



Bastide City Territory:
Landscape Infrastructure Design,
Monpazier, France

Lucy Pritchard

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The School of Art, Architecture and Design,
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Supervised by:
Matthew Barac, Florian Beigel, Peter Carl and Philip Christou

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Volume 1

Volume 1: Written thesis with reproductions of relevant drawings and artefacts
Volume 2: Portfolio of drawings and artefacts presented in the form of an exhibition

I, Lucy Pritchard confirm that the work presented in this thesis is my own. Where information has been derived from other sources I confirm this has been indicated in the thesis.

Abstract:

It is possible to imagine in the not too distant future a near continuous blanket of development across Western Europe, in which only areas unsuited for, or protected from, settlement, remain as islands in a suburban sea. In this context, Dordogne, the site of this design thesis, captures the increasingly rare condition of a largely agricultural landscape which has not been intensively cultivated. Also present is a feature of importance in the tradition of city making: a network of planned settlements, a half-day walk apart, resulting from the phenomena of bastide foundation. These features originate a feeling for the potential of Dordogne's intricate agricultural landscape and the regional scale architectural infrastructure set within it. Through care-filled study of an exemplary bastide, Monpazier, and its relationship to the transformation of its surroundings, the thesis sets out to discover how the spatial principles it embodies could be redescribed, and reciprocity with its surroundings reactivated. At three scales the *bastide city territory* proposes potential relationships between constituent parts through time, imagining how these could support a richer experience of being in the landscape, and a stronger relationship to the bastide.

A diverse body of work produced through 'design as research', develops and refines techniques of sketching, drawing and modelling. It is intended for exhibition; inviting and testing responses to the work forms a valuable further dimension of exploration and reflection. An interpretive text, including this abstract, supports and contextualises the project. Part of the 'quest' of the design activity is to understand Monpazier's appeal as an urban figure – a strong but everyday urbanity encompassed by a beautiful agricultural landscape –to problematise the mindless suburbanisation which is taking place there. A constructive reading of the site initiates the process of designing a landscape infrastructure. The spatial relationship between Monpazier's setting on a promontory, and a long ridge in the plateau from which this landform extends, provides a vector of expansion. This is further articulated by its field patterns, becoming four 'combs': spatial structures to concentrate settlement. This overall framework, with new cultivated parks inbetween, redescribes 'territory' as a cohesive element with potential to give unknown future settlement a specific sense of place. At a more immediate scale and time, a raked topography is designed along the comb closest to the bastide, hosting test sites for inhabitation, and finally finding a way to characterise the *terrain vague* north of the bastide.

Through the amplified condition, the project reveals the immense value of agricultural landscape as a creative resource, challenging the prevailing model of urbanisation. Through its depth of understanding and involvement it proposes the role of architecture, as a cultural exercise, in making the diffused city as an aesthetic environment, in which specificity of a sense of place and time can contribute to the possibility for meaning. In doing so it further defines design as research as a distinct form of practice combining aesthetic and ethical inquiry.

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4. "The City in the Landscape," Karl Ludwig Hilberseimer, *The New Regional Pattern*, Chicago: Paul Theobald, 1949, p. 140. Karl Ludwig Hilberseimer Papers, Ryerson and Burnham Art and Archives, The Art Institute of Chicago. Digital File #070383.091005-01.
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60. Commune area of Monpazier, Cadastre napoléonien, 1845. Source: <https://archives.dordogne.fr/ark:/43778/s005a2e7d9c6148d/5a2fbfe0ecb34>, Archives départementales de la Dordogne.
61. Commune area of Molières, Cadastre napoléonien, 1841. Source: <https://archives.dordogne.fr/ark:/43778/s005a295bde860fb/5a295bde8724b>, ibid.
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Chapter 4

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33. Looking south along the Uffizi Corridor. Photo: © Takashi Okamura / Abbeville Press. Source: Andres, Glenn M., John Hunisak, and Richard Turner, *The Art of Florence*, (New York; London: Abbeville Press, 1999).
34. Scale study, Uffizi Corridor, Florence. Giorgio Vasari il Giovane, 1560.
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39. West across Canonbury Square from New North Rd. Photo: Regina Avancini, November 2008.
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 46. Richard Serra, *Shift (detail)*, 1970. Concrete. Installation King City, Ontario. © ARS, NY and DACS, London 2021.
 47. Concept model from west showing the combs' relationship to the irregular shape of the ridge landform.
 48. Concept model from west showing the combs' relationship to the irregular shape of the ridge landform.
 49. Coastal groynes, Dawlish Warren, Devon. Source: <https://www.geograph.org.uk/photo/3040849>, Photo: N Chadwick.
 50. Site plan of the ridge combs.

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Unnumbered sketches insert:

- . The comb's depth could hold a diversity of building types differentiated from cultivated areas enclosing its longer sides. Loose leaf sketch, February 2013.
- . A tapestry of different activities could occur along a comb as it developed over time. Sketchbook 4 - March to July 2013, p.40-41.
- . Concentrations of buildings and cultivated landrooms could grow in relation to one another. Sketchbook 5 - July to August 2013, p.36-7.
- . Long structures could traversing the comb, addressing the landscape north and south. Sketchbook 3 - July to November 2012, p.4.
- . A balcony could perch on the end of the ridge, giving a place to look back towards the bastide. Sketchbook 5 - July to August 2013, p.29.
- . Building strips along the combs' edges could work with the hedgerow to define a cultivated landroom in between. Loose leaf sketch, February 2013.
- . A long building raised over an arcade could unify a tapestry of smaller fields below. Sketchbook 6 - August to November 2013, p.83.
- . A long balcony could define the north edge of a comb, ending to allow the hedgerow to pass through. Sketchbook 5 - July to August 2013, p.60-61.
- . Tension could be created between the combs geometry and the existing field pattern to the level where the comb geometry is dramatically broken. Sketchbook 7 - November 2013 to March 2014, p.36-7.
- . Frame construction could record the addition of the elements which make a building over time.
- . Incremental growth of buildings could be possible allowing outdoor spaces to become enclosed. Sketchbook 5, p.32.
- . Different building times and different rhythms of construction could be unified by a shared arcade. Loose leaf sketch, January 2015.
- . The combs are deep enough to create an urban square enclosed by buildings along its perimeter. Loose leaf sketch, January 2015.
- . Long strips of trees and fields could reach towards the forest horizon. Sketchbook 8 - March to September 2014, p.40-1.
- . Existing paths behind the cemetery could form connections to the south comb and the ridge beyond. Loose leaf sketch, February 2015.
- . Diagonal views opened-up towards the southern comb could realise the presence of the plateau ridge from north end of the commune. Loose leaf sketch, February 2015.

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1. Landscape scale site model showing the three combs furthest from the bastide partially built over.
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7. Quai de tuileries, Henri Cartier Bresson, 1955. © Henri Cartier-Bresson / Fondation Henri Cartier-Bresson / Magnum Photos.
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10. Open ground on the former site of the wall, Berlin, September 2015.
11. Aris Konstantinidis, Xenia complex in Epidaurus, Greece 1959-63. Stepped spatiality, November 2013.
12. Eduard Bru, Vall D'Hebron, Barcelona. Source: Josep Parcerisa Bundo, 'Vall d'Hebron; Metamorfosi Di Un Parco (Metamorphosis of a Park)', *Lotus International*, 77 (1993), 6-43.
13. Inhabited land terraces on the hillside, Architecture Research Unit, Heyri G39-2, House, Jazz Hall and PoDjaGi Gallery, Heyri, 2004.
14. Stepped spatiality, Faculty of Architecture Via Panorámica Porto Portugal. Alvaro Siza 1995.
15. Landscaping by Preben Jakobsen, at The Lane, Blackheath, London by Eric Lyons, 1963, January 2020.
16. Peter Beard, Rainham Marsh Public Access, 2007-11. Outlook point close to Aveley Bay.
17. Diener & Diener Architekten, Adolf Krischanitz, Luigi Snozzi, Neues Bauen am Horn, Weimar, 1996. Open space with loose sets, June

- 2012.
18. Timber frame and infill construction, Bergerac, November 2009.
 19. Timber frame and infill construction, Bergerac, November 2009.
 20. Dimitris and Susana Antonakakis, Museum on the island of Chios, 1965. Source: Alexander Tzonis and Liane Lefaivre, 'The Grid and the Pathway. An Introduction to the Work of Dimitris and Susana Antonakakis. With Prolegomena to a History of the Culture of Modern Greek Architecture', *Architecture in Greece*, 15 (1981), 164–77.
 21. Walter Segal, 13 houses at Walters Way in Lewisham, built between 1985 and 1987, September 2013.
 22. Lacaton & Vassal, 59 Dwellings, Neppert Gardens, Mulhouse, 2014. Photo: Philippe Ruault.
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 24. As above.
 25. Antonin and Noemi Raymond, Kariuzawa Summer House, 1932. © Architectural Archives, University of Pennsylvania.
 26. The Hall, Blackheath, London by Eric Lyons, 1957-67, January 2020.
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 28. Peter Beard, RSPB Purfleet Classroom, 2009, July, 2013.
 29. Locations of seed buildings along the three combs furthest from the bastide.
 30. Adam Khan Architects, Brockholes Visitor Centre, Lancashire, 2008 – 2012, February 2014.
 31. Landscape scale site model showing the comb towards the end of the ridge with a single figurative building (detail).
 32. Ábalos & Herreros, Environmental education centre and offices, Arico, Tenerife, 1998–2001. Photo: María Bleda and José María Rosa.
 33. Ábalos & Herreros, The impression of a solitary figure from the plateau, Public Library, Usera, Madrid, 2001-2. Photo: María Bleda and José María Rosa.
 34. Landscape scale site model showing the large structures which define the spur reaching towards the forest line (detail).
 35. Comparison of a building and garden lot in the bastide and contemporary suburban house.
 36. The contemporary model of development as eight dwellings compared with the proposed model in which the garden area is divided two ways, parking space is shared, and further development can take place within the comb.
 37. This open space is framed along its edges by the existing hedgerow and the proximity of the combs to one another means construction along the opposite comb edge could heighten this sense of enclosure.
 38. Frei Otto, Otto Residence, Stuttgart, Germany, 1967. Photo: Atelier Frei Otto Warmbronn.
 39. The apartment block overlooking the garden. Photo: Ed Tyler.
 40. Isometric drawing study showing elements of the Gallaratese apartment building.
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 46. Landscape scale site model showing the three combs stretching from the forest line to the east (detail).
 47. Landscape scale site model.
 48. Site plan of the landscape infrastructure design with seed buildings and dwelling areas.

Chapter 6

1. Existing course of departmental roads between and through the bastide and its extension area.
2. Westward splay of the route à Beaumont, April 2010.
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4. Eastward splay of the route à Belvès from the Chemin la Douelle, April 2010.
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6. Bird's eye view showing existing conditions along the site of the comb at the south end of the ridge.
7. Detail of timber model topography design
8. Design concept sketch for a long rectangular void running along the middle of a comb. Loose leaf sketch, December 2014.
9. Perspective drawing study of the raked topography design inbetween existing settlement on the southernmost comb
10. Jørn Utzon, Fredensborg complex, 1959-62. Plan of courtyard houses.
11. Jørn Utzon, Fredensborg complex, 1959-62. The scale of the houses and the fall of the land. Source: Henrik Moller, Vide Udsen, and Per Nagel, Jørn Utzon - Houses (Copenhagen: Living Architecture Publishing, 2006), Photo: Per Nagel.
12. Stepped topography of buildings along the north side of the comb.
13. Plan montage showing topography of the comb.
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17. Section a: a level is added to the garden side.
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 26. View from lower level of the garden towards a raised terrace, September 2011.
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 28. City garden inbetween the northern extension and foot of the plateau ridge as a new setting allowing for the possible future expansion of the school and cemetery.
 29. Galerie M on the east side of the Place des Cornières. Photo: David Jones, May 2016.
 30. Postcard invitation to the exhibition opening.
 31. Windshield flyer. Photo: Tim Pritchard, May 2016.
 32. Introduction to land distribution principles guiding foundation of Monpazier and sketches showing the changefulness of the bastide's built fabric. Photo: David Jones, May 2016.
 33. Poster on the community noticeboard in the Place des Cornières. Tim Pritchard, May 2016.
 34. The regional network of bastide towns and the bastide districtus. Photo: David Jones, May 2016.
 35. Sprawl of the last half century and the agricultural ordering of the plateau ridge. Photo: David Jones, May 2016.
 36. Table of design study sketches. Photo: David Jones, May 2016.
 37. West end of the room with building scale topographic model and design study drawings. Photo: David Jones, May 2016.
 38. Describing the spatial contract employed during Monpazier's foundation to international residents. Photo: David Jones, May 2016.
 39. Translator Sophie Lewis explaining the regional network of bastide towns to tourists from northern France. Photo: David Jones, May 2016.
 40. Describing the contemporary urban problems of Monpazier. Photo: David Jones, May 2016.
 41. Examining the regional context drawing. Photo: David Jones, May 2016.
 42. Discussion of recent building in the north end of the commune among international residents. Photo: David Jones, May 2016.
 43. As above.
 44. As above.
 45. Introducing the model to international residents. Photo: David Jones, May 2016.
 46. Discussion with John Pereira, physicist, about making the relief of the building scale model. Photo: David Jones, May 2016.
 47. Residents in conversation from the Place des Cornières. Photo: David Jones, May 2016.
 48. Jürgen Eckhardt in conversation with Sandrine Alglave-Castagne, Reporter. Photo: David Jones, May 2016.
 49. Discussing the project with Marc Mattéra. Photo: David Jones, May 2016.
 50. As above.
 51. Building scale topographic model from south-west.
 52. As above from south-east.
 53. Building scale topographic model from north.
 54. In conversation with Jürgen Eckhardt. Photo: David Jones, May 2016.
 55. The exhibition was recorded in the local paper 'Sud-Oeust', with a small review written by Sandrine Alglave-Castagne, a journalist who also works for the tourist information centre in Monpazier, 4th June 2016.
 56. Site plan of the landscape infrastructure design with the comb closest to the bastide, the relocation of departmental roads and a new community garden.

Chapter 7

1. Shopfront of the exhibition of artefacts named 'Wonderful Land', Host of Leyton, London.
2. Introductory panel.
3. Key drawing demonstrating the spatial distribution of the bastide.
4. Visual references presented alongside original artefacts.
5. The exhibition recalled an archive of materials.
6. The low 'house plinth' allowed long views towards the back of the room so artefacts could relate across the space.
7. Pencil drawing showing the bastide with its northern extension alongside visual references.
8. The building scale topographic model was raised to eye level allowing the fall of the land and bastide form to read more clearly.
9. The landscape scale model was similarly raised and presented alongside design studies and photographs relating to the territory as a whole.
10. Printed on translucent paper the regional scale images of landform and terrain use were hung from a partition allowing gentle movement.
11. Artefacts addressing the territory occupied the end of the space with views oriented back towards the bastide.
12. Design concept sketches mounted above sketchbooks.
13. Photographs showing the three-quarter view towards the bastide positioned alongside the diagonal view into the main square and a bird's eye view of the southernmost comb.
14. Printed on translucent paper the vision plan was hung alongside the design study plans of the different times of the landscape.

A video accompanying the exhibition may be viewed online: <https://vimeo.com/392565871/da07afeff3>.

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1. 'Africa and Europe from a Million Miles Away'. Satellite image: Steve Fox, NASA, 2015.

All important in the development of culture and civilization is the use of land. Land, together with climate, is the real source of life. Aside from metals and minerals, almost every product derives directly or indirectly from the land. Our whole livelihood depends on the soil and its use. The use of land influences also the life of people — not only their living conditions, their existence, but also their spiritual life. Man influences land by using it, but land also influences man. With his influence on the land, man influences himself, sometimes to such an extent that his whole fate is shaped or altered.¹

The expanded field

Around 11,000 years ago the development of agriculture allowed human societies to settle. land. Flat, fertile land was sought that could support the biological requirements of food and fuel. Over successive generations, areas of land were altered to maintain and improve suitability for cultivation, and therefore settlement, originating a new relationship to place. Practices by which land was transformed — reclamation, irrigation, forest clearance, enclosure — strengthened this relationship, while unwise farming practices or conflict caused displacement. Whatever the size, resulting settlement was distinguishable from land as a concentrated building fabric immediately surrounded by the agricultural territory which supported it.

Industrialisation, prompting mass rural to urban migration across Europe and North America severed the reciprocity of society, settlement and agricultural land. This dynamic of displacement now has global reach. Patterns of human settlement are transforming rapidly, giving rise to the feeling that 'urbanism does not so much exist as occurs.'² At the same time, a sharper understanding of the degree of human impact on the ecosystem and the imminence of its collapse are coming into focus. While only a small proportion of the world's surface available for human settlement, greater heed must be paid to its scalar contextualisation as part of the planet (fig.1).

1 Ludwig Hilberseimer, *The New Regional Pattern: Industries and Gardens, Workshops and Farms* (Chicago: Paul Theobald, 1949), p.18.

2 Colin McFarlane, *Learning the City*, first edition (Malden, MA: Wiley-Blackwell, 2011), p.48.



This design thesis concerns the relationship between settlement and the agricultural landscape. Planetary urbanisation, ‘the most important urban morphology for the twenty-first century,’³ represents a considerable challenge for architecture:

There are very few architects who are capable of, or interested in, giving order to an entire territory. This is a very difficult task, because every place, even at a distance of a mere ten meters, appears completely different, suggesting different ways of intervening with architecture. How can we respond, with rules, to this incredible diversity of places?⁴

Within the specific geographical context of the Dordogne, the thesis addresses the challenge of this expanded field. Adopting an innovative approach – at once creative and systematic – to the process of design investigation, it aims to contribute to architectural culture as knowledge, building its argument from human scale and the specificity of place, to ask how the discipline might follow the city into the landscape by proposing ways ‘to order openness in relation to built up areas, to design emptiness at the regional scale.’⁵

3 Charles Waldheim, *Landscape as Urbanism: A General Theory* (Princeton, New Jersey: Princeton University Press, 2016), p.136.

4 Luigi Snozzi quoted in Pierre Alain Croset, ‘Monte Carasso: La Ricerca Di Un Centro’, in *Un Viaggio Fotografico Di Gabriele Basilico Con Luigi Snozzi* (BADEN: Lars Müller, 1996), p.16-17.

5 Florian Beigel and Philip Christou, ‘Brikettfabrik Witznitz: Specific Indeterminacy - Designing for Uncertainty’, *Arq*, 2.2 (1996), pp.18–39, p.21.



2. Ambrogio Lorenzetti, 'The Effects of Good Government on the City', 1338-40. Fresco in the Palazzo Pubbico, Siena. Photo: Fabio Lensini, © Comune di Siena.

*Western Europe: the city without end*⁶

Although architects remain attached to differentiating between city and landscape, the reality is that such clarity is disappearing (fig. 2). Seventy years of unregulated urbanisation have made sprawl the prevailing model of transformation of the whole landscape; houses interspersed with patches of cultivation, industry, infrastructure and logistics (fig.3). Bernardo Secchi describes the character of this non-designed, non-defined, non-place:

Together, the cities and the territory have become immense collections of objects tactically placed next to one another, mute. Similarity does not imply proximity. Each object and place takes different itineraries; the origin and the destination of each is specific and personal: here is my house, here is my school, here is my place of work, and here far away is my wife's; the cinema, the tennis, the gym I go to are all in different parts of the city, in other municipal areas; during weekends each individual moves in an even bigger territory, and during vacations this territory expands even further and turns into a continent, etc. This network of relationships between places is totally different from my neighbour's, from my colleague's, but also from my son's. The space "in-between things", between objects and subjects next to one another, between my house and my neighbour's, between their office and mine, is traversed by many strangers, and is not a meeting place; it has become "empty" because it plays no recognisable role; this space is only required to be permeable, and should be traversed with as little friction as possible.⁷

6 Jacques Le Goff, *Pour l'amour des villes: Entretiens avec Jean Lebrun* (Paris: Textuel, 1997), p.139.

7 Bernardo Secchi, 'For a Town-Planning of Open Spaces', *Casabella*, 57 (1993), 5-6 (p.5).



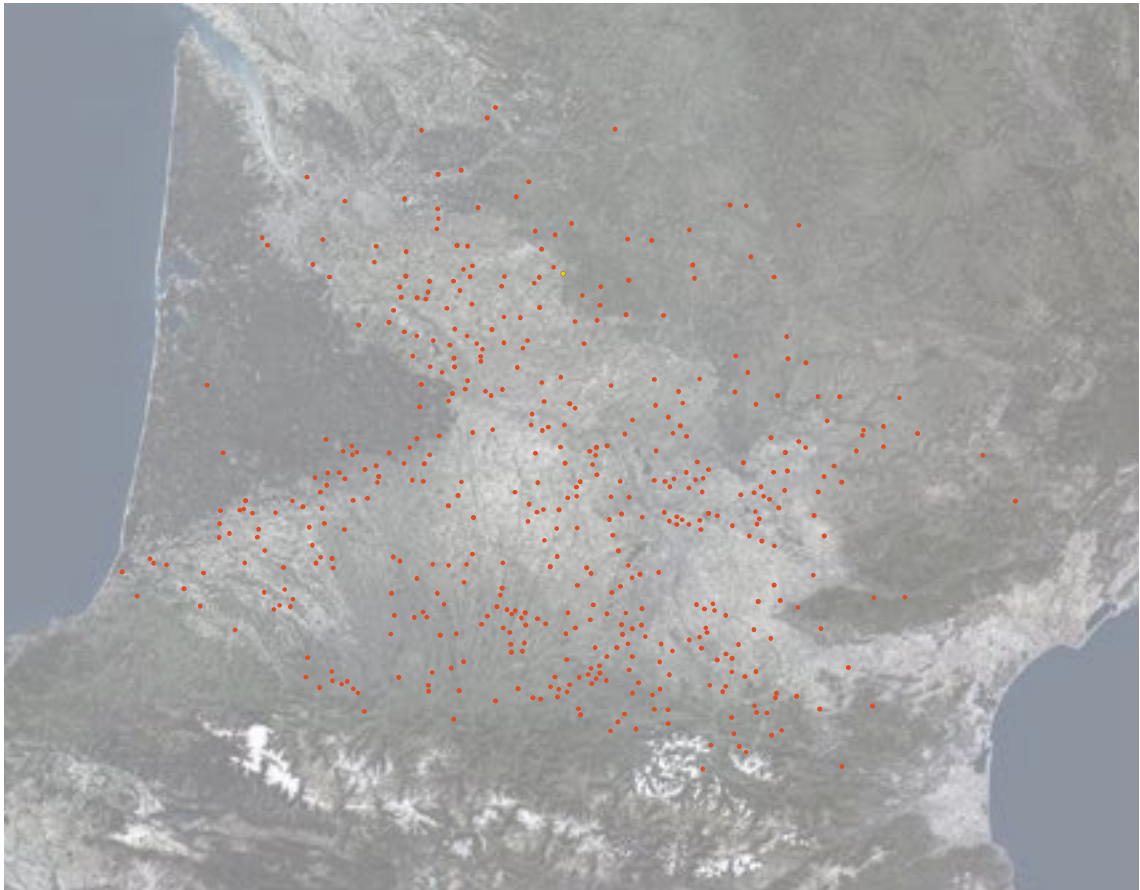
3. Lechaion from the foot of AcroKorinth, Corinth, Greece. The city without end: cultivation, housing, logistics, infrastructure and industry around the archeological remains of the ancient harbour. Photo: Anastasia Glover, November 2013.

