

RE-INVENTING RURAL TERRITORIES:
A SMALL TOWN RESPONSE NEAR BORDEAUX

by

CATHERINE CLOUP

Diplôme d'Etat de l'Institut Supérieur du Commerce, Paris, 1985

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF LANDSCAPE ARCHITECTURE

in

THE FACULTY OF GRADUATE STUDIES

Department of Agricultural Sciences
LANDSCAPE ARCHITECTURE PROGRAMME

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA
March 2003

© Catherine Cloup, 2003

In presenting this thesis in partial fulfillment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the head of my department or by his or her representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of Landscape Architecture

The University of British Columbia Vancouver, Canada

Date March 31, 2003

In France and Northern Europe, the traditional countryside landscapes are now subject to the pressures of a population perpetually on the move. In addition, the development of the tourist economy is geared towards an exploitation of the countryside as a commodity. Both alter landscape independently of the intentions of its producers.

The city repels as much as it attracts and most of the growth is now taking place on the city's outskirts placing new demands on rural landscapes encompassing aesthetic, symbolic and recreational services. The rural world is undergoing profound changes in its significance to both the urban dwellers (for whom the countryside is an antidote to the city) and the rural inhabitants (who see it as a resource of agricultural landscapes, there to be contemplated and enjoyed rather than worked).

This is demanding a shift in landscape production modes. The approaches developed by landscape architects demonstrate a capacity to renew the forms of rural life recognizing the visible countryside and acting on it when the shift takes place from a rural countryside managed by and for agriculture to an urban countryside to be used by city dwellers.

A number of issues are raised by the capacity of the design process to overcome the inertia inherent to the representations of the rural culture – while renewing with the historical continuity of the place and making it possible for locals to re-appropriate the territory together. The response is in the site, regarded as the departure point in itself rather than the landing place for the project. It is in the process of unearthing, interpreting the phenomenal specificity of the site with an inventive attention to its past that allows us to reinvent desirable futures.

These attitudes and processes are applied to a site in the Bordeaux region, southwest of France where rural villages are under assault from the expanding city. The site comprises two villages, Le Tourne and Langoiran, both on the right bank of the Garonne River some 25 km upstream from Bordeaux. Separated/connected by a stream, l'Estey, the two villages share similar positions regarding development risks and opportunities. The dynamics of the site's underlying layers, as well as its phenomenal and its formal/visual qualities are explored. The project for a better, more sustainable place is derived which proposes a new reading of the place for visitors and inhabitants, encouraging them to participate in its renewal.

TABLE OF CONTENTS

ABSTRACT.....	ii
TABLE OF CONTENTS.....	iii
LIST OF FIGURES.....	vi
LIST OF TABLES.....	vii
ACKNOWLEDGEMENTS.....	viii
1.0 INTRODUCTION.....	1
<i>Bibliography.....</i>	<i>2</i>
2.0 RE-INVENTING RURAL TERRITORIES	3
<i>Mutations of Rural Territories: The Peri-urban Landscape.....</i>	<i>3</i>
<i>The Times of the Rural Landscape.....</i>	<i>4</i>
<i>Rural Territories between Image and Reality.....</i>	<i>6</i>
<i>Re-Inventing Rural Territories.....</i>	<i>7</i>
<i>Bibliography.....</i>	<i>9</i>
3.0 INTRODUCING THE SITE IN LARGER CONTEXT.....	12
<i>Morpho-Geographical Foundations of Landscape Values.....</i>	<i>12</i>
<i>Historical Foundations of Landscape Values</i>	<i>12</i>
<i>Figures.....</i>	<i>14</i>
<i>Bibliography.....</i>	<i>18</i>
4.0 NOTHING HAPPENS, YET EVERYTHING CHANGES.....	19
<i>Getting There: Roads and Streets.....</i>	<i>19</i>
<i>Public Spaces and Amenities.....</i>	<i>19</i>
<i>Public-Private Interface.....</i>	<i>20</i>
<i>Private Realm.....</i>	<i>20</i>
<i>Is Anybody in Charge?.....</i>	<i>21</i>
<i>Figures.....</i>	<i>23</i>
<i>Bibliography.....</i>	<i>25</i>

5.0	ACTING OR LETTING GO.....	26
	<i>Between Development Pressures and Preservation Constraints.....</i>	<i>26</i>
	<i>Between Le Tourne and Langoiran.....</i>	<i>28</i>
	<i>Alternatives: Acting or Letting Go?</i>	<i>29</i>
	<i>Figures.....</i>	<i>30</i>
	<i>Bibliography.....</i>	<i>33</i>
6.0	DIGGING IN THE LANDSCAPE ARCHITECTURE RESPONSE.....	34
	<i>Understanding the Site in Time and Space: A Quick History of</i>	
	<i>Underlying Natural and Cultural Systems.....</i>	<i>34</i>
	<i>From the Secure Hill-Top.....</i>	<i>34</i>
	<i>To the River and Stream Valley</i>	<i>35</i>
	<i>Emancipation with the Rail and the Road.</i>	<i>35</i>
	<i>To Dwell in Mobility / Contradictions Materializing.....</i>	<i>36</i>
	<i>Identity of Place: The Traces of Man’s Intimate Relationship with the Elements</i>	
	<i>of Water, Limestone and Grapevines</i>	<i>37</i>
	<i>Colours/Textures/Materials.....</i>	<i>37</i>
	<i>Vegetation and Companion Plants</i>	<i>38</i>
	<i>Trails, Paths and Roads.....</i>	<i>38</i>
	<i>Living, Dwelling and Working.....</i>	<i>39</i>
	<i>Architectural Details and Relationships.....</i>	<i>39</i>
	<i>The Image of the Place through its Spatial and Visual Comprehension:</i>	
	<i>Urban Patterns, Parallel Developments, Formal and Visual Language</i>	<i>40</i>
	<i>The Back of the Valley.....</i>	<i>41</i>
	<i>The Old Le Tourne Facing the Back of Langoiran.....</i>	<i>41</i>
	<i>Two Villages Face to Face.....</i>	<i>42</i>
	<i>The River Mouth.....</i>	<i>42</i>
	<i>Basis for Project Development , Landscape Architecture Response</i>	<i>43</i>
	<i>Figures.....</i>	<i>44</i>
	<i>Bibliography.....</i>	<i>61</i>

7.0	STRATEGY, PROGRAM AND CONCEPT.....	62
	<i>Summary of Current Issues.....</i>	<i>62</i>
	<i>Proposed Strategy for Urban Renewal: The Estey at the Centre.....</i>	<i>62</i>
	<i>Program and Tools to Develop to Achieve those Objectives.....</i>	<i>62</i>
	<i>Vines and Water, a Narrative of Multiple Readings, a Plastic Tool for Design.....</i>	<i>64</i>
	<i>Figures.....</i>	<i>65</i>
8.0	THE ESTEY IN THE CENTRE AT LAST.....	69
	<i>A Line and a Center.....</i>	<i>69</i>
	<i>Flexible Creative Framework: System of Interventions with the Vines.....</i>	<i>70</i>
	<i>Interventions for Local Improvements.....</i>	<i>71</i>
	<i>Site-specific Programs and Interventions.....</i>	<i>72</i>
	<i>Section 1: The Back of the Valley</i>	<i>72</i>
	<i>Section 2: The Old Le Tourne facing the Back of Langoiran.....</i>	<i>73</i>
	<i>Section 3: the Estey as a Street.....</i>	<i>74</i>
	<i>Section 4: The River Mouth.....</i>	<i>75</i>
	<i>Figures.....</i>	<i>77</i>
9.0	THE ESTEY AS A HARBOUR ON THE RIVER	85
	<i>Physical and Programmatic Context</i>	<i>85</i>
	<i>Initial Lock Project Assessment.....</i>	<i>86</i>
	<i>The Estey as a Harbour on the River.....</i>	<i>86</i>
	<i>Details.....</i>	<i>87</i>
	<i>Figures.....</i>	<i>88</i>
10.0	NOW WHAT? IN LIEU OF CONCLUSION	97
	<i>Figures.....</i>	<i>98</i>
	<i>Bibliography.....</i>	<i>100</i>
11.0	BIBLIOGRAPHY.....	101

- Fig 3.1 National and regional maps. Bordeaux vineyards
- Fig 3.2 The Estey running between Le Tourne and Langoiran -- aerial photo
- Fig 3.3 Landscape block diagram. Typical landscape units: Hillside. Floodplain. River
- Fig 4.1 A quick tour of the two villages behind the post card frame
- Fig 5.1 The various perimeters of Bordeaux metropolitan planning area
- Fig 5.2 Examples of planning studies.
- Fig 6.1 Topography and hydrology map. Scale 1:10000
- Fig 6.2 Urbanization of the stream corridor. Maps and diagrams
1. Up to 1700's 2. 1700's to 1800's
- Fig 6.3 Urbanization of the stream corridor. Maps and diagrams
1. Mid 1800's to mid 1900's 2. Mid 1900's to present
- Fig 6.4 Historical maps
- Fig 6.5 Postcards from the turn of the 20th century
- Fig 6.6 Vegetation covers. Scale 1:10000
- Fig 6.7 Hazards and protected areas. Scale 1:10000
- Fig 6.8 Colours, Materials, Textures. Identities of Water, Limestone, Grapevines
- Fig 6.9 Plant Material Companions. Identities of Water, Limestone, Grapevines
- Fig 6.10 Trails, Paths and Roads. Identities of Water, Limestone, Grapevines
- Fig 6.11 Living, Dwelling and Working. Identities of Water, Limestone, Grapevines
- Fig 6.12 Architectural Details. Identities of Water, Limestone, Grapevines
- Fig 6.13 Spatial Analysis. Figure ground map and sections
- Fig 6.14 Views Analysis. Diagram on aerial and view photographs
- Fig 6.15 Landmarks Analysis. Map of building types and pictures of main features

- Fig 7.1 Current Issues. Proposed strategy for urban renewal
- Fig 7.2 Interventions on urban plan and circulation networks
- Fig 7.3 Vines and Water. A narrative of multiple readings. A plastic tool for design
- Fig 8.1 System of interventions with the vines
- Fig 8.2 Relationship between the two banks of the Estey: 4 sections, 4 relations
- Fig 8.3 Map of site-specific interventions and diagram of relations to context
- Fig 8.4 Interventions in the Back of the Valley
- Fig 8.5 Interventions in the Old Le Tourne facing the Back of Langoiran
- Fig 8.6 Interventions in the Estey as a Street
- Fig 8.7 Interventions in the River Mouth
- Fig 9.1 The existing: 1. Initial lock project 2. Postcard showing heritage boat ramp
- Fig 9.2 The Estey as a Harbour on the River. Plan View
- Fig 9.3 High tide and low tide diagrams
- Fig 9.4 Looking towards the esplanade in Le Tourne. Perspective view from Langoiran
- Fig 9.5 Looking towards the weir and docking side. Perspective view from the Estey
- Fig 9.6 Looking towards the weir, bridge, boatlift. Perspective view from the Garonne
- Fig 9.7 The Estey as a Harbour on the River. Sections
- Fig 9.8 The Estey as a Harbour on the River. Details. Illustrations
- Fig 10.1 The banquet of the "Great Divide"

LIST OF TABLES

Tab 6.1 List of plants

ACKNOWLEDGEMENTS

A huge "MERCII" to my thesis advisory committee:
my thesis mentor, Douglas Paterson and Susan Herrington, professors at UBC,
Landscape Architecture Programme and Isabelle Auricoste, Professor at the Ecole
d'Architecture et de Paysage de Bordeaux, whose involvement and guidance helped
alleviate the difficulties of this transcontinental project.

Many thanks to the people of Le Tourne and Langoiran who so graciously welcomed an
insider-outsider spy on their land and into their community,

and to my family and friends for their support and encouragements.

To Martin and Coline
who I'm sure, one day, will understand
why Maman had to change career...

Throughout Europe, and France in particular, an effervescent social demand for landscape has aroused and fueled "*this, somewhat crazy, hope that improvements in the landscape will account for a better life*" (Auricoste 2001).

In "La Société Paysagiste" (the Landscape Society), Donadieu underlines five purposes behind this prospect: Memory rather than amnesia, Richness rather than poverty, Safety rather than danger, Urbanity rather than exclusion, Identity of spaces rather than their anonymity. He notes: "*spatial identity is an ultimate result. What mobilizes individuals in the Western world has to do with richness, memory, safety and the art of living together, all of which bears particularly on the arts of urban planning and landscape architecture*" (Donadieu 2002).

Rural sites are no exception. As the city continues to impose its forms and vocabulary on the countryside, as tourism is called upon to "revive" rural areas, as humans are concerned more than ever by their health and well-being in their dwelling and their work places, landscape architects are needed to provide imaginative and generative ways to reconcile these new demands and practices via the landscape project. The emergence of agricultural landscapes that are there to be contemplated and enjoyed rather than worked imposes a complete shift from the traditional modes of production when farmers had no intention of producing beautiful scenery. As such, it raises a number of issues around the authenticity and quality of places fashioned to meet emerging consumer patterns and the ability of such places to fulfill effectively the purposes behind the landscape prospect.

The selected site is in the southwest of France, Bordeaux region. Rural villages have "requalified" recently as tourist destinations as well as places to live; they are in that shifting position with abundant risks and opportunities from both a natural and a cultural point of view. This landscape project is consequently about revealing the riches of the place, offering a reading of the site that would find and revive its identity. The ambition is to attract visitors (being there now momentarily) but above all to find in the place the foundation for its renewal that would entice people to live a fuller life (dwelling in the long term).

Being both an insider and an outsider should prove advantageous: "*the inside view allowing for a deeper, socially informed material sense of place and being, the outside view for a broader range of possibilities to be involved beyond those of the known and the everyday*" (Corner 1999).

But it also puts an emotional pressure on me as a designer now that I'm moving back to my native area with a foreign and newly educated eye.

AURISCOSTE, Isabelle, 2001. "Le Paysage et la Réappropriation des Territoires." In *Patrimoine et Paysages Culturels*, Actes du Colloque International de Saint-Emilion, pp. 65-69. Bordeaux: Editions Confluences, Renaissance des Cités d'Europe.

"Cet espoir un peu fou que l'amélioration du paysage va contribuer à rendre la vie meilleure."

CORNER, James, 1999. "Introduction" to *Recovering Landscape*, edited by James Corner, pp. 1-26. New-York : Princeton Achitectural Press

DONADIEU, Pierre, 2002. *La Société Paysagiste*. Arles, Versailles: Actes Sud-ENSP

"L'identité spatiale est un aboutissement. Ce qui mobilise les hommes aujourd'hui dans les sociétés occidentales a trait à la richesse, à la mémoire, à la sécurité et à l'art de vivre ensemble qui sollicite particulièrement l'art urbanistique et paysagiste."

"Every society needs to adapt to the world surrounding it. In that aim, representations of its living environment are continuously elaborated. These shared images make it possible to control one's environment, to order it, to fill it with self-reflective symbols, to make it the place of one's happiness, health, and prosperity." (Corbin 2001)

Landscape has become a cultural and a social issue, for a society deeply focused on its well-being and on the living conditions that will make this well-being achievable. *"The term « paysage » in France refers not only to issues of environment and ecology but also to the mood of an entire nation, to its changing sense of identity and cultural belonging"* (Giroit 1999). The concern for landscape, for *"the maintenance of the cultural link that connects societies with their environment is largely shared"* (Briffaud 2001) and moving beyond sites of exception, expectations are now encompassing ordinary sites of everyday life.

Mutations of Rural Territories: the Peri-Urban Landscape

History of landscape architecture in the western world is intimately linked with the history of rural territories; they suggested the inspiration for the creation of the "third nature" in the renaissance garden, when humans appropriated nature with rational thought. They provided the subject of the aesthetics movement of the romantic period in an idyllic vision of the countryside that educated the western eye. Ever since, the identity of the French civilization has been closely related with rural culture. In particular, as opposed to the Anglo-Saxon culture born in the depth of the forest, Latin countries constructed their identity on the clearing of the forest. An ancestral fear of the forest and the wilderness results, which explains why they were slower to pick up on the naturalist and ecologist movements permeating the rest of the western world and why they are so particularly attached to their rural origins.

"The western world, faithfully attached to picturesque images of the "terroirs" that shaped its identity, would like to freeze the countryside in immutable and Arcadian pictures" (Donadieu 2002) but the rural territories do change nevertheless with the recession of agricultural lands (being urbanized or retuning to woodlands) and changing practices in agriculture. *"Yesterday like today landscape is produced by agriculture, but for a considerable novelty: Yesterday landscape was a result or a consequence; nowadays it is in itself a production and an appeal for agriculture. Landscape is not inherited; it is constructed or reconstructed. And agriculture in that process becomes culture again"* (Viard Hervieu 2000).

In fact the varied rural landscapes currently being produced have more nuances: at one extreme, they are landscaped, "patrimonialised", in the context of a flourishing leisure, well-being and tourism economy. Protected zones of wilderness areas in the regional parks, a collective patrimony, are created to preserve a countryside increasingly tailored to the desires of an urban population in search of nature and landscape roots in more or less picturesque landscapes. The rural heritage is preserved and managed but reliant on agro-tourism incomes; the government heavily subsidizes the scene.

And at the other extreme, rural territories become agro-industrialized land, with more or less prestigious crops, influenced by the market economy whose aesthetics often fail to meet the aspirations of the public.

But beyond the landscapes that have been identified clearly as worthy of attention and protection, in particular with the provincial parks (about 11% of France), a number lack real territorial projects and face the danger of generalized poor ethics along with numerous pressures for change and anarchical development. *"In spite of the number of rules and measures available, rural landscape, here abandoned, there over exploited or carelessly urbanized engender chronic conflicts"* (Donadieu 2002).

After a prolonged era of neglect and decline in the rural world, the effects of globalization and new technology are more brutally registered, in particular in the suburban areas that the French have named "peri-urban". The city repels as much as it attracts and most of the growth is now taking place on the outskirts of the city placing new demands on the rural landscapes encompassing aesthetic, symbolic and recreational services.

Because of their professional heritage, Marot argues that landscape architects, in the lineage of both peasants and urbanists, are particularly capable of looking at those suburban territories as places where the urban realm can renew its forms by articulating its relationship with nature with typologies inherited from the rural world. At the convergence of the agricultural and urban traditions, landscape practitioners are *"in the center of an awareness that is directed on the one hand to consider public spaces (urban projects) as landscape and on the other to see landscapes (rural expanses) as public spaces and therefore as possible objectives of projects"* (Marot 1999).

While acknowledging that landscape architects are undoubtedly the best trained to address the urban-rural interface, Donadieu's point is that they are, above all, designers able to find in the rural landscape vocabulary -- the hedgerow, the tree, the field -- as well as in the urban typology -- the street, the square or the public garden -- the symbolic, aesthetic and functional elements they need to create. Particularly, they recognize in the rural part of peri-urban territories a space accessible to urban populations where multiple sensorial qualities can be identified, preserved and revalorized. The planning and design of periurban landscapes has never been as critical as today when these areas continue to attract more population looking for places for residence and leisure, as well as work, in the commercial centers and industrial zones.

The capacity of these territories to remain/become landscapes is under scrutiny and *"the quality and nature of the transition between the rural countryside fashioned to produce and the urban countryside designed for living (as well as production) will be one of the main urban design questions in the 21st century"* (Donadieu 2002).

The Times of the Rural Landscape

" Effective action and inner well-being depend on a strong image of time: a vivid sense of the present, well connected to the future and past, perceptive of change, able to manage and enjoy it. " (Lynch 1972)

The dimension of time is central to the way we perceive, feel and in turn change our physical environment. *"Place, probably understood, equals space + time"* simply states Hunt (1999). Further elaborating is Jackson's: *"A landscape is a space deliberately created to speed up or slow down the process of nature. As Eliade expresses it, it represents man taking upon himself the role of time"* (in Corner 1999).

This is echoed, and maybe reinforced in French discourses about landscape as *"a deep sense of temporal continuity (both historical and inventive) pervades the idea of landscape in France"* (Giot 1999); *"Landscape makes it then possible to understand time in its thickness"* (Auzanneau 2001); *"Landscape is History, it is the sensible form of duration"* (Briffaud 2001). Briffaud makes the distinction between memory and history arguing that *"landscape as a palimpsest is a classic yet efficient metaphor...it's in fact a turbulent memory and the memory of landscape is never like a simple deposit of time...any memorization induces a choice and that things should be forgotten, consciously or not"*.

But when it comes to designing landscapes, even if the goal is to preserve, protect, rehabilitate or restore, the ambition is always to create a future, to build a project. And this is particularly true of rural landscapes: *"The question that arises may be less the preservation of landscapes resulting from extinct lifestyles than the future of the territories they symbolize and their inhabitants"* (Auricoste 2001).

While this aim is clearly recognized, the task is seemingly made more difficult because *"contemporary representations of landscape typically invoke idealized images of the countryside devoid of modern technology, urbanization and change...a place of escape from the hills of the present and the anxieties about the future"* (Corner 1999). All hope for the future is replaced by too high a regard for past accomplishments, themselves idealized and caricaturized, and the situation is fueled on both sides by the liberal economy (the image sells too well) and neo-regionalism (the global village is too scary), each side feeding off the other. A metaphor efficiently describes this construction: The rural world occupies something akin to the eye of the tornado, a space of calm amid the tensions, a space at the core of the general movement and that moves with the rest, a space proportional to the disarray humans experience when faced with the changes causing upheaval in their living conditions, changes which they brought about (Curnier 2000). Hence our continued efforts to make the country look like a shared image of immutability. This further attests to the permanence of the myth of nature as the original reference in human history. *"The rural would take the place of the original nature, of the lost intimacy with the world of the origins"* (Curnier 2000). He goes on: *"The rural landscape is nothing but an image produced by the transformations and the upheavals of the global world...It is the place of authenticity, the resistance to artificiality"*. Not surprisingly, *"historically, the feeling for landscape shares a constant complicity with the nostalgia for a vanishing world"* (Briffaud 2001).

So when Giot states that *"current landscape practice no longer sees the relevance of such clear distinctions between nature and culture"* (Giot 1999), it may not be so much that nature has been evacuated but that the disappearing rural culture has taken its place. And in the process, European rural landscapes might well meet a fate similar to the North American wilderness, *"the only real garden created in the modern era"* (H. Shenker cited in Paterson 1991).

The articulation between past, present and future in rural landscapes is thus particularly critical. *"The time of landscape design is three fold: It is atavistic, even nostalgic, making places where the lost pleasures and plenitudes of our cultural Edens are recovered, it must be timely, because sites answer to current concerns and are addressed and paid for by current uses; but they are also timeless (or untimely) because they are always designed for a future that cannot be known"* (Hunt 1999).

The elaboration of the future requires an inventive attention to the past, a point where all seems in accordance: *"Memorizing is about generating new dynamics, imagining a new history, to reinvent the future by selecting a past"* (Briffaud 2001); *" Our job is anyway to invent an adequate and sufficient past for use by future visitors to the site "* (Hunt 1999) ; *" Landscape practice thus invents the memory of what was as well as what is"* (Donadieu 2002) ; *"For landscape to be properly recovered it must be remade, designed, invented anew; it cannot be restored as an old painting"* (Corner 1999) ; *"In order to imagine the future of a space, it is necessary to anticipate events, to precede them to ensure that the desirable occurs"* (Donadieu 2002).

The existing confusion between agricultural land, rural world and nature in Europe bears heavily on the design of rural landscapes while other economies such as tourism and recreation move into agrarian areas, often without evolving their culture of place-making and settlements. *"The preservation and legacy of these agrarian communities, the care of their resources and the adaptation to new changing economies demand true invention in the form of innovative landscape projects"* (Marot 1999). Whereas the rural culture has provided designers with a rich landscape vocabulary and potent images, landscape design in the rural territories requires very determined attention to renewing the forms of rural life, while at the same time avoiding the pitfall of empty images inherent to our culture. *" The rapid decline (of rural culture) is accompanied by an equally considerable collective fervor for the countryside, nature and authenticity which intends to preserve in any case, and artificially if necessary, what is promised to disappear"* (Curnier 2000). The image is longer living than reality.

Rural Territories between Reality and Image

" We are evolving from a civilization ordering its images of inhabited space and material territories based on work that produces values and forms to a civilization trying to produce territories to be seen"
(Auricoste 2001)

The production of landscapes, *"an activity that doesn't produce space but consumes space"* (Auricoste 2001), must overcome a number of pitfalls: the functionalist distribution of space resulting from the materialistic view of the market insidiously shaping peri-urban landscapes; the "disneyfication" imposed by the tourism and entertainment industries spreading everywhere; and conformist and standardized responses embedded in most public policies acting "for the public good" in the protection of natural sites and heritage preservation. With a society driven by images and myths constructed by advertising and marketing, there is an accrued risk that

landscapes emerge less and less necessarily from natural and cultural processes but on the contrary, with the reversal of the processes, result from the projection of an image on the territory, ready to be consumed. Influenced and conditioned by the way we relate to the constructions of the media, there is a possible shift in the way we receive the landscape in the "*expectation of a pure sensation, resulting from an impregnation rather than from keeping a distance, looking for a fusion rather than the construction of a rational perception*" (Briffaud 2001). In keeping the observer passive, uninvolved in the discourse of appearances, there is an uncertainty in which the image becoming autonomous, the landscape more independent from the physical and social realities it should reflect.

Briffaud calls for: "*the preservation of landscape's capacity to reflect the local reality, which demands vigilance with regards to aggressive forfeit of appearances serving private interests as well as the availability of a discussion space, open to the diverse actors, facilitating the construction of shared images able to produce real concerted projects on the territories*". Encouragingly, he also notes: "*Landscape is a field where experts finally hesitate to be assertive ... making it possible for the inhabitants to re-appropriate and reconstruct the place*" (Briffaud 2001). It seems more likely to happen now as "*the generalization of the interest for landscape as a reflection of precious community and heritage values clearly manifest a shift in attitude: the exacting and modest refusal of landscape planning procedures coming from outside of the territory*" (Auriscoste 2001).

Places aspiring to reveal the vernacular truth of the place, places where finally actors and spectators are reunited in constructing the landscape, would participate in the preservation of the symbolic link that connects people and their environment and create places that "*invite us to think, to feel and to love – not merely to observe*" (Paterson 1991).

Re-Inventing Rural Territories

"The overriding objective: the creation of authentic, cultural, place specific realities for everyday living." (Paterson 1991)

In the past decade, recent French landscape theories (Berque 1995) have clearly distinguished between the historical, ecological, legal and socioeconomic processes that produce farmland and forests on the one side and the cultural relations of a society with these spaces and their transformation on the other. This confirms a shift in the modes of production of landscape. Coming from a different angle, the approaches developed by the landscape architecture profession show "*a greater capacity to renew the forms of rural life...recognizing the visible countryside and acting on it at the moment when the shift takes place from a rural countryside managed by and for agriculture to an urban countryside to be used by city dwellers*" (Donadieu 1998).

In the first part of the book "Recovering Landscape", Marot, Girot and Descombes, all practicing in Europe, are invited to reflect on their creative process. The central idea in all accounts has to do with "*the importance of respecting the*

phenomenal specificity of sites while extending them beyond obvious formulations" which enables the designer to exceed and escape the normal limitations of an easily consumed and hermetically packaged landscape (Corner 1999).

For Marot, *"the site is no longer considered merely the landing place of a project but begins to take on the sense of being a departure point in itself... in digging below the surface, in seaming, grafting and reclaiming hidden and latent phenomena of places, landscape architects in France are today beginning to develop increasingly discriminating modes of interpreting and constructing sites and local situations"*. The site has all the answers: *"the specific qualities of the site and their situations provide both the rationale and the raw material for making new projects"* whose development is derived from the very fabric of the site's history (Marot 1999).

Of the 4 steps Marot identifies in the study and conception of site-based landscapes, two relate to the temporal and spatial scales of interventions. Step 2 Preparation: landscape is viewed as process, an open-ended strategy staging future conditions to both restore and prepare site for often-unforeseeable futures. *"Seeds are sown, questions raised and potential structured"*. Step 4 Relational Structuring: demands special attention to boundaries, adjacent areas, surroundings and backgrounds. *"Landscape architects are trained to revive marginal and peripheral zones and developed to a fine art the activities of insertion, transition and transplantation"* (Marot 1999). The focus is more on the relationship among objects than objects themselves and calls attention to issues beyond their commission to transcend the limits usually assigned in an effort to bring attention to broader objectives.

Giro'ts Trace concepts (landing-grounding-finding-founding) cluster around issues of memory -- marking, impressing and founding. They enable outsiders (all designers) to acquire an understanding of the place based on gradients of discovery, inquiry and resolution. This highly intuitive approach draws as much as possible from the potential of any given place and assesses which existing landscape elements might be of real significance for the design to come. *"The focus is on what already exist in situ or what really needs to be recovered (anew) from the relentless erosion of time ...a reaction to something that was already there"* (Giro't 1999).

"Through inscribing a project on the memory of a terrain, one gives to a site the opportunity to project into the future to find a renewed place and value in the cultural imagination". Descombes *"aims for a precision of disposition, articulation, arrangement - architecture - so that a preexisting place can be found, disturbed, awakened and brought to presence ... Both buildings and designed landscapes must not only make the passing of time visible but also make this passage effecting of further potential."* He is not so explicit in his process except with the nebulous and poetic: *"perhaps the matters that are not noticed are those that are essential!"* (Descombes 1999).

Finally the notion that emerges out of Descombes, Marot and Giro'ts discussions of is that of the creation of authentic places: *"Authenticity is an issue of meaning and the meaning of any idea, object or place is to be found in the processes that produce that place and not in the form of place"* (Dovey cited in Paterson 1991). It is in the process of understanding the natural and cultural make up of the site that an authentic place may be created anew.

