

Ministère de la culture et de la communication

*Concours externe pour l'accès au grade de professeur des écoles nationales supérieures
d'art*

SESSION 2016

Les 18, 25 et 26 mai 2016

**Épreuve orale d'admission de langue
Langue anglaise**

Cette épreuve orale consiste en une conversation à partir d'un texte en anglais.
(préparation sans dictionnaire : 20 minutes ; durée : 20 minutes ; coefficient 1)

Avertissements :

- l'usage de la calculatrice, d'un dictionnaire ou de tout autre document est interdit ;
- avant de commencer, vérifiez que le sujet qui vous a été remis comporte toutes les questions ; signalez aux surveillants tout de suite les anomalies éventuelles (page manquante, page illisible...).

Ce document comporte 2 pages au total :

- Page de garde (1 page)
- Sujet (1 page)

St Peter's Seminary: A new life for Scotland's greatest modernist ruin

Author **CRAIG ROBERTSON** pays a visit to this controversial piece of Scottish heritage. 23 March 2016 – BBC.co.uk

For 30 years, one of the world's most architecturally important buildings has stood neglected on Scotland's west coast, falling inexorably into disrepair.

Yet, perversely, the ruination of the former St Peter's Seminary at Cardross has only enhanced its legend and its sense of presence. This remarkable concrete citadel of modernism was designed by renowned Glasgow architects Isi Metzstein and Andy MacMillan to train student priests in the solitude of the Clyde coast.

However, it served in this intended capacity for only a few years as the church changed policy and student numbers dwindled. It stayed in the business of saving souls by becoming a drug rehabilitation centre for a short time until that too closed its doors and abandoned.

Over three decades of neglect, it became a temple to graffiti artists and a playground for urban explorers, giving free rein to the imaginations of both. It was ravaged by fire, theft and vandalism, attacked by rhododendron, finally being brought to its knees by the unrelenting onslaught of the Scottish weather.

Now, almost exactly 50 years since it was built, the building has been reborn as the venue for Hinterland, a public arts project as daring and innovative as the building itself.

Under the leadership of NVA, a company dedicated to reaffirming people's connection to their environments – natural and man-made – they intend to rebuild the chapel and much of the rest of the building to original plans, albeit with more modern and more suitable materials.

The £4.2 million in funds secured from the Heritage Lottery Fund and Creative Scotland will enable this renovation while also stabilising the more ruined structures to maintain their existence.

Hinterland is a chance for the wider public to glimpse what this building was, what it has become and what it might yet be. I got the chance to look behind the scenes. [...] The seminary features in my latest book, *In Place of Death*, which revolves round the shadowy world of urbexing, the pursuit of exploring abandoned and disused sites. Jonathan is Isi Metzstein's nephew and a huge admirer of his work.

Even though you know it is there, it still comes as a surprise when the brutal structure looms out of the Kilmahew woods. It is immediately shocking, this concrete monolith set amongst the green. There is a surreal sense that it both should and shouldn't be there. It is at once part of the surrounding environment and yet alien to it.

The first impression is of it being both ancient and modern, part Mayan ruin and part rundown council scheme. The building overwhelms your senses. Large, foreboding and stark outside, it is a maze of decay, inventiveness and surprises inside. Everything is plastered in graffiti that seems to belong. At its edges, it is at one with nature and the lines between ownership are blurred [...]. As someone with an interest in but no real understanding of architecture, I can only wonder at the ability to conjure up such grace and romance from a material as ugly and functional as concrete. One of the most contentious debates about this place is its setting, with many unwilling to accept its Brutalist design within the semi-ancient woodland that envelops it [...]. Now, for me, the two are at peace, both having won battles in a long war.