The term *terrain vague* captures the condition of the landscape of Western Europe. First used two decades ago by Ignasi de Solà-Morales, who meant it to refer to abandoned sites within the modern metropolis or at its perimeter, such spaces assumed 'the status of fascination' because they appeared 'the most solvent sign with which to indicate what cities are and what our experience of them is.'⁸ *Terrain vague* is now quite commonly applied to areas of sprawl far from urban concentrations. For Solà-Morales, *terrain* has a more nuanced meaning in French than its English translation: land. It indicates, he explained, 'an extension of the precisely limited ground fit for construction, for the city.' Now *terrain* 'fit for construction' is anywhere; declining agricultural production has opened-up flat sites suited to construction and increased mobility and communication have taken effect. *Vague* from both the German, *woge*, sea swell – conveying 'movement, oscillation, instability, and fluctuation' – and the Latin, *vacuus*, 'empty, unoccupied,' and also, 'free, unengaged'⁹ offers a compelling description of such land. The work of this thesis explores the *terrain vague* – characterised by change and abandonment as well as openness to invention – as 'evocative potential.'¹⁰

8 Ignasi de Solà-Morales-Rubió, 'Terrain Vague', in *Anyplace*, ed. by Cynthia Davidson, first edition (New York, N.Y.: Cambridge, Mass: The MIT Press, 1995), pp. 118–23 (p.119).

9 Ibid.

10 Ibid, p.120.



4. Southwest France with all known bastide foundations marked in red. Aerial image: Google Earth.

City origins in Southwest France and a new model of urbanity

During the second movement in the urbanisation of Western Europe which, arguably, 'laid out the most enduring features of the European urban structure'¹¹ Southwest France was a hotbed of new ideas. Following the first movement the decline of the Roman Empire meant the urban framework collapsed. This part of Europe remained sparsely settled and mostly forested until the ninth century, but agricultural innovation during the middle ages, accompanied by a rising population and increasing commercial activity, accelerated urbanisation. With the failure of crusades in the Middle East, European leaders focussed attention closer to home, and as the importance of Santiago de Compostella rose, four pilgrimage routes contracting in the narrower area of land between France and Spain, made for a cultural melting pot. Some earlier settlements expanded, but most adopted new types of urban form. The first were monasteries,

11 Manuel De Landa, *A Thousand Years of Nonlinear History* (New York: Zone Books, 2000), p.29.

which advanced techniques of land clearance and agriculture and from 1050 until 1130 a specific type of Cistercian monastic settlement: the *sauveté*, meaning *sauveterre* (safe ground). These attracted and settled lay populations, who could exploit the resources of their surrounding territory. They also laid the ground for a major innovation in urban settlement: the bastide.¹²

Bastides were founded to draw from a region's resources, developing local markets and networks for export. Located on pre-existing trading routes, this settlement pattern followed vectors of territorial expansion across Southwest France. Sites chosen were uncultivated, and the area cleared of forest, visible in satellite photographs today, originates from this movement (fig.4). Usually founded following conflict, they were chartered by a sovereign ruler in agreement with local powers. Serfs from the land surrounding a foundation were then invited to settle. Most were laid out on a grid of evenly-sized building lots, arranged in relation to differently scaled voids, from the large open space of the square, 'the starting point for the whole framework and first part of settlement on the ground,'¹³ to cross-streets and alleyways.

Most remaining bastides are market towns with populations of 500 to 2000. The first bastide, dating from 1222, was Cordes-sur-Ciel, in Tam; the last, from 1373, was Labastide d'Anjou, so foundation occurred over a period of approximately 150 years. Around 700 proposed sites have been identified but not all were successfully established because a key feature of bastide foundation was the deferral of a town charter until some settlement and construction had taken place. A charter was only conferred if this condition was met, whereupon serfs became 'freemen'. The word's etymology originated in the Occitan word *bastir* which is related to the French verb *batir* (to build) and this reveals that the activity of construction was key to the idea of the bastide. Over 200 'successful' bastides have been

12 Alain Lauret and others, *Bastides: Villes Nouvelles du Moyen-Âge (Bastides: New Towns of the Middle Ages)* (Cahors: Toulouse: Milan, 1991), p.17.

13 Adrian Randolph, 'The Bastides of Southwest France', *The Art Bulletin*, 77.2 (1995), 290-307 (p.302).



5. Villeneuve-sur-Lot



6. Castillonnes



11. Tournon



12. Laparade



7. Eymet



8. Domme



13. Beaumont-du-Perigord



14. Miramont



9. Villefranche-du-Perigord



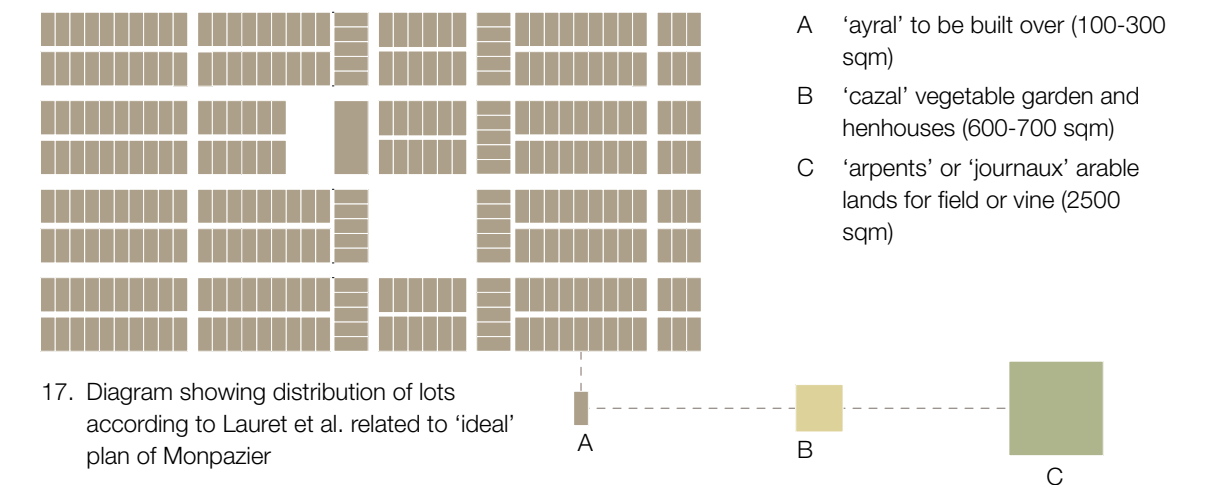
10. Lalinde



15. Villereal



16. Molières



17. Diagram showing distribution of lots according to Lauret et al. related to 'ideal' plan of Monpazier

identified, demonstrating great variety in adaptation to each individual site and stage of development (fig. 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15 & 16). The influence of their grid plan of streets and urban square on later urban form is great.¹⁴ The period of time during which this model was employed, its reach over a vast expanse of land and use of urban forms which made their way into the building fabric of countless Western European settlements, suggest that the importance of the bastide in the history of the architecture of the city has been underplayed.¹⁵

An interesting feature of the concentrations of bastides across Southwest France is their equal proximity to one another - around 17 km apart. Through the distribution of a territory, within and surrounding a bastide, the spatial dynamics of foundation put in place a structure of differentiated land use (fig. 17). The same surveyors set out town and the territory making reality a 'correlation in the intended organization of the country and of the town.' Equal areas were provided to each household for building, a vegetable garden along the town's perimeter, fields and areas of forest. Common land was also set aside. Bastide foundation represents 'a chapter in the history of agriculture' as well as architecture: a technological advancement of in the exploitation of the land. [...] produced by and generating a conception of reciprocity between rural and urban'.¹⁶

14 Spiro Kostof and Richard Tobias, *The City Shaped: Urban Patterns and Meanings Through History*, New edition edition (London: Thames & Hudson, 1999).

15 This may be the result of bastides' later characterisation as fortified towns and their being founded by powers outside of present national boundaries.

16 Randolph, 'The Bastides of Southwest France', (p.302).

The potency of the bastide, in relation to urban diffusion, lies in three principles which characterise this model of urbanisation. The first is that it was efficient; its construction by inhabitants within a simple grid plan allowed for minimal outlay by its founders, who could thus establish serial settlements across a wide region. The second is that it was agreeable; in different ways it rewarded all ayers of society involved in its foundation. The third is that it was openended; considerable individual freedom could be exercised by those building the town 'without putting the model into question.'¹⁷

The urban figure in the landscape

Monpazier, the site of the research, is a bastide established in 1284 (fig. 18 & 19). Bastide foundation had been developing for some time, reaching greater maturity and sophistication. Set out along a promontory extending south from a limestone plateau, Monpazier has a grid plan with a rectangular outline of 200 by 400 metres. Four blocks across the town's width are separated by eight-metre-wide streets running north-south. Along its length blocks are divided by six-metre-wide cross streets, and each block was originally divided into lots of eight by twenty metres, formed into two and three storey dwellings. Two-metre-wide passageways (*carreyrou*) run between plots, remaining in place to an unusual extent (fig. 20). In the middle of Monpazier is a large market square (40 by 48 metres). At its corners building facades come together, a little awkwardly, forming a taller arch opening diagonally into the square (fig. 21). The church is visible over the northeast corner (fig. 22), and the square is enclosed by single and double arched arcades supporting building facades above (fig. 23). Along with the church, the Maison du Chapitre (fig. 24) and three gatehouses are the tallest structures in the town (fig. 25, 26 & 27). Along Monpazier's west and east sides run narrower strips, formerly vegetable gardens, now partly built over. Open spaces, (*foirail*), run along the bastide's short ends, extending around 25 metres from its north and south edges.

17 Patrick Faucheur, 'La Bastide, un Modèle Urbain Fini?' ('The Bastide, an Expired Urban Model?'), ed. Veronique Hartmann, *Monuments Historiques*, 1988, 73–77.

18. Monpazier from northwest. © Diagram Editeur-Bp 2146- 31019 Toulouse Cedex 2, Photo: Thomas / Zapa.



- | | |
|---|-----------------------------------|
| A The Market Square (Place des Cornières) | E Vegetable gardens |
| B Church (Eglise St. Dominique) | F Path and sloped terrace gardens |
| C Maison du Chapitre | G Convent |
| D Gate | H Foirail |

19. Site plan of the bastide Monpazier

20. Higher arched opening leading diagonally into the Place des Cornières. November 2009.





21. Carreyrou du Chapitre. March 2010.

22. Eglise St. Dominique over the corner of the Place des Cornières.
March 2010.





23. Northwest corner of the Place des Cornières. April 2010.

24. The Maison du Chapitre.
April 2010.



25. The gate at the south end of Rue Saint-Jacques.
April 2010.



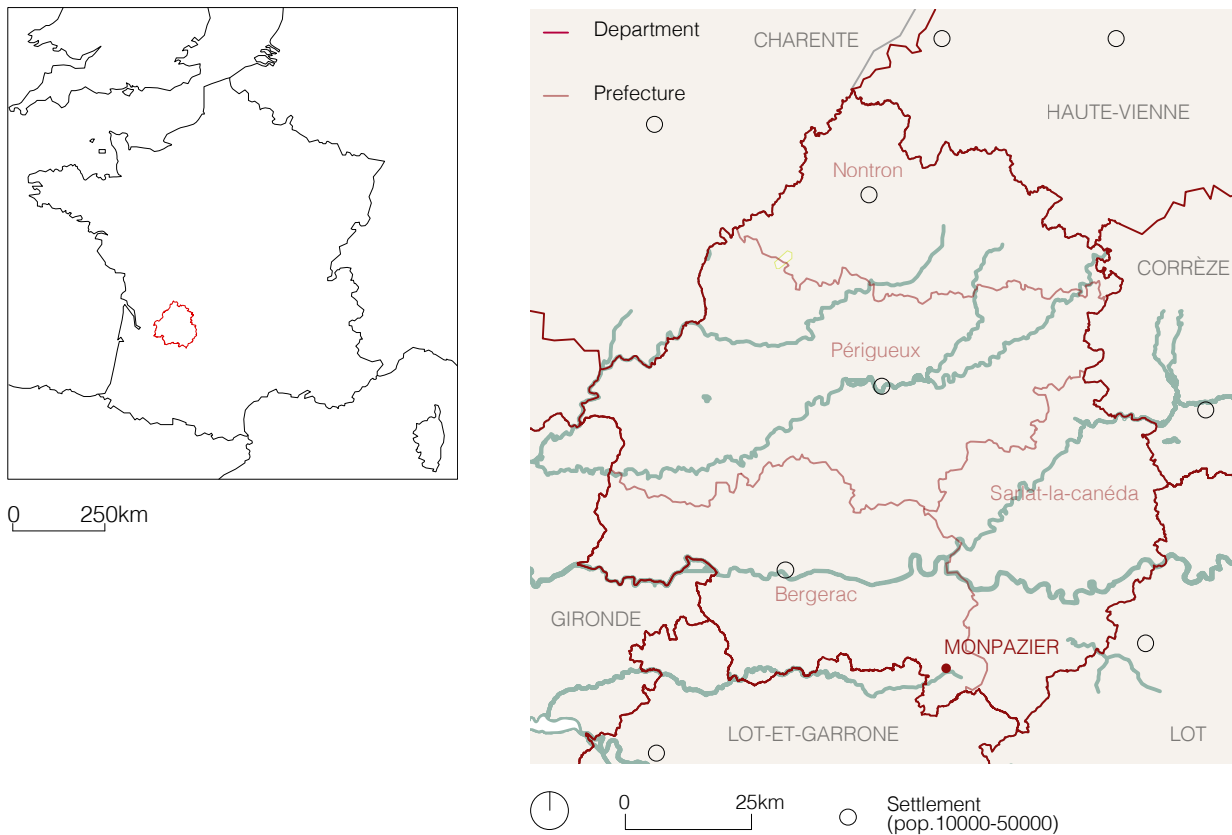
26. The gate at the north end of Rue Notre Dame from the Foirail Nord. April 2010.



27. Rue Notre Dame from its north end. April 2010.



The attraction of Dordogne



28. Location map of the Dordogne (above left).

29. Regional context map of the Dordogne department (above right).

Monpazier is located in a part of Southwest France which, for now, remains relatively insulated from the diffusion of urbanity across Western Europe: Dordogne (fig. 28, 29 & 30). It is a very beautiful place – like a landscape from an earlier time (fig. 31).¹⁸ Limited investment over many years means the regional infrastructure is sparse; large areas are devoid of any public transport, for example. There seems to be, in France, a longstanding perception of ‘otherness’ regarding the southwest and recurring election of socialist party representation has not assuaged this impression. With an area of 9,060 km², the Dordogne ‘department’ remains among the least densely populated

18 Dordogne corresponds to the county historically named Périgord and can be used interchangeably.



30. The overlapping horizons of forest and cultivated plateau landscape in the landscape surrounding Monpazier. April 2010.



31. Map of the Upper Agenais region showing proximity of trans-European motorways and settlements.



32. Fruits of the forest, chestnuts and ceppes on sale in the market in Bergerac. November, 2009.

parts of Western Europe¹⁹ at a level of rurality now quite uncommon. It has become a significant draw and migration has reversed rural depopulation, a common phenomenon across Western Europe. Dordogne's population grows at 0.4% each year, close to Europe's average (0.6%). By 2040 its population is expected to reach 464,000 (compared to 416,909 in 2013, and 388,407 in 1991).²⁰ Incomers are often retired Europeans seeking small countryside communities in which to enjoy later life.

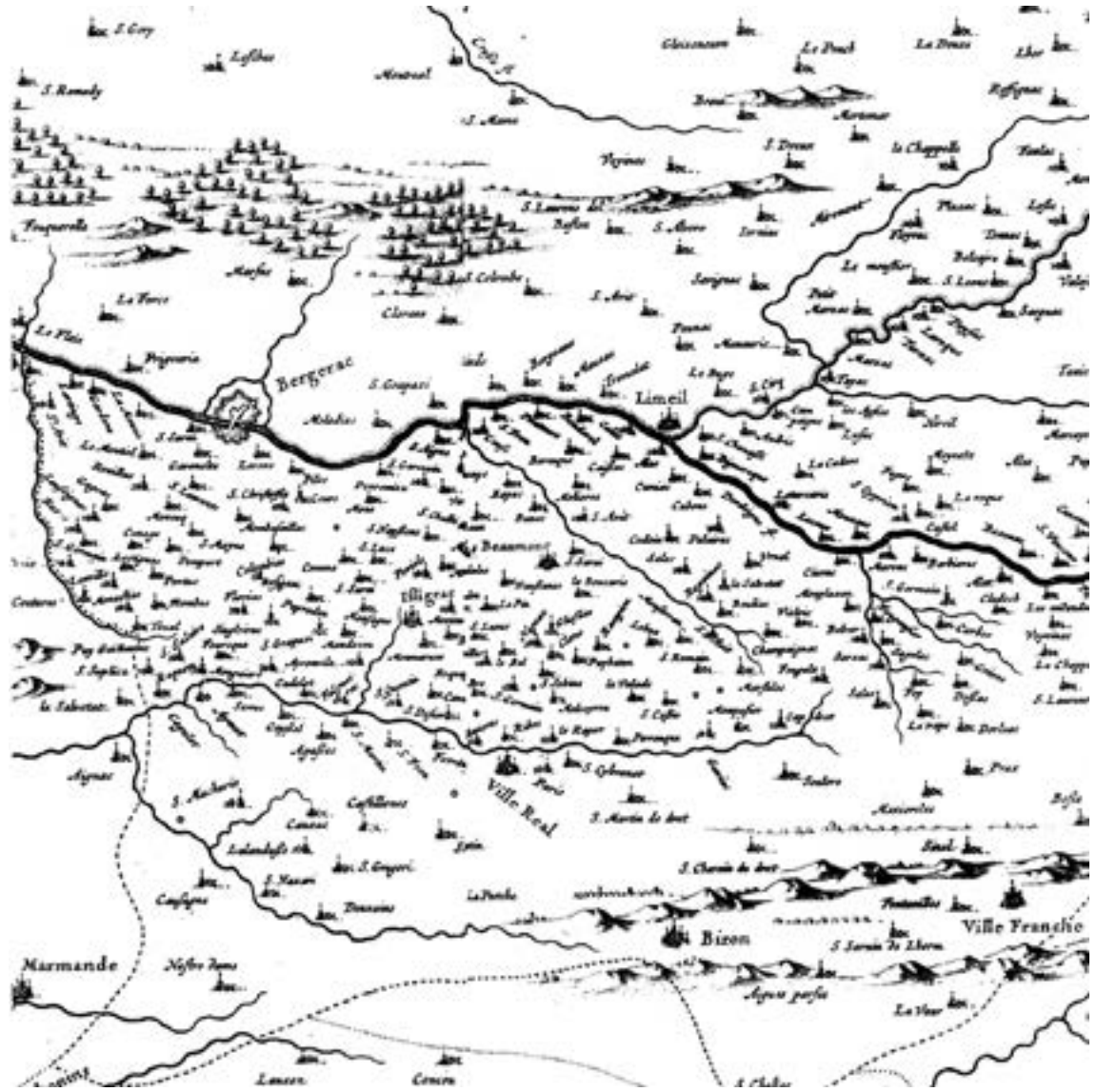
The agricultural landscape is fundamental to the attraction of Dordogne. The climate is good – rainfall is high, winter mild, and summer not extremely hot compared with other parts of southern France – as is the soil. It remains 'a department for agricultural purposes.'²¹ Its gastronomic culture is particularly rich even compared with the rest of France and traditional produce from the region is held in high esteem. In recent years classifications have been awarded to support the provenance of Dordogne's most well-known 'fine foods' (fig. 32). The medieval heavy forest cover has not disappeared and 43% of the land area of Dordogne remains as uncommonly diverse woodland. Large areas are now protected environments.

19 By way of comparison the London metropolitan agglomeration, covers an area of 8,382 km² and supports a population of 13.7 million.

20 *La Dordogne en bref- Édition 2013* (L'Institut national de la statistique et des études économiques, 2013), p.6, <http://www.insee.fr/fr/themes/document.asp?reg_id=4&ref_id=20257> [accessed 30 June 2016].

21 (Crops and livestock account for 38% of its land area) *La Dordogne en bref - Édition 2012*. http://www.insee.fr/fr/themes/document.asp?reg_id=4&ref_id=18463.

33. Numerous small settlements of the Haut Agenais, between the River Dordogne and the River Dropt. Petrocorium Comitatus Vulgo La Comtee De Perigort, Joan Blaeu, between 1650 and 1673.



This territorial scale natural structure seems to have prevented widespread diffusion of development. Private ownership accounts for 99% of forest land, possibly the result of early models of urbanisation with 98% holding areas of under 25 hectares. A comparatively strong industrial sector is based on produce from the rural landscape.²² In addition to food and drink processing operations this includes artisanal and traditional industries such as the manufacture of clothing, leather and paper.²³

Within Dordogne, the region known as Upper Agenais (in which Monpazier is located) is particularly evocative in relation to the topic of urban diffusion. A map dated to 1660 captures this (fig. 33); the region is framed by the large River Dordogne at its northern edge and the small River Dropt, alongside which Monpazier is sited, to the south. Compared to the near absence of settlement in geographies north and south, the density of small settlements south-east of Bergerac is striking, and a number are bastides. Given the largely agricultural economy in the seventeenth century, the map reveals the quality of this terroir. This thesis argues that the 'as found' regional 'architectural infrastructure' described is extremely suggestive, particularly considering the direction of Western European urbanisation.²⁴

The research question

While the Upper Agenais has retained its rural character it has not been exempt from sprawl. Monpazier is a case-in-point. Significant growth threatens to undermine its most compelling quality: the feeling of being within a town within the landscape (fig. 34). Until the 21st century the bastide retained its rectangular outline, with few buildings existing in its surrounding landscape. Expansion onto flat land north of the bastide began during the 1950s. This was already quite substantial by the early 1970s, though remained mostly within the extension of the bastide's grid plan. From this time, however, larger structures were constructed in the north

22 *La Dordogne en bref- Édition 2013.*

23 *Ibid.*

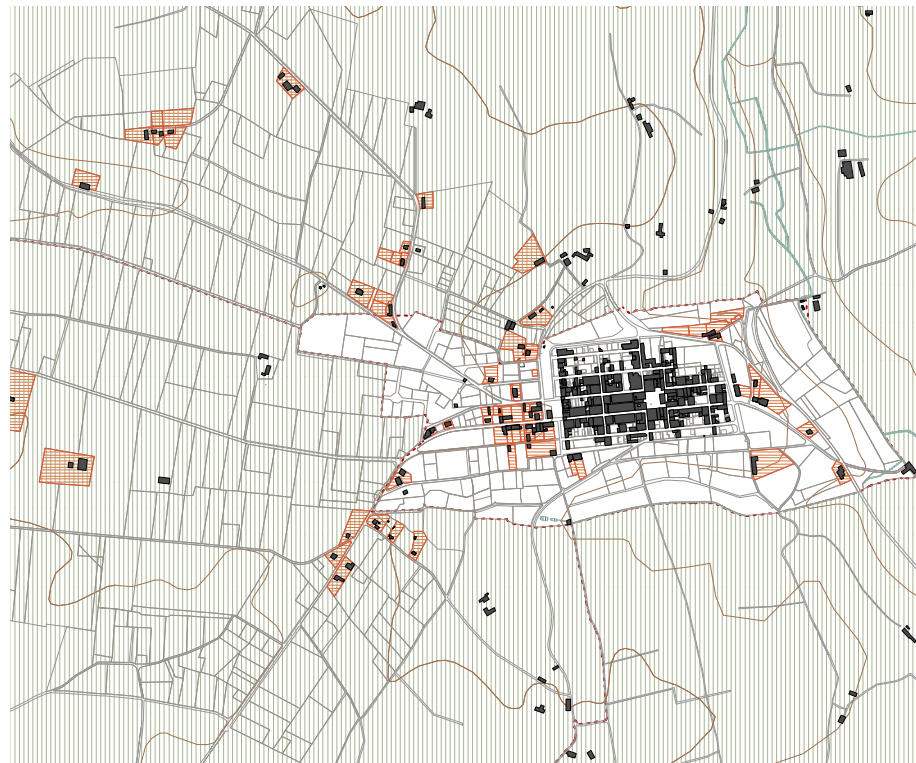
24 The term *architectural infrastructure* is defined and discussed in Chapter 1.