AURISCOSTE, Isabelle, 2001. " Le Paysage et la Réappropriation des Territoires." In *Patrimoine et Paysages Culturels*, Actes du Colloque International de Saint-Emilion, pp. 65-69. Bordeaux: Editions Confluences, Renaissance des Cités d'Europe

"La question qui est posée est peut-être moins la conservation de paysages résultant d'un mode de vie éteint que l'avenir des territoires qu'ils symbolisent et de leurs habitants "

"On passe d'une civilisation organisant ses représentations de l'espace habité et son territoire matériel à partir d'un travail productif de valeurs et de formes à une civilisation qui cherche à produire des territoires à voir "

"Une activité qui ne produit pas d'espace mais en consomme "

"La généralisation de l'intérêt pour le paysage perçu comme le reflet de valeurs collectives précieuses, patrimoniales...manifeste assez clairement un changement d'attitude : le refus exigeant et modeste de procédures d'aménagement de territoire venus d'ailleurs "

AUZANNEAU, Vincent, 2001. "Le Paysage: Expression d'une Culture Plurielle." In *Patrimoine et Paysages Culturels*, Actes du Colloque International de Saint-Emilion, pp. 142-156. Bordeaux: Editions Confluences, Renaissance des Cités d'Europe

« Le paysage permet alors de comprendre le temps dans son épaisseur »

BERQUE, Augustin et Al, 1995. " *Cinq Propositions pour une Théorie du Paysage*" Seyssel: Champ Vallon

BRIFFAUD, Serge, 2001. "Sauver les Apparences? Questions aux Politiques du Paysage." In *Patrimoine et Paysages Culturels*, Actes du Colloque International de Saint-Emilion, pp. 37-41. Bordeaux: Ed. Confluences, Renaissance des Cités d'Europe

« Le souci du paysage c'est à dire celui de la préservation du lien culturel qui unit les sociétés à leur environnement, est une préoccupation largement partagée »

« Le paysage est histoire, il est la forme sensible de la durée »

« Le palimpseste paysager, métaphore classique mais efficace, c'est en somme une mémoire turbulente et la mémoire du paysage n'est jamais un simple dépôt de temps...toute mémorisation est un choix et suppose un oubli, conscient ou pas »

« Historiquement, le sentiment du paysage entretient une constante complicité avec la nostalgie pour un monde qui s'efface »

« Mémoriser c'est engendrer de nouvelles dynamiques, imaginer une nouvelle histoire, c'est réinventer le futur en se choisissant un passé »

«Attente d'une sensation pure, relevant d'une imprégnation d'avantage que d'une distanciation c'est à dire de la recherche d'une relation fusionnelle, plutôt que de la construction d'une perception raisonnée »

«Proposition : Celle de la préservation de la capacité du paysage à refléter une réalité locale, préservation qui passe notamment par une vigilance à l'égard de toute confiscation agressive des apparences pour la satisfaction d'intérêts privés, celle aussi de proposer un espace de débat, ouvert à la diversité des regards et favorisant la construction de représentations collectives aptes à déboucher sur de véritables projets concertés de territoires »

«Le paysage est un domaine où les experts hésitent enfin à être formels ...il constitue le champ sur lequel peut se construire une ré-appropriation et une réédification du lieu par ses habitants»

CORBIN, Alain, 2001. *L'Homme dans le Paysage*. Paris: Textuel

« Toute société a besoin de s'adapter au monde qui l'entoure. Pour ce faire, il lui faut continuellement fabriquer des représentations du milieu au sein duquel elle vit. Ces représentations collectives permettent de maîtriser l'environnement, de l'ordonner, de le peupler de symboles de soi, d'en faire le lieu de son bonheur, de sa sécurité et de sa prospérité. »

CORNER, James, 1999. "Introduction" to *Recovering Landscape*, edited by James Corner, pp. 1-26. New-York : Princeton Achitectural Press

CURNIER, Jean-Paul,, 2000. *La Tentation du Paysage*. Paris: Sens & Tonka

« *Le rural occuperait la place de la nature originelle, de l'intimité perdue avec le monde des origines.* »

« *Le paysage rural n'est toujours qu'une représentation surgie des transformations et des bouleversements du monde global...C'est le lieu de l'authenticité, de la résistance à l'artificialité.* »

« *mais ce déclin rapide s'accompagne aussi d'une ferveur collective tout aussi considérable pour la campagne, la nature et l'authenticité qui entend préserver malgré tout, et au besoin artificiellement ce qui est promis à la disparition* »

DESCOMBES, Georges, 1999. " Shifting sites : The Swiss Way, Geneva." In *Recovering Landscape*, edited by James Corner, pp. 79-87. New-York : Princeton Achitectural Press

DONADIEU, Pierre, 1998. "L'Agriculture Peut-elle Devenir Paysagiste ?" in *Les Carnets du Paysage No 1*, pp. 101-117. Arles-Versailles : Actes Sud-ENSP

-----, 2002. *La Société Paysagiste*. Arles, Versailles: Actes Sud-ENSP

«*La société occidentale fidèle aux images de terroirs pittoresques qui ont formé son regard voudrait figer les campagnes dans des tableaux immuables et arcadiens*»

«*En dépit de l'existence d'un riche outillage réglementaire, les paysages ruraux, ici abandonnés, là surexploités ou urbanisés sans précaution suscitent des conflits chroniques*»

«*La nature de la transition entre campagnes rurales faites pour produire et campagnes urbaines faites pour habiter et produire sera donc l'une des questions urbaines principales du 21ème siècle*»

« *La pratique paysagiste invente donc la mémoire de ce qui fut comme de ce qui est* »

« *Pour imaginer l'avenir d'un espace, il est nécessaire en effet d'anticiper les évènements c'est à dire de les devancer pour faire advenir le souhaitable* »

GIROT, Christophe, 1999. " Four Trace Concepts in Landscape Architecture." In *Recovering Landscape*, edited by James Corner, pp. 58-67. New-York : Princeton Achitectural Press

HUNT, John Dixon, 1999. *Le Temps de l'Histoire et l'Invention du Lieu. Towards a theory of lying*. Montreal : LABASH conference

LYNCH, Kevin, 1972. *What Time is This Place ?* Cambridge : MIT

MAROT, Sébastien 1997. "The Return of the Landscape" in *Desvigne and Dalnoky* pp. 6-9. New-York : Whitney Library of Design

-----, 1999. " The Reclaiming of Sites". In *Recovering Landscape*, edited by James Corner, pp. 44-57. New-York : Princeton Achitectural Press

PATERSON, Douglas D. 1991. "Fostering the avant-garde within". Wisconsin: Landscape Journal

------. 1991. "Tourism planning and design: The need to reconsider the creation of authentic realities" in The 1990 CELA conference selected works. Washington DC: the Landscape architecture foundation

VIARD, Jean, HERVIEU, Bertrand 2000. "La Campagne et l'Archipel Paysan" In *Vives Campagnes: Le Patrimoine Rural, Projet de Société*. edited by Denis Chevallier pp. 61-89. Paris: Autrement, Collection Mutations

"Hier comme aujourd'hui la paysage demeure le produit de l'agriculture, à une nouveauté près, considérable: hier le paysage était une résultante ou une conséquence; aujourd'hui il est en soi une production...et un appel pour l'agriculture. Le paysage ne s'hérite plus, il se construit ou se reconstruit. Et l'agriculture dans ce processus redevient culture"

"La rive droite, au contraire, est montueuse, variée d'aspect: on y rencontre des vallons ombreux et des côtes pellées, des châteaux couronnant presque les promontoires, des églises égayant les vallées, et puis, tous les soirs, on est admirablement placé pour voir le soleil derrière les Landes." (Drouyn 1858)

The right bank, on the contrary, is hilly and varied: shaded vales and bare hillsides, castles almost crowning the promontories, churches heartening the valleys, and, every night, one is admirably located to see the sun setting behind the Landes.

Right on the outskirts of Bordeaux, near the highway that attempts to contain the largest city of the south-west of France, the "Premières Côtes de Bordeaux", a narrow strip of 50 kilometres of hillsides overlooks the right bank of the Garonne, extending along the diagonal traced by the river (See fig. 3.1). The hills form the western edge of the plateaus included between the Garonne and the Dordogne rivers known as L'Entre-Deux-Mers -- literally between-two-seas. The valleys of the Garonne tributaries, called the Esteys in the local dialect, break and open up the long balcony or terrace with a more or less steep slope to the river. They feed on the water from the plateaus and the discharge running from the hillsides, and mark the origins of human settlements in the valley. About halfway through the "Premières Côtes", in one of these Esteys notches, is the site of study, comprised of two villages, Le Tourne and Langoiran (See fig. 3.2).

Morpho-Geographical Foundations of Landscape Values:

The site is a natural hinge where 3 components collide (See fig 3.3):

- The Côteaux: These are the first hills that one meets when coming from the Atlantic ocean. The limestone front, like a ribbon of wooded cliffs, edges the Entre-Deux-Mers highlands (60 to 80m high) that the Esteys cut open.
- The Palus: The natural wetland of the Garonne river flood plain has turned into a fertile agricultural mosaic. It is open to the vastness of the Landes forest on the west.
- The Garonne river: Rippling of the limestone cliff, the large river draws a deep meander there, exposed to the continual impulse of ocean tides and seasonal floods.

Historical Foundations of Landscape Values:

Human occupancy and landscape mutations in southwestern France have largely been motivated by the presence of water. The proximity of fluvial and maritime access accounts for the prevalence of water transportation (the first bridge on the Garonne in Bordeaux was not built until 1830) as well as the related patterns of urban settlement. Along the "Premières Côtes", no less than 17 villages share the edge of the right bank of the river. Most trace their origin to the establishments of roman villae that were accessible only by boats but the essential factor behind the continued occupancy of the sites is the production and commerce of wines, notably exported to England since the 13th century.

Most important were the Esteys flowing down into the valleys through openings in the "Premières Côtes" affording the towns and the villages in the Entre-Deux-Mers hinterland to take their share of the prosperity granting fortune and political emancipation the river access provided. Hence the strategic location of the villages of Le Tourne and Langoiran on both:

- A commercial point of view as the locations of both villages are situated at the junction of the Estey (whose tributaries Le Lubert and Le Gaillardon connected with the hinterland) and the Garonne River (opening the gateway to the estuary and the ocean);
- A production point of view as the terroir of the hillsides provided the perfect growing environment to cultivate the grapevines (plenty of sunshine and the right south facing aspect, enough drainage on a gravelly top soil over a deep layer of limestone) and the proximity of the river facilitated transport.

Although the vernacular urban landscape has been essentially geared towards the river as the only mean of transportation the town and villages have recently turned around 180 ° to front the roads. This shift started to occur at the end of the 19th century and, as economic exchanges gradually left the riverbed for first the train then the road networks, the patterns of landscape production were deeply affected. Originally a link connecting all 17 villages to the larger region, the road now becomes more dominating and turns into a transit corridor designed to speed cars and trucks through faster and faster. Concurrently, it makes the area more accessible to urban populations "urging" them to escape to the countryside. With a kaleidoscope of small villages clustered around their churches by the riverside, the site fits the typology of the accessible and "commodifiable" countryside, a place to live in as well as a potential tourism destination. As these rural sites become more peri-urban, new dynamics, at times contradictory, conspire to shape the landscape in a direct or indirect manner.

Fig 3.1 National and regional maps. Bordeaux vineyards.

Fig 3.2 The Estey running between Le Tourne and Langoiran -- aerial photo

Fig 3.3 Landscape block diagram. Typical landscape units: Hillside. Floodplain. River

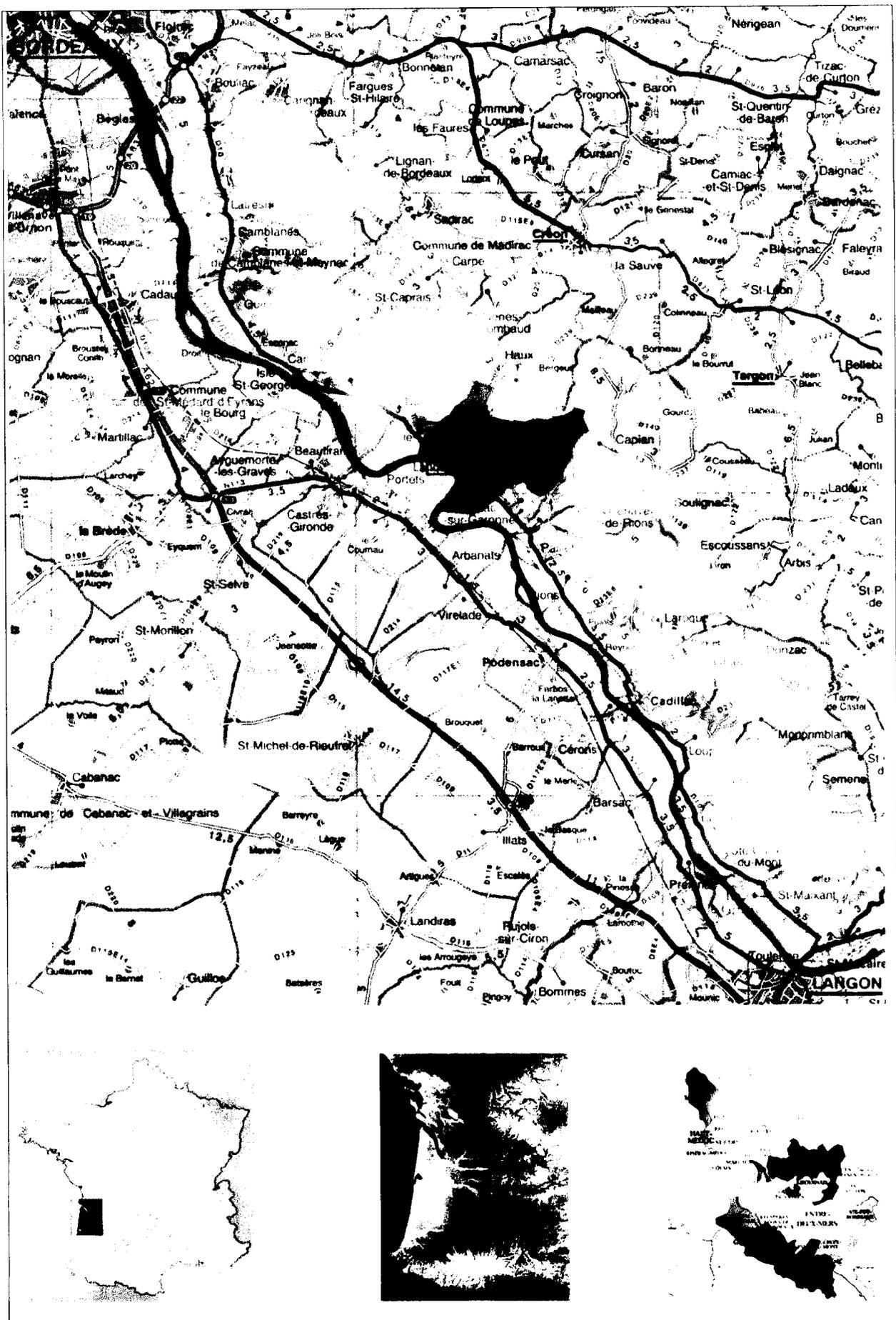


Fig 3.1 National and regional maps. Bordeaux vineyards.



Fig 3.2 The Estey running between Le Tourne and Langoiran -- aerial photo

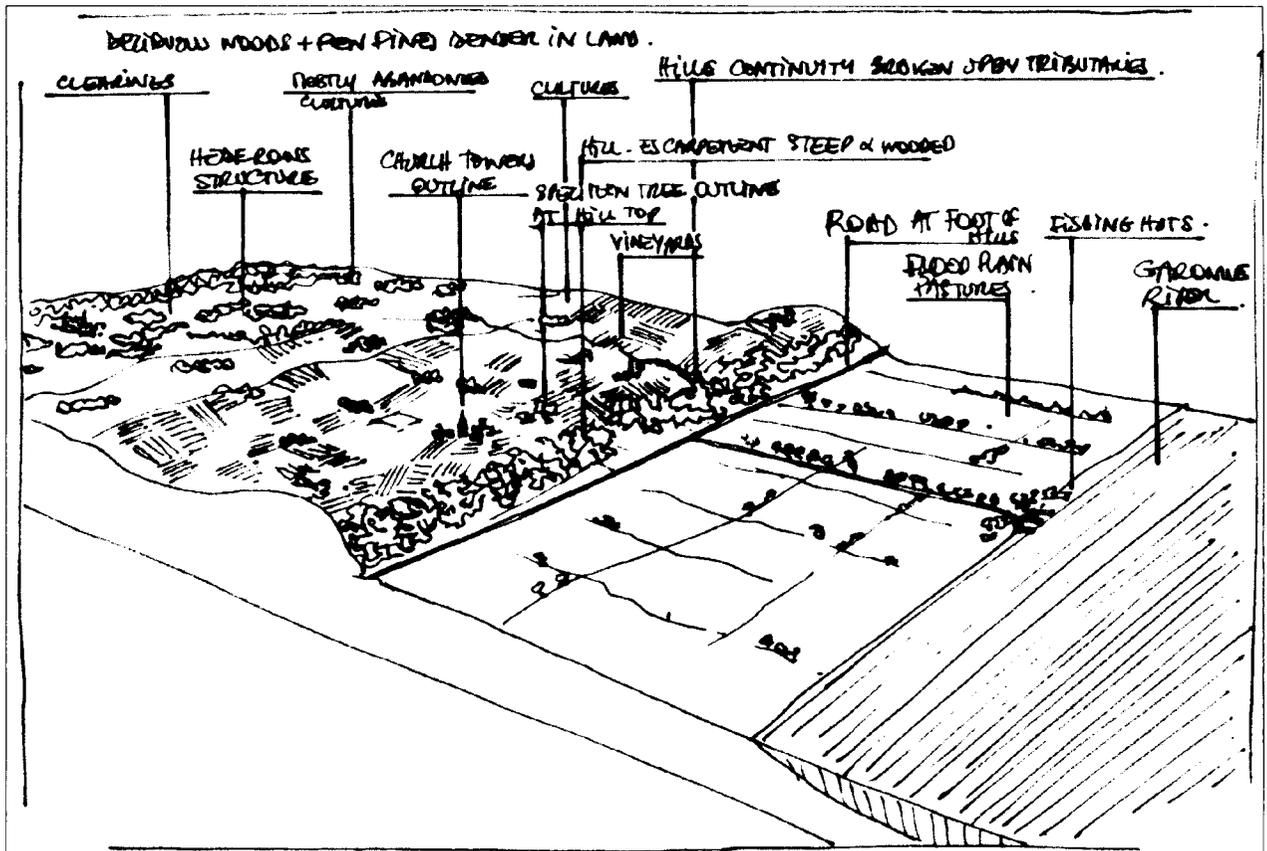


Fig 3.3 Landscape block diagram. Typical landscape units: Hillside. Floodplain. River 17

- BARDAWIL, Georges 2000. " Le Bordelais Secret des Premières Côtes " in *Elle Décoration Spécial Jardins No 97*. Paris : Hachette Fillipachi
- BIGNOLLES, Fabienne, 2001. *La RD10: d'un Parcours entre Côteaux et Garonne*. Bordeaux: TPFE EAPBx
- DROUYN, Léo, 1858. *Voyage à Pied sur les Bords de Garonne*. Auch: La Revue d'Aquitaine
- FOLLÉA, Bertrand, GAUTIER, Claire, 1997. *Connaissance et Valorisation des Paysages de la Gironde*. Bordeaux: Direction Départementale de l'Equipement, Direction Régionale de l'Environnement en Aquitaine
- LE GOFF, Valérie, CASTAING, Marie, DIREN AQUITAINE, 1994. *Projet de Mise en Valeur des Berges de la Garonne: Etude Pré-opérationnelle*. Bordeaux: Agence Adour Garonne, Diren Aquitaine, CR33, CG33
- LIEVRE, Colette, 2001. " La Route François Mauriac." In *Patrimoine et Paysages Culturels*, Actes du Colloque International de Saint-Emilion, pp. 229-232. Bordeaux: Editions Confluences, Renaissance des Cités d'Europe
- Syndicat Viticole des Premières Côtes de Bordeaux et de Cadillac. 2002. *Discover the Vineyards of the Premières Côtes de Bordeaux et de Cadillac*. Cadillac: Maisons des Vins

"Behind the post card frame" could be the sub-title of this chapter. It seeks to illustrate through a rapid visit through the villages what the currently insidious forces are behind the production of rural landscapes. The reality of the territory does not necessarily conform to the image that "a small village in rural France" captures.

In fact, the ugly and the beautiful live side by side in Le Tourne and Langoiran, just as in many villages in France, a country with no less than 36000 municipalities, (and that number could explain part of the issue). Outlined here are symptoms of current "illnesses", ordinary results of indifference and negligence on a richly layered natural/cultural site.

Getting There: Roads and Streets

- Poor village entrance: But for the changes in the built environment, nothing really tells drivers that they are now in a village street where a different pace and attitude is required. (See fig 4.1.1)
- Roads rather than streets: Roads stay roads through the village. Their paved area is as large as can be, sidewalks are reduced below the bare minimum if they exist at all, cars do not respect speed limits, trucks are allowed and use the village street as a shortcut. (See fig 4.1.2)
- Very few and poorly up-graded streets: Materials are diverse and come from standardised catalogues; their colours are not related to the site. Car drivers' comfort and security are the prime concern over pedestrian experience. A notch in the street is supposed to slow cars down? Most simply drive over the sidewalk! Problems are addressed on a piece-meal based approach as opposed to a coherent overall urban plan. (See fig 4.1.3)
- Moving or parked cars are everywhere to be seen. Nothing is done to slow or stop cars from invading every possible venue (See fig 4.1.4). Car transit comes from other villages rushing through the town, an issue that should be addressed at the larger regional scale. But the problem also traces to local people; the 1999 census figures indicate it will only get worse. The percentage of households who own at least one car is 88% (+ 8% from 1990 to 1999) and the number of households owning at least 2 cars has increased by 35% over same period. (Car sales figures are the benchmark of national economic health in France and the lobbying of car manufacturers deeply affects land planning.)
- No real alternatives exist to private car transport: public transport is obsolete and not flexible (2 buses operate at peak hours compared to the old train offerings 30 trips a day). Maintenance of smaller, pedestrian/bike paths is also an issue. (See fig 4.1.5)

Public Spaces and Amenities

- The "republican squares" no longer welcome public gatherings. Submerged by cars, they don't function as public spaces. The adjacent public parks are thus deserted, and the local markets don't attract enough people any more to adequately function. (See fig 4.1.6)

- The newly designed squares are conceived as parking lots, they display foreign materials and the vocabulary of their urban furniture is alien to the place. (See fig 4.1.7)
- People turn to quiet backs such as the old shipyards or the embankments on the river which they recognize as their own and where they are drawn together to celebrate or protest (i.e. the recent presidential elections). (See fig 4.1.8 and 9)
- The lack of equipment and upkeep is evident everywhere. What is considered "minor heritage" such as the Estey banks (See fig 4.1.10) and squares, Garonne piers, are hardly maintained. The Tramasset shipyards were partly rehabilitated only thanks to the determination of a local association. A newly registered heritage site, the Splendid cinema, offers an opportunity for a public site to benefit both municipalities.
- The pedestrian bridges over the Estey are useful in crystallizing urban activities on either end but fail to address accessibility issues. They are mere functional objects made of cheap materials and designed out of context.

Public-Private Interface

- The invasions of network utilities alter private built forms: The electrical supply poles stand in the middle of squares and paths, gray plastic boxes containing electric meters mutilate the crafted stone garden walls (See fig 4.1.11). Postal services require standardized mailboxes; the opportunity for contact with the mail person is lost when all boxes are grouped away from the doorsteps. The new telecommunications networks (satellite dishes, TV antennas, mobile phone poles) flourish on facades and roofs. (See fig 4.1.12)
- On the Estey banks, the relationship between private and public realms varies: Through various appropriations (laundry, BBQ, community gardens) extending into public spaces the original rural character remains (See fig 4.1.13) while other locals barricade themselves behind high garden walls.
- Hedges are planted over garden walls, private fortresses are built and people look for more privacy, secrecy, hiding from the cars and street life. Where is the rural life, with simple easy informal relations among neighbours? (See fig 4.1.14)
- Materials used at the public-private interface are out of context. It is also the case of inappropriate signs and billboards, most of the time illegal and posted anywhere.
- The commercial sector in the village fails to provide a real public amenity (pedestrian convivial experience, quality of service and environment) that would be instrumental to compete with the convenience, parking and cheap prices proposed by the supermarket at the village entry.

Private Realm

- From the supermarket to the individual detached house, planning policies remains the main tool to provide for control over private construction practices. They don't prove to be very successful even if building activities have been limited.
- The supermarket was established at the "back" entry of Langoiran 10 years ago in the location of a vineyard. The effect on the fate of local commerce is now more or less absorbed. The initial seed for the commercial area, the "adjacent" gas station, has been joined by a hardware store. The impact on the formal and social aspect of the town might not stop there, as there is room to grow still. So far the impact is visible in the

signage, in the huge parking lot in front that lets the town entry floating loose (instead of creating a much needed threshold) and lately, in the ubiquitously planted roundabout. The industrial materials and the lack of respect for the landscape plan initially proposed during the development process further weakened the sense of place.

- Some core areas (near the Estey) keep degrading and a number of ancient houses stay unoccupied in spite of governmental actions (OPAH programs) to try and cope with the lack of rental houses and multifamily dwellings. Those homeowners don't seem concerned and they are not maintaining, renting, or selling their property. (See fig 4.1.16)
- Housing development is very constrained because of a lack of space as competition is intense with vineyard land (again influential in urban planning) and other protected areas (environment, landscape or risk prevention). New homes are immediately recognizable though as breaking away from the vernacular fabric that characterized houses on terraces up the hillside or the ones built on the water edge. (See fig 4.1.15)
- New detached homes float in the lots, bearing often a monumental character even though they are really standardized productions bought from a catalogue trying to make up their lack of history with a profusion of stylistic details – blinds, balconies, terraces, gates, fences...
- In many instances, heritage house renovations display the same disregard for authentic materials and techniques (and it is not only a matter of budget). What is sought is the image of the rustic and the authentic through the exhibition of symbolic elements—never mind if they don't pertain to the site.
- The site planning for new houses rarely considers the landscape aspects and usage. A rancher is built in the floodplain where buildings of the past had at least 2 floors (See fig 4.1.17). The very next year, water, and mud, reaches above the windowsills.

Is Anybody in Charge?

"One of the great challenges is to look at history not as a trace of the past but as an integral part of the identity of the place for the present time. Vineyards are production sites and the work of man keeps building the landscape somehow. The risk is not to see them transformed into museums or amusement parks but that the race for productivity blindly modifies an historical structure without trying to understand either its foundations or its resources." (Tachon 1997)

Landscape production is separated from the elements and the logic that created the original forms. Villages are gradually losing their soul through insidious, numerous, small changes traced to a number of factors including, but not limited to:

- The relationship with the context, spatial and temporal, is lost. Local zoning and site planning rules fail to incorporate those elements that go beyond dictating the appearance of things.
- Development practices are mono-functional and standardized. Their products, the roads, the networks, simply add up without relation to context or to each other.
- Multiple actors with their own exterior logic are operating without real direction.

- Expertise at the decision making level is lacking. Informal actors (the local inhabitants) have more impact than the institutional ones but they act individually regardless of collective interests. Mayors hand over projects to the regional Development and Equipment Agency (DDE) whose concern for landscape is still minimal. (They build the roads!)
- Less is always best because it doesn't cost much. That doesn't mean that nothing is done but that expedients, the easiest cheapest way out, always win.
- The view is most often short term i.e. the next political election (that works on acting as well as on not acting).
- Overall, in the rural southwest, locals have a very limited interest in tourism. No real attention to simple countryside, no leverage of landscape values (which outsiders recognize) exist.

There use to be very little public funding for small rural villages, away from major roads and without grand monuments. This was a positive factor; it explains why rural landscapes were maintained in their original state and were slow to change. Now, however the political and administrative context is changing and funds are pouring in, in line with an increase in public attention and a clear demand for "landscape". Different studies and projects are underway now and the villages have an unprecedented opportunity (and an urgent need) to engage in coherent planning and design at multiple scales.

Fig 4.1 A quick tour of the two villages behind the post card frame.

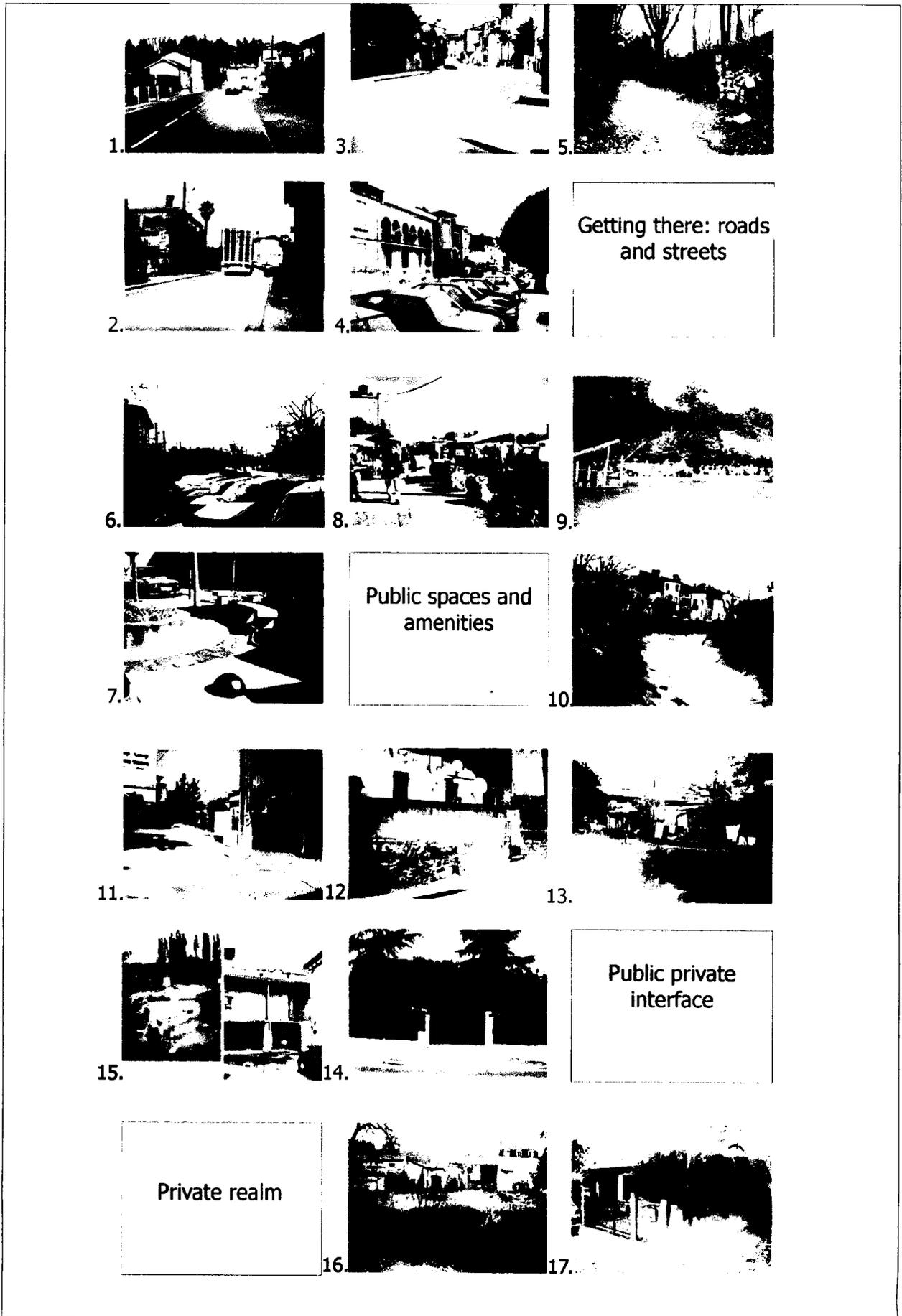


Fig 4.1 A quick tour of the two villages behind the post card frame

INSEE. *Recensement général de la population*. 1999 Census data

TACHON, Charles-Henri, 1997. "Mon Village en l'An 2000" in *Le Visiteur: Ville, Territoire, Paysage, Architecture No 3*, pp. 6-35. Paris : Société Française des Architectes

The villages of Le Tourne and Langoiran are on the outer limits of the urban influence of Bordeaux, 25 km from the town center; and at the edge of the "greater Bordeaux" planning area, encompassing over 90 municipalities (see fig 5.1). This limit relates to the presence of the bridge over the Garonne, the first bridge outside Bordeaux, and to the influence of the regional collector RD10 road that edges the right bank of the river valley. Between Bordeaux and Langoiran, the vast majority of car trips are absorbed by Bordeaux and its suburbs, whereas just about 15 km out of Langoiran that influence drops to about a third of the road load (Bignolles 2001).

