

# CORK

Voyage d'étude L3  
Année universitaire 2021/2022

Ce carnet présente des projets d'étudiant·es, issus du voyage d'étude à Cork concernant l'ensemble de la promotion de L3, sur la semaine 13 (semaine 6 du S2) du mardi 29 mars au dimanche 3 avril 2022.

Le voyage a été envisagé en remplacement du voyage de promo qui n'a pas pu avoir lieu en S3 à l'automne 2020 en raison des règles sanitaires du COVID-19. Tout comme le voyage de S3, il s'inscrit dans le cadre des intensifs de semestre.

# LES CARNETS ENSAB

# CORK

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# **PROGRAMME**

## **mardi 29 mars 2022**

Départ à 15:00 de Rennes en car  
arrivée et embarquement à Roscoff vers 18h  
Traversée (Siège dans salon)

## **mercredi 30 mars 2022**

arrivée au Port de Cork à 9:30  
liaison vers la ville en car  
installation à l'auberge  
après midi : rencontre avec des étudiants du CCAE à l'école d'architecture  
visite de l'université

## **jeudi 31 mars 2022**

exploration et visites en groupes par thème avec les étudiants du CCAE

## **vendredi 01 avril 2022**

visites collectives et temps libre

## **samedi 02 mars 2022**

matinée libre avant le départ.  
début d'après midi : transfert en car au port  
Départ du bateau à 16:00 (Cabine 4 couchettes)  
arrivée le 03 Avril à 07:00 à Roscoff  
Retour en Car jusqu'à Rennes / arrivée prévue vers 11:00

# **INTRODUCTION**

## **CADRE PEDAGOGIQUE ORGANISATION**

Ce voyage d'étude à Cork concerne l'ensemble de la promotion de L3, la semaine 13 (semaine 6 du S2) du mardi 29 mars au dimanche 3 avril 2022.

### **Enseignants encadrants :**

Cecile GAUDOIN, Julie LAFORTUNE, Mathieu LE BARZIC, Hugo MASSIRE, Marta TRELÀ.

Le voyage est envisagé en remplacement du voyage de promo qui n'a pas pu avoir lieu en S3 à l'automne 2020 en raison des règles sanitaires du COVID-19. Tout comme le voyage de S3, il s'inscrit dans le cadre des intensifs de semestre.

A l'instar des ambitions communes des Ateliers de projet du semestre qui clôture le cycle licence, cet intensif est le moment pour chaque étudiant·e de clarifier son engagement personnel et d'exprimer une posture singulière face aux questions de société actuelles, avec une ambition prospective : enjeux climatiques, sociaux, territoriaux, constructifs, etc. En ce sens, cet intensif offre la possibilité d'une synthèse, par laquelle l'étudiant·e fait la démonstration de sa capacité à manipuler les différentes échelles et les différents outils mis à sa disposition.

Ce voyage prolonge également l'enseignement d'anglais dispensé par Marta Trelà et permet une immersion dans un environnement anglophone. Les villes de Rennes et de Cork sont jumelées et un partenariat pédagogique entre l'ENSAB et le CCAE (Cork Centre for Architectural Education) pourra s'inscrire dans la continuité de ce jumelage.

## **ECHANGES PEDAGOGIQUES**

La préparation du voyage a permis de prendre contact avec un enseignant de l'UCC : John McLaughlin.

John Mc Laughlin est architecte et coordinateur de la 4ème année d'enseignement. Il est par ailleurs francophone connaît personnellement le territoire de l'Ouest de la France. Ces échanges ont permis de mettre en évidence un intérêt croisé entre les deux établissements pour développer un partenariat pédagogique à moyen terme. Ce voyage s'inscrit donc en préfiguration d'un partenariat plus précis.

Differents points ont été abordés durant ces premiers échanges :

- L'accueil des étudiants au CCAE
- l'accompagnement pour la découverte de la ville de Cork et de son territoire.
- La recherche de thématiques communes

Le CCAE fait partie de l'UCC (University College Cork), une des principales universités d'Irlande, et Cork est actuellement une importante ville universitaire. L'enseignement en architecture diffère légèrement du format français avec une première partie du cursus (undergraduate) répartie sur 4 ans avant le master. Les promotions sont plus petites (environ 40 étudiants).

La différence de taille et les contraintes sanitaires rendent difficiles un échange complet entre les étudiants et un accueil de la promotion complète au sein du CCAE. Toutefois, le croisement des étudiants se fera dans un cadre plus ouvert.

## **DEMARCHE SUR PLACE**

Pour favoriser les échanges entre étudiants, la promotion sera répartie en 5 groupes d'une vingtaine d'étudiants de l'ENSAB accompagnés par deux étudiants du CCAE pour la découverte et la visite de la ville.

Ces groupes seront l'occasion d'explorer les sites de projet et les thématiques urbaines étudiées par les étudiants du CCAE durant leur cursus. Compte tenu de la taille de la ville et des contraintes sanitaires, il est par ailleurs préférable de constituer des groupes restreints. Les enseignants de l'ENSAB se répartiront entre ces 5 groupes.

la découverte de la ville sous l'angle de ces thématiques sera envisagée principalement sur le principe du carnet de voyage . Ce carnet devra être un outil d'analyse, de questionnement et de prospective des espaces traversés (le dessin ,le texte, collectes diverses). La photo et la vidéo peuvent être utilisés dans la mesure où ils permettent une vision plastique ou artistique. L'ensemble de ces documents constituent une sorte de prélèvement de matériaux d'étude qui permettront d'identifier les mutations à l'oeuvre - En effet, comment la ville port de Cork s'adapte aux contemporains, aux crises que nous traversons ? ( changements climatiques et montée des eaux, enjeux écologiques dans l'urbanisme et l'architecture, justice sociale et migratoire....)

Cette matière permettra une approche projectuelle ou créative « ouverte » en transposant ces prélèvements dans une proposition plastique (architecturale, artistique,...). Cette proposition doit permettre d'ancrer leur regard dans un imaginaire créatif.

## **TRAVAUX ATTENDUS**

Les exercices pédagogiques demandés pour ce voyage recoupent trois enjeux principaux :

- l'intensif comme synthèse des acquis de licence
- l'apprentissage linguistique
- la restitution possible dans le cadre d'une exposition à Rennes.

Il est donc proposé de regrouper les étudiants par groupes de 2 en leur demandant le rendu suivant :

- 1 A4 de texte comme récit (descriptif ou fictionnel)
- 1A4 de production graphique issue de l'observation thématisée
- 1 A4 projectuel (ou prospectif)

L'ensemble de ces documents peuvent être produits sur site avec les moyens disponibles. Toutefois il sera demandé un rendu numérique en PDF (documents scannés ou retravaillés).

Ces formats permettront à la fois la production d'un livret et un affichage mural de l'ensemble des A4 juxtaposés. Cet affichage pourra reprendre les 5 thématiques sous forme de 5 bandes continues.

Date de rendu envisagée retour des congés de printemps avec un affichage dans le hall à la rentrée.

## **THEMES A L'ETUDE**

### **AMENAGER LE TERRITOIRE :**

Géographie et Paysage ( topographie, espace littoral, végétation), transports, ...

### **FABRIQUER LA VILLE :**

Typologie architecturale et urbaine (variétés des tissus et espaces publics, culture constructive, couleurs et matériaux...)

Occupations (en particulier des rez de chaussée ) et modes de vie (lieux de vie, espaces de sociabilisation ...)

### **TRANSFORMER LA VILLE :**

Histoire et Patrimoine (monuments, lieux historiques, évolution de la structure urbaine et place du port) – Réhabilitation, transformation, densification, extension

### **NOURRIR LA VILLE :**

Alimentation et production (culture culinaire et savoirs faire, filières ,échanges et rapport à l'activité portuaire ), musée du beurre...

### **METTRE EN SCENE :**

Art et dynamiques culturelles (musées, galeries, lieux de spectacles et de concerts, place de l'art dans la ville...)

## **TOPICS**

### **DEVELOPMENT PLANNING:**

*geography and landscape: topography, relationship with the territory, coastal area, vegetation, transport...*

### **MAKING THE CITY:**

*urban typology: materials and colours, facades, public spaces, contemporary architecture; building use (especially ground floor) and ways of life (living spaces, socializing spaces) ...*

### **TRANSFORMING THE CITY:**

*history and heritage: monuments, historical places, urban structure evolution and the function of port; rehabilitation, transformation, densification, extension.*

### **FEEDING THE CITY:**

*production and exchanges, culinary culture and know how, food industry sectors, relation to port activity, The Butter Museum...*

### **PORTRAYING / DIRECTING / STAGING:**

*art and cultural dynamics: museums, galleries, sites, show and concert venues...*

## MER CELTIQUE / CELTIC SEA

La mer Celtique est située à l'Ouest de la Manche et relie la Bretagne, l'Irlande et l'Ouest du Royaume Uni.

Ce territoire marin a été le théâtre de nombreux échanges entre ces différentes régions qui partagent un patrimoine commun de culture celtique. Au-delà des aspects culturels et historiques, le principe d'un territoire vide qui relie et sépare les deux rivages est porteur d'un fort imaginaire. La question du littoral comme lieu d'échanges peut également être mobilisée. D'un point de vue conceptuel, on peut se référer à la carte vierge dans la « chasse au Snark » de Lewis Carroll, ou au principe des hétérotopies de Michel Foucault...

Le concept de « MER CELTIQUE » est utilisé durant ce voyage comme un espace-temps propice à la réflexion, un voyage imaginaire en parallèle du voyage physique. Les similitudes et les différences culturelles sont ainsi convoquées comme dans les récits de voyages des explorateurs ou les portulans des premiers navigateurs.





## **REPERAGE CARTOGRAPHIQUE VISITES**

1 - Elisabeth Fort

2 - City Hall

3 - Saint Fin Barre's Cathedral

4 - Main University Campus (The Hub and the Glucksman Gallery)

5 - Cavanagh Bridge

6 - Crawford college of art, extension and gallery

7 - Saint Angela's College.

8 - Cork Institute of Technology

9 - National Sculpture factory

10 - North Mail Distillery

11 - Murphy's Brewery

12 - Beamish and Crawford Brewery - conference center

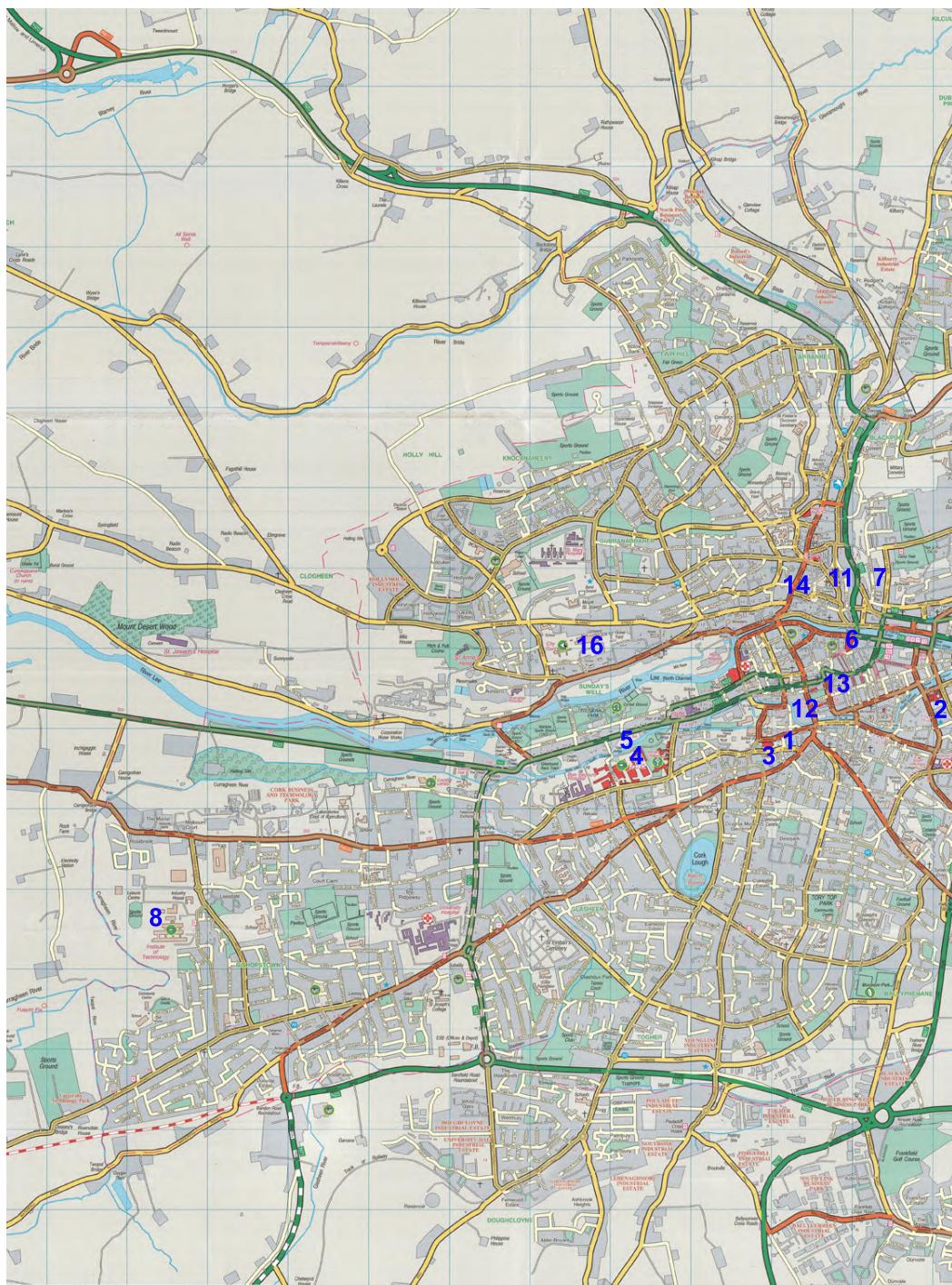
13 - English Market

14 - Butter Museum

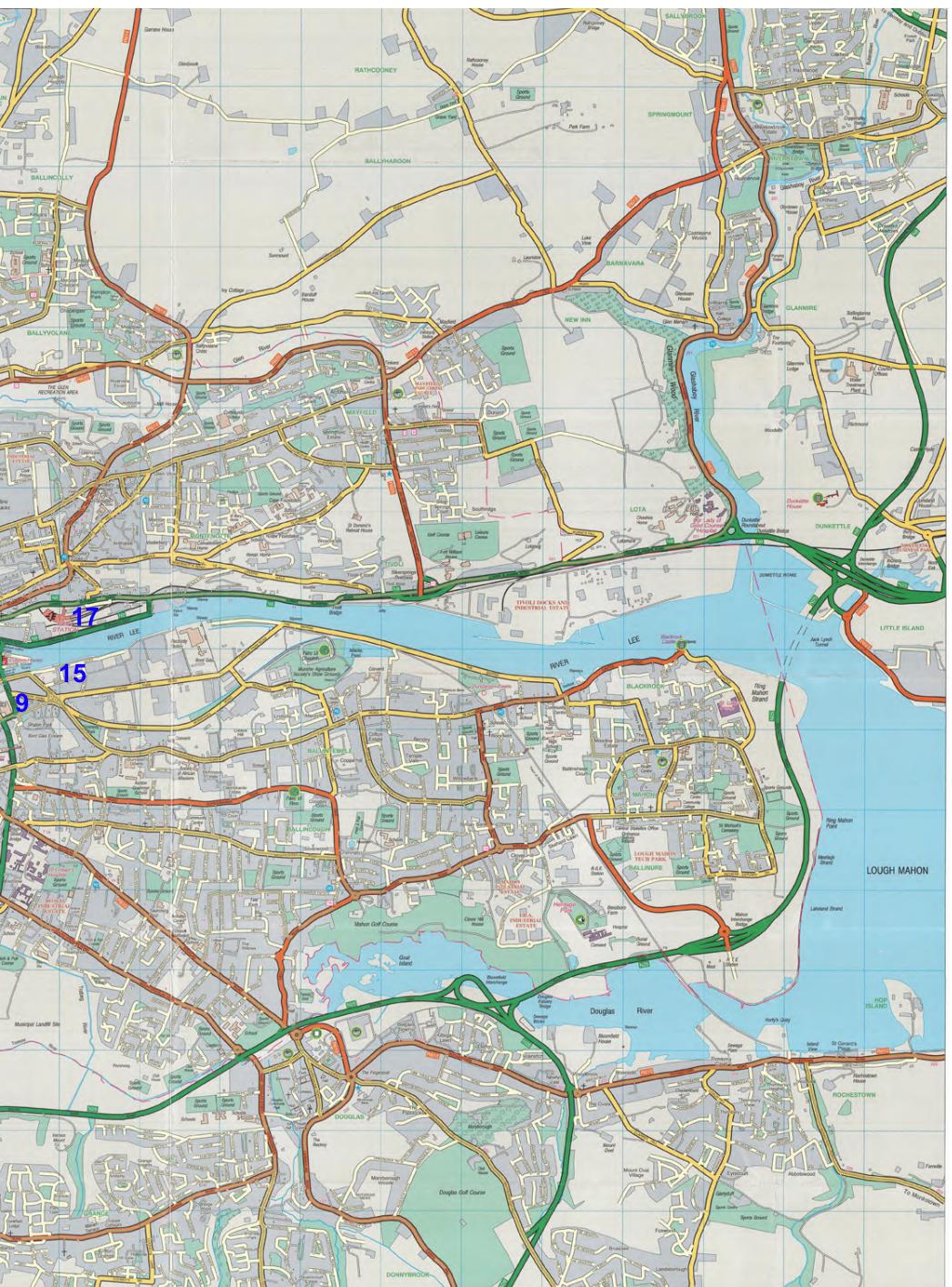
15 - Odlums mills and warehouse complex

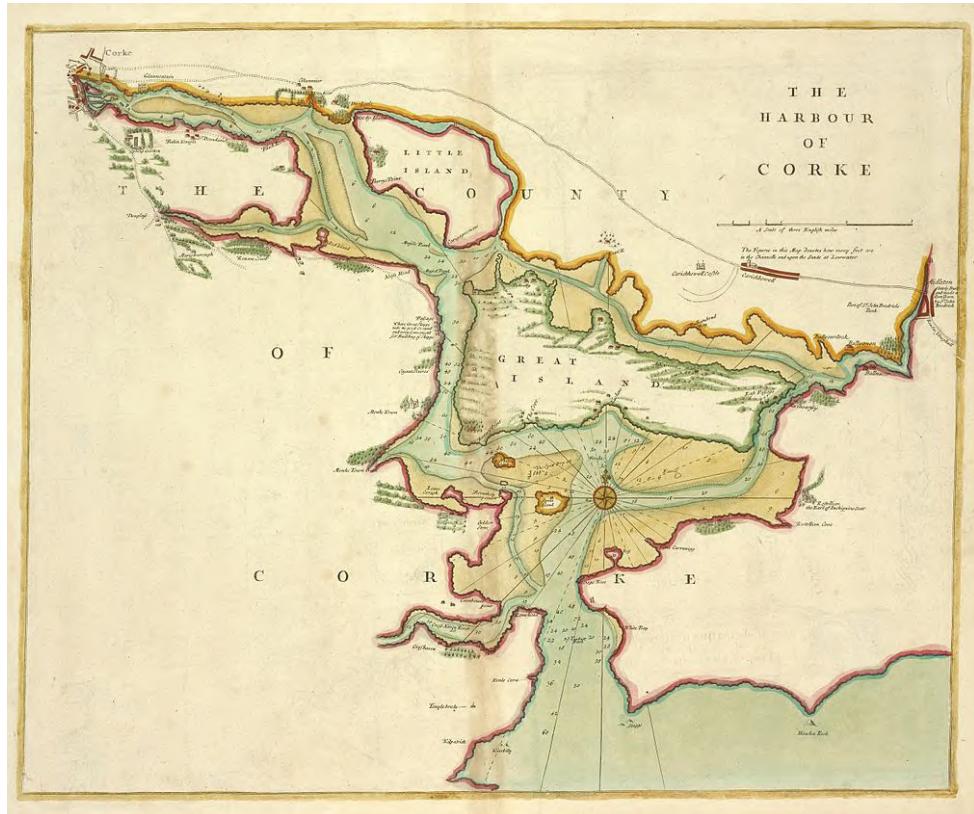
16 - Sunday's well houses

17 - Train Station



Cork street map - ordnance Survey Ireland

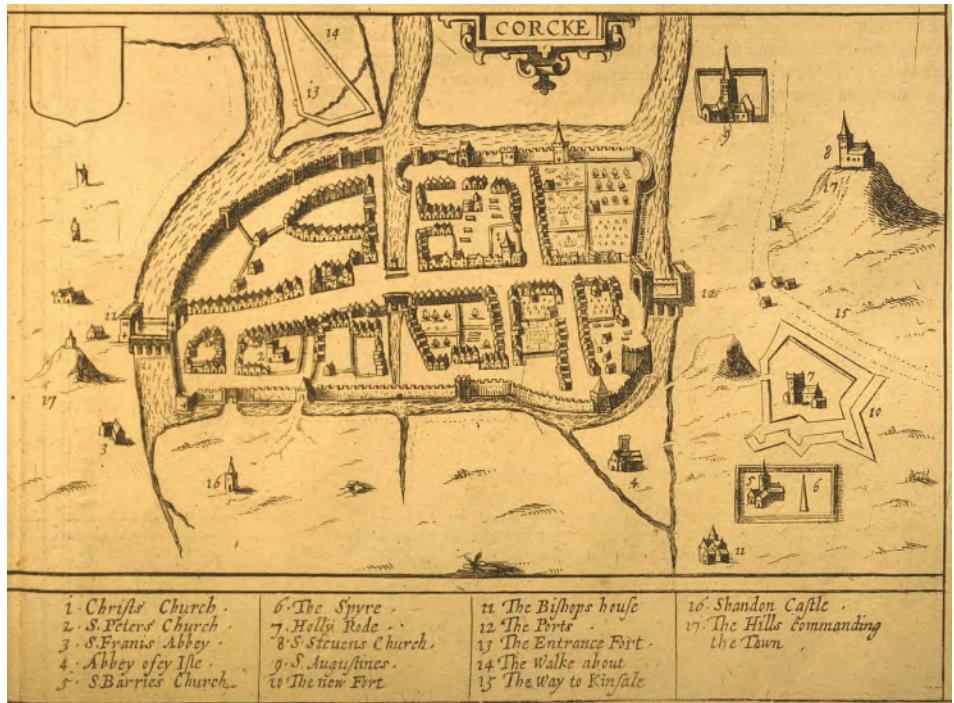




carte du port de Cork - 1702



carte du port de Cork - 1783



Carte de Cork - Georg Braun - 1540

Plan de la ville de Cork issue de Pacata Hibernia - 1585-1600

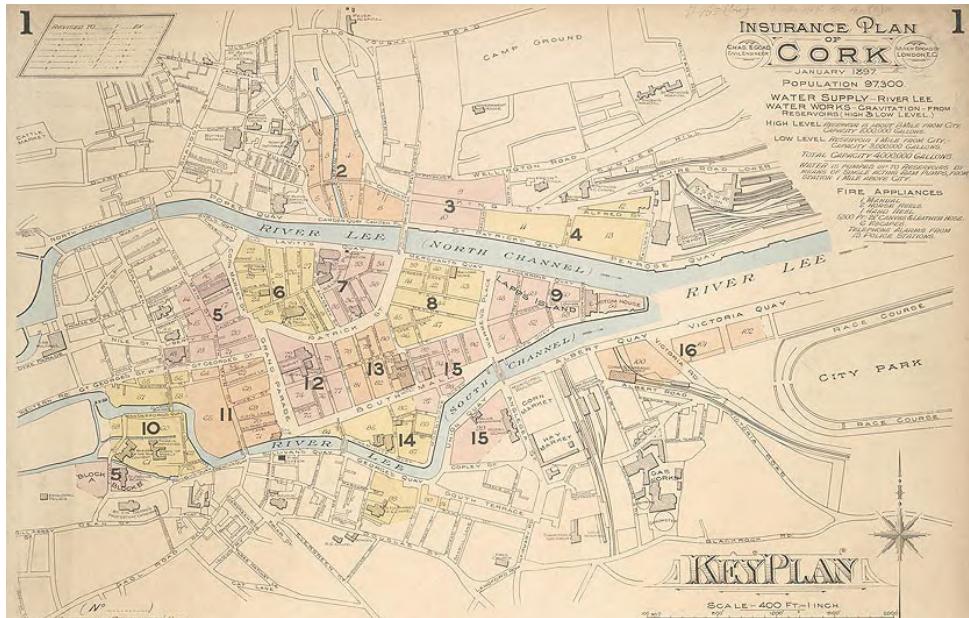


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Plan de Cork - Jean Roques - 1759

Plan de Cork - 1897





A photograph showing a group of students in a studio setting, working on architectural projects. They are standing around large tables covered with blueprints, models, and various tools. The room has large windows in the background and modern lighting fixtures. The overall atmosphere is one of focused activity and collaboration.

# **TRAVAUX DES ETUDIANT·ES**

- Aménager le territoire**
- Fabriquer la ville**
- Transformer la ville**
- Nourrir la ville**
- Mettre en scène**





# AMÉNAGER LE TERRITOIRE

# Bike accessibility in Cork

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BEX Evan, GIL Axel

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"Cork : ville irlandaise situé au bord de la Mer Celtique et traversée par le Lee. Elle est riche d'un patrimoine architecturale particulier, d'une situation géographique marquante et d'un développement routier dédié aux voitures et aux bus."

Mais quand est-il du développement des moyens de transport vert, et plus particulièrement du vélo ?

Les observations faîtes sur le site apporteront des éléments de réponses tandis que les propositions de projet apporteront des perspectives futures à l'aménagement de ce territoire.



Here at home, the nights are calm. There is a bit of a bustle at the top of the hill where I pull up. If you want to find activities it is better to go below. There are many restaurants and bars and traffic is easier. As we are at water level, the terrain is flat, the tracks are wider, so I can move around more easily. Unfortunately, I cannot move alone, I always need a companion who pushes me to move forward, to get out of my house. Otherwise I won't move.

Between my property and the city center, it's an obstacle course. The streets are thin and leave me little space for circular traffic. We have to be as careful as possible at each intersection. We have to avoid dropping down the slope if we want to come back in one piece. This slope is sometimes so steep that certain passages are inaccessible to us because they are impassable for round legs. The services that can treat me are presented only in the center. At this place, I find the most colleagues. We meet quickly but the spaces where we can be in our place without disturbing anyone are rare enough that it is then easy to meet.

Most live in the center, the journeys are easier and shorter but the winds are stronger. As the city center is located in the middle of the hills, the wind rushes in and swirls in my cold body. The calm is less present but it often happens that we do nothing for several days. However, it is easy to find a place to rest to prepare to climb back up the slope. I'm waiting for my companion who is enjoying the activities of the city center. We are lucky to live nearby. When I see him come back I see that he thought of me, he bought something to pump me up.

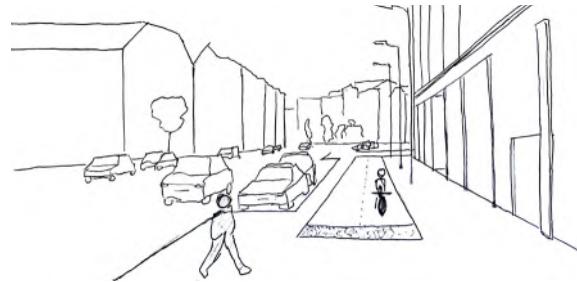
Once refreshed, we are about to leave. The task is harder than on the aisle. During the journey, which seems to me to last an eternity, the cars pass us by at full speed. I don't feel safe. The slope sometimes forces my companion to take breaks from time to time. His legs hurt him.

At other times, it's me who needs a helping hand when the slope prevents us from moving forward. The path is the same but it takes us twice as long. Admittedly, we live in peace but our distance from the city center reflects more poverty than a good situation. Order is less present, the streets are dirtier. Sometimes I hurt myself a lot when I don't watch where I'm stepping. Finally, we arrive at our home without a hitch. My companion is sweating. The efforts he has made have been colossal because today is the first time he has made the trip without taking a break. He can be proud of himself. Since he began to accompany me, his health is better and I am happy to be useful for something while I can be cumbersome and difficult to move in such a steep city.

Tomorrow we will face a new challenge. We will take another path, shorter but more difficult.

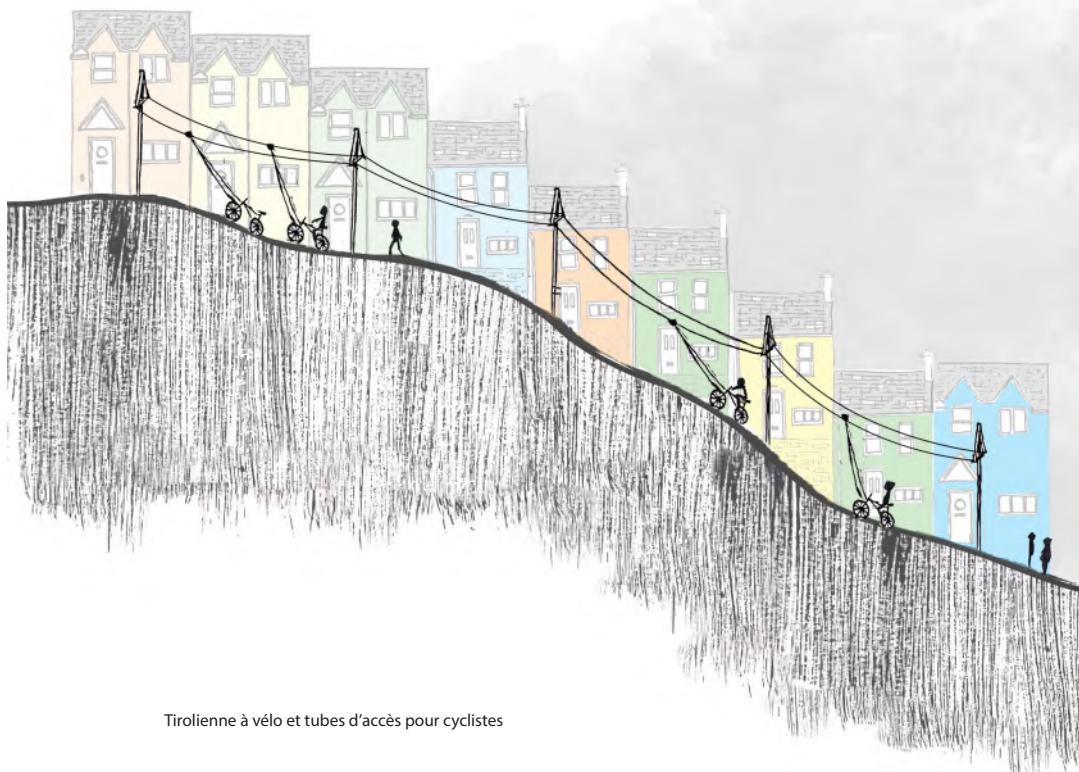
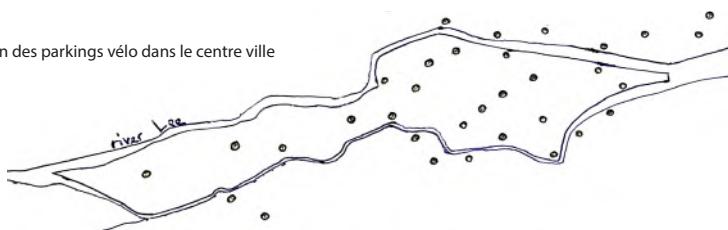
Maybe one day my friend will abandon me, that I will meet someone else or that the city will transform so that I can move around safely for my greatest pleasure.

Diary of a bicycle

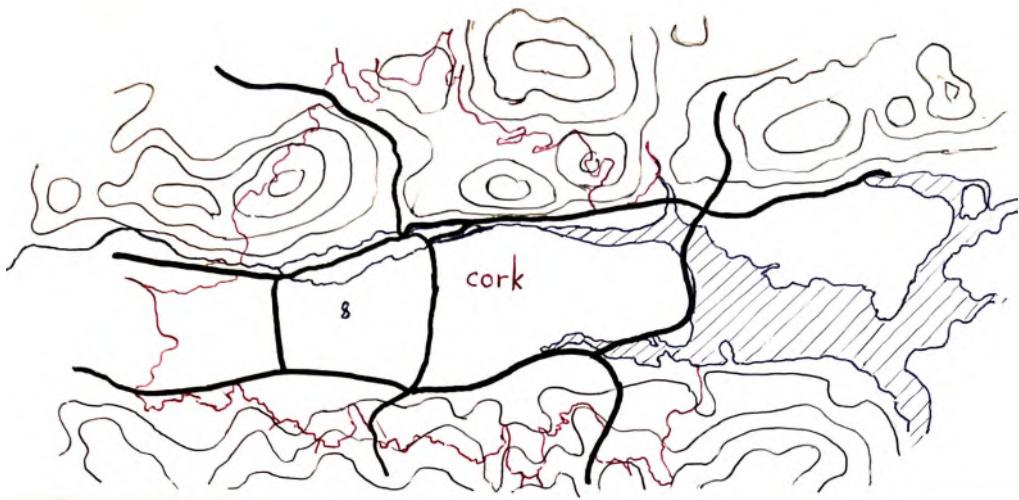


Vue sur la place Parnell

Concentration des parkings vélo dans le centre ville



Tirolienne à vélo et tubes d'accès pour cyclistes



Situation topographique de Cork



# SKYLINES

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Tiphaine BOUSSEAUD & Elias RUFFAULT

La lecture du territoire sous le prisme de la topographie permet de comprendre l'installation humaine dans la ville.

Au cœur de la vallée, le long du Lee s'établit un paysage vivant et hétérogène, en lien étroit avec ce cours d'eau.

Nos promenades nous ont conduit jusqu'aux points les plus hauts de la ville, où figurent essentiellement des industries et de perpétuelles bandes de maisons mitoyennes, comme reléguées à l'arrière-plan. Les vues depuis ces sommets nous ont offert une lecture du grand paysage et des strates qui le composent. Le tissu résidentiel de Cork, qui s'inscrit dans sa globalité sur deux ou trois niveaux, semble épouser la morphologie de ses terres. L'ensemble de ces habitations relativement basses et homogènes en gabarit, met en valeur le dessin du clocher des nombreuses églises à l'horizon. En cela, l'importance de la religion dans la culture irlandaise se lit dans le paysage.

Le développement de la ville a su jouer de sa topographie particulière. La pente établit des seuils, partitionne et établit des séquences. Elle dessine le paysage urbain, du public au privé, et accompagne la promenade par son mouvement et ses emmarchements.

La topographie du territoire conditionne également les mobilités, la place du piéton étant bien souvent reléguée au second plan au profit de la voiture.



April 2, 2022

To you,

Swept away in the fog, I wandered to meet you  
I took my bag, the boat, and defied the time between us  
Then you appeared to me at dawn,  
with the sun illuminating your colorful facets

Climbing your hills you offered me view of the distant valley  
Seen from above, modest and sublime dwellings merge,  
marrying your curves  
The silhouette of your bell towers emerges from this fine urban fabric

From York to Cobh, I crossed your iodized and steep landscape  
The train brushed the tide, then our shoulders brushed the cars on the road  
You rocked me to the rhythm of your shoreline and your peaks,  
to the image of our beginnings

Love



*Pollution*

*Récurrence*



*Le projet s'insère dans la skyline existante auprès d'un clocher.  
Ce belvédère offre au passant une pause contemplative dans sa promenade,  
lieu qu'il s'approprie loin du domaine privé et de la voiture.*



*Transitions*

*Appaisement*



# CORK UNDER WATER

DUQUESNE Mathéo, LE COZANNET Josselin

Dans le cadre de l'intensif, nous avons pu arpenter les rues de la ville de Cork. Cette ville étudiante nous offre un cadre de vie accueillant et chaleureux. Situé au sud de l'Irlande, le long de La Lee, Cork est l'une des villes les plus attractives du pays, de par son architecture riche et variée et d'un centre ville dynamique, elle se démarque des autres villes du pays.

A travers nos différents documents nous allons vous faire découvrir cette petite ville Irlandaise au charme inconditionnel.



Croquis, University College of Cork

During our week in Cork, we were able to interview different actors of the city. They told us about their relationship to the city, what they like, what they hate.

We asked them if they had any desire to improve this small Irish town.

**An erasmus student:**

Myriam has been studying physics and chemistry in Cork since the beginning of the year.