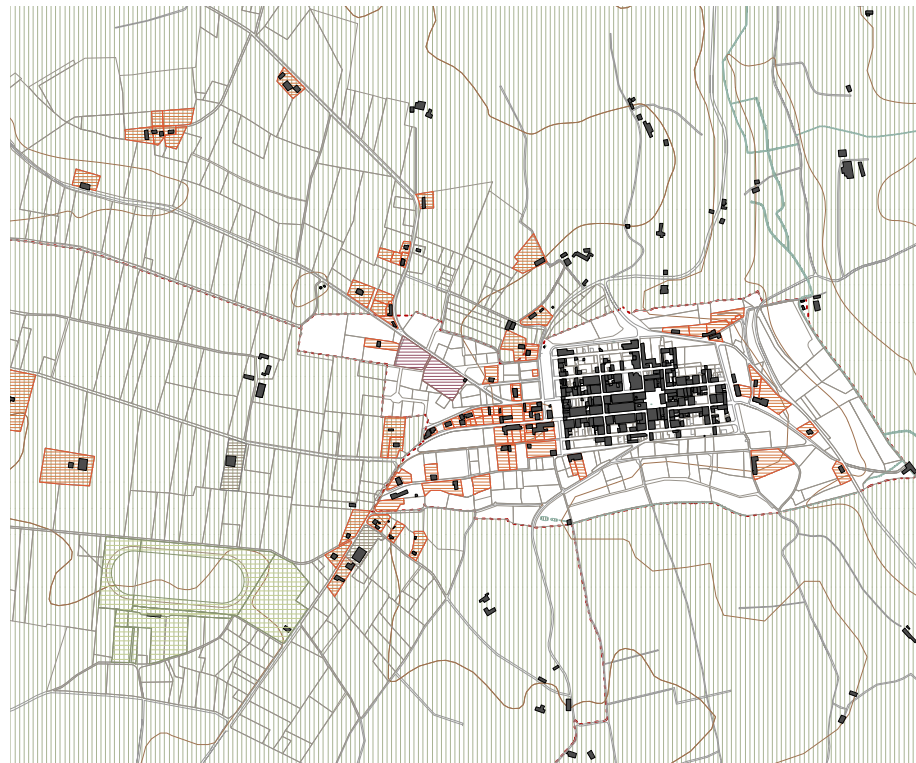
34. Looking west along a transverse street to the agricultural fields of the neighbouring promontory. April 2010.

end of the commune and beyond. Piecemeal development followed enclosing much of the area north of Monpazier (fig. 35).

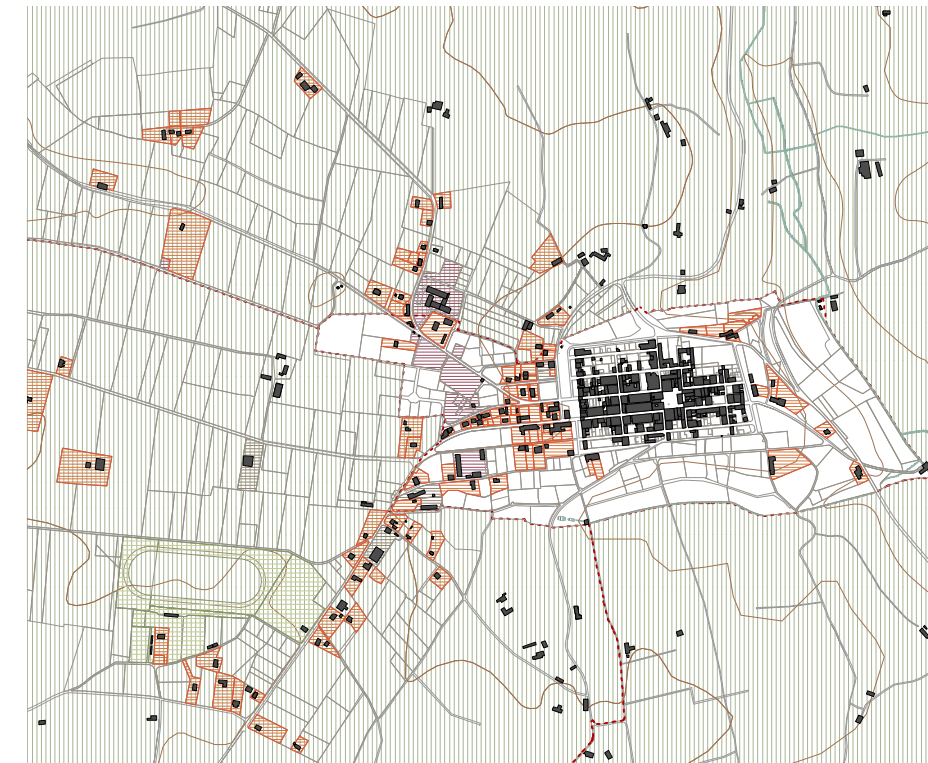
This design thesis proposes a new spatial approach to the diffused city of Western Europe. At town, territory and regional scales the thesis will use the model of bastide foundation as a resource. In Monpazier the landscape always feels close and encompassing: the bastide's *raison d'être* is part of its everyday – a gentle but definite urbanity in a rural setting. The research question asks: how might the principles of bastide foundation, as embodied in Monpazier, be redefined through the design paradigm of landscape infrastructure, reactivating reciprocity between the town and its surrounding landscape in accord with its contemporary reality? The project title, 'Bastide City Territory' describes three scales of operation; the bastide, Monpazier; city, the sprawl landscape to the north; and territory, its agricultural setting.



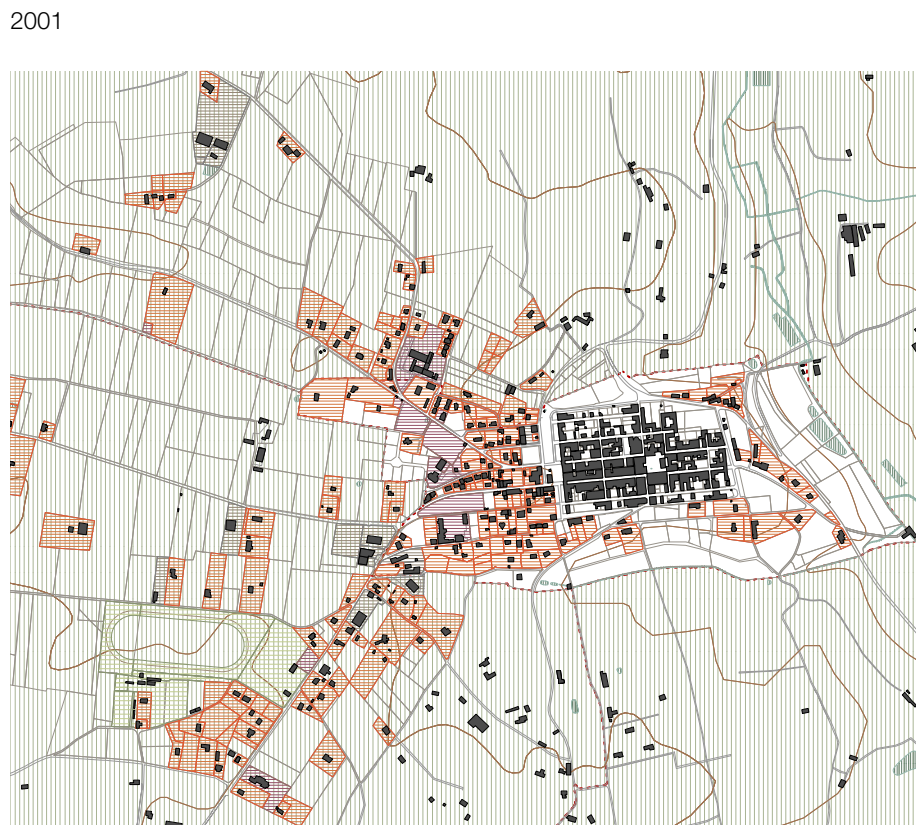
1950



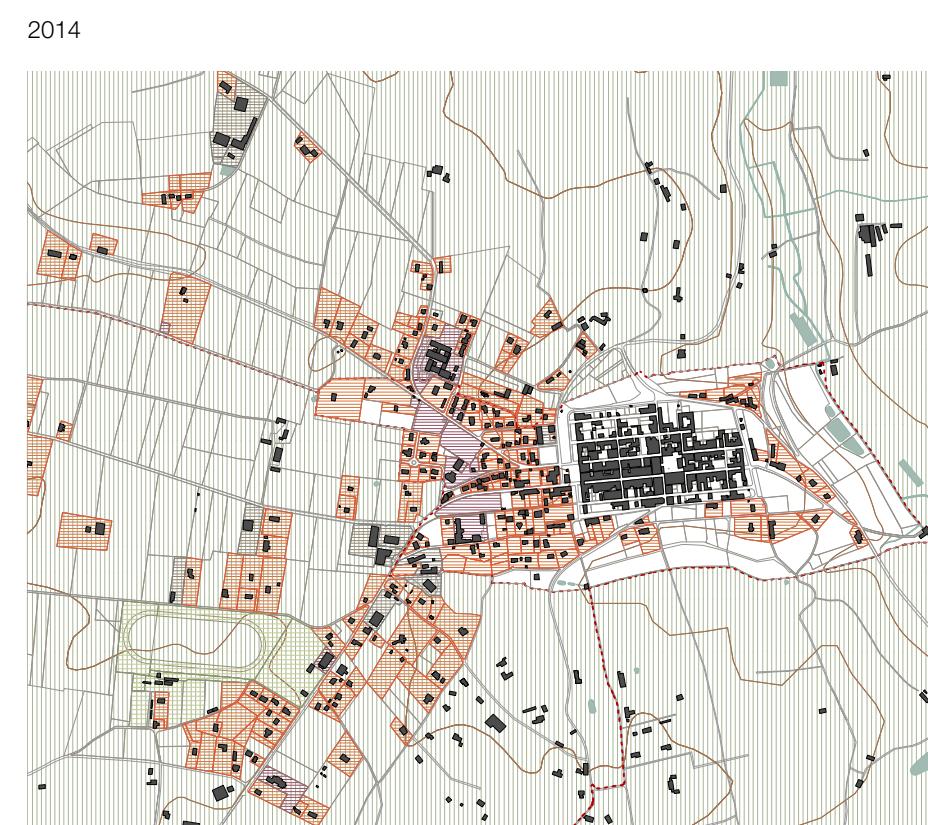
1959



1972



2001

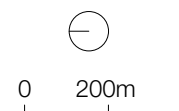


2014

35. Diagrams showing extent of built area surrounding the bastide. Based on aerial image from Géoportail.

Key to land use

- residential
- civic
- recreation
- light industry/
enterprise



The structure and status of this dissertation

'It is important to deparochialize the idea of research. Research is not only the production of original ideas and new knowledge (as it is normally defined in academia and other knowledge based institutions). It is also something simpler and deeper. Research is the capacity to systematically increase the horizons of one's current knowledge, in relation to some task, goal or aspiration.'²⁵

This dissertation has been written to allow consideration of the thesis overall. It also aims to *qualify* the thesis because 'design as research' is an emerging field; for the thesis to further define design as research qualification of this offering is necessary. The formal structure of the dissertation draws on a long-developed tool for forming understanding. The potential of this form is to support a more research-led form of practice (rather than a more practice-led form of research) using an existing framework which has, in any case, a level of design ('design is the key to research. Research has to be designed.')²⁶

Through the dissertation it possible to address some of the useful criteria developed to qualify design as research. 'Good' research in this field is proposed as: '*purposive* (based on identification of an issue or problem worthy and capable of investigation); *inquisitive* (seeking to acquire new knowledge); *informed* (conducted from an awareness of previous, related research); *methodical* (planned and carried out in a disciplined manner) and; *communicable* (generating and reporting results which are testable and accessible by others)²⁷ Further competencies of practice-led research include that it is in some way, '*permanent and reproducible*', and that it develops '*a sustained and logical argument*.'²⁸ The dissertation, a dialogue with numerous visual references, and the drawings and artefacts produced, allows examination of various qualities of the thesis as research.

The first chapter establishes the conceptual and critical framework of the thesis, setting the scene for the design project. It explores the potential of agricultural landscape for

25 Arjun Appadurai, *The Future as Cultural Fact: Essays on the Global Condition*, first edition (London: Verso Books, 2013), p.282.

26 Ranulph Glanville, 'Re-Searching Design and Designing Research, 1980.', in *Mapping Design Research: Positions and Perspectives*, ed. by Simon Grand, Wolfgang Jonas, and Ralf Michel (Basel: Birkhauser Verlag AG, 2012), p.51.

27 Nigel Cross, *Designerly Ways of Knowing* (Boston, MA: Birkhäuser GmbH, 2007), p.126 (my emphasis).

28 Robert G. Burgess and Christopher Frayling, *Practice-Based Doctorates in the Creative and Performing Arts and Design* (UK Council for Graduate Education, 1997), p.11 (my emphasis).

designing the diffused city, how this understanding emerged and what it may offer. This underlines an important condition of this thesis' understanding of design as research: the aim is not to make a design project but to make a critical design project. This assumes that a critical design project can be contrived and the purpose of chapter one is, therefore, to present the context which *informed* the design project. Depth and specificity are the objective, and with this knowingness in relation to critical contexts, the thesis may be understood as operating somewhere between theoretical and practice-based enquiry.

The second chapter addresses the practice-based research methods of the thesis – both rationale and modes of operation – so design as research may be understood as a *methodical* framework. Through reflection on design as research methods, and through discussing the nature of the artefacts that make up the thesis, it also accounts for research ethics. In a sense, design as research involves adopting a more systematic process of design. This is not dissimilar to claims for greater attention to processes of design:

A process of systematic internalization is used effectively in teaching science, which is simultaneously hypothetical, analytical and experimental. We may also apply this method to Architecture, provided that we introduce an intermediary element: systematic design²⁹

The chapter proposes that conceiving design as research has a good deal to offer, not least in supporting creativity.

The development of the project forms chapters three to six. Commentary and supplementary information are provided where relevant. Findings are articulated, gradually building the thesis, echoing its central idea of infrastructure as a layering of process upon process. The chapters also follow the spatial order of the title 'Bastide City Territory', beginning in Monpazier, considering its expansion, moving out towards the forest line, before returning to the immediate surrounds of the bastide. Different times of the landscape infrastructure design are speculated upon within this framework. Chapter three is *purposive* in that it addresses a multifaceted set of issues, establishing a broader view of the bastide as a cultural

29 'The problem of architecture', Alejandro de la Sota, in, *Alejandro de La Sota: Architect* (Madrid: Ediciones Pronaos, 1989), p.12.

artefact as the basis for its renewal. Through close study of spatial structures and times of the site, the design of the landscape infrastructure emerges in chapter four. Examination of the *inquisitive* pursuit of the thesis is reflected in the use of terms like 'gathering', as well as 'findings' throughout the dissertation. Chapter five speculates on how transformation into a Bastide City Territory could occur through time. More immediately in time and place, chapter six proposes how settlement might be more concentrated close to the bastide, and a structure which unifies bastide and territory.

Within each of these chapters the dissertation serves an interpretive role. The holistic set of tools and processes involved in architectural design are woven into an argument in an attempt to reveal more about the nature of the process. The dissertation presences decision-making that is often invisible and ephemeral, making it *permanent* and even *reproducible*, and allowing it to become a constructive form of reflection; where ambiguity may be present in an image, and advantageous for designing, the text requires definition. This is undertaken on the basis that 'considering design carefully (making theory from or even researching it) can reveal how better to act, do research - to design research.'³⁰

In this way the specificity of language becomes useful for design allowing movement between specific and general, helping develop the critical position of the design work. What emerges is a 'critical vocabulary' to accompany the project and to aid in making it *communicable*:

Critical vocabulary is not about things, it is about encounters with things, and it is above all as a means of structuring those experiences that language is of value. The particular resource of language, itself a system of differences, is its capacity to make distinctions, between one thing and another thing, between one kind of experience and another.³¹

This dissertation also allows for examination of a particular aspect of making a design

30 Glanville, 'Re-Searching Design and Designing Research,' , p.51.

31 Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture*, First Paperback Edition (London: Thames and Hudson, 2004), p.13.



36. Redrawing Monpazier: Bastide City Territory (Redessinant Monpazier: le territoire de la bastide), Exhibition in Galerie M, Place des Cornières, Monpazier. David Jones, May 2016.

project (which also lends it value as a critical practice): the thesis is also 'performative'. There is an 'eventfulness' to making a design project. The event of making a design also becomes a medium of the research, and another aspect of its qualification. This comes into play towards the end of chapter six where an exhibition is staged for the town's residents and representatives (fig. 36). In terms of the relevance of the research to the reality of its site this suggests a significant avenue of exploration for *design* as research.

Chapter seven comprises an analysis of the thesis, resulting from these stages:

Architectural work does not owe its existence to an inner image that is already complete in itself, and which an architectural drawing then has to "transcribe." It is, rather, the product of a *movement of thought*, which passes through several stages. [...]

The difference between the beginning and the end might be described as a gradual inverting of the initially unclear concept, in a mysterious yet obvious way - mysterious in the sense that explaining it calls for analysis.³²

32 Karim Basbous, 'The Project as Inquiry', *Visiteur*, 12 (2008), 51-111 (English translation pp.154-158), pp.154-6.

The essential role of theory – ‘to combine, coordinate and simplify the findings of experiments by developing generalising concepts’³³ allows that the thesis might become more succinctly *communicable*.

The dissertation aspires to both continuity with and contribution to traditional research practice, attempting to demonstrate how ‘design like science is a tool for understanding as well as for acting.’³⁴ It assumes that there is social value in this traditional research form and that some fit with a traditional research “model” might allow for broader dissemination, even of a cross-disciplinary nature:

‘Design is a holistic endeavour that involves the synthesis of numerous different concerns. [...] As the intersection of these concerns, design research extends the value of design approaches to the research community, and impacts numerous fields with shared concerns through the practice it delivers to improve cultural systems.’³⁵

Pragmatically it seemed beneficial to be selective about where within the thesis invention would be best employed. At the same time, during an explosion of different systems of information dissemination, solid structures of thinking seem more important.

Finally, *the dissertation is one of the artefacts which comprise the thesis overall*. Attention has been given to its physical production; it has the character of an item one would find in a library or archive and it aspires to such longevity. The experience of reading it has been considered; a table or desk may be required onto which its numerous folded pages may be opened. The project, rather than the practitioner, is integral to this form of design as research; it is enfolded within a regional map, referencing the primacy of the site as the source of its contribution to knowledge.

33 Glanville, ‘Re-Searching Design and Designing Research, p.46-47.

34 Herbert Simon, ‘Social Planning: Designing the Evolving Artefact (1996)’, in *Mapping Design Research: Positions and Perspectives*, ed. by Simon Grand, Wolfgang Jonas, and Ralf Michel (Basel: Birkhauser Verlag AG, 2012), pp. 67–82, p.77.

35 Trygve Faste and Haakon Faste, ‘Demystifying “Design Research”’: Design Is Not Research, Research Is Design’ (presented at the Industrial Designers Society of America: Education Symposium, Boston, 2012).

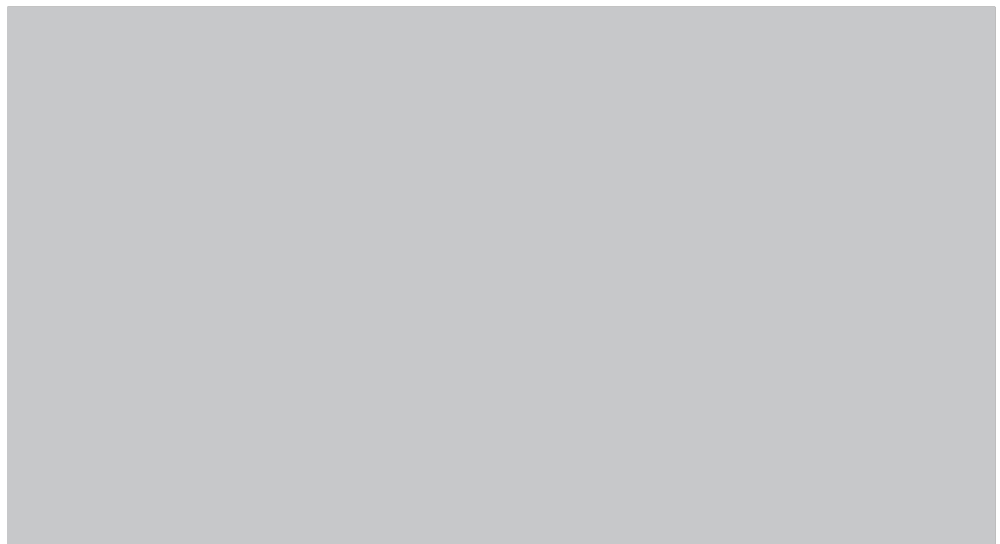
1. Agricultural Landscape and a City Without End

When you design a path, a stable, a house, a neighbourhood, always keep the city in mind.¹

All of my research on the city is connected to the idea of the rule. [...] I am concerned with the rules of construction for the contemporary city, rules that will be valid for the entire context, not just for a single edifice.²

In his most recent publication *Landscape as Urbanism: A General Theory* the architectural theorist Charles Waldheim described three urban projects which, he said, 'presented their audiences with a profound reconceptualization of the city, proposing radical decentralization and dissolution of the urban figure into a productive landscape.'³ He called these 'agrarian urbanisms.' Andrea Branzi's *Agronica* (1993-4) (a development of *No-Stop City* (1968-71)),

1. Andrea Branzi, Lapo Lani and Ernesto Bartolini, Masterplan Strijp Eindhoven, model, 1999-2000. Photograph of model exhibited in the Venice Biennale of Architecture, 2010.



- 1 Luigi Snozzi, in Peter Disch and others, *Luigi Snozzi: costruzioni e progetti - buildings and projects 1958-1993* (Lugano: ADV Publishing House, 1995), p.105.
- 2 Luigi Snozzi, in Pierre Alain Croset, *Monte Carasso: La Ricerca Di Un Centro. Un Viaggio Fotografico Di Gabriele Basilico Con Luigi Snozzi* (BADEN: Lars Müller, 1996), p.16.
- 3 Waldheim, *Landscape as Urbanism*, p.125.

and the later project for the Strijp Philips district of Eindhoven which encapsulated its key themes, represent the ultimate iteration of Waldheim's agrarian urbanism (fig. 1). In the models an industrialised agricultural landscape is reflected infinitely towards the horizon, in every direction; a future of placeless spread; a future with no past.