On the other hand, the villages are part of the Entre-Deux-Mers uplands and as such "humanized" for centuries. The area is like a quilt made of a number of small municipalities (Le Tourne population: 700, Langoiran population: 2000, INSEE 1999), which have been literally forgotten because they weren't so accessible and easy to develop as the villages on the western side of Bordeaux (see fig 5.1). The rural character is still present; this is further reinforced by the vitality of the viticulture activity, maintaining the landscape in an apparently immutable order. But if viticulture is becoming the prestigious global agro-industry, the profile here is much different than in the Médoc. The values remain in the land (which is beautifully landscaped), in the private interests of small properties and don't seem to be reflected in the public realm and in the village cores.

The villages are thus caught in between contradictory conditions that present a number of opportunities and constraints.

Between Development Pressures and Preservation Constraints

DEVELOPMENT PRESSURES

- *Peri-urban development:* In the last 20 years, while the population of the Bordeaux area has increased by 20%, its urban influence on the land has more than doubled stretching over 100 km from Arcachon to Libourne. Only 25 % of the greater Bordeaux population is in the city core. In contrast, the bulk of the population, in the immediate suburbs, has more than doubled in 20 years and the outside periphery rural areas have multiplied by 2.4 (Prost 2001).
- *Appeal of the rural and the myth of the countryside:* In the villages, the population has increased by about 4% between 1982 and 1999 (INSEE 1999) in the Langoiran urban unit (comprising 5 villages) but has been decreasing or stable at best in the urban cores of Le Tourne and Langoiran.
- *Economy of green and blue tourism:* With the directions approved in the 20 year plan for the Bordeaux region, agro and fluvial tourism will play a key role if the villages are to maintain or develop an economic activity. Urban growth is constrained and no industrial activities are allowed. Lands are either vineyards or protected natural/landscape areas.
- *Mobility and accessibility:* The construction of the bridge that completed the highway surrounding Bordeaux in 1995 has virtually put the Entre-Deux-Mers region on the map (real estate prices have sky rocketed) and as the region becomes more accessible, more will show in interest in the area. Between 1982 and 1999, the active population in the Langoiran urban unit has increased by

about 14% while the number of people employed in the villages has dropped by more than 40 %. Over 1/3 of the population used to work locally; not even a 1/5 do now (INSEE 1999). This reflects the loss of jobs and diminishing economic activities but also increased mobility, voluntary or necessary, of the population.

- *Coherence of Inter-communal management:* Legal and planning tools evolve giving more power to the local governments but at the same time asking them to connect to neighboring municipalities to avoid duplication of equipment and to join forces in project development. The villages have until the end of 2002 to select their inter-communal "team". On the regional level, the creation of the "Pays du Coeur de l'Entre-Deux-Mers" is trying to unite 3 of the "cantons" into a more coherent scale for economic and social programs.

PRESERVATION & ENVIRONMENTAL CONSTRAINTS

- *Risk prevention:* The natural hazards considerably constrain the villages' development. The main threat is flooding. Through centuries, the villages have learned to live with floods but the Garonne valley outside of Bordeaux cannot be further built as the city needs expansion areas for the floods, and thus all the floodplain land has been confiscated but for agricultural use (PPRI 2002). Land slides from the hillsides and the numbers of subterranean galleries from the stone extraction (which are not even mapped) represent the other two hazards.
- *Environment protection:* The banks of the Garonne are part of the European Natura 2000 program and Znieffs zones (natural zones with ecological interest) cover the valleys of the tributaries of the Estey, as well as the hillsides of Langoiran and Le Tourne.
- *Sacred vineyards:* The "Premières Côtes de Bordeaux" is a terroir with an AOC classification (Appellation d'Origine Contrôlée); it imposes strict rules for the production and aging of the wines but in return provides a renowned quality label. The professional association of wine producers have assured that all the AOC vineyards in the planning area of the Bordeaux region have become classified as major natural spaces. No construction and no natural resource extraction are allowed.
- *Heritage sites:* A number of registered monuments impose strict development rules in a 500-meter radius. Those include the remains of the fort in Langoiran (13th – 14th century), a 12th century roman church overlooking the hills with a heritage house nearby.
- *Landscape character preservation:* The general demand for "landscape" combined with the locals' fear of becoming suburbanized translates into a new awareness of the value of the rural landscape; locals don't want new residences and constructions similar to the 70's developments that covered one of the hills.

Strong pressures and contradictions don't necessarily translate into action however and could conversely engender inertia and decay. Some sort of vicious circle emerges, cornering the locals between 2 states:

- Not taking advantage of the direct or indirect economical benefits brought by the installation of new inhabitants and tourism by reducing building capacities.
- Hence losing control over village management, witnessing what attracts people there in the first place becoming degraded and eventually turning visitors off.

Between Le Tourne and Langoiran

The site is shared by two municipalities that nevertheless come to the same conclusion despite different political perspectives. They obviously have common problems to solve:

- Cars pose a serious problem on the roads, parking, pollution etc...: safety and environmental health are at stake as well as the invasion of public spaces and diminishing landscape values. While part of the issues need to be addressed on a larger regional scale (i.e. public transportation), both towns want the impact of cars minimized.
- There is no room to grow except through urban renewal. The environmental constraints are such that, if villages want to welcome newcomers and visitors, it has to occur in the cores of their urban areas. There are a number of empty or/and abandoned buildings that both municipalities would like to see occupied but the flooding hazards and resulting rules remain a major building hurdle.
- Social, sustainable development needs: The main objectives of the new 2000 planning law (loi SRU = Solidarité et Renouvellement Urbain) have to do with territorial solidarities -- mixing age and income groups -- as well as sustainable development needs with a view to controlling urban sprawl and concentrating urban planning efforts on the urban cores.
- Potential tourism leverage: While they recognize the potential of their position on the river valley and the attractiveness of the site, the villages have yet to grasp their unique landscape as a leveraging tool. The synergy that could be generated through joint programs with the villages in the hinterland or along the river is starting to be envisioned. A project exists (CARA 1999) between the two villages banks for a lock/weir system on the Estey that would have a number of implications:
 - The creation of a detention basin with the water of the stream maintained at a constant height (except in the case of a flood).
 - The protection of the Estey valley from the "muddy plug" that comes with the tide carried by the Garonne river water. This natural phenomenon is the concentration of suspended fluvial sediments marking the upstream penetration of seawater. It moves along the Gironde estuary and migrates upstream in the summer months. Changing environmental conditions are causing it to come all the way to the site, which is constantly filled with mud deposited on the river and stream banks. Once the stream banks have been cleaned, maintenance would be easier.
 - The increased pressure on the identified and illegal sources of pollution upstream (which a major project would bring into the spotlight).
 - The investment in the future development of the site as the conditions created by such project would be an asset for residential and tourism development (provided small boats can still transfer between the stream and the river).

Alternatives: Acting or Letting Go?

Letting go (let the town invade)

- The core of villages deteriorates
- Development occurs at the periphery, in ribbons along roads and wealthy islands
OR development does not occur at all
- Landscape values diminish
- More cars commute
- Social cohesion lessens
- Resistance to larger regional schemes weakens (i.e. new highway bridge)
- Soul and identity of the place is lost to standardized mono-functional responses

Acting (keep local identity alive)

- Revitalize the centers again
- New uses related to tourism/leisure and job creation in new activities emerges
- Local social interactions across age, income, cultural backgrounds are improved
- A synergy develops with similar actions in the region (i.e. the "Route F. Mauriac" animations, or the music and summer festivals)
- Rehabilitation of heritage and the development of social housing assumes priority
- Landscape values and local identity are preserved
- An enhanced spirit of place emerges as well

Something has to be done.

Not acting equates to going backwards, decaying slowly but surely. Even preservation, if it's the least people want, requires action. But the solution will not appear out of the blue in particular because of the position of the villages at the edge of the urban development influence. Further, the relative wealth of the vineyard economy fails to attract public funding to support agro-tourism that could diversify the local economy. This may however represent a unique opportunity, as the villages remain independent from larger scale schemes. But the area then falls at the mercy of private interests.

It has to be done in the village cores.

Only 5 to 10 years potential for residential development exists in current planning documents, then landscape values are at risk whether development occurs anarchically or not at all. The flooding risk constraints have to be managed, creatively. Community input and support will be key to any success, starting from the individual lot.

It takes a different approach through a landscape architectural response.

A response is needed from the inside out, contextual, transversal/seeking multiple outcomes, to enhance the sense of place, involve the community, build on the natural and cultural riches of the place. The landscape can provide the opportunity to look at the site as a whole in an inclusive way (both Le Tourne and Langoiran as opposed to 2 different villages); something that was never done or only on very functional aspects. It would target sustainable development goals with a focus on public spaces and private interface to reinforce existing identity and accommodate emerging contemporary identities while dealing with degraded areas. Restructuring the potential of the place, it would initiate an open-ended process, encouraging local input, to write future chapters.

Fig 5.1 The various perimeters of Bordeaux metropolitan planning area

Fig 5.2 Examples of planning studies. The landscape analysis of Le Tourne. Langoiran land use map. Langoiran urban diagnostic for the village core.

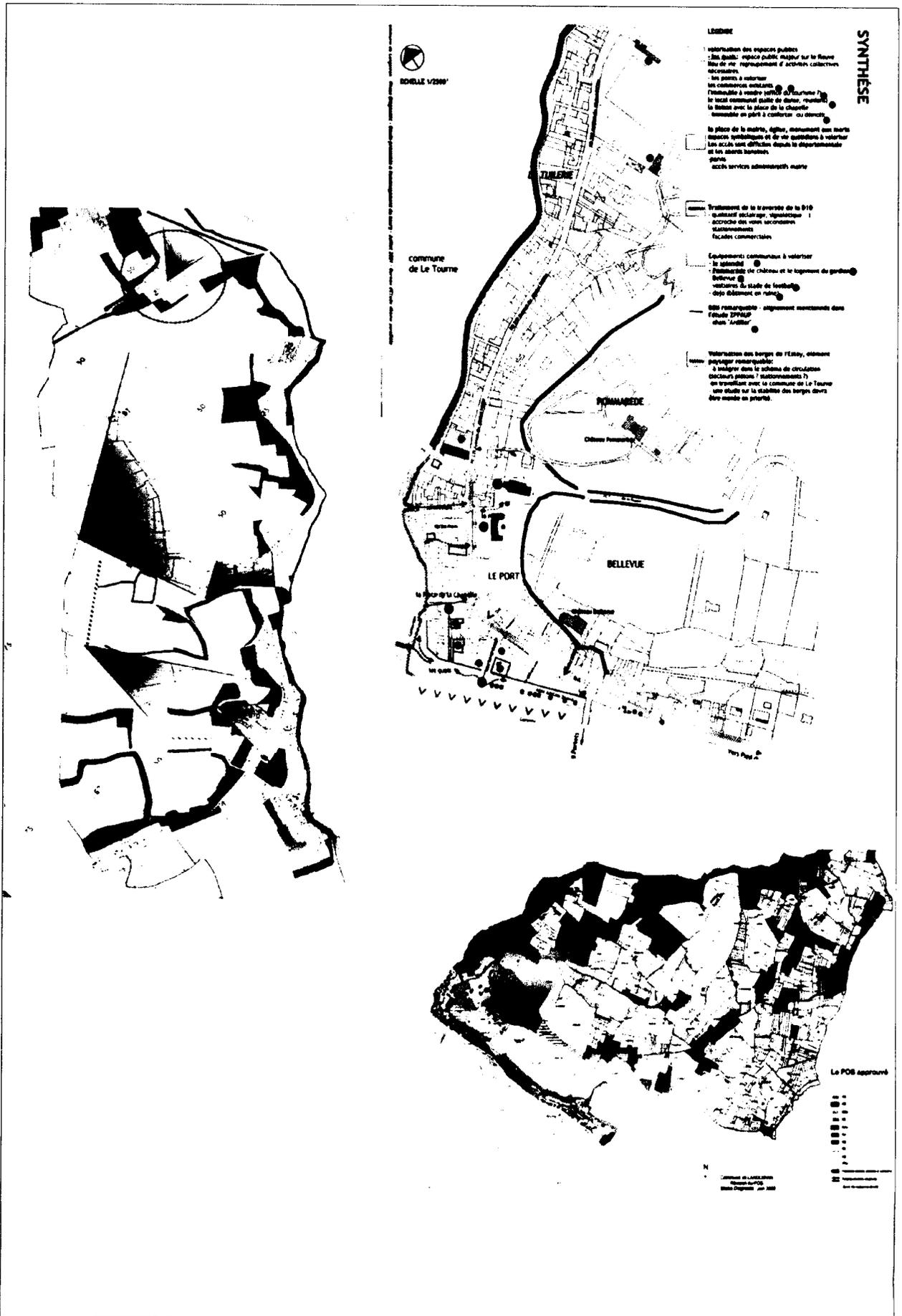


Fig 5.2 Examples of planning studies

- Agence 45^{ème} parallèle, 2000. *Etude Préalable à l'Aménagement du Bourg de Langoiran*.
- Agence A'URBA 2000. *SYSDAU, Schéma Directeur d'Aménagement et d'Urbanisme de l'Agglomération Bordelaise et des Territoires Limitrophes 2010-2020*. Bordeaux
- Atelier Paysages, 2000. *Etude paysagère de la Commune de Le Tourne* pour la préparation du PLU
- BIGNOLLES, Fabienne, 2001. *La RD10: d'un Parcours entre Côteaux et Garonne*. Bordeaux: TPFE EAPBx
- Comité d'Aménagement Rural d'Aquitaine. CARA 1999. *Etude d'Amélioration de la Qualité des Eaux de l'Estey et de son Bassin Versant*. Langoiran-Le Tourne : SIVOM
- Conservatoire de l'Estuaire de la Gironde 2000. *Découvrez le Plus Vaste Estuaire d'Europe*. Blaye
- INSEE *Recensement général de la population*. 1999 census
- LE GOFF, Valérie, CASTAING, Marie, DIREN AQUITAINE, 1994. *Projet de Mise en Valeur des Berges de la Garonne: Etude Pré-opérationnelle*. Bordeaux: Agence Adour Garonne, Diren Aquitaine, CR33, CG33
- PLAN DE PREVENTION DU RISQUE D'INONDATION. Vallée de la Garonne. Secteur Virelade-Le Tourne – 2002. Préfecture de la Gironde
- PROST, Dominique, 2001. *Représentations de l'Environnement et Construction Identitaire du Territoire Périurbain Bordelais*. Poitiers
- Syndicat Viticole des Premières Côtes de Bordeaux et de Cadillac. 2002. *Discover the Vineyards of the Premières Côtes de Bordeaux et de Cadillac*. Cadillac: Maisons des Vins

"Landscape is never finished or completed, like a can of preserves; it is an accumulation of events and stories, a continuously unfolding inheritance. I wanted to amplify this aspect of landscape, to begin something that was already there." (Descombes 1999)

This chapter seeks to identify and analyse this "already there" on which to start anew including:

- The dynamics of the systems, natural and cultural, that produced the landscape, past and present;
- The diverse phenomenal characteristics, the landscape values and relationships that comprise its unique identity; and
- The image of the place through its spatial and visual comprehension.

Understanding the Site in Time and Space: A Quick History of Underlying Natural and Cultural Systems

This is the history of the local people's continual struggle to adapt to the natural forces, so tangible here in the height of the cliff, in the depth of the river meander, and in the multiple traces of ingenious cultural responses. With the soil and the water as founding elements, people developed an intimate relationship that informed the way they fashioned their living conditions. Gradually the creation of this environment has become more dependant on the economy; while the roads estrange people from the original landscape make it more difficult to read and understand.

From the Secure Hilltop. As far back as the Magdalenian period, people were attracted to hillsides overlooking the right bank of the Garonne River. The numerous streams flowing down from the Entre-Deux-Mers plateau provided regular openings in the cliff edge, and humans, in need of prospect-refuge locations, quickly settled near the intersections of the waterways yet in the protective shelter of the hillsides (See fig 6.1). The site where the Estey runs into the Garonne by the Langoiran promontory offered such a setting.

The two villages of Le Tourne and Langoiran built a few kilometers apart, originated from the hilltops and up to the 1700's were mostly located near their respective "château fort" on a prominent spot (See figure 6.2.1). Each village belonged to a different parish inherited from the Roman Catholic Church in the 5th century, the limit of which was marked by the stream running between them (see figure 6.4.1). (This border is still effective today as it marks the administrative division between the villages and their respective "cantons" (districts)).

Benefiting from both Mediterranean and Oceanic climates, the area's very diverse ecosystems from the hillsides to the flood plains account for a rich agricultural land producing goods favored throughout Europe.

Although secondary to the village core locations, easy access to the Garonne waters through the quiet Estey thus became instrumental in human settlements. Braving the river's dangerous and untamed waters, people relied on the tidal energy of the Garonne for the transport of the goods produced on the hills such as wheat, hemp,

glass, stone, fruits or wine exported internationally via boats. Commercial ways developed perpendicularly to the Garonne axis connecting through the stream corridor to the hinterland of the Entre-Deux-Mers (See figure 6.4.2). The main roads linked the river to the "bastide" of Créon (market place) and most importantly to the Abbaye de la Sauve Majeur, the religious heart of the region, hosting numerous pilgrims marching to Santiago de Compostela (the way of Saint James), a journey that would take them to Le Tourne to cross the Garonne.

To the River and Stream Valleys. By the 18th century, navigating conditions greatly improved with the revolutionary technology of the Dutch engineers streamlining the riverbed, suppressing islands and secondary channels, protecting the banks and draining the floodplains (See fig. 6.4.3). After three centuries of English occupation, the river route delivering wine to England and Scotland enriched the ports and the towns. Vineyards, originally imported by the Romans, now cover the plain and the hillside alike and modified the landscape, dotting the countryside with numerous estates and châteaux owned by rich merchants from Bordeaux. Companion plants used in the wine production were cultivated: oaks (to make casks and barrels), chestnuts (to circle the casks), ashes (for the wine press screws), fruit trees planted along the vine rows (a planting type named "Joualles"), black locusts (for the posts holding the vines), roses (to detect fungi assaults), willows (to produce pliable ties).

Villages expanded by the stream and became focused on the Estey and the river edges driven by the multiple activities related to the production and the commerce of wine, boat and cask manufacturing. Other resources included fisheries as well as the extraction of the soft and blond limestone from the hillsides needed to build the fast growing city of Bordeaux. Mariners' houses, warehouses, wine cellars, shipyards were erected close to the newly tamed waterways, marking a new stage in the town existence as people learned to live and work of the water. What can be described as a flooding culture, adapted to the moods of the mighty river, contrasted with a hillside culture with houses built on terraces out of the river's reach. These vernacular buildings were completed by the exotic influences imported with the extensive traveling and that impacted details of constructions and planting. As the River and the Estey became the key economic spine, the two villages slowly came to face each other, each fronting the stream, but the building of a bridge between the two sides would have to wait until the end of the century (See fig 6.4.4 and 6.4.5).

Emancipation with the Rail and the Road. Towards the second half of the 19th century, the river economy flourished and afforded the villages the construction of the embankment on the Langoiran side (the first hard landscape ramps and quays upstream from Bordeaux) as well as the stone lining of the Estey for an 800 meter stretch from the river's mouth making it fully operational for everybody relying on the stream for transportation.

At just about the same time, the construction of the road and the railway would reorient the towns in another direction (See fig 6.4.6 and 6.4.7). The first bridge over the Garonne outside Bordeaux is built and connects the two railways now running on each side of the river to transport merchandises. Because of the demanding topography, the train runs right into the heart of the Port of Langoiran (see fig. 6.5.7).

Two bridges on either end of the Estey finally closed the gap between Le Tourne and Langoiran. Interestingly, postcards from the turn of the past century vividly depict that world caught between the old order when the logic of the soil prevailed and the industrial age when the logic of movement overtook and caused traditional fluvial transport and its related economy to decline (see fig 6.5). Concurrently, a major crisis occurred when the introduction of the phylloxera aphid destroyed almost all the European vineyards and pushed a whole generation of peasants out of business. With the loss of jobs related to river transportation and the vineyards, craftsmen, agriculture or viticulture workers were forced to move to the city or start commuting to work.

The consequences on the urban fabric were unforeseen at the time. The villages had definitely established themselves by the river; new gothic revival churches were built by the republican squares (See fig. 6.3.1). The advents of the train and the road, the new commercial streets, an increasingly more industrial economy strengthened the lure of progress, the cult of movement and mobility. Urban accents emerged in paving on the roads, sidewalks, street lighting, aligned facades on the streets. The villages slowly turned their backs to the stream in favor of the roads.

To Dwell in Mobility / Contradictions Materializing. As previously illustrated (chapter 3), inertia now seems prevalent when in fact changes are numerous, insidious, emerging from multiple actors with their own logic. A range of contradictions has materialized over the last 50 years.

The natural environment, which the locals had so ingeniously learned to live off, is regarded either as a hazard (flooding areas, quarries) or as sanctuary zones (riverbanks, cliffs, and wetlands) (See fig. 6.7). But there are not enough economic activities capable of maintaining the riverbanks (themselves eroding because of massive extractions in the past 30 years to build all the roads). And that excavation destroyed the fish resource at the same time!

Centuries of human activities on the land results in a vast mosaic of vegetation types and species but the vineyards with their economic promise favor a mono-culture (See fig 6.6). Yet the almost "sacred" vineyard land appears to be the only significant constrain to urban development. And it maintains the landscape on a large scale that would be impossible to achieve otherwise.

People live less and less where they work. Urban professionals look for a setting to reside, rural populations look for work in the city. The population of commuters increase, seeking the ubiquitous detached houses with a garden as well as new equipment and services geared to urban needs (See fig. 6.3.2). Villages spread along the roads, breaking up the countryside buffers between them. All lead to more cars, more roads, traffic, noise, and pollution affecting the living environment. On the other hand, how are the areas chosen as the place of residence supposed to survive without local economic returns?

Churches and castles, all major heritage monuments are safely protected. Is that giving the license to build and accept large-scale equipment and supermarkets or to let the minor heritage along the river and the streams deteriorate because of flooding risk? Opportunities for social housing in the village cores are missed. Landscape values that could support tourism and leisure operations are not exploited and under growing pressure. Those still very perceptible qualities make up the identity of the villages.

Identity of Place: The Traces of Man's Intimate Relationship with the Elements of Water, Limestone and Grapevines

Colours/Textures/Materials. (See fig. 6.8)

"Au loin un orage ronchonne entre ses dents sans éclater vraiment. La Garonne qui charriait des eaux ocrees dans l'après-midi devient soudain d'un gris de métal." (Pénide 2000). In the far, a storm mumbles in its teeth without really exploding. The Garonne which carried ochre waters all afternoon suddenly turns to a metallic gray.

Water bears multiple aspects and colors on the site: unpredictability and all-mightiness, in the reflections of the fast changing weather on the still surface; the vast sea of ochre sediments; the river running upstream as the tide reverses; the roaring wave of the tidal bore "le mascaret" in low waters season; the height of the tide filling up the land to the rim or flushing out the Estey to a tiny creek; silky ripples in the cream of mud after the water retracts; light bouncing of the metallic chrome-like surface of the water and the mud; soft, thin mud or sticky, slimy mud; like a light film-coat dusting on a grass blade or bottomless thick layer smothering everything?

"...une colline ininterrompue ou une falaise sans faille, au sommet aplati, espèce de saillie rocheuse que l'on pourrait prendre pour une muraille en ruine" (Henri James 1877 in Bignolles 2001) ...a continuous hillside or a faultless cliff, with a flat top, a sort of rocky outcrop that could be mistaken for a ruined wall

Limestone builds, sustains, underlines, backs up and supports everything. It comes in an infinite array of textures and finishes from the rugged cliff edge to the finest dressed stone wall; a seamless continuation between the raw material and the finished building erected on the rock base, at times intertwined in some cave dwelling. Docile, responding to any carving urge, the assaults of time and the weather are inscribed in its flesh. Glowing in golden tones in the sunlight, its creamy white elegance is heartening and extends its remarkable material unity all over the site, built or natural.

"Car ici, c'est très important selon qu'il pleut, qu'il fait soleil, qu'il y a du vent, qu'il gèle. Il faut être extrêmement vigilant, et sur des étendues énormes, car la vigne est très fragile. Et cela donne quelque chose comme une sagesse de la précarité" (Sollers 2002). Here, it is critical whether the rain falls, the sun shines, the wind blows or the freeze hits. One has to be extremely cautious, and on vast expanses of land, as vines are very fragile. It results in something akin to the wisdom of the precarious.

Grapevines condition the activities and the mood around. Announcing seasonal changes in a colourful, dramatic and instant manner, it gives the pulse of the place. Starting over again every year the magic in the young vigorous shoots comes out of apparently dead, ageless and gnarled stems in a gravely dry soil. The delicate translucent lime green leaves contrast with the fresh dark shadow under the plant or the trellis. The regimented order imposed by the necessity of production opposes the wild, invasive tendrils and calls for manicured attention to control the profusion of shoots. Contrasts, tension, balance, harmony continuously worked day after day.

Vegetation and Companion Plants. (See fig. 6.9)

"La répartition et la disposition des végétaux étaient liées autrefois aux modes d'exploitation agricole...En milieu rural, à la notion d'agrément est toujours associé un propos sur les propriétés et les usages possibles de l'espèce ; l'appréciation sensible s'exprime toujours discrètement dans un second temps."

(Stéfulesco 1993) In the past, repartition and agency of plant material was related to agricultural usage...In the rural world, a saying on the qualities and possible uses of the species always complemented the notion of ornament; the sensitive attributes are always expressed cautiously as a second thought.

Native plants have been cultivated and combined with exotics for centuries, the sensible ornamental species never quite distinguishable from those planted rationally for production. Yet distinct families exist according to the growing environment and related activities: hillside/limestone, floodplain/water, and vineyards. This provides for a diverse plant palette (see table 6.1).

Like a mosaic of colours and shapes, the intensely cultivated floodplain host vineyards, corn crops, and grass fields leaving room for the native species only in the riparian zone (alders, ashes, willows) and along the swales and trails (grasses, sedges, rushes). London plane tree alleys mark and structure the Estey entrance like other ports along the river. Exotic plantings of palm trees reminisce of a prosperous navigating past and fiercely stand by the front doors of some estates.

On the hills, the limestone base hides under the dense cover of the native oaks and hornbeams interspersed with elegant garden specimens (magnolias, cedars, horse chestnuts...) or ordered alleys of linden trees in the private parks, only to be better revealed by the rows of grapevines underlining the undulating landform. In the urban areas, climbing roses and wisterias adorn the facades or create suspended rooms.

Inherited from the ancestral cultivation of grapevines, companion plantings such as roses, vine peaches, willows, black locust and other wild weeds, disturb or follow the discipline of the rows.

Trails, Paths and Roads. (See fig. 6.10)

"La trace, l'empreinte, le pas avant le chemin. Il y aurait chemin parce que l'homme est un être qui laisse des traces."(Sansot p 117)

The trace, the mark, the step before the path. Paths exist because man is a being that leaves traces behind.

Paths near the water are slightly elevated, overlooking, constructed on dikes or stilts to keep out of waters' reach. Not necessarily permanent, they move with the shoreline, are rebuilt after the flood, and are often made of washed woods and recycled materials found in the river.

Trails and roads on the limestone are like narrow tunnels. Carved steps in the hillside or meandering path in the labyrinth of the streets, the arching branches of the oaks bordering the passage make a green roof or the path stays open to the sky.

In vineyards, a green band of grass runs between each row and indiscriminately follows the undulations of the hills or the flatness of the plains. Access dictated by the necessity of rational work in the grapevines is multiple and straight.

Dwelling and Working. (See fig. 6.11)

" S'il est fructueux de considérer l'histoire, ce n'est pas parce qu'elle nous fournit des images auxquelles il s'agirait de conformer les constructions d'aujourd'hui mais plutôt ...parce qu'elle représente une somme d'expériences et de leçons qui enrichissent forcément le travail du projet." (Tachon 1997)

If it is beneficial to consider history it is not because it provides us with images to be used as models for contemporary construction but rather because it represents a sum of experiences and learnings that can only inform and enrich the design process.

Necessarily adapting to geographical conditions and uses, the buildings associated with the founding elements of water, limestone and grapevines demonstrate markedly different characteristics.

The mariners' houses and other inhabited constructions near the water were never built with just a single floor; the ground floor was lived in only in the summer when the river was not menacing and served for storage of boats and working equipment. Other building types include the fishing hut, a wood shack overhanging the river on leggy stilts and accessed from the hauling path through a narrow platform. The shipyard buildings combine both the stone base on two floors and more ephemeral workshops defining a large ground oriented workspace open to the river edge.

The house on the hill is never quite built on the top but nestled into the slope protected from the western rains and the northern winds. Two to three floors are staggered against the ground and may even use the cliff as the back wall. Limestone is the reference material across the board, from the most modest shed to the most elegant estate. To prevent erosion with the rain, a lime coat is applied with pigments of creamy yellows and ochres. A white band frames the openings.

Associated with the vineyards are the warehouses along the stream, stretching deeply across the block, with a façade fronting on the streets and storage opening on the Estey. Concerned with residence only and leisure more than mere function and utility, the architecture of the châteaux is more diverse and subject to fashion aesthetics and exotic influences.

Architectural Details and Relationships. (See fig. 6.12)

"This means, then, that the growth and rebirth of a living town is built up from a myriad of smaller acts." (Alexander 1979)

Embedded in the architectural details close to the water is the temporality of materials, their ephemeral quality paradoxically voicing the relation people have unwearyingly re-built with the elements. Just look at the shabby wooden piers with insect-like legs, the ladders leading to the stream, the multiple installations to appropriate the stream banks to dry the laundry, to cook a meal on the BBQ or to shelter a sitting area. Things are constantly under transformation, ready to unfold into something else as the planks in the log in the shipyards or the nets folded like a pair of wings on the small fishing boats decks. Expecting or remembering the water overflow are the flood scale and the "batardeau" (water barrier cemented into the threshold

during the flooding season). Weathering, fragile, unworthy, temporary details yet constantly rebuilt, reinforced, unfolding to come alive once the moment has come.

Stone constructions tell other stories. Stone grounds buildings to the base through foundation pillars of the shipyards or the bridges, angle stones thickening the corner of the buildings protruding on the street or covering the lower exterior parts of the façades. Stonewalls retain the soil of the garden terraces staggered against the hillside. It protects privacy in garden and house walls, curved stairs. Just like nothing can be hermetically separated, holes carved or built in the stone walls also connects with some under, or other worlds like the termination of the gutter going into the earth, weeping holes in retaining walls, or the attic vents so characteristically lining the top of the façades. Standing between this inside and outside world, exterior stairs are half recessed and half projected thus pertain to none and both at the same time. Wrought iron details are the traditional companions in gates, railings, signs etc.