"It's been more than 6 months since I arrived in Cork and the change of scenery was total. The language but especially the city was a big change for me. I must admit that this change was a big factor in my choice. We feel here a closeness between people that I did not find in France.

If I have to criticize this city, it is the lack of space on which to land, stroll or otherwise, it is a city that moves a lot but lacks small places to sit.

**A worker :**

Kate, Cork resident for 20 years working at apple:

" Cork has been great for me, I arrived in Cork 20 years ago following a promotion to get a job at Apple. I saw the city explode following the arrival of this global company, indeed the surroundings exploded and the demand for housing also created a housing crisis. Living in Ireland is expensive and finding accommodation at a good price too. This is why I am asking to create cheaper housing"

**A tourist :**

Alvaro is a Spanish tourist came to Cork for the holidays

"It's a great city, super welcoming and warm,

we feel at home there.

But if I could make a criticism, it is that in my opinion the city is poor in green spaces, parks or even walks. We are quickly overwhelmed by all this architecture that surrounds us and we cannot find space to get some air. In this same logic, I find that the relationship to the Lee River is very weak. It should be used to the best of its ability, to build quays, so that all the inhabitants can benefit from the water. Why not develop the bicycle, it is a good means of transport that would reduce car travel which makes the city quite noisy"

**A resident of Cork :**

Andrew, retired, has lived in Cork since birth. He knew Cork in all its evolutions

and regrets some places in the city that have changed

"Life has lost its charm, we no longer find the old historic center with its pubs. Instead there is a shopping avenue, I'm not against that but the city center loses its virtue. So why not recreate meeting places, by arranging the squares with green spaces and benches. To recreate this conviviality"

# Transect du siège Apple à l'Université de Cork

1. Siège d'Apple

2. Vue sur le paysage

Courtonwn Drive street

1.Singleton's SuperValu Hollyhill

2.Regeneration Offices

1.Hollyhill Library

1.Bow window

2.Hollyhill Ln

1. House in Monastery Ave

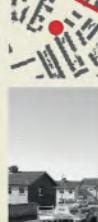
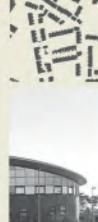
1.Chamin piéton

2.Strawberry Hill

Dally's Bridge

The Glucksman

University College Cork



APPLE Site  
Espaces presque ruraux, industriels, éloignés de la ville

Zones pavillonnaires espaces peu qualifiés, peu de diversités de logements, accès voiture favorisé

Appartement d'équipements publics, espaces verts non qualifiés

Mixte public et privé, forte mixité, peu de place pour piétons

Forêt topographique, densité urbaine plus importante, peu de place pour piétons

Parcification mitoyenneté, toujours topographie, peu de place pour piétons

Place de la voiture plus importante, plus de trafic, traversée

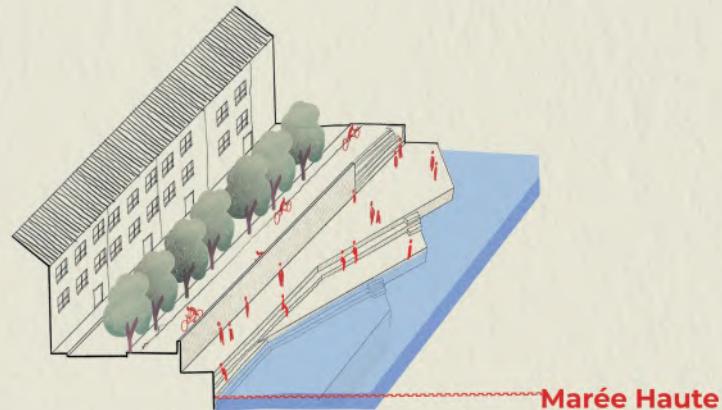
Premier rapport à l'eau avec aménagements de franchissement, peu exploitée, espaces verts, parcs

Campus universitaire, travail dans une ville, intimité des étudiants, proximité du centre

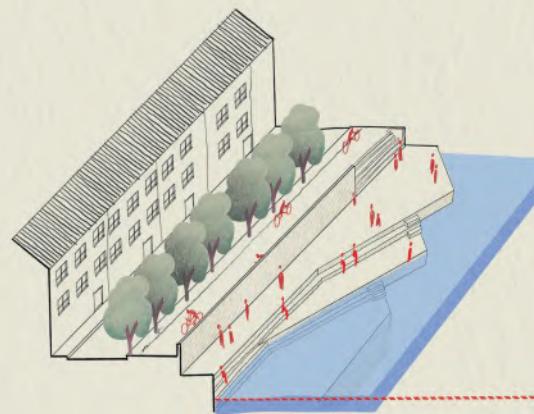
Campus déraciné de la ville; ville dans une ville, intimité des étudiants, proximité du centre

## PROJET DES BERGES

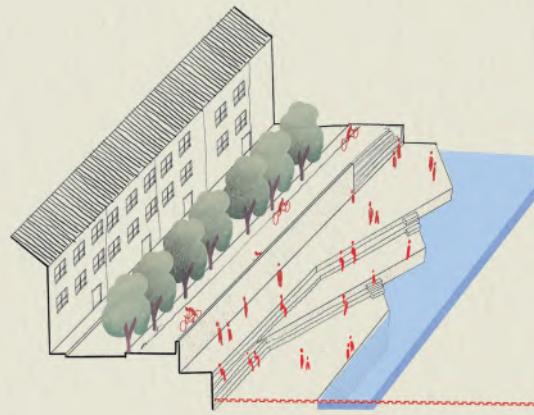
L'eau du Lee, dans la ville de Cork, autrefois une île, a une place importante. Seulement franchie, l'eau n'est pas utilisée à son avantage et on pourrait la considérer seulement comme un élément de décors ou de commerce maritime. C'est pourquoi ce projet permet le rapprochement de l'usager avec l'eau. Un travail de la berge est d'abord effectué, avec une séparation de la voiture et des autres usagers tels que les cyclistes et les piétons. Ce sont alors les différentes marées qui vont déterminer les différents espaces qui proposent différents usages



Marée Haute



Marée mi-Basse



Marée Basse

# WATERLINKS

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Gougeon Julie - Georges Julia

Il prend sa source dans les montagnes Shehy, à l'ouest du comté de Cork et se jette dans l'océan Atlantique à Cork Harbour. Côté ouest de l'Irlande, il arrose la ville de Cork, faisant de ce dernier un territoire proche de l'eau.

Le Lee, ce fleuve qui anime la ville, donne à Cork l'image d'une preque-île foisonnante. Les nombreux ponts viennent faciliter la traversée du fleuve que l'on traverse et qu'on longe, mais qu'on ne regarde pas.

Le fleuve marque la fin d'un parcours. Il est le point le plus bas après une balade mouvementée, en hauteur. C'est l'endroit où l'on veut se poser et apprécier le territoire et le paysage vallonné.

Ainsi, le projet proposé est d'offrir aux habitants de Cork un aménagement urbain qui permet de se rapprocher de l'eau, d'occuper pleinement les berges et de renouer avec l'univers maritime inhérent à cette ville portuaire.



vue depuis la Patrick Hill

Once upon a time, in County Cork.

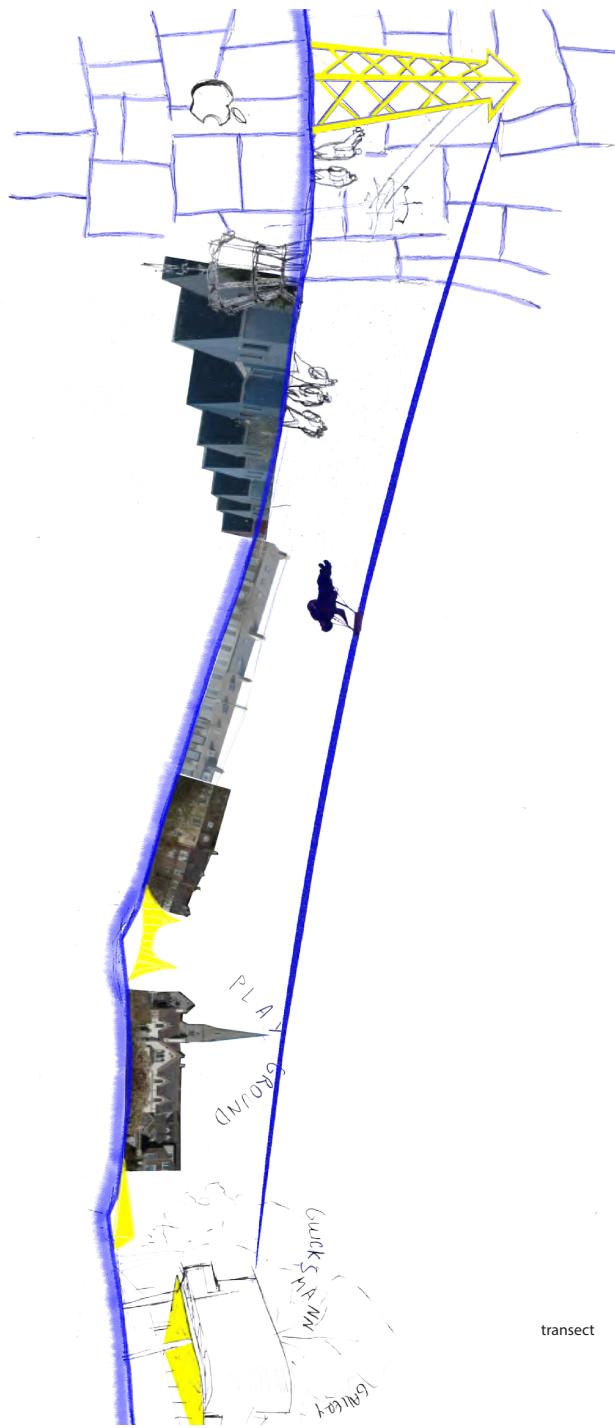
Mathieu is late for a meeting with Hugo at the Glucksmann Gallery. He has to hurry because he lives in the hills above Cork. The problem is that he doesn't have enough time to walk down the hill or take the bus...

How will Mathieu get there in time?

Hugo, on the other hand, arrives quietly at their meeting point. He has taken a branch of the river, using the boats provided.

Finally Mathieu finds the solution ! He will use the zip line that connects the highest point of Cork to its lowest point. Thanks to this new means of transport, he arrived very quickly at the meeting point. In addition, he was able to enjoy the beautiful landscape !

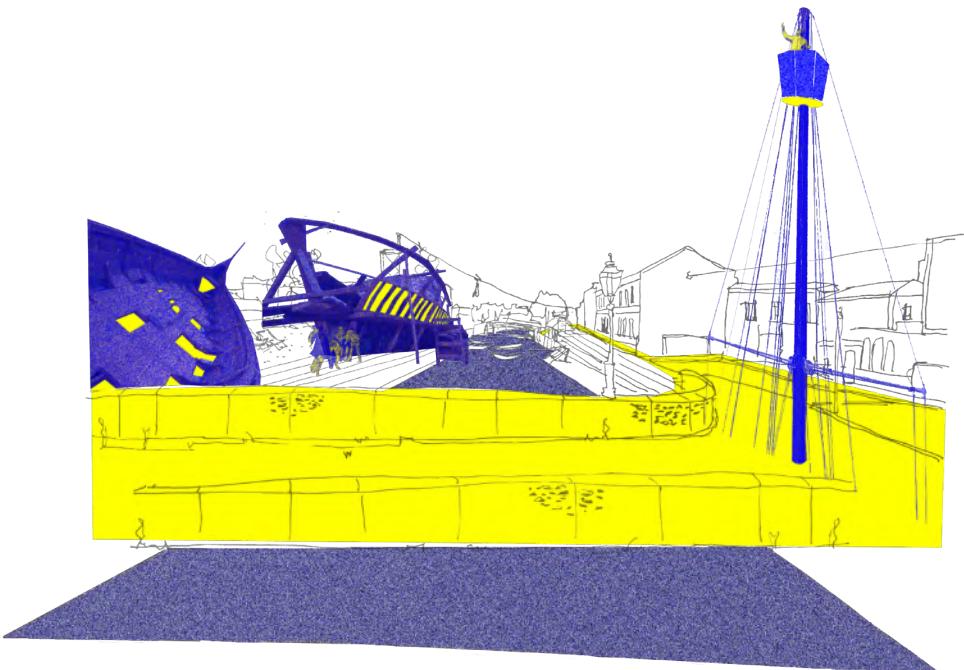
After meeting up, Hugo and Mathieu decided to go along another bank of the river. This one has been fitted out with old boat hulls which are used as a playground! A mast has been reused to become a belvedere and to offer another point of view on the city.



Notice de l'aménagement des berges :

- Utilisation de vieilles coques de gréments et des anciens bateaux de Cork pour s'asseoir et profiter de l'eau

- Un mat est réutilisé comme un belvédère



## WATER'S LANDSCAPE AS REVITALIZATION OF PUBLIC SPACE

GUITEAU Josepha, SOLDET Julie, TRUCHET Mathieu

La ville de Cork est située en fond de rade dont la protection aux tempêtes a été propice à l'établissement humain et au développement du commerce. Ce territoire marécageux, dont on retrouve la spécificité dans la dénomination de la ville (*corcach*, marécage en irlandais), est alors à la confluence de la mer celtique et de la rivière Lee. On y vit au rythme de la montée des eaux, liées aux marées ou aux inondations, constituant ainsi une ressource pour les individu·e·s. Cependant, la posture adoptée face à l'eau comme élément naturel s'illustre aussi par une grammaire plus hostile dans l'urbain,

multipliant le long des berges et des rives, des dispositifs tels que des murs de soutènements armés de contreforts ou bien des quais qui n'incitent pas à l'appropriation. Cette rupture de milieux, entre terre et eau, aura été observée quelle que soit la nature de l'arpentage (à pied, en train ou en ferry). L'aménagement de ce territoire ne traduit pas aujourd'hui l'osmose d'hier, entre les vivants, l'eau et la terre, pourtant constitutive de l'histoire du lieu. C'est pourquoi, nous proposons un dispositif d'aménagement urbain valorisant le cycle de l'eau auquel nous invitons à se reconnecter.



*The river landscape*

Charmed by move of breeze  
Lulled by pace of tides  
Embraced by sweet sheer size  
You caress me appease.

At the sight of the steep coast  
The rugged cliff lead  
The enraged roadstead  
You reveal me inmost.

Singing melodiously  
Echoing against the walls  
Listening the main goals  
You overwhelm me fiercely.

Feared by the Irishman  
Tasted your sweet presence  
Savouried your dainty fence  
You disclosed me the Glucksmann.

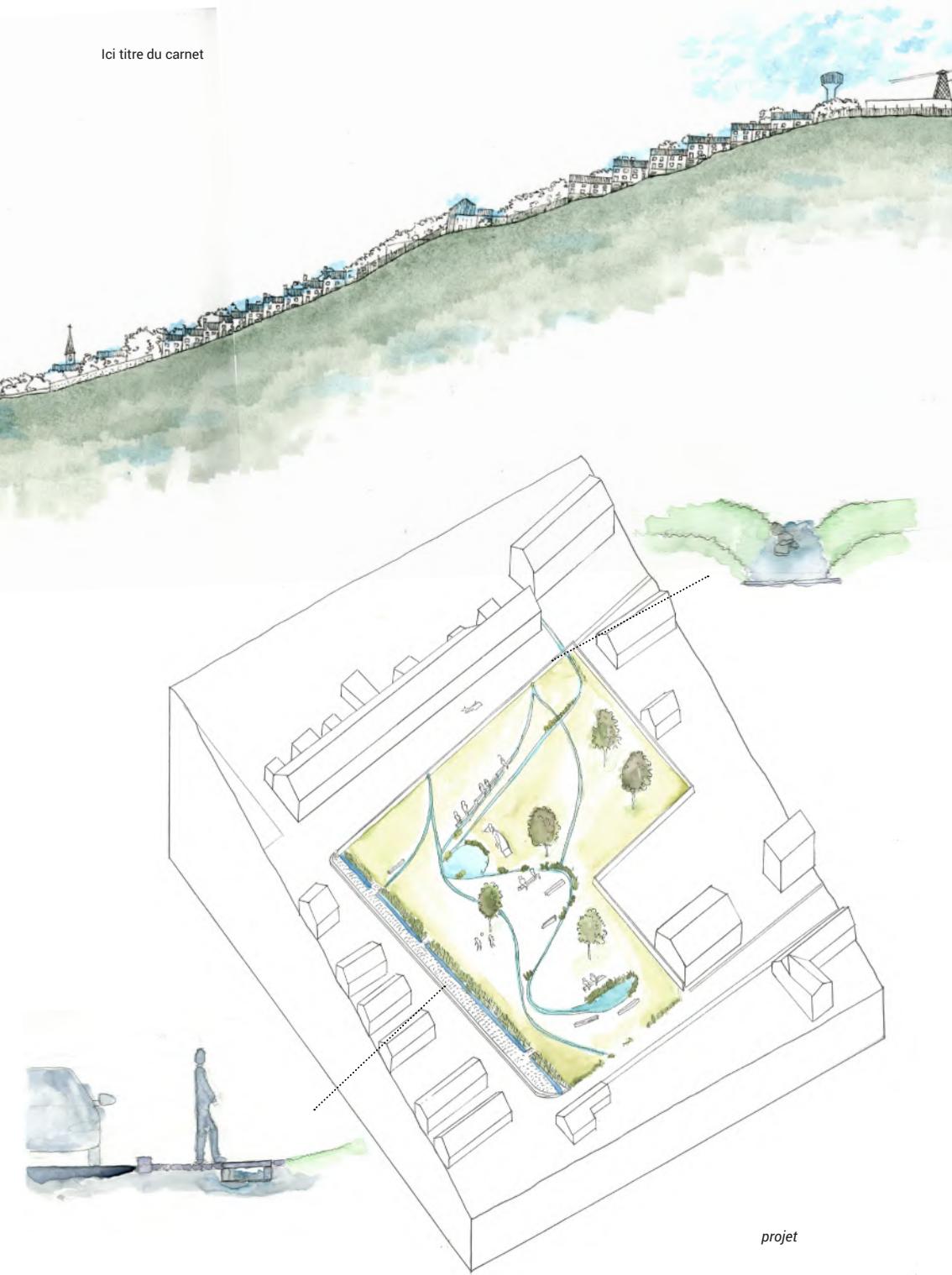
Discovering the shape  
Feel your source  
Smell your savours  
The river landscape.



Par exemple, les quartiers résidentiels majoritairement construits à flanc de colline, seront ainsi équipés de rigoles mettant en scène l'eau pluviale, dont le dessin nécessite de convoquer tout un imaginaire. L'eau suivrait ainsi un parcours, ponctué d'éléments rocheux et de cascades afin de créer des paysages sonores.

L'animation de l'espace urbain fonctionnerait par l'intermédiaire des éléments géologiques propres à ce territoire. Ces dispositifs prendraient également place au coeur de vide urbain, qui inviterait les habitant·e·s et les visit·eurs·seuses à s'arrêter pour écouter et contempler.

Ici titre du carnet

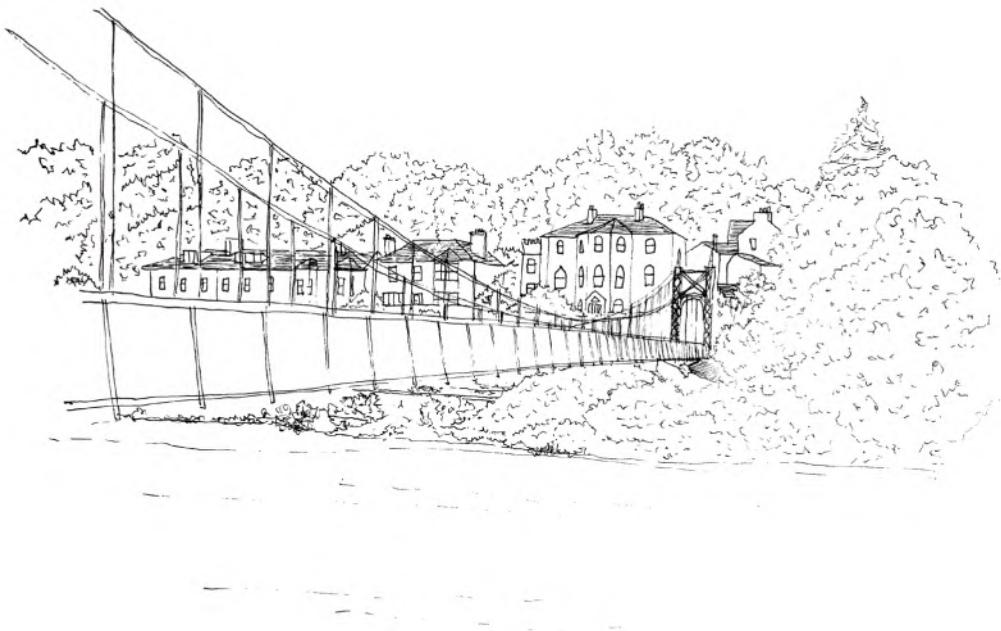


# CORCAIGH THE IRISH REBEL

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## Lelarge Côme - Teague Liam

A travers nos différentes balades dans Cork et ses alentours, nous avons découvert une ville dynamique avec un fort patrimoine historique. Cork est nichée sur une île au milieu de la rivière Lee et nous offre de magnifiques paysages qui s'implantent sur une topographie très particulière. La beauté de ce lieu réside dans sa faculté à garder à travers les âges son image de village qui offre à ses habitants de la convivialité et un cadre de vie tranquille. Nous allons vous immerger dans cette balade à travers un transect de nos nombreuses découvertes.



## Cork adventures

On a quest for new adventures, General T and the Super C fly over Europe. On their way to America, a strong storm propelled them to the ground. A little disoriented, the two acolytes look for landmarks and try to understand what may have happened. They don't know it yet but they just landed in Ireland and more precisely in Cork, the most rebellious city in the country. Many adventures await our two protagonists...

Their journey begins in the northwest of the city. He discovers a steep landscape with large expanses that stretch as far as the eye can see but also small sets of individual houses that seem disconnected from time. Turning towards the city, they discover a large building called "Distribution internationale, Corporate office". In front of them stands a giant, APPLE. Indeed, in this part of the landscape we can find the premises of a trans-national firm like fields, a rather striking contrast.

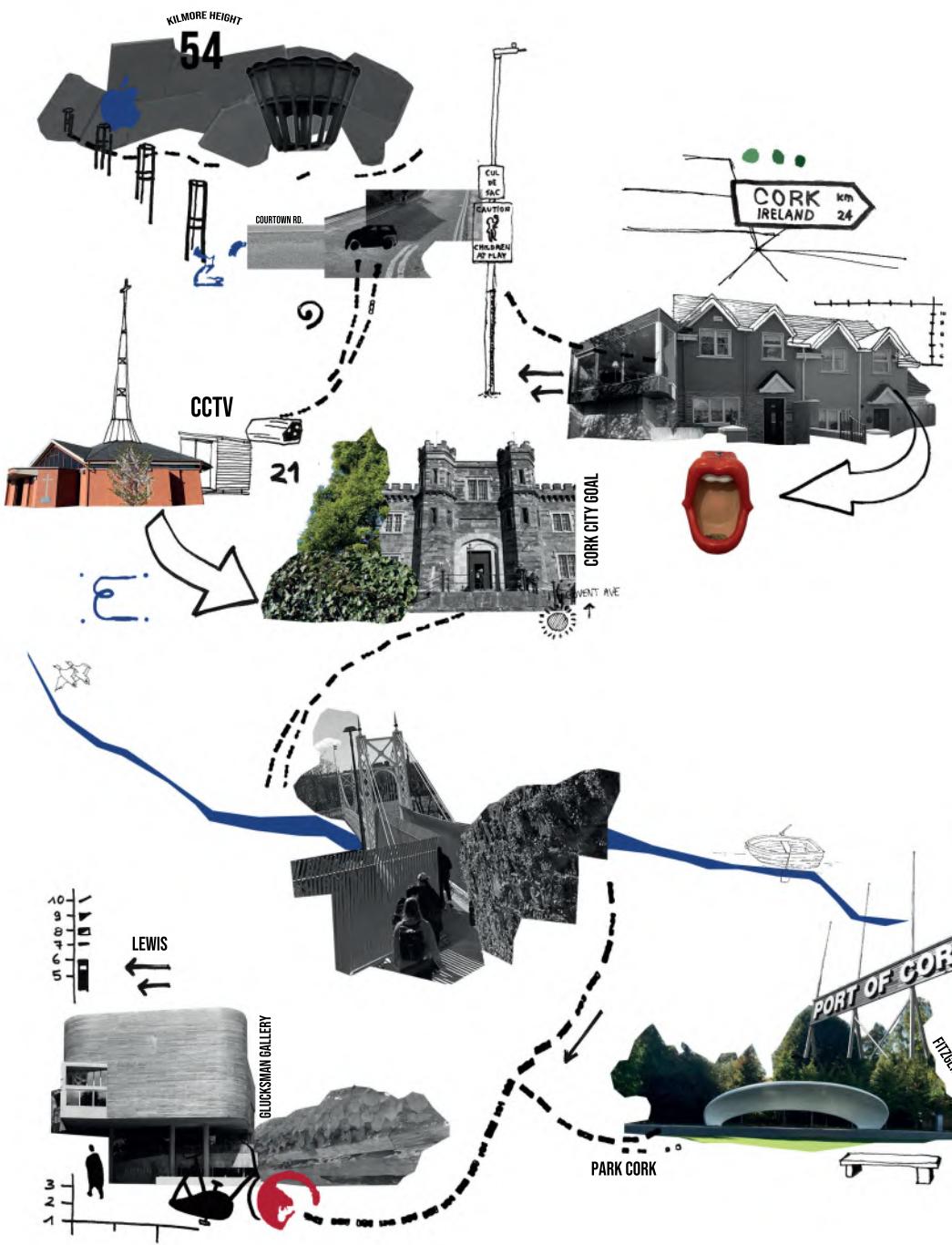
They continue their journey through sets of houses that show a rather special treatment of the relationship to the street and the different temporalities. The houses seem laid out and aligned like a game. They then arrive in front of a rather special urban fabric. In front of them a church, a supermarket, individual houses and a treatment of roads not understandable. Highlight of the show, he falls nose to nose with an open-air trash can in a plot overlooking the street. The absence of green spaces is striking for both of us. They think a few seconds to be in another dimension and yet they are simply in Knocknaheeny.

During their trip, they could discover a city set on a very present topography that rhythms the urban fabric. They could also admire the houses in Shanakiel but also the Cavanagh bridge that leads to the Glucksman gallery. This bridge is oriented in such a way as to bring the eyes of our two confreres on the art gallery. They are fascinated by these architectural prowess that dialogue perfectly with their environment and show a com-

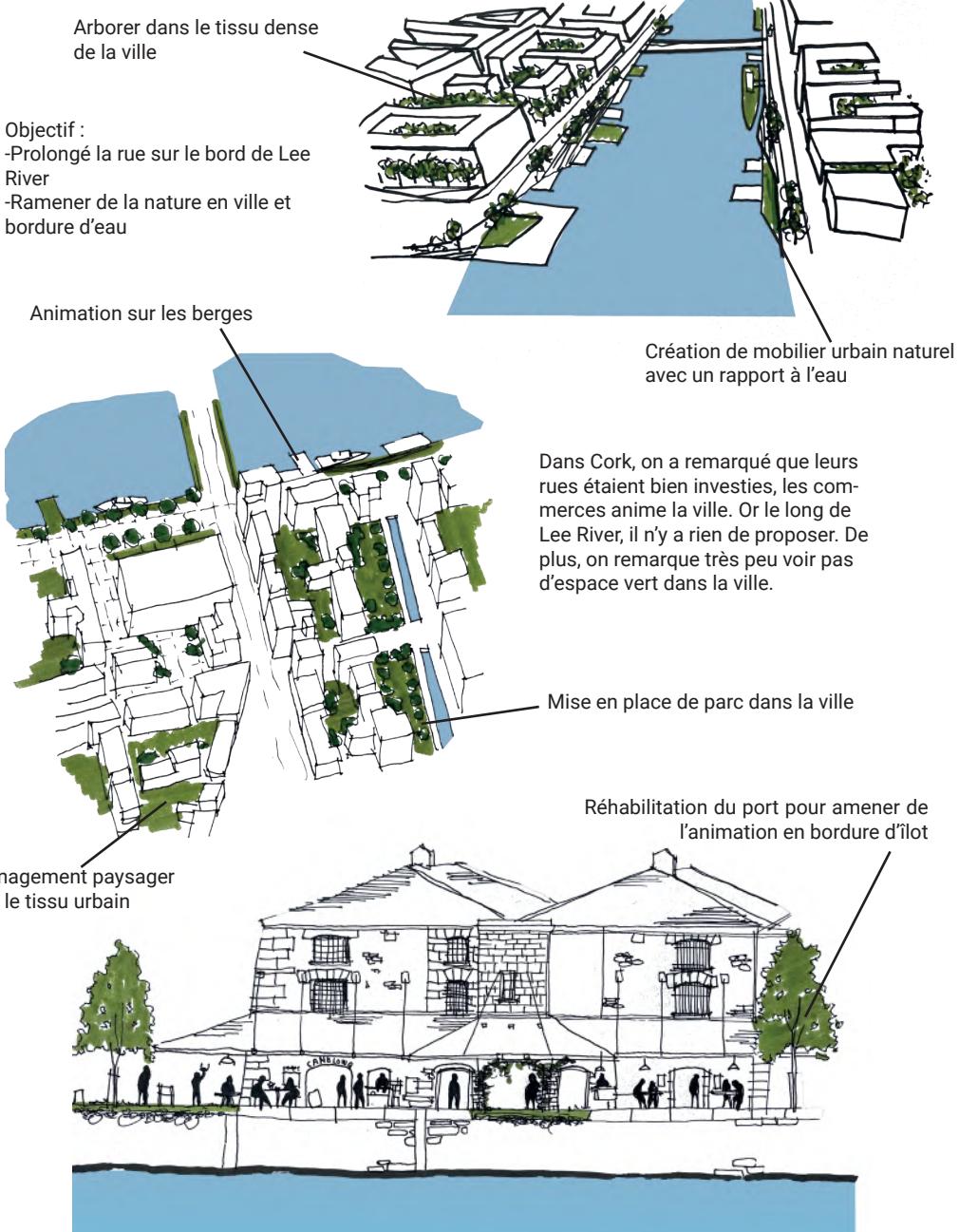
plex work of reflections around urban issues that such interventions raise. And to think that our two friends were just looking for water and food...

Super C sees away from the hustle and bustle, without knowing it the two super zeros were for hours on the UCC campus. Over the days, our two acolytes discovered the customs of the land of leprechauns and Guinness. They were invited to visit the Saint Angel's College, which is the image of this city. A city that always seeks to integrate architectural compositions that dialogue the best possible with topography. In the heart of the city following Saint Patrick Street other places are offered to our heroes. St Fin Bar's Cathedral, English Market, Prison and many others. What our two friends find unfortunate is that the shops extend along the main street and liven up the city centre only. The urban landscape would benefit from seeing this animation spread out to get the banks of the Lee River and develop attractiveness throughout the city and not just in the centre. It should be remembered that Super C and General T have crashed for more than a week and their only concern is to discover the city, its architecture and its customs. They are "superheroes". Perhaps we should remind them...

All the good things unfortunately have an end and our two friends take the road after a last beer to finally reach the Americas before 2025. Before that, they had the chance to discover a beautiful landscape, the coastal town of Cobh. Beautiful colourful houses, the cathedral and Spike Island were waiting for them. They would like to find this beauty, this vegetation along the banks of the Lee River in Cork city centre. For them the Downtown lack of vegetation and the banks of the river are little used while they have a high potential. They then thought about some urban development and a work of greening to revitalize the banks. Their aim would be to extend the animation of the downtown to the banks to give a new impulse to the urban landscape. We will be able to follow the new adventures of our two super Zeros very soon.



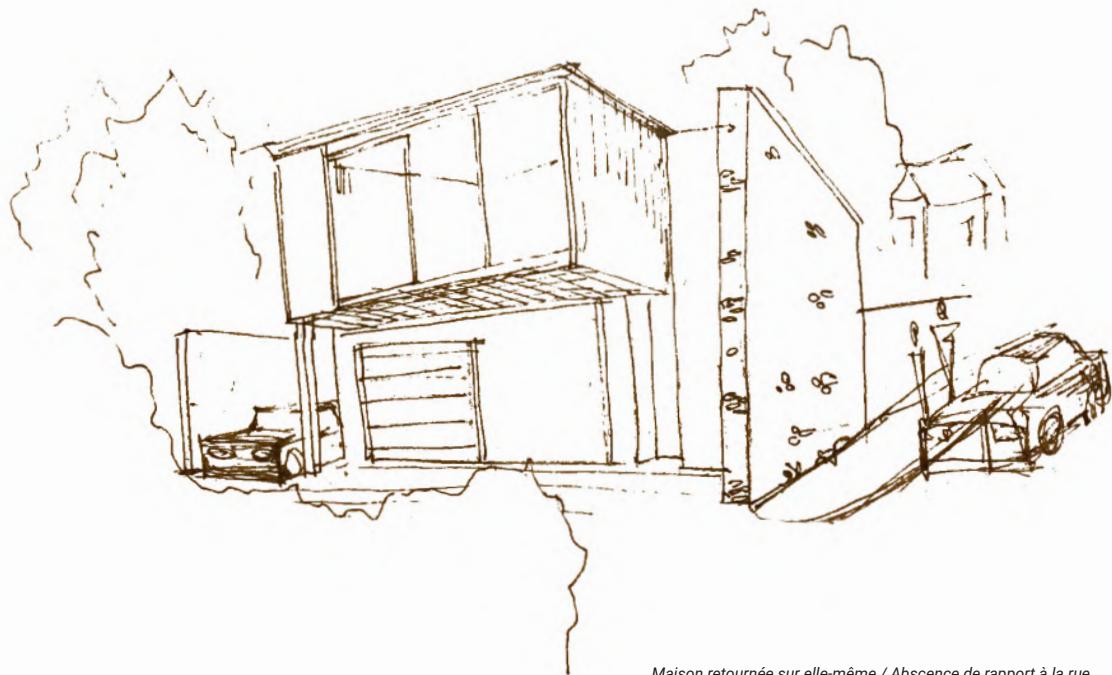
transect



# URBAN STROLL

Plouvier Timothé & Rouger Antonin

Dans le cadre de notre intensif du semestre 6, nous sommes partis cinq jours à Cork, en Irlande. Durant cet intensif, nous avons découvert la ville et l'école d'architecture de Cork. Le matin, nous visitions, par petit groupe, des sites en relation avec nos thèmes d'études définis au début du voyage. Pour notre part, nous sommes sur la thématique : *Development planning - Aménager le territoire*. Pour comprendre la ville à travers ce thème nous avons visité plus largement le territoire. Tout d'abord en traversant la ville, à pied, du Nord jusqu'à la rivière du Lee. Cette déambulation nous a permis de comprendre la topographie marquée et l'organisation hétéroclite du tissu urbain. Par la suite, nous avons pris du recul sur Cork en remontant le Lee direction l'embouchure avec l'océan. Nous avons terminé ce périple en train dans la ville de Cobh. À travers ce voyage, nous avons pu définir les différentes strates péri-urbaines de Cork.



Maison retournée sur elle-même / Abscence de rapport à la rue

## LOGBOOK: TRIP TO CORK.

### Tuesday, March 29, 2022

#### 3 p.m

Departure from Rennes to Roscoff to take the boat. The entire promo is divided into two buses.

### Wednesday, March 30, 2022

#### 9 a.m

Finally, the Irish coast, the boat rushes inland to finish its journey in the port of Cork. First impressions are familiar. The villages we cross are very similar to the French countryside.

#### 11:30 a.m

Arrived at the hostel. We discover the hilly surroundings of the hostel located north of the city center. The town center is very typical, the houses are low and the streets tight. Cork has the morphology of a small village on the scale of a large city.

#### 3 p.m

The Cork School of Architecture is a beautiful blend of red stone, glass and steel structure. We meet the students. The conditions are ideal. They are few per promotion and have quality materials.

### Thursday, March 31, 2022

#### 10:30 a.m

After a short bus ride, we are at the highest point of the city. In front, the center of Cork, behind, the rolling Irish countryside and on our left an Apple factory. We are on the edge of town. The place is deserted and neglected. He's not attractive at all.

#### 12:30 p.m

We are on the banks of the Lee, the river of Cork. For two hours, we crossed the entire urban composition of Cork. It is very varied but without any particular link. The places are disconnected, the suburban and economic zones

follow one another with the only link the car. This link creates indifference within the city.

