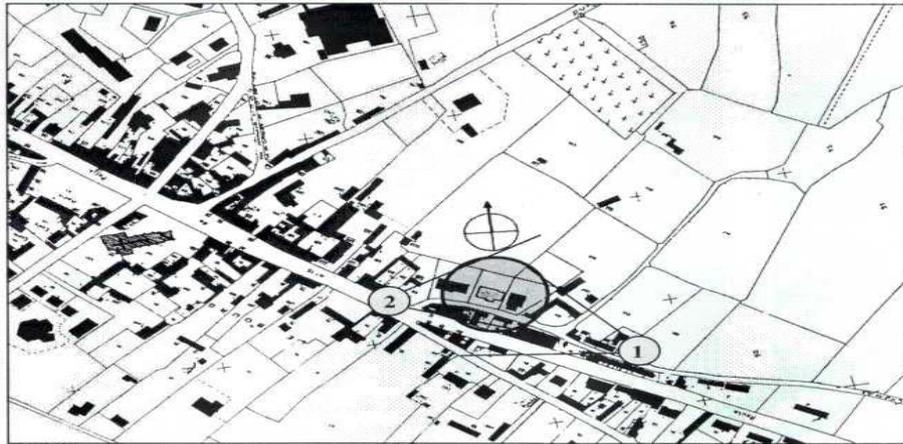


**IV.2.7.8. Site Plan:** A horizontal (bird's-eye view) representation of the volumes and roofs of a building.

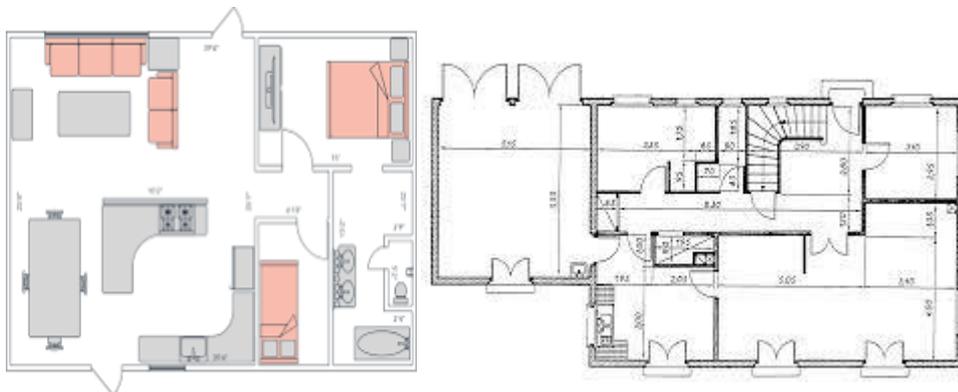


#### IV.2.7.9. Location Plan

The location plan is an essential element for compiling a building permit or prior declaration of works dossier. It is, indeed, one of the plans to be provided along with the site plan, section plan, and elevation plan. This applies in the case of applications for urban planning certificates, connections to the electricity network, or demolition. permits <https://www.permettezmoideconstruire.fr/edito/conseils/autorisations-urbanisme/comment-realiser-un-plan-de-situation>



**IV.2.7.10. Mass Plan:** A horizontal view of a level of the building (top-down view), conventionally "cut" at 1 meter above the finished floor level of the level in question <https://www.univ-chlef.dz/fgca/CHAPITRE2-LECTURE-PLAN-BATIMENT.pdf>, P.6).



**IV.2.7.11. Diagram:** A simplified drawing that explains the functioning of space in section or plan. A diagram is a drawing that includes the essential elements of an architectural or other object. (Fatma Zohra Haridi, p.42).

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## **COURSE V: TERMINOLOGY 2**

### **Objective of the fourth course**

The objective of this course is to continue defining various concepts that are relevant to students in their education. This course serves as a technical and architectural foundation, enabling students to express their thoughts more effectively to others and to be understood. Terminology also facilitates a new understanding of the interlocutor and fosters human skills

### **V.1. Architectural Concepts 2**

#### **V.1.1. Architectural Work**

An architectural work is more than just an artistic creation and technical object. It deserves to be studied through its entire production, not just through photos or documents. It is experienced and understood through the physical exploration of its spaces, its daily environment experienced at the pedestrian scale, through movement, senses, and emotions. (Mohamed Gherbi, 2022).



The Grand Louvre in Paris **Source:** (A.Korichi, S.Krada, 2013, P .6)

**V.1.2. Alignment** refers to the positioning of a building along the edge of a plot, directly adjacent to the road ("at the edge" of the sidewalk).

**V.1.3. Specifications** define the objectives and needs to be met, as well as the constraints and requirements related to the social, urban, architectural, functional, technical, economic characteristics, landscape integration, and environmental protection aspects concerning the realization of the project.

**V.1.4. Urban Functions** are dominant functions characterizing an urban environment such as housing, public facilities (administrative, educational, cultural, etc.).