In the vineyards the central element is the row, the ultimate transformation after centuries of training of the wild vine for optimum production. Things nevertheless keep evolving in search of economic returns: row spacing, news support materials -- metal instead of black locust post for example -- and tools. Ancestral ways engrained in the "terroir" are still alive though and within the apparent strictness of the row many different practices (training, pruning, picking etc) co-exist and overlap. Architecturally, grapevines offer a versatility no other plants can match; they become walls, roofs, screens as needed and a wide historical and commercial use hasn't prevented people from planting their own domestic grapevine at home where there is no real limit to the training game.

The Image of the Place through its Spatial and Visual Comprehension: Urban Patterns, Parallel Developments, Formal and Visual Language

The whole site is made up of two village centers connected by a stream. The spaces on each side were not urbanized symmetrically as the history of towns has shown. Nevertheless, as the original economic spine, the stream corridor remains the key to read and understand the similarities and differences in the urban patterns.

The illustrative material breaks down the analysis into spatial, visual and landmarks (See fig 6.13 to 6.15) for clarity of presentation. The discussion will encompass all three aspects over the different sections that the analysis has been able to identify. Walking downstream from the Pont de Rose to the Garonne, the four sections have been named (See section limits on the map fig 6.13):

- The Back of the Valley,
- The old Le Tourne facing the Back of Langoiran,
- Two Villages Face to Face,
- The River Mouth.

The following provides a summary of findings for each section:

The Back of the Valley. It is the termination of protected natural zones (znieff) covering the two tributaries, Le Lubert and Le Gaillardon, watersheds. The bridge of the Pont de Rose marks the entry of the Estey in its urban and final stretch. From there on, the Estey bed has been streamlined with stones. This first section from the "Pont de Rose" bridge to the "Pont de Milon" bridge, is transitional and like a world of its own: "the Back of the Valley". On the Langoiran side, a pedestrian path running along the grassy bank accesses numerous backyards with more or less high garden walls; the houses are facing the other way on the avenue. Spaces open and close according to the plantings in the gardens. On the Le Tourne side, no path but a steep bank overlooking the other side, planted with black locusts in poor condition (mistletoe) that attempt to screen the Avenue du Pont de Rose. Detached houses along the avenue are hiding behind walls and high hedges (See section AA' fig 6.13).

Views are restrained inside the stream corridor and only when one is about to enter the old town of Le Tourne does an opening enable the two towns to connect clearly. One can see the gardens and backyards in Langoiran below and the town downstream stuck between the cliff and the Estey (See views 1 and 2 fig 6.14).

Besides the Pont de Rose (#1 fig 6.15) and the view opening at the town entry, landmarks are limited on this stretch and would require one to go beyond the "boundaries" of the two avenues to find the old district of Martin Rey on the Le Tourne side and the large scale playing fields (near the supermarket) in Langoiran.

The Old Le Tourne Facing the Back of Langoiran. The oldest part of Le Tourne snuggled against the hill connects to the stream with numerous little street corridors. The village side, residential and historical, offers diverse faces/situations and connections to the urban fabric behind. In contrast, the edge of Langoiran is like a long blank wall, the backside of larger scale buildings opened to the avenue behind stretching across the whole block (See section BB' fig 6.13). Narrow roads run on both sides of the Estey. The stream banks are not maintained and pioneering species are growing here and there.

Views towards Le Tourne are opened through little street corridors as well as above the first row of small houses along the Estey, the buildings in the old town being all staggered against the hill. On the other hand, with no streets and higher buildings, the Langoiran edge is quite impermeable to sight (See views 3 and 4 fig 6.14).

Landmarks include the Pont de Milon, an otherwise insignificant pedestrian bridge, with one end dissimulated under a massive weeping willow; lively facades on both sides of the Estey frame the bridge. On Le Tourne side, the old village square on the stream, continuing the Rue des Tisserands and directly linking with "le Bayle" (the oldest part of town), is another pivotal area (#2 and #3 fig 6.15). In Langoiran, book-ending the row of warehouses, is a similar use building (apparently unoccupied) L-shaped (thus allowing space in front) with semi-circular windows opening on the Estey (#4 fig 6.15). It is adjacent to a street that marks the beginning of the more densely built area in Langoiran.

Two Villages Face to Face. Where the two original villages are facing each other, and the stream narrows, the main street bridge introduces at the same time the notion of an upper (fast) and a lower (slow) world (See sections CC", DD", EE" Fig 6.13). Spaces are tightening on the Langoiran side as the cliff comes closer and the urban fabric builds up. On the contrary, Le Tourne's fabric loosens up with the town in the flats; constructions, most of them quite old, are still tightly packed along the stream but the spaces are more generous in the second row of buildings. Roads along the Estey connect to their respective urban fabric and town centres: upstream of the bridge for Le Tourne and downstream of the bridge for Langoiran. Banks are planted and a little more maintained by locals.

Opportunities for visual connections across the stream are more numerous. A glimpse at either church towers at the end of a street or above small buildings and walls renders a mirror effect and speaks about the two towns 19th century parallel transformations (Views 5 and 8 fig 6.14). Besides the back wall of the heritage theater, the facades of either town on the stream are quite inviting yet very diverse in building heights and setbacks (views 6 and 7 fig 6.14). The bridge, itself a significant landmark, is instrumental in defining spatially and visually the world below as well as framing views under each of its 3 arches (Views 9, 10, 11 fig 6.14).

Other noticeable landmarks include some large unused built structures with accompanying open spaces (# 5 and #6 fig 6.15), the Splendid Cinema with its art deco façade (# 7 fig 6.15) which offers a blind wall on the stream, the charming place du Port in Le Tourne with its twin houses (#9 fig 6.15) and the pedestrian bridge to the Langoiran old port (view 12 fig 6.14). The latter provides the undisputable articulation into the last section.

The River Mouth. Downstream from the pedestrian bridge, the order of the façades on the Langoiran port is well established. As this side goes more mineral, the Le Tourne side goes greener with larger building setbacks (See sections FF", GG" Fig 6.13). The two edges start to display dialectically opposed qualities. Le Tourne lush and natural vs. Langoiran mineral and urban. They introduce the dialogue to come at the river scale: a green esplanade and an urban promenade.

Combining space and views, another added dimension is the staging of the opening on the Garonne River. After the pedestrian bridge, the space of the Estey is framed in lush vegetation, the parks and gardens in Le Tourne succeeding to the community gardens upstream in Langoiran. This is combined with a bend in the stream which helps dissimulating the river mouth to the last minute (views 13 and 14 fig 6.14) and provides a dramatic set-up for the unfolding of the vast horizontal planes of the river (views 16 and 17 fig 6.14). The two scales collide beautifully.

Landmarks balance hard and soft landscape elements: The community gardens, specimen trees and the London-plane tree alley contrast with the order of the port facades and the built embankment (#10,11,12,14,16 fig 6.15 and view 15 fig 6.14).

From this walk down the Estey, the site Genus Loci is revealed. Two systems, from one side of the Estey to the other, from the bottom end of the Estey to the Garonne front, overlap perpendicularly. This translates into a succession of four sequences along the Estey, with diverse atmospheres and relationships possible between the two sides, and a riverfront with two distinct and complementary faces.

Basis for Project Development, Landscape Architecture Response

Located in the deep meander on the Garonne, where the cliffs of the Entre-Deux-Mers come to touch the river, the site is a natural hinge connected by the stream corridor. Two villages growing side-by-side, dependant on the natural environment have formulated a physical response in their urban forms and gradually come to face each other along the stream.

The paradox comes with a new connection, through the train then the road. It has blurred the limits, linking as well as destroying at the same time, adding another spatial and temporal scale with the movement. The urge is to speed through as opposed to responding to the rhythm of the tides.

Now everything is sunken, buried, flattened but seeds for a renewed relationship exist.

The analysis of the formal language and relationships of urban forms across the founding stream has identified four sections around which the project development can be structured. A rich and contextual design vocabulary comprises the details of the identity of the place founded on the distinct elements of water, limestone and vines. The understanding the site from the Estey/topography obliterated by the road system has revealed that the stream was at the core of the original settlement. The Estey will be central to the urban renewal project across the 2 villages.

Fig 6.1 Topography and hydrology map. Scale 1:10000

Fig 6.2 Urbanization of the stream corridor. Maps and diagrams

1. Up to 1700's
2. 1700's to 1800's

Fig 6.3 Urbanization of the stream corridor. Maps and diagrams

1. Mid 1800's to mid 1900's
2. Mid 1900's to present

Fig 6.4 Historical maps

Fig 6.5 Postcards from the turn of the 20th century

Fig 6.6 Vegetation covers. Scale 1:10000

Fig 6.7 Hazards and protected areas. Scale 1:10000

Fig 6.8 Colours, Materials, Textures. Identities of Water, Limestone, Grapevines

Fig 6.9 Plant Material Companions. Identities of Water, Limestone, Grapevines

Fig 6.10 Trails, Paths and Roads. Identities of Water, Limestone, Grapevines

Fig 6.11 Dwelling and Working. Identities of Water, Limestone, Grapevines

Fig 6.12 Architectural Details Relationships. Identities of Water, Limestone, Grapevines

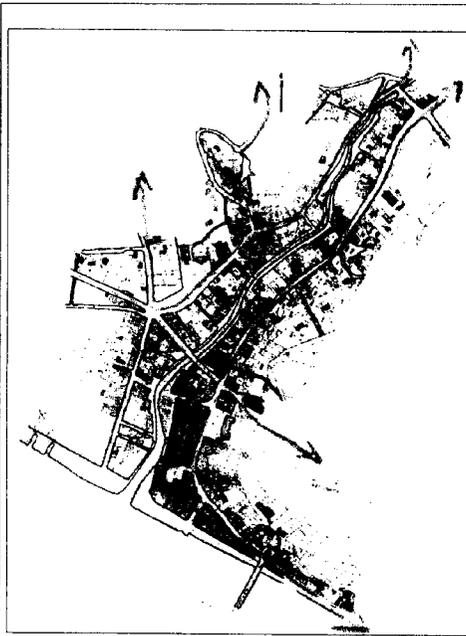
Fig 6.13 Spatial Analysis. Figure Ground Map and Sections

Fig 6.14 Views Analysis. Diagram on aerial and view photographs

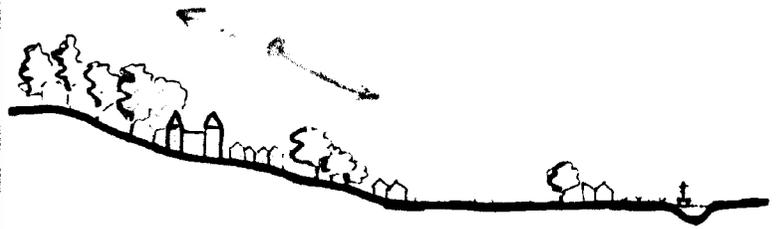
Fig 6.15 Landmarks Analysis. Building types map and main features pictures

TABLES

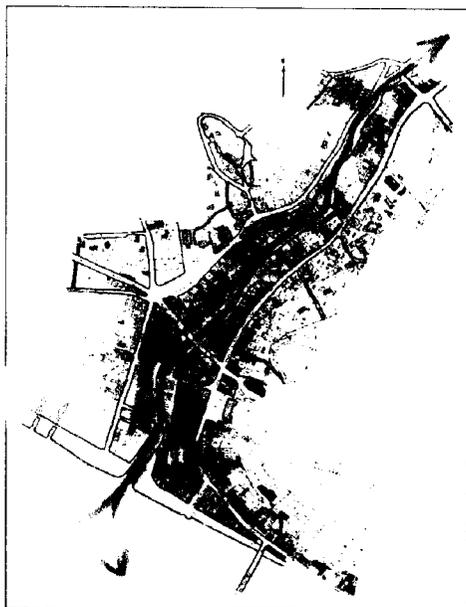
Tab 6.1 List of plants



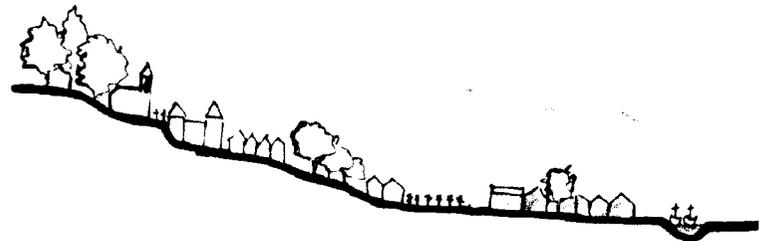
Up to 1700's



Villages focused on the hillside.
Gradually move closer to water.



1700's to 1800's

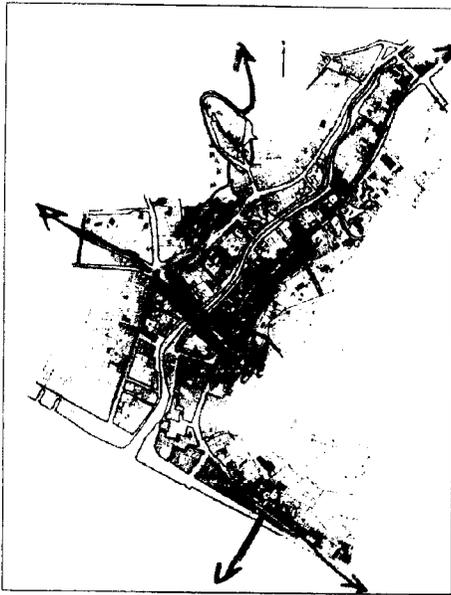


Prosperity comes from the water.
Villages cores move to the stream and
start to face each other.

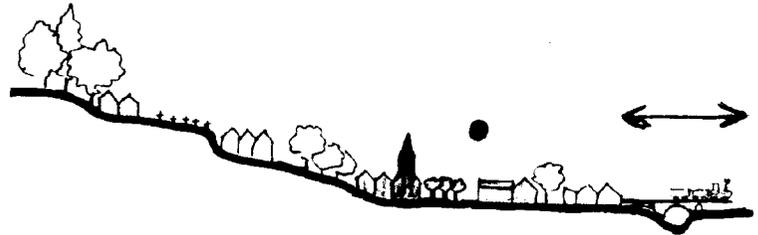
Fig 6.2 Urbanization of the stream corridor. Maps and diagrams

1. Up to 1700's

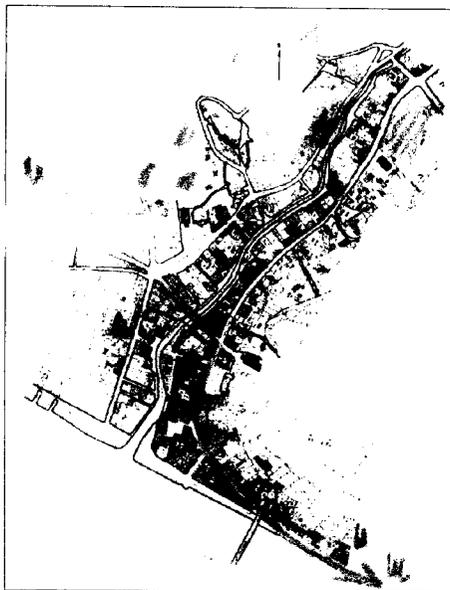
2. 1700's to 1800's



Mid 1800's to mid 1900's



The train tracks then the road replace the river. Republican squares establish near the road. Villages turn their back to the water.



Mid 1900's to present



Large scale equipment, commercial outside boundaries. Road network prevails. Villages start to spread. Center deteriorate.

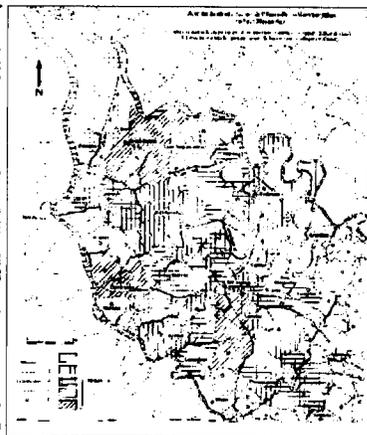
Fig 6.3 Urbanization of the stream corridor. Maps and diagrams

1. Mid 1800's to mid 1900's

2. Mid 1900's to present



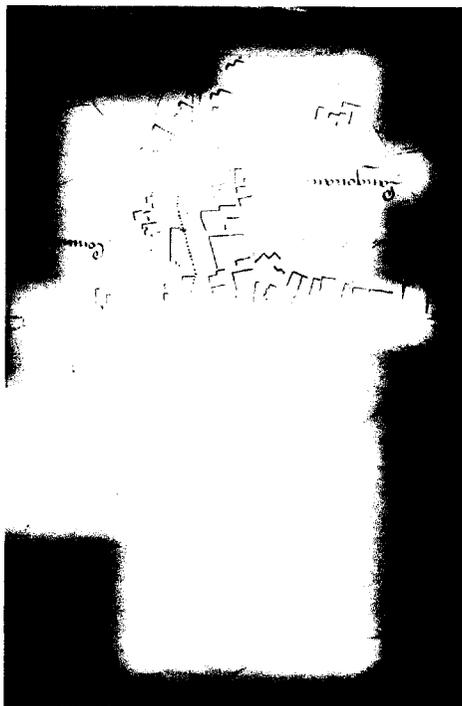
1. Parish limits in the middle ages



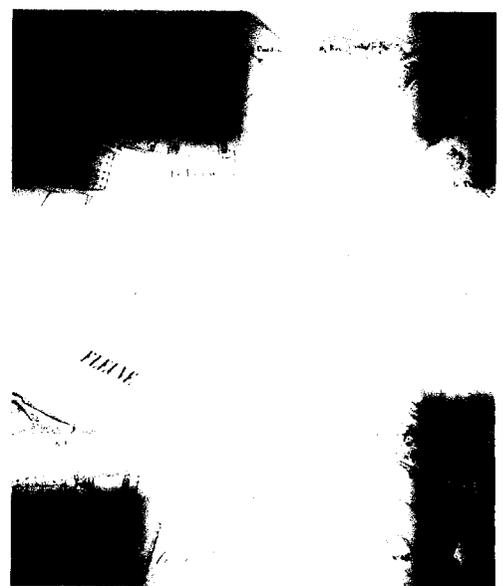
2. Main roads in the middle ages



3. Mid 1700's river untamed



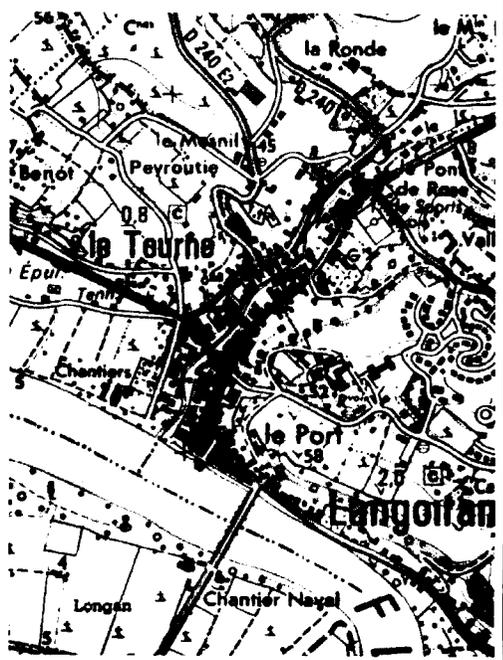
4. 1850's no bridge/road



5. 1880's road and bridge



6. 1935 road to interior prevails



7. 1980's road along river takes over

Fig 6.4 Historical maps

"From the logic of the soil "



1. Sailing and rowing boats on the Garonne river



2. The laundry in the river



3. Fishermen in the Estey



4. The Estey as a street



Vineyard in the village core 5.



6. Grapes pickers

" to the logic of movement "



Road and tracks 7.



Steam train on main 8. street



Steamer on the river 9.



10. The new bridge

Fig 6.5 Postcards from the turn of the 20th century

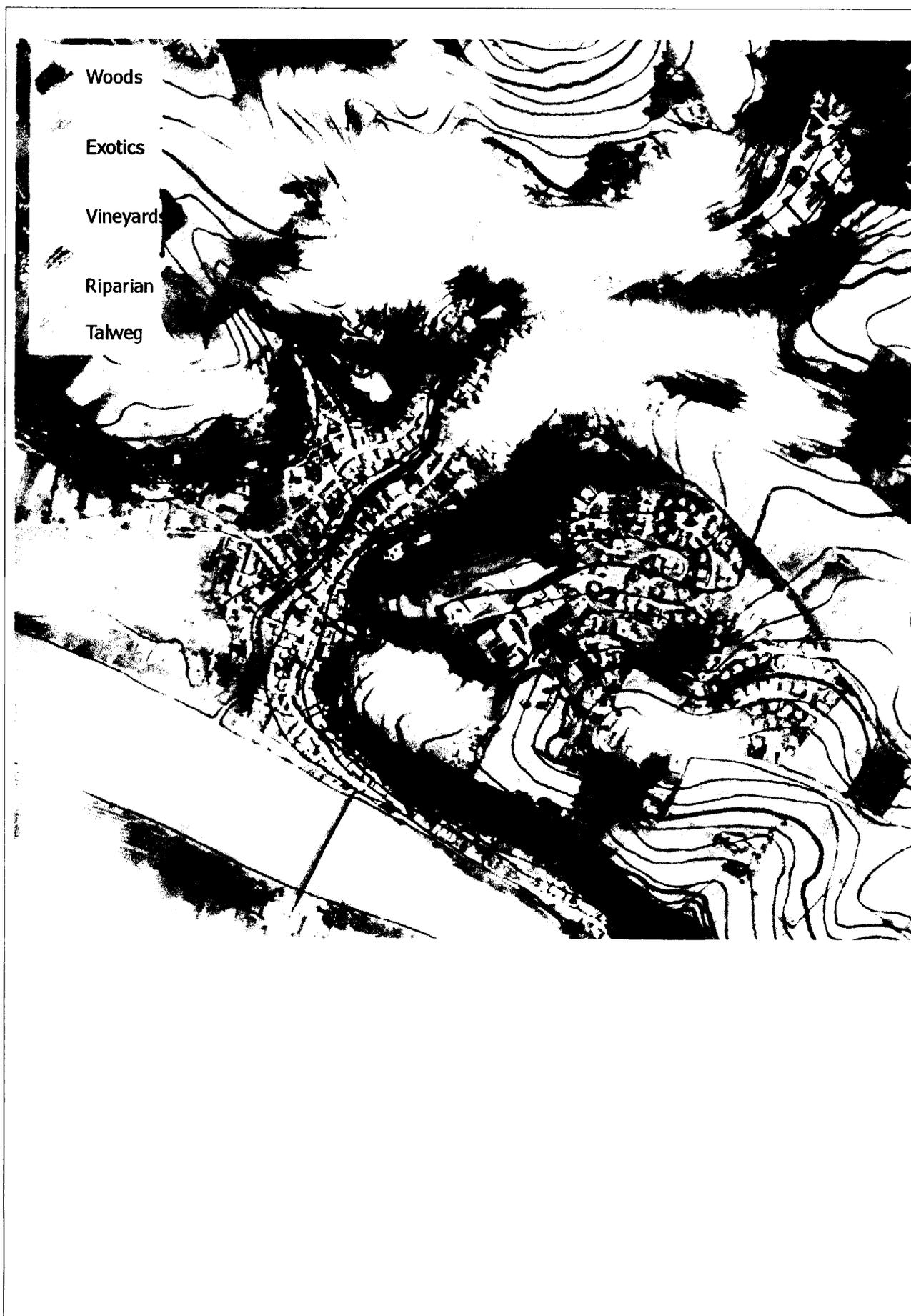


Fig 6.6 Vegetation covers. Scale 1:10000



Hazards and protected areas Scale 1:10000

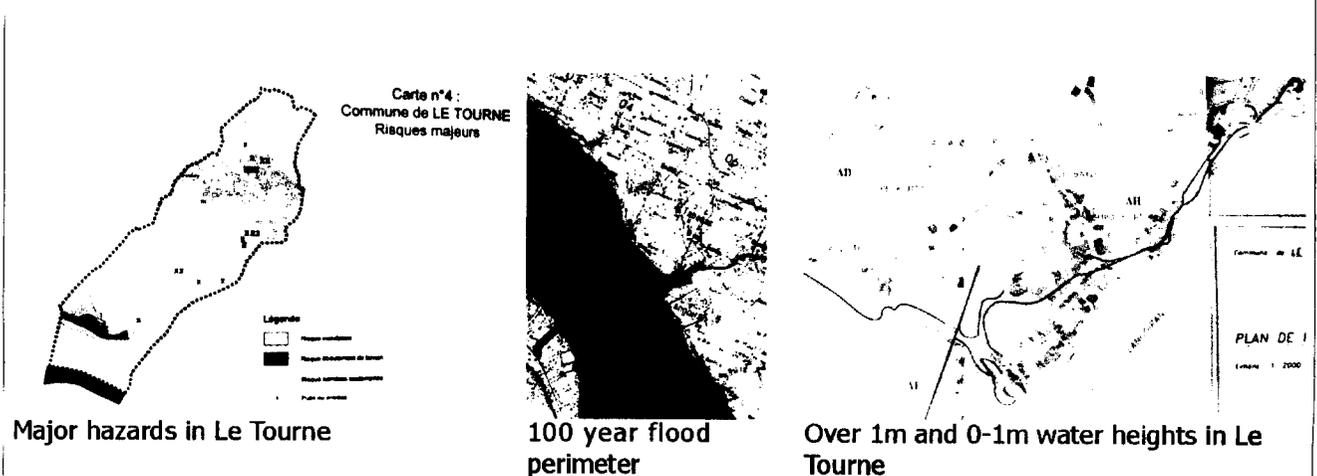


Fig 6.7 Hazards and protected areas. Scale 1:10000

Colors Material Textures

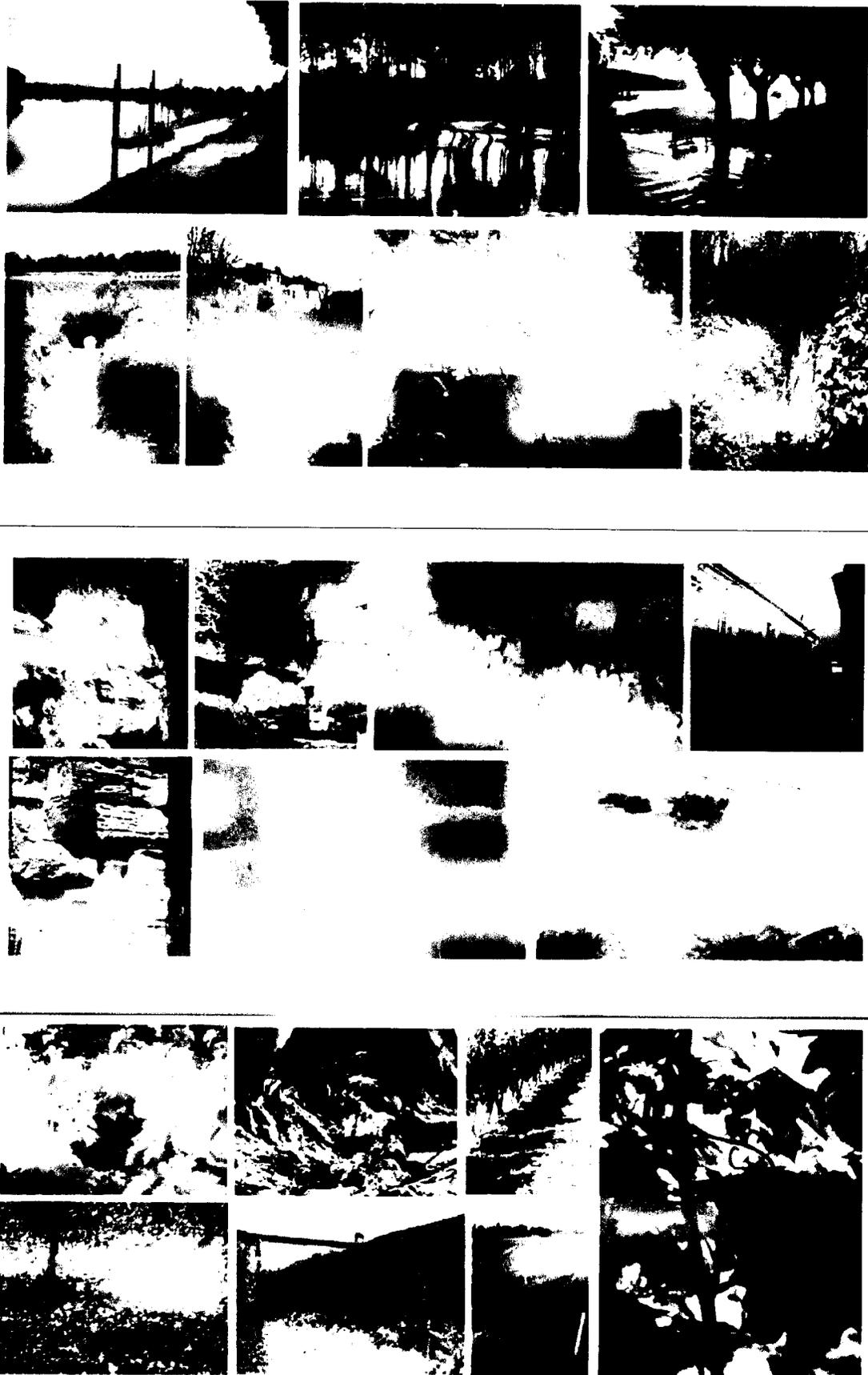


Fig 6.8 Colours, Materials, Textures. Identities of Water, Limestone, Grapevines

Plant Material Companions

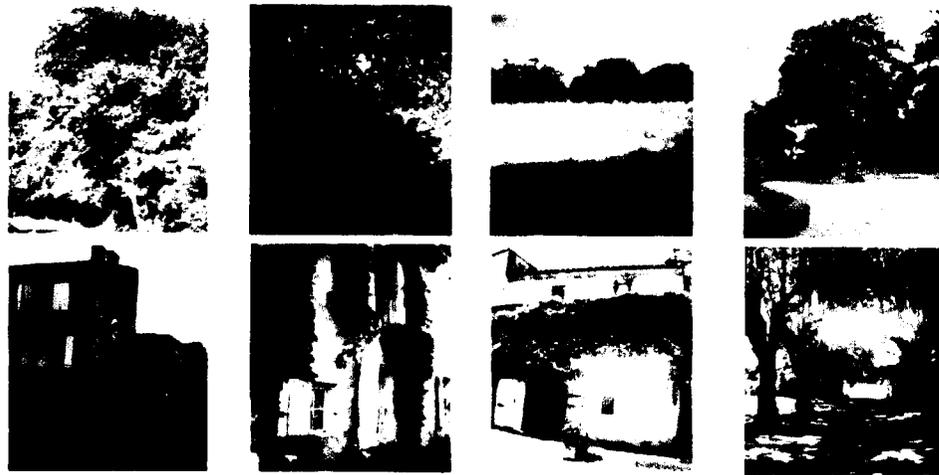


Fig 6.9 Plant Material Companions. Identities of Water, Limestone, Grapevines

Roads Trails Paths



Fig 6.10 Trails, Paths and Roads. Identities of Water, Limestone, Grapevines

Living Dwelling Working

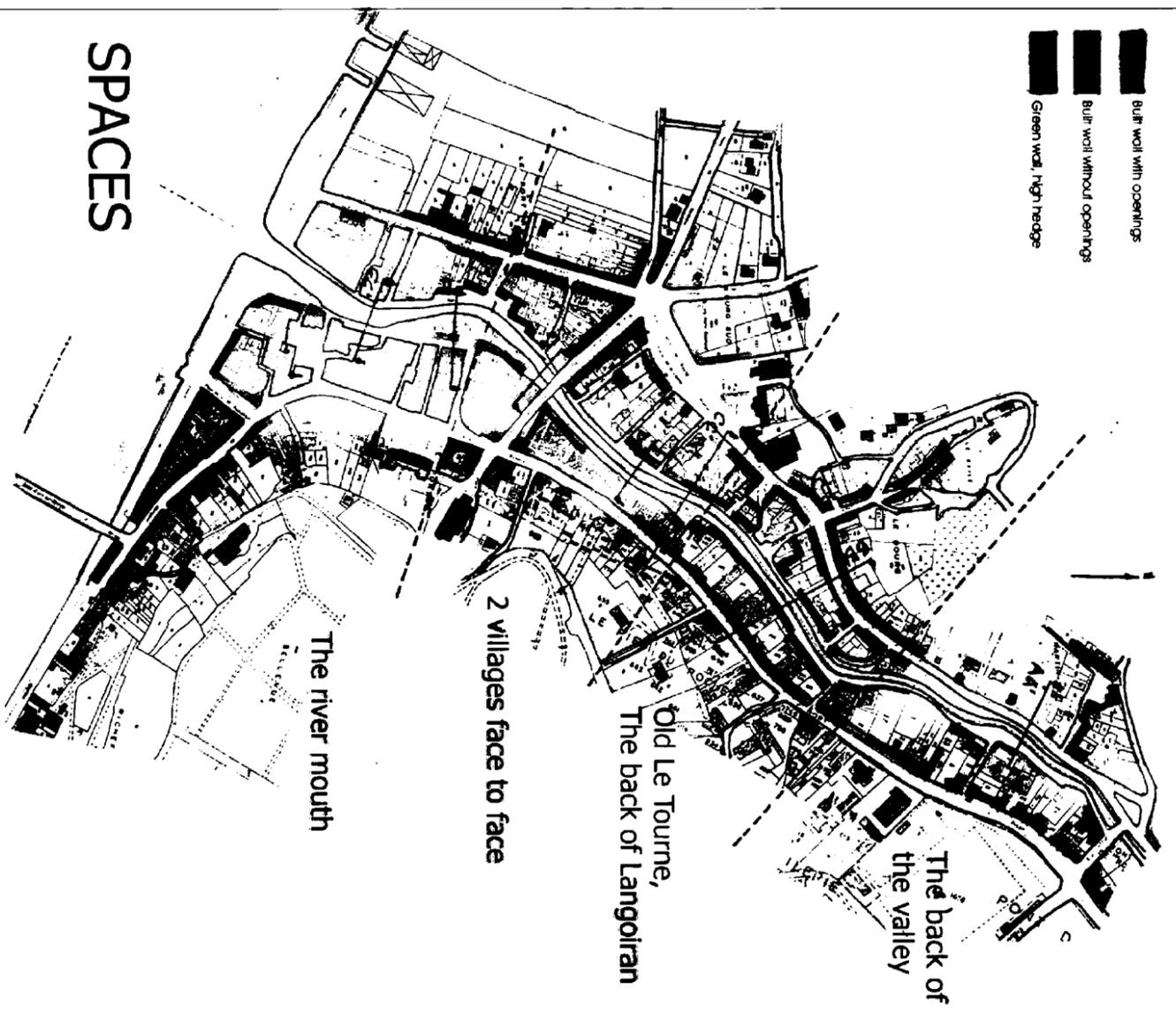


Fig 6.11 Living, Dwelling and Working. Identities of Water, Limestone, Grapevines

Architectural Details Relationships



Fig 6.12 Architectural Details. Identities of Water, Limestone, Grapevines



SPACES

SECTION AA'
 The back of the valley: path along the stream bordered by garden walls (+/- high) and other bank wooded hiding houses farther across the street

SECTION BB'
 The old Le Tourne, the back of Langoiran: The old village is snuggled against the hill, connecting to the stream with numerous little streets. Langoiran offers larger scale buildings opened to the road and stretching across the block.