### Friday, April 01, 2022

#### 9 a.m

Visit to St Angela's College. It is an establishment for young girls located on the heights of Cork. Particularity, its historical renovation and its extension within a very dense fabric. The intelligence of the project challenged us. This complex intervention in buildings from different eras linked it all very well. The school is established mainly in height, which allows densification.

#### 2 p.m

We take the train, direction Cobh. We discover the urban sequencing of Cork up to its countryside. The sequencing is as follows: station / business district / housing / sports complex / countryside. The train runs along the river.

#### 4:30 p.m

Cobh is a small town clinging to the mouth of the Lee. In the distance, we see the Atlantic Ocean stretching out.

#### 6 p.m

As the train returns, the landscape changes. The tide has risen. Water is everywhere. The train appears to be floating.

### Saturday, April 02, 2022

#### 12 a.m

Visit Marina Market. In the port area, an old hall has been rehabilitated into a market. Several international food stalls are offered.

#### 6 p.m

Depart Cork by boat.

### Sunday, April 03, 2022

#### 11:30 a.m

Finally arrived in Rennes..

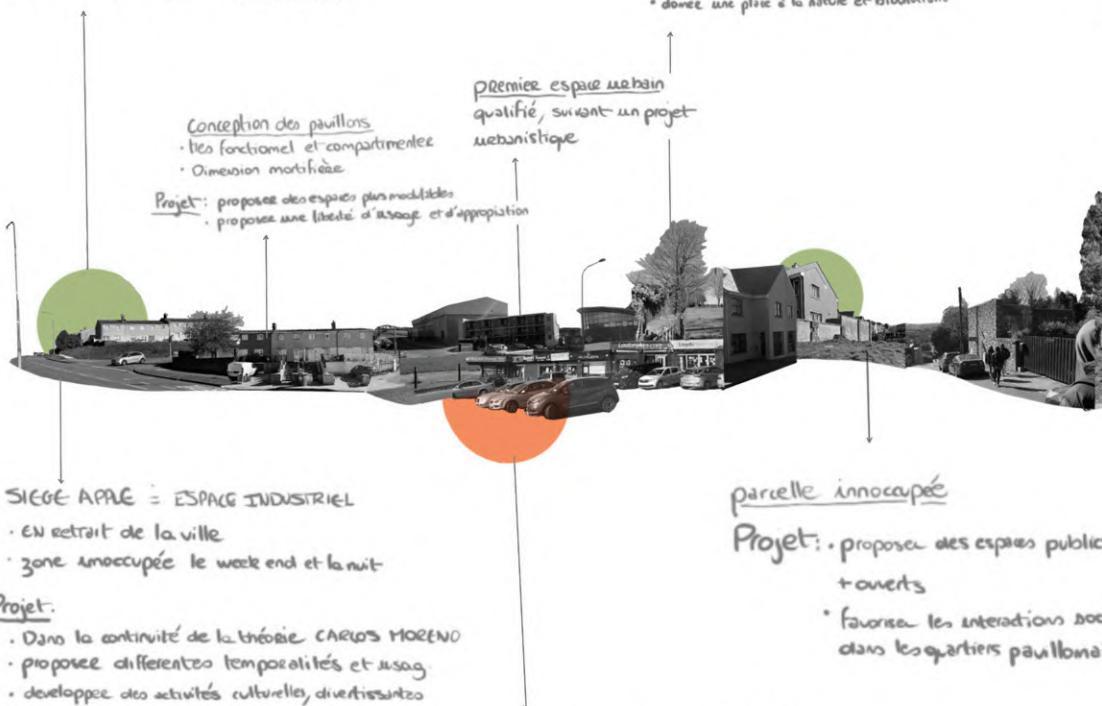
### Schéma type de l'étalement urbain

- omniprésence de la voiture
- espace fragmenté entre privée et public
- espace public non qualifié (absence d'interactions sociales)

### Projet:

limiter l'étalement urbain et la dépendance automobile.

- propose un nouveau schéma urbain
- s'inspire de la théorie de CARLOS MORENO: la ville du quart d'heure
  - créer une proximité avec de nouveaux commerces, école, parc santé
  - lieu de divertissement, travail
  - favoriser un polymorphisme du bâti et une réhabilitation de l'existant
  - développer progressivement des espaces communs et de partage entre les pavillons
  - redonner une qualité spatiale et sociale à la rue



### Des délaissés

- espace public végétalisé dépourvu d'usage
- dominance du gazon
- espace inoccupé

### Projet: qualifie ces espaces

- donne un usage
- propose des espaces attrayants favorables aux interactions sociales
- développe la méthode Miyawaki dans les délaissés
- donne une place à la nature et biodiversité

Pavillon  
Maison  
Projet

### schéma type de la ville industrielle

- centre commercial en périphérie
- obligation de prendre la voiture

### Projet: insérer davantage ces espaces alimentaires au sein des zones de logements

- proposer des lieux plus polyvalents

### On a une grande parcelle

tournée vers la rue

proposée une mutation progressive  
pour tendre à du collectif et densification  
urbaine



topographie importante  
circulation étroite

Projet: • ne pas proposer une simple traversée  
• joue d'avantage avec la topographie (assise)  
• ouvrir et créer plus de percements visuels



Cheminement cloisonné  
peu de liberté d'usages

Projet: rendre la traversé plus ludique

### Campus Universitaire

Détachée de la ville apparaît comme indépendant

Projet: • rattacher le campus à la ville  
• favoriser un mélange intergénérationnel  
• développer la dimension de partage de savoir et de rencontre  
• développer de nouvelles activités en lien avec la ville

Franchissement: passerelle  
développement du rapport à l'eau

Projet: • développer d'avantage le rapport à l'eau  
• créer des aménagements flottants  
• faire vivre la rivière  
• se jouer des marées et de la montée des eaux pour proposer des aménagements évolutifs



# FABRIQUER LA VILLE



# CORK, A VERNACULAR IDENTITY

AMMIRATI Antoine, NICOLAS-CHARLES Elléa

Pour fabriquer la ville, il faut de la matière. La ville s'installe à proximité de sa ressource : elle a besoin de la matière et la matière vit par la ville.

Cork ne fait pas exception. Elle apparaît aux premières promenades comme une ville aux multiples visages. Morcelée, riche de sa diversité morphologique, typologique, topographique et bâtie, un élément pourtant l'identifie et la localise : la matière. Située à l'interface entre deux sols, l'un composé de Calcaire, l'autre de Schiste, la ville et son bâti se teintent des couleurs pourpres et blanchâtres des deux pierres. En tous points de la ville la pierre s'exprime. Unité ou dualité des deux matériaux, leur écriture varie par leur disposition et leur appareillage. Un muret, une façade, une maison, un édifice religieux... toutes les typologies les adoptent.

C'est en déambulant en long et en large que nous avons pu relever façades et bâti remarquables qui utilisent ces matériaux. Nous avons souhaité retranscrire l'unité des matières dans la pluralité bâtie et la façon dont les pierres sont mises en œuvre. Nous avons souligné leur lien à d'autres matériaux, comme la brique, matériau vernaculaire par la présence d'argile, marqueur du tournant industriel et la façon dont aujourd'hui encore, ces matériaux construisent l'image de la ville.



The Woodford, Paul St, croquis au trait

## **Engraved in stone**

After an infinite immensity, that of a deep blue carried by the sound of the waves, the first outlines of a rocky shoreline are drawn in the distance, timidly caressing the horizon line.

The mist fades, revealing a landscape gliding on the water. The foam cradles its banks, giving it a semblance of a lost paradise.

The boats know this path, they travel it but leave no trace. Only the imperceptible silence persists...

A swampy labyrinth... it comes to be desired, this city drowned in the green Irish lands...

Lying beneath the shimmering green grass, the source of Cork City sleeps peacefully: stone. The result of a multitude of floods and earthquakes, these rocks carry a history of 380 million years.

The limestone, with its wise appearance, offers a combination of dolomite and aragonite crystals embedded in a thick cream colour. The Old Red Sandstone with its iron oxide colour was discovered during the excavation of the geophysical garden.

Built and deconstructed many times, the city struggles to exist. From its origins it was founded among the Irish marshes. Today its

name, in Irish Gaelic, remains a testament to its history.

At its heart, white and red stones mix and dance around the windows, giving rhythm and harmony among the colourful facades of the city centre.

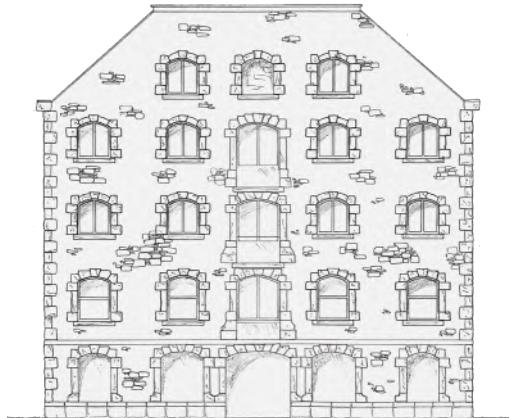
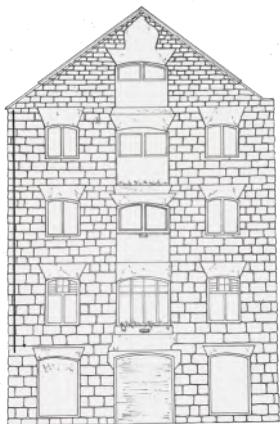
Lulled by the endless horizon of coloured shop windows, true to a Wes Anderson film, the curious stroller will find his way back to the sandstone and limestone alignments.

At dawn, the sun gilds the stone facades, the roughness of the rock comes to life with the light, offering a shadow play whose course ends behind the emerald green hills.

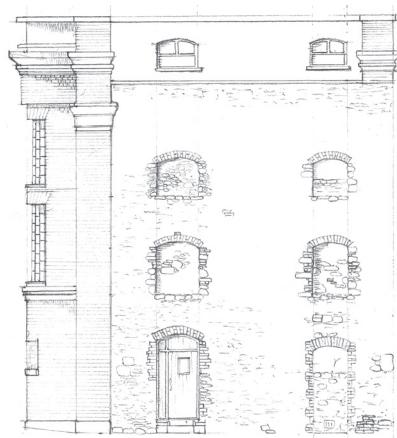
A guarantor of the passage of time, these 19th century buildings offer nostalgia for a more industrial era. Between egmental-arched openings with rusticated limestone dressings and moulded cornice, they highlight the remarkable work of the artisan.

Unfortunately, they were transformed to accommodate today's services. While the sash windows are filled in, the central loading doors are used for floral decorations.

However, the traveller will find rest in the hollows of cathedrals whose stone breathes religious stories and the many hands that came to pray.



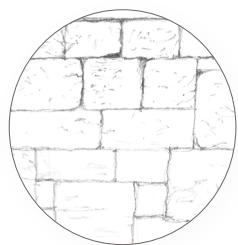
Façades calcaire - schiste pourpre, Plás Parnell, 1850-1860



Façade brique - schiste, Hanover St, 1830-1850



Muret en schiste, Sidney Park



Appareillage calcaire du Woodford, Paul St, 1820-1840

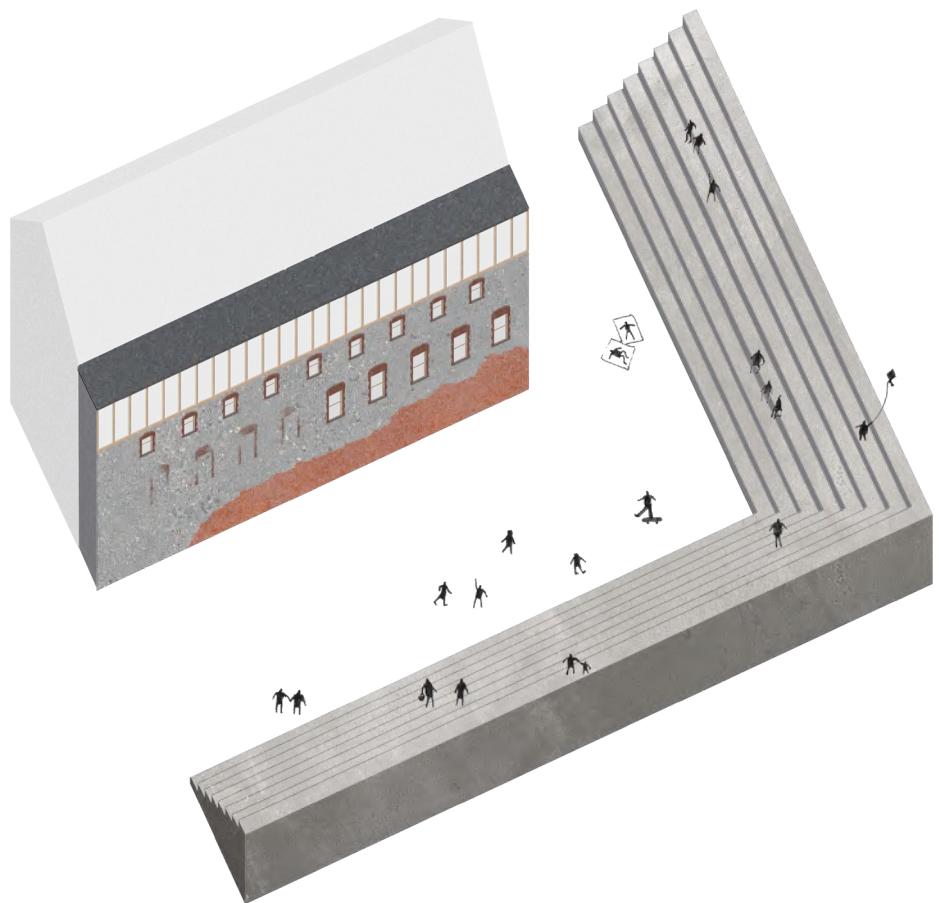


Schiistes

Calcaire

Colorimétries

**Le schiste et le Calcaire : l'identité de la ville**



*La façade mise en scène,  
Saint Angela's college, St  
Patrick's Hill*



*Une signalétique  
explicative*

### **Témoignage.**

Témoin du passé, ancrée au présent, projetée vers l'avenir. La façade est l'élément marqueur qui se met en scène dans la ville. Elle s'écrit et se lit, se raconte et raconte la ville. Comme témoin d'une identité vernaculaire, nous choisissons de mettre en valeur ces façades de Schistes, Calcaire et d'autres matières, de les mettre en avant, par une scénographie explicative, pour mieux les déchiffrer, mais aussi montrer qu'elles évoluent et continuent à s'écrire, à écrire l'histoire de Cork.

# THE LEE CONFLUENCE

BOUET Charline & DENAIS Camille

Ce projet « d'intensif », nous a incité à nous interroger, à analyser et à réfléchir sur la thématique « Fabriquer la ville ». En effet, l'arpentage effectué au fur et à mesure des jours, nous a questionnées sur la place de l'eau au sein de la ville de Cork, c'est pourquoi notre restitution est basée sur la place et le ressentit de l'eau dans Cork.

Autrefois, Cork pouvait être apparenté à la Venise Irlandaise. Cependant, au fur et à mesure des siècles, cette typologie, ambiance faisant auparavant la particularité de cette ville s'est évaporée et enterrer sous des couches de terre, afin de faciliter la circulation. Ce sentiment « d'île » n'est valable que sur les différentes cartographies. La plupart des passants ainsi que les touristes n'ont pas se ressentit d'Eldorado. Ainsi, notre restitution met en avant les différentes ambiances produites le long du Lee.



As part of this restitution, we have this desire to transcribe and share what makes the city of Cork for us. Being part of the group with the theme «Making the city» and thanks to the surveying of Cork far and wide, our feeling that the city maintains a particular connection / relationship to water has been confirmed and reinforced over the days. As a result, our restitution highlights the fact that an element as simple as a river, the Lee, comes to create interiorities, sequencing throughout the island in order to offer us atmospheres that are just as unique than the others. Our reflections have enriched our questioning and analysis of the way in which these different atmospheres are articulated, envelop and give rhythm to the surroundings of this port city. As a result, this restitution highlights the crossings and the surroundings of the Lee.

First and foremost, Cork, nestled on an island in the middle of the River Lee, is a breezy, cosmopolitan place that could be compared to Ireland's Venice. This city does not have this name by chance, it has a very literal connection. Indeed, this name takes root from the Irish word "corcach" meaning swamp.

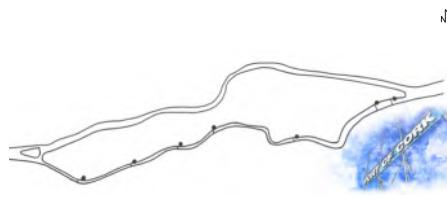
Indeed, Cork is a marshy port city developing over the years around the water and then on the water.

In 1540, Cork, once made up of two islands, was connected by two bridges reinforcing that initial island feeling. Over the centuries, Cork encountered demographic problems. As a result, the phenomenon of urban sprawl is taking hold and suggesting a filling in of the river in certain strategic places, promoting the growth of real estate operations on the island and beyond by favoring the

establishment of new dwellings near the Lee.

In 1760, few means of transition/communication from one bank to another were offered. Nevertheless, since the 20th century, crossings between the two shores have become a necessity. This is why a dozen new bridges, also with new, more contemporary materials such as glass, have emerged.

This historical reconstruction allowed us to trace the river history of Cork by challenging us on the insertion of footbridges. These crossings sometimes bring abrupt transitions in the reading of the city, but other times offer a transition of the different scenes of the city allowing a fluid reading. During our surveys, our first sensation was that the city was placed at a distance from the water, as if it wanted to separate itself from it by creating limits. We spotted 3 of them. First of all, the bridges mark the limits of the island. Indeed, the crossings mark the transition space between the island, the city center and the hills, the city. Then, the Lee surrounding the island makes it possible to naturally distance the "historic" city and urban sprawl. Finally, the vegetation and the stone walls isolate the island in certain places to obstruct the landscape. Thus, our analysis confirmed our first feeling that the city was distanced from water.



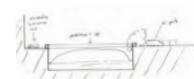
Schematic map of our walk



Bewitching green flow  
Historic stone bridge passing  
Marks the end of our journey



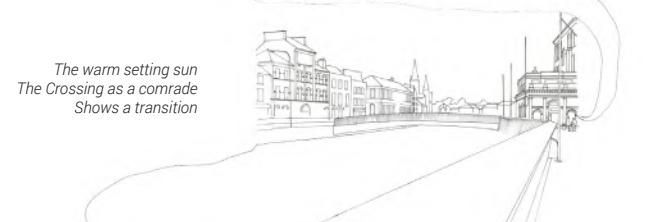
The back of the site  
Like an innocuous road axis  
Hides a coarse storefront



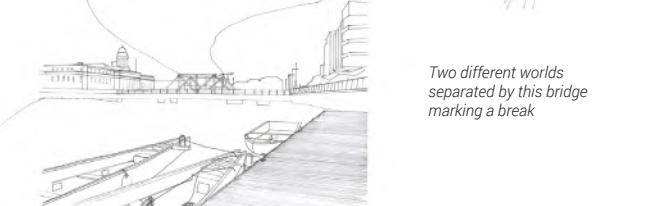
Once upon a time  
Entrance to a faculty  
At the royal edge



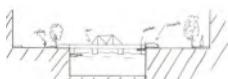
Change of atmospheres  
A pronounced modernity  
Student room rhythm



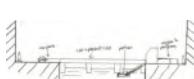
The warm setting sun  
The Crossing as a comrade  
Shows a transition



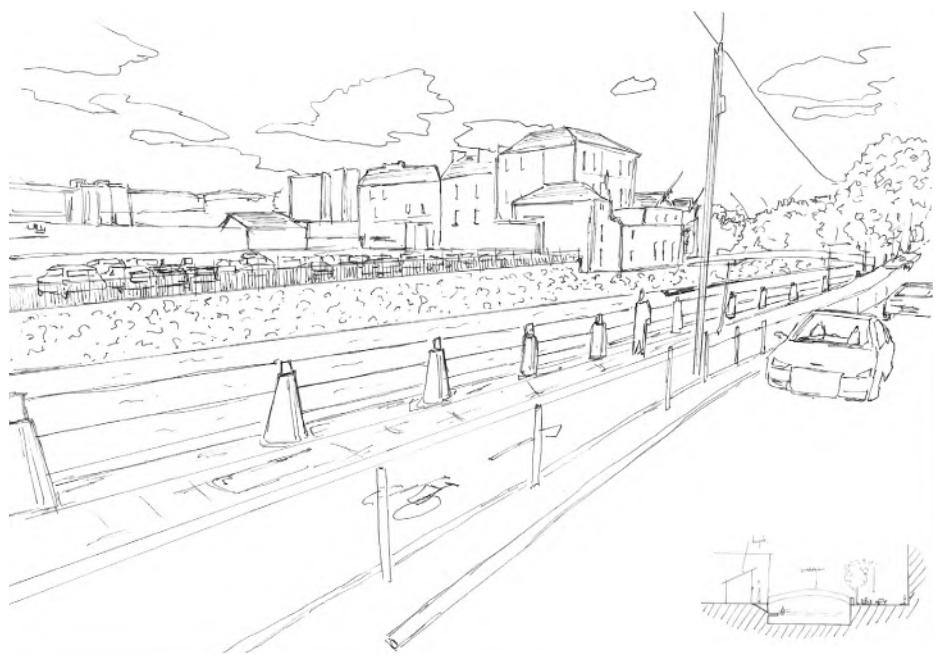
Two different worlds  
separated by this bridge  
marking a break



Lee's changing swells  
The slender shaping of ships  
Herald port of Cork

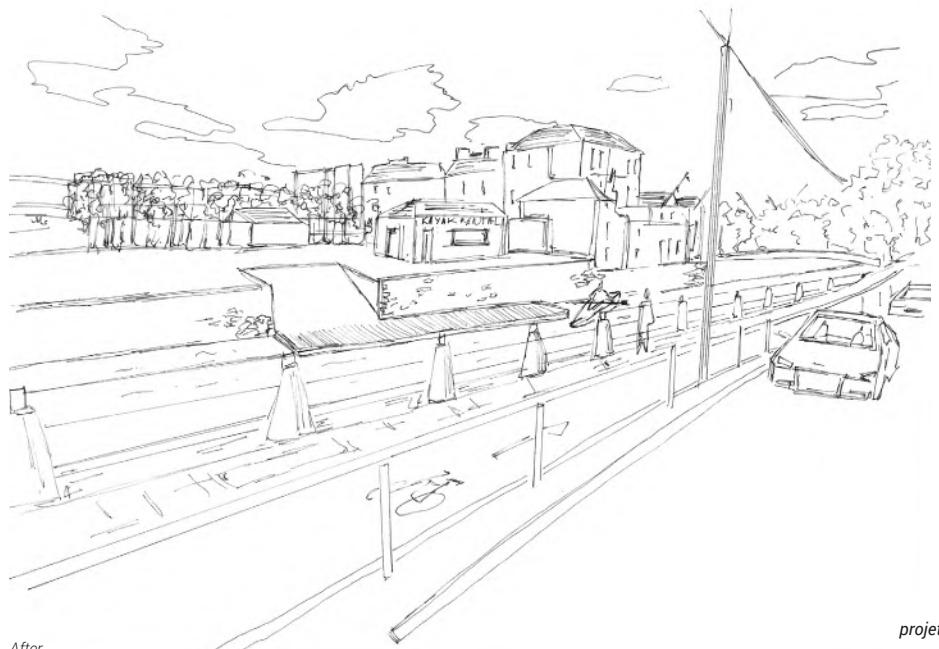


observation



Before

Projet section



After

projet

# PRACTISING AND RESIDING ON THE SLOPE

CHAPON Nolwenn, PAJOT Véra

Bati originellement sur les îles dans la Lee, Cork, ville fortifiée du XVI<sup>e</sup> siècle, investit peu à peu les hauteurs. Les lectures longitudinales et transversales de la ville nous renseignent différemment sur celle-ci. Portuaire commerçante en fond de lit de la Lee, Cork prend de la hauteur par des quartiers plus populaires, composés de maisons individuelles en mitoyenneté. Ainsi les espaces publics, les lieux de sociabilités, les modes de vie, l'occupation diffèrent car les typologies urbaines, architecturales et les rapports à la rue sont bien différentes d'un axe à l'autre. C'est sur les rapports des maisons à la rue, sur les hauteurs le long du fleuve que nous avons axé notre lecture de Cork.



*Transect parcouru*

## THE ARRIVAL

In the middle of the waves, the outskirts of Cork begin to take shape before us. Overlooking these beautiful cliffs, there is small individual country houses, unique, alone, quiet and sitting up there in the wind, weather and sea air. As you move further and further into the heart of Ireland and along the river banks, you see these little houses lining up parallel to the steep terrain. Pink, blue, orange, red, green, it's a rainbow of colours that zigzags higher and higher.

## TWO ATMOSPHERES

Walking on the plateau of the island, in the long, sometimes narrow shopping streets, is opposed to the physical effort required by the banks. Attacking the hills perpendicularly, shifting the centre of gravity, the narrow shoulders are in some places arranged as urban steps offering level spaces to rest, to find oneself, and to observe the perspective that is taking shape below. Amongst this labyrinth of streets, the exits give a perspective on a building.

## THE GREAT LANDSCAPE

Moving from street to street, narrow, restricted, pedestrian, tortuous, straight, lined, ... The view is discovered in opposition to the opaque lanes of the great landscape. The opening becomes a striking element that gives rhythm to the walk and offers us new privileged views of the city, which is then revealed as a whole. We contemplate the design of its streets below, its rhythm, its nature, its wind, its sensitivity, its buzzing, its echo.

And at a bend in the road, you come to a green breath. A sensory and visual airing that reveals an industrial valley and its sound agitation.

## VISION AT DIFFERENT SCALES

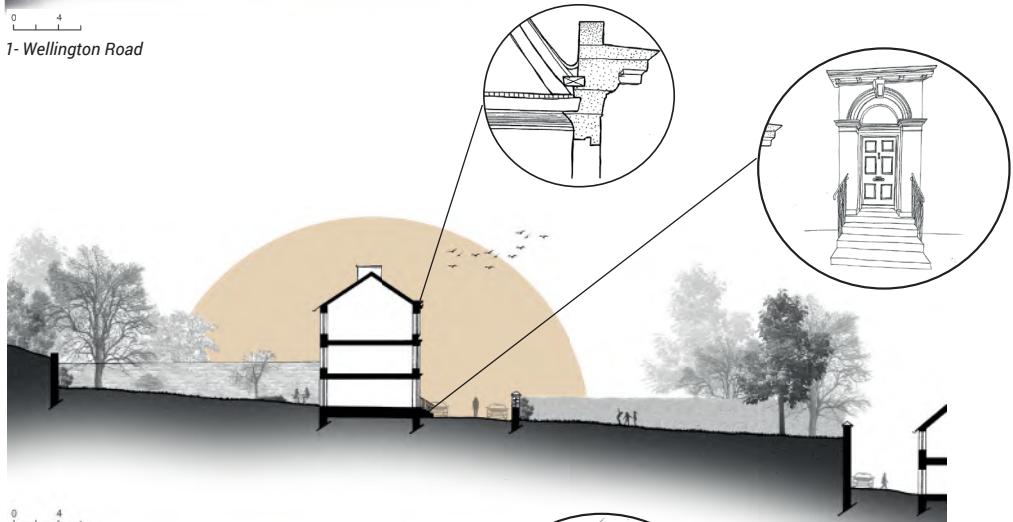
We discover a new scale. Set further down, we can make out a slight decoration, arcades, stained glass windows, sculptures of a bell tower. We are face to face with a level of this religious building which is remarkable for the rarity of its views. On our left, the modest house gives us a human-level view and reveals a faded concrete with a volume brought by the contrasts created by the sunrays. Drawn to the yellow door, the eye wanders along each side of the street, discovering the colourimetry of the entrances and facades.

## ALONE WITH THE OTHERS

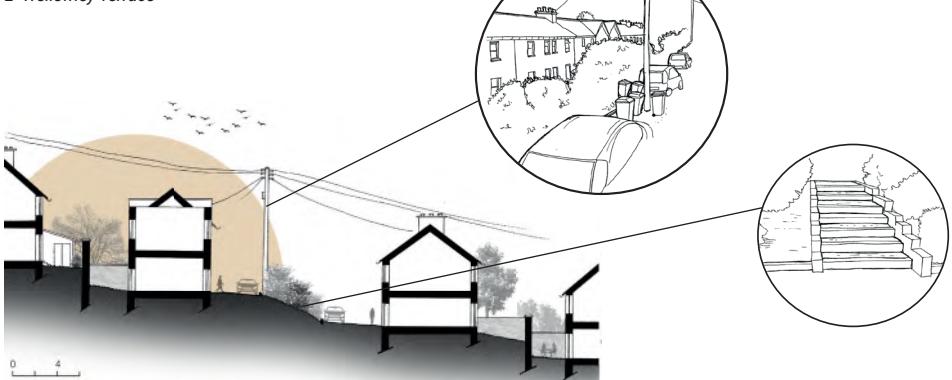
Inhabiting quiet spaces, this small individual houses lined up together, propose a solitary way of life in his «home». The proximity or even the semi-detached nature of these houses represents the only sensation of a life close to others. Separated by the service wing, the small ensembles give an appearance of smallness and individuality. The front gardens provide a transition between the street and home in a physical and social way.



1- Wellington Road



2- Wellesley Terrace

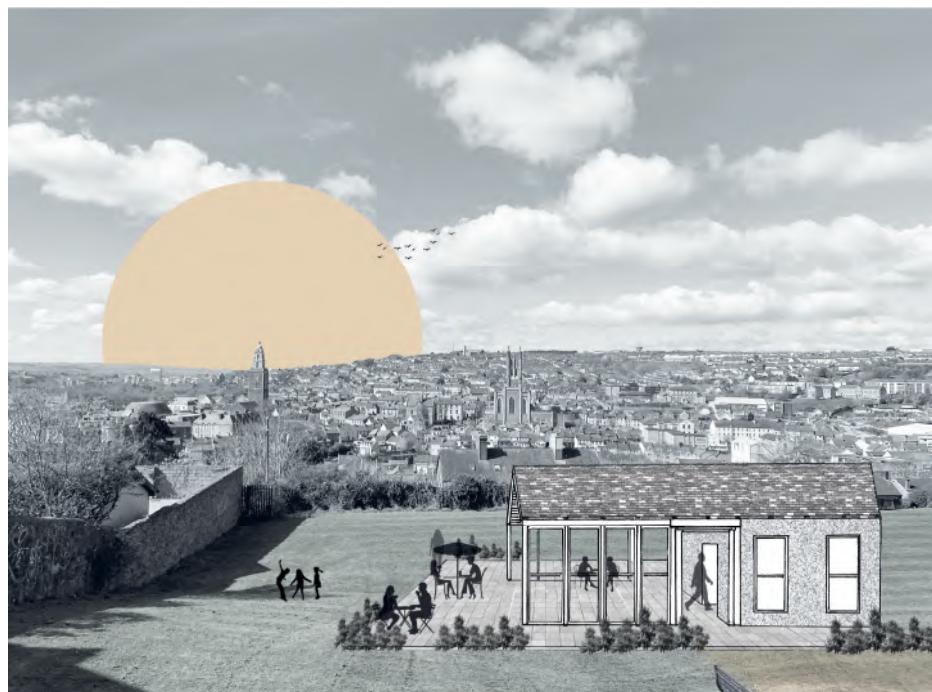


3- Sarfield's Terrace

Coupes et croquis des aménagements dans la pente

La vie sociale dans ces espaces semble moindre notamment par l'habitat individuel qui s'y trouve. Les collectifs sont peut nombreux. Des espaces verts sont notamment présent dans ses quartiers. Souvent proche des accès et des circulations, il est possible de favoriser leur usage en proposant des programmes collaboratifs et de partage entre individus.

L'implantation d'un café de quartier en libre service, comme ci-dessous, pourrait être un facteur qui rapprocherait les habitants entre eux.



Projet : Café en libre service de quartier

# PERPENDICULAR STOREFRONTS

Gaudin Mathilde & Guibrunet Raphaëlle

Lors de notre arpentage de la ville de Cork et plus particulièrement du centre-ville en bas de vallée, nous avons pu voir la présence quasi systématique de commerces au RDC des îlots bâtis. Nous avons porté notre étude sur les allées perpendiculaires car elles offraient des usages de la rue différents. Alors que la plupart des passants traversent rapidement la rue principale, les visiteurs et habitués viennent flâner et s'arrêter dans les petites ruelles. Nous y trouvons de nombreux bars et boutiques aux devantures en bois, peintes et ouvragées.



*Occupation d'une allée perpendiculaire*

## Cork City

Cork, a city in the south of Ireland, can be seen as an islet being framed by water. Its city center is set on a flat topography while the surroundings have high gradients. It is traversed by three major axes as well as smaller streets perpendicular to the large ones.

## Perpendicular alleys

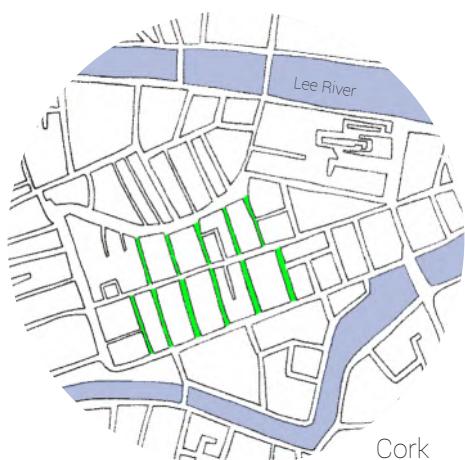
In these alleys, access to cars is not permitted although there is often a road. The street is dedicated to pedestrians but also occupied by pubs which deploy their terraces over the entire width and are not limited to sidewalks.

## Compound facades

The small perpendicular alleys are the ones that interested us. There are almost exclusively adjoining buildings with three or four levels ( $r+2$  or  $r+3$ ). In these alleys, public and private space mingle. In the DRC, whether in the street or in the buildings, the spaces are open to the general public because there are shops, bars and restaurants there, while the upper floors are occupied by the inhabitants. Despite the diversity of shop fronts, the top of the facade is very uniform, it is made up of two or three bands of large windows (with the same proportion of solids and voids). In addition, we noticed that the height of the windows is particular in Ireland. Indeed, the sash windows are all storey height: the spandrel is close to the floor and the high crossbar to the ceiling. Note, however, that even if the storefront is not very wide (between 5 and 8 meters), the interior spaces develop at the very depth of the built islet.

## Store fronts

The storefronts are set up quite specially to attract customers. Indeed, in general, they offer large windows to allow the view inside and create attraction in the store. In addition, most businesses have a recess in the window to allow product display. Conversely, in the bars, the tables directly overlook the street. However, constructively speaking, this ground floor facade must support the upper facades. A lintel system supported by poles is then implemented. To make the whole more visually pleasing, these poles are mostly worked. The oldest are made of wood with a stone base. For more recent constructions or renovations, cast iron poles are used which are visually lighter, thinner but also decorated. We note a last type of storefront, the recess of the entrance door which allows an opening directed towards the outside (fire), but it remains less frequent than in the main axes. We can also find, annexed to these storefronts, doors allowing access to the apartments on the upper floors. Transoms are frequently found above these which allow light to enter. Except for a few, the facades are painted in bright colors to catch the eye, and the wooden cladding of the facade helps hide the structural elements while decorating it.





①

#### Legend

- ① Details of different carved wooden consoles
- ② Typical façade in an alley hosting a business
- ③ Door with Transoms



②



③



# ARCHIPELAGOS

Marine Perreon , Dilay Kaya

Cork signifie marais en langue irlandaise et fut surnommée au XVIII<sup>e</sup> siècle "la Venise du Nord". Elle se situe à l'embouchure de la Lee. Cork s'est construit dans une vallée entourée de collines abruptes s'élevant au nord et au sud. La ville actuelle est constituée d'un ensemble d'une quinzaine de micro-îles. Les îles pourraient à l'origine avoir été une série de plates-formes d'argile surélevées artificiellement entourées par la rivière à marée basse. Au fil des ans, les zones de sol solides ont été agrandies, les canaux remplis et les murs d'enceintes construits et accessibles uniquement par des ponts au XVI<sup>e</sup> siècle. La morphologie de la ville a été influencée par sa localisation et sa topographie qui favorise le développement des trafics maritimes. C'est l'un des ports les plus accessibles d'Europe. Aujourd'hui, la commune a beau avoir inauguré son trente-deuxième pont, la plupart des canaux ont été comblés pour devenir des voies piétonnes telles que la St-Patrick's Street, South Mall, Plas Parnell ou encore St-Grattan. La proximité des bâtiments avec les canaux permet d'entretenir une relation privilégiée avec l'eau. Autrefois ce découpage en canaux rendait l'air malsain. Aujourd'hui la population est encore confrontée à de nombreuses inondations dues aux tempêtes et aux grandes marées. L'accélération de la montée des eaux avec le dérèglement climatique n'aidera pas à arranger les choses.