Another agrarian urbanism is *Broadacre City* (fig. 2), a more humane vision in which, Frank Lloyd Wright proposed, 'architecture and acreage will be seen together as landscape – as was the best antique architecture – and will become more essential to each other.'⁴ The city is a vast tapestry but includes a sense of place; 'varied, multiple parts all thus contributing to a great dramatic whole.'⁵ Wright described how the city would be conditioned by the land: 'buildings would take on, in endless variety, the nature and character of the ground on which they would stand and, thus inspired, become component parts.'⁶ While Wright's vision of all-encompassing urbanity is becoming reality, geographic specificity remains an open question.⁷

2. Frank Lloyd Wright, *Broadacre City*, 1934-5. Model of urban section C. Looking over little farms in foreground to transport lines and airfields. Wayside markets, factories to the right. Source: *The Living City*, Frank Lloyd Wright, p.118, © Penguin Random House.



- 4 Frank Lloyd Wright, *The Living City* (Horizon Press, 1958), p.97.
- 5 Ibid, p.98.
- 6 Ibid, p.123.
- 7 Ibid, p.91-2.

Ludwig Hilberseimer's *New Regional Pattern: Industries and Gardens, Workshops and Farms*, the third example in Waldheim's 'tentative counterhistory' of agrarian urbanism seems different to the other two projects. It is a design for a unit of land – a region – the properties of which might structure decentralising urbanity. Hilberseimer defined a region as,

An organism in which the whole is related to the parts, as the parts are related to the whole. A region, then, is something which can exist, something which can live and support life. A region is an interrelated part of a country, a natural unit, self-containing by reasons of geographical advantages, natural resources, and soil conditions, natural and man-made transportation routes, developed and used by its population.⁸

In his earlier publication on urban history Hilberseimer had observed a model of decentralised or diffused, urbanity, closely related to regional conditions, was a medieval market town (like Monpazier):

Of necessity so dispersed and located that the rural population, living in the surrounding areas of sustenance, could go to market and return to their homes in a single day. This led to an even distribution of towns over the countryside.⁹

New Regional Pattern proposed that the task of planning settlements was not a case of *determining*, but *designing*, the site, size and layout in accordance with the specific characteristics of a region.¹⁰ As a differentiated element within the landscape a 'settlement unit', he proposed, could allow industry and agriculture to exist close to one another, making part-time work in both a possibility, and bringing variety to the work-lives of its inhabitants. Hilberseimer intended that 'settlement units' offered a 'metropolitan', or civic, *style of life*, being, 'large enough to provide for variety and diversity and to make possible the maintenance of communal hygiene and cultural institutions as well as to furnish proper arrangements for the distribution of goods' (fig. 3). At the same time they were to be, 'small enough to maintain an organic community life, so that democracy can prevail and each individual be a participant in community activities.'¹¹

Hilberseimer identified the key challenge of a diffused city was urban growth and

8 Ludwig Hilberseimer, *The New Regional Pattern: Industries and Gardens, Workshops and Farms* (Chicago: Paul Theobald, 1949), p.89.

9 *Ibid*, p.34-5.

10 *Ibid*, p.120.

11 *Ibid*, p.134-6.



3. "Mixed Type of Settlement," Karl Ludwig Hilberseimer, *The New City, Chicago*: Paul Theobald, 1944, p. 97. Karl Ludwig Hilberseimer Papers, Ryerson and Burnham Art and Archives, The Art Institute of Chicago.

credited his idea for structuring it to Arturo Soria y Mata's *Ciudad Lineal (Linear City)* (1892) which, 'could be extended or reduced in size without interfering with the life of the entire city.'¹² The need to structure urban growth determined key principles of the *New Regional Pattern*. Human scale and walkability were one. A scale for settlement units was proposed in which 'the distance from the farthest house to the working area nowhere exceeds 15 to 20 minutes of walking time.'¹³ Another was balanced production: 'a region should produce and consume for itself as much of the things it needs as possible, importing nothing it might itself produce.'¹⁴ And a third was that community and individual would have an equable share in the landscape so that, 'an organic regional life could be created, an economic, social, and cultural entity'¹⁵ (fig. 4). These interrelated principles suggest how settlement units could maintain a strong differentiating the project from Branzi's and Wright's blanketing visions of dissolution: 'the city is in the landscape.'

Through a project for a specific site, this thesis, *Bastide City Territory*, builds upon this spatial approach to the diffused city. It suggests landscape as a formative and structuring element which might define and delimit a diffused urbanity. It takes

12 Ibid, p.139.

13 Ibid, p.137.

14 Ibid, p.90.

15 Ibid, p.89.



4. "The City in the Landscape," Karl Ludwig Hilberseimer, *The New Regional Pattern*, Chicago: Paul Theobald, 1949, p. 140. Ibid, Digital File #070383.091005-01.

as its starting point the bastide urban settlements of Southwest France which demonstrate precisely the regional conditioning Hilberseimer observed in medieval towns. As a network of small settlements they are imagined as a 'base layer' for the diffused city of the future. Through understanding the particular relationship which exists between one of these settlements and its surroundings the design thesis explores the capacity of a historic agricultural landscape to structure urban growth. This chapter establishes the conceptual framework of the thesis.

The first section explores making a sense of place through architectural work. It studies the development of a concern for the specificity of locale and its philosophical foundation – the relationship between social humanity and place. It demonstrates how understanding developed that a level of control could be drawn from a site to bring a sense of ensemble to a diversity of architectural projects. It then expands on how this approach might also embody an ethical direction for architectural and urban design.

The second section explores making a sense of time through architectural work. It

explores how there emerged an understanding of the importance of agricultural landscape for structuring urbanity. A photographic portrait of cultivated landscapes, in which human activity is intricately and inextricably linked to settlement, demonstrates the social basis of this understanding. It describes how an architectural intervention can relate to the complexity present in such a site introducing the idea of landscape as a dialogue. This introduces its continuity as the task of architectural work and the idea of 'great time' as the site of meaning.

The third section presents landscape infrastructure as a design approach for the diffused city. It identifies two qualities, order and openendedness, which support a city's sense of place and time. It proposes landscape infrastructure as a design tool which could introduce these qualities to urban diffusion, expanding on its terminology. It expands upon this approach, explaining the idea of specific indeterminacy as a way to address uncertainty.

The final section examines the potential of the aesthetic environment. It explores the indefinability of natural beauty and explains how the appeal of the natural environment reflects on the character of an individual. It examines the relationship between nature and artistic activity. This forms the basis for proposing cultural landscape as allowing access to a sense of the relationship between social humanity and nature, and offering a salutary reminder to our distanced existence.

Supporting this chapter is a review of projects – architectural works by five architects that embody aspects of this conceptual framework (appendix 1). These concern six different sites, five Western European, one East Asian, with areas of 26 to 115 hectares. The common objective of these projects is to concentrate building in only a proportion of the site. Presented chronologically, suggesting possible familiarity between architects working in different places, the review is not an exhaustive survey of landscape infrastructure projects; except in the case of ARU, these architects would not necessarily use this term. Nonetheless, careful study of these works illuminates how these architects have sought to address contemporary urbanity, sense of place, incompleteness and the potential of the cultural landscape through design. As such, the review sets the scene for the thesis.

Making a sense of place

Past centuries have left all kinds of lines and wrinkles in the ground that deserve our respect. What story does an old lane tell, the course of an old property line or parish boundary?... Should all this be cleared away, levelled out? Should the old ground, which has carried and endured the fate of so many generations be dismissed at one stroke of a bureaucrat's pen, reduced to a tabula rasa so that the surveyor can have an easy time?? Take all this away, and you open the path to wilfulness, and wilfulness inevitably becomes schematic, mannered¹⁶

Throughout the last century, as Western Europe industrialised, understanding the distinctiveness of different regions and their relation to the city became a fundamental tool for designing urban growth. For a time the specificity of place seems to have formed a central topic of urban and architectural discourse in Germany. As elsewhere, German cities were still striving to accommodate enormous growth and change. An important figure in this discourse was the architect Theodor Fischer, head of Munich's first town planning office. Managing Munich's expansion street by street, paying close attention to specific features existing in each place, Fischer argued, offered continuity.

Regional characterisation building belonging to place

During his tenure as city architect Fischer developed a deeply contextual approach to design which he would demonstrate in his later architectural projects across southern Germany. This approach was to 'search for the character of the place in its buildings. Adopting local materials, methods and craft techniques, even adopting and reinterpreting elements from existing or demolished buildings. He compared the distinctiveness of different places to local dialects, suggesting that architects need to "speak" Swabian, Bavarian, Thuringian, etc.'¹⁷

The post-office and bank Fischer designed in the Medieval town of Hall, Tyrol, is a good example of Fischer's work, demonstrating his deeply contextual approach (fig. 5). Occupying the corner of a street leading into the town, every element of its plan is adapted in relation to its immediate surroundings (fig. 6). This resulted in considerable irregularity,

16 From Fischer's *Sechs Vorträge (Six Lectures)* published in 1920, cited in Nerding 1988, p.30; English translation in, Peter Blundell Jones, *Hugo Häring: The Organic Versus the Geometric* (Stuttgart: Edition Axel Menges, 2002), p.16.

17 Blundell Jones, *Hugo Häring*, p.17.



5. Theodor Fischer, Post office and bank in the town of Hall, 1909-1913. The 'head' of the building (left).

especially compared with contemporary architectural designs. In the building's vertical dimension, a tower, at the junction between the 'head' of the building (the bank) and the 'tail' (the post-office shop), carefully related to the existing hierarchy of towers in the town (fig. 7). When the project was published Fischer insisted a site plan showing the single building in relation to the whole town be included to demonstrate how the project contributed to Hall's overall form (fig. 8). Fischer's architecture demonstrates, as Peter Blundell-Jones points out,

An utterly specific solution, bound forever to its context and quite senseless repeated elsewhere, for everything depends on the site, even the iconography. Most visitors to Hall hardly notice it: it is just an old building that has always been there, of indeterminate age, just part of the town.¹⁸



6. Theodor Fischer, Post office and bank in the town of Hall, 1909-1913. Ground-floor plan.

18 Ibid, p.83



8. Theodor Fischer, Post office and bank in the town of Hall, 1909-1913. The building contributes the small tower to the right of the highest church.
9. Theodor Fischer, Post office and bank in the town of Hall, 1909-1913. Town plan of Hall with public buildings picked out in black.

The cohesive potential of the design of the site

That the design of the site might gather a range of individual architectural approaches, and relate them *as an ensemble* to the site, is illustrated by the Weißenhofsiedlung housing landscape (1927) (fig. 9). This model housing estate was built to exhibit works by 20 architects, at the Deutscher Werkbund exhibition in Stuttgart. Although Mies van der Rohe was given artistic direction of the project it was undertaken when he was sharing an office with Hugo Häring, a student and close friend of Theodor Fischer. The site was on an east facing hillside over the city basin and it was Häring who prepared early design drawings showing terraces and garden walls designed in relation to the shape of the land (fig. 10). Over these intersecting

7. Weißenhofsiedlung housing landscape, Stuttgart, 1927. Photographer unknown.





10. Weißenhofsiedlung housing landscape, Stuttgart, 1927. Early site plan sketch, probably by Häring.



11. Weißenhofsiedlung housing landscape, Stuttgart, 1927. The scheme as built to Mies van der Rohe's layout.

and interlocking blocks of curved and L-shaped buildings are shown, tied together by the groundworks. Häring explained his intention as “the combination and co-ordination of twenty individual views into an overall plan,”¹⁹ “not a single building in the preliminary plan is conceived as free-standing and independent.”²⁰

The difference between this and Mies' later development of the layout, represented by the scheme as built is important because it relates to urban design (fig. 11). As Blundell Jones describes, close scrutiny of the built work – in which Mies aligned all structures on an orthogonal grid and made nearly all free-standing – reveals ‘distinct differences between architects essentially concerned with demonstrating types for serial production, and those responding uniquely to the special conditions of the given site.’²¹ Häring's aim had been to overcome this disparity, somewhat; to try to draw a sense of ensemble from the site which could control *how* each architectural creation related to its specific context. Mies' scheme is more limited in its ambition – each to their own within the given plot. The two approaches arguably represent fundamentally different political approaches. Häring would say of the later design, “I had done all the preliminary work for Stuttgart, but I didn't agree with Mies: he left everything to the other architects, and that is why I withdrew.”²²

19 Hugo Häring, Letter to Stuttgart authorities, Blundell Jones, *Hugo Häring*, p.103.

20 Blundell Jones, *Hugo Häring*, p.104.

21 Blundell Jones, *Hugo Häring*, p.103.

22 Ibid.

The creative spirit and ethical direction

Häring's ideas of the relationship between building and site developed into an understanding of design which also implied an ethical orientation. He explored this through his writing (a significant part of his oeuvre). As a process Häring saw contextual design relates to the way forms are produced naturally.

In nature form is the result of the organisation of many different entities in space in order that life can unfold and action take place, a fulfilment of both part and whole [...]. If we prefer to search for shapes rather than impose them, to discover forms rather than to construct them, we are in harmony with nature and act with her rather than against her. [...] If a man sets out without knowledge of planning concepts but in identification with nature and thus nature-like, he will always act creatively.²³

This ethical orientation was captured by the term *geist*, without English equivalent but meaning something like the creative spirit, or, in Häring's words, 'the organising force of mind, the seat of consciousness, and the focus of a person's humanity.' Geist, Häring argued, 'includes the intellect but is more than a mere intelligence, for it also has a sense of ethical direction.'²⁴ It is seated in reality, connected to a specific place and time. Geist is situated understanding formed in 'the space of happenings or of occurrences [...] shaped in accordance with processes and activities [...] the space directly apprehended by experience, a space in which phenomena occur, rather than an abstract space.'²⁵

Häring's ideas can be traced back to Goethe's writings on Gothic architecture which he saw as a natural or organic building art, 'both in terms of its perceived functional and constructive discipline, and in its freedom of composition while yet bringing parts into a coherent whole.'²⁶ Goethe also compared artistic creation to nature – 'All this was necessary

23 Hugo Häring, 'Wage sur Form (Paths to Form)', 1925, English trans. in Blundell Jones, *Hugo Häring*, p.77.

24 In a letter written shortly after the war Häring decried intellect as, 'a power of thought,' continuing, 'a power of thought is indiscriminate about whom it serves.' (From a typed note by Häring dated January 1947, copy supplied by Margot Aschenbrenner with a letter to the author of 13 October 1994, English trans. in Blundell Jones, *Hugo Häring*, p.223.) Blundell Jones, *Hugo Häring*, p.184.

25 Hugo Häring, 'Geometrie und Organik (Geometry and the Organic)', 1951, English trans. in Blundell Jones, *Hugo Häring*, p.187.

26 Blundell Jones, *Hugo Häring*, p.83-4. Blundell Jones defines 'organic' as 'a whole that has been engendered by an integrated inner force, one in which the different parts serve different purposes, but always in such a way that they are permeated by the spiritual life of the whole, and enter into reciprocal relations with other parts, constituting both a means and a purpose. In a word, a free purposiveness [Selbstzweck].' Blundell Jones also defines 'spiritually organic', for Goethe meaning 'the unity in a

and I have made it beautiful [...] Just as in the works of nature everything is formed down to the meanest thread, and all contributing purposefully to the whole.²⁷ Though Goethe's argument related to the architectures of its time it was based on the idea that there was an intrinsic relationship between peoples' creative work and the land and classicism's rational application of abstract orders did not account for this. This is the theme of his well-known passage on Strasbourg cathedral from 1772:

You scramble over the ruins to cadge a system of proportions, you cobble together summer houses out of the blessed rubble, and think yourselves the true guardians of the secret of the art if you can reckon the inches and minutest lines of past buildings. If you had rather felt than measured, if the spirit of the pile you so admire had come upon you, you would not simply have imitated it because **they** did it and it is beautiful; you would have made your plans because of truth and necessity, and a living, creative beauty would have flowed from them.²⁸

Goethe's argument was that the creative work of building, as an artistic activity, could only attain 'living, creative beauty' through feeling for place.²⁹

Making a sense of time

Interest has emerged in the capacity of the agricultural landscape to structure city growth. How this feeling developed is traced by Castellano Pulido in his paper, 'Infraestructura y Memoria (Infrastructure and Memory)' in which he shows how projects became 'a tool for measuring and knowing the place.' Using 'the traces and footprints of agricultural infrastructure' designers found an 'intensified site' could be created. This, Castellano Pulido argues,

Represents a major shift in the idea that architects have of landscape in the urban planning process. A special sensitivity to the agricultural land has prevailed that is not dependent on the findings of accepted History because its value possibly transcends strict formulations, and it begins a path, though unclear, for acknowledging its ability to serve as the seed of a more cohesive city.³⁰

natural organism of outer appearance and inner being, and the response and adaptation of an organism to particular conditions'.

27 Johann Wolfgang Von Goethe, 'On German Architecture', *Goethe on Art*, ed. by John Gage, first edition (Berkeley: Univ of California Press, 1980), p.107.

28 Ibid, p.105.

29 Johann Wolfgang Von Goethe, 'Introduction to the Propylaea', in Gage, *Goethe on Art*, p.6.

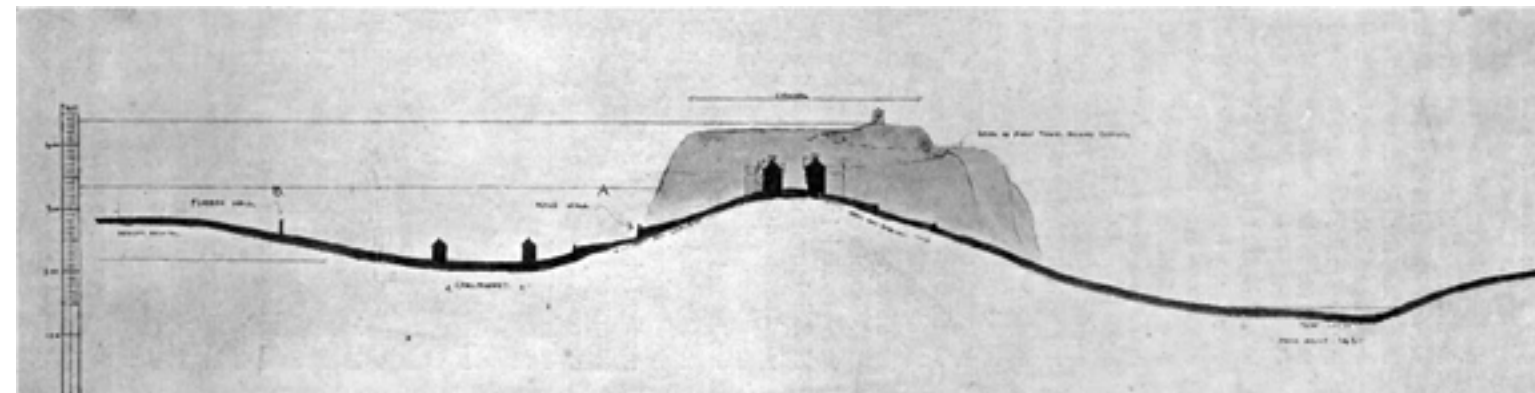
30 Francisco Javier Castellano Pulido, 'Infraestructura Y Memoria: De Las Terrazas Agrícolas De Geddes A Los Paisajes Superpuestos De Beigel', *Revista Proyecto, Progreso, Arquitectura*, 2015, p74-89., (p.79).



12. Patrick Geddes, *Civic Survey of Edinburgh*, 1911. Medieval Edinburgh showing essential components. Source: <https://archive.org/details/civicsurveyofedi00gedduoft>, National Library of Scotland.



14. Patrick Geddes, *Civic Survey of Edinburgh*, 1911. Section from south to north across head of old town showing general contours and situation of walls (on old cultivation terraces). Source: *ibid*, National Library of Scotland.



13. Patrick Geddes, *Civic Survey of Edinburgh*, 1911. "King's Wall Garden", an example of the reclamation of neglected areas and renewal of ancient cultivation terraces. Source: *ibid*, National Library of Scotland.

The history of agricultural landscape as creative material

Recognition of the important role of agricultural landscape in structuring urban settlement originates, as Castellano Pulido and others have described, from the urban design work of Patrick Geddes. In his *Civic Survey of Edinburgh* Geddes, a town planner, drew attention to the city's prehistoric agricultural terraces and how these had structured the city through time (fig.12 & 13).

Every rambler round Arthur's Seat must notice the long range and succession of pre-historic cultivation terraces which rise like a gigantic stairway upon its gentle and sheltered eastward slope, terraces unmistakably of the same essential build as those which line the Mediterranean coasts from Spain and Portugal to Palestine, and thence run eastward through Persia to Korea. [...] the architect of historic interests need hardly be reminded how these old terraces have constantly furnished the base-line for fortress walls in the middle age; yet how they also developed into the stately Renaissance terrace-gardens of the succeeding and more pleasure-loving time. [...] We find them next becoming built over, or, where surviving at all, largely deteriorating into slum areas, sometimes even derelict, their very ownership forgotten; yet at length becoming once more renewed as gardens for the people.³¹

Geddes argument was that these terraces, prosaic as they might seem in comparison to analyses of Edinburgh's Roman settlement, were of fundamental importance. Their proven capacity to evolve, hosting numerous activities over time, meant they had contributed to the social development of individual, family and community to a remarkable extent (fig.14). They were, he asserted, far more relevant to Edinburgh's urban morphology, *both past and future*, than studies of the city's classical period.

What is central to Geddes' understanding, and to this thesis, is that history is not 'something done elsewhere and recorded in books' but a creative material embedded in a place to work with: 'the very life-process of our city, its heredity and its momentum alike.'³²

This is but a small example, yet, I venture to say, a vital one, of the renewing modern life and use of even what may have been a forgotten past: in this case, the very longest forgotten. [...] one survival after another becomes in its turn similarly significant, [...] the soil of the past teems with its dormant seeds, each ready to leap into life anew, be this as weed or flower.³³

A broader understanding of the past has emerged since Geddes' time. There is now heightened interest in social history and archaeology, among other fields, and the acceptance

31 Patrick Geddes, *The Civic Survey of Edinburgh* (Edinburgh: Civics Dept.: Andesite Press, 1911), p.542-548.

32 Patrick Geddes, *Cities in Evolution* (London: Williams & Norgate, 1915), p.360-61.

33 Geddes, *Civic Survey*, p.548.

that there are many different histories. Nonetheless the prevailing model of development of much of Western Europe remains one in which wholesale destruction of an agricultural landscape to make way for a masterplan remains in play.