**V.1.5. Building Envelope** refers to the set of vertical, horizontal, or oblique planes constituting the exterior shape of the construction. It results from the combination of height, prospect, and footprint rules. <https://www.studocu.com/fr/document/universite-dorleans/droit-du-travail/fiche-technique-lexique-national-de-l-urba-27-juin-2017-cle17f2cd/60611338>

#### **V.1.6. Project Manager**

Conceptualizes, designs, and describes the building (the architect). Around them, there are professionals such as technical, financial, and management engineers.

#### **V.1.7. Developer**

Constructs the building (the client). They define the program, financial framework, and schedule for the operation to be carried out for the construction of their building.

#### **V.1.8. Construction**

A construction is a fixed and durable structure, with or without foundations, generating a space usable by humans underground or on the surface (for entering, living, or conducting activities: residential houses, warehouses, swimming pools, terraces, garages, shelters...). <https://www.arsenre.fr/medias/2020/04/PLUi-Reglement-comprime.pdf> Construction itself constitutes one of the essential dimensions of architectural work. It is the source of beauties often easier to grasp than those derived from the use of decorative or symbolic elements

**V.1.9. Eco-construction** Also known as sustainable construction, eco-construction involves creating or restoring, innovating or rehabilitating a building to respect ecology as much as possible at every stage of construction and later during its use (heating, energy consumption, discharge of various flows). These constructions use ecological building and insulation materials such as stone, adobe bricks, hemp and straw, wood fiber, and wool. (Sarah Belkhamza, 2012, p.5).

#### **V.1.10. The Notion of Need Applied to Architecture**

Like all fields directly related to human beings, architecture does not escape this rule. In fact, it is not a matter of chance. On the contrary, it follows the notion of need, which materializes in the form of immutable principles formulated over two thousand years ago by Vitruvius. He used four key words to summarize the four needs that every construction must meet. These four needs are expressed through principles that constitute the foundations of architecture. These principles are:

1-Commoditas-Utilitas (convenience, utility),

- 2-Firmitas-Soliditas (solidity), Voluptas
- 3- Venustas (delight, beauty),
- 4-Localitas (location, placement). (Nadia Chabi, p.102)

#### **V.1.11. Habitat**

Habitat refers to both the building in which humans shelter (residence or housing) and what surrounds this building, including all services, installations, and devices necessary for the user. Different types of habitats are identified, including vernacular housing, villas, apartment buildings, traditional housing, rural housing, etc. (Nadia Chabi, p.25).

#### **V.1.12. Collective Housing**

Collective housing is a form of housing consisting of multiple dwellings (apartments) erected in a building, as opposed to individual housing, which comprises only one (house, villa).



#### **V.1.13. Unhealthy Housing**

Unhealthy housing is built with conventional materials in under-equipped housing neighborhoods and areas, erected in violation of current urban planning legislation. It includes slums and rudimentary housing structures made of inappropriate materials in urban areas and their peripheral zones, posing a threat of collapse due to construction on risky terrain. <https://fr.scribd.com/document/148998842/Recueil-de-Termes-Et-Concepts-Du-MHUAE-http-www-metre-carre-ma>

#### **V.1.14. Non-Regulatory or Illegal Housing**

This category encompasses any type of solidly constructed housing without an overall plan, without land development permits or building permits, and not compliant with official urban planning regulations. <https://fr.scribd.com/document/148998842/Recueil-de-Termes-Et-Concepts-Du-MHUAE-http-www-metre-carre-ma>, P.25-26.

#### **V.1.15. Social housing**

Social housing is intended for the disadvantaged segments of the population, eligible for state aid and tax exemptions and benefits. It is generally produced within the framework of rural housing operations, integrated operations targeting households affected by slum clearance, operations for the restructuring of under-equipped housing neighborhoods, and operations for the renovation and rehabilitation of old housing.

#### **V.1.16. Household**

A household refers to the group formed by individuals who share the same accommodation, the same key, or the same "kanoun" (cooking fire) and thus constitute an autonomous socio-economic entity.

#### **V.1.17. Infrastructure**

Infrastructure refers to facilities directly linked to urbanization, providing services directly to residents' homes. Examples include roads and networks for water, sanitation, electricity, gas, public lighting, communication, and information.

#### **V.1.18. Built Heritage**

Built heritage refers to a place or structure with cultural significance, declared as such or identified for national or international classification.

#### **V.1.19. Architectural Expression**

The entrance facade is the representative facade of a building, akin to a business card. Its architectural treatment should allow for the identification of the building's function and symbolism. It also expresses how the "owner of the premises" wishes to present themselves to visitors and welcome them.

The facade establishes the building's relationship with the exterior; its connection to the ground and sky, its openness to air, light, and views, and the framing of exterior views from the interior. The composition of the facade and openings (number, size, shape) allows for an "expression" of the building.

Each material and color carries meaning and symbolism used to emphasize the architectural discourse of the building; "heavy" materials for the base, "light" materials for an airy volume, or identifying a volume with a color or material, or reducing the impact of a large volume with reflective materials, etc. Ornaments and materials also reflect an era and a style. The chromatic ensemble of a building creates an "atmosphere."

<http://blog.inspe-bretagne.fr/arts-plastiques-m1m2/wp-content/uploads/archi-pratiques-structures-19e-s.pdf>

#### **V.1.20. Crown / Roof:**

The upper part of a building limiting it from the top. This part establishes the relationship with the sky. The choice of its shape and treatment contributes to the architectural expression: Roof with multiple slopes, in sheds (industrial vocabulary),

terrace roof (flat roof, whether usable or not).