*croquis des archipels de Cork durant le 16ème siècle*

## Cork "The Venice of the North"

By the brightness and the smiles of  
the Irish as a welcome in Cork,  
The picture and diversity of the city  
was presented as a patchwork.

Brought by the waves of the Celtic  
Sea,  
We arrive by the harbour, the begin-  
ning of its history.

Now recognised as the second  
largest city in Ireland,  
Originally composed of small is-  
lands.

This was without counting the arrival  
of the viking,  
Who built Cork, such as the port city  
we are visiting.

Its identity shaped by maritime trade,  
Many boats stopped on the espla-  
nades.

However, according to its evolution,  
the town,  
Unified and became one.

Many canals covered for pedes-  
trians,  
Are the distant memories of a water  
that is hidden.

Cork has resources and a great  
fragility,  
But its proximity to the water reveals  
a certain sensitivity.



EARLY MARSHLANDS



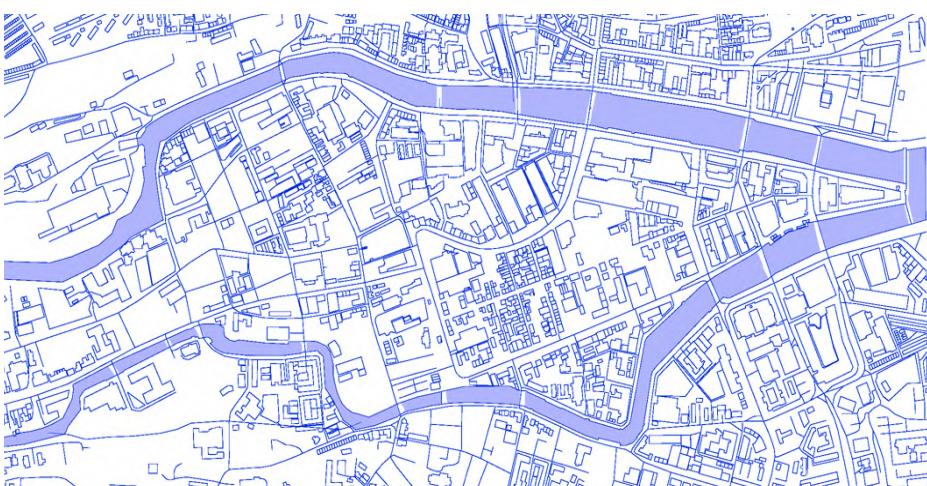
MID SIXTEENTH CENTURY



MARSHLANDS C.1750



MARSHLANDS C.1800



MARSHLANDS C.21

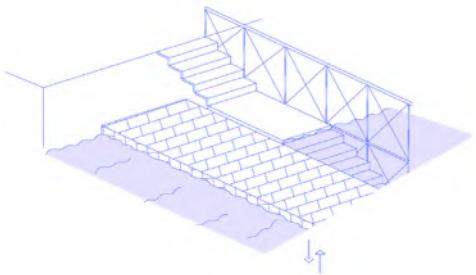
*observation*



Auparavant morcelée, la ville de Cork s'est reconstituée et agglomérée au cours du temps. Ce projet à pour but de revenir aux origines de Cork et proposer une « archipel artificiel » située à proximité d'un pont et d'un projet urbain déjà existant. Cette localisation permet de prolonger ce coin de repos restreint tout en offrant une certaine tranquillité au milieu du tissu urbain saturé. La forme organique de la plateforme fait référence à la genèse de l'archipel entre les lignes franches des multiples ponts.

Cet espace de contemplation s'adapte aux rythmes des marées tout au long de l'année grâce à un système d'attachments souples. À marrée basse, la

plateforme fait office de quais pour les péniches leurs permettant de passer sous les ponts. À marrée haute, elle fait office de parc et de lieu d'événements avec une scène circulaire où peuvent performer des artistes. À la croisée des circulations nous avons une vue en surplombs sur cet îlot épargné de cette atmosphère frénétique.



projet

# STOREFRONTS

BLOTTIAUX Claire, LETOMBÉ Clélia

Notre sujet d'étude porte sur les devantures de magasins et de cafés. Nous nous sommes demandés comment à travers des typologies très différentes, cet ensemble de façades forme une continuité urbaine. Nous avons choisi de nous intéresser plus particulièrement aux enseignes qui se situent dans les grandes rues de Cork :Saint Patrick Street, Oliver Plunkett Street, et la R610. Notre travail vient en complément de celui du binôme qui s'intéresse aux boutiques des petites rues commerçantes.



*croquis libre au trait*

## Travel in Cork diary

### Day 1

#### 11 o'clock

We just arrived in Cork by ferry. The port is a little bit far away from the city so we took the bus and crossed the countryside and the outskirts to finally arrive in the city centre. Cork is surprising, we saw all sorts of buildings during our trip, in glass, in bricks, some housing estate, etc. Our first impression was weird, we didn't know what the city was going to look like.

#### 14 o'clock

We were allowed to leave our luggage in the hotel, and then it was time to discover Cork!

We crossed a bridge and directly arrived at Saint Patrick avenue. What a great atmosphere here ! A singer was animating the street with an Ed Sheeran song, people were strolling, shopping, taking a break in the pub or the café. We decided to do the same, and visited the main shopping streets.

We didn't know where to look, because all the storefronts showed specificity and unicity. Here we saw a little typical store with a door in the background of its facade. The facade joined the door with a wonderful rounding. As far as the next store was concerned, one might say that there is nothing alike. It was indeed a severe facade with columns. And then, there were no more such typical facades. It was Penney's, a huge modern store which sold clothes. Here, the storefront was established on three floors and was made only in glass.

We observed all kinds of facade colors in this street, none of the stores shared the same

height, the same design. The street was bright, lively and we felt a real freedom in the appropriation of the ground floor. In fact, we were a little bit surprised by the lack of restaurant terraces. But then, we turned our attention to the little perpendicular street and discovered a completely different atmosphere...



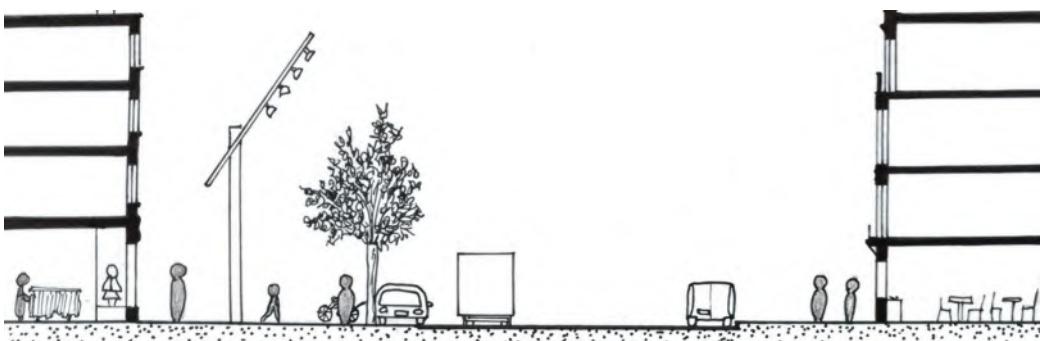
Carte de la zone et des magasins étudiés



Détail de la façade



Dessin de dévantures des rues commerçantes



Coupe de la rue St Patrick

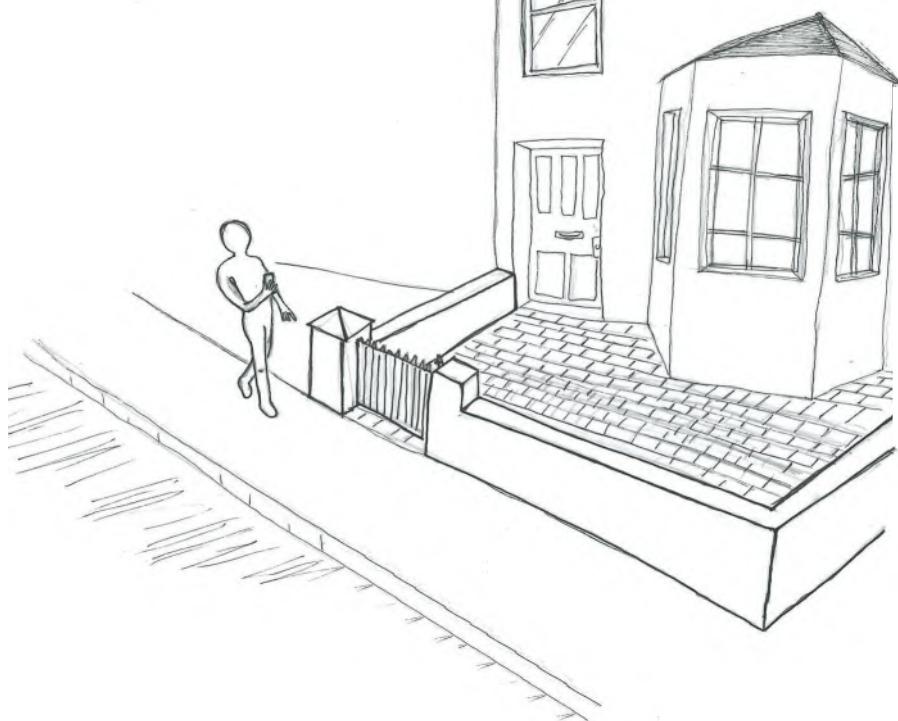
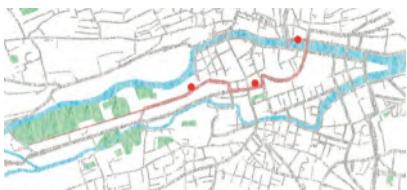


Dans ce collage, nous avons voulu faire un catalogue de toutes les spécificités que l'on peut retrouver dans les vitines de Cork. Il représente donc cet ensemble hétéroclite. On observe une multitude de couleurs, d'ornement pour chacune des façades. Un des aspects que l'on a souvent retrouvé est la porte d'entrée en retrait dans le magasin.

# ENTRANCE OF CORK

Ringeval Léa & Guégueniat Kavan

Cork est une ville aux aspects très protéiformes. Les gabarits des bâtiments se confrontent au terrain tantôt vallonné, tantôt plat. C'est sur ce plateau que l'on a relevé diverses manières d'entrer chez soi. Ce sujet nous semble intéressant puisque la ville dispose d'une grande quantité de seuil différents. Jusqu'où le piéton peut-il circuler tout en restant dans l'espace public. Quel dispositif met à l'écart l'habitant et la voirie. Cette double page présentera nos observations les plus récurrentes.



## Wandering in Cork

During this trip to Cork, we walked in a group called "Made the city" on Thursday morning and Friday morning. Our teacher served us as a guide and we visited the centre of Cork, then the periphery on the island. Our pedestrian's point of view led us to focus on the change of materials' area, to pay attention to the height difference and the building opposite. The first thing we see is that Cork is a patchwork of volumetry. We also noted a multitude of urban sequence types, where the meeting of inhabitants and the landscape defines different relations of privacy and public space.

To study this report, we paid attention in details on the threshold of housing. By threshold, we mean of course how the entrance is built, but also the journey of «going home» and the transition/demarcation between the public space and the doorstep.

During our walk, we observed many dwellings and thresholds, and we chose to measure three constrained devices by the streets of the island of Cork, as they are flat and with a lot of passage.

For the first devices at Washington street, it's simply a back of the door with a march below. We don't really know if it's the consequence of a technical reason, but we wanted to see it as a way to mark and to delimit the entrance in relation to this wide and commercial street.

The other thresholds are very recurrent. In these two typologies, devices are designed to create intimacy with the addition of a space in front of the building. May be green or often mineral, but always closed by grids, it allows to put at a distance of the windows and the passers-by, as we can see on the Dyke Parade. This creates a more drawn rhythm of the

facades, while marking the access to the door by at least 3 steps. However, this space is not practicable, so it can be enlarged to be used as an English courtyard. We wanted to present an example of this situation with de Camden Place. As you can see on the documents, the space is in a vacuum, giving access upstairs. It's interesting to notice this void ventilates and illuminates the bottom room, at the same time allows it not to be easily seen in the street. Another cause is the proximity with the river, this solution should prevent flooding of the inhabited parts.

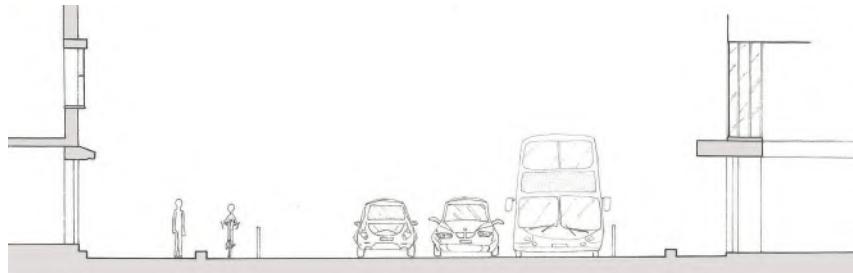
## Observation and reflexion

With all these steps, note that there is no architectural system for people with reduced mobility. So we wanted to do a project combining ramp, handrail and spaces between two adjoining houses. By playing with the length that requires a slope, the distance with the habitat is made. The green space also marks, while allowing support for the person who uses the slope or steps to access the entrance.

In addition, we have often observed that yards large enough to be used were abandoned empty and dirty as a garbage bin area. To change this, we propose to transform this space between the two main entrances. Large enough to hold a table, it could give rise to common meals on sunny days. The porous vegetation and the light height still create the desired intimacy of the neighbors. Leaving free to their desire, the vegetated spaces are at their disposal for vegetable plants or greenery that hides more, which can also take back rainwater.

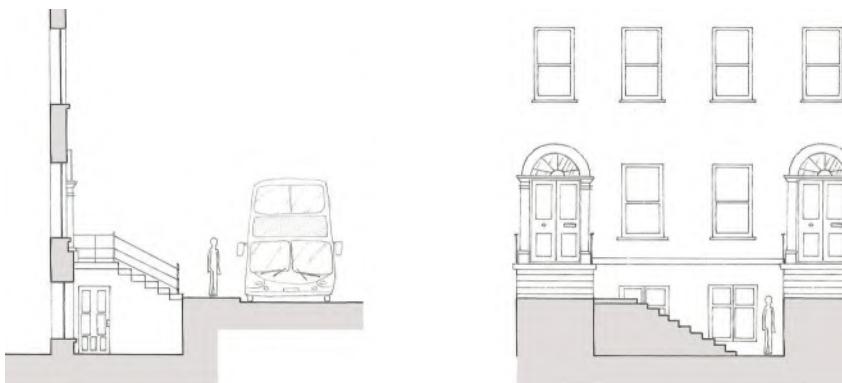
To conclude our project is not very complex but we want to make it a repetitive system in a neighborhood. Everyone can use the space so that it is not neglected.

## Washington Street



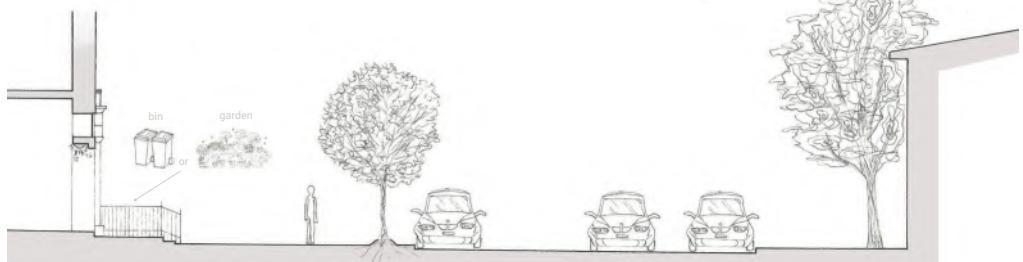
have a demarcated entrance in a wide and restrictive street

## Camden Place



this space becomes courses to be habitable, and here allow to improve the quality of upstairs

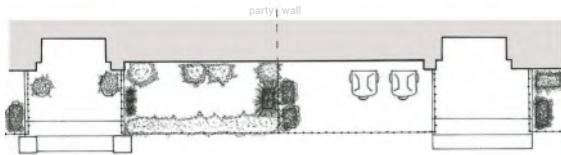
## Dyke Parade



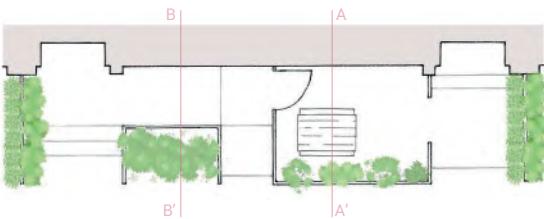
a distance and intimacy marked by the addition of a space and the increase of the steps

0 4m

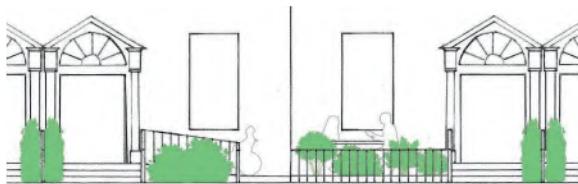
*observation*



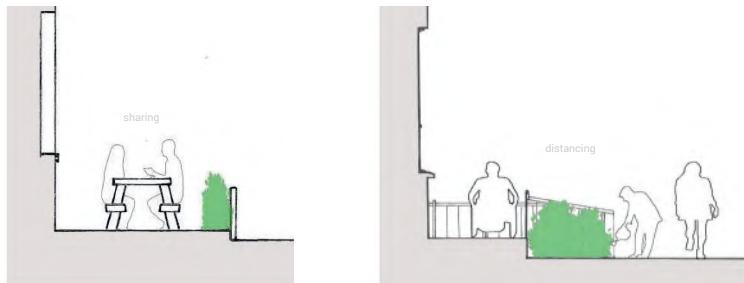
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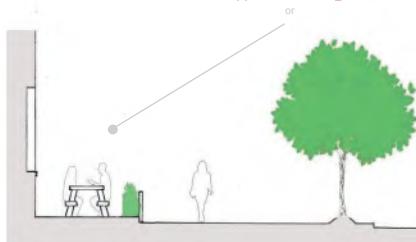
fictional



elevation



A A' or B B'



projet

0 4m





# TRANSFORMER LA VILLE

# Transformer la ville

Intensif voyage à Cork

Hugo Massire

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Jules Berthon\_Julia Collas

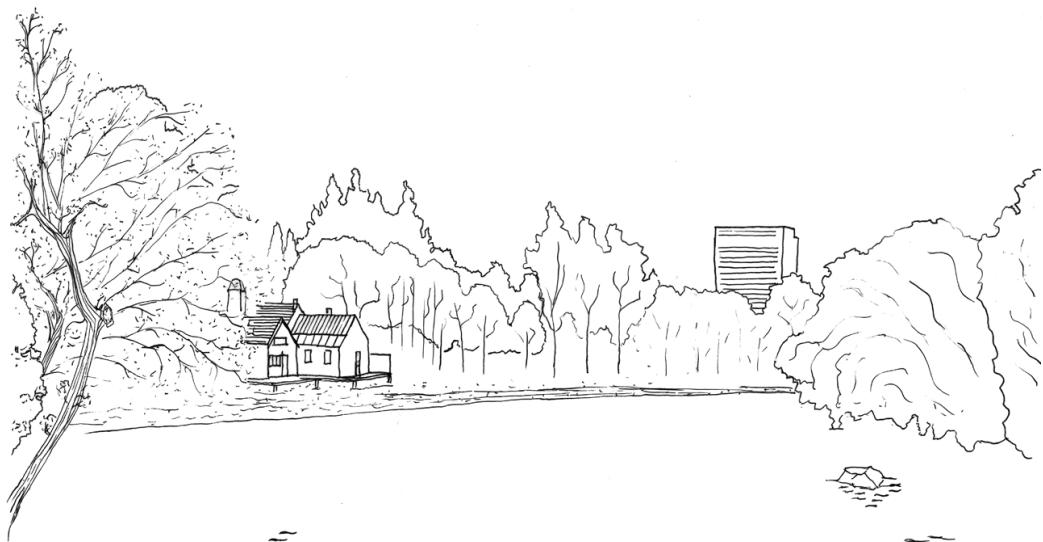
Dès la sortie du ferry, perdu dans une immensité verdoyante, la région semble s'offrir sous son jour le plus théâtral. Des champs d'un vert irréel à perte de vue et un ciel qui se teinte de toutes les nuances de gris imaginables. Il ne manque plus que les moutons pourachever l'image d'Epinal. Plus on se rapproche de la civilisation, plus les lotissements parsemés de maisonnettes identiques et colorées se révèlent.

Au loin, quelques auteures se dévoilent, la ville de Cork nous apparaît. Le nom Cork provient du mot irlandais signifiant « un endroit marécageux », en référence à sa construction autour du fleuve Lee. La diversité des bâtiments reflète la dense et tumultueuse histoire de la ville. Deuxième plus grande ville d'Irlande après Dublin et troisième en termes de population, avec environ 125 000 habitants, Cork cultive sa singularité comme elle l'entend : avec humour, indépendance et fierté. Située dans le sud de l'Irlande et pourvue de l'un des plus grands ports naturels du monde, elle a été un endroit stratégique tout au long de son histoire. Nous nous entraînons au pas de course dans un grand tourbillon historique, où l'on saute de siècles en siècles au gré des bâtiments que l'on croise et qui nous révèlent la dense et tumultueuse histoire de la ville. Façades édouardiennes dans South Mall Street, architecture coloniale typique de l'Empire britannique dans Oliver Plunket Street et remparts médiévaux dans North Main Street, sans parler des innombrables églises. La ville est sans cesse détruite et rebâtie.

Ses habitants gagnent une réputation de farouches rebelles, témoignant de leur inexpugnable insoumission et de leur soif d'émancipation face à l'ennemi, qu'il soit viking ou anglais. « Ne dites jamais à un Corcagien que Cork est la deuxième ville d'Irlande, déclare Mairin. Vous êtes ici dans la vraie capitale du pays. » Un tour dans le centre et son dédale de rues nous permet de palper cette atmosphère résolument vive et joyeuse.

L'une des caractéristiques que l'on décèle au fur et à mesure de nos déambulations est que la ville n'est pas tournée sur son port. Celui-ci est pourtant tourné sur son pays et est la porte d'entrée de l'Irlande. L'expansion du port commença à la fin du XVIII<sup>e</sup> siècle quand le port de Cork devint le port d'attache des navires anglais engagés dans la guerre de l'Indépendance américaine puis dans les luttes contre la France. Le port fut le point de départ des transatlantiques qui emmenaient les émigrés irlandais vers les États-Unis, le Canada, la Nouvelle-Zélande, l'Australie ou encore l'Amérique du Sud. Les irlandais ont été poussés à l'exil à la fois par la Grande Famine qui décima l'Irlande entre 1845 et 1850 mais aussi par la pauvreté qui poussait les jeunes irlandais et irlandaises à chercher un avenir meilleur dans des terres lointaines. Il y a quelques années il fut déplacé pour faciliter la transhumance des porte-conteneurs de plus en plus colossaux.

Face à la montée des eaux et sous le prisme de la transformation de la ville, on imagine qu'une ville flottante fera surface, à l'effigie des villes portuaires comme Rotterdam. Pour pousser l'idée à son paroxysme on peut imaginer qu'une vie sous-marine pourra se développer d'ici des milliers d'années.



2022



2050

# Atlant-Lees

*Story by Professor Thomas*

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What will the post climate change world look like? Will our cities be destroyed overnight by massive floods, or trapped under colossal glaciers like in *The Day After Tomorrow*?

I had heard about a city nestled in the Celtic Sea, a city where underwater life has developed. For several years, I have been studying the phenomena of adaptation to rising waters. As a scientist reporter, I travel the world's seas to share innovative and eco-responsible initiatives.

Nature reserves many surprises, often in the form of disasters: tsunamis, rising waters and volcanic eruptions and some cities have found themselves buried or submerged. Indeed, these cities are not only myths, but they do exist. Today, sunken in the seabed, several meters deep, these sites are real submarine treasures that will, without a doubt, make the happiness of divers as there are so many wonders to discover.

I arrived on the stroke of noon in this mythical city. An underwater city had developed with the rise of the waters, a mass of life wandered between winds and currents.

On June 7, 2589, the port was partially destroyed by an earthquake and two thirds of the city was buried under water. The city was Ireland's gateway to the world, however the organization of the city was not disrupted because it did not face its estuary.

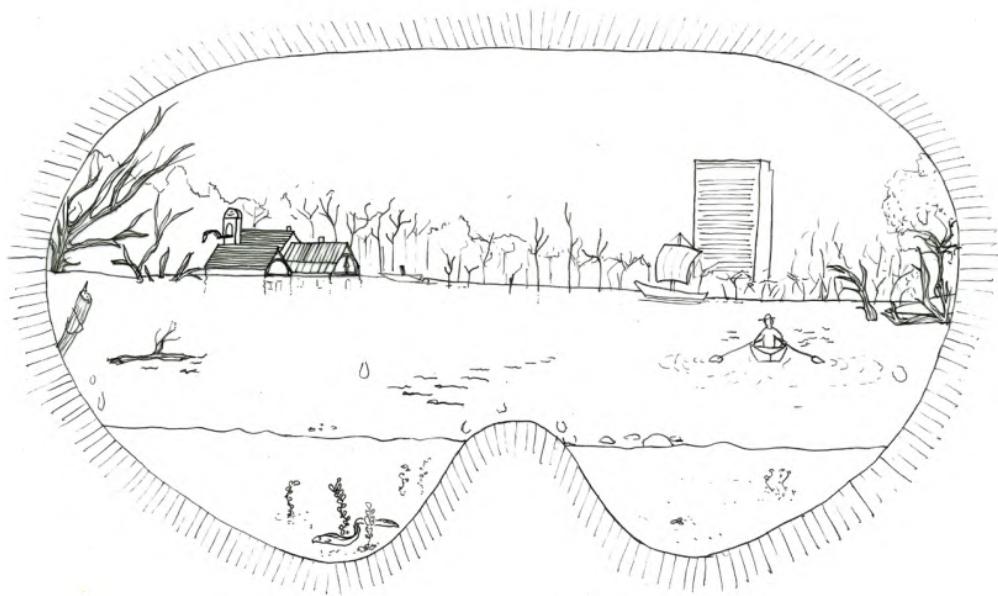
It is the oldest submerged city discovered to date. Its existence goes back to the Neolithic period. What is incredible, it is the state of the site. It remains perfectly preserved, it is even possible to reconstitute a practically complete plan of the city such as it was. The locations of the streets, the state of the buildings and other buildings are almost intact. A real pleasure for the eyes.

During my immersion in this underwater society, I was able to discuss with some of the inhabitants who lived through this transition. Problems of boredom and monotony were detected. "Looking through a window can be entertaining, but if it always reflects the same seascape or, worse, an opaque background, it becomes monotonous, even agonizing," said a resident living at 45 below level 0.

Another problem and not the least: how to feed all these people? With 12,265 m<sup>2</sup> available, the cultivable surface seems to be very limited. Only a quarter of the food needs of the inhabitants could be met. Farmers are gradually learning hydroponics and aquaculture. On the menu: plankton soup, tomato and bell pepper puree picked directly on the wall, fricassee of mollusks, crustaceans and aquatic plants as well as seaweed cake! This will change our eating habits completely...

Innovative structures can be seen on the outskirts of the historic center. Their structure is inspired by the leaf of the giant Amazonian water lilies, *Victoria regia*, enlarged 250 times. The city is both aquatic and terrestrial, offering spaces for the breeding of fauna and the cultivation of flora. A central freshwater lagoon collects and purifies rainwater.

My journey ends with a visit to the historical center. This one begins to be marked by the erosion of the currents and the salt water. The inhabitants move in scafandre even if we can notice that some developed impressive capacities of apnea.

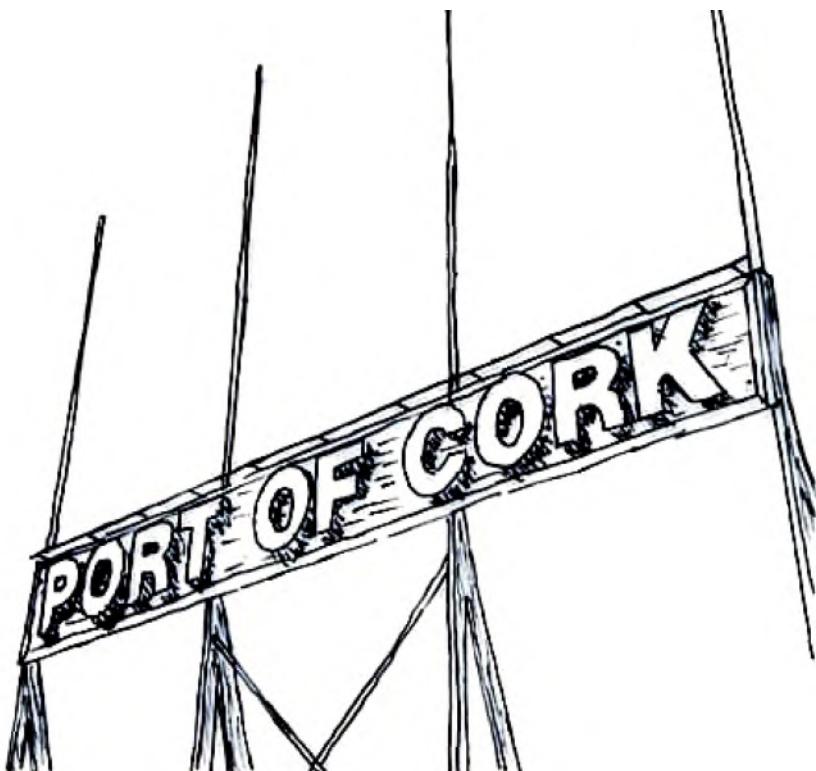


2250

# CORK'S NEW DOCKS

Bouteloup Cassandre - Roux Anna

La ville de Cork est marquée par la forte présence de la voiture. En effet, la ville est aménagée afin de laisser la priorité aux véhicules motorisés au dépens des piétons et des vélos. Les piétons font face à une épreuve pour traverser les routes avec des feux qui passent au vert rarement et pour très peu de temps et les vélos n'ont guère de place avec des pistes cyclables rares avec un minimum d'aménagement. Ce constat se fait en particulier sur les quais du fleuve Lee traversant la ville de Cork. Ces quais pourraient être le lieu d'une balade piétonne plutôt agréable, mais en réalité cette balade se fait sur un trottoir étroit, dans le bruit des moteurs, avec quelques arbres et s'arrête ponctuellement à des carrefours compliqués à traverser. Pour répondre à cette problématique, notre réflexion autour de la thématique *transformer la ville* se porte sur un aménagement d'une partie des quais au profit des passant et des vélos.



Conor and Kiara, an old couple in their 80's talk on a bench of the quays of cork. The two retirees are former globetrotters, they like to spend their days strolling through the city reminiscing about their memories.

C "Oh my sweet Kiara, look at this young man with the black packpad, he crosses the street running between the cars, he doesn't realize the danger."

K "He's probably late, most young people run across the streets because they don't have time to stop at the traffic light."

C "I think if I was young I would do the same, the waiting time is endless, here in cork."

K "Yes, there must be about a 4 minutes wait before pedestrians can cross the road ! And we only have 12 seconds to cross."

C "Young people don't have time to wait, and old people like us don't have time to cross, this operation is not beneficial for anyone"

K "Only for cars.."

C "I don't know why Ireland gives so much importance to the car, especially here at the edge of the docks. Do you remember the magnificent docks we visited during our travels 20 years ago ?"

K "yes, especially the docks of Amsterdam, cars are put in the background in favor of bicycles and pedestrians. This way of life is so much nicer than the one offered by our current city."

C "I also have good memories of Paris docks, fitting out for everyone, there are small shops, street artists, couples in bars, families walking their dogs... In Cork, the docks are just a place of passage, look apart from a few old couples like us, nobody settles there..."

K "The place isn't suitable, all the stores are closed, there are no bars available, and the noise of the cars is permanent. No one wants to spend their afternoon

here."

C "I hope that will change one day, I hope that we will become a beautiful European city with lively and flowery docks like those of Bilbao".

K "Our granddaughter, Norah, told me last week about a new tram project passing through the quays of Cork, maybe this could be the beginning of change?"

C "Oh yes, I read an article about this the day before yesterday, they also spoke of a requalification of the docks ; but there was not really any information about the architectural project... How do you imagine the future?"

K "If i had the choice i would start by reworking the traffic creating a car free space, to allow our grandchildren to cycle freely and safely, and you ?"

C "good idea honey. I think I would start by changing the shops along the quays. I would say goodbye to the bank, the seller of tools and supermarkets, and say hello to bars, restaurants, and other lively places."

K "We'll be so good with a guy with Guinness in hand !"

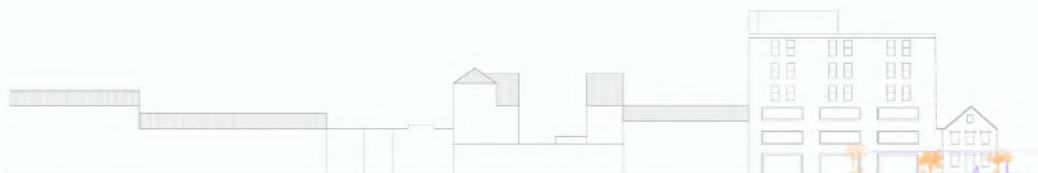
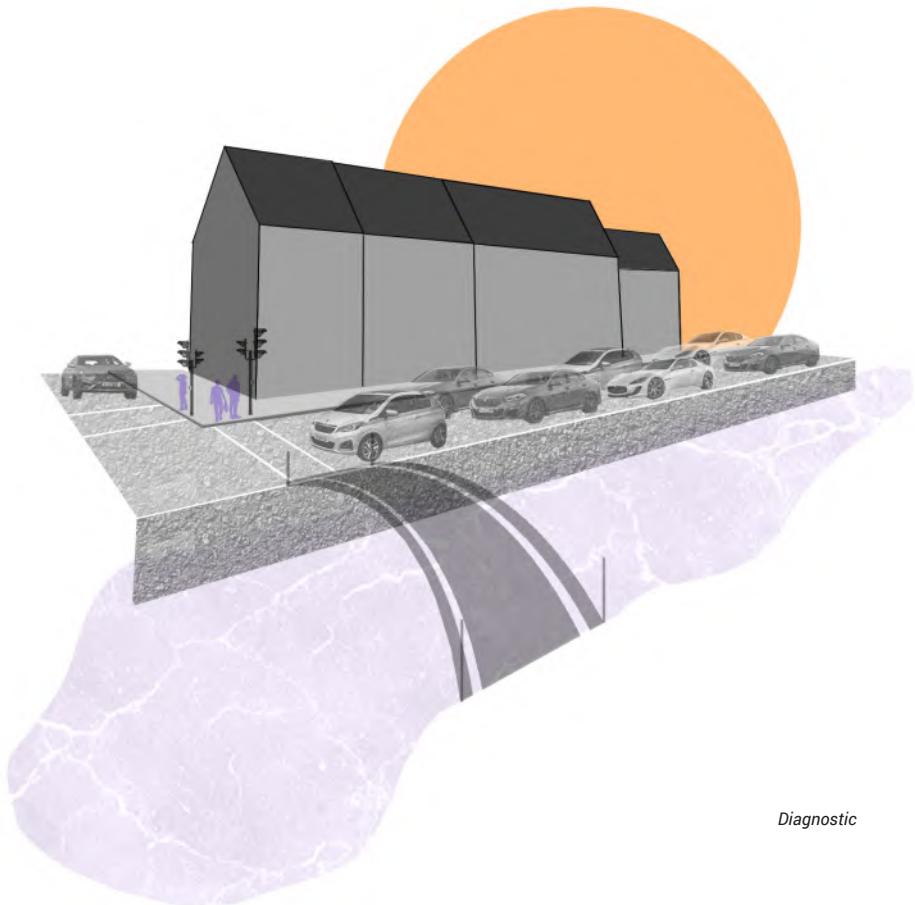
C "I would also like to see structures appear to bring us closer to the water, I would love to come and fish with Norah, or just come and sit by the water to read a book."