Context as an unfinalizable dialogue

With the understanding that Geddes initiated a site takes on the character of a continuously unfolding or 'unfinalizable' dialogue. The philosopher Mikhail Bakhtin described this as 'the dialogic context' in which, 'there neither is a first nor a last word and there are no limits [...] (it extends into the boundless past and the boundless future).'³⁴ Through this idea of context as continuously unfolding, Bakhtin came to see there was great value in the everyday. The countless small deeds which occur, he believed, are valuable acts of innovation:

Prosaic creativity generally proceeds slowly, begins in narrow spheres, and is hardly noticeable. For that reason we do not see it, and think that innovation must come from somewhere else. But innovation is in fact the product of innumerable small changes taking place "incessantly". The difficulty we have in perceiving and understanding it results from its very familiarity.³⁵

Bakhtin defined creativity as an act of understanding, and one which was *profoundly social*. Creative understanding, he said, was, 'the responsible act of taking up an unfinished conversation begun in the past. [...] An act of translation between past and present.'³⁶ 'Understanding continues creativity, and multiplies the artistic wealth of humanity. The co-creativity of those who understand.'³⁷ What was important, he argued, was the 'continuous and vital' presence of 'remote contexts' to allow for 'the unanticipated intrusion of the distant past into the present as a fecund and productive event.'³⁸

A set of photographs, show agricultural landscapes cultivated over great periods of

34 'Toward a Methodology for the Human Sciences', in Bakhtin, *Speech Genres and Other Late Essays*, (p.170).

35 Mikhail Bakhtin quoted in Gary Morson and Caryl Emerson, *Mikhail Bakhtin: Creation of a Prosaics* (Stanford, Calif: Stanford University Press, 1990) p.23.

36 Barry Sandywell, 'Memories of Nature in Bakhtin and Benjamin', in *Mikhail Bakhtin volume 4* (London: SAGE, 2002), pp.4–24 (p.18).

37 'From Notes Made in 1970-71', in Mikhail Bakhtin, *Speech Genres and Other Late Essays*, ed. by Caryl Emerson and Michael Holquist, trans. by Vern. W. McGee, University of Texas Press Slavic Series ; no.8 (Austin: University of Texas Press, 1986) p.142.

38 Sandywell, 'Memories of Nature', (p.18).



15. The caption reads: 'A terraced citrus orchard in southern France. This land has been in cultivation for at least a thousand years and probably much longer than that; for it is believed that the terraces were first built by the Phoenicians more than 2,500 years ago.' From: Walter Clay Lowdermilk, *Conquest of the Land through Seven Thousand Years* (US Government Printing Office, 1942).



16. The caption reads: 'This picture, taken near Jerusalem, Palestine, shows a contrast in slopes. The slopes in the foreground and the left middle distance are almost completely bare of soil; while the slopes in to the right where crude terraces are seen still retain enough soil to produce a thin crop of grain.' Ibid.

time. These are the work of Dr Walter Clay Lowdermilk who was commissioned by the Soil Conservation Service of the U.S. to conduct an 18-month tour of Western Europe, North Africa, and the Middle East, immediately before the Second World War. His purpose was to study a range of places in the 'old world' from which lessons might be learnt following the disastrous 'dustbowl' events. The photographs bear witness to the successive generations

who cultivated these lands and the effort required simply for the continuity of settlements (fig. 15, 16, 17 & 18). The last and least sensational photograph shows a small group of people loading turf into a cart (fig. 19). In its caption Lowdermilk recalled the ingenuity and intense effort of the creative act in which they are involved:

In the absence of rock walls, we found a remarkable method used for adjusting cultivation to slopes: farmers dug up the bottom furrow of their fields that were laid out in contour strip crops and loaded the soil into carts, hauling it to the upper edges of the fields and dumping it along the upper contour furrows to compensate for down slope movement of soil under the action of ploughing and the wash of rain. This was done each year. Where the slope was too steep to haul the soil up hill, we saw the farmers loading the soil of the bottom furrow in baskets and carrying it on their backs to the upper edges of the fields for the same purpose. In this manner do these farmers of France take care of their soil from generation to generation.³⁹

Finding the potential for meaning through time

Seeing value in features of the landscape requires 'the perspective of centuries.'⁴⁰ Bakhtin's understanding was that time has different constituents and this idea is also shared with Goethe (different times are at work simultaneously)⁴¹ and Braudel (longue duree).⁴² Bakhtin proposed time is constituted of 'small time', 'the present day, the recent past, and the foreseeable [desired] future', and 'great time':

The infinite and unfinalized dialogue in which no meaning dies [where] even past meanings, that is, those born of in the dialogue of past centuries, can never be stable (finalized, ended once and for all) – they will always change (be renewed) in the process of subsequent, future development of the dialogue. At any moment in the development of the dialogue there are immense, boundless masses of forgotten contextual meanings, but at certain moments of the dialogue's subsequent development along the way they are recalled and invigorated in renewed form (in a new context). Nothing is absolutely dead: every meaning will have its homecoming festival.⁴³

This attentiveness to features of the landscape implies a deep respect for ordinariness, seeing in it a 'layering of meaning upon meaning, voice upon voice'. Each individual situation, or site, is one of an infinite interwoven number of situations, all of which are

39 Walter Clay Lowdermilk, *Conquest of the Land through Seven Thousand Years* (US Government Printing Office, 1942), p.24. In *Dirt: The Erosion of Civilizations*, David Montgomery points out that scientific knowledge of soil erosion did not suggest this practice, until well after it began in the landscape.

40 *Mikhail Bakhtin: Creation of a Prosaics*, p.35

41 *Ibid*, p.48

42 *Ibid*, p.35.

43 Bakhtin, 'Toward a Methodology', (p.169-170).



17. The caption reads: 'This picture shows part of the excavated ruins of ancient Babylon; which was the capital of most of the civilised world only 4,000 years ago. When Babylon died it, it remained dead and was buried under the sands of Mesopotamia; not because it was sacked and razed; but because the irrigation ditches which watered the lands that supported the city were permitted to fill with salt.' Ibid.



18. The caption reads: 'The ruins of Timgad – another ancient Roman city of North Africa. The few squalid huts, seen in the middle distance, now house about 300 inhabitants; which is all that the eroded land will support at present – another example of a city that remains dead because the land that supported it is dead.' Ibid.

19. The caption reads: 'French farmers loading soil from their lowest furrow into a cart to be hauled back uphill in the late 1930s.' Ibid.



in perpetual states of, and different rates of, change. How is it possible to define where a context, the project site, begins and ends? This makes the particular situation, or site, a plane of 'sublime depth'. Ever-changingness means that the practice of different knowledge cultures ('human sciences' (architecture)) is the 'eternal renewal of meanings in all new contexts.'⁴⁴ Everything becomes part of a process of tending to meaning.

A design approach for a city without end

City and region, agricultural land and forest become human works because they are an immense repository of the labour of our hands. But to the extent that they are our "artificial homeland" and objects that have been constructed, they also testify to values; they constitute memory and permanence. The city *is* in its history. Hence, the relationship between place and man and the work of art – which is the ultimate, decisive fact shaping and directing urban evolution according to an aesthetic finality – affords us a complex mode of studying the city.⁴⁵

As an achievement of collective human imagination a city is forever in a state of becoming. Its physical fabric is the record of this process, storing within it material for the imagination of its future morphologies. This makes each city, 'a unique condition' with 'no equivalent'.⁴⁶

Continuity and change

Urban patterns underlying the ever-becoming behaviour of a city allow it to change while at the same time retain a sense of itself. Urban patterns support continuity and might be considered aide-mémoires for *the idea of the city*. Underlying a settlement such as Hampstead and Highgate, for example, shown in this map immediately before they were enveloped by London's expansion, are the distinct patterns created over successive generations of construction (fig. 20). These defined and renewed both villages' relationships to their hill-top sites through groundworks, street layouts and lot division. Different building types have been introduced over time, often enriching each place. Today both areas remain identifiable as locales even though they were absorbed by the city long ago. Their ordering principles carry

44 Ibid, (p.169).

45 Aldo Rossi, *The Architecture of the City*, reprint edition (Cambridge, Mass.: The MIT Press, 1984). p.34.

46 Peter Märkli and Marcel Meili, *Approximations: The Architecture of Peter Märkli*, ed. by Mohsen Mostafavi (London: Architectural Association Publications, 2002), p?.



20. Hampstead and Highgate Villages in the 1870s, London.

forward the memory of their original settlements, allowing Hampstead and Highgate to remain specific places contributing to the diversity of the city at large.

As urban patterns are essential to the city so too is its openness to change, allowing that the knowledge carried in its buildings and structures be carried forward and multiplied. Openness to change – which Walter Benjamin delights in writing about Naples – is essential for the city's vitality. He described this quality as the city's 'porosity':

As porous as this stone is the architecture. Building and action interpenetrate in the courtyards, arcades, and stairways. In everything they preserve the scope to become a theatre of new, unforeseen constellations. The stamp of the definitive is avoided. No situation appears intended forever, no figure asserts its "thus and not otherwise." This is how architecture, the most binding part of the communal rhythm, comes into being here. [...] One can scarcely discern where building is still in progress and where dilapidation has already set in. For nothing is concluded. Porosity results [...] above all from the passion for improvisation, which demands that space and opportunity be at any price preserved. Buildings are used as a popular stage.⁴⁷

Landscape infrastructure

This thesis proposes that if a diffused urbanity is to be in any way meaningful as city then a greater level of architectural control is required. Landscape infrastructure, the qualifying term of

47 Walter Benjamin, *Reflections: Essays, Aphorisms, Autobiographical Writings*, 1st Schocken edition (New York: Random House USA Inc., 1995). p.165-166.

its title, is the design tool through which it is proposed this may be introduced. It is, 'to design the site before the development but not necessarily the development itself. It is about designing the rug but not the picnic.'⁴⁸ Demonstrating an alternative to the 'mindless sprawl of suburbia'⁴⁹ designing a landscape infrastructure design seeks,

Not to anticipate the final picture but to make possible or rather to stimulate development processes, creating guidelines that allow us to interpret land as a medium for laws of change and transformation that it is not the project's concern to predict or specify.⁵⁰

Originating from the work of Florian Beigel and the Architecture Research Unit (ARU) this design tool has been tested in different sites forming a body of design as research (to which this thesis seeks to contribute).

Although their meaning may be clear from the preceding text its individual terms 'landscape' and 'infrastructure' should be defined as both do have many uses. 'Landscape' describes 'a pattern of activities 'collapsed' into an array of features' which shape, and then bear witness to, its ongoing transformation (definitely not a pastoral scene).⁵¹ The geographer Carl Sauer emphasised that landscape's definition is inherently temporal, saying, 'we cannot form an idea of landscape except in terms of its time relations as well as of its space relations. It is in a continuous process of development or of dissolution and replacement.'⁵² Successive phases of human activity take place in the context of the land's own morphology in geological time. Landscape contains these times like an archive. It stores endless possibility to give meaning: each feature 'a potential clue, a key to meaning rather than a vehicle for carrying it.'⁵³ 'Infrastructure' here describes the underlying, longer lasting elements of an urban design which

48 Florian Beigel and Philip Christou, *Architecture as City: Saemangeum Island City*, 2010 edition (Wien; New York: Springer, 2010), p.142.

49 Florian Beigel and Philip Christou, 'Brikettfabrik Witznitz: Specific Indeterminacy - Designing for Uncertainty', *Arq*, 2.2 (1996), 18–39 (p. 21).

50 Iñaki Àbalos in, Florian Beigel and Philip Christou, *Time Architecture: Selected Architectural Works by Florian Beigel & Architecture Research Unit*, London Metropolitan University, Second edition (London: Architecture Research Unit, 2003), p.6.

51 Tim Ingold, 'The Temporality of the Landscape', in *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*, Reissue edition (London; New York: Routledge, 2000), pp.189–208 (p 198). Ingold uses the term 'taskscape' to further define this understanding of landscape.

52 Carl Sauer, *The Morphology of Landscape* (University of California Publications in Geography 2, 1925), p.333.

53 Ingold, 'The Temporality of the Landscape', (p.208).

21. Paul Klee, Hauptweg und Nebenwege (Highways and Byways), 1929. Museum Ludwig. Köln. Source: https://commons.wikimedia.org/wiki/File:Paul_Klee,_Hauptweg_und_Nebenwege,_1929,_Öl_auf_Leinwand,_83,7_x_67,5_cm,_Museum_Ludwig_1976.jpg.



define the spatial relationships between buildings or structures (not, therefore, engineering works). A good infrastructure design can support different phases of building or use and can be thought of as giving to inhabitation the ordering principles which may support its continuity and evolution:

Infrastructure means “unity”, unity among parts that are individual in themselves, but in the totality containing them form a universal whole. From this point of view, each thing is infrastructure of the next.⁵⁴

What is meant by landscape might be further described through this painting in which a landscape appears as if seen from above, divided up in different ways, with a hierarchy of routes coming together as they reach the horizon (fig. 21). Its pattern of different sizes, textures and shapes, their splits and diagonals, orientation, structure and differentiation, Klee said, recalled field patterning he had seen by the Nile. Florian Beigel often used this image as a reference when speaking about landscape as a site of cultivation and of culture.⁵⁵ Klee's painting, *Ein Blatt aus dem Städtebuch N6 (A page from the Book of Cities N6)* was understood by Beigel as a similar composition that embodies the city as cultivation and culture.⁵⁶

To demonstrate the idea of making an infrastructure design another art work often referenced by Florian Beigel was this small painting by Agnes Martin (fig. 22). He described the sense it has of 'a field built in layers. Each layer has a strong materiality of its own and each remains visible behind and in front of the other.'⁵⁷ In this topography made up of successive applications, as with an infrastructure design, each addition exists with what was before, and in preparation for what comes after. Designing a 'landscape infrastructure', then, involves a process of gathering structures from a site in preparation for its future, unknown, inhabitation.

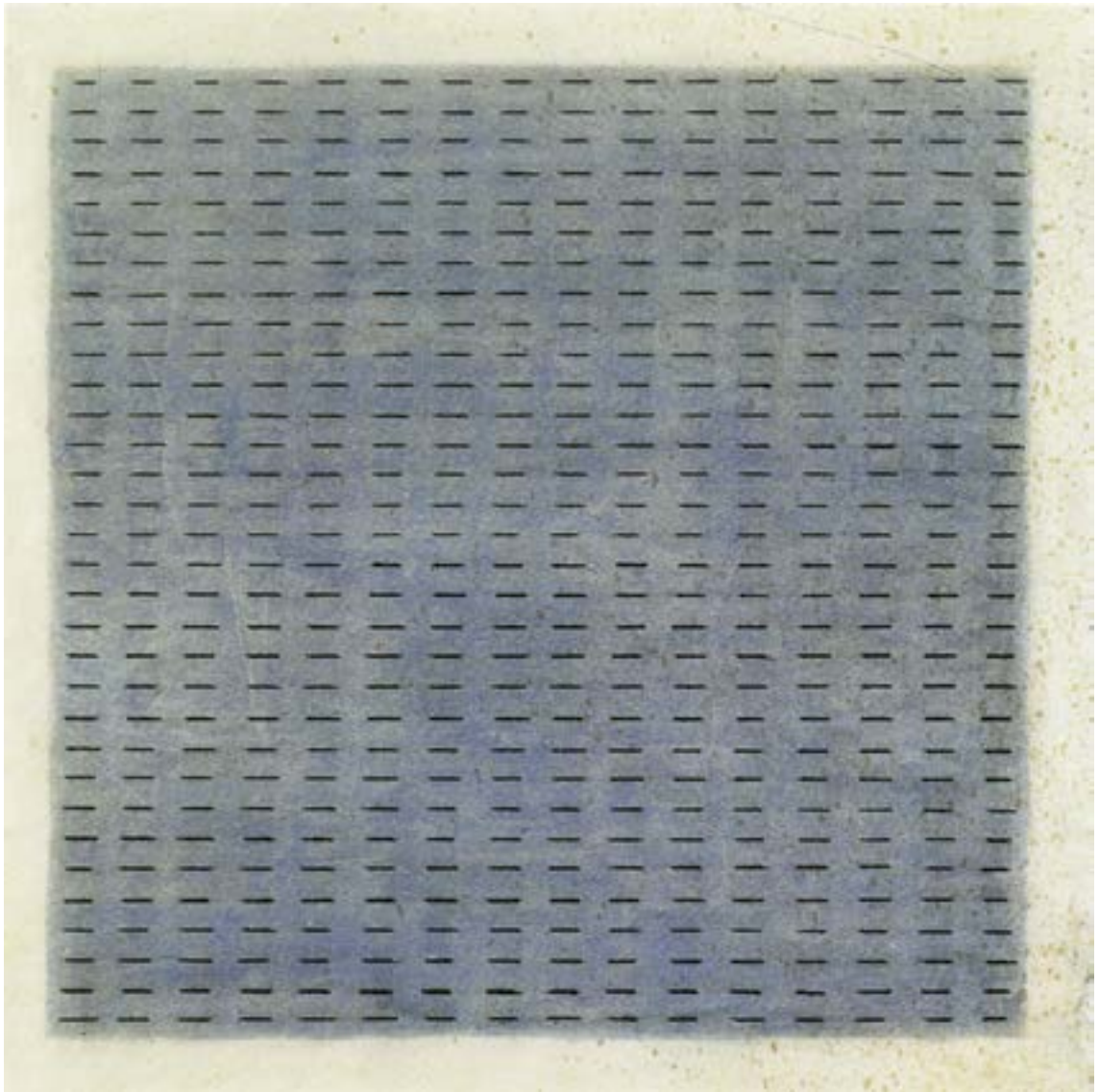
54 Alonso, 'Infrastructures', *Quaderns*, 181–182 (1989), 18–26 (p.20).

55 *Cultivation and Culture*, ed. by Florian Beigel, Ciaran Chapel-Canty, Philip Christou, Michael Dillon, James Decent, and Moa Rundlof (London: Architecture Research Unit, 2012), p.CHECK - also ed.s?

56 See appendix 1, *Stadtlandschaft Lichterfelde Süd, Berlin, Germany, ARU, 1998 – 2001*.

57 Florian Beigel and Philip Christou, *Translations* (Basel: Christoph Merian Verlag, 2015), p.8-9.

22. Agnes Martin, Untitled, watercolour and graphite on paper, 1963, collection of Dr. Marjorie C. Barnett. © Agnes Martin Foundation, New York / DACS 2021.



Specific indeterminacy

The idea of landscape infrastructure emerged from the recognition that continuous change would occur during a project's life, and that uncertainty surrounds most development. More broadly a state of uncertainty backgrounds this thesis in that it addresses Western Europe where, at present, the political, economic and social situation is volatile. For seventy years following the War, Western Europe has enjoyed considerable stability and prosperity and to greater or lesser degrees governments developed strong public sectors, supported social welfare, funded public transport, maintained and improved the public realm and set environmental standards. The financial crisis of 2007-8, and subsequent austerity programmes, threaten what has been established. A decade after the crisis there is growing disaffection and a side-effect, increased support for the far-right, is extremely concerning. A view is also emerging that political representatives might lack either the 'knowhow' or leverage to be effective. When concrete ideas of the future seem tenuous, both at the scale of the project and its larger context, masterplanning is no longer valid as an approach to urban design.

Doing away with the masterplan introduces an important question: 'what control do you exercise, and when do you relinquish control?'⁵⁸ A central idea for designing a landscape infrastructure which addresses this question is 'specific indeterminacy'. Specific means that it is emergent from the place, the context and materials; Indeterminacy means that it might host different uses at different times – it is not deterministic about programme (the idea of designing without programme is further addressed in the following chapter). The design seeks to offer, therefore,

'a canvas for city life, specific in determining the spatial quality of the city and its relationship to its surroundings, yet adaptable in the manner in which it is inhabited. The specificity of the design of this landscape infrastructure is important. [...] Specificity ensures that the city will form meaningful connections with the surrounding landscape and be a stimulating place to spend time.'⁵⁹

58 Beigel and Christou, *Time Architecture*, p.54-55.

59 Beigel and Christou, *Architecture as City: Saemangeum Island City*, p.67.

The potential of the aesthetic environment

One way of seeing urban diffusion could be that it expresses a collective desire to return dwelling to a more natural environment; or a general will towards a more immediate experience of the broader material world of which we are part. Without any collective structure beyond this,

"A house with a garden" becomes the new dream, a new way to put down roots, within the lowest common denominator of communal life - the family unit - where being closer to nature reminds the family that they are part of an ageless cycle in which they can nonetheless intervene.⁶⁰

Perhaps one problem of this model is that what motivates this as a collective desire to be closer to nature is difficult to express, or define, and as a result the object of desire is depleted. In the context of the extent of urban diffusion, therefore, further understanding how humanity relates to the natural environment seems vital.

Cultivating moral feeling

A beautiful landscape, such as that of Dordogne, has a direct aesthetic effect. This is not easily reduced to explanation and this 'indefinability', forms the basis of Theodor Adorno's chapter on 'natural beauty' in *Aesthetic Theory*. Adorno proposes that the indefinability of natural beauty arises from the fact that 'its own concept has its substance in what withdraws from universal conceptuality.'⁶¹ A natural environment, he suggests, is 'better known through unconscious apperception; in the continuity of such perception natural beauty unfolds, sometimes suddenly.'⁶² This is well described in a passage Adorno borrows from Proust which describes, while on a walk, coming across blossoming hawthorn bushes lining a path. These offer: 'charm in inexhaustible profusion, but without letting me delve any more deeply, like those melodies which one can play a hundred times in succession without coming any nearer to their secret.'⁶³

60 Ruth Marques, 'The City in Three Phases (When There's No There There)', *Visiteur*, 16 (2010), 55–65 (Text in English pp. 132–135), pp.133.

61 Theodor Adorno, *Aesthetic Theory* (A&C Black, 1997), p.70.

62 Ibid, p.69.

63 Marcel Proust, *In Search of Lost Time Vol 1: Swann's Way: Swann's Way Vol 1*, trans. by C. K. Scott Moncrieff, D. J. Enright, and Terence Kilmartin, New edition (London: Vintage Classics, 1996), p.165.

Adorno proposes that the enjoyment of natural beauty *says something* about a person. It does so because it reveals their openness to indefinability. This is the subject of a description Adorno borrows from Rousseau:

“A man who has taste enough to judge the products of fine art with the greatest correctness and refinement may still be glad to leave a room in which he finds those beauties that minister to vanity and perhaps to social joys, and to turn instead to the beautiful in nature, in order to find there, as it were, a voluptuousness for the mind in a train of thought, that he can never fully unravel. If that is how he chooses, we shall ourselves regard this choice of his with esteem and assume that he has a beautiful soul, such as no connoisseur and lover of art can claim to have because of the interest he takes in his objects.”⁶⁴

The choice ‘to turn instead to the beautiful in nature,’ in spite of, or because of, its indefinability, evidences ‘a beautiful soul’. Enjoyment of natural beauty, it is proposed, allows us to know, and demonstrates that we know, our place. In one further reference to elaborate what enjoyment of natural beauty implies Adorno calls upon Kant, who proposed, “even if art were to excel nature in form – it [nature] is the only beauty that arouses a direct interest, agrees with the refined and solid way of thinking of all people who have cultivated their moral feeling.”⁶⁵

Artistic expression

In all of the passages that Adorno uses to explore the enjoyment of natural beauty there is present, as well, art. It is through reflection upon ‘those melodies’, or by comparison with ‘the products of fine art’ that nature’s ‘voluptuousness’ is measured. As Adorno describes it, art emerges from the relationship between humanity and the natural environment; art *is a way of coming to terms with* the natural environment.