### **Roof cornice**

**Distribution:** System of connections that allow movement from one point to another in a building.

Horizontal = the corridors; Vertical = stairs and elevators;

We will observe their readability, their positioning in the thickness of the building for the corridors (in the center, laterally), in the general plan for stairs and elevators (circulation nodes), their degree of opening and their treatment.

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## **COURSE VI: TERMINOLOGY 3**

### **Objective of the sixth course**

The aim of this course is to develop and enhance students' vocabulary in the fields of architecture and urban planning. The concepts and terms used in the field of architecture enable students to communicate, ask questions, seek clarifications, speak

clearly and concisely, and also to confront the outside world, particularly the world of work.

### **VI.1. Architecture and art history**

Architecture, like other major artistic domains, allows for the exploration of different periods in art history. "Architecture symbolically manifests, through its form and materials, the activity it houses or the values it represents. It is embedded in artistic movements representative of the era in which it is developed. The history of architecture and art helps us perceive and identify the evolution of symbolic codes (for example, with triumphal arches, courthouses, townhouses, apartment buildings, suburban pavilions...). Architecture serves a social function; its functionality adapts to human activities at a given moment and is constantly changing. Regardless of the era, architecture, like landscape, concerns all who look at them, not just the owners and designers (every passerby thus sees the facades, the gardens of individually chosen houses by others). Architecture creates living environments that provide well-being or discomfort, promote or hinder encounters and exchanges. It is inseparable from the ordinary rules of collective society life when it comes to public, semi-collective, or private buildings for work or living spaces. Thus, architecture materializes both functions and a collective destiny in constant evolution." (Source: <http://education-artistique21.ac-dijon.fr/IMG/pdf/architecture.pdf>)

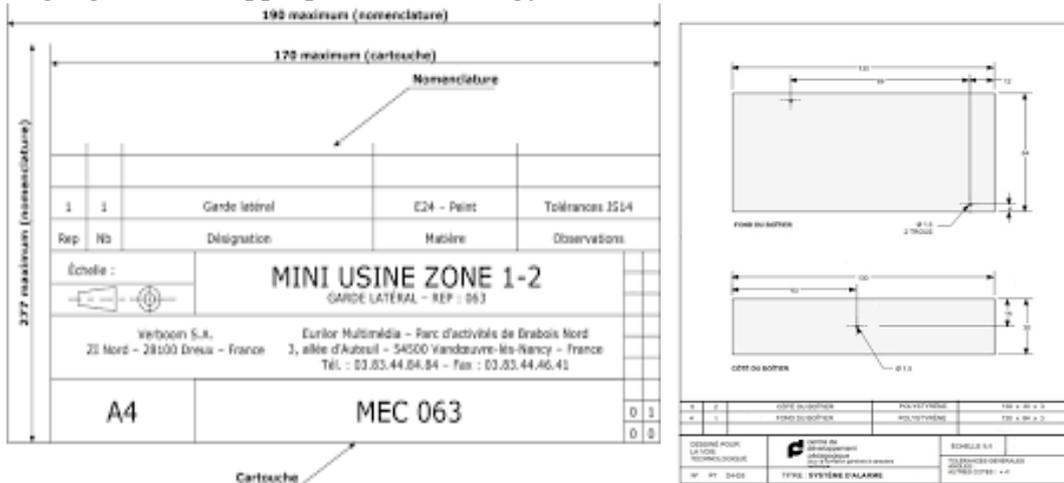
### **VI.2. Architecte's profession**

The architect is a term of Greek origin, "arkhitektôn," meaning master builder. An architect is someone who conceives a project, undertakes its realization, and directs its execution up to the organization of its decoration. They serve as the project manager for a construction. The profession of an architect has always been associated with the living environment. Starting from an enclosed space, architects conceive expressions of forms and compositions in their creative work. The profession of an architect is a journey and a practice that allows the architect to assume responsibilities. These responsibilities ultimately shape their architectural identity because the architect is a creator, artist, and responsible designer. (Fatma Zohra Haridi, p.42).

### **VI.3. The cartridge**

A masculine term referring to the delimited location, situated at the bottom right of a drawing format reserved for the title, legends, scale, or other information regarding a project or a map. The cartridge is also a rectangular graphic element placed to the right of a drawing sheet intended to receive information related to the plan or drawing executed.. <https://tpdemain.com/module/la-realisation-du-cartouche/>. It is important to remember that to successfully communicate our ideas, we must speak a correct

language and use appropriate terminology.