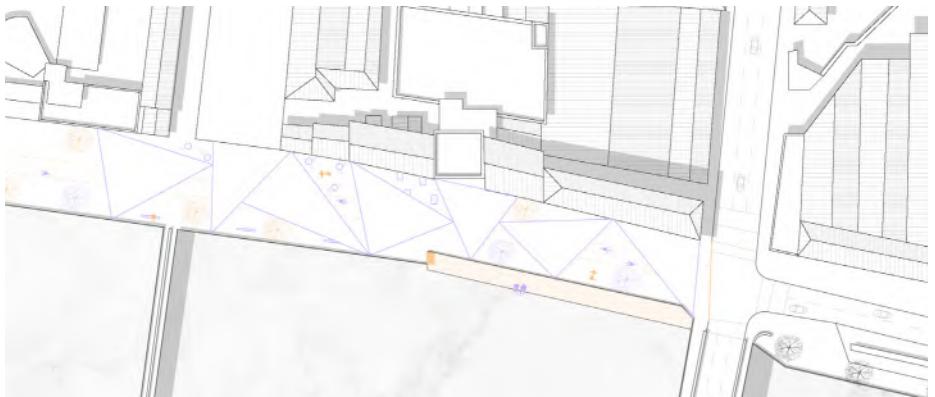
K "Honey we forgot the most important thing! We should plant lots of trees, and put flowers, this landscape will be so nice with flowers."

C "I hope we will still be sitting here, both in 10 years to see if these transformations have taken place"

K "I hope too. Conor, it's already 3:30 p.m., we have to hurry, we're going to be late to pick up Norah at school."

C "Especially if we have to wait 10 minutes to cross the road."





Projet 1/1000



Plan de toiture actuel 1/2000

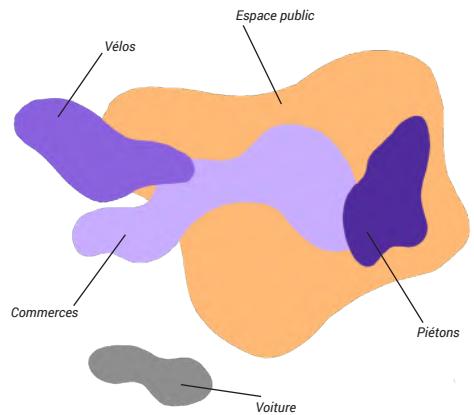


Schéma d'intention



Coupe paysagère 1/1000

# Port of Cork, point of urban confluences

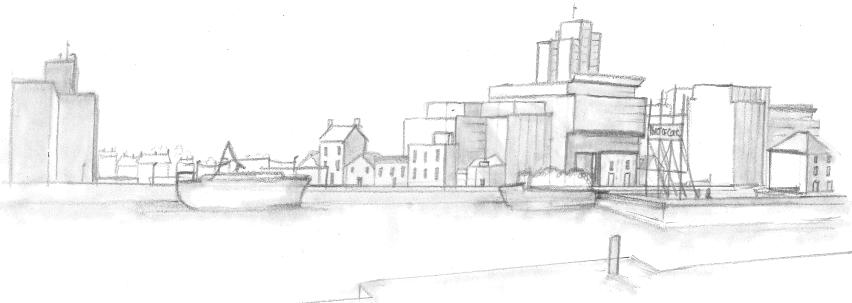
CHENU Julie // GIRON Mathis

La confluence est le point de naissance du port de Cork.

Les deux bras de la Lee river s'y conjuguent pour rejoindre le lough Mahon avant de se confondre dans les flots de la mer Celtique. Les quatre gares de la ville convergeaient sur ses quais pour irriguer le reste du comté. La ville s'ouvre à lui de sa pointe, avant de s'étirer sur le reste de son île.

Hier, haut lieu de convergeance de l'industrie, des marchandises et du transport, le port de Cork est aujourd'hui un espace où la ville tente de retravailler son image. Des divers entrôts et manufactures bordant ses quais, les tours de verre et d'acier se veulent refléter un meilleur avenir. Cependant le grignotage progressif de ces éléments industriels repousse davantage la production et le transit de marchandises en dehors de son centre-ville. Perdant ainsi un lien avec la mer, une identité propre face à la tertiarisation et une proximité matière première/consommateur indispensable.

Le projet est donc de réconcilier le port et sa ville en l'ouvrant sur celle-ci et ses habitants. C'est valoriser les échanges entre habitants et dockers avec la pérénisation des activités portuaires. C'est renforcer l'image du port en prenant part des anciens silos avec l'installation de lieux de productions (scierie, brasserie...), le reconnecter à la ville en devenant un véritable lieu communautaire par l'établissement d'ateliers artistiques, comme un nouveau poumon.



In the distance,  
«Port of Cork».

The city is announced,  
Rusty sign with a pale face.  
It unfolds behind it its rebirth.

The ruptures follow one another,  
Symbols of the old time confronting each other,  
To the conquering mentality of this new decade.

The port is its entrance door.  
The wobbly buildings become markers,  
Of an industry out of breath,  
Waiting to resurface.

On this point,  
As neglected as it is imposing,  
Is anchored the authenticity of the city.  
Its opening to the Irish Sea,  
Which has allowed it to open up to the world.

Nevertheless,

Would Cork seek to make us forget,  
Its past industry, far too marked ?

But the traces are at any place,  
Hidden among glass, height and excesses.  
Chimneys, bricks, warehouses,  
Are found on the fringe of this new face.  
The one that is built to look like the others,  
In order to compete, in order to mark its place.

Why then seek to make this jewel disappear ?  
This residue of asphalt at the edge of the Lee is a parvis.

Place of exchanges,  
Door to the future,  
Identity of the city,  
On its beating heart.

Social ruptures,  
Temporal ruptures,  
Historical ruptures,  
Scale ruptures.

Cork does not have to blush at this difference.

Never too prosperous,  
But worthy of its trade.

The ambiguous city is at the convergence,  
Of many attractions that just need to be reanimated.



#### Situation of the port



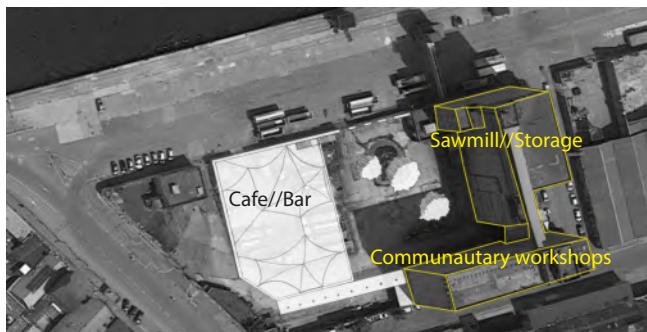
Every old train stations are now office buildings (the blue part are piece of a 1890 map, the remains of the port activities are in yellow. In the South we can see workers' houses. It creates a complete facility.



Going along with site's temporalites to diversify usages and activites.

On day, the docks see the rond dance of the en-loaded goods. Dockers gathering in the cafeteria with woodworkers who transform the enloaded trunks in the sawmill.

Creation and material work spred to Cork's po-pulation. The vacant space in the silo is given to people and transform to creation spaces. Paint, sculpture, cabinet-working lessons are dispense.



Generate a new public space and keep working the existing docks.

Invest a neglect plot.

A central patio which combine conviviality, creativity and productivitiy.



At nightfall, this space, swarming of activities open more itself to the city to become a place to parting. The ancient silo become a lighthouse in the city.

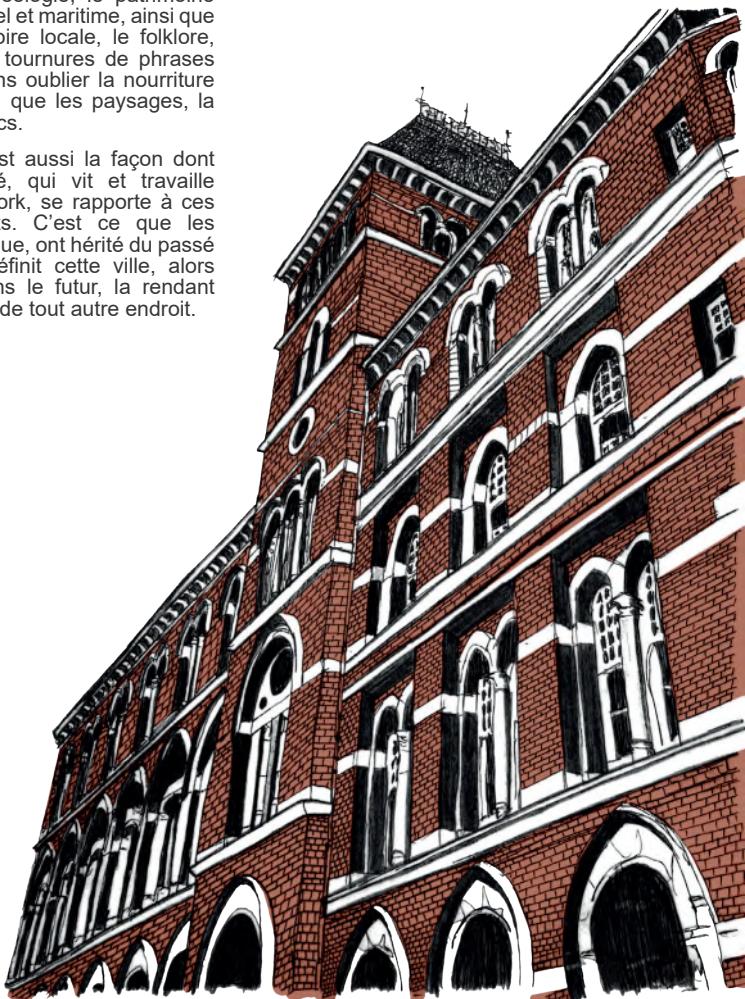
A drink after work or on the dancefloor with a view on the port. Docks become the place to go and be, by offering a new space for the Cork's nighttime which lack of a good place of gathering right now.

# Swampy Country

Dalmont Alexandre et de Gaillande Coraline

Cork est une ville de contrastes ainsi qu'un mélange de nombreuses traditions culturelles variées. Le patrimoine de la ville de Cork est le reflet de ces changements divers et continus. Celui-ci est diversifié, vivant et était visible tout autour de nous. Il comprend l'archéologie, le patrimoine bâti, naturel, culturel et maritime, ainsi que les musées, l'histoire locale, le folklore, les coutumes, les tournures de phrases et les accents, sans oublier la nourriture traditionnelle, ainsi que les paysages, la géologie et les parcs.

Le patrimoine, c'est aussi la façon dont cette communauté, qui vit et travaille dans la ville de Cork, se rapporte à ces différents éléments. C'est ce que les habitants, en tant que, ont hérité du passé et c'est ce qui définit cette ville, alors qu'elle évolue dans le futur, la rendant unique et distincte de tout autre endroit.



Dessin par Coraline de Gaillande

## A Rock To Cling To

Attracted by this new land

We keep walking hand in the hand

In front of those new architectures

It's quite easy to guess theirs futures

From bricks to concrete

Sometimes built incomplete

It's seems like there is not even a conflict

Like if they did not see their own district

But despite of the emergence of skyscrapers

They are not hiring landscapers

Meanwhile, we are drinking in those picturesque pubs

Ending the night on dancing clubs

Cork looks so majestic at night

So quite with nobody starting a fight

We are now drunk and happy

Running all over the city

And when the sun is rising

We've just notice what we were climbing

This is what we finally see

Trough the heart of the valley

The city of Cork is reborning

That's why we are now all looking

Those little houses, museums and galleries

Trying to talk to us with all theirs poetries

Goodbye to the historic center and the port of Cork

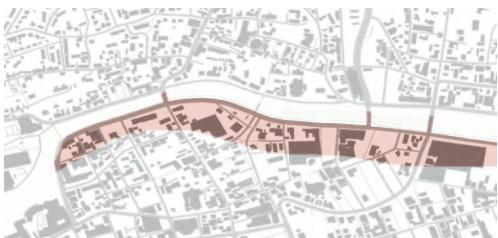
But please, ô my Cork, don't try to look like New York



Existing material frieze



Photographic frieze, contrast of facades on a major axis



⊕ Site plan, highlighting the major axis

For example South Parish is an 18th century architectural conservation area in Cork that has been unsustainably modernized, with historic streets becoming clogged with traffic and parking lots that block access.

The pride of its built heritage is expressed in the city by the preservation of the historic buildings. The technological building is considered as a showcase of progress in the city. In order to fit into the city center, it has no other choice than to develop in height. This results in some astonishing compositions of style and this threatens the more ordinary industrial, commercial and domestic heritage of the city.

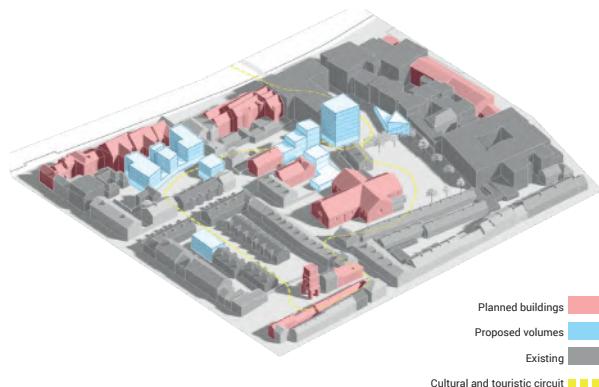
We discovered alleys that recalled Cork's medieval history, but we also observed that due to the palimpsest nature of these spaces, much of that history had been erased over time. Cork had its own «Pet Architecture» to reuse the Bow-Wow workshop term, which in many ways offered the same richness as these alleys because it testified to a much denser city.





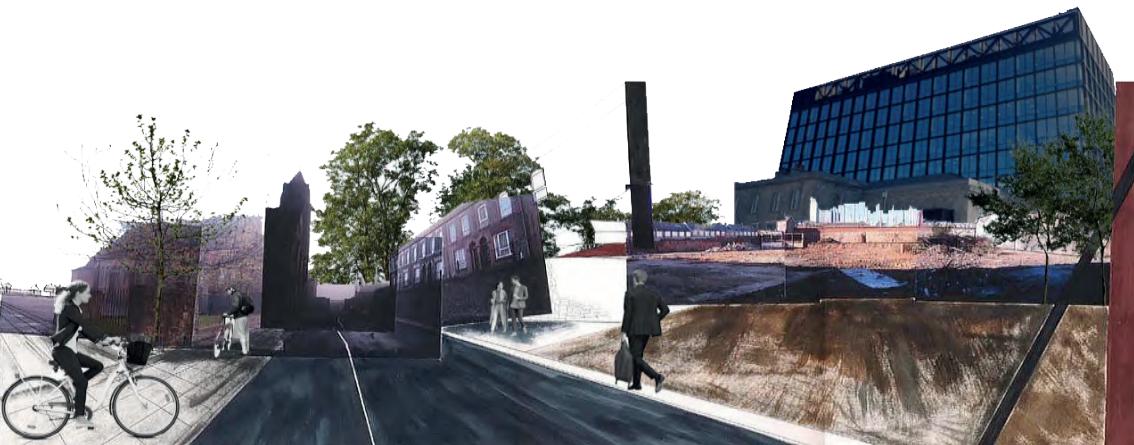
⊕ Site plan of the project in South Parish

The project proposes a connecting cultural trail through the center of the city blocks, and new massing interventions to bring the site to its maximum density within South Parish. We propose to restore these lost densities by reclaiming residual sites in the area. The functions of these pieces would be largely determined by their existing site context.



Project in the heart of the South Parish block

The proposed functions will act as attractors, which, combined with the historic character of the site, will increase visitation to the area. Movement through the site will be redefined by making it more permeable through the demolition of some of the surrounding walls.



# THE ELIZABETH FORT

Matthieu LEVÉ // Thibault GIRARD

Lors de nos différentes visites dans Cork, nous avons été surpris par la relation entre la ville et son patrimoine. L'exemple le plus probant à été pour nous le Fort Elisabeth. Cet ancien édifice militaire se trouvait originellement en dehors des remparts de la ville. Aujourd'hui, à cause de l'expansion urbaine, il se trouve en plein centre de celle-ci. Malgré la taille imposante de l'édifice, il se fond presque dans la masse de la ville. En faisant la visite, nous avons surtout été surpris par le caractère «habité du site». Au sein même du fort, nous passons devant les jardins des habitations qui se trouvent dans le fort. Nous avons donc décidé d'accentuer ce paradoxe entre un monument historique et un quartier résidentiel en ramenant et en densifiant la vie à l'intérieur du fort.



### **Four centuries of history**

The Elizabeth Fort was originally built at the beginning of the seventeenth century on a hill in the south part of Cork. Its name is a reference to Elizabeth I, who was the Queen at that time. It was just a poor building made of earth and timber. It was destroyed within 2 years. The actual structure of the fort was built in 1624. It used to defend the city against enemies until the siege of Cork in 1690. It has been modified and re-used many times since then. Barracks were first built inside of it in 1719 approximately. In 1817, the fort was re-purposed as a prison until it became a Cork City Artillery station during the end of the nineteenth century. The inside buildings were destroyed in a fire after the Irish War of Independence. The actual interior structures have been built in 1922 to be used as a police station from then until it moved away in 2013.

### **Diagnosis**

At the moment, the Elizabeth Fort is open to visitors and a museum about its history is taking place inside of the buildings as well as a few apartments. People can freely walk on the walls enjoying the view over the rooftops of the city. Unlike what often happens when preserving historic heritage in France, the buildings inside of the fort were kept intact. In front of the buildings, there is a lot of free space which is only used as car park. We can find a bit of green space behind the housing, between the building and the walls. On a architectural and urban point of view, we noticed the fort isn't taking much space in the city and it lacks attractivity. It is mostly surrounded by residential buildings and isn't visible without being very close to it.

### **The project**

According to the observations we made on site, we want to expand the attractivity of the place. The varied program aims to develop spontaneous activities inside of the fort while enhancing its architectural qualities and his-

toric heritage. New spaces will be connected through the ancient walkway and the Elizabeth Fort will be brought into a new dimension.

### **The hostel**

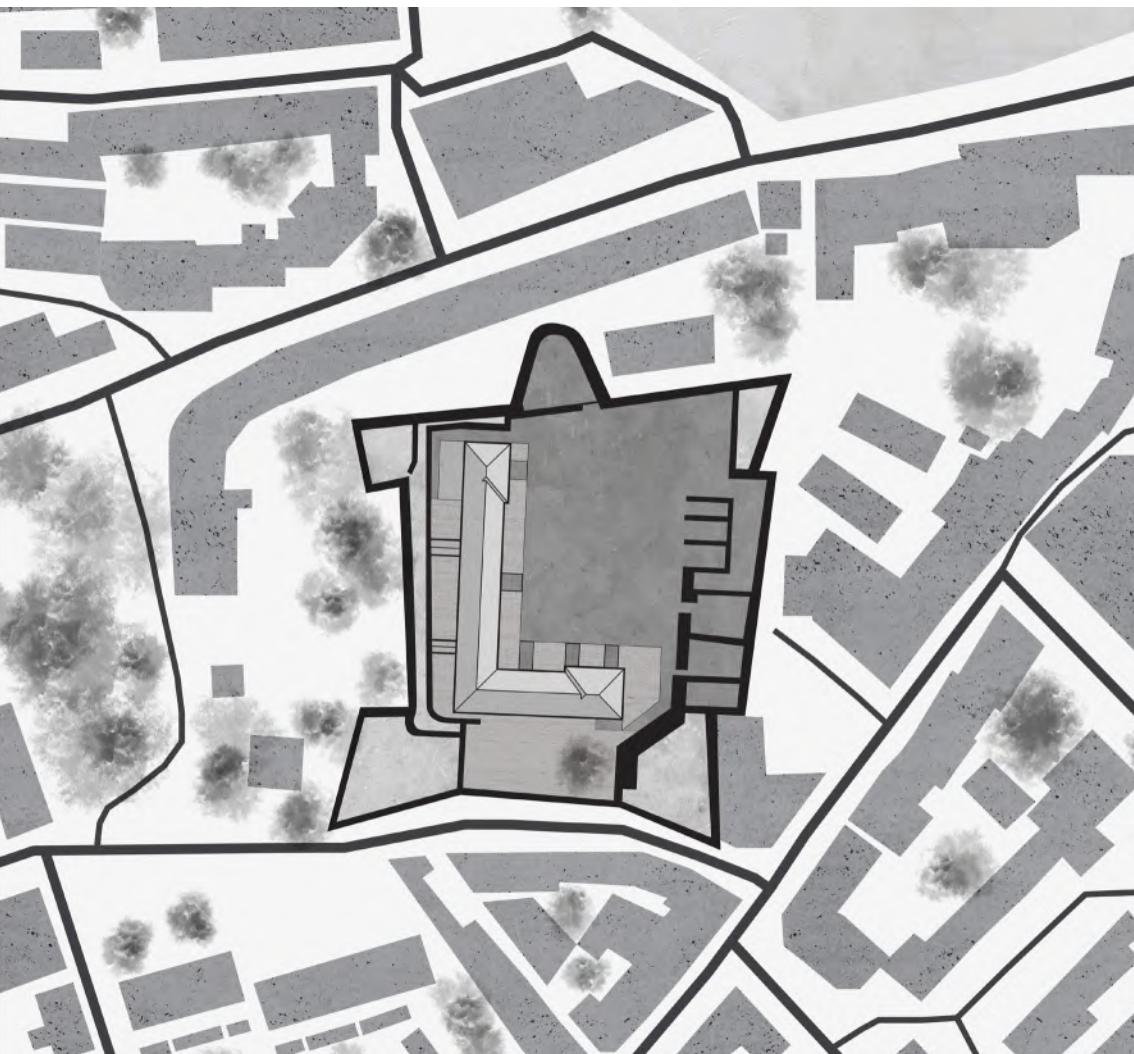
In continuity to the Irish tradition of reusing existing buildings, the interior structures will be modified to create a youth hostel. A new floor will be built on top of the existing walls to generate generous spaces featuring mindblowing views on the whole city of Cork. The first floor will be directly connected to the walkway which will become a real public space.

### **The museum**

Secondly, a brand new building will be erected as a symbol in the north of the fort. The fort will be viewable from the city, giving it its importance back on the urban scale. The museum will move inside of it, allowing more space to transmit the history of Cork to visitors and new generations. Eventually, we imagine a universal library to be situated there.

### **The public space**

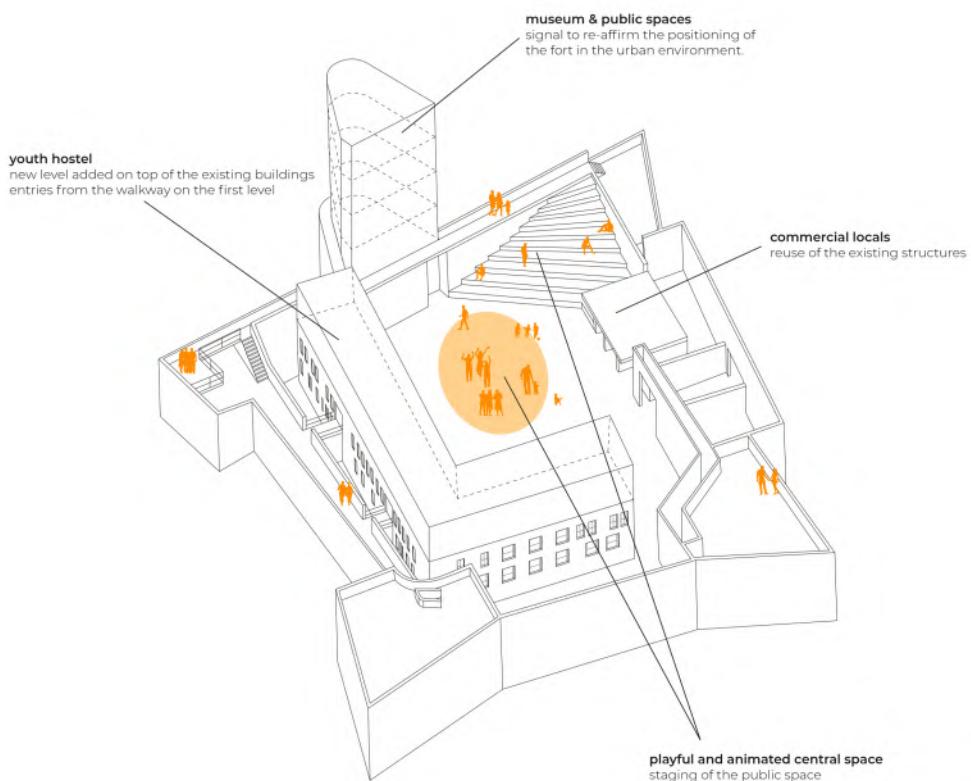
Thanks to both buildings, various people will meet inside the fort. The central space will be redesigned as a public space offering a lot of possibilities. On the north part of it, stone bleachers will be built connecting the square to the walkway and giving to the visitors the freedom to take a sit on it and enjoy the moment. We imagine the central space to evolve very freely over the time. The beauty of it is inside the fact that it can be used for various activities : outdoor shows, marketplace, playground.... A roof will be added on top of the existing walls on the eastern part of the fort to create small adjoining spaces. They could be used as toilets, storage space or even pop-up stores linked to the activities taking place into the outdoor spaces of the fort.



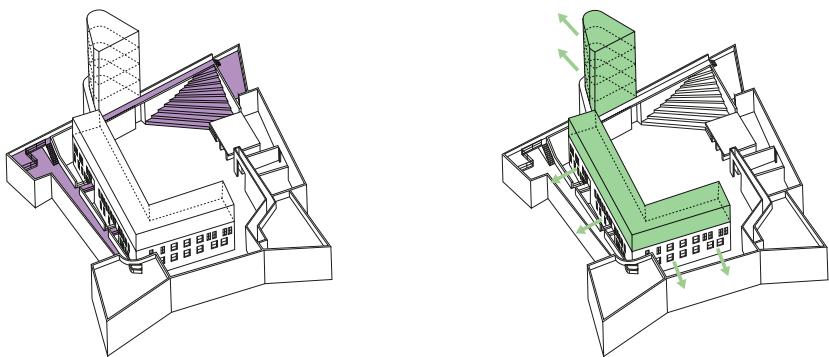
Existing map

0 10 20 50m





*Project map*



#### **Circular path**

The pathway is transformed into a real street which leads to the different elements of the project. Thanks to the bleachers, there is a continuity between the public spaces.

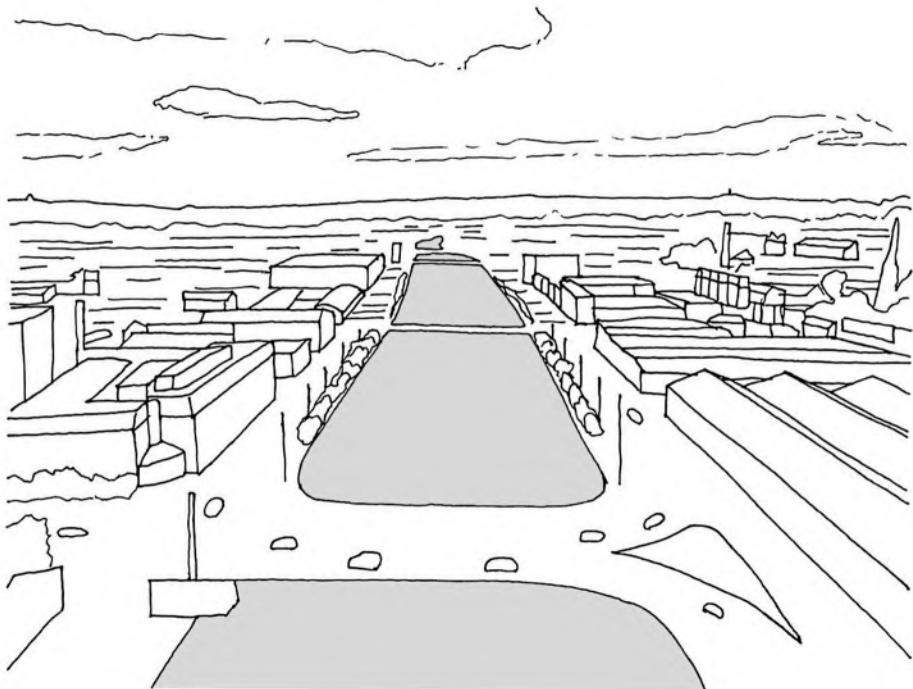
#### **A place turned towards the city**

The project is rising above the battlements creating a visual exchange between the city and the fort. The fort becomes a new signal in the Cork skyline.

# FIND YOURSELF

JULIEN Yann et LOISEL Nicolas

Dans le cadre de l'enseignement d'intensif, nous sommes partis en voyage d'études en Irlande, plus précisément à Cork. Ce voyage avait pour objectif la découverte d'une culture différente de la nôtre. Pour se rendre à destination, nous avons emprunté le ferry, ce qui fut une nouveauté pour nous. Au fil du temps, nous avons arpentré cette ville riche en curiosités et a suscité un réel engouement. Au cours de nos promenades, nous avons remarqué qu'il existait peu d'espaces verts en ville et que les friches industrielles du port n'étaient pas mises en valeur.



*General view of Cork*

To begin with, we noticed during the study trip to Cork that the car occupies most of the space in this city, pedestrians are pushed to the pavement. Vegetation is not taken into account. Indeed, the mineral atmosphere is omnipresent in the city. So we asked ourselves the question, how can we envisage green spaces in the city centre?

We decided to focus on the brownfield site at the entrance to Port of Cork. Its proximity to the river is strategic, as it is a real highway including port, commercial and tourist activities. The numerous bridges form urban breaks and connect the whole city. Today this former storage building has no use.

This building of heritage interest is threatened by a project conceived by a multinational architectural firm and approved by Cork City Council. The agency has proposed a luxury hotel project to be developed within a high-rise building. This raises a number of issues such as representativeness and competition, as this future tower will be taller than the existing The Spire Tower in Dublin. We question the scale of the project in relation to the site. It also means a move upmarket for a wealthy clientele, and the city is dynamic thanks to its relatively young and trendy population. Marked by the crises, one could believe that modernity aims to valorise the inhabitants of Cork and thus gradually forget the poverty.

Without talking about requalification and in order to find a sustainable solution, we want our intervention to be minimal and to reclaim the city's working class past. Indeed, we observed that this place was abandoned and at the same time things like film shoots happen on the docks. This underlines in a poetic way the memory of a past activity. The deformity marks the identity and the authenticity of this place,

this collision takes the opposite of modernity.

Our project plans to create a green space in this shed in order to create a piece of landscape on the scale of the site. We found that the public parks offered few uses and that they were little used because of the climate. The busiest places are often indoors and this is strongly rooted in the collective imagination. For this reason, we created a winter garden open to the public because the climate is favorable to this type of programme. This includes work on the interior well-being, the microclimate and the multiplication of uses (gym, winter garden, art gallery...).

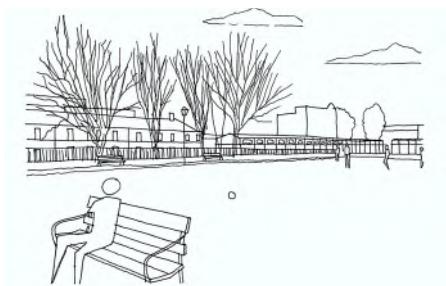
The population will use and transform this space into a collaborative space, between people from different backgrounds. The social mix is a vector for the success of the project because we imagine it as a third place self-managed by the participants.

We want this place to be adapted to the user, thus highlighting the forgotten in order to find a warm atmosphere to feel good. «Small is beautiful» is the expression that fits very well with our project, a simple and efficient project that allows the population to meet each other.





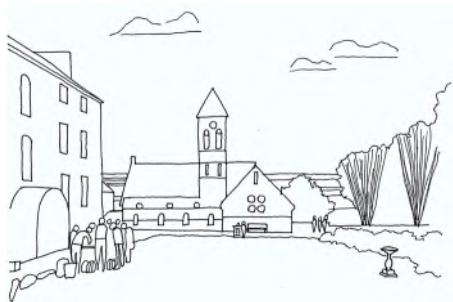
Cork map - without a scale ①



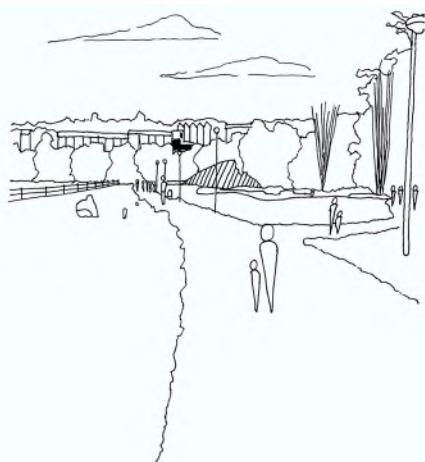
Constrained public park ②



Green space without function ④



Public spaces around churches ③



Green space without function ⑤



*Inside the project - former industrial wasteland*



*Winter garden section - 1/500 - former industrial wasteland*





A wide-angle aerial photograph of a city, likely Cork, Ireland, showing a mix of traditional and modern architecture. In the foreground, a prominent circular building with a dark, textured roof and a red band near the base is visible. This is identified as 'THE FIRKIN CRANE'. The city extends into the distance under a sky filled with scattered clouds.

# NOURRIR LA VILLE

# Do the Irish only eat beer ?

Martin Louison et Basset Maya

Lorsqu'on se promène dans Cork, deuxième plus grande ville irlandaise, on pourrait s'attendre à trouver d'avantages de lieux de restauration. En centre-ville, on trouve l'English Market, avec ses étalés de produits internationaux et ses quelques comptoirs pour se restaurer. Excentré, le Marina market met en valeur le rôle essentiel du port de Cork. Mais l'Irlande n'a pas grande réputation culinaire.

Si les fameux english breakfast pourront en satisfaire certains, les pudding et le thé en contenteront d'autres. Mais s'il y a bien une chose qui uni les Irlandais, c'est la bière! La guinness, la heineken, la beamish ou encore la Murphy's... et tant d'autres! Toutes distillées à proximité. Ces fameuses bières brunes et épaisses nourrissent sûrement autant qu'une raclette hivernale.

Notre regard s'est porté sur les pubs. Leurs façades fermées, opaques et peu attrayantes sont l'opposé de nos chères terrasses françaises, qui habitent la rue et proposent une rencontre entre consommateurs et passants. Les façades opaques intriguent, il faut pousser sa curiosité pour découvrir le monde que propose chaque pub. Les ambiances tamisées, bruyantes et chaleureuses

pouvaient offrir souvent des espaces en longueurs insoupçonnées par les façades étroites. De plus, certains dévoilent, après une succession de pièces, des cours extérieures. Cet espace à l'air libre ravi les fumeurs et ceux que l'on a l'habitude de voir en terrasse ou devant les bars en France. Donnant ainsi une autre atmosphère aux rues, beaucoup moins habitées. Ce sont donc dans ces endroits intimistes, introvertis et conviviaux que se retrouvent les corkais pour se ravitailler. Ces espaces en longueur ont attisé notre curiosité. Jouant de nos perceptions. Et si l'on poussait à l'extrême ces sensations ? Chaque pub n'est-il pas un voyage en lui-même? Nos perceptions ne modifieraient-elles pas nos dégustations ?