SECTION CC'
 2 villages face to face: spaces tightening on the Langoiran side as cliff comes closer, opening up on the Le Tourne side flattening in the flood plain.

SECTION DD'
SECTION EE'

SECTION FF'
 The river mouth: The order of the facade on the Langoiran port starts. As one side goes more mineral, the other goes greener with further building setbacks.

SECTION GG'



Fig 6.13 Spatial Analysis. Figure Ground Map and Sections

-  Landmark
-  Panorama, open view
-  Direct visual relationship, tight view
-  Distant, bottomless visual relationship
-  Convivial facade, peasant edge to look at
-  Blind walls, warehouses, high garden walls
-  Vegetation screen, seasonal changes
-  Opening in space, urban room



VIEWS

Fig 6.14 Views Analysis. Diagram on aerial and view photographs

1. Between backyards and wooded bank: the back of the valley

2. Opening and view across stream

3. View uphill from the place des Tisserands

4. Blank walls of the warehouses

5. Le Tourne church tower above the buildings

6. Old Le Tourne, the charm of 18th century maimers' houses and gardens

7. Behind the crema, long blank wall

8. Langoran church tower closing a street in Le Tourne

9. View upstream from bridge, the world below

10. Bridge framing views

11. View upstream from the bridge top

12. Place du Port, view towards Langoran

13. Bend in stream, more vegetation: narrow corridor, reduced view

14. Space opens up at the river mouth

15. Order of the Langoran facades

16. Panorama opening on the river edge, closing on the bridge

17. Panorama opening on the river edge, closing on river bend

-  Original villages w/ houses build on terraces
-  Miners' village w/ houses along the water open to the stream
-  Workshops, warehouses, residences, turned towards the road
-  Other higher density housing
-  Lower density settlements, old or recent
-  Commercial buildings
-  Wooded areas, riparian or on the cliffs
-  Urban parks and gardens
-  Agriculture/vineyards



LANDMARKS



1 - The Pont de Rose



2 - The widow at the Pont de Milon



3 - Place des Tisserands, old village square



4 - An empty wine warehouse



5 - Abandoned grain house



6 - 19th century building



7 - Facade of heritage movie theater, the Splendid



8 - Main street bridge



9 - Twin houses on the Place du Port



10 - Community gardens with Langolain church



11 - Specimen trees in private park by the river



12 - Esplanade by the Garonne



13 - The republican square



14 - Large square, the port and the church



15 - Terrassek shipyards, the green embankment



16 - The built embankment

Fig 6.15 Landmarks Analysis. Map of building types and pictures of main features

PLANTS GROWING ON THE HILLSIDE

Natives

Carpinus betulus
Castanea sativa
Prunus avium
Quercus pubescens
Quercus robur
Robinier pseudo acacia

Exotics

Abies alba
Abies concolor
Acer campestre
Acer negundo
Acer platanoides
Aesculus hippocastanum
Albizia julibrissin
Buxus sempervirens
Catalpa bignonioides
Cedrus atlantica
Cedrus deodora
Cedrus libani
Cercis siliquastrum
Cistus salvifolius
Cupressus sempervirens
Lagerstromia indica
Larix decidua
Laurus nobilis
Magnolia grandiflora
Magnolia X soulangeana
Parthenocissus sp
Pinus pinea
Platanus x acerifolia
Prunus sp., Malus sp.
Quercus ilex
Roses sp.
Sequoiadendron arboreum
Syringa vulgaris
Tilia cordata
Tilia platyphillos
Viburnum tinus
Wisteria sinensis

PLANTS GROWING IN THE FLOODPLAIN

Natives

Alnus glutinosa
Betula verrucosa
Betulus pubescens
Cornus mas
Crataegus monogyna
Crataegus oxycantha
Fraxinus excelsior
Populus alba
Populus tremula
Prunus spinosa
Quercus robur
Robinier pseudoacacia
Salix alba
Salix caprea
Salix cinerea
Salix purpurea
Sambucus nigra

Exotics

Acacia dealbata
Acanthus longifolius
Albizia julibrissin
Buxus sempervirens
Canna sp.
Cercis siliquastrum
Lagerstroemia indica
Laurus nobilis
Magnolia grandiflora
Magnolia X soulangeana
Musa sp
Nerium oleander
Phormium tenax
Platanus x acerifolia
Rosa sp
Tamarix pentandra
Tilia cordata
Tilia platyphillos
Trachycarpus fortunei
Wisteria sinensis
Yucca gloriosa

PLANTS ASSOCIATED WITH VINES

Castanea sativa
Fraxinus excelsior
Malus sp.
Prunus sp.
Quercus pubescens
Quercus robur
Robinier pseudo acacia
Rosa sp.
Salix viminalis
Vitis vinifera

Table 6.1 List of plants

ALEXANDER, Christopher, 1979. *The Timeless Way of Building*. New York: Oxford University Press

BIGNOLLES, Fabienne, 2001. *La RD10: d'un Parcours entre Côteaux et Garonne*. Bordeaux: TPF EAPBx

DESCOMBES, Georges, 1999. "Shifting sites : The Swiss Way, Geneva." In *Recovering Landscape*, edited by James Corner, pp. 79-87. New-York : Princeton Achitectural Press

INSEE *Recensement général de la population – 1999 census*

LE GOFF, Valérie, CASTAING, Marie, DIREN AQUITAINE, 1994. *Projet de Mise en Valeur des Berges de la Garonne: Etude Pré-opérationnelle*. Bordeaux: Agence Adour Garonne, Diren Aquitaine, CR33, CG33

LIEVRE, Colette, 2001. "La Route François Mauriac." In *Patrimoine et Paysages Culturels*, Actes du Colloque International de Saint-Emilion, pp. 229-232. Bordeaux: Editions Confluences, Renaissance des Cités d'Europe

PENIDE, Dominique, 2000. "De l'Autre Côté" in *Garonne en Pays Girondin*. Pessac: Editions La Part des Anges

PIGEAT, Jean-Claude, Institut International des Paysages et Architectures Viticoles 2000. *Les Paysages de la Vigne*. Paris: Solar

PLAN DE PREVENTION DU RISQUE D'INONDATION. Vallée de la Garonne. Secteur Virelade-Le Tourne – 2002. Préfecture de la Gironde

SANSOT, Pierre, 1983. *Variations Paysagères*. Paris: Klincksieck

SOLLERS, Philippe 2002. Interview by Gérard de Cortanze in *Senso "De Port en Port"* No 5. pp. 68-71. Paris: Senso Editions

STEFULESCO, Caroline, 1993. *L'Urbanisme Végétal*. Paris: Institut pour le Développement Forestier

TACHON, Charles-Henri, 1997. "Mon Village en l'An 2000" in *Le Visiteur: Ville, Territoire, Paysage, Architecture No 3*, pp. 6-35. Paris : Société française des architectes

VITAL, Pierre, 1984. *Requiem pour une Garonne Défunte*. Bordeaux:Wallada

Other sources :

Carte IGN 1537 E : La Brède 1 :25000

Planches de Viotte. Early 19th century. 1/5000. Archives du service maritime de Cadillac

Summary of Current Issues

The villages are cut in half by the RD10 road, located on a dike, disconnected from the ground base (see figure 7.1.1):

The riverfront is separated from the valley back:

- Main streets are like narrow corridors without thickness and very few openings
- Dominated by the road, the urban cores fail to acknowledge the stream
- The villages' identities are ignored with a unique built type along the road
- Cars are prevalent with heavy traffic, trucks, pollution, noise, lack of parking
- The contact with the river is lost

Parallel urban developments occur along two axes in the stream corridor:

- The logic of the roads prevails, in a constrained site, no room left for pedestrians
- Built islands become excluded/isolated – the old Le Tourne, the port of Langoiran, the stream banks in the middle
- The connection with the water of the river and the stream, the founding element, the Genus Loci is lost
- Heritage rehabilitation tends to occur along the roads as opposed to the stream banks – flooding risk to be considered

Proposed Strategy for Urban Renewal : The Estey at the Centre (See figure 7.1.2)

Return the village to the local people and pedestrians in particular
with clear village boundaries and limits to the impact of cars with slow zones, one-way streets, restricted access, pedestrian streets, traffic calming devices

Reconnect with the genus loci and let the Estey be what it has always been

A harbor, a retreat away from car flows and urban speed

A connecting link in space -- along the stream towards the river ahead, across the banks into the urban fabric

A connecting place in time – with the rehabilitation of heritage and adaptive reuse

Find there the main thread of a sustainable development plan

to increase population and activities while supporting social equity (urban renewal), economic revival (tourism outcomes) and ecological integrity (greenway)

Programs and tools to develop to achieve these objectives :

- Change *the roads into village streets*: change of material, street width, traffic calming device, tree alignments, sidewalks, mark thresholds at entrances.
- Put *the stream in the core* by modifying the quality of the streets going up and down along the Estey.
- Revisit the Estey as *a central green and blue way* while necessarily articulating the villages' urban identities in a variety of sequences and provide for variety of visual/physical connections across.

- Propose *areas for public places development* combining indoor and outdoor uses that will support the villages' cores revitalization while respecting their relationship.
- Develop planning rules specific to the site rehabilitation in a flooding context towards urban renewal combining social housing projects and leisure/tourism opportunities – *rediscover local flooding culture*.
- Materialize/symbolize *the movement of water* from the hillsides to the stream and the river (working on 2 different scales: storm water flowing in middle of streets perpendicular to the Estey, trees planted on the streets perpendicular to the Garonne...). This will thicken the urban fabric.
- *Develop a palette* of materials and vegetations *and design vocabulary* based on architectural details relationships.
- *Enhance individual village identity* differences in use of materials/tones of intervention > maximized in the Garonne waterfront dialectics.

The maps of the interventions on the urban plan and the circulation patterns (See figure 7.2) illustrate the way those objectives would be attained.

The Urban Interventions map shows :

- The areas concerned with the core urban rehabilitation, destined to mixed housing/tourism development and heritage preservation/reuse along the stream.
- Dense urban areas on a second row for permanent residence (flood risk limited).
- Zones of detached housing, lighter density, providing a green buffer to keep.
- The land cultivated in the flood plain, to maintain close to town center.
- The supermarket site, that calls for a better integration to surroundings.
- Existing public/civic centers to reconnect to stream.
- Major public places and/or shared by the two villages, that will participate in the reconnection of the two centers where the relationship can be supported.
- Smaller public spots dispersed on each bank.
- Wooded cliffs where vegetation cover is protected.
- Suggested planting of trees along the streets, perpendicular to the Garonne river.
- Existing tree alignments that would be maintained or improved.

As a complement, the Circulation Networks map indicates:

- The roads connecting villages along the river that change into 2-way streets shared by pedestrian and cars with the enhancement of a "main street" feel.
- The 2-way local streets location: pedestrians prevail, more traffic calming devices are implemented, some portions restricted to locals during peak hours.
- The 2-way avenues parallel to the Estey that seek to limit visitors speed with one way having priority over the other, inducing some kind of a loop for locals.
- The traffic and parking limitations around the Estey banks with one-way loops (some of them even reserved to locals only).
- The major trail running along the Estey that would be designed for bike and pedestrian (visitors and locals), minor trails for pedestrian access only.
- The bridges providing essential articulation and connection between the 2 banks.
- The water taxi line for special events and stops along the Estey.

The Estey, where everything originated and from where rebirth will come, is central to the urban renewal project across the 2 villages. It is the seam connecting the two halves of the whole. It is the edge where identities collide and play off one another, revealing the structure inherited from the history of the 2 towns' relationship. It is the place where identities merge in re-writing history and re-inventing a future together. This calls for a concept that could have the capacity to symbolically articulate all those dimensions as well as physically shape a new reading of the stream (See fig 7.3). Yet it needs to be a very simple one that can be implemented at all scales by the community.

Vines And Water, A Narrative Of Multiple Readings, A Plastic Tool For Design

- *History and identity:* Vines and water are at the foundation of local economy, why villages flourished there in first place.
- *Landscape patterns and topography:* Humanized landscape of vineyards for centuries, relationship between floodplain and hilltop, vineyards exists on either end of the Estey.
- *Travel and cultures:* Exchange of cultivation practices, imports from afar, exotic influences from commercial relations, all engrained in local culture.
- *Climate and aspect:* Insulation, climate control tradition of shading trellis in hot climates (ie: Turfan, China). Bare Estey banks would be in cool shade in summer.
- *Man and nature:* One of the oldest plant cultivated by humans, centuries of man-nature cooperation, working together.
- *Spirituality and rituals:* The Christian church obviously, rituals and ceremonies associated with the vineyards in general.
- *Social cohesion and criticism:* Multiple occasions for community ties (cultivation, maintenance, crop and celebration). But on a second degree, a hint at the power that this production bears on the society, yet very discreet, often absent from the village cores. Private vineyards are kept immaculate whereas public landscapes are not built or maintained.
- *Tourism development and hinterland relations:* The basis for tourism activities related to the river and the vineyard (ie Museum of vine and transports, festivals etc...) building on site heritage and enabling a closer relation/synergy between programs developed inland and programs developed on the river.
- *Sustainability and future:* Beyond social link and economic development, assets include organic production, perfect fit with local climate, little watering need, habitat value, climate regulation as well as educative opportunities.
- *Form and space:* Vines can be associated with variety of supports (building on the vocabulary of masts and boats), stand alone or in row, make walls, roofs, screens to shape space, ideal with narrow Estey corridor where many cohabit.
- *Indoor/outdoor:* Traditional interface between inside and outside when trellised over the house opening.
- *Public/private:* Vines can signify the dichotomy on larger street scale as well.

Concept

A row of vines at varying heights, widths, locations, like a thread between past, present and future, between the low and the high lands, between the Estey banks, between man and nature, between visitors and locals, between people.

Fig 7.1 Current Issues. Proposed strategy for urban renewal

Fig 7.2 Interventions on urban plan and circulation networks

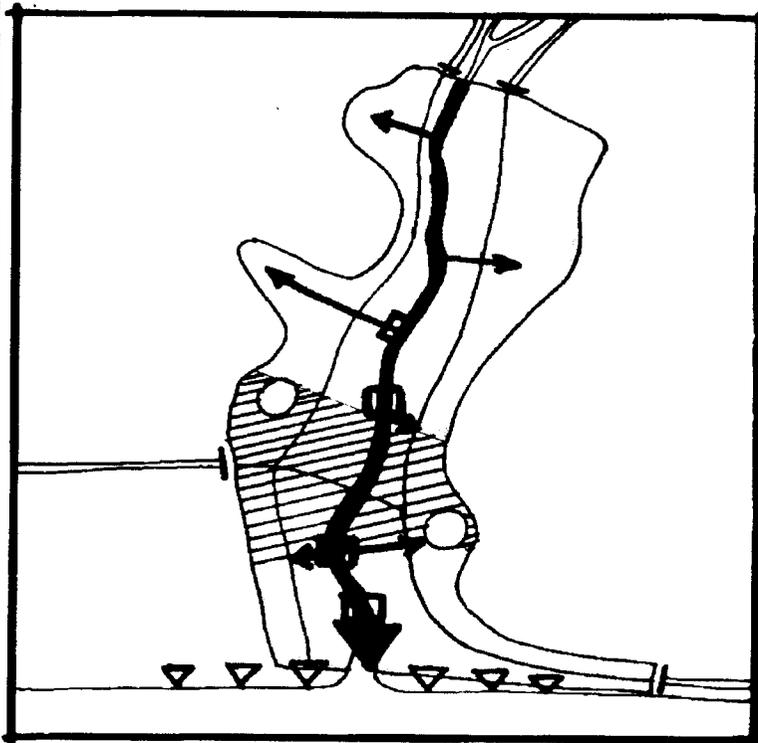
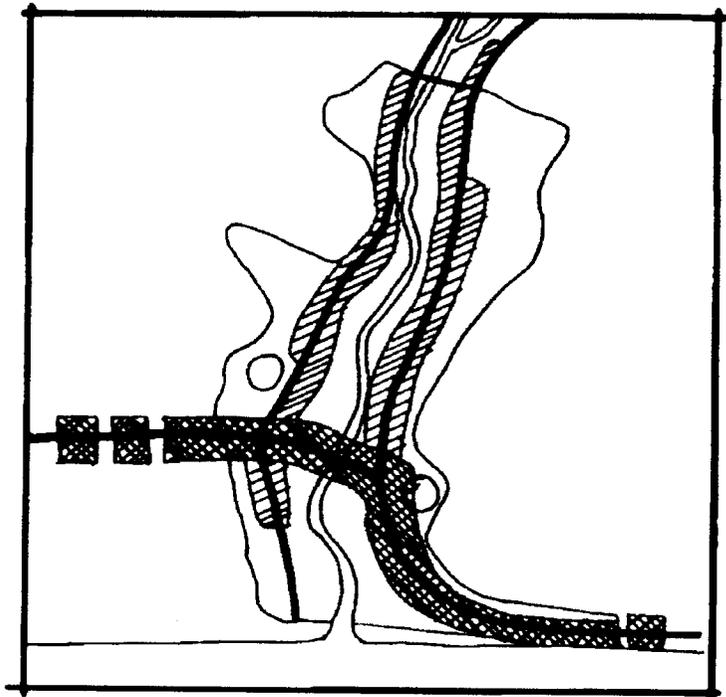
Fig 7.3 Vine and Water. A narrative of multiple readings. A plastic tool for design

Current Issues

The villages cut in half by the D10 road, located on a dike disconnected from the ground base:

The riverfront is separated from the valley back

Parallel urban development along two axes in the stream corridor



Strategy

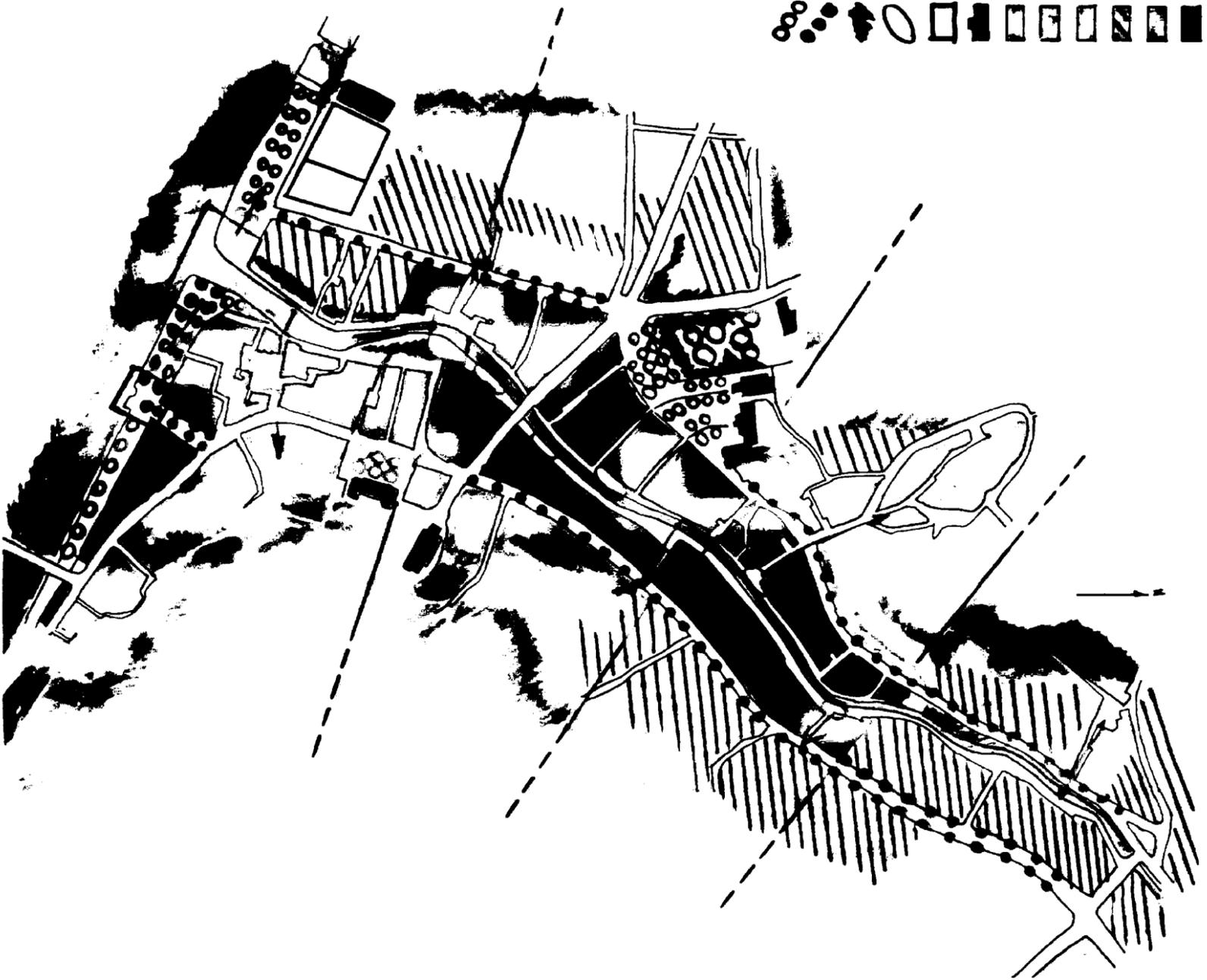
Return the village to the local people and pedestrians in particular

Reconnect with *genus loci* and let the Estey be what it has always been

Find there the main thread of a sustainable development plan

Fig 7.1 Current Issues. Proposed strategy for urban renewal

- Core urban rehabilitation, mixed housing, tourism development and heritage preservation reuse along the stream banks
- Dense urban areas on a second row (i.e. stream) for permanent residence, less subject to flooding
- Defeat flood insurance, higher density, green buffer to keep
- Wooded site, protected agriculture core
- Agriculture from flood plain, maintain close to town
- Supermarket, landscape surroundings for better integration
- Existing public/club, cafes to reconnect to stream
- Major public places or shared by the two villages
- Smaller public spots dispersed on each bank
- Green screens from private or public gardens, riparian areas to maintain and/or improve
- Rows of trees along the streets perpendicular to the river
- Creating tree lines



- Program / tools**
- Change the roads into village streets
 - Put the stream in the core
 - The Estey as a central green and blue way
 - Areas for public places development
 - Rediscover local flooding culture.
 - Materialize/symbolize the movement of water
 - A palette of materials and vegetation and design vocabulary
 - Enhance individual village identities and their dialectics

- 2-way road: connects villages along the river
- 2-way street: develop main street feel shared by pedestrian and car
- 1-way street: pedestrian friendly, more traffic entering
- Restricted to local inhabitants during peak hours
- 2-way street but one way has priority
- 1-way street mostly on loops by stream
- 1-way street limited to walk
- Threshold to mark
- Bar and pedestrian trail (walkers)
- Pedestrian access only
- Bridge
- Water tank and stops

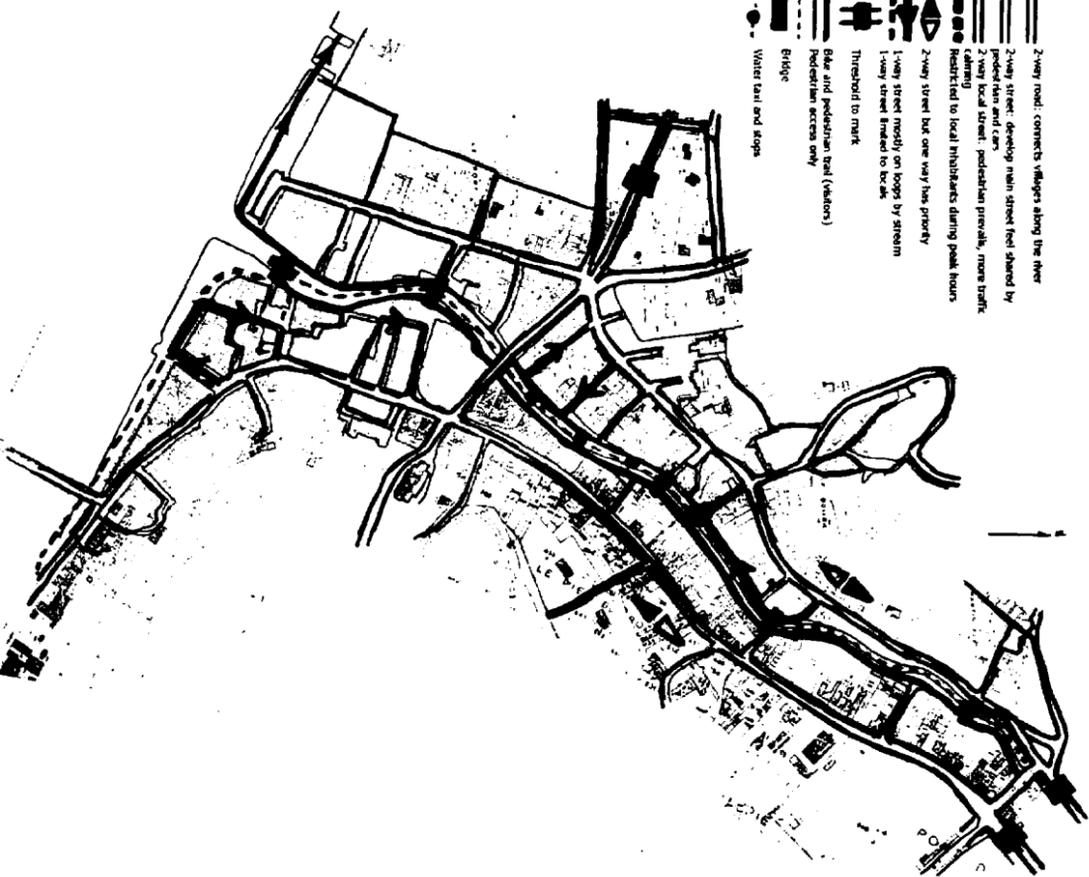


Fig 7.2 Interventions on Urban Plan and Circulation Networks

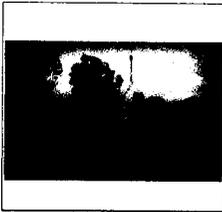
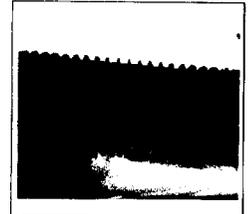
VINE AND WATER

- A narrative of multiple readings •
- A plastic tool for design •



- History and identity •

- Landscape patterns and topography •



- Travel and cultures •

- Climate and aspect •



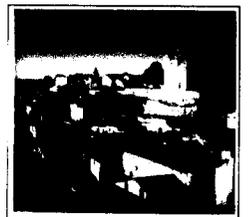
- Man and nature •

- Spirituality and rituals •



- Social cohesion and criticism •

- Tourism development and hinterland relations •

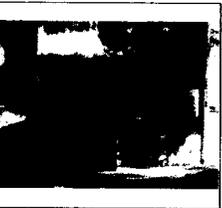


- Sustainability and future •



- Form and space •

- Indoor/outdoor •



- Public/private •

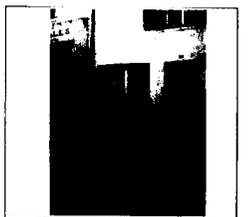


Fig 7.3 Vines and Water. A narrative of multiple readings. A plastic tool for design.