If the language of nature is mute, art seeks to make this muteness eloquent; art thus exposes itself to failure through the insurmountable contradiction between the idea of making the mute eloquent, which demands a desperate effort, and the idea of what this effort would amount to, the idea of what cannot in any way be willed.⁶⁶

This understanding echoes Bakhtin who also proposed the essential relationship between the aesthetic environment and the natural environment:

Aesthetic activity does not create a completely new reality ... art celebrates, adorns, and recollects this preveniently encountered reality of cognition and action (nature and social humanity). It enriches

64 Jean-Jacques Rousseau in, Adorno, *Aesthetic Theory*, p.63.

65 Immanuel Kant in, Adorno, *Aesthetic Theory*, p.63.

66 Adorno, *Aesthetic Theory*, p.73-8.

and completes them, and above all else it creates the concrete intuitive unity of these two worlds. It places the person in nature, understood as the aesthetic environment; it humanizes nature and naturalizes man.⁶⁷

If the current 'artlessness' of sprawl is to be addressed might not the aesthetic environment, with its ethical implications, suggest a way to find a place in nature.

The claim of a cultural landscape

'Cultural landscape' is the term Adorno uses to describe the work of humanity embodied in a place like Monpazier. During the nineteenth century the romantic movement directed wider interest towards this domain and these places, Adorno proposes, retain a 'hold' on us. They offer 'traces of immediacy'; 'the expression of history that is compelling, aesthetically, because it is etched by the real suffering of the past.'⁶⁸ Still framed within his exploration of natural beauty, Adorno proposes cultural landscapes as a form of artwork at the scale of a town: 'Engraved as their expression is history, and engraved as their form is historical continuity, which integrates the landscapes dynamically as artworks.'⁶⁹ This suggests that feeling for cultural landscape extends far beyond nostalgia. The direct expression of a relationship to natural conditions offered by a cultural landscape appeals to something within us.

Our feeling for cultural landscape, Adorno argues, comes from the nature of the present – our 'mangled and administered world' in which progress 'easily deceives human beings as to how vulnerable they remain even now.'⁷⁰ Such landscapes are 'archaic vestiges incompatible with the increasing maturation of reason.'⁷¹ Cultural landscape exerts a claim:

If a bad conscience is therefore admixed with the joy of each old wall and each group of medieval houses, the pleasure survives the insight that makes it suspicious. So long as progress, deformed by utilitarianism, does violence to the surface of the earth, it will be impossible – in spite of all proof to

67 Mikhail Bakhtin, '*Problema sodержaniia, materiala, i formy v slovesnom khudozhestvennom tvorchestve*' ['The Problem of Content, Material and Form in Aesthetic Creation'], p.49, quoted in Deborah J. Haynes, *Bakhtin and the Visual Arts*, first edition (Cambridge: Cambridge University Press, 2009), p.5.

68 Adorno, *Aesthetic Theory*, p.64.

69 Ibid.

70 Ibid, p.65.

71 Ibid, p.69.

the contrary – completely to counter the perception that what antedates the trend is in its backwardness better and more humane.⁷²

What this means is that the cultural landscape embodies resistance. The idea of this thesis is to bring within this argument, the agricultural landscape. Cultural landscape – more broadly considered as all the work of humanity to settle the land – carries the ‘memories of the value of human efforts *fatigues humaines*.’⁷³ The project for a *bastide city territory*, is a proposal for an aesthetic environment, in which Monpazier and its surrounding landscape may be re-integrated, ‘dynamically as artworks.’

72 Ibid, p.64.

73 Luigi Snozzi, “Projeter pour une ville,” inaugural lecture, Polyrama 75: Ecole Polytechnique Federale, Lausanne 1985, p.57ff.), quoted in Peter Disch, ‘Luigi Snozzi: an architect in search of a place. A preface.’ in Peter Disch and others, *Luigi Snozzi: costruzioni e progetti - buildings and projects 1958-1993* (Lugano: ADV Publishing House, 1995), p.25.

2. The Creative Discipline of Design as Research

Through a growing capacity to tolerate uncertainty, vagueness, lack of definition and precision, momentary illogic and open-endedness, one gradually learns the skill of cooperating with one's work, and allowing the work to make its suggestions and take its own unexpected turns and moves. Instead of dictating a thought, the thinking process turns into an act of waiting, listening, collaboration and dialogue. The work becomes a journey that may take one to places and continents which one has never visited before, or whose existence has been unknown prior to having been guided there by the work of one's own hand and imagination, and one's combined attitude of hesitation and curiosity.¹

An architectural setting 'unfolds' in time through movement, and a sense of *being in the world* is heightened, somehow. A particularly powerful example of this experience may be found on the pathways designed by Pikionis for Philipapou Hill (fig. 1), where,

The surface of the ground is kinetically experienced through the gait, that is to say through the locomotion of the body and the sensuous impact of this movement on the nervous system as a whole. There is moreover, as Pikionis reminds us, the "acoustical" resonance of the site as the body negotiates its surface.²

The corporeal way in which architecture is *known* is a broad form of cognition:

All our senses 'think' and structure our relationship with the world, although we are not usually conscious of this perpetual activity. Knowledge is normally supposed to reside in verbalised concepts, but any grasp of a life situation and a meaningful reaction to it can, and indeed should, be regarded as knowledge.³

Architecture is known 'feelingly.'

Architecture, the spatial design of a setting, is a tradition of knowledge which can be described as a form of culture. It stretches across time and place; Ancient Greek temple complexes demonstrate its continuity – a carefully structured setting, based on the location of

1 Juhani Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, first edition (Wiley, 2009), p.111-12.

2 Kenneth Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, New Ed edition (Cambridge, Mass.: MIT Press, 2001), p.9.

3 Pallasmaa, *The Thinking Hand*, p.17.

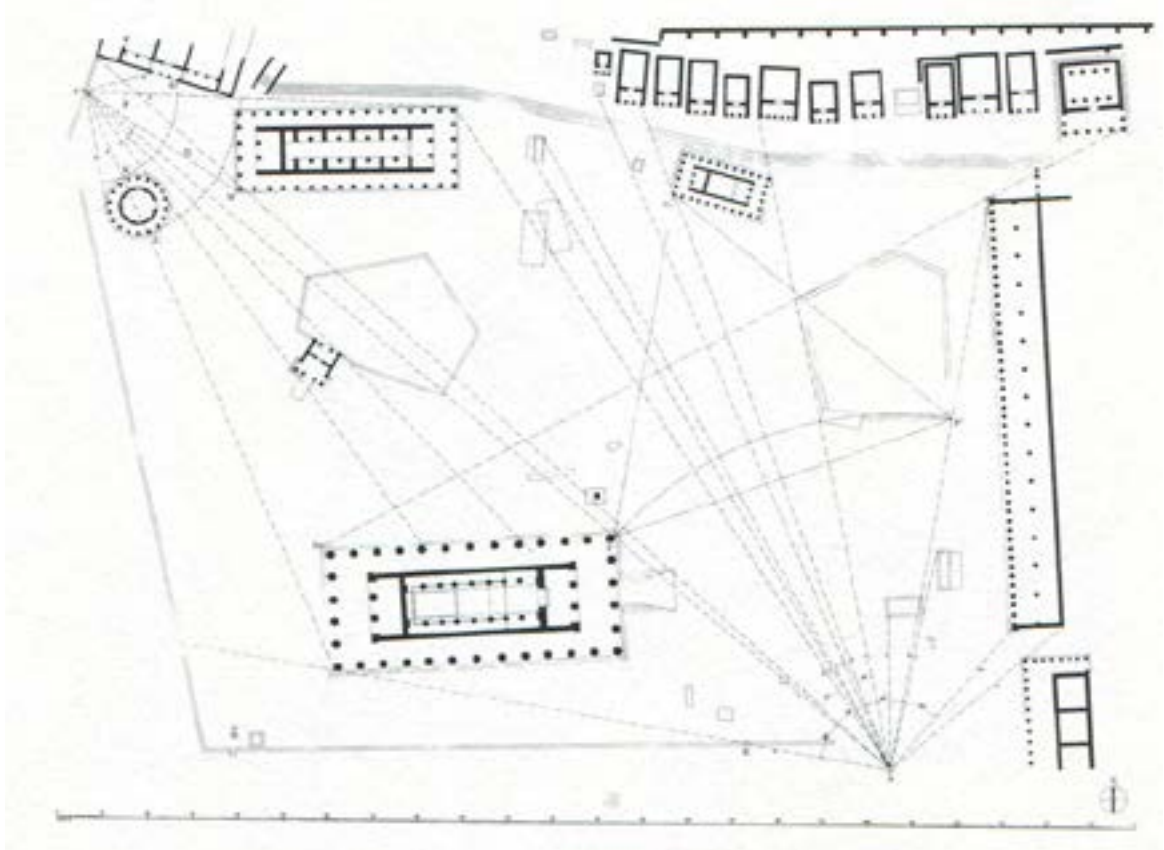


1. Dimitris Pikionis, Landscape for the Acropolis and Philipappou Hill, Athens, 1954–57 . Photo: H el ene Binet, 1989.

a body and its experience through movement, of the arrangement of forms from different points in space (fig. 2). The potential for corporeal understanding is not lost over time. Possibly it is why there remain many visitors to such sites; they may only have slight understanding of how the site was used originally, but human proportions and movement remain more or less the same. This thesis seeks to contribute, through the architectural design of setting, to this cultural knowledge tradition.

In addition to heightening a sense of being in the world, architecture might also express *what it is to be in the world*. In other words, 'architectural settings accommodate *and represent* patterns of human life (my emphasis).'⁴ This can be described as architecture's 'poetic dimension.' The poetic dimension of architecture can be some part of a design which frames an understanding beyond the normal view of the world. This passage by D.H. Lawrence gives an idea of what is involved in making poetic expression:

4 David Leatherbarrow, *Uncommon Ground: Architecture, Technology and Topography*, New Ed edition (Cambridge, Mass.; London: MIT Press, 2002), p.156-7.



2. Topographic Plan of the Sanctuary of Zeus, Olympia, Constantinos Apostolou Doxiadis, 1942.

“People are constantly putting up an umbrella that shelters them and on the underside of which they draw a firmament and write their conventions and opinions. But poets, artists, make a slit in the umbrella, they tear open the firmament itself, to let in a bit of free and windy chaos and to frame in a sudden light a vision that appears through the rent.”⁵

This poetic dimension is not discussed very much as an aspect of architectural design. A contribution to understanding this sphere forms part of this thesis.

This PhD centres on a design project, *Bastide City Territory*, a work of ‘design as research.’ It operates by assuming a responsibility to a site in which the emergence of the diffused city is exemplified in a particular way. As in other places, in Monpazier, ‘the intersection of land ownership, community interest, public policy, and ecological benefit are so completely enmeshed as to render the traditional planning process ineffectual.’⁶ The suggestion of the

5 D.H. Lawrence quoted in, Gilles Deleuze and Félix Guattari, *What is Philosophy?*, trans. by Graham Birchill and Hugh Tomlinson (London: Verso Books, 1994), p.203.

6 Waldheim, *Landscape as Urbanism*, p.67.

thesis is that design as research may offer a viable course of intervention. It aims to safeguard the cultural value of the town *and its surroundings*. In this chapter design as research is defined as the practice-based methodology of the PhD. The chapter explores its motivation, its operation, and its ethical implications, and outlines the methods employed in forming this contribution to architecture as a form of cultural knowledge.

The first section positions architecture as a social art. It examines the relationship between architecture, as projective, and the enlarged responsibility brought about by 'moral progress'. It explores how design activity might be seen as ethical enquiry and the idea of design as an innately ethical sensibility. In accord with its capacity to effect change architecture's responsibility is proposed as to create appetites towards an improved vision of the future.

The second section explores design thinking and how design can operate as research. It first examines the activity of designing and then relates this to the criteria by which we define research. It then attends to ways in which imagination, the central activity of design, might be supported. It then proposes the important properties of drawing as a design activity, suggesting a realignment of architecture as more closely related to other visual arts. It expands upon the technique of designing without programme to support the artfulness of architecture. It closes with the design approach, 'architecture as city', illustrating how the expressive capacity of architecture might contribute to understanding city.

The third section describes the various methods through which the thesis project has been created, and where relevant relates these to research ethics. Notes recalling visits to the site give a sense of the designer's developing knowledge of, and relationship with, the real place and people's lives in it. Research through secondary sources builds on this first-hand experience to create a nuanced understanding of the project setting and its relationship to its context. The process of 'designing the site' is the operation through which spatial principles were gathered from the landscape to create the infrastructure design. It describes the concept of city structures used to determine spatial aspects of the infrastructure and to test its

inhabitation. It then explains how an overall understanding of a bastide city territory emerged, through time, at different scales and in different media.

Architecture as a social art

Designers are not privileged to opt out of the conditions of their culture, but *are* privileged to do something about it. The designer's training equips him to act for the community, as (in limited respects) the trained eyes and hands and consciousness of that community - not in some superior human capacity, but in virtue of the perceptions which he inherits from the past, embodies in the present, and carries forward into the future.⁷

Within education, it is common that architecture students engage critically with the contexts within which the discipline operates. Having received such an education means acquiring something of a responsibility to continue this engagement.

The nature of responsibility to the future

In whatever context it operates, architecture is a projective discipline. As such, it requires definition in relation to the conditions of its time, and an approach to constructing the future. Landscape infrastructure addresses this, being a design tool arising from current conditions of uncertainty (see chapter 1, *Landscape infrastructure*) but a more encouraging condition has also been observed. This can be called 'moral progress', as Herbert Simon suggests in his essay, 'Social Planning: Designing the Evolving Artefact.' It means that, at their best, plans for the future, both in architecture and more generally, should attempt 'to respond to universal values – to grant equal weight to the needs and claims of all mankind, present and future.'⁸ The thesis subject matter, agricultural landscape, shows how widely a morally progressive approach has taken hold. In contrast to early EU policy (mainly economic, aiming to protect member states against global market competition) present directives stress continuity and

7 Norman Potter, *What Is a Designer: Things, Places, Messages*, 4th ed., with minor corrections. (Hyphen, 2006), p.35.

8 Herbert Simon, 'Social Planning: Designing the Evolving Artefact (1996)', in *Mapping Design Research: Positions and Perspectives*, ed. by Simon Grand, Wolfgang Jonas, and Ralf Michel (Basel: Birkhauser Verlag AG, 2012), pp.67-82 (p.74).

stewardship; no small measure given agricultural initiatives account for 42% of the total budget of the EU.

Design sensibility and ethical inquiry

While seeing architectural work as part of a general project for an improved political, economic, social and ecological vision, addressing 'universal values' at the scale of an architectural project is daunting. A clear and contained sense of architecture's capacity to effect change is required. Simon suggests that in taking on such an enlarged responsibility, a shift is required in our attitude towards imagining the future. 'Final goals', he argues, are 'inconsistent with our limited ability to foretell or determine the future'; our aim should be, 'to establish initial conditions for the next succeeding stage of action [...] 'the initial conditions that we will leave to our successors.'⁹ What Simon calls a 'time perspective' clearly relates strongly to the conceptual framework which establishes a site as a continually unfolding dialogue (see chapter 1, *Context as an unfinalizable dialogue*). It clarifies the objective of the design project as not to determine an outcome, but rather to steer, incrementally, the motivation of a long, complex, interwoven process of betterment.

As a model of practice design as research is, perhaps, more at ease with this purpose than the current professional environment. Design as research, therefore, is proposed as a form of constructive resistance. The architect Luigi Snozzi has presented the following linguistic diagram which elaborates on this position:

| | |
|--------------------------|-----------------------------|
| Architettura | Societa - Politica |
| Tends towards permanence | Tends towards ephemerality |
| Is by nature inefficient | Aims for maximum efficiency |

9 Simon, 'Social Planning: Designing the Evolving Artefact', (p.76).

This suggests that the practice of architecture may *only* be fulfilled by operating in resistance to present conditions. In being so, an idea of the thesis is that design as research may be a means to explore ethics:

There is much to suggest that architecture and ethics is or should be a new and important field of inquiry. Its topicality and urgency arises from a raft of pressing concerns that have or will effect the duration and quality of our lives. These are not only familiar issues arising from professional practice in instances where ethics are usually called upon. They now include concerns about global warming, growing energy costs, diminishing natural resources, environmental degradation and the threat of pollution, as well as rising social inequality posed by these and other circumstances.¹⁰

The ethics of possibility

A useful rule for architecture, defined by Cedric Price, is that, 'it must create new appetites, new hungers - not solve problems.'¹¹ While it might arise from identification of problem(s) (in this case sprawl) it is important to retain an optimistic position because 'architecture is too slow to solve problems' anyway.¹² Problem fixation is also best avoided because 'the avalanche of numbers – about population, poverty, profit, and predation threaten to kill all street-level optimism about life and the world.'¹³ This thesis follows Price's rule. It presents architectural work as projecting something better. In being so it reveals an alternative to the present way of things. It may attract those with power to effect change. This is architecture's responsibility: as 'mediators, facilitators, and promoters', architects stir the appetite in pursuit of 'a more inclusive platform for improving the planetary quality of life' and 'a plurality of visions of the good life.'¹⁴ Fairer, more dignified, less wasteful, more beautiful. The potency of design as research lies with an ethics of possibility.

A further premise of this thesis is that there are features of 'design sensibility' which might make this activity a particularly vital conduit of new understanding. It is, perhaps, the *tone* of the exchange between design activity and the world which is important:

10 William Taylor, *Prospects for an Ethics of Architecture* (Taylor & Francis, 2011), p.15.

11 Cedric Price and others, *RE: CP* (Basel ; Boston: Birkhauser Verlag AG, 2003), p.57.

12 Ibid, p.57.

13 Arjun Appadurai, *The Future as Cultural Fact: Essays on the Global Condition*, First edition (London: Verso Books, 2013), p.299.

14 Ibid, p.299-300.

To design means to be able to see the possibilities not that we already have in mind, but that appear given to us by the other: to do this, we need an open mind (for a closed mind blinds us to (the value of) what the other says); and generosity (of heart) to welcome it as at least worth listening to, and potentially of more value to us than we had thought of. Together, with accepting responsibility (and acting responsibly) these are amongst those qualities we seem to hold as the most humanly and ethically desirable in ourselves.¹⁵

As Glanville describes, these qualities, open-mindedness, generosity, and taking responsibility, are innate qualities of design activity. That they are embedded in the activity suggests that, to some degree at least, ethics may be internal to the activity of designing, simply part of the process.

Design thinking and imagination

Although it is essential to the creation of any building or structure, design is not that well understood. It may be simply defined, as 'a means of exercising our creativity'¹⁶ and it is often regarded as relying on intuition and some innate skill that one either has or has not. It may also be undertaken as an act of faith, because, 'true creative fusion always achieves more than can be projected by any theory, and profound design always achieves more than the brief or anyone participating in the process could anticipate.'¹⁷ Design 'arrives' when an original condition is described in a new way and perhaps how it works is overlooked because when the project does 'arrive' it presents a strange obviousness. Design work is invention – its result did not exist before the process was embarked upon; it did not occur naturally or materialise by magic – and no design will arrive without some imagination occurring. Imagination is, therefore, at the heart of design. But what is it? Imagining '**is** an activity: it is something people

15 Ranulph Glanville, 'Try Again. Fail Again. Fail Better: The Cybernetics in Design and the Design in Cybernetics', *Kybernetes*, 36.9/10 (2007), 1173–1206, p.1197-8, <<https://doi.org/10.1108/03684920710827238>>.

16 Ranulph Glanville, 'Re-Searching Design and Designing Research, 1980.', in *Mapping Design Research: Positions and Perspectives*, ed. by Simon Grand, Wolfgang Jonas, and Ralf Michel (Basel: Birkhauser Verlag AG, 2012), p.49.

17 Pallasmaa, *The Thinking Hand*, p.112.

do' and in being so it carries with it an intentionality, a quality of attention that is embodied in the activity itself.'¹⁸

This 'quality of attention' might be something like this: locating and defining a setting, comprised of seemingly disparate elements; gathering ways in which they could be related – existing patterns of relationships or ordering principles; adapting these principles to their new context; testing how they play out over time; revising the principles. The creative result of this process is not new materials; it is new relationships between materials which already existed. So imagining is a re-relativizing process. This is the way with architects and urban designers who describe their work as **re**describing¹⁹ or **re**presenting²⁰ or **re**composing²¹ a situation through design. 'Translation', as ARU have pointed out, is a good word to emphasise the process because, 'to translate is to convey. It is to move something without altering it.'²²

Qualifying design as research

A problem with qualifying design as research is the opacity of the design process. If research is defined as creative *and systematic* enquiry, the lack of understanding of this central aspect of design makes it difficult to demonstrate how '*systematic* pursuit of the not-yet-known (my emphasis)' has been undertaken.²³ This makes methodology a fundamental element of design as research. This thesis is based on an idea that a degree of control can be exercised over design activity. It proposes that by making use of certain techniques, a systematic approach can be established. This is demonstrated by self-consciously describing the process of designing which, to a great extent, forms the content of this text.

18 Tim Ingold, 'The Poetics of Tool Use from Technology, Language and Intelligence to Craft, Song and Imagination', in *The Perception of the Environment*, pp.406-419 (p.417).

19 Àbalos, *The Good Life*, p.173.

20 Florian Beigel, 'Exteriority and the Everyday', *Seoul : C3 Design Group*, 2004.

21 Aldo Rossi, *A Scientific Autobiography*, trans. by Lawrence Venuti, Reprint edition (Cambridge, Mass.; London: MIT Press, 1981), p.19.

22 Robin Evans, *Translations from Drawing to Building and Other Essays* (Architectural Association, 1997), p.3.

23 Appadurai, *The Future as Cultural Fact*, p.271.

The techniques which have emerged in design as research seek to establish the best possible conditions for creative enquiry and the activity which this requires – imagination. Design settings can appear very complex – almost impossible to intervene in. Furthermore, as a design develops, and particularly if it seeks to be expressive, some upheaval in the normal structure of things is required ('free and windy chaos'- as D.H. Lawrence describes it). Seeing that some level of comfort needs to be brought to a complex situation, techniques have developed among practitioners of design as research which make having 'a clear head' possible. Design as research is an emerging field and so the contribution to understanding of the thesis is also directed towards its methods: 'the study of the processes of design, and the development and application of techniques which aid the designer.'²⁴

The properties of drawing

Drawing is fundamental to the research methodology of design thinking. It is a gesture which Alvaro Siza described as, 'laden with history, with unconscious memory, with incalculable anonymous wisdom.'²⁵ So far, so difficult to qualify as systematic. The capacity of drawing is to extract an image from the mind. Through drawing an idea comes into the world. The etymology of the word drawing – the German 'drag' – captures well what happens with drawing. Drawings track a project **as** it is imagined and drawing is intrinsically linked to our capacity to imagine. As well as thinking through drawing, this thesis seeks to contribute to and explore its possibilities.