*croquis libre au trait*

there he was  
73 Douglas Street, Ballintemple,  
staring an old cold façade  
where an all black dressed man was standing  
in front of  
as a door keeper, protector of the location

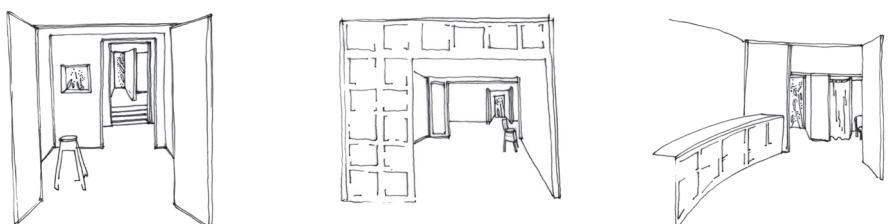
he would have tried enter but  
he wasn't sure of the address  
an unwelcoming place like this  
no windows, no terrace, no sign of any night  
life in the street but,  
a bar in Cork

finally,  
by passing the huge man and his door  
he felt the complete atmosphere change  
he was now in a tiny and long room  
an endless place

Some barmaids on the left proposed him beer  
and as a stranger in the city, losing his senses  
in the bar  
he embraced the proposition  
had a pint of beamish  
and tried to walk through the parts

he first had a fully nourishing irish breakfast  
beans and eggs in a room,  
irish beer in another,  
ate, and drunk, continued walking,  
had a fish and chips, trying to find his old  
friend

then, the sound of a gaelic violin sounded  
calling him across the parts  
that's how he reached  
a tiny little door  
leading to the outside, and his beloved friend  
Conor

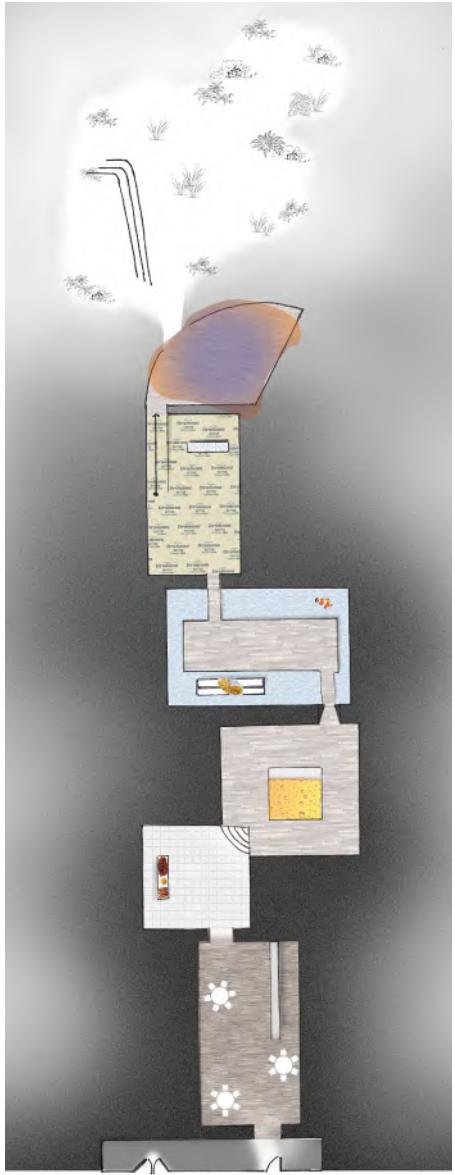


*perspectives des différents bars  
vers leurs espaces extérieurs*

Notre projet reprend la typologie des pubs irlandais et le pousse à son extrême pour donner au visiteur une expérience unique. En longueur, les pièces se succèdent et leurs atmosphères varient jusqu'à atteindre l'extérieur, qui prend ici la forme d'un jardin.

Dès l'entrée l'expérience se crée. La façade fermée ne divulgue aucun indice de ce que l'on va trouver à l'intérieur. Les deux portes suggèrent déjà le jeu et la tromperie. Chaque pièce a un thème spécifique et vient jouer de nos sens pour mettre en avant les traditions irlandaises. On y retrouve ainsi l'ambiance d'un pub trompeur qui cache les pièces qui le succèdent. On arrive dans une pièce vous proposant des Irish breakfast. Mais aussi une pièce dédiée à la bière, au Fish and Ship, au Beurre et une au concert de musique traditionnelles.

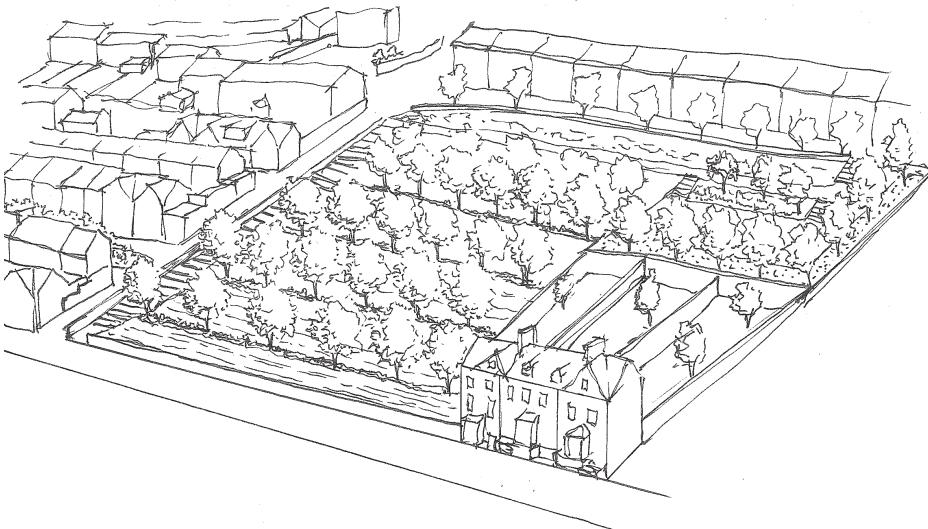
Ce parcours sensoriel propose une découverte du patrimoine culinaire irlandais en jouant sur les sensations de chacun.



# Orchard wind

BISSON Lucas - LE PEN Adrien

Le projet se situe sur la colline «Bell's Field», actuellement le terrain est vierge, mais dispose d'une vue dégagée sur l'Ouest de Cork grâce à une forte topographie. Le terrain n'est pas beaucoup fréquenté à cause de la présence de vent fort. C'est pourquoi nous avons décidé d'y planter des arbres qui freineront le vent. Ce terrain permettrait aux habitants du quartier de cultiver en agroforesterie. Également, nous projetons de garder un espace de détente pour les riverains.



## Cork City

Located in the southeast of Ireland, it is the third largest city in the country, but when it comes to food, it holds the top spot. Cork being close to the sea and the countryside, it has quick access to local products, notably thanks to its markets. The «English Market» is an example, it allows the sale of many different products, fishmongers, bakers, butchers, ... Even when leaving the center, food remains a main subject, at the port, in the east of the city, is the «Marina Market». It is an old hangar that has been refurbished, at Christmas 2020, it opened for the first time and several shopkeepers have moved in. At the beginning there were only about ten stores specialized in food. Today, the market has grown to include about 30 small restaurants and new businesses will be arriving in the next few months. You can see how important food and social issues are in the city. Yet, at the site of our project, this is not the case.

especially since the presence of two colleges will animate this place.

## Project

The project is located on the hill «Bell's Field», currently the land is untouched, but has an unobstructed view of West Cork due to a strong topography. The field is not used much due to the presence of strong winds. Therefore, we decided to plant trees that will slow down the wind. This land would allow the inhabitants of the neighborhood to cultivate in agroforestry. Also, we plan to keep a space of relaxation for the residents.

## Parks

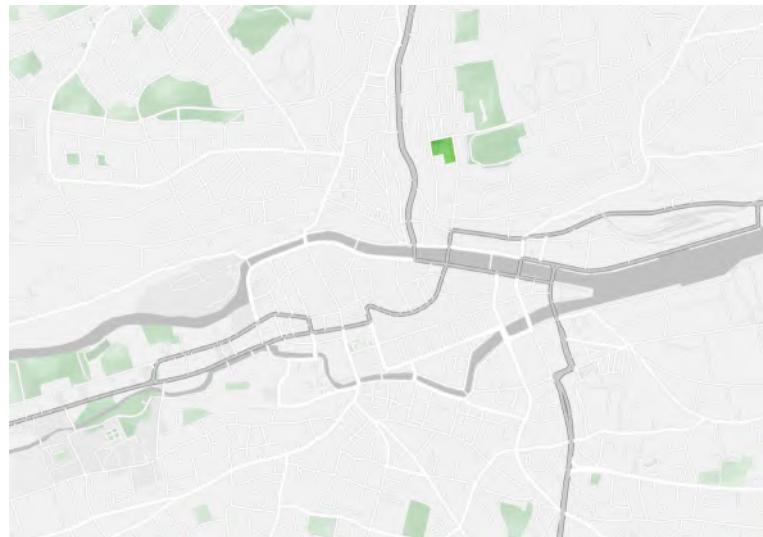
Also, while surveying the city, we noticed a real lack of landscaped green space, so naturally we wanted to remedy this lack by landscaping a large unused open space.

## Residents

The neighborhood in which we are located lack of relations between residents. The houses are facing each other and are located five meters from each other. There is a big problem with the opposite, to bring the inhabitants together without forcing them, we decided to create a real space of relaxation which will be dedicated to them. It is necessary to bring them together,



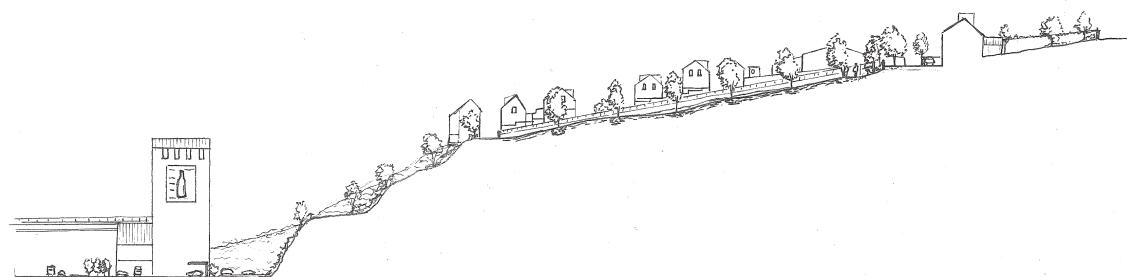
*Plan masse initiale*



*Plan de situation*



Plan masse projectuel



Coupe paysagère

# THE FIRE MILL

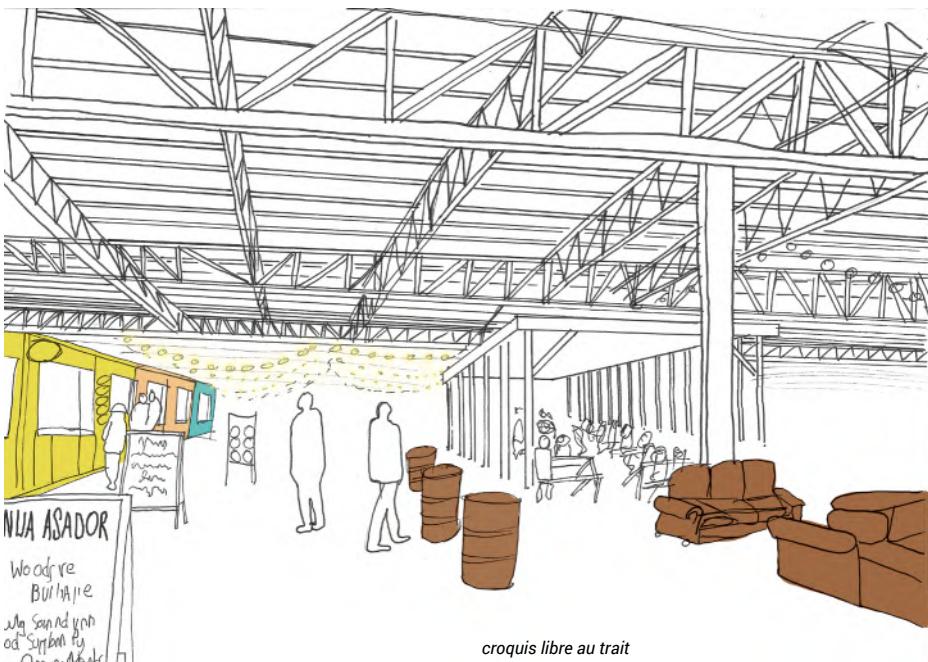
BOUHASSOUN Islam, DUVAL Quentin, PUAU Nathan

Dans la ville de Cork, le Marina Market s'implante dans une zone inattendue, celle du port de commerce. Rythmé par les vas-et-viens des camions et le signal sonore des engins de levage, ce marché couvert propose une variété de plats en provenance de nombreux pays et cultures différentes.

En à peine une année, le Marina Market a su trouver sa place auprès des habitants comme des touristes, malgré sa position loin du centre ville.

Il nous a semblé judicieux d'apporter de la cohérence et de l'harmonie dans ce tissu hétérogène. Par l'omniprésence du vent et l'existence de silos de stockage sur le site, nous avons décidé d'implanter un moulin à vent. Celui-ci pourrait profiter de la proximité avec l'eau pour être approvisionné en grain.

Aujourd'hui, une partie du site est occupé par des bâtiments dédiés à l'industrie plastique, une activité qui nous semble vouée à disparaître dans les années à venir. Dans le projet, le moulin pourrait alors profiter de ces espaces comme entrepôt de stockage.



### Texte en Anglais

*"I took the rest of the day off and my first destination was this place, the marina market. I come here often, especially for the smoothie and the atmosphere is quite lovely. I like the age diversity the place has. Everyone is having a good time enjoying Their food and laughing out their lungs".*

-said a lady that works in a hospital-

As you first arrive at the port you can't tell there is a hidden gem in just about the corner, but as you approach, the voices get louder and louder, it's a mixed melody of the music that is blasting the interior of the market and the chats and laughter of visitors. The exterior and the interior are two different worlds, on the side of the market and alongside the left wall of the building, as the port is behind you, you can see the food trucks aligned side to side with dining tables on the opposite side free to use for the public. It's inevitable to speak about the large plastic factory as the noise breaks your peace from time to time and the view is not something you look up to, so this must be the biggest downside to the marina market. The interior is something else, the atmosphere is catchy on all scales, it's a wide space with small food kiosks all around with dining tables placed parallel in the center. The most impressive aspect is the low light. There is no presence of natural lighting except for that which enters by the access portals. On the other hand, the artificial lighting is present by the small bulbs aligned by an electric thread giving a romantic warm sensation as if they were fireflies.

Speaking of food kiosks, the smell there is amazing, so appetizing! By each kiosk you smell something different, a different dish

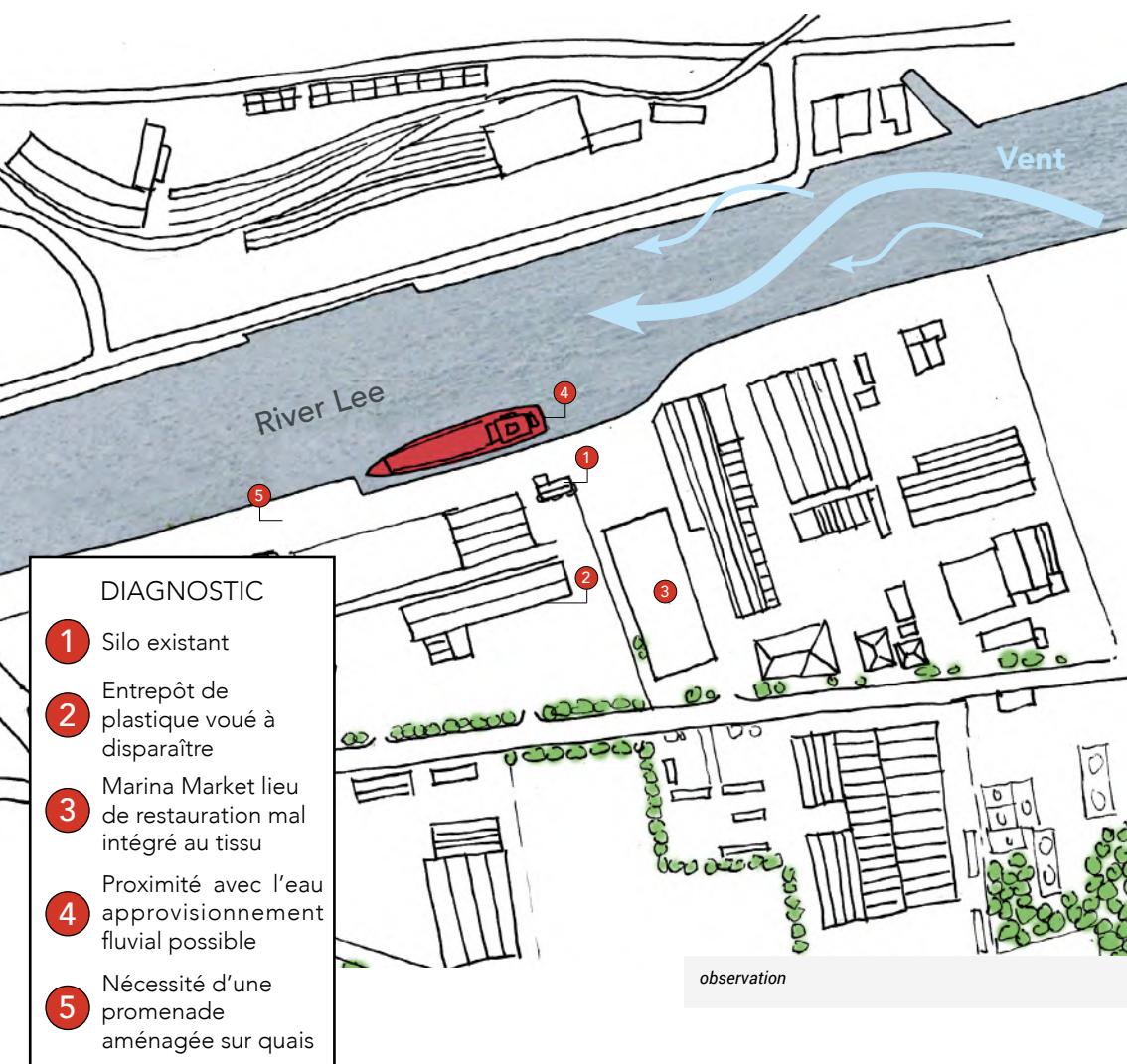
from a different culture plus the classic local fish and chips which get the main attraction by locals and of course tourists like us during the visit, but still we had to make a turn around the kiosk two times to finally make a choice.

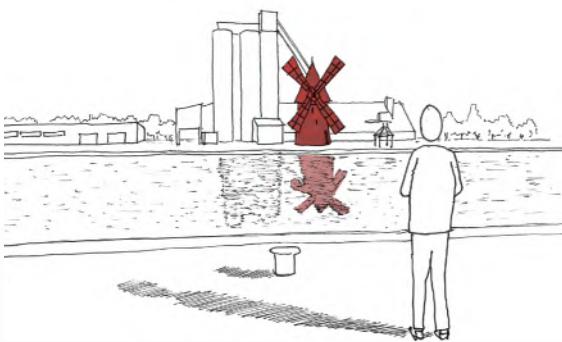
We enjoyed our meal on the outside tables under the sunlight and the smooth air that blew from the port side. being so focused on the delicious food and chit-chatting we completely ignored the factory on our right side of the view. It was after lunchtime that we moved aside to the benches. We started to draw sketches and we took some pictures, afterward, it was time for some interviews with the visitors and thus the food trucks owners.

It was mentioned in one of the interviews we had that the market opened its doors for visitors for the first time eight months ago, since then it got really popular and took attention of citizens of all ages and immigrants of all nations as they found Their pleaser in encountering people, try new food and having a good time.

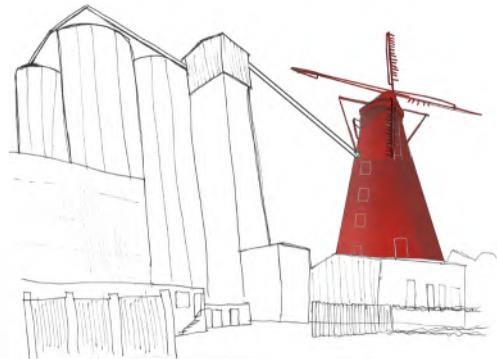


Quai de déchargement / port de commerce

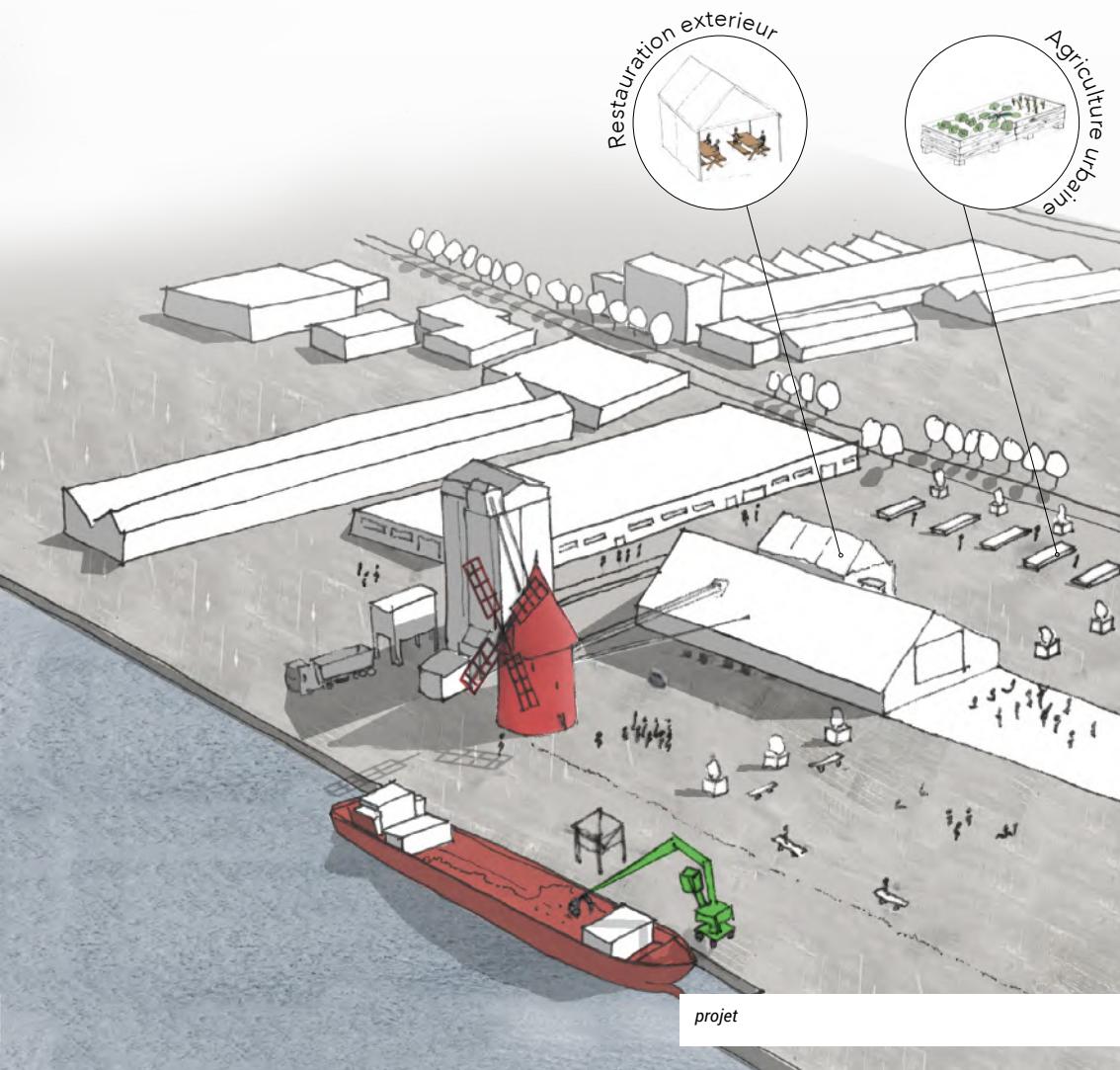




Vue depuis le quai opposé



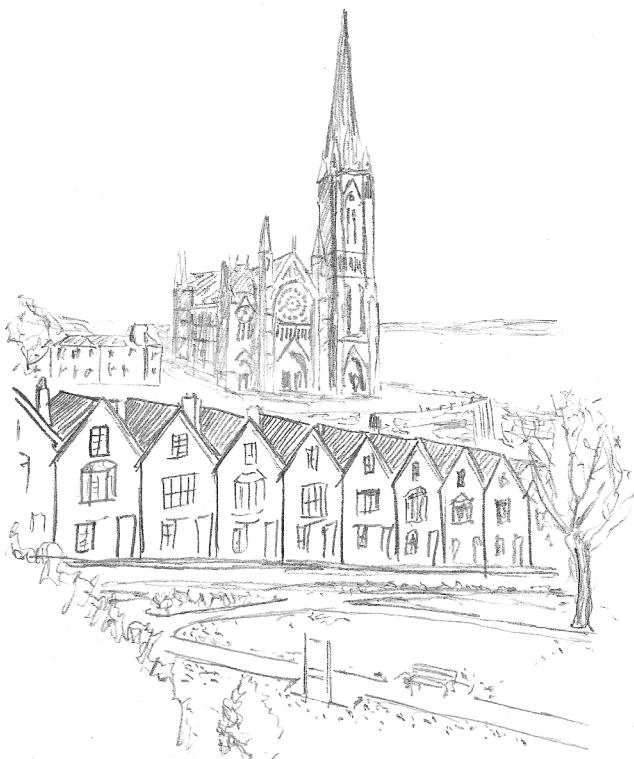
Vue au pied des silos



# Green Spaces, or the Colours of Food

Busson--Prin Victor et Grelaud Mathis

La culture irlandaise offre une large diversité de produits que l'on a pu découvrir au cours de ce voyage, en visitant le musée du beurre, les marchés de la ville ainsi que les pubs, véritables lieux sociaux et de partage. La volonté des Irlandais de faire découvrir les produits de leur région et ce besoin de lien était néanmoins accompagné d'un élément assez perturbant à nos yeux : la quasi absence d'espaces verts dans le centre ville. Cette absence de respiration, associée avec une démarche urbanistique très dense crée un besoin de fraîcheur auquel nous avons voulu répondre. En suivant la rivière Lee, nous avons trouvé un parc, l'étang de l'Atlantique, que nous avons voulu mettre en valeur en y réalisant une intervention légère, un système de guinguette qui s'installerait le long de la Marina entre la rivière et l'étang afin de créer un lieu social et de détente, une véritable respiration pour partager dans un cadre plus apaisé toutes les richesses culinaires de la région de Cork.



During our trip to Cork, we discovered multiple aspects of the city and were inspired by them for this work. The first one is the colorful aspect of the city with all those colored houses that we've seen right at our arrival, while we were sailing past Cobh.

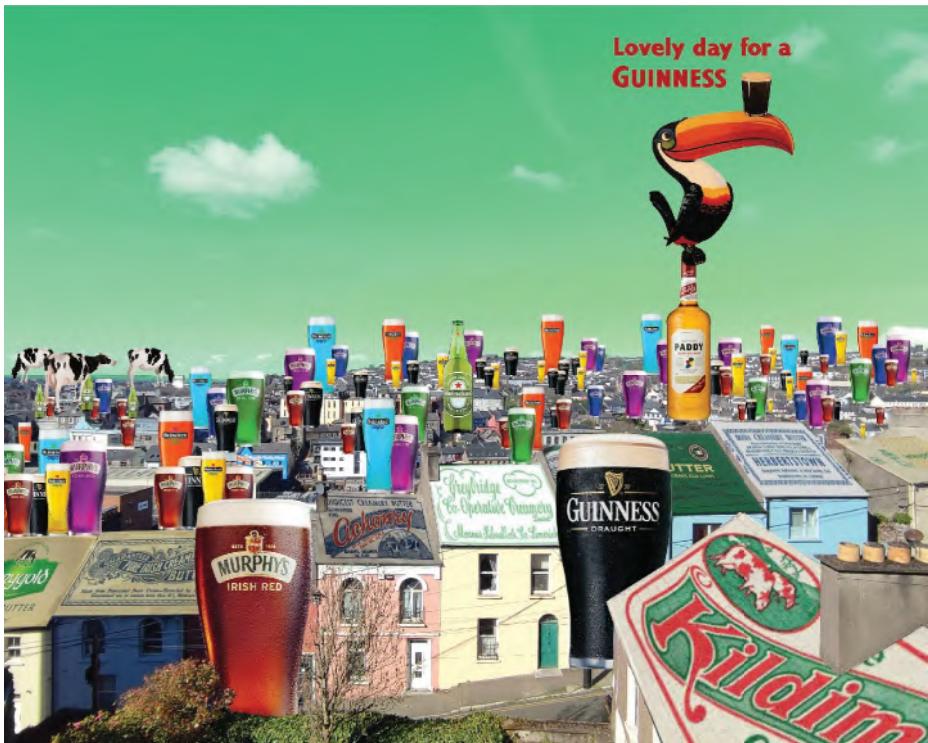
Being in the "Feed the city" group, we've also been very responsive to the social role of the pub in the city, as people can reunite there at any hour of the day to discuss around a fireplace, watch the news or enjoy a drink. The astonishing diversity of drink, especially local ones, also surprised us, with multiple whiskies and tens of beers from white sweet and sour beers to black bitter and coffee-taste stouts such as Murphy's. We also were pleasantly surprised by the warm welcome of every Irish person we met that were all delighted to make us discover everything their city and region has to offer.

We of course didn't spend all our time in pubs and also visited diverse places around Cork such as the Butter Museum where we learned more about the history of the city and its commercial relationship with the world thanks to the quality of its butter. We would never have guessed that Cork's Butter Market was the largest in the world. As we are part of Cécile Gaudouin's working group at school, we also work on agriculture and milk production here in Rennes so it was really interesting to discover that the Irish milk has very comparable properties with the milk of the "Froment du Léon" cows, an old species of Breton cows. They both are mostly grass fed and have the distinctive feature of fixing the beta carotene that they eat from the grass and give it back in their milk, which is the reason for its characteristic yellow color and its natural richness, producing a very high-quality butter.

Walking through the English Market was also an amazing experience where we were able to see, smell and taste all the diversity of food that Cork has to offer even though the Irish food habits seem mostly protein based with a lot of meats. Another great building that we've seen is the Marina Market, made after the renovation of old dock storage buildings into a social place with a great diversity of products ready to eat for people to take a lunch break.

However, even though the social aspect seems really important in the city of Cork, something disturbed us a bit and that's the critical lack of public parks and green spaces. The architecture of the city and its urbanistic development is really dense in the city center with a large outskirt of detached houses with really few green spaces even though, these places are an important part of the social life of a city by creating spaces to rest, hang out with friends, meet people and host public events.

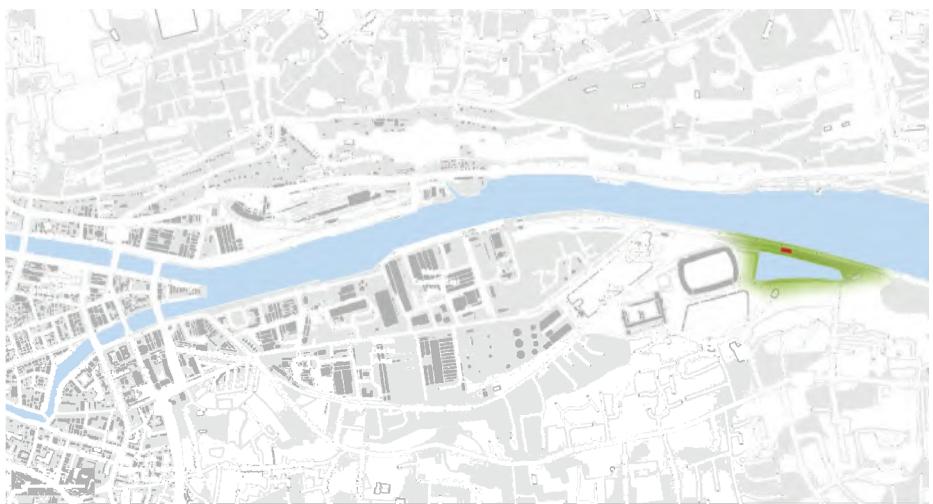
Starting from that assessment, we've decided for our project to highlight a park that we've found while we were wandering around the city. The Atlantic Pond is a small park at the east of the city, alongside the marina and the River Lee. The idea of our project is to create a small architectural project by creating an open-air cafe where people will be able to rest and have a break away for the density and speed of the city, enjoy simple local produces while watching the herons nesting on the island and the swans swimming on the pond with all other birds.



Lovely day for a  
**GUINNESS**



*observation*



*projet*

# THE NEW BUTTER MARKET

Le Toux Adeline et Coconnier Clémentine

Le musée du beurre présente un intérêt historique, économique et social pour Cork. En effet, la production et le commerce du beurre est une importante activité économique dans sa ville et même sa région. Depuis plus de trois siècles, on achemine du beurre dans le quartier de Shandon au butter market house. Le beurre y est négocié, puis grâce au transport fluvial et au port de la ville, il repart pour être distribué dans le pays et à l'étranger.

Ce quartier de la ville de Cork a été aménagé au fil des années en fonction de ce marché. D'abord en y implantant un lieu pour le commercialiser. Un marché a été construit, ainsi qu'un lavoir pour nettoyer les fûts de beurre dédié au transport de la matière. L'emplacement de ce lieu a été judicieusement choisi pour permettre un accès rapide par voie fluviale. Lorsque de nouveaux ponts ont été construits, limitant le rapprochement des bateaux au marché du beurre, une nouvelle rue a été dessinée au cœur du quartier, John Redmond street, pour permettre à nouveau de faciliter le transport du beurre depuis les quais jusqu'au marché.

Ainsi le quartier s'est transformé pour contribuer à cette activité qui à pendant des années eu un intérêt économique et sociale au sein de la ville. (*cf page 4*)

Aujourd'hui, le marché n'existe plus, seuls les murs d'enceinte ont été conservés et le lavoir a été transformé en maison de la danse, The Firkin Crane . Entre les deux, le musée du beurre a été installé pour relater l'histoire du lieu.

Nous avons choisi de traiter ce lieu dans l'idée de redonner vie à ce quartier qui aujourd'hui est réduit à son caractère résidentiel.



Sketch of O'Connell Square

The topic of our research during this intensive was «Feeding the city». While walking around the city during this trip, we noticed that there are only a few places where people can get food in the city. We found mainly supermarkets to shop in. Only the English Market, located in the heart of the city, allows the purchase of fresh and local products. There are farmer's markets, but they are not very common. The Irish also go to the pubs where they usually find rich and calorific meals (meats, potatoes, sauces...).

Since 2020, a new food place has been opened on the port, the Marina Market. Located on the outskirts of the city, the inhabitants do not hesitate to move to take advantage of this huge space (a former maritime hangar) where there is a wide choice of food. You can find food inspired by Asia, Eastern Europe, South America, etc... Here, food from all over the world is under one roof. The stands of the restaurateurs are then articulated around a large convivial area for eating. The locals enjoy meeting for lunch and dinner in this place where the space allows them to come alone, in pairs or in groups. Victim of its own success, the market has had to expand to meet the demand.

This unique venue in the city needs to be multiplied in different areas to provide Cork's gastronomic diversity and gathering places. As we moved from one area to another over the course of 4 days, we found that there is little space, no place to live in the public space. So we should encourage the creation of gathering places, where people from different backgrounds can meet and create social diversity. Wherever we live, we all have vital needs in common, especially the need for food, so let's take advantage of this to allow us to meet on this occasion.