This chapter examines in more details programming, patterns of interventions and specific opportunities related to the strategy behind the Estey in the centre...at last. It specifically looks at the ways:

- The central position and linear quality of the Estey can be reinforced as it is the starting point of the overall strategy;
- The concept of "Vines and Water" will provide a flexible creative framework that can be implemented along the whole corridor and serve to articulate the various sequences inherent to the envisioned town relationships;
- A number of principles for local improvement can foster public involvement and participation, develop a sense of ownership necessary to carry the project further; and
- Specific programming opportunities and design interventions right on the Estey can provide the basis for a sustainable urban renewal plan for both villages.

A Line and a Center

Beyond the presence of the stream itself influenced by the tide and the more or less continuously built corridor, the linearity and the centeredness of the Estey will be reinforced by (See fig 8.1, fig 8.2 and fig 8.3):

- The weir project that will maintain the waters at a consistently high level, remove the mud and keep it out of the banks. Maintenance, upkeep, stewardship are critical.
- On the horizontal plane: the pedestrian and bike lanes bordering the Estey will induce movement with two parallel grass bands, similar to the path between the rows in vineyards. The bands would be interrupted to invite a pause at special activities and landmarks sites.
- On the vertical plane: the green thread of the vines explored through varying supports and shapes. Its position on the stream bank would relate to the evolutions of the relationships between the two towns.
- On the stream banks, historical relationships would also appear through the quality of the bank: built where the historical villages were located and soft, natural where expansions occurred later. The constructed banks are where the edges of the hillsides come closer to the stream thus revealing the geological make up of the place that caused human settlement in the first instance. The overlap, when two hard landscape banks coincide, is where the two towns came to face each other.

Flexible Creative Framework: System of Interventions with the Vines

A typology of interventions with the grape vines is designed to tie the overriding concept of "Vines and Water" with the specifics of the relations between the two banks. (See fig 8.1) It provides a language that can be easily appropriated by the community, applied to the different programming opportunities along the stream and can evolve over time as the relationships change and/or new types are created.

The single row of Vines. Planted on the stream edge of the path, it tells that one is walking along a portion of the stream that acts as a border. The path runs between private properties and the stream edge; it feels like a limit, an edge. The vine row can then double as a railing and shouldn't be so high as to block the view to the other side. This situation is envisioned in the River Mouth section on Le Tourne side (See section 4 fig 8.2) because, there, the two sides of the stream have very different qualities that relate to the larger river waterfront and those differences should be enhanced.

Vines on various supports and heights. Planted on the building side of the path, the vine grows on modular supports (designed by/for the community) that would have a dual purpose: help focus activities and attention towards the stream in the center and protect local residents' privacy. The system can serve a number of other needs that the locals may have (See interventions for local improvements 1-6 below) and can be scaled up to fit special programs (a giant trellis over the path or a whole wall). This situation occurs on both banks in the "Estey as a Street" section and the vine structures would be instrumental in spatially defining that "street" quality (See section 3, fig 8.2). The other area where vines would be lining the building edge is along the Old Town of Le Tourne (See section 2, fig 8.2) where the bank is to be opened to the stream.

Vines row with fruit trees – Joualles typology. A row of vines is planted with fruit trees interspersed. This is a traditional way (called Joualles) of cultivating grapes and fruits to make the most of the land. Wild peach trees are the usual crop but others would do as well. It would help to define the edge of the Estey as a border again (like the single row) but the introduction of the fruit trees bring in a rural dimension, the opportunity to punctuate the path and introduce more trees. It is used against the wall of the warehouses in the section 2 "The old Le Tourne facing the Back of Langoiran" to further differentiate the 2 sides of the stream and start adding more trees that would be more prevalent in the back of the valley section (See section 2, fig 8.2).

In the Back of the Valley, there is no set typology with the vines as the Estey becomes a thing in itself reaching to the tributaries and the natural areas upstream and the single path is less concerned with the adjacent houses or the other bank for that matter (See section 1, fig 8.2).

Interventions for Local Improvements:

Palette of Tools to Empower People to Improve the Site One Step at a Time

Use vines, and other climbers, on modular supports (designed for/by community)

1. To increase privacy and top a low wall in public areas.
2. To cover a blank wall or animate a dull facade.
3. To frame gates or mark entranceways.
4. To scale down garage doors.
5. To enhance a street end, indicate a passage way or inversely attract people from the town centres towards the Estey.
6. To dress up utility poles and boxes that can't be hidden.

Accommodate multiple users

7. Provide for varying paces: shaded corners to rest, fast lanes to walk, run or ride.
8. Encourage alternative transports, provide bikers parking near major landmarks, street ends.
9. For boaters, restore existing ramps and add new ones near major landmarks attractions. During special events provide free water taxis so people park farther.
10. Don't let cars park on the Estey banks -- use space freed up by one way-streets, first floor of warehouses.
11. Help dog owners respect the site with dog water fountains and plastic bag dispensers.
12. Plant for wildlife (avian diversity) and prepare local garden guidelines.

Keep on appropriating the public banks

13. Preserve/develop community gardens, start a garden festival, Estey garden tours, exchange seeds and plants.
14. Use some modular vines supports to hang laundry.
15. Expose public art on ephemeral stages.
16. Involve Estey community in stream stewardship and maintenance (school programs?).
17. Foster community maintenance and celebrations around the vines.

Remember the past

18. Make the Estey a central location in the heritage tours by day and by night.
19. Develop architectural guidelines for heritage building reuse: color schemes and details for walls, doors, windows, shutters, gates, others.
20. Revive flooding culture in building, renovating, renting facilities and programming seasonal activities. Develop special planning tools in identified areas.
21. Put up interpretive signs in the vicinity of the vines and water museum site.

Make the Estey accessible, comfortable and legible

22. Lighting: modeled after traditional vine heater.
23. Display urban furniture where necessary (benches, trash cans, water outlet, signage...) but without overload though.
24. Watch for path width and texture of ground floor.
25. Provide public rest rooms in "Estey as a street" area.

Site Specific Programs and Interventions

These site-specific ideas and their inscription in the urban fabric are illustrated in an aerial photograph with diagrams of the interventions' relations to context; the number refers to the intervention number as outlined below (See fig 8.3).

Section 1: The Back of the Valley

The promenade along the Estey is less open to the houses around; they are either too far (Le Tourne) or looking the other way (Langoiran). Gradually leading to the environmentally sensitive areas, the low-key walk is more self-centered, with a feeling of isolation, the end of the world. This area calls for more vegetation, replanting of riparian areas, views out are limited; the path is narrow in the middle of a mowed right of way in higher grasses, both banks are left "natural" (See section 1 fig 8.2).

Intervention 1. Existing Bridge: The Pont de Rose (See fig 8.4)

- From the roads coming in, this is where the 2 villages meet first. The round about on one side will have to "speak" with the plaza on the other to balance the two town entries on either side of the bridge.
- It marks a circulation hinge, village streets meet two-way roads. Clear signage, security and legibility issues are needed.
- Pedestrian access and circulation: the bridge will be doubled with a pedestrian bridge, yet enlarged sidewalks -- as part of rehabilitation of old bridge -- will enable pedestrians to cross the Pont de Rose. Connections to pedestrians and bike trails are critical.
- Through that bridge, the world above (street, cars, bridge infrastructure) meets the world below (water, native vegetation, soft banks). Enhancing this contrast is key.

Intervention 2. New Bridge: The Pont de Martin Rey (See fig 8.4)

- Offers a safe pedestrian connection for inhabitants of the Martin Rey district to the Estey corridor, an easier alternative to the Pont de Rose shared with cars.
- Aligned to the Martin Rey Street, it will manifest the presence of the old district separated from the village cores.
- Difference in elevation between the two banks to be compensated by a split ramp and platform system on the Le Tourne side -- like the double stairs case in the mansions around.
- The programming of the bridge platform will accommodate fishing on the banks as well as docking for boats in relation with shopping area and local residents. The recommended material is wood.

Intervention 3. Secret Shortcut to Playfield

- Existing pedestrian short cut to the play field is made more legible from the two sides of the block.
- Arrangement is made for easy and safe crossing of avenue Michel Picon from behind.

Intervention 4. Keep the Opening Clear (See fig 8.4)

- An existing opening from the avenue du Pont de Rose above a vegetable garden needs to be preserved for the view towards Langoiran and the Estey. In reverse, the hedge of Le Tourne cemetery is visible from below.
- It is also a marker between the densely planted area and the town entry that makes the topography as well as the relationship between the 2 villages more evident.
- Keep the lot open, cleared from big trees. Offer to buy the lot from owners to make it a community garden or a small vineyard.
- On the other bank, planning rules would be beneficial to keep the walls of the backyards low and the accompanying vegetation transparent.

Section 2: The Old Le Tourne Facing the Back of Langoiran

The oldest part of Le Tourne faces the blank walls of the warehouses on the Langoiran side fronting on the avenue behind. The path along the Le Tourne bank clearly opens to the stream and connects through numerous little corridors to the older town. In contrast, the edge/back of the other village is like a long blank wall. The warehouse/edge side could be bordered with a row of vine interspersed with fruit trees (Joualles type) as markers of the few entrances and gates. As a contrast, the village side, more residential and historical, offers more diverse faces and situations and connections to the urban fabric behind. Land use focus on both sides is residential. The bank on old village side is constructed while the bank on the other side is soft (See section 2 fig 8.2).

Intervention 5. Existing Bridge: the Pont de Milon (See fig 8.5)

- Revise the bridge to make it more accessible, larger and without steps, for people living in the retirement house nearby as well as local residents of all ages.
- Mark the Willow bridge as a threshold with the addition of 2 or 3 more willows, a trademark for the site, the curtain of soft branches under which you walk to get to the other side.

Intervention 6. Adaptive Reuse of Old Warehouses (See fig 8.5)

- Significant potential for rehabilitation of existing warehouses into residential units – keeping garages on ground floor and apartments on the second floor.
- Puncture the blank walls and create openings to the avenue behind, realizing a potential for densification.
- Plan the voluntary acquisition by the city as units come on the market (develop fiscal incentives if buildings are not used or maintained) or let private developers handle it with strict design rules.

Intervention 7. Old Village Square: Place des Tisserands

- Mark the heart of the village, a square, with a direct and visible link to the older village street up the hill. Recall the washhouse uphill with a square water basin as the center feature of the redesigned place.
- Place a shaded ring (modular trellis structures with vines) around the water basin with benches and resting spots. Explore the weaving (“tisser”) theme.

- Ensure that the rain running off from the hill is visible until the water basin and participates in the design.
- Rehabilitate the existing boat ramp and use sitting walls in limestone to enhance its access and accentuate the "set against the hill" staggered effect.

Intervention 8. Vines and Water: A New Bridge and a Living Museum

- The bridge extends from a small street in the old Le Tourne and marks the threshold between the residential section and the more public one.
- On the Langoiran side a warehouse would be the location for a living museum celebrating the local history of vineyards and river transportation (essential founding elements) and interpreting the site for tourists.
- It would also house local activities regarding the public vines maintenance, harvest, festivals and act as a gathering center for locals.
- An oversize trellis will display the mother "Vine" on the bridge. Short rows of vines will be planted in front of the warehouse/museum.
- A new boat-docking platform will be aligned with the Rue du Docteur About in Langoiran. (Also view of Le Tourne church tower above the low houses.)

Section 3: The Estey as a Street

Where the two original villages are facing each other, and the stream narrows, the Estey banks can be regarded as the two sides of a blue and green street located at a level lower than the main road bridge and connected to their respective urban fabric and cores. This is where the need for public spaces design and connection is critical. Tourism potential builds on large unused built structures and accompanying open spaces, as well as smaller mariners houses that can be rehabilitated for rentals or B&B. The banks on each side are "constructed" and the original stonework restored. The vegetation/structures can be used to help focus activities and attention towards the stream in the center and protect local residents' privacy (See section 3 fig 8.2).

Intervention 9. Program for "La Guinguette De l'Estey" (See fig 8.6)

- Largely covering the bank (much wider at this level), an oversize trellis runs from the built edge to the stream and invites visitors for a pause in the shade.
- The building ground floor is converted into a "Guinguette": a temporary summer restaurant with light cooking, grill. No heavy infrastructure is necessary (flooding). The Guinguette extends to a terrace outside with a platform overhanging the water.
- The public path runs through the terrace. Dancing and music band spaces are imbedded in a ground texture pattern.
- Hotel or apartments are provided above, while parking is in the back yard.

Intervention 10. Back Door of Splendid Heritage Movie Theater (See fig 8.6)

- Dress up the huge back wall as a living wall with vertical planting on felt (see P. Blanc techniques) and "stage" the back door.
- Animate the back wall with structure/program related to the movie cinema. Like a temporary structure to use as back screen for outdoor summer movie projection or to hold posters announcing films, summer festivals, etc.
- Light accordingly.

- Provide boat-docking platform for water taxis for bigger events.
- The parking space near the heritage cinema will connect with the stream below to provide permanent connections with the street and the pedestrian path leading to the schools.

Intervention 11. Around and below the Bridge (See fig 8.6)

- Emphasize the two scales made more tangible by the bridge structure: green, fresh, slow under bridge versus a fast, car oriented upper world.
- Use trellised structures to create large canopies on either side on the bridge while enhancing the bridge architecture from the Estey level (be careful not to hide the bridge arches).
- Plan acquisition of the terraced garden between the Le Tourne main street and the Estey to develop as a pocket park joining the two levels.
- Visually connect with the small passage under warehouses on the Langoiran bank right opposite the pocket park.
- Analyse feasibility of programming ware houses as the Estey small boat center.

Intervention 12. Place du Port and Cale du Boulanger

- Whereas urban patterns rarely coincide between the two towns, in this place, the two streets are aligned and connected by a bridge and a square visibly open to the opposite bank.
- The square's edges are already defined but could be reinforced with a trellis outline that would embrace the space open to the bank across.
- The center of the square should be cleared of the utility post. Replace it with a beautiful specimen tree on a simple small green, a landmark punctuating the streets alignment in anticipation of the lush area coming downstream.
- Restore the existing boat ramp.

Section 4: The River Mouth

Two edges are fronting each other, displaying dialectically opposed qualities. Le Tourne lush and natural versus Langoiran mineral and urban, each side playing off and enhancing the other. They introduce the dialogue to come at the river scale: a green esplanade and an urban promenade. The program along the Estey is focused on accommodating residential and promenade uses. On the Langoiran side, the critical aspect is to limit the impact of cars. The stream front connects with the urban fabric via pockets (Place de la Chapelle) to provide openings and parking in the tight urban core. Bikes and visitors traffic is redirected away from people's front door when possible. The weir project is the main artifact that will place the site's different dimensions in contrast and relation (See section 4 fig 8.2).

Intervention 13. The Langoiran Urban Edge (See fig 8.7)

- Develop guidelines for rehabilitation of the port of Langoiran including colours, materials, proportions, setback, alignment, etc.
- Keep car access and parking strictly limited to the locals.
- Enlarge sidewalks/houses front terraces so people can pull chairs out.
- Ensure permanence of garden plots or community gardens.

- The main material should remain limestone, more or less polished (avoid mass produced forms).

Intervention 14. Le Tourne Soft and Green (See fig 8.7)

- Restore the bank to provide for pedestrian path. Keep path narrow.
- Use a row of vines to mark the edge quality of the bank and for safety.
- Preserve the specimen trees from private properties near the Garonne to maintain thick and dense cover before the river opening.
- Develop guidelines for the green hedging of private fences focusing on scent, seasonal interest and habitat value.

Intervention 15. The Weir and Shelter Project

- Simplify the proposed lock (too costly and sophisticated) and find an alternative for boat transport in and out of Estey.
- Integrate weir to urban fabric; enhance coherence with the relocation of the bridge associated with the weir.
- Provide shelter for visiting boats and rehabilitate heritage ramps and stairs.
- Build on the historical identity of the place to establish contrast and connections between the 2 villages (design vocabulary).
- Magnify the entrance to the Estey at the Garonne scale and in line with the larger river front program. (In reverse, from the Estey perspective, the horizontal plane of the vast river meander is the main defining element).

Fig 8.1 System of Interventions with the Vines

Fig 8.2 Relationship between the two banks of the Estey – 4 sections, 4 relations

Fig 8.3 Map of site-specific interventions and diagram of relations to context

Fig 8.4 Interventions in the Back of the Valley

Fig 8.5 Interventions in the Old Le Tourne facing the Back of Langoiran

Fig 8.6 Interventions in the Estey as a Street

Fig 8.7 Interventions in the River Mouth

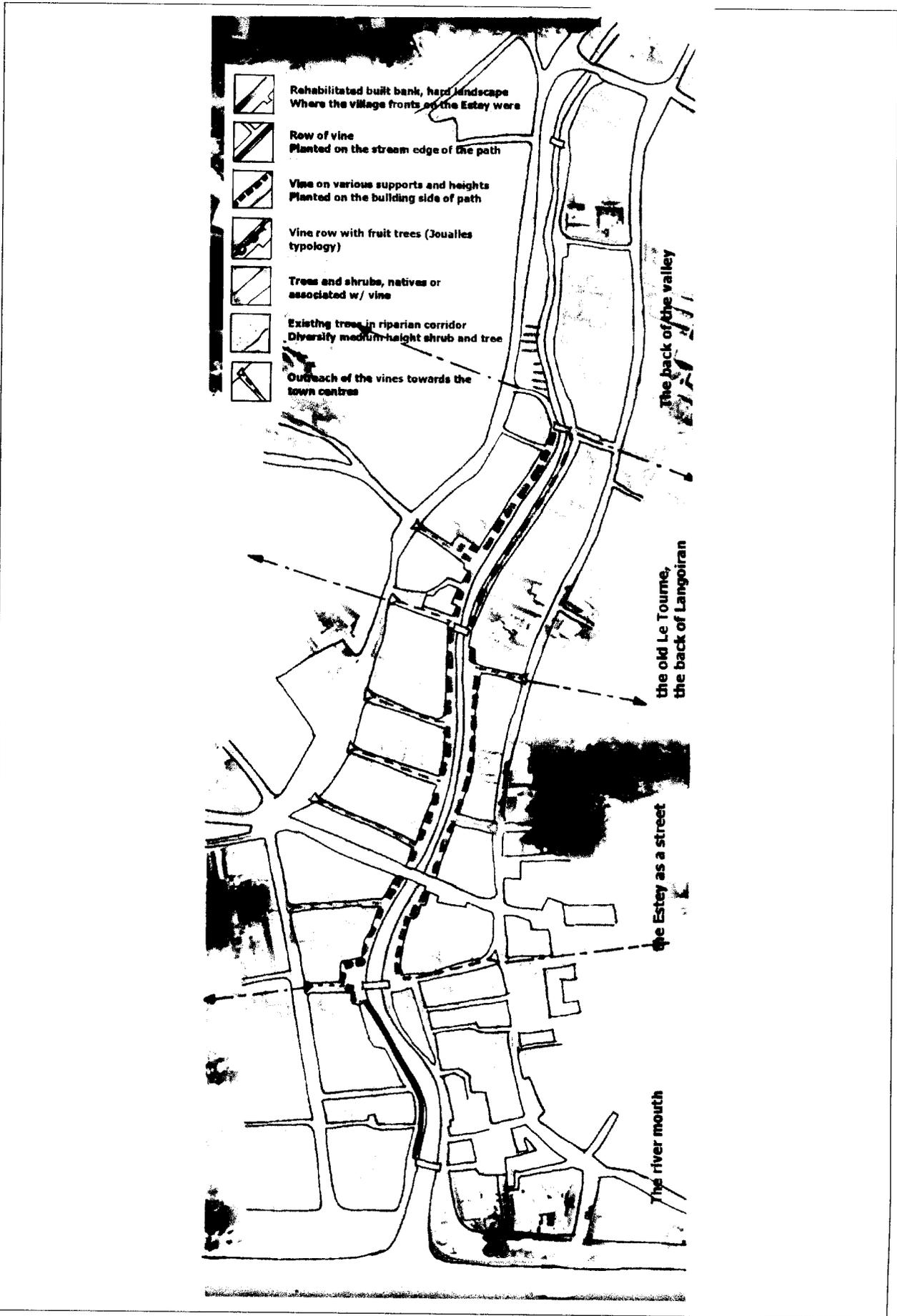


Fig 8.1 System of Interventions with the Vines

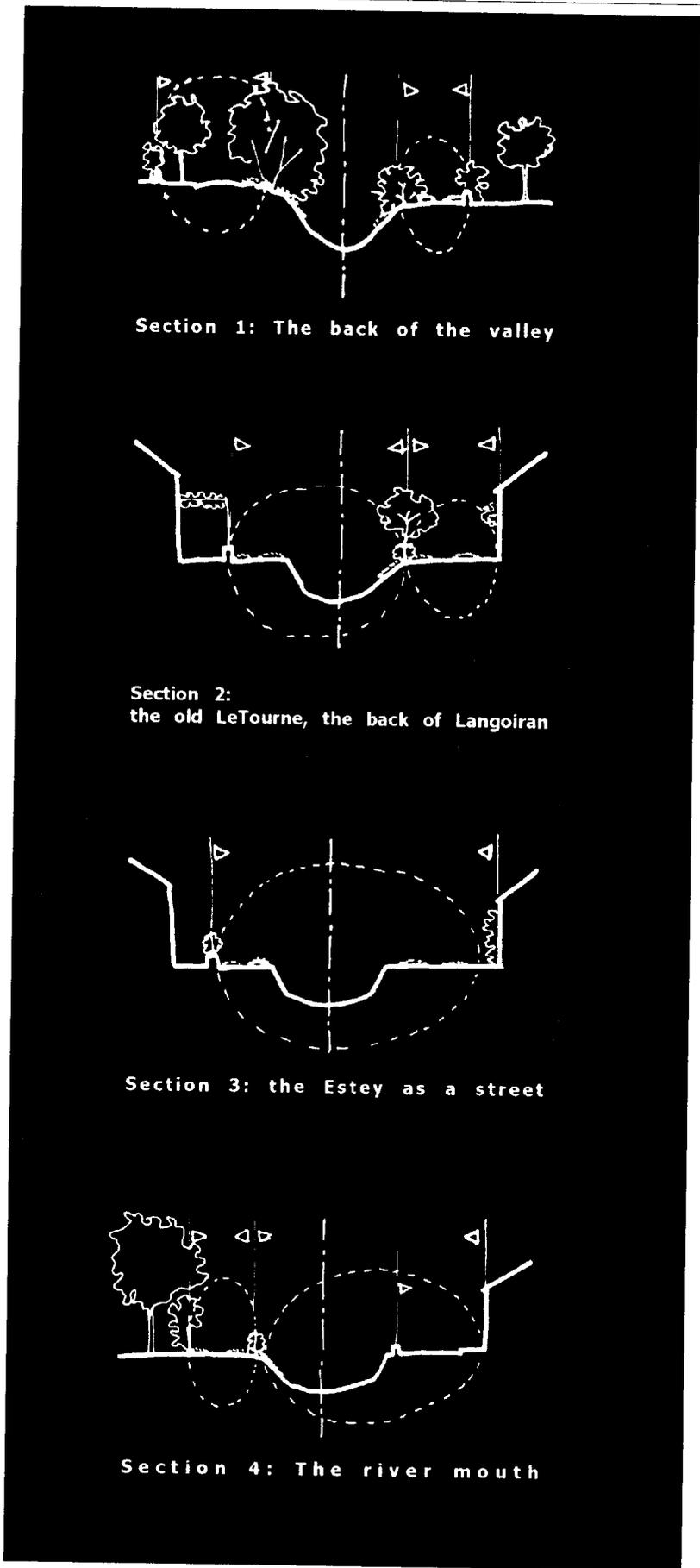
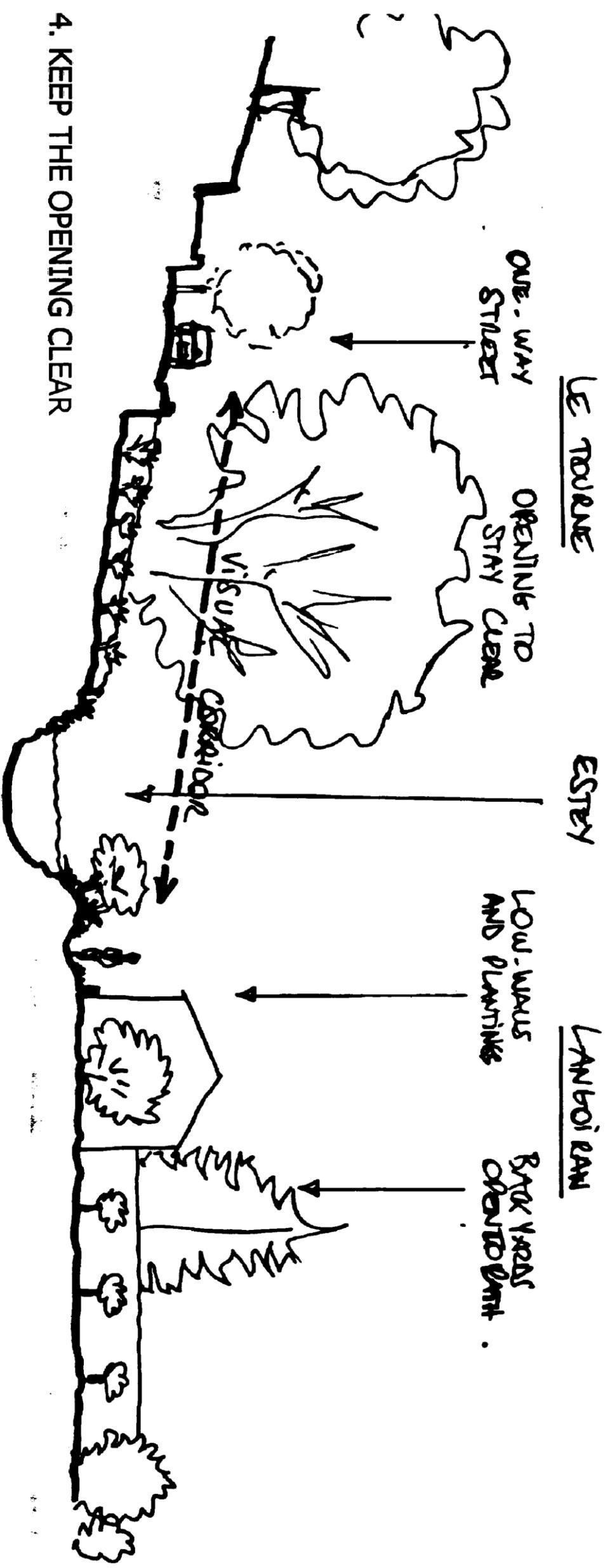


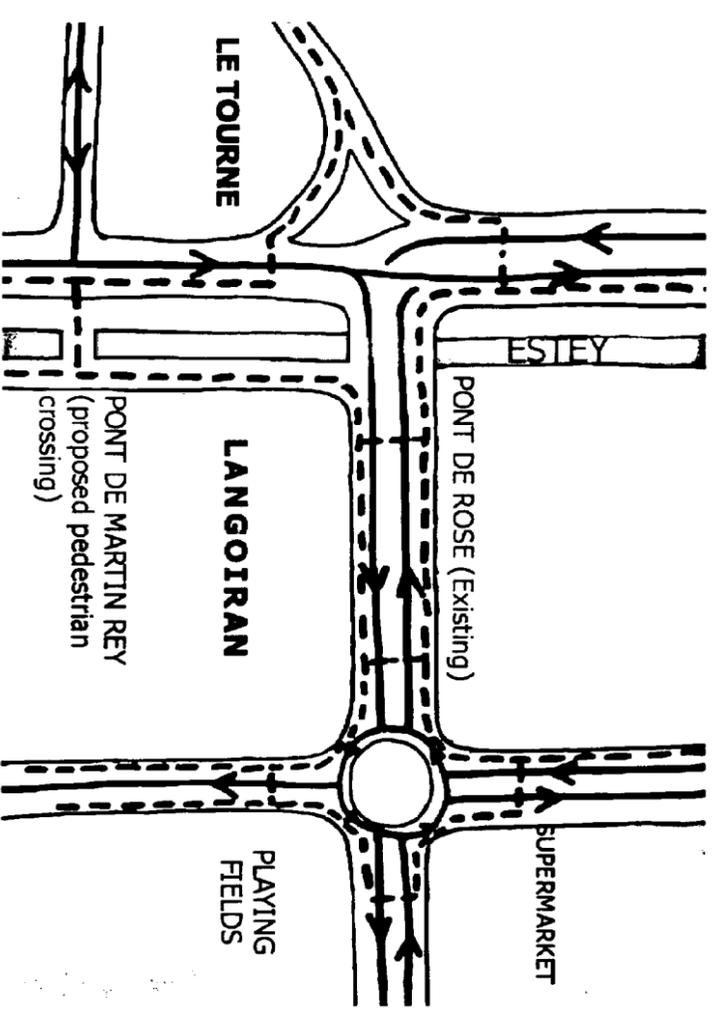
Fig 8.2 Relationship between the two banks of the Estey: 4 sections, 4 relations