#### VI.4. Technical

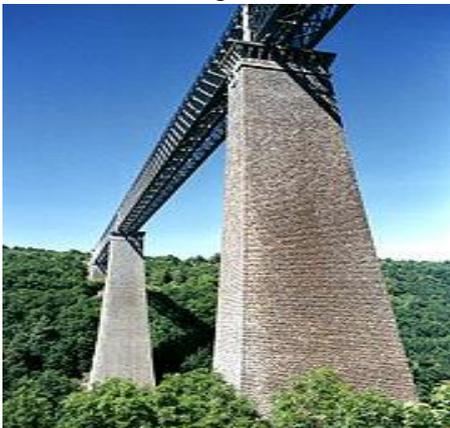
A necessary element in the construction of a building, the choice of construction technique, like the forms, volumes, materials, and colors, contributes to the architectural expression of the building: revealing a structure or concealing it, conveying impressions of lightness or solidity, sobriety or technical prowess are all choices made by the architect to serve their overall purpose. The architect defines the structural principles, and it is the engineering firms that precisely calculate their dimensions, their resistance to constraints, etc.

**Post:** Vertical Structural Element.



**Concrete posts**

**VI.5. Pillar:** Large-scale vertical support structure, such as a bridge pier or pillar



**Masonry pile**



**Portal pillar**

Source: [https://fr.wikipedia.org/wiki/Pile\\_\(pont\)](https://fr.wikipedia.org/wiki/Pile_(pont)).

**VI.6. Pilotis:** A set of piles (pilots) driven into the ground to establish the foundations of a construction on water or soft ground. The term "construction on stilts" is more commonly used to refer to a building with an open ground floor, leaving the stilts exposed.



**Construction on piles**

**VI.7. Beam:** Horizontal Structural Element



**Type of beam under construction**



**Composite wood beam**

**VI.8. Material:**

Any substance utilized in the construction of a building. The nature of available materials significantly influences construction (stone for Romanesque architecture, steel, concrete for contemporary architecture). The selection



of a material is based on technical, economic, ecological, aesthetic criteria, among the vast array of materials currently available.

**VI.9. Specifications**

A regulatory document governing the administrative and financial aspects of contract awarding. <https://fr.scribd.com/document/148998842/Recueil-de-Termes-Et-Concepts-Du-MHUAE-http-www-metre-carre-ma>

The specifications must define the objectives and needs to be satisfied as well as the constraints and requirements of a social, urbanistic, architectural, functional, technical, and economic nature.

#### **VI.10. Programm:**

Defines the objectives of the operation and the needs it must meet, as well as the constraints and requirements of social, urbanistic, architectural, functional, technical, and economic quality, landscape integration, and environmental protection.

#### **VI.11. Architectural and Urbanistic Program**

Determines the requirements based on regulatory, technical, and functional constraints, as well as political considerations such as symbols and representations.

#### **VI.12. Functional Program**

Determines the needs to be met and must provide the necessary responses in terms of operation and internal organization of the work.

#### **VI.13. Technical and Environmental Program**

Determines the required environmental constraints and the technical solutions to be implemented

#### **VI.14. Terrain**

Is the study of urban form and building volumes and their integration into their context (integrated, opposing, imposing, distinguishable, or familiar)

#### **VI.15. Volumetry and Urban Insertion**

Is the study of urban form and building volumes and their integration into their context (integrated, opposing, imposing, distinguishable, or familiar).

#### **VI.16. Sustainable Development:**

Initiated by the "Brundtland Report" (1987), which provides the following definition: "development that meets the needs of the present without compromising the ability of future generations to meet their own needs." The concept of "sustainable development" was popularized and brought into the public eye during the "Earth Summit" (United Nations Conference on Environment and Development) in Rio in June 1992. It was from this conference that the Agenda 21 emerged, a program of actions for the 21st century oriented towards sustainable development, which was adopted by the countries that signed the Rio Declaration. <https://fr.scribd.com/document/148998842/Recueil-de-Termes-Et-Concepts-Du-MHUAE-http-www-metre-carre-ma>

#### **VI.17. Urban Policy**

A set of measures, regulations, tools, etc., aimed at permanently reintegrating disadvantaged neighborhoods into the city by addressing primarily the factors that lead to urban and social exclusion in these areas. Urban policy focuses on five priority areas: access to employment and economic development, improvement of housing and living environment, educational success and equal opportunities, citizenship and crime prevention, and health prevention and access. Requiring the involvement of multiple stakeholders, urban policy relies on partnerships between local authorities and their partners (social housing providers, associations, private entities, etc.).

#### **VI.18. Urban Morphology:**

A view of the city from the perspective of layouts, dimensions, solids and voids, and possibly perspectives.

#### **VI.19. Plot:**

A piece of land representing a numbered and cataloged ownership unit in the cadastre. It shows the positioning of the building(s) if they exist, whether they are aligned on one or more sides or arranged randomly, etc. The shape of the plot shows the number and dimensions of its facades

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## **COURSE VII: TERMINOLOGY 4**

### **Objective of seventh course**

The terminology employed in this course is crucial for the education of students, primarily concerning the concept of architectural project and the most significant architectural elements. This provides architects with a foundation for intervention in constructions, public buildings, and landscape adaptation.