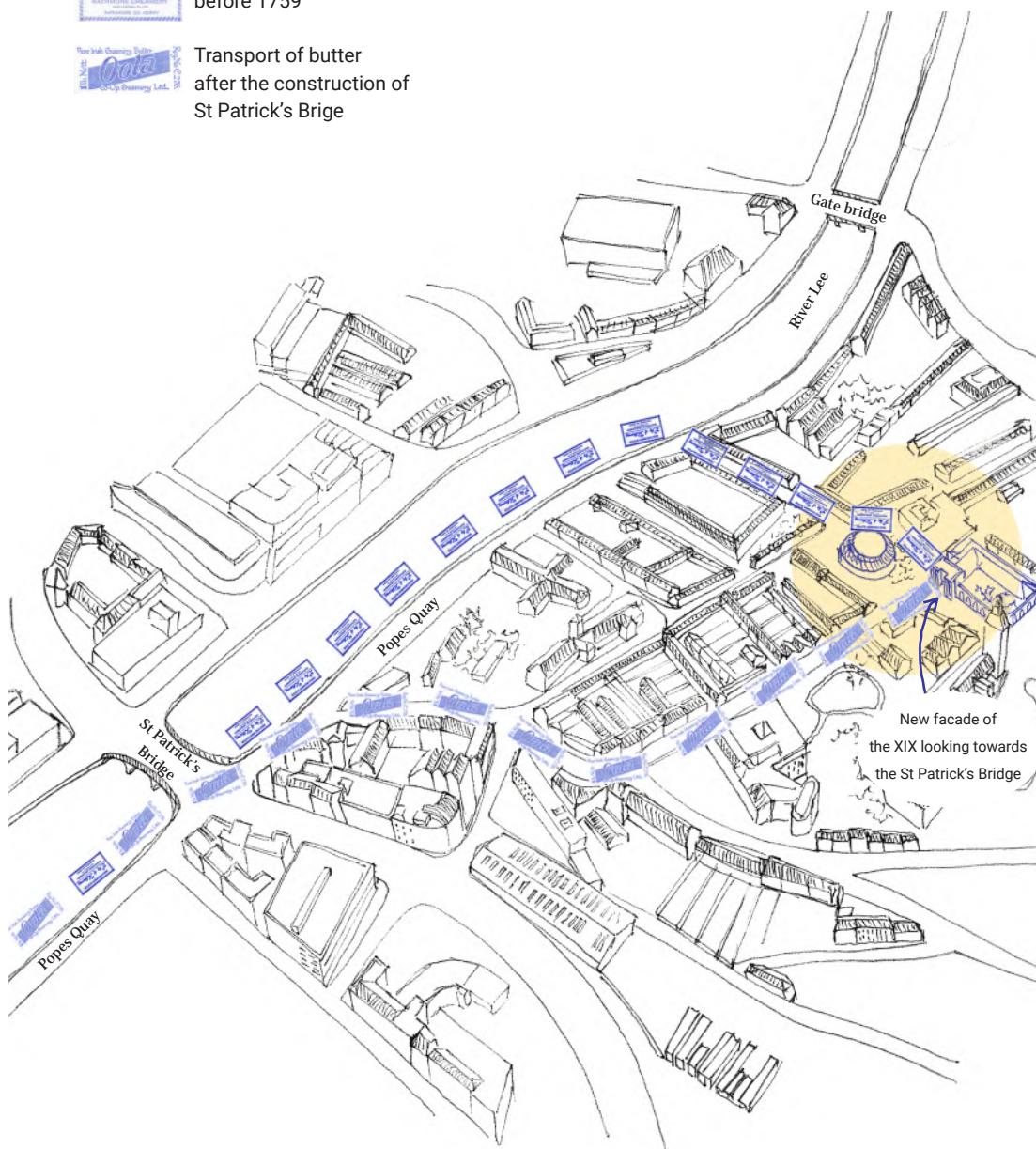
Following this diagnosis, we propose to reinvest the old butter market to create a place to sell food products to give the inhabitants access to local and seasonal food on a daily basis. This place is also an opportunity to recreate social links and revitalise this area which has lost its attractiveness since the market closed. Located close to Shandon Bells & Tower and St Anne's Church, and with a small public square, as well as pedestrian space in the vicinity, we believe that through this project we can recreate a village life that will benefit the whole local population. It is also an opportunity to keep the history of the place alive through the centuries.

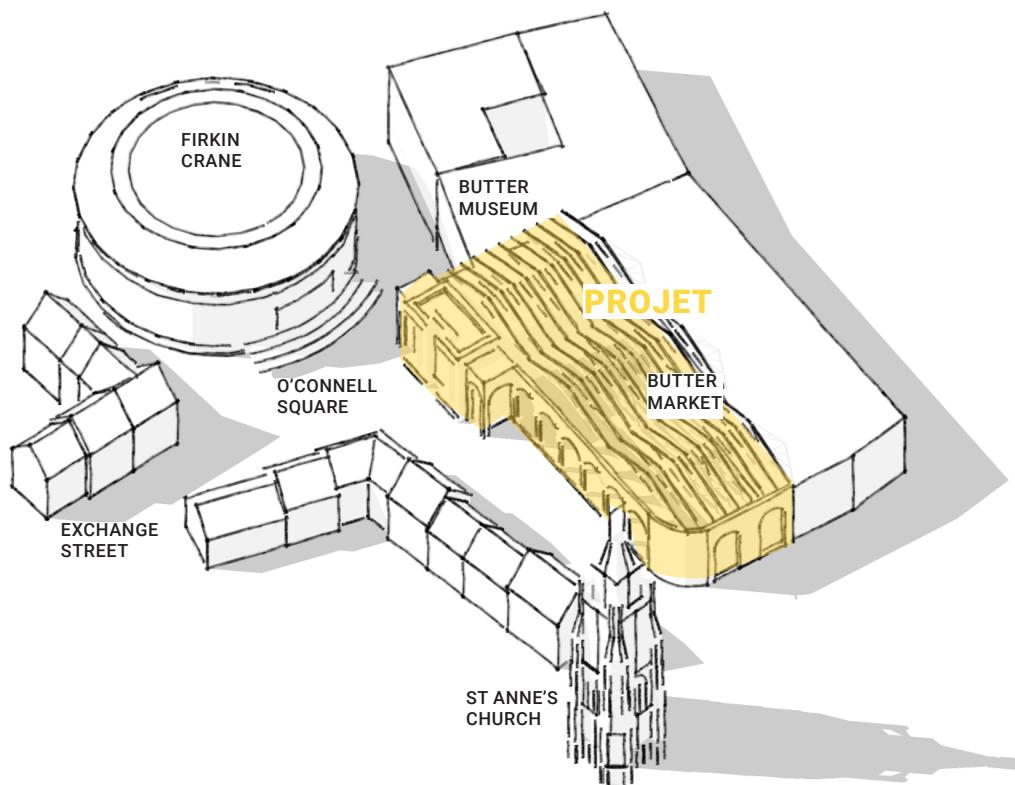
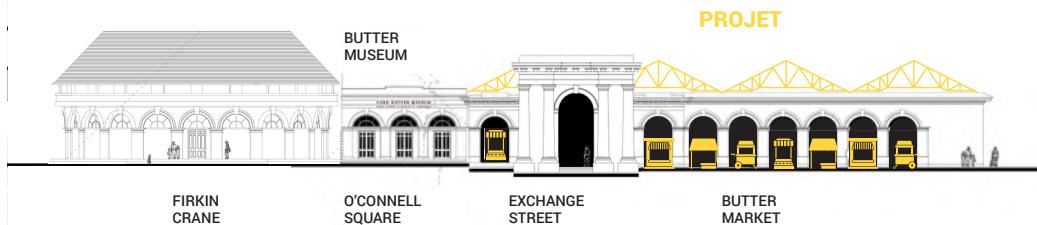


Transport of butter  
before 1759



Transport of butter  
after the construction of  
St Patrick's Brige





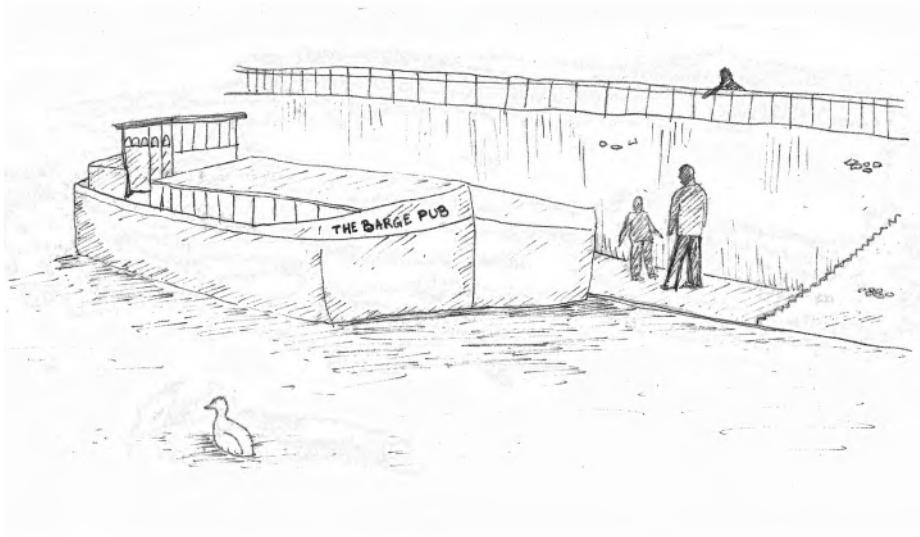
*Elevation and axonometry of the new butter market*

# THE BARGE PUB

Nolwenn FESTOC & Florine VAIRÉ

Durant notre voyage à Cork nous avons étudié la thématique "nourrir la ville". Nous avons constaté que les horaires de repas sont différents de la France. Leur repas principal étant le soir, les commerces de bouche ouverts pendant la journée servent surtout des encas.

En suivant cette culture nous imaginons une péniche qui se promènerait sur le fleuve Lee qui entoure l'île de Cork. Notre péniche serait un pub irlandais, où on pourrait y boire et y grignoter des amuse-bouches.



I'm at Sheila's Hostel in Cork after fourteen hours by ferry boat. I'm getting a little hungry. Once in my room, I met my roommate.

-Hi ! Did you just get to Cork ?

-Hello ! Yes and I'll start my visit with a good restaurant because I'm hungry after 14 hours of ferry.

-Yesterday I spent the evening in a pub that is on a barge. They make fish specialties that come from the port of the island of Cork. I advise you to go, but I hope you like adventure because it changes location every day and it's up to you to find it.

-Wow it's amazing ! How did you find it yesterday ?

-Someone told me about it. This concept is very appreciated by Irish people and tourists. You just need to talk to the passers-by and ask them if they saw The Barge Pub today.

-Thanks man ! I'll update you tonight !

#### ***A few moments later***

-Where is The Barge Pub ? I think my friend lied to me. I talked to tourists who had never heard of The Barge Pub.

-Hi ! Are you talking about The Barge Pub ?

-Yes, I've been looking for it for an hour but I have no information. I want to give up and go to McDonald's.

-Oh no ! Don't give up yet ! Keep looking, I heard someone talking about it at the English Market this morning. You can stop by, I think it was in a jam shop.

-Oh thanks man !

#### ***A few moments later***

I walk through the aisles full of local products and I see a jam display.

-Hello ! I'm looking for The Barge Pub and I was told you saw it this morning ?

-Hi, yes I saw it. Today, the barge is installed in Fitzgerald Park, in the northwest of the island, about a twenty minutes walk.

-Great ! To thank you I'll get you a jar of this champagne and red fruit jam that looks incredibly delicious !

#### ***A few moments later***

My jam and I are finally at Fitzgerald Park. I walk along the River Lee to find the famous barge, but I only see Irish ducks. This is where a duck flies, I look at it, and it lands on The Barge Pub ! It really exists ! I'll finally be able to eat !

The barge is cocooning and offers a nice view of the surrounding landscape. I sit on a chair along the window near the stage at the bottom of the barge to enjoy the music. I really like the atmosphere of this place. I study the menu while watching ducks swim in front of me. I see my order preparing behind me, on the other side of the boat. Quickly, I got Guinness with my fish snacks. I taste all these dishes. Everything is so good !

#### ***An eternity later***

I finally got back to my room after that day of walking. In the room, I met my friend from this morning.

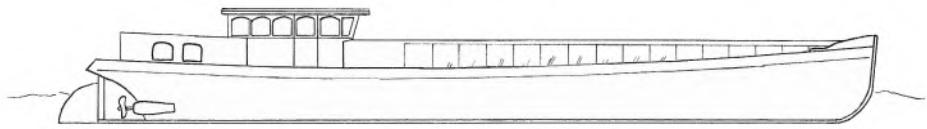
-Hi ! So, did you find The Barge Pub ?

-Hi ! After I don't know how long and a jar of jam, I found it ! It was so good and the atmosphere was amazing. Thank you very much for telling me about it, it was a great experience !

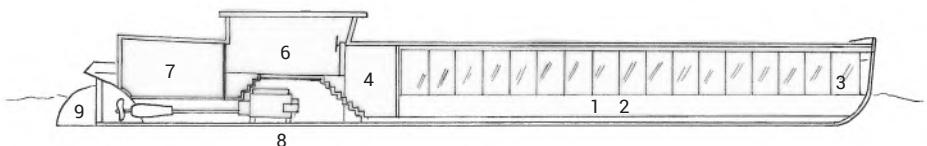


observation

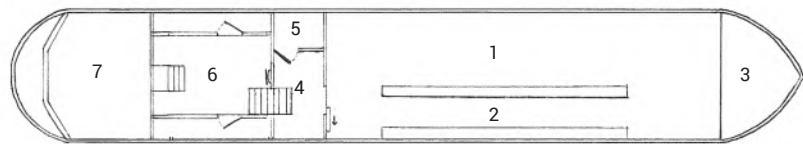
# The Barge Pub



élévation



coupe



plan

1- salle principale  
2- cuisine

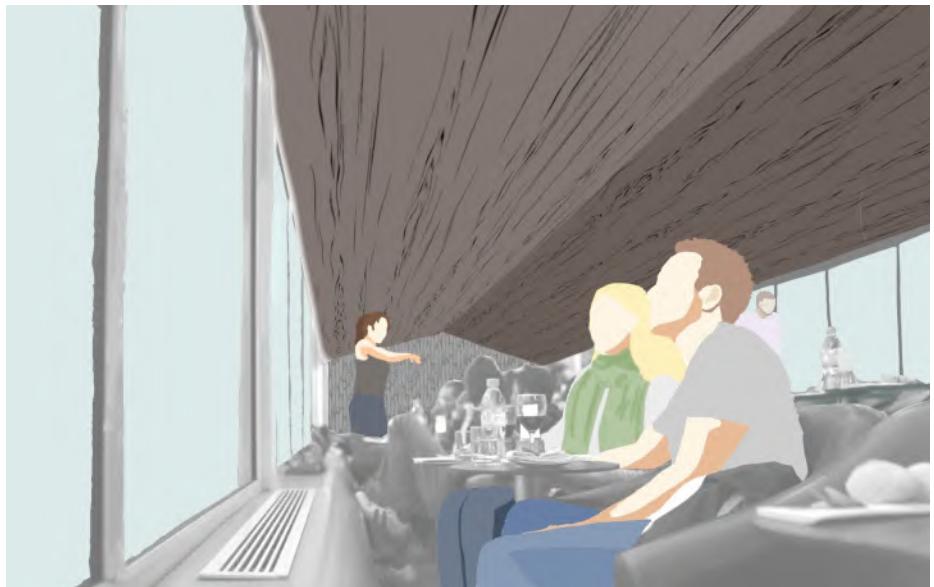
3- scène  
4- sas

5- WC  
6- salle de pilotage

7- réserve  
8- moteur

9- safran

croquis d'ambiance intérieure



# Stroll Dinner

Maho Yann & Clette Hugo

Au-delà d'être une ville industrielle du fait de sa localisation et de son port le Cork Harbour (l'un des plus grand port naturel du monde s'ouvrant au commerce scandinave et mondial), Cork est forte de paysages variés et d'une richesse culturelle que l'on retrouve notamment à travers l'univers de l'alimentation tel que le beurre, le fromage, la bière, les légumes ou encore la viande. En effet, la ville universitaire irlandaise est cosmopolite et compte près de 130 000 habitants qui ont pour réputation, depuis le XVe siècle, d'être rebelles car majoritairement nationalistes. Le comté de Cork est alors devenu un pilier de la gastronomie du pays qui se défend grâce à des institutions comme l'English Market, le Marina Market, des restaurants de grande qualité ou encore des pubs animés qui proposent des brasseries locales. Tous s'approvisionnent dans les fermes alentours et chez les artisans proches afin de garantir authenticité, qualité et proximité, valorisant ainsi les produits locaux. On observe une stratification des typologies de bâtis, et donc de manière de consommer, qui se développe tout autour de Lee, le fleuve qui traverse la ville formant l'île du centre ville. Il y a alors le centre historique puis les industries, le centre économique, les îlots d'habitations et la campagne. On retrouve alors des récurrences culinaires propres à ces zones qui reflètent les manières de vivre des habitants. Afin de rejoindre la politique et les dynamiques de la ville, le projet réside en la mise en lumière des vues et ambiances à travers un réseau de micro-restaurants. Ainsi, à l'instar des étalés dans un marché, disperser sur des points stratégiques liés aux activités et aux panoramas, des points de folies culinaires qui réunissent les passants.



*anomalys in the landscape*

### The imaginary stroll

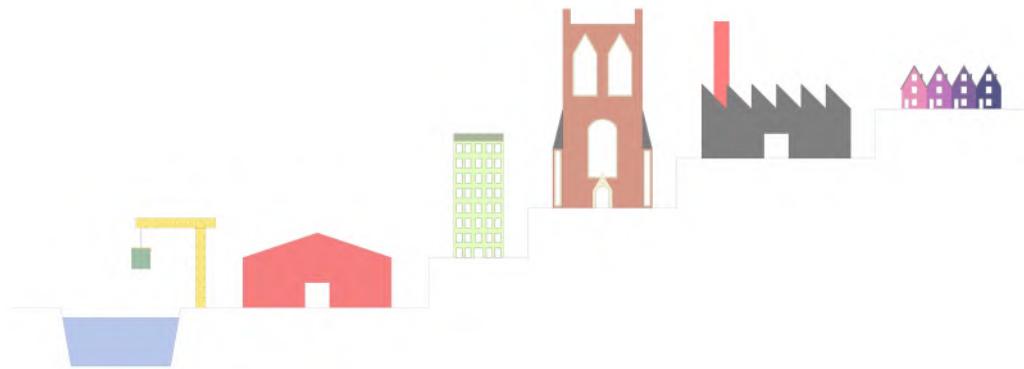
Imagine a dinner party. The guests each have their own personalities and opinions. They share them around a somewhat atypical meal. These zany characters all have a particular diet. The host has taken their recommendations into consideration and each one tastes a different cuisine, prepared by a different chef, around rich discussions and exchanges. This heterogeneity offers an explosive show of smells, flavors, textures and colors in the plates. At the four corners of the table, the dishes end up changing places, everyone tastes the dishes of the others, forming an incessant dance. In fact, the table is the city of Cork, the different plates arranged in front of the chairs are restaurants and the exchanges an introspective stroll. The host is alone, he moves around the city. Paced by opportunities to discover a place and a tasting, his journey is imaginary.

port et docks

centre économique    centre historique

industries

îlots d'habitation



Ces zones singulières sont dispersées à travers la ville. Le projet s'insère dans ces lieux afin d'en prendre l'essence et d'y développer des vues, reflets des manières de vivre et d'habiter ces dernières.



Cette table sur laquelle se baladent des personnages représente la ville de Cork. Les plats disposés forment un parcours, celui du projet à travers les dédales de couverts.

*Dinner in Cork*





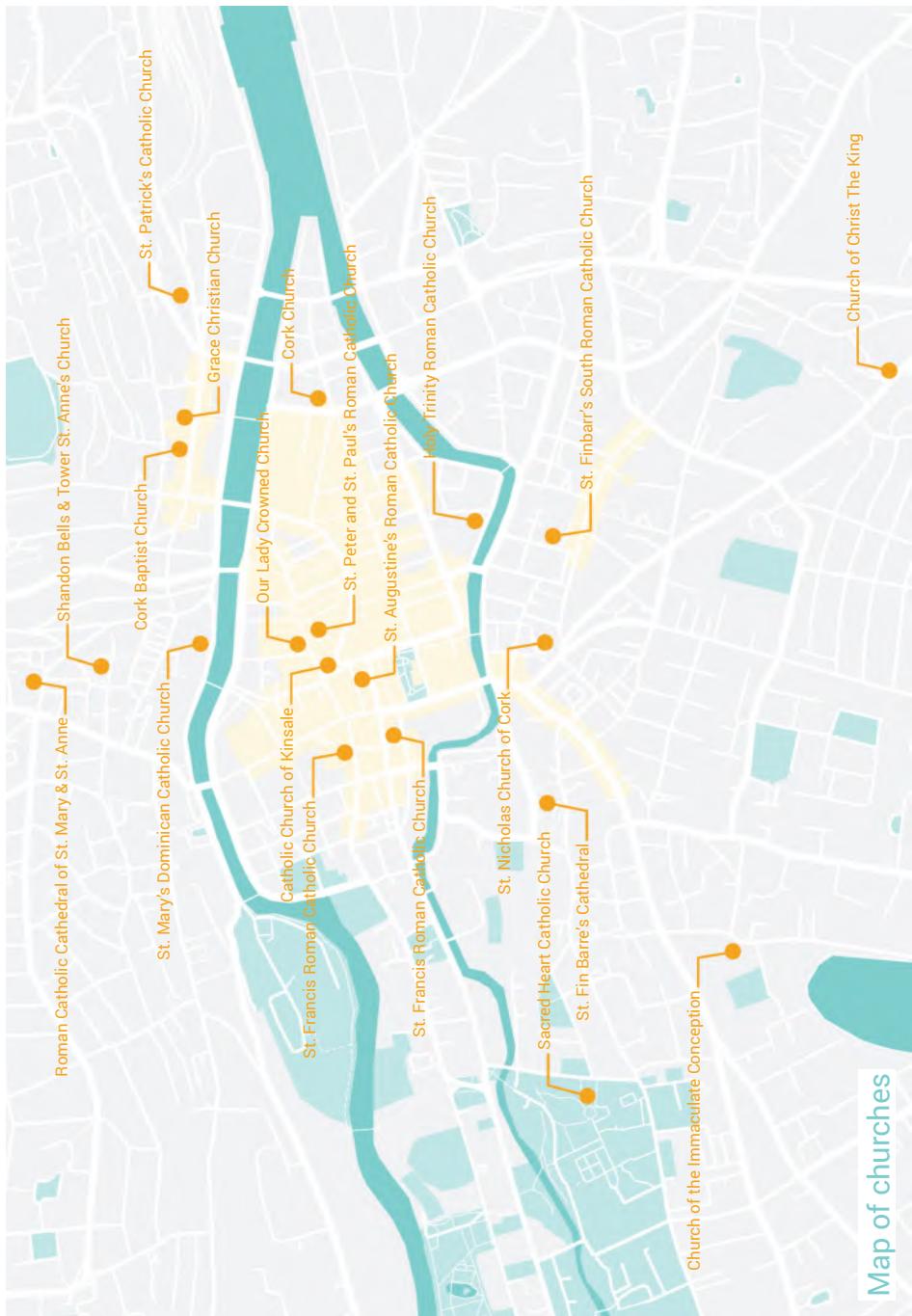
# METTRE EN SCÈNE

# Churches unexpected details

Carlier Prune, Poiroux Thomas, Troeira Léonard

Lors de notre séjour à Cork, l'aspect culturel qui nous a directement frappés est la place très importante de la religion et de la culture religieuse. Le nombre d'églises dans la ville nous a marqués. La visite de certaines d'entre elles nous a montrés que, de l'extérieur ou de l'intérieur, la différence de culturelle entre les Français et les Irlandais est nettement visible. C'est ce que nous avons souhaité retranscrire au travers de nos documents. En effet, l'Irlande est le pays le plus pratiquant d'Occident avec entre 35 et 50 % de pratiquants réguliers.





What caught our eye, as French people, is the manner the religious imaginary have adapted to the modern area. The Irish have a very different relationship to religion and its practice. Churches are real places of daily life. Cleaned, vacuumed, dusted, renovated, all coated with stucco. As we can see in the pictures, buildings are equipped with barbaric

signage, nightclub spotlights, and traffic lights. The virgins are in bloom in all seasons.

An inhabitant explained : *"Here the gouvernement don't maintain religious buildings like in France, so we need to take care of them, by donating. It's really common to see young people like you at the masses"*

Here, a poem expressing our feelings.

### A pact with the sacred

Disoriented space fractured by the sea  
 The crossing thus leads us outside.  
 pastiche, decoration, deception,  
 staging of another place.

The cult has taken full possession of the city  
 and does not hesitate to boast about it.  
 Columns, domes and capitals  
 shape the facades and skyline

What a sight to behold,  
 we who have become exotic,  
 who come from another space  
 where worship remains in the shadow.

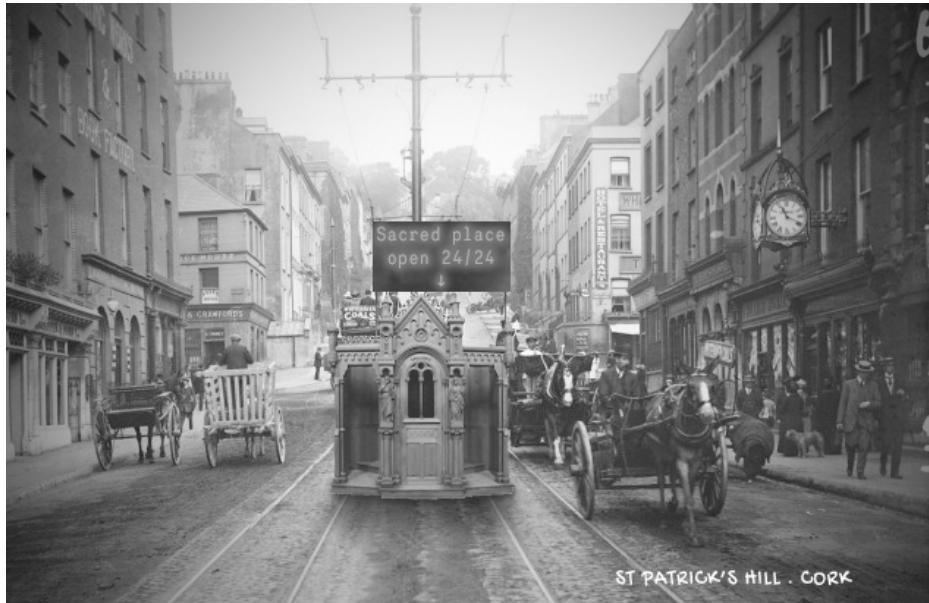
Commercial and religious places  
 open their doors on every boulevard.  
 The intimate, the extimate, the sacred and the profane  
 meet here without embarrassment.

It is this vision of the city that we want to transcribe in the projective approach. Pushing the cultural difference even further, even more puzzling. Many Irish people stop to pray for a moment on their way to work. One stops at the church almost as one would stop at the bakery.

Religion is accessible, because of the large number of holy places available, but also because of the relaxed and habitual way in which it is practiced in the culture. We have produced a diptych of satires featuring religious elements in the public space, thus playing on Irish religious culture.

CORK 2022 - Intensif licence 3

## Exacerbated religious consumption



ST PATRICK'S HILL . CORK



# ENDROIT ET EN VERS PIRATE

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Pauline Delais - Etienne Filoche - Anouchka Trarieux

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*def. [S'emploie pour indiquer que l'existence du référent du subst. résulte d'une infraction délibérée à la législation ou à une règle implicitement établie]*

**Synon. hors-la-loi**

Quand nous pensons pirate, nous pensons escrocs, mais l'escroquerie n'est elle pas la plus belle forme d'ingéniosité ? Trouver la faille, l'erreur dans l'oubli.

Tomber dans l'oubli pour mieux renaître.

Dans un jeu de tarot, la carte n°13 représente la mort.

Symbole du renouveau, elle représente la transformation vers une nouvelle vie.

A la découverte de l'inconnu nous l'avons recherché, l'invisible, l'insoupçonné, l'inattendu. Ce qui se dévoile sous nos yeux sans qu'ils s'y soient posés.

*Le plus beau n'est-il pas dans ce qui n'est pas donné à voir ?*

HISSEZ  
VISEZ

HO ! HAUT

ET VOUS LE VERREZ

## **ALL AT ONCE**

We arrive somewhat like pirates on this land  
not with the desire to expand,  
rather to discover,  
to see where we lie down when the music is over.  
Rather spontaneous as ever, and everyone together.  
The stranger that surrounds me seems so far away,  
and yet I just want to stay.

## **FAIRE LA FÊTE EN LA CHANTANT**

Je la croise au bout de la rue  
Me demandant comment elle est arrivée là  
Se mêlant si bien aux individus  
Qu'on ne l'a perçoit presque pas

Se collant aux murs et restant discrète  
Il faut pour la voir, savoir lever la tête

Parcourant la ville, il m'arrive de l'entendre  
En prenant le temps, je m'efforce de comprendre  
Ce qu'elle essaye de me dire  
Tout bas, quand elle commence déjà à fuir

Le temps d'un instant, alors je la rattrape  
Tellement Irlandaise que je suis étranger  
Quand ensemble ils la frappent  
La mélodie de leur spontanéité

## **DOWN**

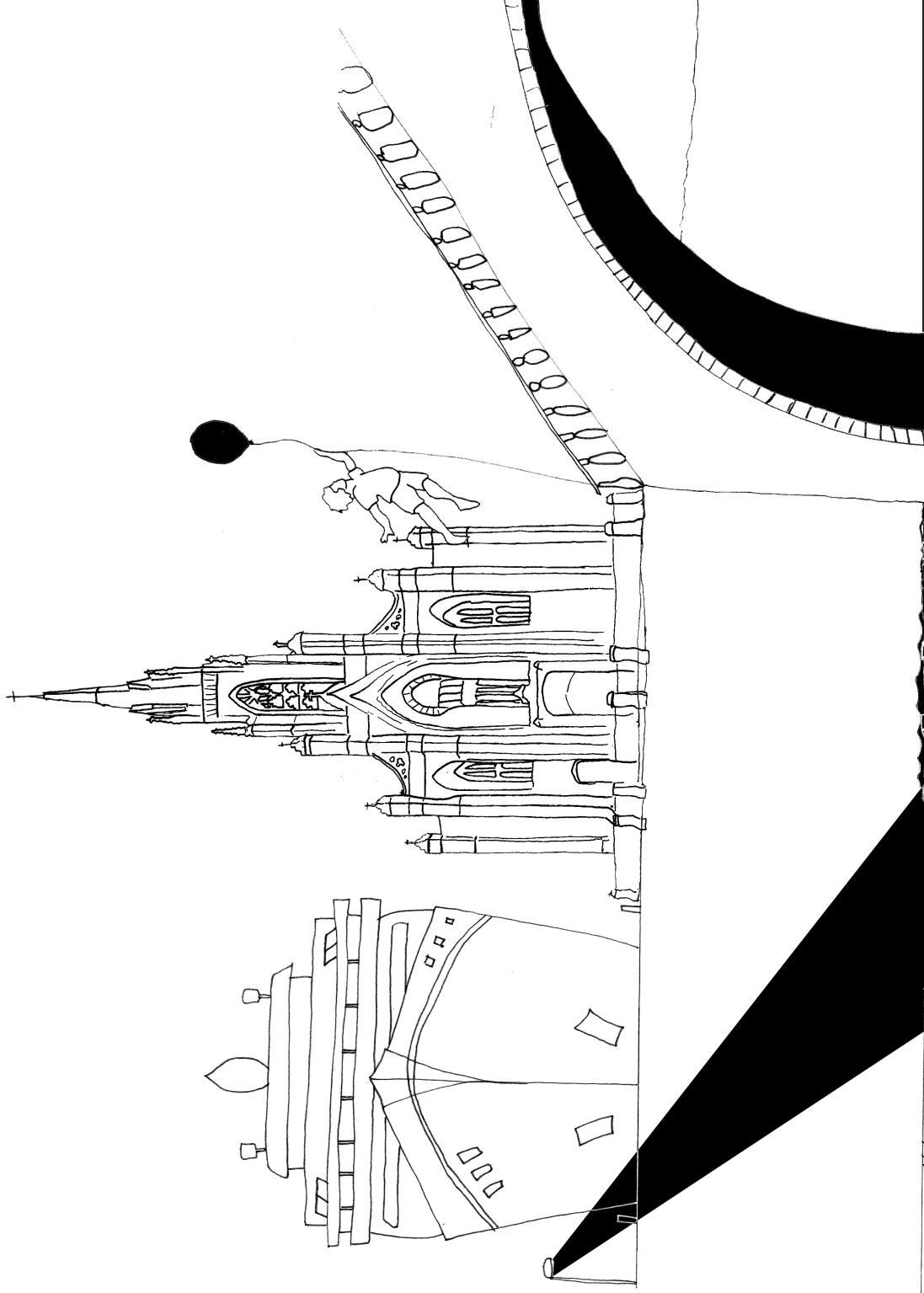
Cork, Knock Knock ?  
We're not locked so  
Come on, Go down.

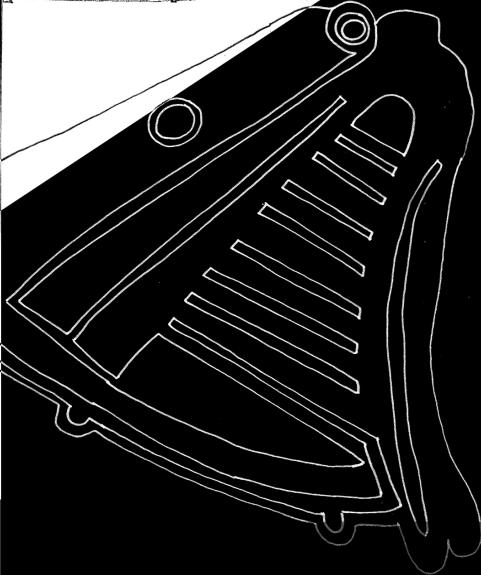
## **WHOLE**

Many posters on the wall,  
but too much planning is not necessary at all.  
I do what I want,  
and I do a lot of things as an ant.  
A little in a whole,  
to fill the hole.

## **BINARY**

Non-stop transformation,  
Without machination.  
Only human, spontaneous,  
not only a man, gorgeous.





# Call me and I'll answer you

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Bissara Rachida

---

L'Irlande est attachée à ses traditions qui témoignent d'un riche passé. Les marques de celui-ci sont réparties de différentes manières, et cela, plus ou moins subtilement. Nous pouvons retrouver effectivement entre autres des signes dans l'architecture des bâtis. Les souvenirs peuvent également matérialisés et regroupés dans des musées ou galeries, qui témoignent de façon directe et précise les étapes du mécanisme de fabrication de l'Irlande d'aujourd'hui.

L'histoire personnelle de chaque habitant fait également partie de cette narration commune. On peut effectivement lors de représentations théâtrales de manière plutôt frontale être plongés dans l'intimité d'un ou de plusieurs individus. De plus, les chanteurs de rues qui nous accompagnent le long de notre cheminement dans la ville de Cork nous apportent cette diffusion des émotions à travers les paroles, les instruments, le ton de la voix... Nous pouvons alors faire un pas dans leur sphère intimiste. Les décors des maisons qui rythment les rues de manière plus ou moins homogène nous permettent également de pouvoir ressentir cette connexion et de faire à voir aux autres. Toutes ces figures de par leur composition, leur mise en contexte et notre réponse face à elles, permettent de rythmer la ville et donc de constituer sa mise en scène.

Les éléments deviennent pour tous alors des repères qu'ils soient visuels, auditifs ou bien même olfactifs et permettent de recenser une liste de signes plus ou moins apparents qui reflètent alors l'identité de la ville de Cork.



Carte de la ville de Cork



## Speak out today !

To be able to express oneself in front of everyone with a lighting of the movements and the body is now possible for a few days in Cork!

Indeed, an artist who wanted to remain anonymous for the time being, shared with the town hall her way of seeing the city and its staging.

Cork is a town that is punctuated by the various small streets that are animated at different times and by its users who adapt and transform it. However, many of the cultural spaces are confined within four walls, with the result that passers-by are sometimes indifferent and lack the stimuli to interact. The response to this has been the implementation of different devices materialized by small platforms that each has the function of allowing free expression of each person, whether it is simply by putting their body, their voice, their productions on stage...

In addition, these elements have sound diffusers and sometimes even odours or smoke on certain occasions. This makes it possible to recreate more or less pleasant atmospheres that can trigger various sensations.

The movement of these objects allows for a variety of backgrounds and third parties to be present.

The performances can take place at any time in different time frames and can, for example, be the focus of larger gatherings.

It is this openness to the outside world, to the unknown and this accessibility for all that elevates this project to the status of a common facility and a benefit of the city.

Walking through the streets led to various discussions with directors and spectators.

Jeffrey, an amateur singer, gave us his point of view on these installations: «For more than 3 years I have been walking the streets to share my music but it is true that my work was not highlighted enough. As far as the installations are concerned, it's a completely different story, the lights and the sound that they broadcast allow me to showcase my music and it's great».

This user points out the positive sides of the infrastructure, but this can lead to more general problems such as a more violent stance on the devices and too much monopolisation.

The surrounding crowd that it can allow to form could be a concern for the inhabitants closed to this more direct approach.

This is why the artist has created a whole system of rules to control all the drifts that these elements could generate.

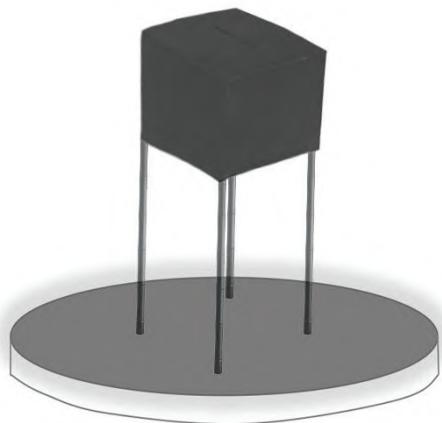
The maintenance of the components must be done every month to solve any problems that may have impacted on its functioning.

