

**Agrégation interne d'anglais**

**Session 2021**

**Épreuve EPC**

**Exposé de la préparation  
d'un cours**

**EPC**

**381**

Ce sujet comprend 4 documents :

- Document 1 : William Heath Robinson, "An Ideal Home: Bedroom Comfort", *The Sketch*, 29 March 1933.
- Document 2 : Harvey Wiley Corbett, "City of the Future", *Scientific American*, July 26, 1913.
- Document 3 : Fionnuala McCarthy, "A section of a London council estate is being taken to Venice Biennale", *lonelyplanet.com*, 23 March 2018.
- Document 4 : Philip Larkin, "Home is so Sad" (from *The Whitsun Weddings*, 1964), *Collected Poems*, Faber and Faber (1988, reprinted in 2003).

Compte tenu des caractéristiques de ce dossier et des différentes possibilités d'exploitation qu'il offre, vous indiquerez à quel niveau d'apprentissage vous pourriez le destiner et quels objectifs vous vous fixeriez. Vous présenterez et justifierez votre démarche pour atteindre ces objectifs.

**Document 1** : William Heath Robinson, "An Ideal Home: Bedroom Comfort", *The Sketch*, 29 March 1933.



Document iconographique également consultable sur la tablette multimédia fournie.

**Document 2** : Harvey Wiley Corbett, "City of the Future", *Scientific American*, July 26, 1913.



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**Document 3** : Fionnuala McCarthy, "A section of a London council estate is being taken to Venice Biennale", lonelyplanet.com, 23 March 2018.

5 A salvaged fragment of a housing estate that is currently being demolished in East London is to be sent to the Venice Architectural Biennale in May. London's V&A Museum acquired a three-storey section of the sprawling Robin Hood Gardens last year, and last week announced it is to transport supplementary pieces from the demolition on a barge to Italy for the world famous design exhibition.

10 Robin Hood Gardens was built in the 1960s and hailed as one of the finest examples of brutalist architecture in Western Europe. The housing project was designed by the Smithsons, at the time Britain's most influential architects, with the vision of it becoming a prime example of a social housing development. Alison and Peter Smithson had a vision for the estate to represent a new way of living, and was a reaction to the tower blocks that were springing up all over London.

15 Yet Robin Hood Gardens was marred with social problems and the estate was poorly maintained and blighted by crime. A campaign to have it preserved and listed, with signatures from the likes of the late architect Zaha Hadid was unsuccessful, and bulldozers moved in. However, the V&A managed to salvage a three-storey section of each façade and the original interior fittings of two flats.

20 Entitled 'Robin Hood Garden, a Ruin in Reverse' the exhibition will reconstruct one of the estate's aerial walkways, tagged 'streets in the sky' when the building was first unveiled over 50 years ago, designed by the Smithsons to foster interaction between neighbours.

25 Dr Olivia Horsfall Turner, curator of the 2018 Pavilion of Applied Arts, explains why they chose to save a section from demolition: "Robin Hood Gardens embodied such a bold vision for housing provision yet less than 50 years after its completion it is being torn down. Out of the ruins of Robin Hood Gardens, we want to look again at the Smithson's original ideals and ask how they can inform and inspire current thinking about social housing."

30 Inside the pavilion, the V&A has commissioned a new work by Korean artist Do Ho Suh which will present a panoramic record of the architecture and interiors before they are torn down. Through archival photographs and specially-recorded interviews, the exhibition looks at the vision and fate of Robin Hood Gardens and asks what we can learn from its ruins.

**Document 4** : Philip Larkin, "Home is so Sad" (from *The Whitsun Weddings*, 1964), *Collected Poems*, Faber and Faber (1988, reprinted in 2003).

**Home is so Sad**

Home is so sad. It stays as it was left,  
Shaped to the comfort of the last to go  
As if to win them back. Instead, bereft  
Of anyone to please, it withers so,  
5 Having no heart to put aside the theft  
And turn again to what it started as,  
A joyous shot at how things ought to be,  
Long fallen wide. You can see how it was:  
Look at the pictures and the cutlery.  
10 The music in the piano stool. That vase.