## **VII.1. The Architectural Project**

It is not merely about designing spaces and creating aesthetically pleasing facades and architectural envelopes. Rather, it entails considering the physical and technical constructive aspects that will provide future users with a new construction that is secure and tailored to their needs. The construction and design of the architectural project are inseparable from the project development process through to its delivery (B. Guessas, 2020)

## **VII.2. Architectural Elements**

These are the physical components of the building such as walls, ceilings, roofs, windows, doors, stairs, etc., which contribute to its appearance, function, and durability. Understanding these elements is essential, and for this reason, they have been categorized into the following categories:

1. Structural Elements: These elements support the weight of the structure and maintain the stability of the building, including beams, posts or columns, foundations, and load-bearing walls.
2. Enclosure Elements: They delineate the interior and exterior spaces of a building and control access to these spaces, including doors, windows, walls, and guardrails.

### **VII.2.1. Finishing Elements**

These are essentially an aesthetic touch necessary for the building, helping to protect it from the weather, such as floor coverings, wall coverings, ceilings, and cornices.

### **VII.2.2. Decorative Elements**

These provide an additional aesthetic touch to the structure and are used to enhance the architectural style of a building, improve its appearance, and strengthen its visual identity, including carved ornaments, painted motifs, friezes, gilding, balustrades, sculptures, frescoes, and mosaics. These elements are associated with the building and can be designed to enhance its architectural style or to add a personal or artistic touch. Sculptures, gilding, and stained glass can be found in this category (Mohamed Gherbi, p.12).

### **VII.2.3. Ornamental Sculpture**

Ornamental sculpture refers to the use of sculpture as ornamentation in architectural productions: buildings, bridges, mausoleums, or any other monument. [https://fr.wikipedia.org/wiki/Sculpture\\_ornementale](https://fr.wikipedia.org/wiki/Sculpture_ornementale).

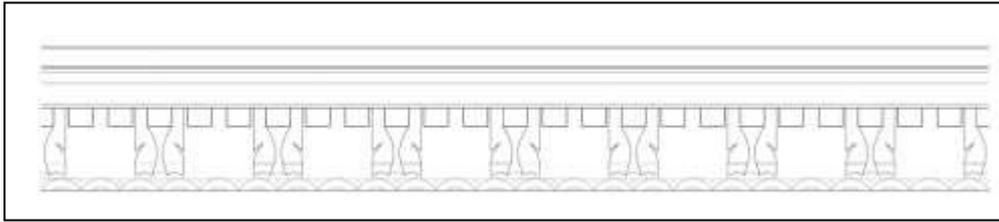
### **VII.2.4. Painted Motifs**

These include frescoes, murals, trompe l'oeil drawings, and decorative paintings. For example, a mural frieze is a decorative band consisting of a repeating motif that runs along a wall.

### **VII.2.5. Friezes**

These are decorative bands that can be painted, sculpted, or in relief. They are installed inside or outside a building, or located under the cornice or around a

building. For instance, a mural frieze is a decorative band consisting of a repeating motif that runs along a wall.



### VII.2.6. Sculptures

Sculptures encompass statues, busts, bas-reliefs, and freestanding sculptures. They are crafted from materials such as stone, wood, metal, or glass and are installed both indoors and outdoors of a building.



Low relief sculpture

Bas relief from the church of Saint Germain

### VII.3. Landscape elements

#### VII.3.1. Landscaped gardens

A landscaped garden is an outdoor space arranged to create an aesthetic combination of plants, flowers, and shrubs <https://e-paysages.fr/jardin/jardin-paysager/> ..



#### VII.3.2. Lawns

Lawns are grassy areas utilized for outdoor activities such as games, picnics, and outdoor play. They can serve decorative purposes and be complemented by shrubs, trees, and flowering plants.



**Turf and lawn**

### **VII.3.3. Shrubs and Trees**

Shrubs and trees are designed to enhance the vegetation of a site, improve air and water quality, and provide shade. They can serve decorative or functional purposes, planted either in groups or as borders.



**Trees and shrubs**

### **VII.3.4. Retaining Walls**

A retaining wall serves the purpose of supporting, containing, and resisting the high pressures of terrain, typically composed of soil or sand. Generally, it helps to prevent landslides and soil erosion on sloped ground. Retaining walls can also have decorative features and be designed to enhance the appearance of a site. <https://jardinage.lemonde.fr/dossier-1770-mur-soutenement.html#:~:text=Comme%20son%20nom%20l'indique,le%20sol%20est%20en%20pente.>



### **VII.4. Urban Furniture**

Urban furniture refers to the collection of equipment in public spaces related to circulation, lighting, cleanliness, comfort, and advertising.

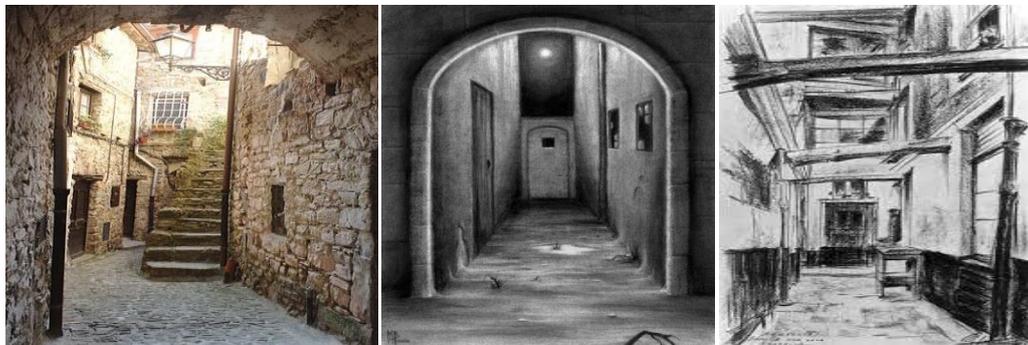


## Urban furniture

### VII.5. Perspective

A perspective is a flat representation of a three-dimensional object intended to provide an impression of spatial depth. It can take various forms such as geometric, cavalier, axonometric, etc.