This thoughtful path that has been achieved allows each person's imagination to run free in a way that is transparent to all and seeks this attractive and common receptivity.

Cork, 10/07/2030



observation



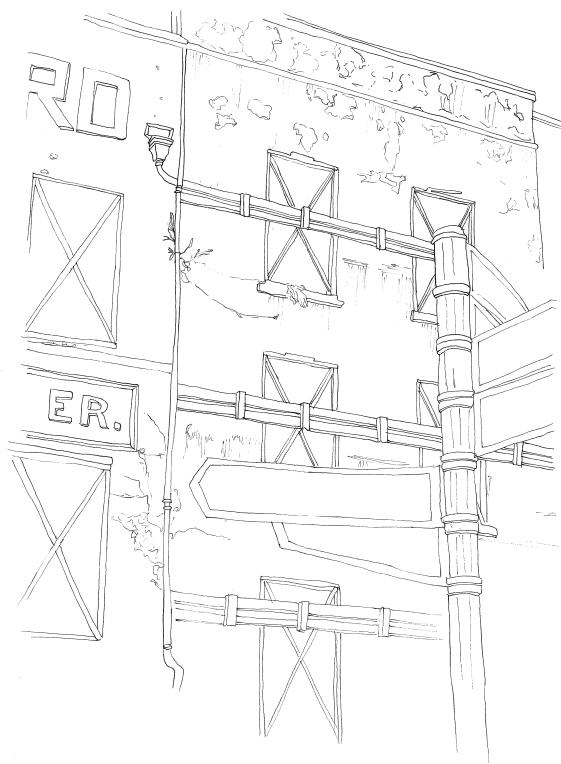
projet

# Ardú

Agathe MATTER, Léane VERPLANCKE, Amélie SOURISSEAU

Cork. Cork deuxième ville du pays, troisième de l'île. A la vue de toutes ces façades décrépies, fissurées, que dire ? Forte d'une histoire ancienne, d'un passé marchand, Cork semble aujourd'hui dépassée, comme noyée dans ce qui a été, ce qui est et ce qui devrait être. Docks abandonnés, cités ouvrières malmenées, nouveaux immeubles hors contexte, seules les églises semblent encore vivre de l'histoire.

Pourtant, nous ne pouvons ignorer ce qui est en train de se passer. Cork entend renaître de ses cendres. Si ses armes culturelles sont déjà bien affutées et lui ont permis d'être nommée "Capitale européenne de la culture 2005", elles ont longtemps tournées autour de la musique et du théâtre. Mais il y a deux ans, le monde s'est arrêté. Les salles de spectacles ont fermées, les rassemblements interdits, toute la culture s'est mise en pause. Toute ?



Culture is the picture of the human spirit. It adapts, evolves. If no one could go to it, it would come to us. So it mutated, and invaded streets.

Ardú, Cork Contemporary Street Art Project, is born during the confinement in 2020, in a whirlwind of optimism and life. Culture then took the shape of colorful street art, daydreaming, human. Art has opened itself to all, without price, or gauge, of hours. The street has become a scene, frescos the show and passer-by the audience. Initiated or not, the spectator is free to interpret frescos like he wishes to.

To watch them or not, to get inspired, to live them. The street takes a new dimension, it becomes a place of contemplation, travels, to get away from our daily life.

Far away from the path made for it by roads and careless cars, other journeys were drawn in the city. Simple spots on a map transformed themselves into real urban strolls, under the Irish sunlight. From big roads to small narrow streets, from the city center to working-class houses, art crosses all the layers of the city. Still hidden in corners, to hunt like we hunt treasures, those frescos invite us to see bigger. To stand by those colors, those patterns, like some neighborhoods in South America did.

Cork has a particular morphology. It's formed by an island surrounded by two arms of the river Lee, which is the city center, and on the riverbanks, the business district, and the residential neighborhood to the north of the city, overlook the valley with more than 30 meters of elevation gain. More than offering a splendid view of Cork, this elevation gain creates a vertical city, where houses pile up until they reach the sky, forming a patchwork of facades. An ideal scene to make so that the city becomes a giant fresco. Making those decrepit facades that seem to call for help, wonderful pieces of art that could bring back colors and pleasure for the inhabitants.

Highlighting the different types and periods of the city. To give back to the city what we owe to it, the power of art.

«L'art ne fait pas que illustrer, il fait vivre»  
Nicolas Robert





# CORK ON STAGE

Gaëlle Batas, Émile Chevreau

Cork compte plusieurs lieux dédiés au théâtre. Ce sont souvent des lieux peu bavards qui n'ont pas d'enseigne sur la rue pouvant annoncer leur présence. Difficiles d'accès, ils se cachent la plupart du temps pour se révéler seulement le soir des représentations.

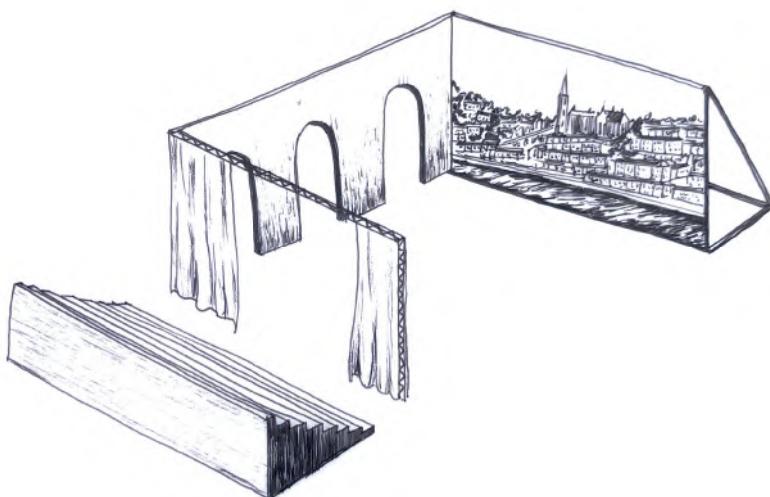
Ce constat contraste avec celui que nous faisons d'une ville ouverte sur l'extérieur. La vie se déroule dans les rues : les terrasses des bars envahissent les trottoirs, le fleuve Lee dirige la ville, les facultés se mettent en scène à l'américaine et le port devient une scène pour les habitants de la rive d'en face.

Ainsi, le projet est une théâtralisation du bâtiment de stockage du Port : R and H Hall. C'est un espace ouvert, libre d'accès, sans horaires ni limite de place. Par l'ajout de greffes sur l'existant (gradins, espaces scéniques, rideaux) il propose trois espaces qui s'adressent à des échelles différentes.

- Le théâtre de la ville, au pied du bâtiment, déborde sur la rue et le port. Il est visible depuis la rive d'en face. Ses dimensions lui permettent de faire un cadrage général de la ville et crée un face à face entre les spectateurs et les habitants

- Le théâtre du quartier, côté Est, dont les sièges prennent place sur les toits d'un vieux hangar. La scène se glisse entre les deux corps du bâtiment principal. Cette scène plus intime s'adresse à un nombre limité de spectateurs.

- Le théâtre R and H Hall est un espace scénique caché de l'espace public. C'est le théâtre le plus petit des trois. Deux long rideaux protègent les spectateurs des passants et permettent de créer un cadrage sur la ville de Cork qui devient le décor de la scène de théâtre.



**ACT I**

**SCENE 1**

*The protagonists walk along the river Lee actively seeking to visit the theaters of the city.*

**SCENE 2**

*They arrive at the Everyman Palace Theatre*

WOMAN 1 : Actually there is a rehearsal, I can't show you the place unless you come to the show. Right now, nothing is on but there will be shows in the next few days. You can go check at the Opera House, it must be the place you're looking for !

**SCENE 3**

*At the Opera House, over the ticket office*

WOMAN 2 : I'm sorry, I can't let you in. The place is not allowed to the public when there is no performance. Good luck with your research.

**SCENE 4**

*In the Cork Art Theatre*

MAN 1 : You can't really enter... but ok, I can show you around very quickly... but don't touch anything !

*Renewed hope for the protagonists.*

*As they walk in a dark room, we perceive the front row seats, lit by the half-open door. The man hurries to light up the stage, revealing a disappointing and empty room, where only a few accessories sit on the stage, witness to a recent rehearsal.*

*That's all I can show you, it's the only place we have. There's nothing much to see, I regret.*

*They walk out of the room.*

*I guess I can recommend some places where you may find more interesting things. Let me think.. The Granary theater on Mardyke walk or maybe Father Matthew hall...*

**SCENE 5**

*Without really believing it, they go to the Granary Theatre and the Department of Theatre. Both are closed. Disappointed, they say to themselves that they will try again the next day and leave the scene.*

*Curtain*

**INTERMISSION**

*We see the protagonists backstage, they don't know yet how the play will end. They are a little anxious about it. Anyway, the show must go on.*

**ACT II**

**SCENE 1**

*It's the next day. The protagonists wander through the streets of the city.*

*They pass in front of the Opera House bleachers. Students in uniform cross the street, telling each other about their day at school and laughing while a couple sitting on the steps watches them.*

**SCENE 2**

*A little lost, they come across Dalton's Avenue. The street is lined with brick houses with colorful doors. The gaze converges on a wall, a physical boundary but whose trompe l'oeil extends the view on a clear sky. A religious figure painted over a bucolic decor plays the role of guardian of the place. One of the protagonists establishes an analogy with Palladio's Teatro Olimpico. Happy with their little discovery, they leave the Palladian street looking for something to eat.*

**SCENE 3**

*The protagonists walk along the port. They are impressed by this place that stretches in its length and tries to rise punctually. This scene of concrete gives a suffocating atmosphere, overwhelming, in a street trapped by huge buildings. They finally arrive at Marina Market. The place offers a breathing space from where they can observe the houses on the hills, on the other side of the Lee River. The windows like so many curious eyes observe the harbor and the life that takes place there.*

*What if, in the absence of having been able to admire the shows in the prestigious halls of the city, they had found their own theater ? What if the city had put itself on stage, using its topography as a bleachers, its urban development as a theater set and its inhabitants as actors in a play they don't know they are part of ? An accessible, spontaneous staging, without schedules, without limits. The urban space as an instinctive play. The theater in the street.*

*Curtain*



Department of  
Theatre UCC



Cork Arts Theatre



Dalton's  
Avenue



The Everyman  
Palace



The Granary Theatre



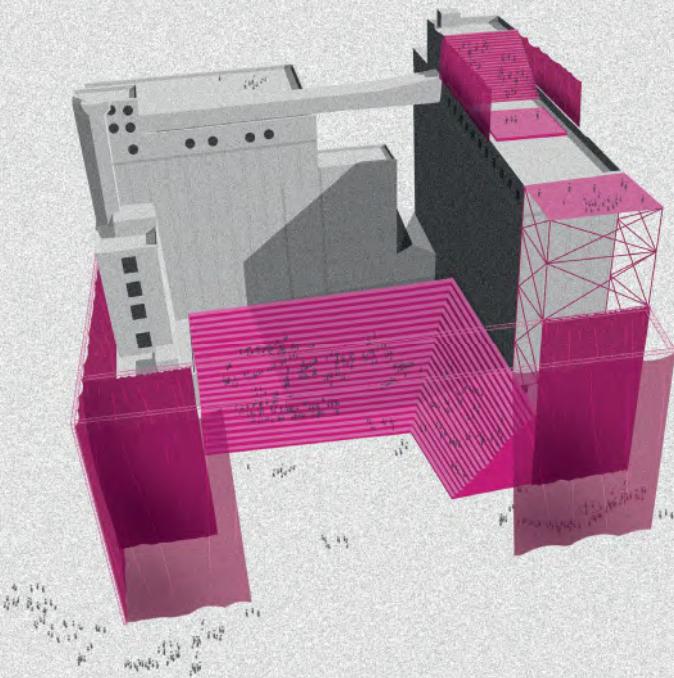
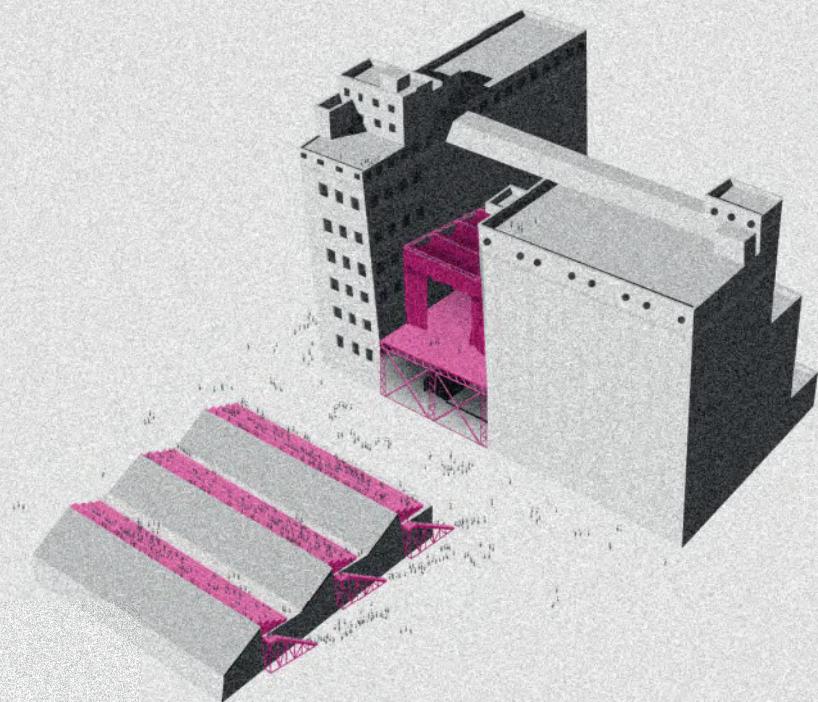
R&H Hall



The Opera House



*observation*



projet

# PLAYGROUND AT MARINA MARKET

Tiphaine Leboeuf, Lou Mabeau

Aujourd'hui les villes sont en proie à de nombreuses dynamiques : à la fois à son expansion vers les terres agricoles, et à la désertification d'édifices industriels et anciens. Une des problématiques principales de l'urbanisme actuel est de densifier les centres en perte de dynamisme et de stopper cette inarrêtable conquête vers les terres perméables.

Le bâtiment industriel sur la rue Centre Park à Cork, est aujourd'hui réhabilité en un espace couvert, ouvert de petites restaurations et autres activités commerciales et festives.

Comment cet espace a-t-il été transformé pour accueillir ces nouvelles activités ? Quels sont les aménagements mis en œuvre afin de requalifier la fonctionnalité de cet espace ?



Marina Market

Lately, Cork's market scene has been enhanced and expanded on the dockland with new marketplaces like Black Market and Marina Market. We're gonna focus on the marina market, located on Cork's docklands at around 15 min away from the city center, between many abandoned warehouses, in the middle of an industrial neighborhood.

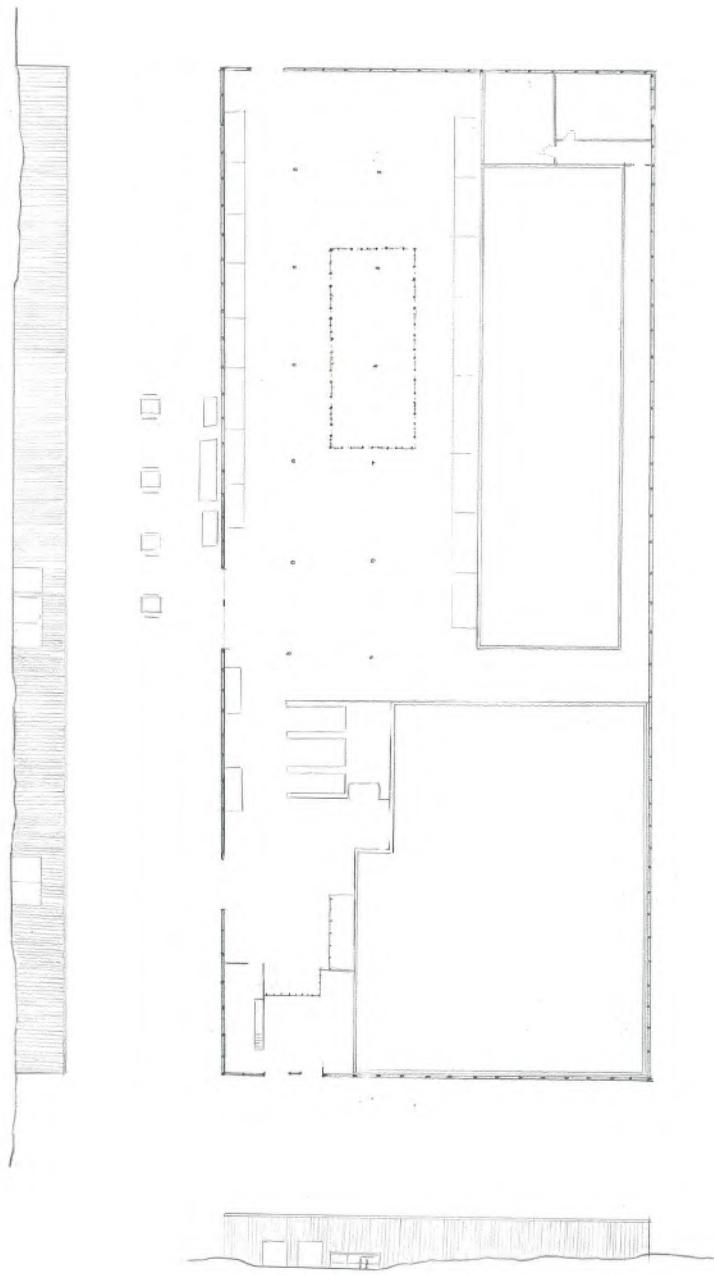
Today it is known as a place where we can have lunch, and take a coffee. Different events took place too; music festivals, science shows, pop-up movies, pumpkin patches, expo, and other festivities.

Nowadays, this place is frequented by local people, a bit of tourists, but it is still maintained. If there aren't that many people, it's because there are only food activities and it is far away from the center (where people are working). There is nothing else to do about eating.

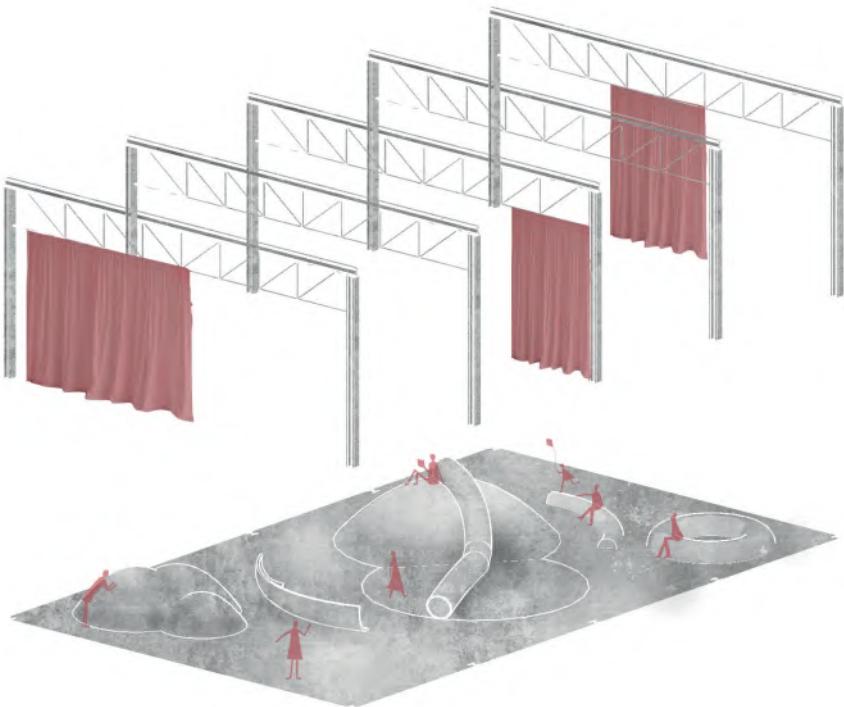
The warehouse is raw, made of concrete and metal. When they install the market, they just set up pop-up stores and food trucks, then they added tables in the middle, that form kind of indoor streets but floor textures are still not treated at all, and the outdoors either, so that gives an atmosphere very cold and dark to this place. Theys set numerous light strings to create a friendly and warm environment, however the place isn't suitable for children. When we were there very few people were sitting in areas made for. We could've thought

that with the cozy sofa and other furniture, more people would have taken place, and made this place a usage of their own.

It is something we can change with more installations. We could create something smooth and warm with fabrics and curtains. Fabric's curves will break the geometrical metallic framework of the building. Most of the warehouses are empty, the market space doesn't take up all the area, so we can imagine new other main activities that will require installations. How about a skatepark, or a playground for children and adults. These activities will create a real attraction to the place and maybe some new profiles of people will show up.



*Plan, élévation Marina Market*



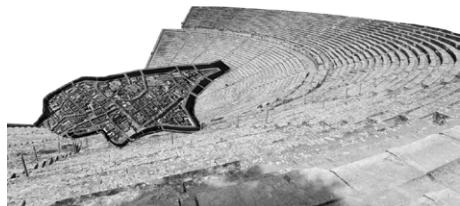
*Installation*

# HAVE YOU SCENE CORK ?

LE BRUN Octave, DAVID Hugues

Cork est une ville qui se parcourt de manière étonnante. Tous nos trajets se résumèrent à suivre la pente vers la centralité qu'est l'île située entre deux bras du Lee. Effectivement, autour de l'île, sur le flanc des collines qui l'entourent, se trouvent les quartiers résidentiels. Ces quartiers, orientés vers l'animation de l'île sont très calmes, propice à la contemplation et permettent grâce à de nombreuses percées d'observer l'activité qui règne sur l'île. L'île est le théâtre de l'animation de la ville. Commerces, bars et espaces culturels rythment les déambulations des piétons, cyclistes et routiers. Cette disposition topographique créer une réelle mise en scène du centre ville plaçant ainsi le promeneur qui passe le pont vers le centre comme acteur de cette agitation. A l'inverse, le promeneur qui se retire et prend de la hauteur peut alors contempler cette scène et devenir spectateur.

Afin de mettre en avant ce sentiment, nous avons repris la structure du théâtre classique pour écrire l'esquisse d'une pièce en cinq actes racontant l'histoire d'un nomade qui se retrouve, sans le vouloir, plongé dans la ville de Cork.



Photoshop de la ville de Cork

## Act

After having climbed countless hills, the nomad arrived at the top of one of them, wakes up and discovers a massive urban scenery. Traveler from the north, he takes advantage of this point of view to project the continuation of his journey towards the south. But he unfortunately faces this labyrinthine urban disorder in which he can't find his way. Luckily for him, it rains and this unique presence of nature reassures him. He is then guided by the water that flows on the asphalt, like mountain streams, to go down this totally urbanized hill. This black and smooth ground is completely inhospitable to him but seems to define the only space of strolling between these impassable built bodies. The nomad follows the water with a remarkable discipline and does not pay attention to what surrounds him. He concentrates on this steep slope and uses his legs to hold his body back because he wants to get out of these streets, each one more identical than the other. Their only difference is materialized by the cracking paint put on the concrete houses. These different colors more or less live it plunges it in an urban landscape which oppresses it by the loss of natural and human references. Some street draws some breakthroughs on the more distant landscape and it is then that the traveler runs up against this river which he cannot cross.

## Act

The nomad, in front of this impassable obstacle wonders again about his way. He is then at the lowest point and the trickling water which led him until here finished its course. This river appears to him as a separating barrier and marks a strong stage of his journey. He knows that he must cross this obstacle to continue his journey and then begins by going along it. He goes along it by contemplating the movement of water and

## I

notices that its level drops as if it seeks to escape discreetly. It is then that he finds himself on a thing suspended above the water which seems to allow to cross the river. In a continuous way, the ground extends on this space and without paying attention to it the traveler who looked down, is already in the middle of it. Not having any point of reference he wonders from which bank he comes. He observes that on one side there are remarkably more people and that he has only come across a few so far. The traveler finally crosses this bridge, attracted by the crowd he observes in the distance.

## Act

## III

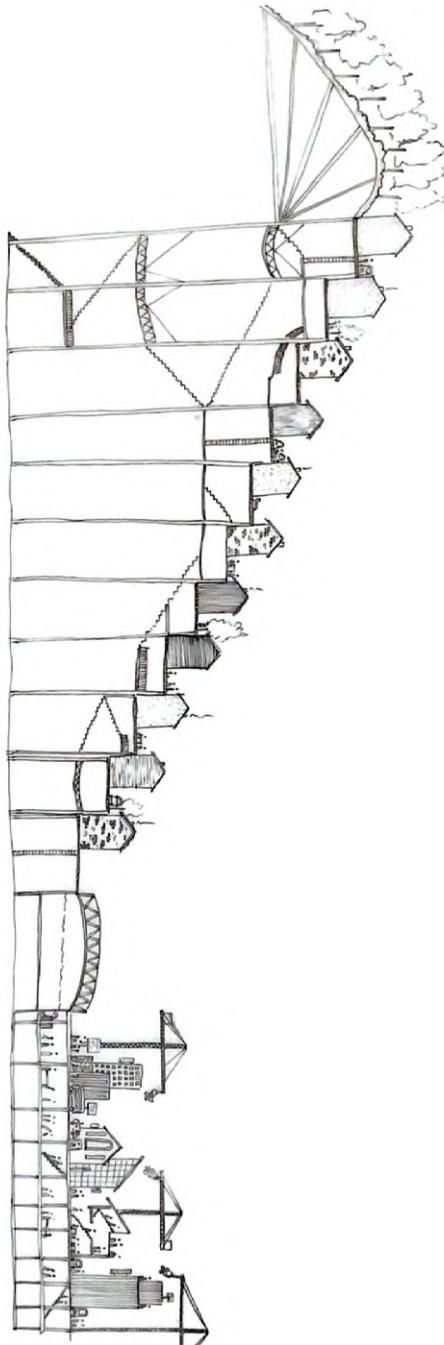
The nomad has then the feeling to arrive on a new place delimited by the water, completely different from the preceding one. It seems this time flat and finally the more it goes down and the more the buildings are high. The facades seem to express something else and the human crowd calls out to him. Without really realizing it, he lets himself be carried by these human flows and very quickly moved away from the water. The first floors seem to want to welcome him and some people separate themselves from the moving crowd to go there. He frees himself from it then and by these attractive frontages lets himself be invited in these spaces embedded in the foot of the built mass. He takes advantage of it to consume, drink, eat, get dressed and is so absorbed by this human frenzy that he does not notice the nightfall. He continues until he arrives in a place where people dance, drink, discuss and play music. He lends himself to the game and lets himself be carried away by this social experience until a person asks him to leave the place.

## II

Act

IV

The human flows are reversed and escape from the interior places. Being expelled from a place, he tries to enter another but in vain. The frontages close spontaneously, brutally. The streets become darker and darker and the human presence more and more scarce. The crowds disperse and the people, by their walk, seem to know where they go. He finds himself alone in this setting that has become inhospitable and wanders the streets, without a refuge, without light, looking for a place to rest.



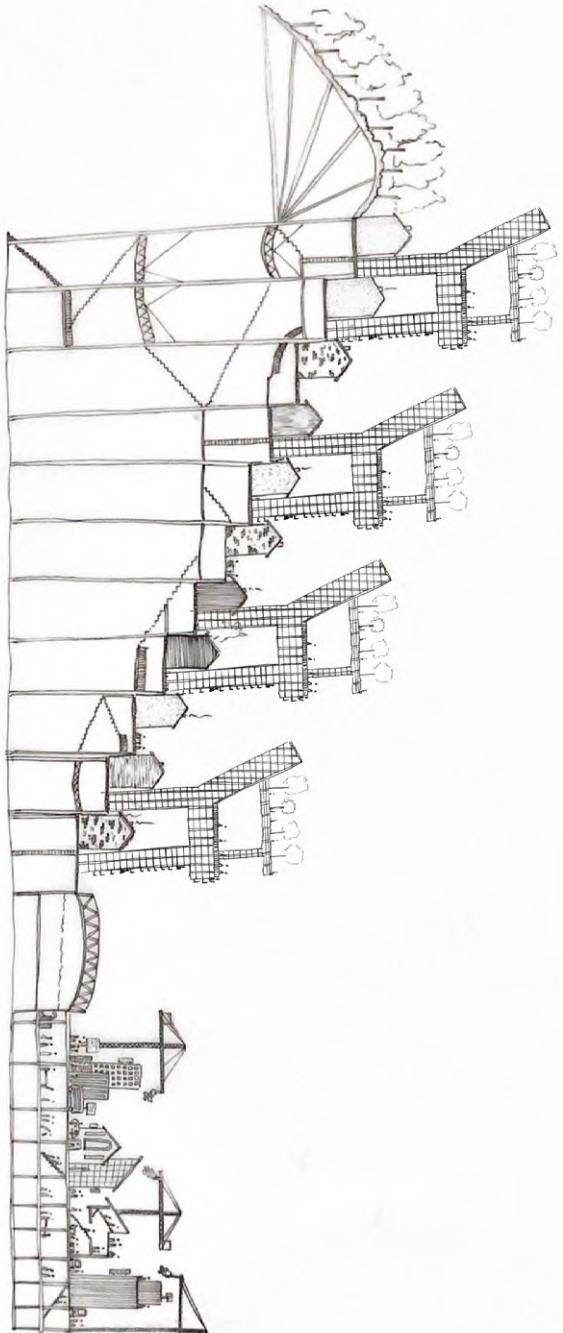
Act

V

Suddenly the lights come back on, taking the nomad out of his frantic wandering. Suddenly, everything reopens, people flock and life resumes. Stunned, the nomad resists the call of this communicative energy and for the first time since nearly a day he takes a step back and sees by raising the head a gigantic stage, inhabited by numerous spectators, observer of the scene which takes place at their feet

*observation*

La ville de Cork victime de son succès cherche à augmenter le nombre de places disponibles sur ses collines. Effectivement l'architecture des maisons ouvrières ne permet pas une densification suffisante pour recevoir l'afflux de futurs spectateurs. Une densification est proposée pour remédier à cela. Elle prend place dans les interstices de ce tissu individuel et s'élève au-dessus, proposant alors un nombre de places très important aux futurs habitants . Ceux-ci pourront bénéficier d'une vue parfaite grâce aux façades entièrement vitrées que proposent ces bâtiments à grande qualité architecturale et environnementale (les arbres).

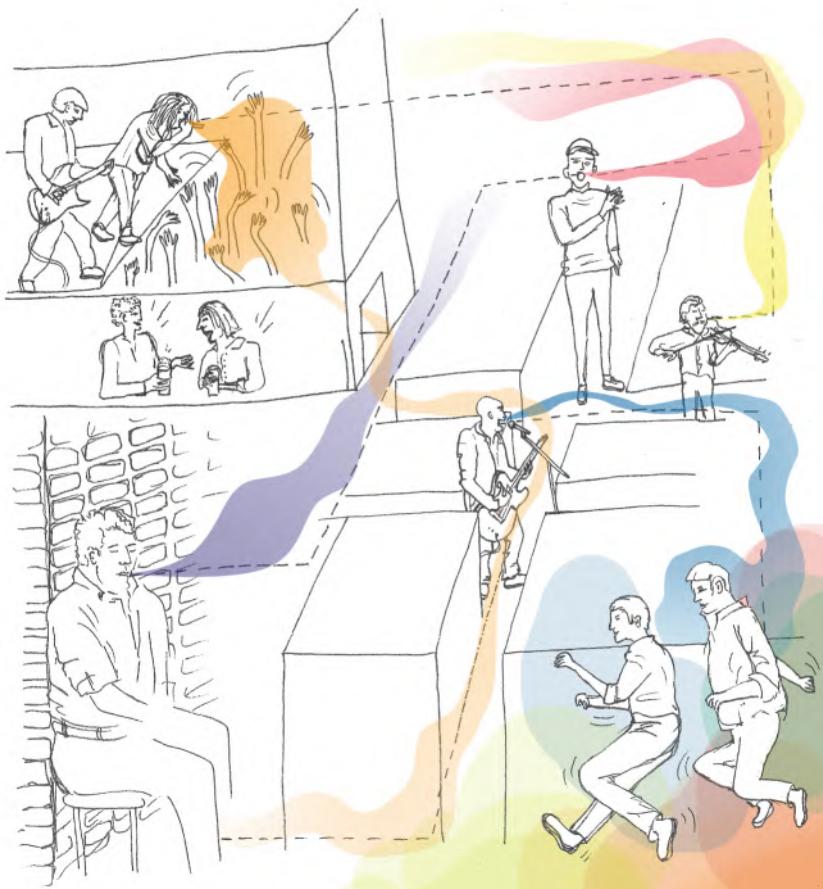


projet

# INSTREETMENT

Le Mézo Chloé Tomasévic Lise

Cork est la deuxième plus grande ville d'Irlande et un véritable épicentre de la musique et plus particulièrement de la musique traditionnelle irlandaise. C'est avant tout une ville bruyante qui nous agresse par les sons urbains (klaxons des voitures, bruit des passages piétons, conversations qui s'entremêlent). Et parfois, au détour d'une rue ou en buvant un verre, notre oreille se tente vers un son plus distinct que les autres, un son familier et reconnaissable qui contraste avec le brouhaha : c'est le propre de la musique : un chaos organisé. Il nous ancre dans le moment présent en nous offrant une véritable pause auditive.



resonance de la rue

The rhythm of our steps, the rhythms of the city of Cork, heartbeats of a new musicality, that of the discovery of what is other.

The streets diffuse notes that sizzle from cheap sound systems. They are the channels of circulation of the song of those who, feet rooted on the pavement, take the time to play the tunes of the world.

At crossroads, epicenters, resonance boxes, they are there, a microphone, a guitar, a smartphone or a violin, as if they were part of a landscape, as if the city always had its own soundtrack to host the film of our lives.

Some make us smile, others surprise us, and some, the magicians of the moments of grace, stop our steps to give us the hand of their emotions.

Their songs are of all times but anchor us in the present moment which is tinged with current pop as well as traditional Irish music, so old that we do not know who was the first to make it resound.

Surely, or it is only in our imagination, that they shook the new and now shiny beams of the pubs. These dark places that now borrow a thousand stories far too vast for our own reality.

They live and breathe whiskey and Guinness vapors that mix dream and intoxication.

Here, the musicians whose calloused hands caress their instruments, enter into a common trance, follow and answer each other to the rhythm of their stories.

As if shaped in the wood of the oak tables, the Irish mandolin spreads its song. It takes place in its heart to spread to our ears by soft vibrations.

The Irish pubs, the streets of Cork, they are large scale instruments, which vibrate and breathe, broadcasting the sound of their movements. What if we were all in one big instrument ?

Let's imagine that the musicians are put at the front of the stage, overhanging the passers-by, in the vertical thickness of the urban volumes



—

observation



projet



## REMERCIEMENTS

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## CRÉDITS

Direction de la collection Les carnets ENSAB :

Didier BRIAND, Directeur de l'ENSAB

Coordination de la publication : Cecile

GAUDOIN, Julie LAFORTUNE, Mathieu

LE BARZIC, Hugo MASSIRE, Marta TRELA

Maquette graphique : Atelier Wunderbar

Réalisation : service communication ENSAB

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ÉCOLE NATIONALE SUPÉRIEURE  
D'ARCHITECTURE DE BRETAGNE  
44 boulevard de Chézy  
CS 16427  
35064 Rennes Cedex  
02 99 29 68 00  
[ensab@rennes.archi.fr](mailto:ensab@rennes.archi.fr)





ENSAB - LICENCE 3 - 2022 - voyage à CORK

Ce voyage d'étude à Cork concerne l'ensemble de la promotion de L3, la semaine 13 (semaine 6 du S2) du mardi 29 mars au dimanche 3 avril 2022.

Le voyage a été envisagé en remplacement du voyage de promo qui n'a pas pu avoir lieu en S3 à l'automne 2020 en raison des règles sanitaires du COVID-19. Tout comme le voyage de S3, il s'inscrit dans le cadre des intensifs de semestre.

A l'instar des ambitions communes des Ateliers de projet du semestre qui clôture le cycle licence, cet intensif est le moment pour chaque étudiant·e de clarifier son engagement personnel et d'exprimer une posture singulière face aux questions de société actuelles, avec une ambition prospective : enjeux climatiques, sociaux, territoriaux, constructifs, etc. En ce sens, cet intensif offre la possibilité d'une synthèse, par laquelle l'étudiant·e fait la démonstration de sa capacité à manipuler les différentes échelles et les différents outils mis à sa disposition