The way architects use drawing is quite different to other artistic fields. As Robin Evans observed in 'Translations from drawing to building': architecture 'is brought into existence through drawing. The subject matter (the building or space) will exist *after* the drawing, not before it'.²⁶ Sculptors and painters, Evans points out, make studies in preparation for their work,

24 Nigel Cross, *Designery Ways of Knowing* (Boston, MA: Birkhäuser GmbH, 2007), p.125.

25 Alvaro Siza in Antonio Angelillo, *Alvaro Siza: Writings on Architecture* (Milan: Skira Editore, 1997), p.17-18.

26 Evans, *Translations from Drawing to Building*, p.165.

but then, traditionally, they make their work. What differentiates design drawings by architects is that there never comes a point of 'working directly with the object of their thought,' but 'always working at it through some intervening medium.'²⁷ It could be, he proposes, that architectural work *is* the drawing. Evans' suggests that as an art form architecture might be advanced by making this characteristic more explicit:

We may choose to join architecture to other visual arts more securely by insisting that only that which the architect manipulates with his own hands is his work. It is all too clear that this new intimacy would first require a divorce because, as we gained more direct access to *the work*, we would be relinquishing claim to the architecture that now flourishes within the political, economic and social order. If architecture were redefined in this way, it might become more scrupulous and less responsible, smaller and less predictable, worth less but better, as the hope would be, would it not, that on giving up grandiose pretensions to represent and define the social world in both its imaginative and active aspects [...] architecture may, by contraction and concentration, constitute itself anew?²⁸

An aspect of this thesis is to explore what a rebalanced view, of architectural drawing and other artefacts as more closely tied to other visual arts, might look like. Research, 'to extract reliable knowledge from either the natural or artificial world, and to make that knowledge available to others in re-usable form'²⁹ might then use the sensorial appeal of artistic work. Emphasising architecture's artfulness could strengthen its capacity for exchange; it might transcend the immediate context of the project and operate figuratively to express a broader idea.

The value of uselessness

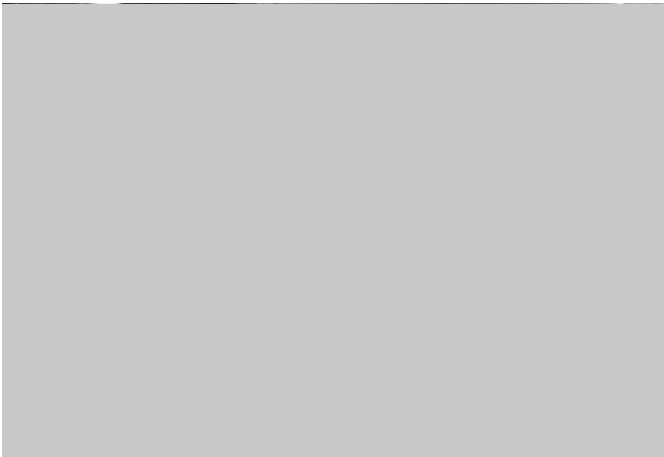
Another technique which has emerged in design as research, not unrelated to architecture's alignment with other visual arts, is designing without programme. Its argument rests on what makes a 'good' building – adaptability. Expertly illustrated in *The Good Life: A Guided Visit to the Houses of Modernity* with reference to Andy Warhol's 'factory' (fig. 3)³⁰ Inaki Àbalos proposes the New York 'loft' building – brick walls, cast-iron columns, high ceilings sometimes

27 Ibid, p.156.

28 Ibid, p.156-7.

29 Cross, *Designernly Ways of Knowing*, p.126.

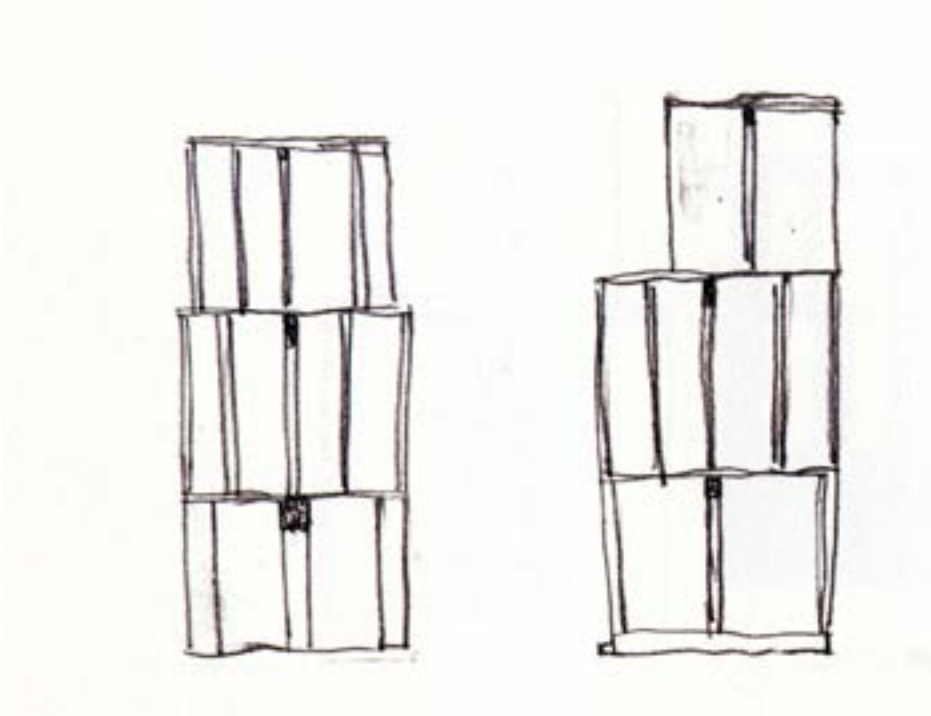
30 Inaki Àbalos, *The Good Life: A Guided Visit to the Houses of Modernity* (Barcelona: Gustavo Gili, 2001), p.x.



3. Fred McDarrah, 'Party at the Andy Warhol "Silver" Factory 231 East 47th Street', 1965.

lined in tin, and generous rooms – as a 'good' building. Built for industrial use, lofts were transformed into studios and living spaces when industry left the city and today many have become offices. None of these uses can be determined to be more important than another. Another example of an adaptable structure, at the scale of the city, are the terraces of Edinburgh. Although first serving an agricultural purpose, as Geddes observed, different phases of activity took place over a long period of time. The use for which they were made, or the light industry which first required accommodation, cannot be said to be more important than the uses which follow – 'another becomes in its turn similarly significant.'³¹

4. Peter Märkli, Untitled Sketch. Source: Peter Märkli and Marcel Meili, *Approximations: The Architecture of Peter Märkli*, ed. by Mohsen Mostafavi (London: Architectural Association Publications, 2002), p.46.



31 Geddes, *Civic Survey*, p.542-8.



5. Seowonmoon Lantern from public pavement of the Jebong Street.
Philip Christou, September 2011.

The value of uselessness for architectural designers was the subject of the introductory lecture given by Florian Beigel and Philip Christou as part of the series they organised, titled 'Translations.' Beigel and Christou sought to demonstrate how setting use aside, or designing without programme, may help a work to become more 'artful.'³² They used two examples to demonstrate; a pair of charcoal drawings by Peter Märkli (fig. 4); and *Seowonmoon Lantern* (2011), the folly Florian Beigel and ARU designed for the Gwangju Design Biennale in South Korea (fig. 5). Märkli's drawings, they proposed, can be considered as an architectural language exercise. No site or project is needed to explore the front and side elevations of the figure. The design of the folly, they described, also explored architectural language, in this case of different sized L-frames arranged to bring 'tectonic stability'. The folly's appeal meant it was adopted by those living and working around it. It 'hosted' a number of

32 Florian Beigel and Philip Christou, 'Translations [1]' (The Forum, Spring House, London Metropolitan University, 2012).

uses, in spite of being conceived without use. As with Märkli's drawings it setting use aside allowed the architects to achieve a clarity of thought about the language of the project.

Architecture as city

The expressive capacity of the thesis is explored through its design approach: 'architecture as city.' This term, used by Florian Beigel and Philip Christou in recent years, proposes architectural work contribute to understanding the phenomenon of city. It rests on the idea that *a sense of urbanity* might be glimpsed, by analogy, at different scales and in different media.

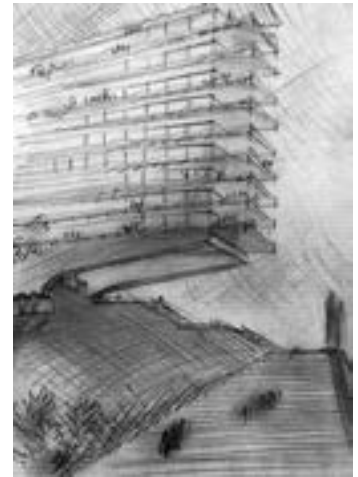
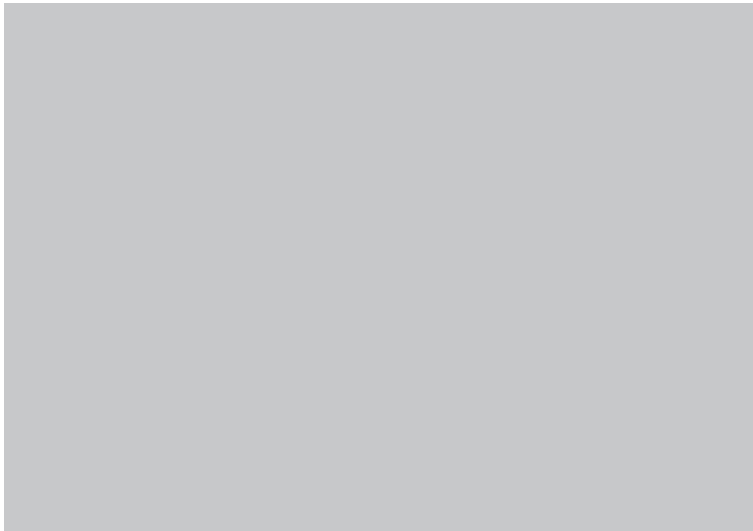
A painting of a small ensemble of bottles and tableware, for example (fig. 6):

It's about the relationships between figures or between things. It's the space between them. It's about relationships. Each of the objects in the painting has a different character. These two are slightly similar to each other and the ones next to them are completely different, and here is a special one. This one is a little bit special but it is in the background and this one on the side and these three on the front are like brothers and sisters, but not quite the same. It's a family of relationships between figures.³³

6. Giorgio Morandi, 'Still Life', oil on canvas, 35.7x45.7cm, 1956. © Mattioli Rossi Collection, Milan.

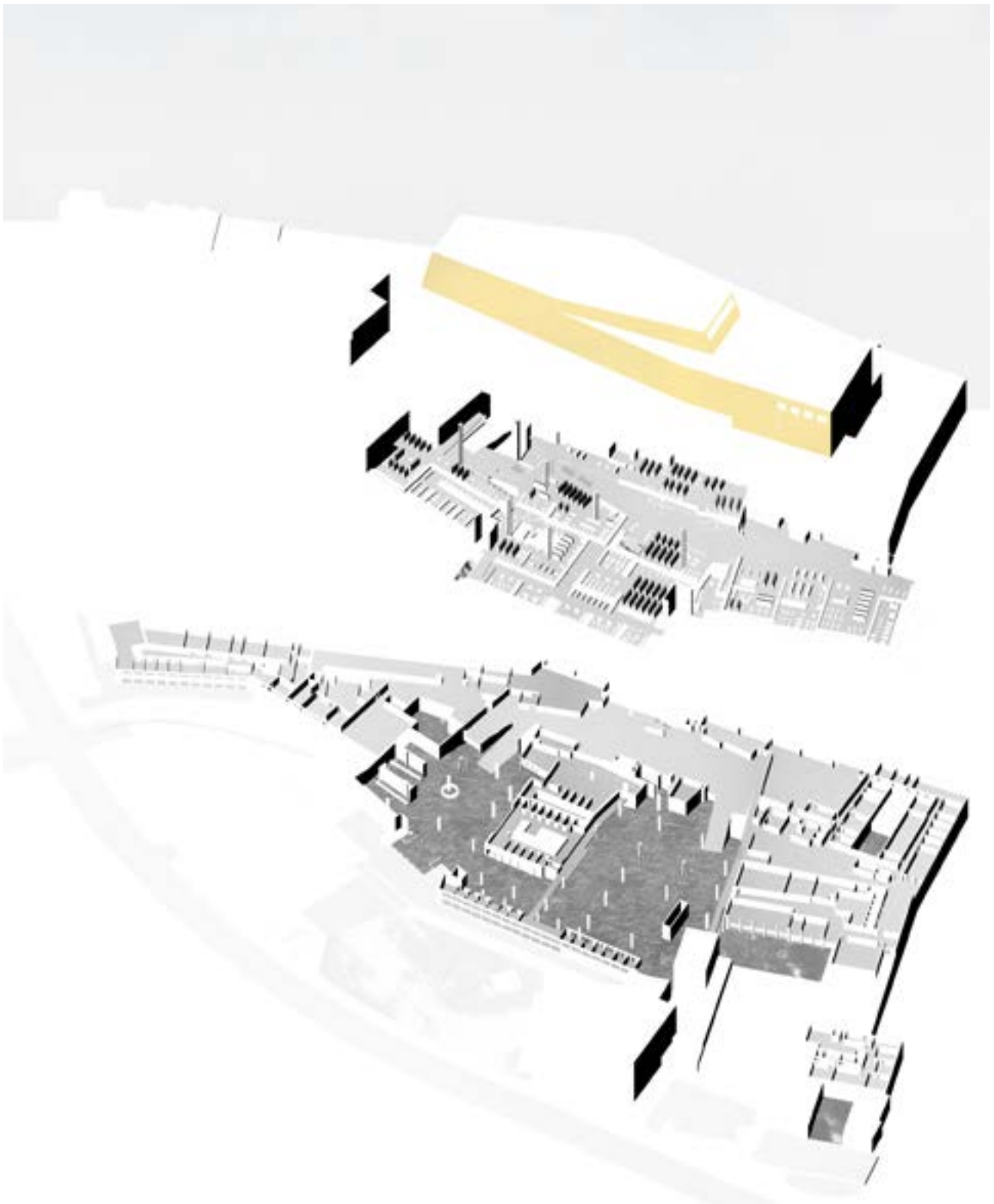


33 Florian Beigel and Philip Christou, *Baukunst Volume 1: The Idea of City*, first edition (Ajand Limited, 2013), p.41.



7. Hans Scharoun, Berlin State Library, 1967-1978. View from west. The library completed the eastern side of Berlin's Kultur Forum immediately west of the recently constructed wall. It sits among the Philharmonie, also by Scharoun, and the New National Gallery, by Mies van der Rohe. Photographer unknown (above left).
8. Hans Scharoun, Had the roof been made accessible it would have recalled Scharoun's drawings made during the war, collectively titled 'Stadtlandschaft (Citylandscape)') in which groups of figures move towards and ascend mountainous architectures. Akademie der Künste, Berlin, Hans-Scharoun-Archiv, Nr. 2593. (above right).

A particularly expansive example of 'architecture as city', at the building scale, is demonstrated by Hans Scharoun's *Berlin State Library* (fig. 7). Resembling a golden mountain (containing the book stacks) its western side steps down gradually. This roof-scape was intended to be accessible (fig. 8). The sense of urbanity strengthens on moving through the building (fig. 9). The route through its cavernous entrance hall crosses a polished slate floor inlaid with fine strips of quartz crisscrossing the floor in a multitude of ways. A generous stairway rises to a triple-height 'spine' where perspectival views recall a medieval townscape (fig. 10). Stairways lead to the reveal of the main reading room, a vast space, filled with enclosures thickly bordered with polished white marble (fig. 11). Tapered crosshair columns, pass here and there through terraces with the wilfulness of old trees. Elevated terraces oversail the space and from here the enclosures of bookshelves and desks take on the impression of a cultivated landscape. Above is a ceiling-scape of round rooflights, punctured three times by large pyramidal rooflights over voids, stretching down through the library, as if the shell of a



9. Hans Scharoun, Berlin State Library, 1967-1978. Exploded isometric drawing study showing the sculpted hollow of the entrance foyer, the ordered terrain of the main reading room and the bookstack silhouette.

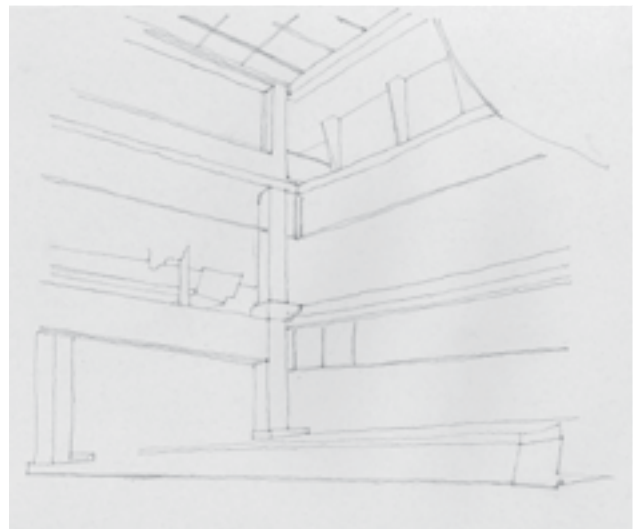
10. Hans Scharoun, Berlin State Library, 1967-1978. The 'streetscape' of the vast landing between the entrance hall and reading room called the 'way of the visitor', during construction. Akademie der Künste, Berlin, Hans-Scharoun-Archiv, Nr. 3846 F.236/70. Photo: Reinhard Friedrich. (right).



11. Hans Scharoun, Berlin State Library, 1967-1978. View north from one of the 'shelves' in the main reading room, November 2009 (below).



12. Hans Scharoun, Berlin State Library, 1967-1978. Sketch study of one of the tall voids beneath the pyramidal rooflights.



building sits within the section of the library (fig. 12).³⁴ There seems little question here that Scharoun sought to make, through his design for the library, a profound philosophical expression of urbanity.

Practical methods

Notes on visiting the site: November 2009. The first visit with the diploma unit. We are out of season and it rains much of the week. When it rains, water is directed along a central channel in the road. This is the same everywhere we visit (fig. 13). Setting out with a friend we take four circuitous walks. Leaving Monpazier we turn back each time we meet the forest-line, and returning we see the bastide from each side. As a group, we visit bastides near Monpazier. In Villefranche-du-Périgord an area of market is given over to animals which are still alive (fig. 14). I know this was once the case everywhere but I don't think I've experienced it before. Many restaurants in town are closed because we are out of season. A chef from Morocco cooks for us. Ceppe mushrooms are in season and we eat them stirred through pasta.



13. Issigeac. November 2009.

34 Scharoun remained in Germany throughout the war and as Berlin's city architect in the years following, charged with surveying the extent of the destruction.

14. Market day in Villefranche-du-Périgord. November 2009.



Notes on visiting the site: March 2010. Time spent walking the site, following the paths. If 'every path or track shows up as the accumulated imprint of countless journeys that people have made [...] as they have gone about their everyday business'³⁵ then I am trying to reenact these journeys to sense how the landscape has been experienced. The walking is meditative. 'The surprise of discovery and growing experience, relaxation and concentration,' as Richard Long describes it, 'walking is a good way to think. Steady rhythms. [...] A lot of ideas come while walking, or when sitting down to rest. The landscape puts them into your head.'³⁶ I feel I am defining the site – 'through the exercises of descending and climbing, and

15. Man carrying a rifle on the plateau ridge north of Monpazier, September 2013.



35 Ingold, 'The Temporality of the Landscape', (p.204).

36 Richard Long, Hamish Fulton and Anne Seymour, *Walking in Circles: Hayward Gallery, 14 June - 11 August 1991* (London: Thames and Hudson, 1991).



16. Terrace of the Forail sud. September 2013.

their different muscular entailments, the contours of the landscape are not so much measured as *felt*.³⁷

Notes on visiting the site: September 2013. I rent a bicycle from a man living in the hamlet at Moulinio but find it is too hot and humid to ride it around. A green neon sign outside the pharmacy, which alternately shows time or temperature, reads 33 degrees. On the plateau ridge I attempt to cross a field of maize which is spikey close-up. The field is full of flies. Dogs bark at me as I wander around the north end of the commune. Along the plateau ridge I come across a shed full of dogs. I assume this belongs to a dog breeder. On my way along the ridge a man approaches carrying a rifle (fig. 15). Thursday is market day and I buy small goats cheeses and figs and sit on the Foirail Sud picnic tables (fig. 16). Families come here to play petanque. The sun sets from this side and car headlights are visible winding up the valley floor.

37 Ingold, 'The Temporality of the Landscape', (p.203).

Notes on visiting the site: May 2016. Not having visited in a long time I am struck by how substantial and intricate Monpazier is. There is a new shop in the disused double height garage selling *brocante* and run by young people (fig. 17). On the Sunday after the exhibition we eat at the bar. Lots of families are here eating strawberries with cream but they run out by the time we want dessert. I visit a shop and selling antique clocks that I have never noticed before and see there are dried tobacco leaves hanging from its ceiling (fig. 18). When I visit



17. New brocante shop in the garage on the east side of the town. May 2016 (above).

18. Dried tobacco leaves, May 2016 (below).

19. Flowers planted in the bastide public spaces, May 2016 (right).



the ridge there is still no one there. The paths are flooded in places and in others are so overgrown they are mostly impassable. I notice how the town's public spaces are very well cared for with flowers and plants on every street trained against the walls against light metal grids (fig. 19).

Notes on visiting the site: April 2017. On the way to the town from the small airport in Bergerac, we drive between fields of plum trees frothy with blossom which appear magically still as we pass. On behind one of the arches of the town square, the bushy moustached man shouts, 'paissant'. Jurgen invites me to the gallery in the late-evening and we have conversations about the documentary filmmaker Harun Farocki, overspending on the town flowers, the latest local political events, Europe, Trump, Brexit. One night, after I have eaten entrecote and frites in the bar I have to eat a second dinner of risotto because the chef, just arrived from Rome, wants everyone to taste. I learn the bakery is now owned by Australians and I learn a Polish family have moved in. Before I leave Edell shows me the basement of the house (fig. 20). It is difficult to see in the walls which parts are stone and which rock. Driving back to the airport I learn from John, Edell's husband, that he believes the town's elderly residents are visiting the bakery when it opens in the morning to avoid being seen counting their coins.



20. Basement of Chez Edell.
April 2017.

Setting and context

It is crucial to understand the bastide model of urbanisation. Monpazier is described as exemplary and often used to illustrate the movement in wider histories of urban settlement. Studies focussing solely on bastides have been very limited, however, so this research focusses on just three sources. The first, *Bastides: Villes Nouvelles du Moyen-Âge (Bastides: New Towns of the Middle Ages)*, is an extensive survey of all known bastides carried out in the 1980s, remaining the most comprehensive source about the workings of bastide foundation, how different bastides developed over time and their relationship with their surrounding territory. This only exists in French and so a selective translation of around 9500 words was made with a professional translator (appendix 2). The second was a special issue of the journal *Monuments Historique* dedicated to Bastides. This addressed contemporary issues facing the settlements and conservation. Two articles were selected for translation (appendix 3 & 4). The third was an English article, 'The Bastides of Southwest France' written in the following decade.

Further detailed study is made of the history of Monpazier's built fabric. The 'exceptional conservation of its original disposition' means how growth related to the plan is probably more tangible in Monpazier than in other bastides.³⁸ Also, economic decline means no fundamental change has been made to the town's built fabric. Interpretive materials produced for tourists (aerial photographs and isometric drawings), the *Bastideum*, Monpazier's recently opened interpretive centre, and survey work carried out by fellow students are all used. Understanding of the development of the town is supported by two publications; a pamphlet by Dr R. L'Honneur, *Monpazier. Logis, Gens et Faits d'Autrefois* from the 1960s; and Michel Coste's, *Monpazier: Les Clés d'une Bastide* from 1988 from which translations are made as required.