Fig 8.3 Map of site-specific interventions and diagram of relations to context



4. KEEP THE OPENING CLEAR

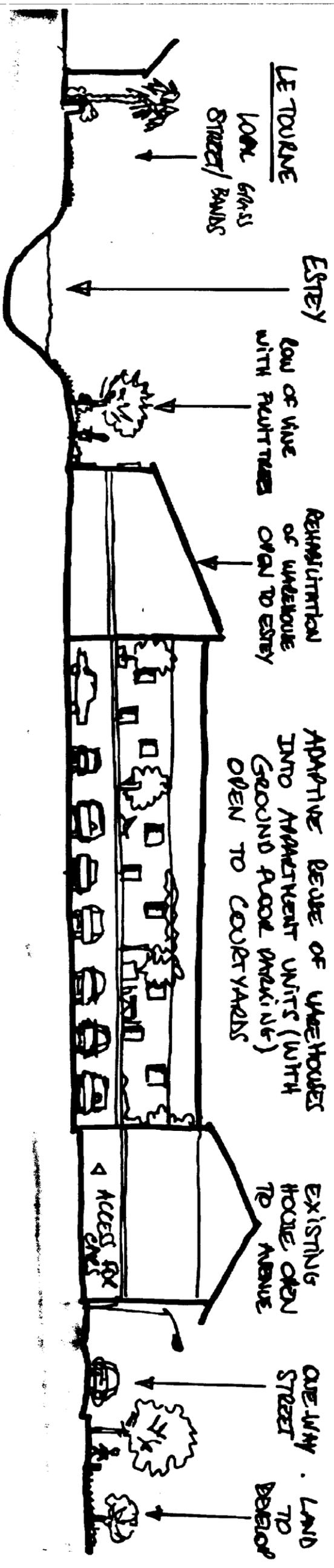


1. THE PONT DE ROSE
Circulation diagram

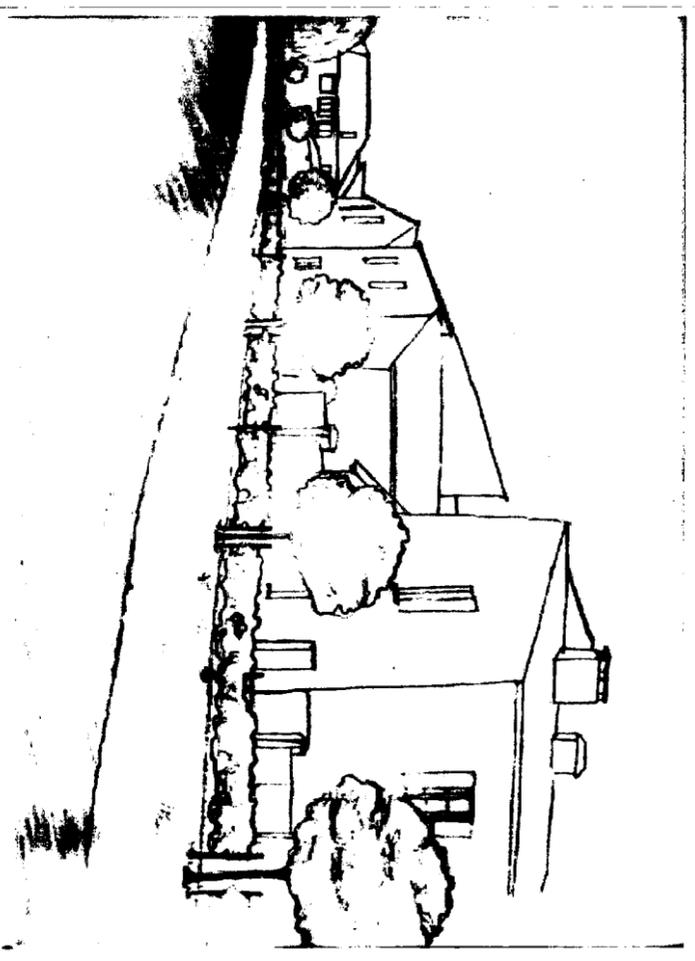
2. THE PONT DE MARTIN REY:
New pedestrian bridge



Fig 8.4 Interventions in the Back of the Valley



6. ADAPTIVE REUSE OF OLD WAREHOUSES IN LANGOIRAN

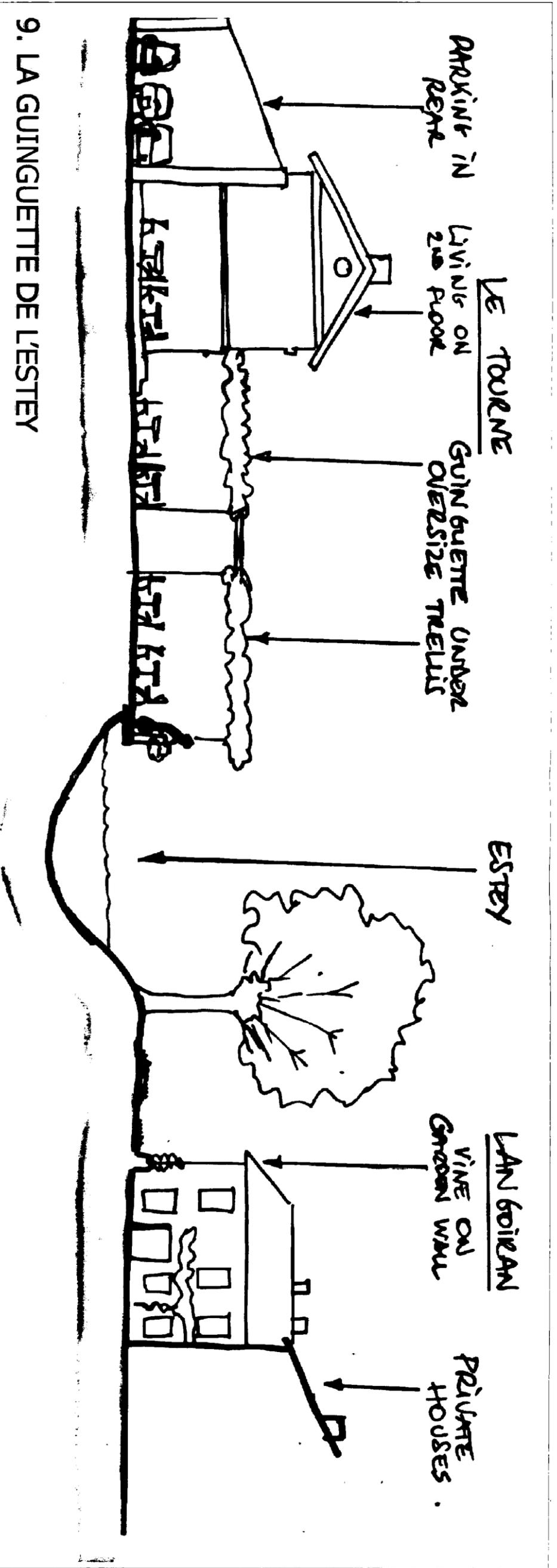


6. ADAPTIVE
 REUSE OF OLD
 WAREHOUSES:
 The Estey bank
 with the vine row
 and fruit trees

5. THE PONT DE
 MILON:
 The caressing
 curtain of willow
 branches



Fig 8.5 Interventions in the Old Le Tourne facing the Back of Langoiran



9. LA GINGUETTE DE L'ESTEY

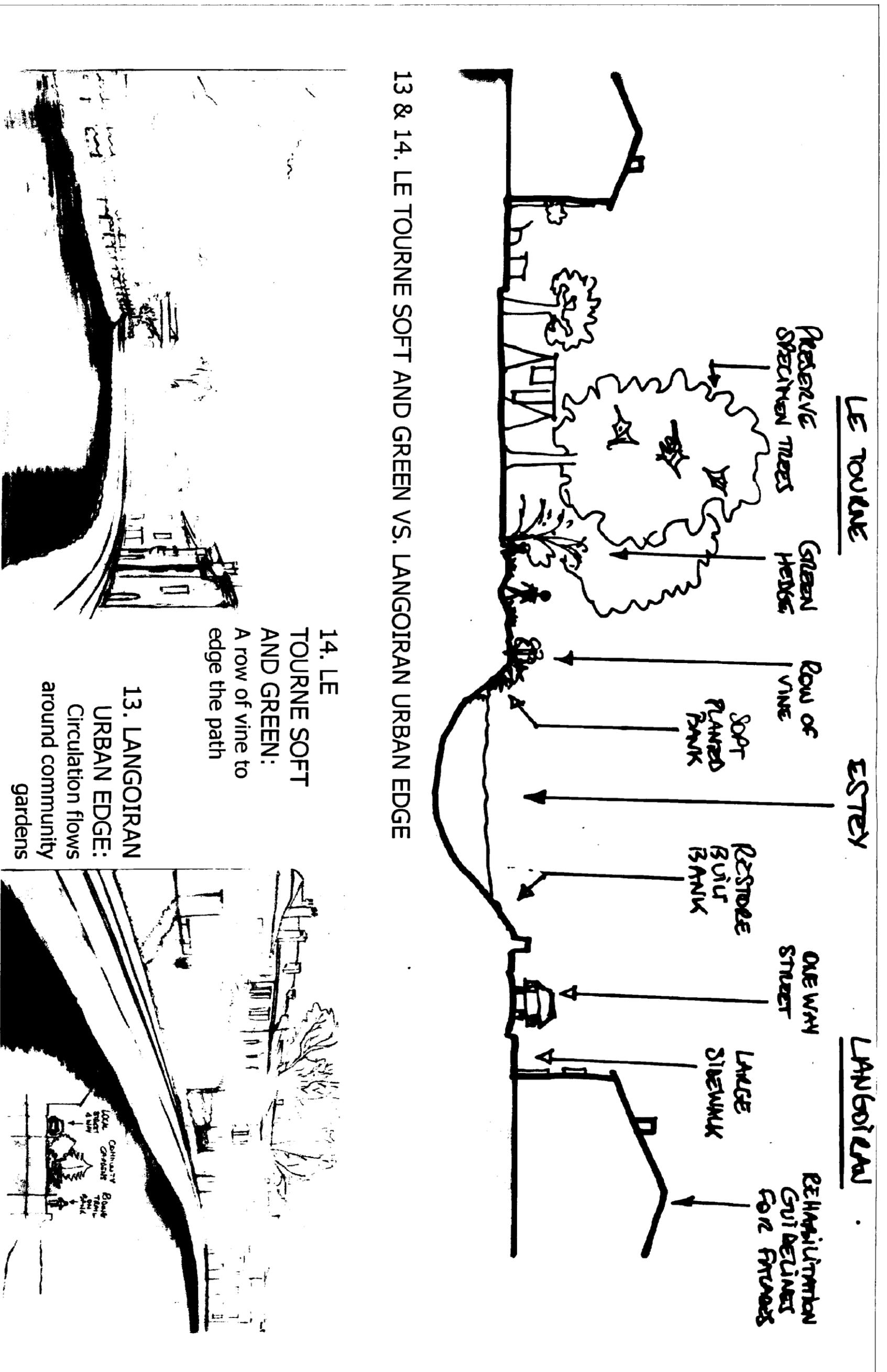


11. AROUND AND BELOW THE BRIDGE: A green tunnel under the vine trellis

10. THE BACK WALL OF THE THEATER: Dressed up as a living wall



Fig 8.6 Interventions in the Estey as a Street



LE TOURNE

ESTREY

LANGOIRAN

Preserve Specimen Trees

Green Herbs

Row of Vine

Soft Planted Bank

Restored Built Bank

One Way Street

Large Siltbank

Rehabilitation Guidelines for Farmers

13 & 14. LE TOURNE SOFT AND GREEN VS. LANGOIRAN URBAN EDGE

14. LE TOURNE SOFT AND GREEN:
A row of vine to edge the path

13. LANGOIRAN URBAN EDGE:
Circulation flows around community gardens

Fig 8.7 Interventions in the River Mouth

Out of the 15 proposed sites for interventions, the place where the two rivers and the two towns meet has been selected for a more detailed design exercise.

This is the end of the walk downstream from the Pont de Rose to the Garonne, a critical spot connecting the Estey with the riverbanks where a change in scale and the transition to other sites, other programs must be operated. This is the location of a major intervention on the Estey that would provide the impetus for the whole program, the possible first stage in implementing the strategy for urban renewal. This is where a project already exists that can be assessed, where both communities have clearly identified a need that this landscape approach has to encompass. Finally this is the place where visitors and locals from each town will always be drawn to, a central public place, a point of destination and a point of departure.

Physical and Programmatic Context

The site marks the termination of the Estey run whose existing qualities, the dialectics of the two banks and the two towns playing off each other, have been enhanced in the "River Mouth" stretch: Le Tourne green, natural and more rural versus Langoiran, mineral, built up and more urban. The lush vegetation (parks in Le Tourne and community gardens in Langoiran), the façades aligned in Langoiran combined with the bend in the stream provide for the dramatic transition from a tight-framed space in the Estey to the unfolding of the vast horizontal planes of the Garonne River. The project needs to recognize and enhance this scale collision.

From the riverfront end, the site is the pivotal hinge between two very different entities: a green esplanade with a soft river edge and an urban promenade with a built embankment. The riverfront for each town is a major, if not the main, public place with programs tailored to their contrasting settings. In Le Tourne, an informal promenade, picnic, rest and play area under the London plane trees alley further connects to the Boules field and the Tramasset heritage shipyards, the site for wooden boats rehabilitation and numerous music festivals and banquet improvisations in the summer. All the water dimensions, related to the riparian edge and the floodplain, are at play there. In contrast, Langoiran sees the cliff edge coming right to the river and its urban core tightly cornered between the two elements. The embankment with a double ramp is built of rubble; stone stairs run down to the water. Houses come right to the edge and display a remarkably diverse and animated façade along the wharf. It is where larger boats dock on a floating platform; people come for a stroll or a meal at the terrace of the hotel Saint Martin. The project needs to embody the articulation of these two entities.

The weir and harbour project is the main artifact that will put the site different dimensions in contrast, tension and relation.

Initial Lock Project Assessment

The initial proposal called for a complete lock system and a weir to keep the "mud plug" out and maintain a full water level inside the Estey (See fig. 9.1.1). The lock appears to be a very sophisticated yet unpractical system for the situation. For small vessels under 5m long, the lock is a costly and slow way to get boats across when the openings during the day are necessarily limited by the tides' schedule. It is built on the top of a remarkable heritage ramp (buried right now) (See fig 9.1.2) on the Langoiran side and further reduces the space available to walk on Le Tourne side. No bridge has been planned across the stream, no landings/waiting areas for the boats. It is an engineered object simply sitting there with no connections to the town or the river surroundings. It doesn't help to make the two sides come together although it is a major intervention right at the heart of the two towns and at the river mouth.

The Estey as a Harbour on the River

The proposal presented here (see fig. 9.2) calls for a simpler intervention with a weir, based on the initial technology, to keep the Estey high and the muddy water out (See fig. 9.3). A separate system lifts the boats over the weir. To be integrated into the urban fabric, the weir is located slightly upstream from the initial lock where it is now aligned with a street leading to the "place de la Chapelle", reinforcing a narrowing of the Estey already existing and thus marking an articulation along this urban edge.

The heritage boat ramp is rehabilitated and forms one side of the small harbour, the other side is a new built ramp that runs longer and deeper on the opposite bank joining the end of the London plane tree alley to the weir/boat conveyor structure (see fig. 9.4). A new boat docking area is thus provided in the original port location.

The Estey bank on Le Tourne side is widened at the level of the weir to accommodate the structure necessary to lift the boats out of the water, across the weir and down into the water on the other side of the weir. The metallic posts and cables are reminiscent of the forest of masts of the past and introduce the "working" side of the harbour further illustrated in the shipyards nearby (See fig. 9.4). They provide a dramatic entry to the other side of the weir as you walk underneath the structure to enter/exit Le Tourne.

The existing bridge (with its single post blocking the entrance of the Estey) is replaced by a slightly raised path/bridge over the weir where you can stop and watch the activities on either side as the tide moves in and out (See fig 9.6). The coherence within the existing urban make-up is further reinforced as the bridge continues the street aligned to the weir.

With the bridge removed from the Estey's very end, and nothing blocking the view between the ground plane and the base of the trees' canopies, the horizontal plane of the vast river meander remains the main spatial dimension when walking downstream from the Estey perspective. From the other perspective at the river scale, the alcove on the Garonne banks forms a small harbour the entry of which is marked vertically by two twin bosques, a London plane tree bosque at the end of the green banks of Le Tourne and a silver linden bosque at the end of the mineral, urban quays of

Langoiran. The entrance to the Estey at the Garonne scale is magnified with the two corners facing each other, these have similar qualities to some extent but they emerge from different "strategies" rooted in the urban and natural context (See fig. 9.7). This provides the contrast and the connection that this pivotal articulation calls for.

On the green side of Le Tourne, the bank is mostly grass, the corner extends from the new ramp with a large platform built at the Estey water level -- it will be submerged often (See fig. 9.3); a stone walk continues the move and warps around the corner edged with a grass inclined plane where you can lay and relax.

On the Langoiran side, the heritage boat ramp and staircase to the Estey exist and would be rehabilitated. The quay (which currently slopes) is filled to present a sharper edge to the river with a split-level stone walk separated by three large sitting steps (where people will come to witness the tidal bore). The bank is built up higher than the Le Tourne side, as a memory of the geological make-up of the limestone cliff behind and the urban stature of Langoiran -- it will be less covered by water than the opposite side (See fig. 9.3). A new urban promenade is planted with silver linden trees, chosen for the quality of their shade and their polished attitude. (Note that it will be offset from the alignment of the London plane trees in Le Tourne in keeping with the history of the towns' relation, where things never really coincide.) The weekly market would relocate on both sides of the walk. The corner house with its patio would become a strategic location appropriate for a "Café du Mascaret", a canoe rental place or other public attraction...

Details (See fig. 9.8)

Low Tide - High Pressure

Use the pressure from the water held behind the weir to hose ramps clean at low tide.

Large Crowds, High Waters, Dark Nights.

On both Le Tourne and Langoiran sides, a band of pavers is set right at the edge of the banks to simply mark the edge in all conditions and act as a clean mowing limit where needed. It is flush with the ground, whether grass or stone, and includes lighting for nighttime, foggy weather or special occasions. Holes are also designed in it to hold a removable fence that would serve to safely contain large crowds or signal the slope to the river bed when the high waters cover the edge of the banks.

Attic Vents Revisited.

This detail plays off the small openings that ventilate the attics of vernacular houses. Diamond shaped cavities dressed in stone line the top of the bank along the new boat ramp. They underline the edge and make the height of the tide more dramatic. Each cavity holds a wrought iron ring to tie a boat.

All Year-use for Vine Heaters.

Lighting the stars and the way, vine heaters, in line with the Vines and Water theme, will be fitted as stream/street lights. With their exotic, oriental flavor yet culturally grounded, they will function as markers by landmarks and guide the people at night.

Under the Cover of Sails.

The four posts and masts of the Boat Conveyor structure can be doubled on a second row (with two higher masts in the middle in front of the bridge path) marking the entrance to Le Tourne. A set of sails would be tied to the masts, a hint at the sailboats in the old days of the port and a sheltered place to meet, to wait, to watch or to rest.

Fig 9.1 The existing: 1. Initial lock project 2. Postcard showing heritage boat ramp

Fig 9.2 The Estey as a Harbour on the River. Plan View

Fig 9.3 High tide and low tide diagrams

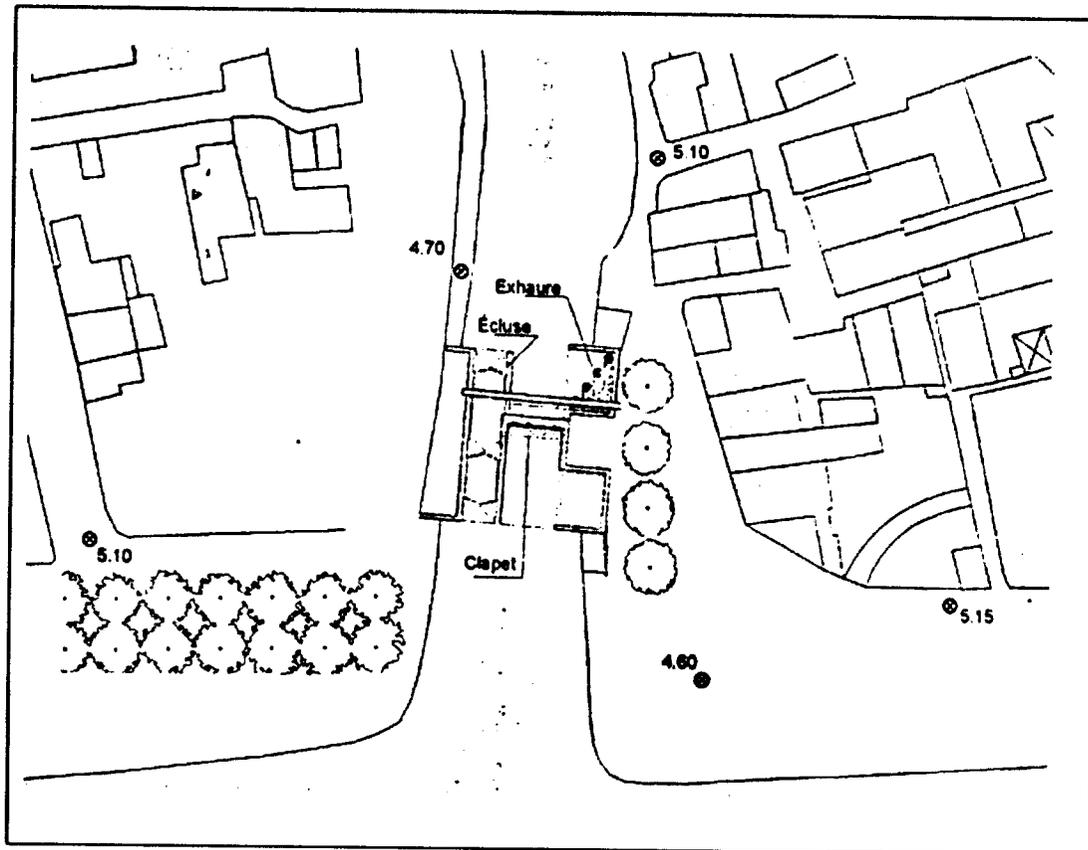
Fig 9.4 Looking towards the esplanade in Le Tourne. Perspective view from Langoiran

Fig 9.5 Looking towards the weir and docking side. Perspective view from the Estey

Fig 9.6 Looking towards the weir, bridge and boatlift. Perspective view from Garonne

Fig 9.7 The Estey as a Harbour on the River. Sections

Fig 9.8 The Estey as a Harbour on the River. Details. Illustrations



Lock and weir initial project



Heritage boat ramp now buried

Fig 9.1 The existing: 1. Initial lock project 2. Postcard of Heritage Boat Ramp



Fig 9.2 The Estey as a Harbour on the River: Plan View

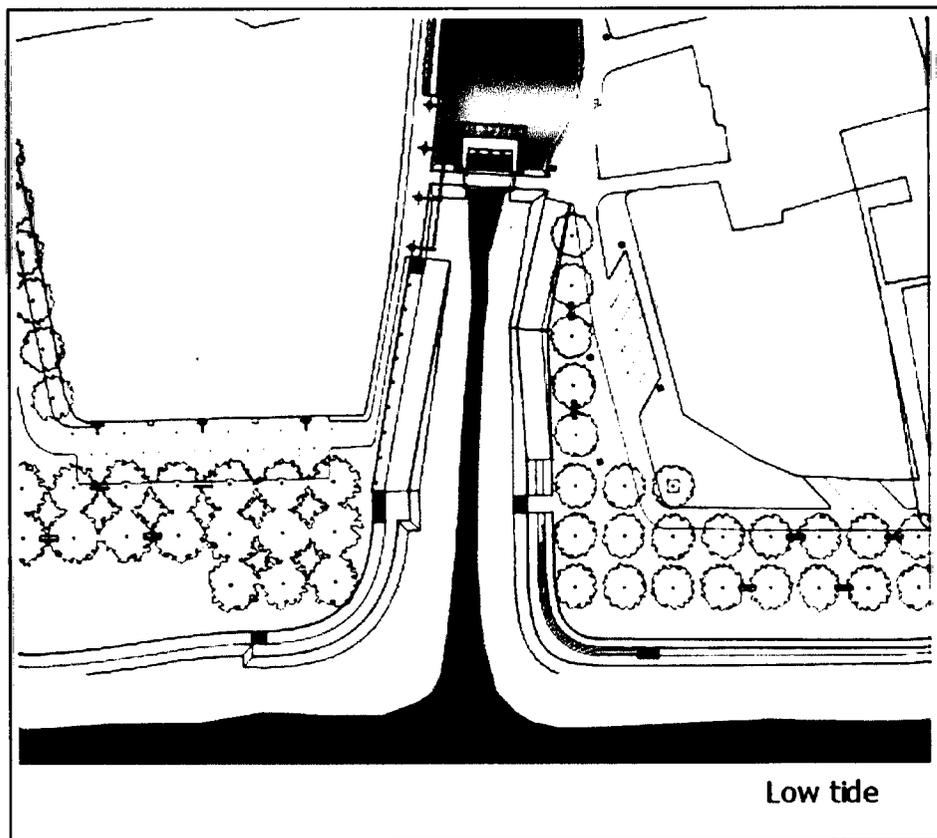
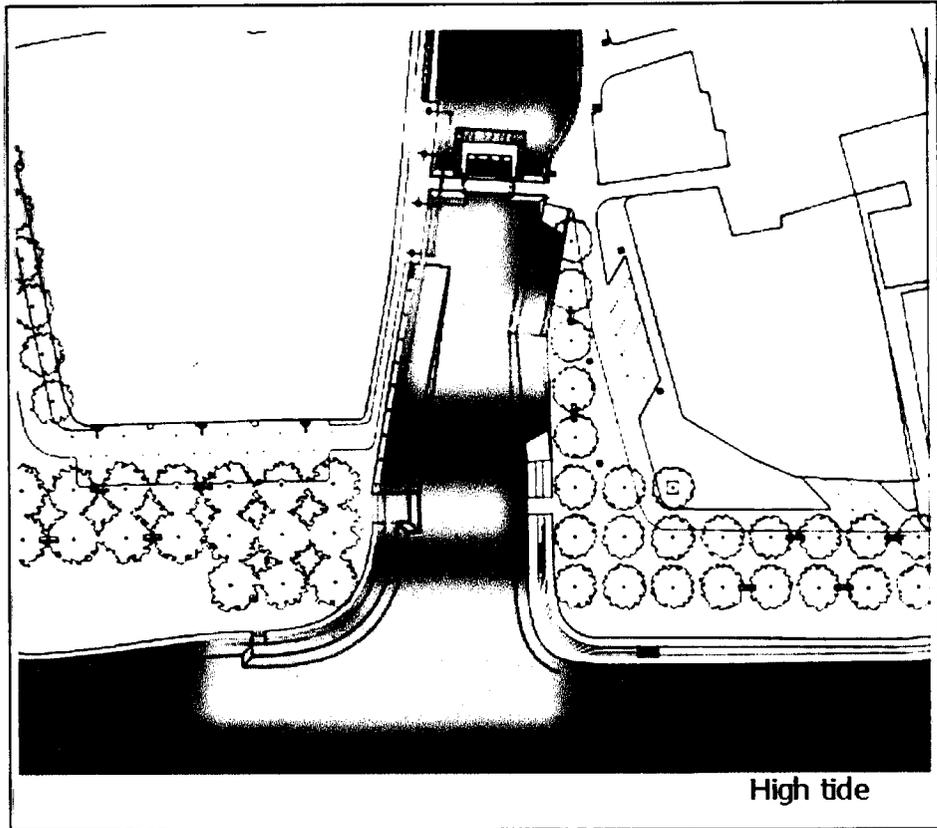


Fig 9.3 High tide and low tide diagrams



Fig 9.4 Looking towards the esplanade in LeTourne. Perspective view from Langoiran 92

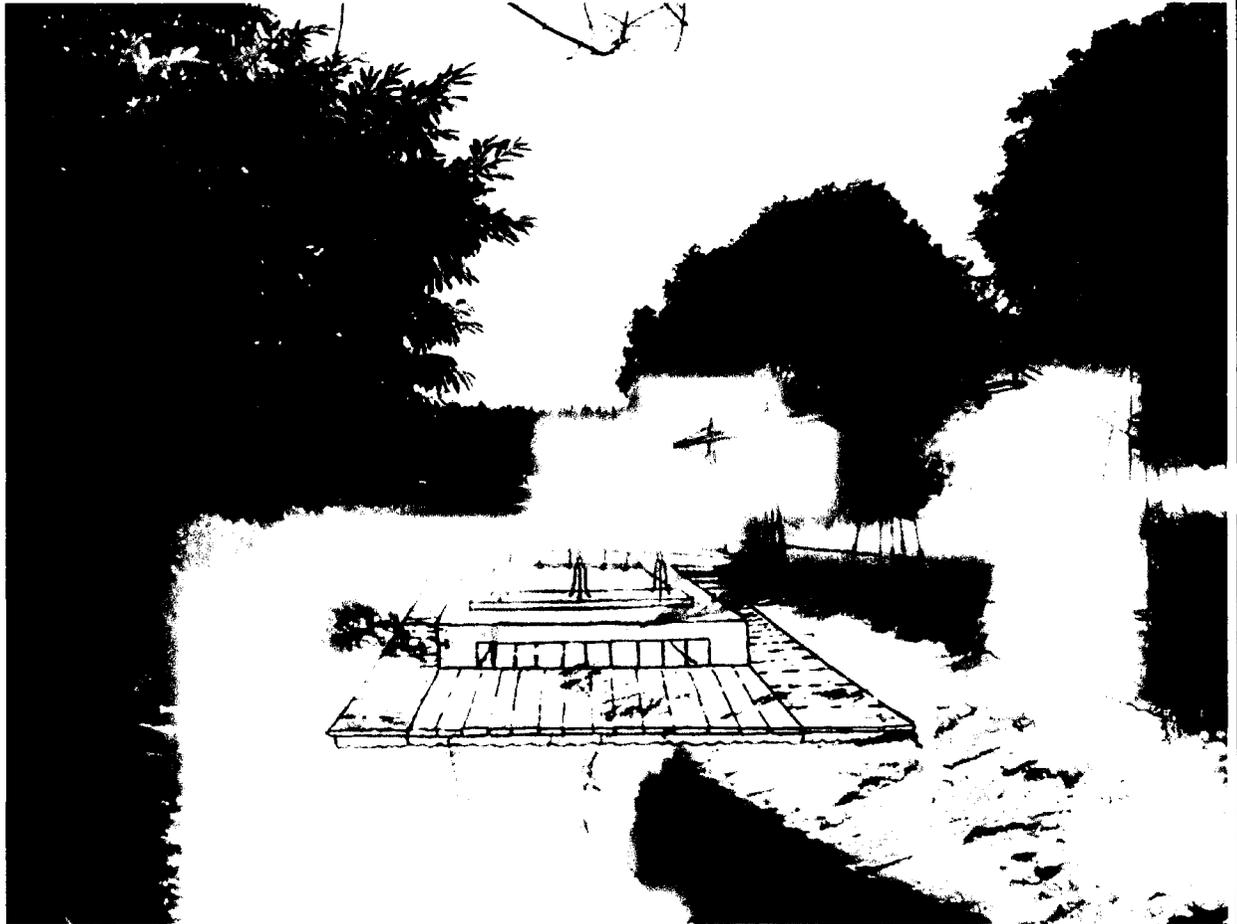


Fig 9.5 Looking towards the weir and docking side. Perspective view from the Estey 93