### VII.6. Dead End:



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2. <https://jardinage.lemonde.fr/dossier-1770-mur-soutenement.html#:~:text=Comme%20son%20nom%20l'indique,le%20sol%20est%20en%20pente.>

3. <https://e-paysages.fr/jardin/jardin-paysager/> .

## COURSE VIII: URBAN PLANNING LEXICON

### Objective of the eighth course

This course is specifically tailored to urban planning concepts and notions that align with the field of study of the students, which is "Architecture, Urban Planning, and City Professions." Through this course, students will have the opportunity to master concepts in the field of urban planning and communicate effectively with other specialists.

### **VIII.1. Concept**

A concept is a general and abstract representation of the reality of an object, situation, or phenomenon; it is not synonymous with a notion as it is more abstract. The concept is therefore distinguished from both the thing represented by that concept and the word, notion, or verbal statement that is the signifier of that concept.

### **VIII.2. Designer**

A designer is a person who imagines and creates something. In the field of urban design, this generally refers to architects, urban planners, landscape architects, engineers, or designers implementing a project.

### **VIII.3. Consultation**

Consultation involves collective construction, lasting over time, with several back-and-forths: The client organizes it to identify various opinions, points of agreement and disagreement, but also for citizens to become aware of points of convergence and divergence among them (hence the interest in gathering as diverse a panel as possible). Consultation can lead to a negotiated solution, but in case of persistent disagreement, the client makes the final decision alone (no co-decision); it is then essential to explain to citizens the reasons for the final choice. <https://www.aurba.org/wp-content/uploads/2019/07/3-Lexique.pdf>;

### **VIII.4. Conception**

Conception is a creative process based on the program (Meeting the program). It originates from an idea or reflection in the form of a sketch that will be developed into a project in the form of diagrams, plans, and volumetry. (B. Guessas, 2020, p.5).

### **VIII.5. Quality of life**

Quality of life encompasses the physical, cultural, and social elements that characterize a space and influence the life of a human group. <https://www.aurba.org/wp-content/uploads/2019/07/3-Lexique.pdf>

### **VIII.6. Need**

A need encompasses all that appears to be "necessary" to an individual, whether this necessity is conscious or not. In the field of urban design, it refers to the notion of the program: what needs, demands, or services should the developments respond to? <https://www.aurba.org/wp-content/uploads/2019/07/3-Lexique.pdf>

### **VIII.7. Nuisance**

A nuisance is a factor that produces a negative effect on human health or well-being. The main nuisances are caused by pollution: air pollution, water pollution, pollution of seas and soils. They take various forms: unpleasant odors, climate modifications due to developments or activities, degradation of architectural heritage due to polluted air, alteration of food products, etc. Apart from pollution, other harms to property, health, and comfort constitute forms of nuisances: noise, vibrations, aesthetic nuisances

caused by poorly integrated building construction in its surroundings, division of a neighborhood by a transportation infrastructure, neighborhood disturbances, etc.

### **VIII.8. Biodiversity**

Biodiversity refers, across the Earth or in a given space, to the entirety of the diversity of beings and associations of beings that live there (including humans) and their interrelationships. This entirety is considered both evolutionary, as it conditions the perpetuation and adaptation of life, and functional, as it regulates processes necessary for life (the major cycles of water and chemical elements, climate, soil renewal, etc.). Biodiversity is a biological, ecological, economic, ethical, and cultural issue for humanity, for the present and the future.

### **VIII.9. Urban Fabric**

A metaphorical expression likening the built cells and voids of an urban environment to the interweaving of threads in a textile. Urban fabric refers to all the elements of the urban framework that constitute a homogeneous whole. The urban fabric is the physical expression of urban form.

### **VIII.10. Building**

A building constitutes a subset of the concept of construction. It is constructed vertically and may include a basement. It must be covered by a roof and equipped with closure systems allowing for total enclosure.

### **VIII.11. Construction**

The lexicon aims to clarify the definition of construction in relation to other types of structures (installation, work, building). The concept of construction notably covers overhanging structures (such as buildings on stilts, treehouses), and constructions not included in the definition of a building, such as pergolas, hangars, parking shelters, swimming pools, and basements not included in a building.

### **VIII.12. Shantytown**

An anarchic collection of rudimentary dwellings, constructed using various materials, lacking hygiene and communal facilities, where impoverished or poorly integrated populations reside within the urban fabric.

### **VIII.13. Urban Congestion**

An abnormal accumulation of habitat in an urban center. VIII.14. Development  
Development is defined as "the set of technical, social, and cultural transformations that enable the emergence and continuation of economic growth as well as the improvement of living standards."