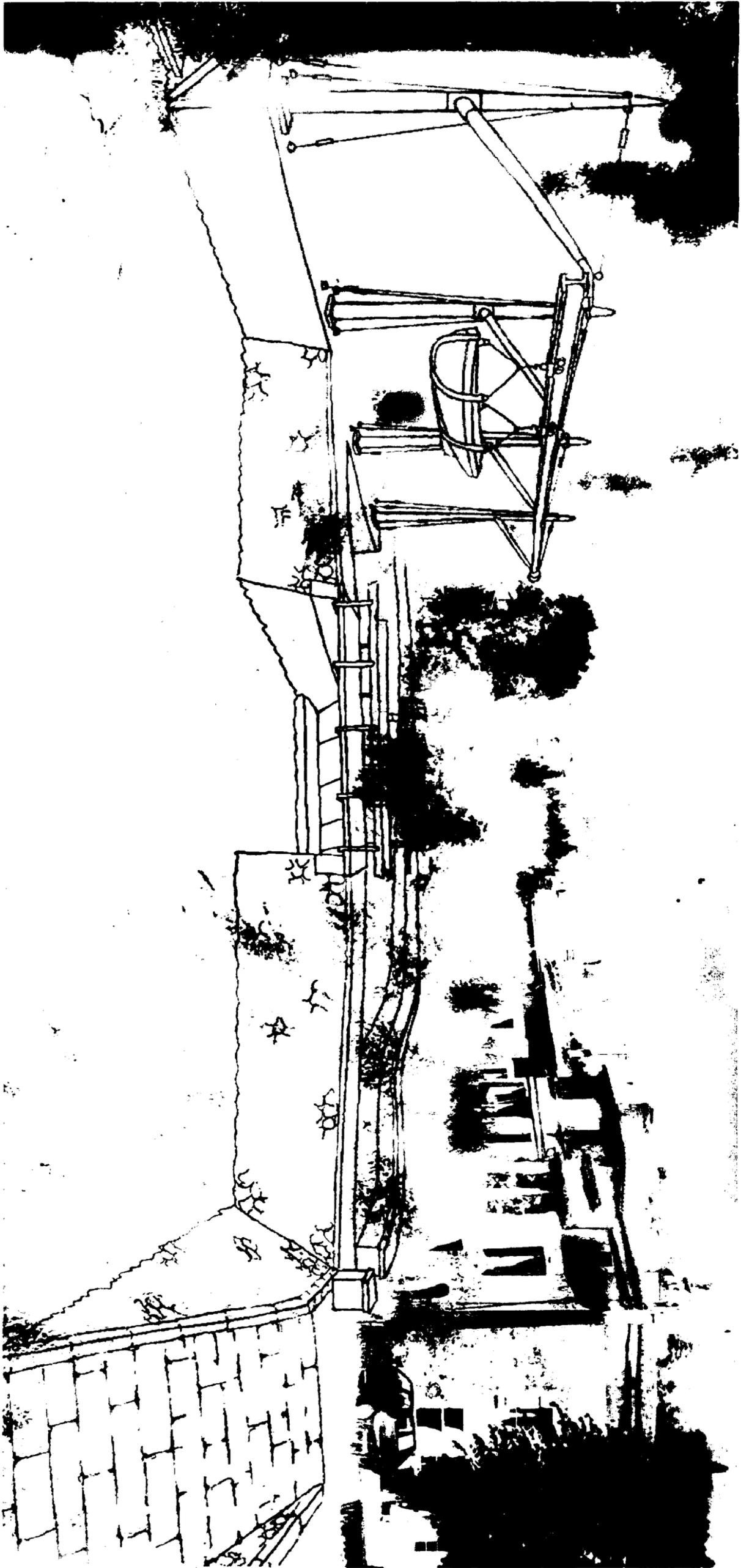
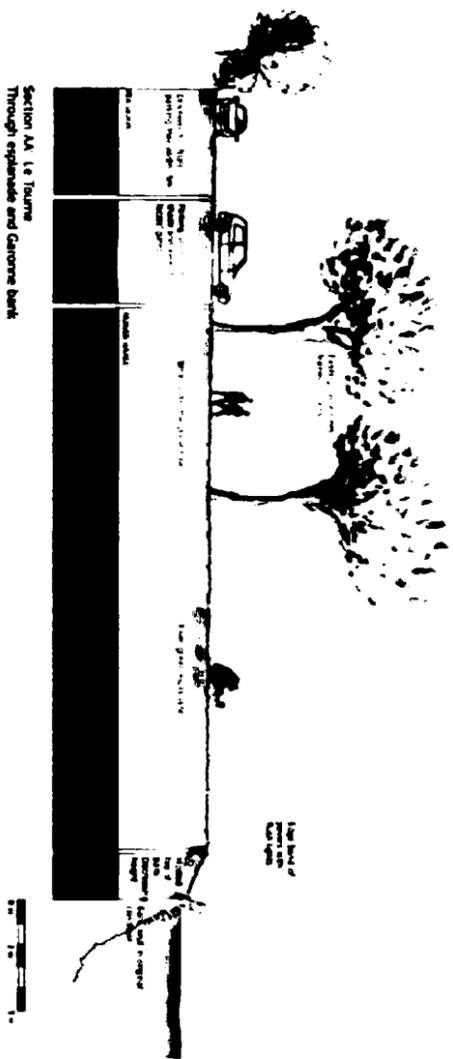
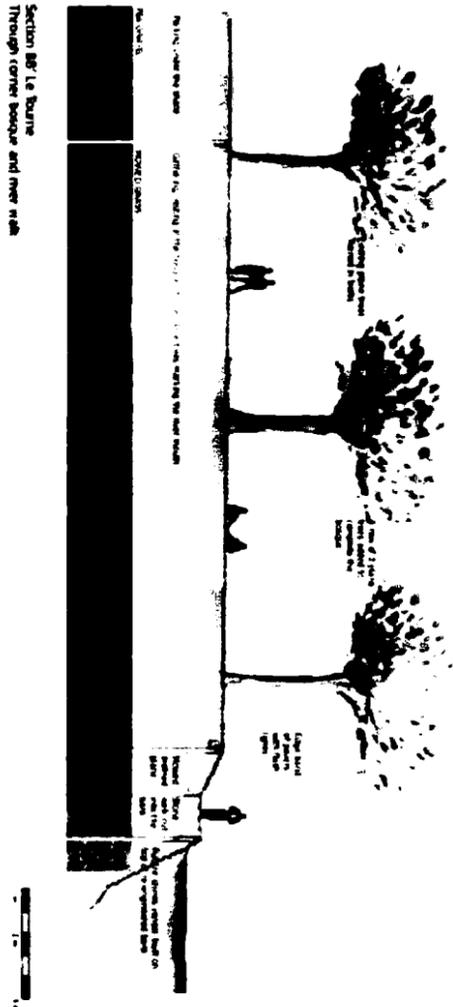


Fig 9.6 Looking towards the weir, bridge, boatlift. Perspective view from the Garonne

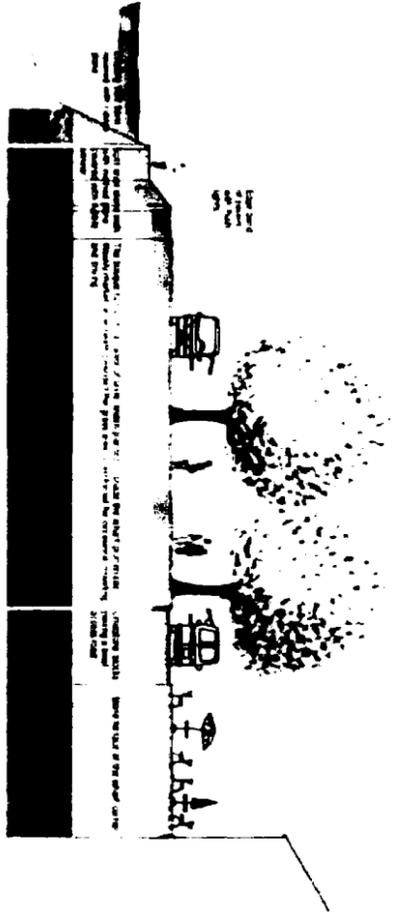


Section AA - La Tourne
Through esplanade and Garonne bank

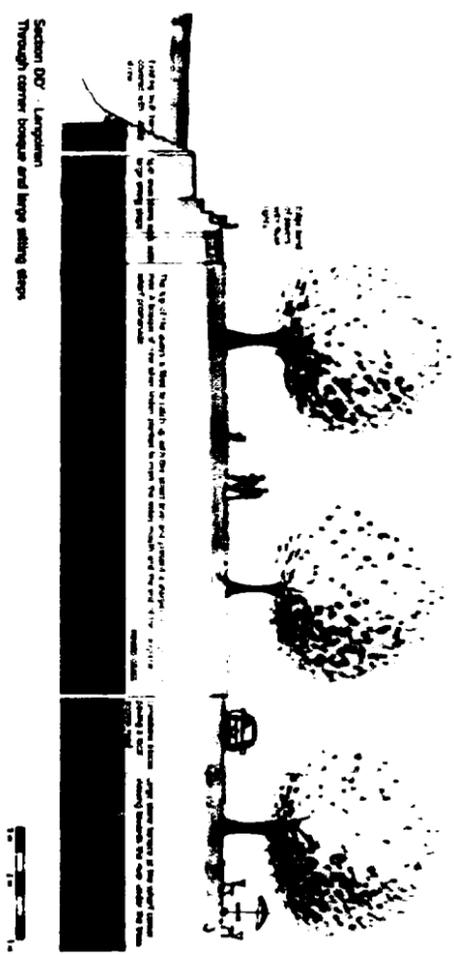


Section BB - La Bourne
Through corner bouque and river wall

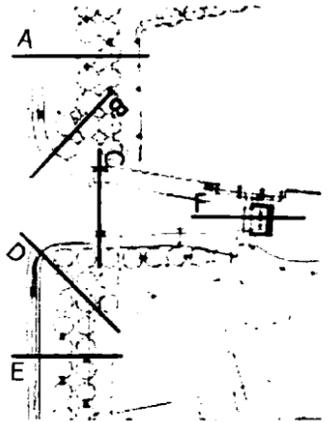
Low tide - High pressure
Use the pressure from the water held behind the weir to flush the ramps clean at low tide



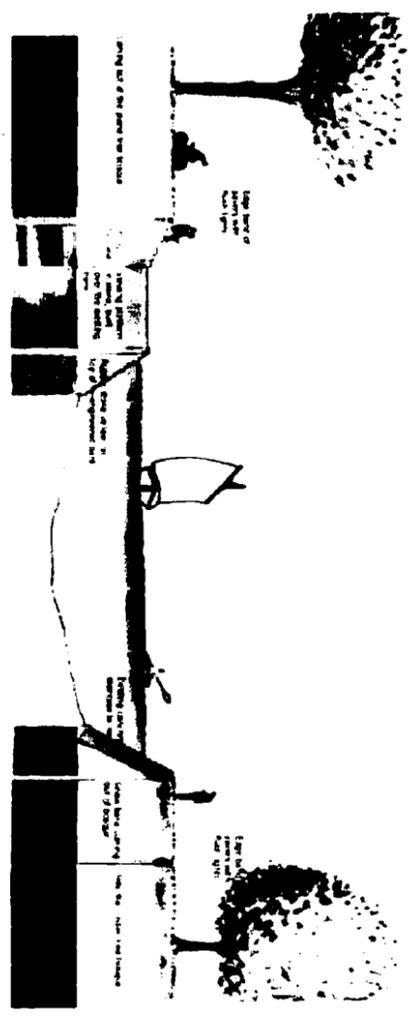
Section EE - Langouren
Through market walk and Garonne quay



Section DD' - Langouren
Through corner bouque and large sitting steps



Section CC - La Tourne - Langouren
Through the Esplanade at the river mouth

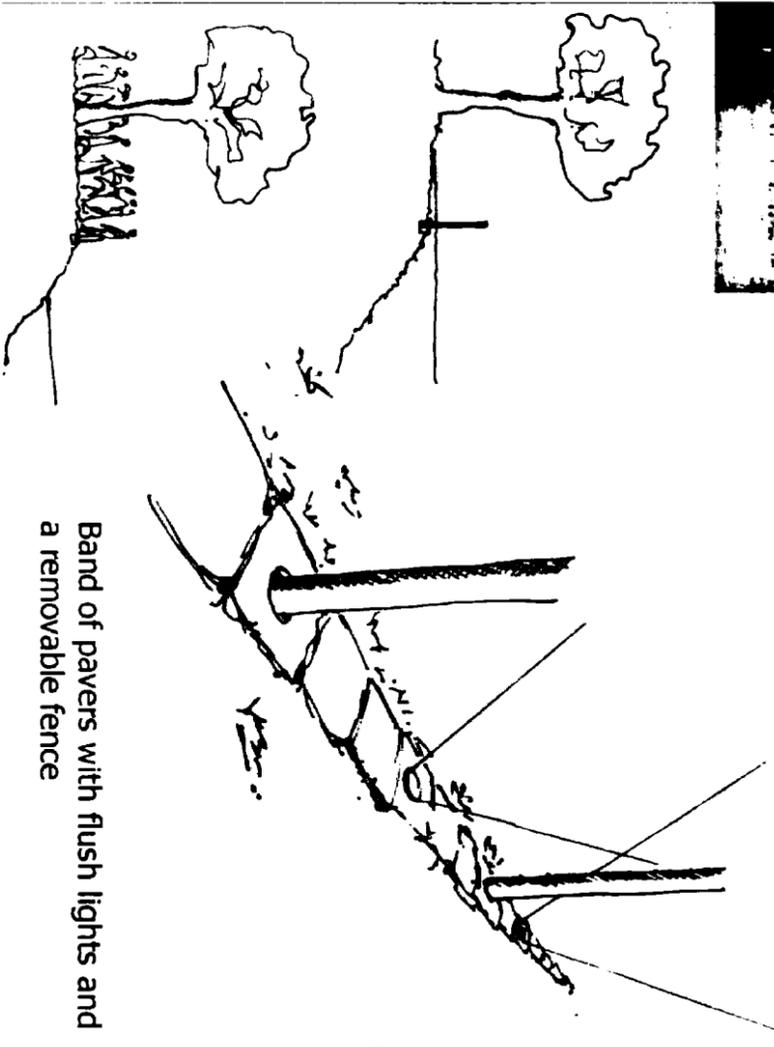


SECTION FF - THROUGH WEIR AND PEDESTRIAN BRIDGE
ELEVATION OF BOAT CONVEYOR

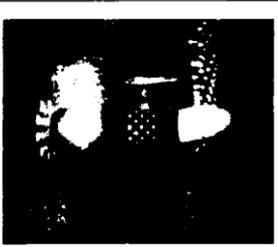
Fig 9.7 The Estey as a Harbour on the River: Sections



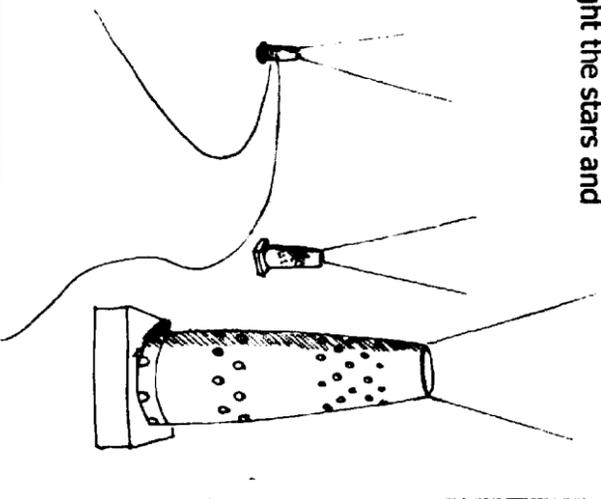
Large crowds, high waters, dark nights:



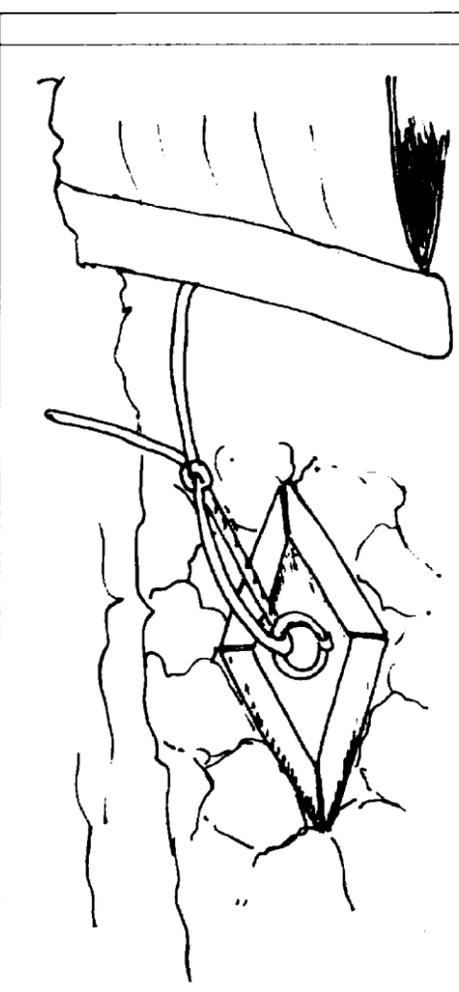
Band of pavers with flush lights and a removable fence



All year use for vine heaters fitted as stream lights to light the stars and the way



Attics vents revisited: a row of rings to edge the bank and tie boats



Under the cover of sails, a place to gather, wait, watch or rest

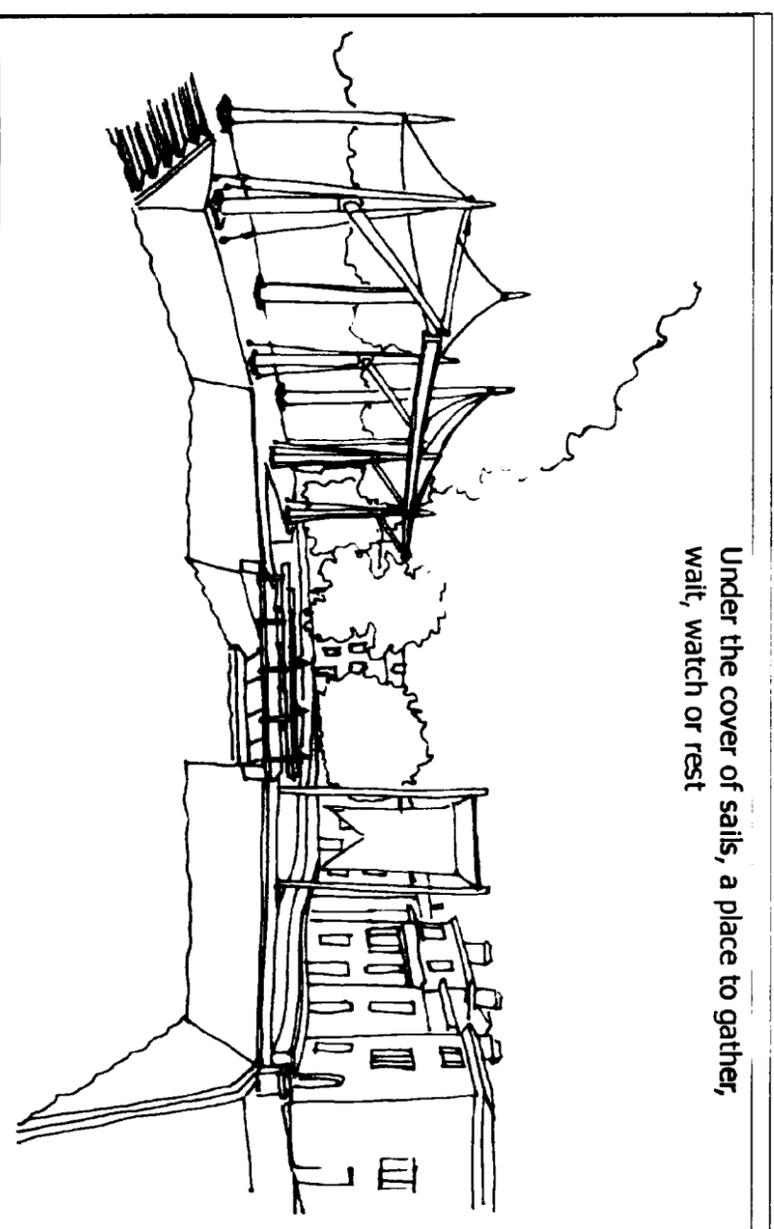


Fig 9.8 The Estey as a Harbour on the River. Details. Illustrations

"The crucial question that is being asked is really this: should we transform the whole territory into a décor for transiting visitors' promenade or should we better understand that this demand for landscape really hints at the desire to bring a shared place to life together...as far as I'm concerned, I think it's about time to give some legitimacy back to the patient reconstruction of a territory by its inhabitants."(Auricoste 2001)

Now what? This project obviously doesn't have the ambition to be the full answer. *"Seeds are sown, questions raised and potential structured"* (Marot 1999). This proposal might provide the first step of the reconstruction of the social link by putting forward an adequate frame (of mind). But this is not solely about space. *"What brings us together with people is not that we live near each other but that we share the same timetable...it is our sense of time...our sense of ritual which in the long run creates our sense of place and of community"* (Jackson 1994).

So the real value of the project is in all that there is left to imagine and build. In all, it is the community discussions that will appropriate parts of it, reject some, modify others, add more and work their way through, giving flesh and meaning to the real territory project. Is this what a landscape architecture response should bring: a desirable and believable vision for the future of the place grounded in its unique landscape and community, yet remaining open-ended, so that the communities can make it their own and start reconstructing the place themselves?

To act upon the place, the communities of the two villages have to join forces to find a common solution to similar issues, instead of ignoring each other. An encouraging example nearby is paving the way. It is the, now 4-year old project, *"Les Rencontres de la Route François Mauriac"*, a real root grass initiative that is gaining momentum: *"Not landscape-as-décor, void of any community project from the Bordeaux urban plan, but landscape-as-project, bridging nature and culture, enabling new peri-urban residents to root for the long term in the existing local fabric. The little road preservation process became the seed for a real project for the territory which is now integrated in the larger scale in the construction of a Pays de l'Entre-deux-mers"* (Prost 2001). There, the initial seed was an advocacy move to propose an alternative for the 35km road redevelopment, returning it to the locals and sustaining local economy and tourism initiatives. The yearly ritual engages the 17 communities along the road to participate in the preparation of local cultural animations. *"It's about fostering people's meeting, discussion, re-appropriation of their living space, their history"* (Lièvre 2001). The adventure is now maturing and envisions the elaboration of a landscape project to ensure the urban centers are not standardized, billboard invasions are kept under control and transportation alternatives can become a reality. *"The patient reconstruction of a territory by its inhabitants"* is taking form in the vicinity.

Heartened by such precedent, the people of Le Tourne and Langoiran can find in this landscape project the impetus to take charge of their future and ensure that the desirable also occurs on their territory.

Fig 10.0 The final banquet in Astérix et Obélix, The Great Divide. Uderzo 1980.

*"This story of the great divide
is completely unbelievable!"*

*"You're right! It's so absurd, that
future generations will never want to believe it!"*



Fig 10.1 The banquet of the "Great Divide"

AURISCOSTE, Isabelle, 2001. " Le Paysage et la Réappropriation des Territoires." In *Patrimoine et Paysages Culturels*, Actes du Colloque International de Saint-Emilion, pp. 65-69. Bordeaux: Editions Confluences, Renaissance des Cités d'Europe

"La question importante qui nous est posée est-bien celle-ci: s'agit-il de transformer tout le territoire en décor pour la promenade de visiteurs de passage ou bien faut-il mieux comprendre que derrière la demande de paysage se fait entendre le désir de faire exister ensemble un lieu partagé?" "Pour ma part, il me semble qu'il est grand temps de redonner une légitimité à la patiente reconstruction d'un territoire par ses habitants."

JACKSON, John Brinckerhoff, 1994. *A Sense of Place, a Sense of Time*. New Haven: Yale University Press

LIEVRE, Colette, 2001. "La Route François Mauriac." In *Patrimoine et Paysages Culturels*, Actes du Colloque International de Saint-Emilion, pp. 229-232. Bordeaux: Editions Confluences, Renaissance des Cités d'Europe

"Ce sont les associations culturelles des 17 villages qui animent ces journées en proposant des animations: Promenades découvertes, conférences, dégustations de plats locaux, rencontre avec les pêcheurs et les anciens, participation des enfants des écoles. Il s'agit de faire en sorte que les gens se rencontrent, discutent, se réapproprient leur espace de vie, leur histoire."

MAROT Sébastien, 1999. " The Reclaiming of Sites". In *Recovering Landscape*, edited by James Corner, pp. 44-57. New-York : Princeton Achitectural Press

PROST, Dominique, 2001. *Représentations de l'Environnement et Construction Identitaire du Territoire Periurbain Bordelais*. Poitiers

"On passe du paysage décor, vide de projet collectif du schéma directeur, à un paysage-projet, alliant nature-culture, permettant aux nouveaux habitants périurbains de s'enraciner dans le temps long et dans le tissu local existant. La démarche de protection d'une petite route devient le point d'appui d'un véritable projet de « territoire » qui s'intègre aujourd'hui dans le cadre plus large d'un pays de l'Entre deux mers en cours de constitution."

- Agence 45^{ème} parallèle, 2000. *Etude Préalable à l'Aménagement du Bourg de Langoiran*
- Agence A'URBA 2000. *SYSDAU, Schéma Directeur d'Aménagement et d'Urbanisme de l'Agglomération Bordelaise et des Territoires Limitrophes 2010-2020*. Bordeaux
- ALEXANDER, Christopher, 1979. *The Timeless Way of Building*. New York: Oxford University Press
- Atelier Paysages, 2000. *Etude paysagère de la Commune de Le Tourne* pour la préparation du PLU
- AURISCOSTE, Isabelle, 2001. "Le Paysage et la Réappropriation des Territoires." In *Patrimoine et Paysages Culturels*, Actes du Colloque International de Saint-Emilion, pp. 65-69. Bordeaux: Editions Confluences, Renaissance des Cités d'Europe
- AUZANNEAU, Vincent, 2001. "Le Paysage: Expression d'une Culture Plurielle." In *Patrimoine et Paysages Culturels*, Actes du Colloque International de Saint-Emilion, pp. 142-156. Bordeaux: Editions Confluences, Renaissance des Cités d'Europe
- BARDAWIL, Georges 2000. "Le Bordelais Secret des Premières Côtes" in *Elle Décoration Spécial Jardins No 97*. Paris : Hachette Phillipachi
- BERQUE, Augustin et Al, 1995. " *Cinq Propositions pour une Théorie du Paysage*" Seyssel: Champ Vallon
- BIGNOLLES, Fabienne, 2001. *La RD10: d'un Parcours entre Côteaux et Garonne*. Bordeaux: TPFE EAPBx
- BRIFFAUD, Serge, 2001. "Sauver les Apparences? Questions aux Politiques du Paysage." In *Patrimoine et Paysages Culturels*, Actes du Colloque International de Saint-Emilion, pp. 37-41. Bordeaux: Editions Confluences, Renaissance des Cités d'Europe
- Comité d'Aménagement Rural d'Aquitaine. CARA 1999. *Etude d'Amélioration de la Qualité des Eaux de l'Estey et de son Bassin Versant*. Langoiran-Le Tourne : SIVOM
- Conservatoire de l'Estuaire de la Gironde 2000. *Découvrez le Plus Vaste Estuaire d'Europe*. Blaye
- CORBIN, Alain, 2001. *L'Homme dans le Paysage*. Paris: Textuel
- CORNER, James, 1999. "Introduction" to *Recovering Landscape*, edited by James Corner, pp. 1-26. New-York : Princeton Achitectural Press

- CURNIER, Jean-Paul,, 2000. *La Tentation du Paysage*. Paris: Sens & Tonka
- DESCOMBES, Georges, 1999. " Shifting sites : The Swiss Way, Geneva." In *Recovering Landscape*, edited by James Corner, pp. 79-87. New-York : Princeton Achitectural Press
- DONADIEU, Pierre, 1998. "L'Agriculture Peut-elle Devenir Paysagiste ?" In *Les Carnets du Paysage No 1*, pp. 101-117. Arles-Versailles : Actes Sud-ENSP
- , 2002. *La Société Paysagiste*. Arles, Versailles: Actes Sud-ENSP
- DROUYN, Léo, 1858. *Voyage à Pied sur les Bords de Garonne*. Auch: La Revue d'Aquitaine
- FOLLÉA, Bertrand, GAUTIER, Claire, 1997. *Connaissance et Valorisation des Paysages de la Gironde*. Bordeaux: Direction Départementale de l'Équipement, Direction Régionale de l'Environnement en Aquitaine
- GIROT, Christophe, 1999. " Four Trace Concepts in Landscape Architecture." In *Recovering Landscape*, edited by James Corner, pp. 58-67. New-York : Princeton Achitectural Press
- HUNT, John Dixon, 1999. Le Temps de l'Histoire et l'Invention du Lieu. Towards a theory of lying. Montreal : LABASH conference
- INSEE Recensement général de la population – 1999 census
- JACKSON, John Brinckerhoff, 1994. *A Sense of Place, a Sense of Time*. New Haven: Yale University Press
- LE GOFF, Valérie, CASTAING, Marie, DIREN AQUITAINE, 1994. *Projet de Mise en Valeur des Berges de la Garonne: Etude Pré-opérationnelle*. Bordeaux: Agence Adour Garonne, Diren Aquitaine, CR33, CG33
- LIEVRE, Colette, 2001. "La Route François Mauriac." In *Patrimoine et Paysages Culturels*, Actes du Colloque International de Saint-Emilion, pp. 229-232. Bordeaux: Editions Confluences, Renaissance des Cités d'Europe
- LOUBES Jean-Paul 2002. *La Régularité comme Paysage*. Bordeaux: EAPB lecture
- LYNCH, Kevin 1972. *What Time is This Place?* Cambridge: MIT Press
- MAROT, Sébastien 1997. " The Return of the Landscape" in *Desvigne and Dalnoky* pp. 6-9. New-York : Whitney Library of Design
- , 1999. " The Reclaiming of Sites". In *Recovering Landscape*, edited by James Corner, pp. 44-57. New-York : Princeton Achitectural Press

Paterson, Douglas D. 1991. *Fostering the avant-garde within*. Wisconsin: Landscape Journal

----- . 1991. *Tourism planning and design: The need to reconsider the creation of authentic realities in The 1990 CELA conference selected works*. Washington DC: the Landscape architecture foundation

PENIDE, Dominique, 2000. "De l'Autre Côté" in *Garonne en Pays Girondin*. Pessac: Editions La Part des Anges

PIGEAT, Jean-Claude, Institut International des Paysages et Architectures Viticoles 2000. *Les Paysages de la Vigne*. Paris: Solar

PLAN DE PREVENTION DU RISQUE D'INONDATION. Vallée de la Garonne. Secteur Virelade-Le Tourne – 2002. Préfecture de la Gironde

PROST, Dominique, 2001. *Représentations de l'Environnement et Construction Identitaire du Territoire Periurbain Bordelais*. Poitiers

SANSOT, Pierre, 1983. *Variations Paysagères*. Paris: Klincksieck

SOLLERS, Philippe 2002. Interview by Gérard de Cortanze in *Senso "De Port en Port"* No 5. pp. 68-71. Paris: Senso Editions

STEFULESCO, Caroline, 1993. *L'Urbanisme Végétal*. Paris: Institut pour Développement Forestier

Syndicat Viticole des Premières Côtes de Bordeaux et de Cadillac. 2002. *Discover the Vineyards of the Premières Côtes de Bordeaux et de Cadillac*. Cadillac: Maisons des Vins

TACHON, Charles-Henri, 1997. " Mon Village en l'An 2000" in *Le Visiteur: Ville, Territoire, Paysage, Architecture No 3*, pp. 6-35. Paris : Société Française des Architectes

VITAL, Pierre, 1984. *Requiem pour une Garonne Défunte*. Bordeaux:Wallada

VIARD, Jean, HERVIEU, Bertrand 2000. "La Campagne et l'Archipel Paysan" In *Vives Campagnes: Le Patrimoine Rural, Projet de Société*. edited by Denis Chevallier pp. 61-89. Paris: Autrement, Collection Mutations

Maps :

Carte IGN 1537 E : La Brède 1 :25000

Planches de Viotte. Early 19th century. 1/5000. Archives du service maritime de Cadillac