### **VIII.16. Feasibility Study**

Aims to analyze the economic, financial, commercial, organizational, and technical feasibility of the project. Starting from the analysis of needs, an estimation is made of the investment and operating costs of the project (in terms of human and material resources), the envisaged deadlines, and potential returns on investment. The feasibility study considers different scenarios used to assess the risks facing the project ;

### **VIII.17. Urban Management**

It is the implementation of all actions aimed at ensuring the proper functioning of the city by guaranteeing the working conditions of the services involved.

### **VIII.18. Governance**

The exercise of authority. It is considered good when it emphasizes consultation and involvement of both actors and beneficiaries.

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## **COURSE IX: ORAL PRESENTATION WRITING**

### **Objective of the ninth course**

This course aims to introduce students to the practice of oral presentations, develop their oral communication skills, as oral presentation is crucial in building self-confidence and facilitating verbal expression. Through presentations, students will learn to express themselves, listen attentively, and manage stage fright.

### **IX.1. How to Prepare a Presentation?**

To prepare an oral or written presentation, students draw upon various knowledge and skills and follow certain progressive steps: Creating a corpus of texts, listening to oral texts, recorded interviews, presentations in audio and video formats, accompanied by a listening grid and exercises. The presentations will be in the field of architecture, urban planning, and management, for example: the city, city management, housing architecture, the environment, Algerian society, etc. An oral presentation requires explanation based on observation of audio-video material, the use of various supports to convey the message, adjustment of voice, eye contact, or use of gestures to engage other participants in the communication act, listening, and analysis of the material, and finally, the structure of the presentation (with an outline announcement, an opening, and a conclusion).

### **IX.2. Oral Presentation**

Giving an oral presentation entails presenting the result of research work on a given topic in front of an audience. (Chaalane Amar, 2016, p.3).

### **IX.2.1. Objectives of Oral Presentation**

To inform, persuade, and captivate your audience, which is why oral presentations are necessarily visual and expressive, even theatrical.

### **IX.2.2. Components of an Oral Presentation**

How To make it effective.

What Is the clear definition of what I want to express. It involves the preparatory setup of ideas, words, and essential points that should be retained by the listener. Why To specify the objective. Indeed, every communication has a specific purpose: I may want to dialogue, exchange ideas, persuade, or obtain information through questions.

### **IX.3. Preparation**

To present a subject clearly, precisely, and illustratedly, one must first find the problem and then respond to it in a reasoned manner. For example, if we decide to talk about housing, we must decide whether to discuss it from a historical, economic, political, social perspective, etc.; (Chaalane Amar, p.4).

#### **IX.3.1. Identify and Formulate the Objective**

-Identify objectives, attitudes, expectations. Knowing who you are addressing not only determines the objective but also the form and content of communication.

-Prepare your notes well (collect important information, avoid details, do not rely on a single source of information,...).

#### **IX.3.2. Main Characteristics of an Audience Composition:**

-Homogeneous or heterogeneous audience.

-Age, seniority, cultural level, interests

This gathering of information allows for:

-Targeting the intervention.

-Preparing appropriate argumentation.

-Choosing the appropriate vocabulary.

-Preparing responses to questions and criticisms.

### **IX.4. Developing a Plan**

An oral presentation is subject to the same rules as a written presentation. It consists of an introduction, development, and conclusion. The plan should be simple, avoiding the desire to say everything: Three or four essential ideas are sufficient. Stick to the plan during the presentation. Prepare notes for the presentation, prioritize document cards rather than sheets. For a 15-minute presentation: one title card, a second for the introduction, around twelve for the development, one or two cards for the conclusion.

-Adapt Your Presentation to Your Audience

-Write short sentences

-Avoid copying or paraphrasing texts

-Define technical terms

-Seek clear examples

-Use vocabulary accessible to all

While technical language and abbreviations are useful among professionals, communicating with a non-specialized audience requires not only translating technical terms and abbreviations but also giving them meaning.

### **Time Management**

- Adhere to the allocated time.
- Practicing presenting the presentation is the best way to check timing.
- Remember that stage fright accelerates speech.

### **Consider Audience Reactions**

One should not wait until the end of the presentation to pay attention to the audience's reactions. Certain non-verbal cues, certain reactions during the presentation inform us about the level of reception. Audience interventions can generally serve the following objectives: Requests for clarification, additional information, contestation of certain aspects developed.

### **Answering Questions**

This allows for regular and spontaneous participation as well as interactions within the audience. Neglecting certain participants is discouraged.

### **Use of Visual Aids**

Visual support reinforces and complements the oral part of the presentation. We generally remember much better what is seen and heard. Visual support should be simple, concise, and uncluttered. This way, it will be quickly assimilated by the audience, allowing them to focus their attention on what is being said.  
<https://elearning-facsc.univ-annaba.dz/mod/resource/view.php?id=6451>

## **IX.5. During the Presentation**

- Manage stress (take a deep breath, smile)
- Posture (move naturally).
- Eye contact (look at the entire audience).
- Voice (ensure everyone can hear you, articulate clearly).
- Capture attention (use catchy phrases! Clarity of ideas)

### **IX.5.1. Reasons for Stage Fright**

- Fear of being judged by the audience or the interlocutor.
- Fear of the gap between the image I think I'm presenting and what others think.
- Fear of not being up to the task.
  
- Proper preparation
- Make a plan;
- Write down key points;
- Prepare a few introductory phrases and memorize them;
- Practice is a determining factor,
- Do not change one's habits (stage fright thrives on the unexpected).<http://archives.univ-biskra.dz/bitstream/123456789/1211/1/8-A.KORICHI.pdf>, P.16)
- Improve breathing

- Write difficult words and main ideas on the board
- Pay attention to calligraphy.

### **IX.6. Structuring the Presentation**

The choice of a plan: The choice of a presentation structure should take into account

- 1-The topic and its internal logic.
- 2-The objective pursued.
- 3-The audience being addressed and particularly their mental structures,

### **IX.7. Choice of Pedagogical Method**

Before preparing the oral presentation, consideration must be given to the pedagogical method to be used in the presentation. It could be:

- 1-A lecture
- 2-A slideshow
- 3-A video
- 4-A poster

### **IX.8. How to Choose a Plan:**

- The choice of a presentation structure should take into account:
- The objective pursued.
- The topic and its internal logic.
- The audience being addressed, especially their mental structures, spontaneous logical mechanisms (culture, education, social and professional environment...).
- One's own spontaneous logic, natural tendency to be more comfortable in one structure or another. (<http://archives.univ-biskra.dz/bitstream/123456789/1211/1/8-A.KORICHI.pdf>, P.19).

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# Annexe

## **Objectifs du module**

### **Maitriser les techniques d'expression orale:**

- 1- Apprendre à lire et à comprendre un texte scientifique et à poser des questions.
- 2- Apprendre à s'exprimer et communiquer au sein d'un groupe, à débattre un thème.
- 3- Faire un exposé oral, organiser une bibliographie, un rapport, un entretien ou une soutenance.
- 4- Savoir gérer son trac.

### **2- Maitriser les techniques d'expressions écrites:**

- 4- Apprendre à écrire un texte.
- 5- Apprendre à structurer un questionnaire, un entretien.
- 6- Apprendre à rédiger et structurer un exposé.
- 7- -Apprendre à rédiger un mémoire.
- 8- Faire un rapport ou une synthèse; Création d'un support PPT en travaillant en équipe.

A l'issue de cette formation, l'étudiant sera capable de:

- S'exprimer en groupe
- Comprendre et décoder un message oral et demander des informations.
- Comprendre un texte scientifique dans le domaine d'architecture et d'urbanisme.
- Identifier une situation de communication orale (dans différentes situations).
- Structurer et planifier sa production orale (Débat, exposé, rapport, soutenance, entretien,.....etc.

## **CONTENU DE LA MATIERE D'ENSEIGNEMENT**

### **A. Connaître les règles de base de la communication**

Les particularités de la prise de parole pour l'exposé et le débat; les différents types de réunions, d'information, de prise de décision, de créativité; Créer la bonne argumentation.

### **B. Réussir sa prise de parole : le verbal**

Structurer le discours : plan, classement, association d'idées... Déroulement de la prise de parole : introduction, développement et conclusion. Choisir ses mots; Argumenter et défendre ses idées.

### **C. Maîtriser le langage du corps–**

L'importance de la communication non verbale et para-verbale, la notion de congruence.

**-La gestuelle:** Les expressions du visage: comment se montrer détendu, ouvert, expressif et souriant.

**Le regard:** montrer ses émotions positives, s'approprier son champ de vision, regarder le public.

#### **D. Gérer son trac pour prendre la parole**

- Définition et compréhension du trac: les conditionnements et pressions.

-Comprendre et décoder les manifestations physiques du trac.

Comprendre ses propres attitudes.

- Avoir un comportement assertif : l'affirmation de soi, la confiance, l'attitude constructive...
- La maîtrise de soi: faire du trac un allié.
- Savoir "calmer le jeu" : contrôler son trac.
- Les techniques de respiration : pratiquer la respiration abdominale, apprendre à stocker et utiliser plus d'air.
- Les réglages de la voix : volume, hauteur, intonation, débit, articulation, rythme...

#### **E. Interagir avec l'auditoire**

Les attitudes de Porter : jugement, interprétation, aide et soutien, conseil, compréhension

-Savoir se placer en situation d'écoute : écoute active et reformulation.

-Comprendre la dynamique et les effets de groupe, savoir gérer les différents interlocuteurs.

-Connaître les bonnes attitudes à adopter face aux questions difficiles.

-Savoir traiter les questions agressives.

-Faire face à la critique.

#### **LES EXERCICES D'ÉVALUATION PORTERONT SUR:**

- Réflexions collectives, échanges et exercices pratiques sur les techniques de communication adaptées à chaque type d'intervention (exposé, débat, rapport, entretien...).

- Mises en situation avec application des techniques et méthodes vues précédemment sur la gestion du trac, la respiration, le réglage de sa voix...

- Mises en situation avec application des techniques et méthodes vues précédemment sur la réalisation d'exposés.