As the town's problem of sprawl is identified further research is undertaken, both on site and desk-based. Drawn and photographic surveys are made. Layers of mapped data

38 Lauret, *Bastides: Villes Nouvelles du Moyen-Âge*, p.205.

including aerial photographs, building parcels, land use and cultivation maps, acquired (for free) online from the *Institut géographique national (National mapping agency)* are added. Historic maps and historic aerial photographs are accessed online from the *Archives départementales de la Dordogne (Dordogne's departmental archive)*. A detailed schedule of existing land use for 499 plots is compiled (appendix 5).

The shape of the land is studied closely so that Monpazier's promontory site be understood in relation to the surrounding landform. A landscape scale contour model allowed further definition of the plateau ridge northeast of Monpazier as a specific locale. A CAD 3D terrain model generated from this information gave more detailed ground level information at later stages. The contour model showing the relationship between the terrain, the bastide and the forest line was later cast in plaster to contextualise the landscape infrastructure design. Exhaustive accumulation of information allowed the design work to find its place among the intricate existing patchwork of activities.

Reading the landscape times

With this information to hand a 'reading' of the different times of the site is constructed. Reading – 'not an automatic process of capturing a text in the way photosensitive paper captures light, but a bewildering, labyrinthine, common and yet personal process of reconstruction'³⁹ – is part of the design process. It is selective, subjective and constructive. It seeks openings where continuity may be possible with the times of the site. It abandons any pretence of neutrality as implied by mapping or surveying. For there to be a reading there must be a reader; the subjective point of view is acknowledged. Subjective reading of a site is, as Christophe Girot describes, 'an integral part of the design process':⁴⁰ Conveyed through drawings, photographs and text this reading of the site forms the basis of the design project.

39 Alberto Manguel, *A History of Reading*, first edition (London: Flamingo, 1997), p.39.

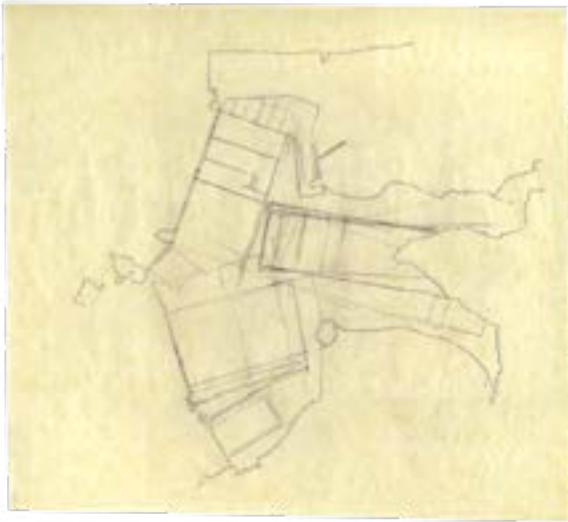
40 Christophe Girot, 'Vision in Motion: Representing Landscape in Time', in *The Landscape Urbanism Reader*, ed. by Charles Waldheim (Chronicle Books, 2012), p.93-4.

The building scale topographic model

A large timber model is constructed as a way to understand the idea of the bastide as an urban figure which heightens experience of its setting, an understanding of building and landscape scales and their interconnectedness. It aims to see how this effect is created by the architecture of the town. Over time the model extends, including both the bastide and an approximately equivalent area of its northern expansion landscape, an area ignored in most representations of Monpazier. From the outset, the model is intended to help communicate the findings of the design study. It is made in the awareness that by presenting a more nuanced understanding of the bastide's formation and demonstrating a quality of craftsmanship, it may reveal to a local audience that great care has gone into understanding the site. It is made to lend authority to the proposal – it gives the designer the right to propose its transformation. It formed a centrepiece for the exhibition in the town. It is constructed in stages over a number of years with support at different times from eight student research assistants, in different workshops. It is designed as separate pieces which, housed in plywood boxes, fits in a car boot for ease of transportation. The model is durable enough to survive beyond the life of this thesis so that it may provide a tool for future understanding.

The synthesis plan

The site plan is like a map of the project. It is framed in relation to the experience early on of walking to and from the forest line. It shows the project in relation to the concentric pattern of different land use originating from the bastide's foundation. Designed and undesigned elements are then brought together within this frame. In a series of overlays features within this area are studied, to see how they relate to one another and features of the landscape infrastructure design. There are similarities to composing a painting with different parts 'blocked out' at different times. Each added element had to find a balance with the features already present. ARU's *Saemangeum Island City*, a dynamic ordering of a city landscape is an



21. ARU, 'Saemangeum Island City', 2008. Exploring the form of the new island plates. Drawing: Philip Christou, Feb 2008.



22. ARU, 'Saemangeum Island City', 2008. Thinking about connections between islands and how the island city is connected to the sea wall. Drawing: Florian Beigel, May 2008.

inspiration⁴¹ with its landscape of islands determined in relation to the topography of the estuary bed and the river flows from the land (fig. 21 & 22). In *Architecture as City* it is described how these were drawn exhaustively as the design progressed to define geometric edges and enjoyable shapes. Hans Scharoun's description of designing a 'city landscape' is also an important reference for this process of designing a city landscape, working so that the aim becomes,

To break up the imperceptible and immeasurable into discernible and tempered parts, and to order these parts in a way that a forest, a field, a mountain and a lake interact in a landscape [...] so that the scale corresponds with the meaning and the value of the parts, and that nature and buildings form a dynamic order based on the low and the high, the narrow and the wide.⁴²

Over time spent working on this drawing there emerges the ordering principle for the potential settlement of the whole site. The project title is defined at the same time and captures, like the drawing different scales (fig. 23). These, it is intended, register differently from a close distance or from further off (fig. 24 & 25). To explain further: in an essay about Agnes Martin Rosalind Krauss describes how the painter 'bracketed' her conception of her work with the thingness of both the fabric of the canvas and the different viewing distances of the person looking at the painting. Martin managed, Krauss described, 'to make the optical a function of

41 Beigel and Chrisou, *Architecture as City: Saemangeum Island City*.

42 Hans Scharoun, 'Scharoun on Berlin', *9H*, 1 (1980), 17–21 (p.17).

23. ARU, 'Saemangeum Island City', 2008. Landscape Infrastructure design plan of new islands.



24. ARU, 'Saemangeum Island City', 2008. A vision plan for the Island City in approximately 25-30 years.



25. ARU, 'Saemangeum Island City', 2008. Detail of the vision plan showing Jin-Bong lagoon city and food cluster city.



the tactile (kinesthetic) field of its viewer, that is to say the succession of those viewing distances the observer might assume.⁴³ In other words, the material reality of the drawing, in relation to an imagined viewer, was an important consideration in its production.

Sketching

With this multi-layered drawing of the overall landscape infrastructure more specific spatial situations emerge. Numerous hand drawn sketches explore these and record, with immediacy, the process of thinking through drawing. This passage goes some way to describing what is involved:

The designer makes some mark on a piece of paper. This mark is more of a question than a statement: it is tentative and uncertain – and almost certainly an absent-minded scribble. It may be any shape that comes to mind, or even a quite undirected shape. Looking at it, the designer draws some more, often emphasising bits of the original, changing bits, adding, drawing over or erasing, wondering about (and through) it. Sometimes the bits of interest are copied and the doodle is started again. Sometimes an alternative is produced. Sometimes the process is an enrichment: adding in aspects that are directed to make a richer project. Sometimes the original is discarded.⁴⁴

Specific spatial ideas could be explored efficiently, refining an idea and holding onto the findings which emerge; 'the identification of critical details is part of the more general facility that sketches provide'; they 'enable identification and recall of relevant knowledge.'⁴⁵ The ambiguity is a great advantage, both for design thinking but also for communication. A sketch presents design ideas as openended. It leaves room for others to imagine and allows different interpretations. Around 170 sketches, both on loose sheets and in sketchbooks, form an element of the thesis.

City structures

Along the way five design studies were made of 'city structures'. These are spatial elements which could help to define and enrich the landscape infrastructure design. In some cases they

43 Rosalind Krauss, 'The Grid, The Cloud & the Detail', in *The Presence of Mies*, ed. by Detlef Mertins (New York: Princeton Architectural Press, 1996), p.146.

44 Ranulph Glanville, 'Construction and Design', *Constructivist Foundations*, 1.3 (2006), 103–10, pp.105.

45 Cross, *Designing Ways of Knowing*, p.57.

are architectural infrastructures which suggest inhabitation. The idea of city structures comes from ARU's innovation, also for *Saemangeum Island City*, and references *Collage City*. City structures were used to indicate how a landscape infrastructure of islands could host a montage of diverse architectures. Pieces of city were chosen because they were,

Well proven over the course of time [...] characterised by their strong public realm. They provide gifts to the city in the form of squares, gardens, streetscapes and skylines. These defined public spaces bring a sense of civility to the city.⁴⁶

The idea of city structures is not to transplant projects or to suggest nostalgic urban forms. They are used but to further develop the intensity of the landscape infrastructure design. They provide a 'store-cupboard' of spatial ideas. By way of contrast, they also reveal the homogeneity and diminutive nature of contemporary development outside Monpazier.

Exploring the different times of the project

Using existing rates of change in the landscape for which data was available from the *Institut national de la statistique et des études économiques* (*The national office of statistics and economic studies*) it was also possible to understand how the whole infrastructure plan related to present patterns of development. Scenes and sketches imagined possible moments in the process of creating a Bastide City Territory. These sought to bring life to the proposal. Some programmes were suggested which might establish essential elements of the landscape infrastructure design, relate built and open space and connect the territory. Clusters of houses, special buildings which could be shared and a community garden were explored in greater detail as a more foreseeable, shorter term proposal in the area closest to the bastide.

46 Beigel and Christou, *Architecture as City: Saemangeum Island City*, p.86.

3. Redefining Monpazier

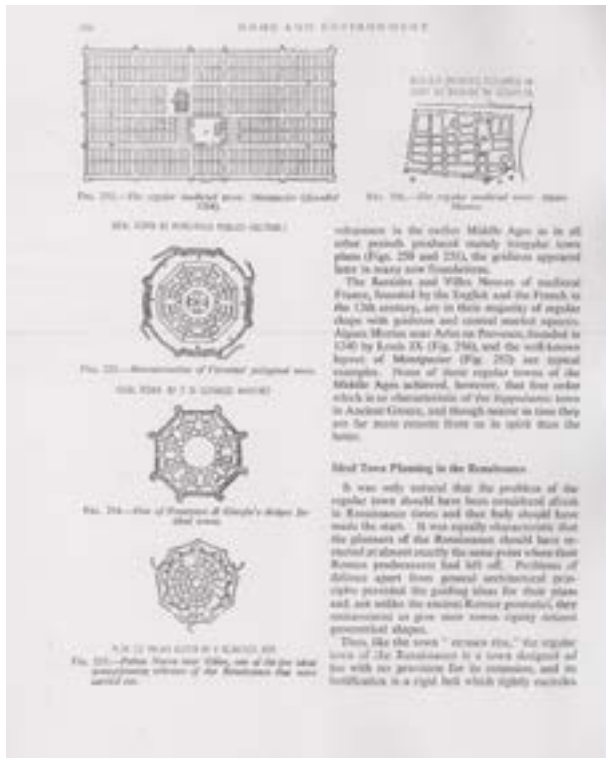
No one could describe Monpazier as an architectural gem, but probably few small medieval towns were places of beauty. The restorer's chisel has turned some of them into tourist attractions, but here it is the sense of agelessness, the unaltered plan and the colonnaded square with its bold, pointed arches that draw one back to this place again and again. Monpazier may disappoint the tourists who have seen the magnificence of Sarlat, or the expensively restored castle at Beynac, but the stones of Monpazier certainly tell me more about the past of this fascinating town than any of the showplaces.¹

I was introduced to Monpazier Florian Beigel and Philip Christou who had visited in the 1980s on the recommendation of Walter Segal. Well known for his designs for 'self-build' timber framed houses in Lewisham, southwest London during his late career (fig. 1), Segal's interest in Monpazier lay in its grid plan. He likened it to a 'tartan' in which different sized grids overlap; like those he employed at the building scale he saw the advantage of a tartan grid was the way it could tolerate change. Segal included a drawing of the town's ideal urban form, attributed to John Henry Parker, in *Home and Environment* (fig. 2).

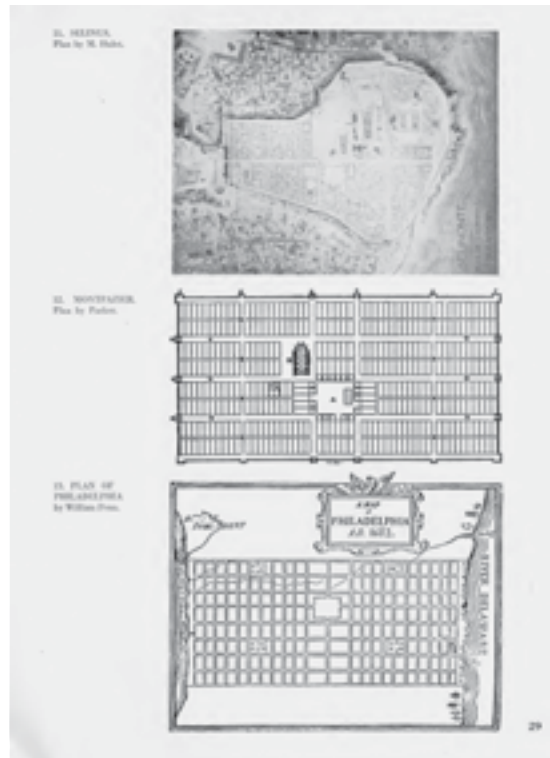
1. Segal's method empowered people to build their own homes using straightforward, 'common sense', adaptable construction techniques. Lewisham Self-Build homes at 11 Elstree Hill, Bromley. Photo: Jon Broome, 1979.



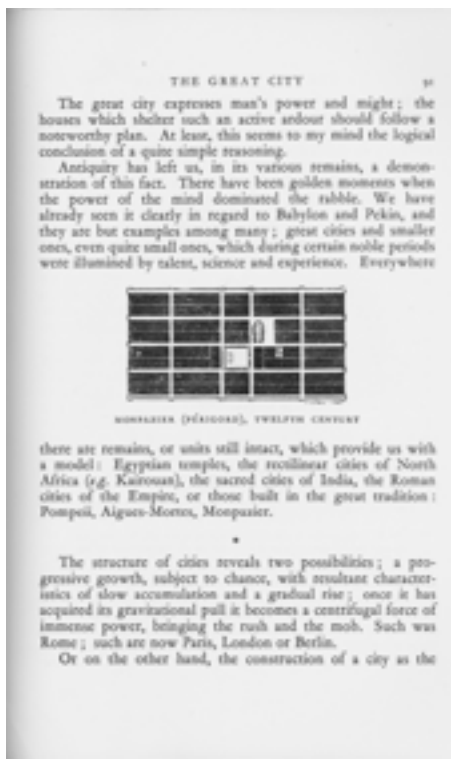
1 Kenneth Blakemore, 'An "English" Town in France: Monpazier, in the Dordogne', *Country Life*, 172.4441 (1982), 1014–15, 1015.



2. Walter Segal, *Home and Environment* (London: Leonard Hill, 1948).



3. Ludvig Hilberseimer, *The New City: Principles of Planning* (1944). Source: <https://archive.org/details/newcityprinciple00hilbrich/page/n3/mode/2up>.



4. Le Corbusier, *The City of Tomorrow* (1929). Source: p.91, Corbusier, Le, *The City of Tomorrow and Its Planning*, trans. by Frederick Etchells, (New York: MIT Press, 1971). © MIT Press.



5. Eugène Viollet-le-Duc, *Dictionnaire Rationné de L'Architecture* (1854). Source: <https://www.gutenberg.org/files/30781/30781-h/30781-h.htm>.



6. View along a transverse street at the south end of the bastide towards the promontory to the east of Monpazier, April 2010.

Until recently almost all architectural account and interpretation of Monpazier has focused on different versions of this drawing showing the idea of the planned settlement (fig. 3, 4 & 5).² It shows the open spaces of the streets and square, the arcade surrounding the market square with its *cornières*, the *Maison du Chapitre*, the church and the regular division of lots. The plan shows the bastide surrounded by walls with gates at the head of each cross street which is confusing as a description of the idea of the town strange because the walls were not built at the time of its foundation.³ Those planning the town seem to have intended the streets to remain open to the landscape, as they are in many places today (fig. 6). The more important point is that the plan offers only a partial understanding of the bastide; it focusses solely on the geometric aspect of the bastide's foundation. Spatial study of Monpazier extending beyond this has emerged (see chapter 2, *Setting and context*), but is still not extensive. This chapter comprises detailed interpretation of Monpazier underlying a

2 Earlier versions, attributed to the archaeologist Félix de Verneilh, appear to have been printed incorrectly, with Monpazier flipped along its east-west axis.

3 Bastides' incorrect characterisation as fortified towns is partly due to diagrams like this, and a misunderstanding that the words 'bastide' and 'bastille' were related.

new spatial approach to its future.

The first section describes the physical fabric of the bastide today. It introduces a less static understanding of the architecture of the town. Through stages of the construction of a building scale topographic model a more nuanced understanding of the town's tectonic relationships – or the way in which its parts relate to one another and to the whole, and to the site – emerges.

The second section examines the bastide's morphology over time. A brief history of Monpazier is set within the context of human settlement across the region and the innovation of bastide foundation. What is known of Monpazier's original charter and its definition of the surrounding territory are examined together with how the bastide remained resilient through successive generations of inhabitation. It then examines its depopulation and post-war expansion of the bastide within the northern extension of its grid plan.

The third section outlines issues facing the bastide which suggest the need for intervention. It describes the conservation policies put in place. It then examines the limited authority of the town in implementing those directed at its landscape setting. Additional problems such as the continuing decline of the bastide's population and economic reliance on tourism are also defined.

Interpretation of the built fabric

Walking around the bastide the shape of the land is continually experienced in the rise and fall of the streets (**fig. 7**); 'the block geometry of the bastide was not a rigid framework into which the town was squeezed; it resembles more closely a net, thrown upon the site and adapting to its nuances.'⁴ Retaining walls around the perimeter reveal that its area has been artificially levelled to some extent, amplifying the bastide's artificial horizontality in relation to the natural landform. The collective impression of the individual buildings abstracts and heightens perception of the promontory from the surrounding landscape (**fig. 8**).

4 Randolph, 'Bastides of Southwest France', (p.301).



7. Looking east along a sloping transverse street towards the Place des Cornières, November 2009.



9. Different characters of façades of houses on the west side of the Place des Cornières. Photo: David Jones, May 2016.

8. West side of Monpazier from the neighbouring the promontory, with vertical markers of the church tower, Maison du Chapitre and north gate. Photo Angela Tsang, November 2009.



The organic growth of the bastide

For the most part Monpazier is a town realised from the construction of individual houses (fig. 9). Most of the houses have two or three storeys and are constructed from loadbearing limestone masonry, although some are timber frame with masonry infill. It is believed that in the past most would have been rendered, and this remains so in places. Almost all roofs are covered with grey-brown terracotta tiles and take up a great number of different profiles. The intimate carreyrou remain within most blocks and in a few places buildings have overarched these passages (fig. 10). Countless additions have been made to the town's built fabric over time and evidence of different phases of construction over generations of inhabitation is highly visible.

It could be said that Monpazier exemplifies the architectural principle of 'changefulness' which Ruskin described as:

One of the chief virtues of the Gothic builders, that they never suffered ideas of outside symmetries and consistencies to interfere with the real use and value of what they did. If they wanted a window, they opened one; a room, they added one; a buttress, they built one; utterly regardless of any established conventionalities of external appearance, knowing (as indeed it always happened) that such daring interruptions of the formal plan would rather give additional interest to its symmetry than injure it.⁵

This level of fine-grained detail is the result of a near infinite number of individual spatial negotiations of a long period of time; an architect to design a town like this from scratch.

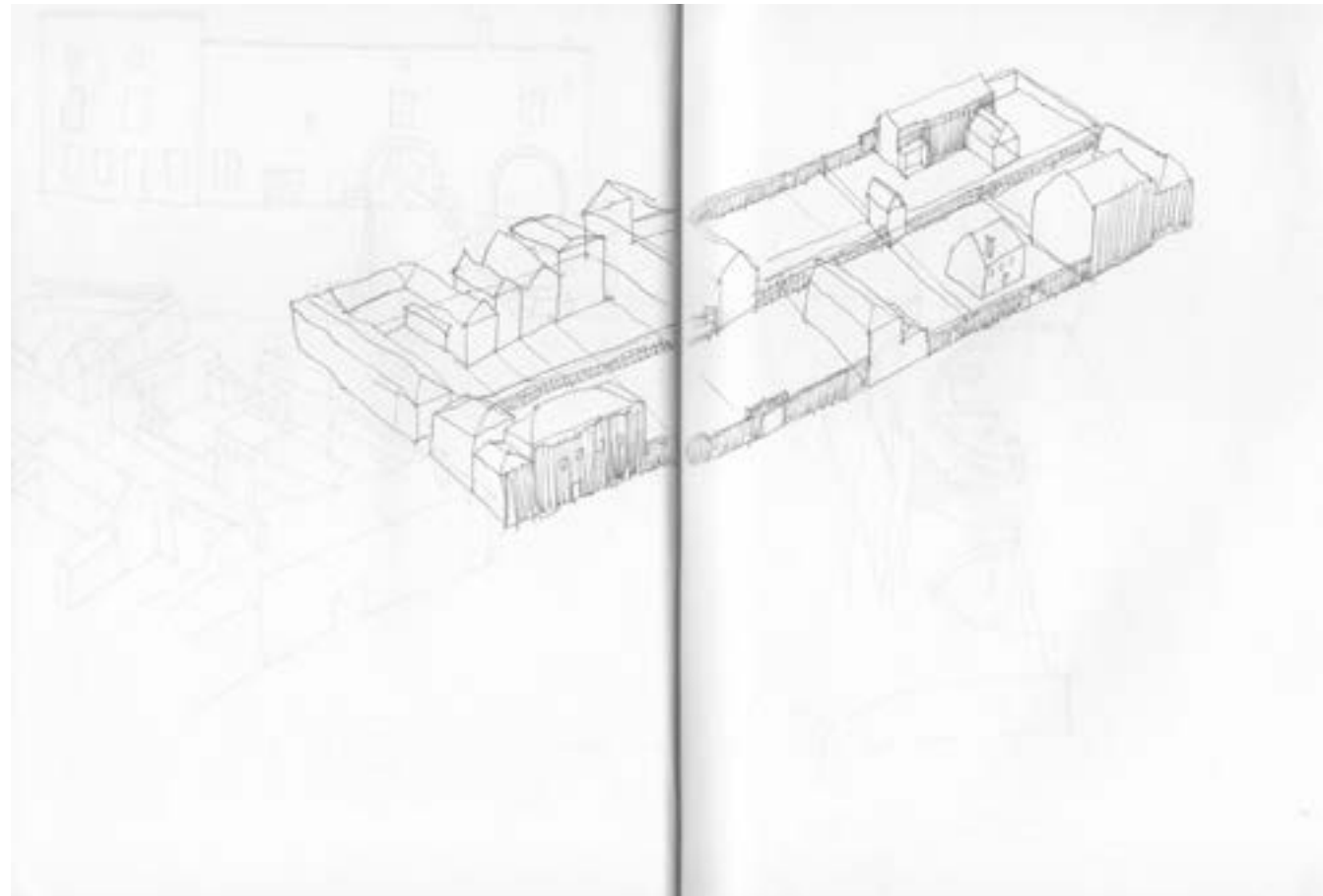
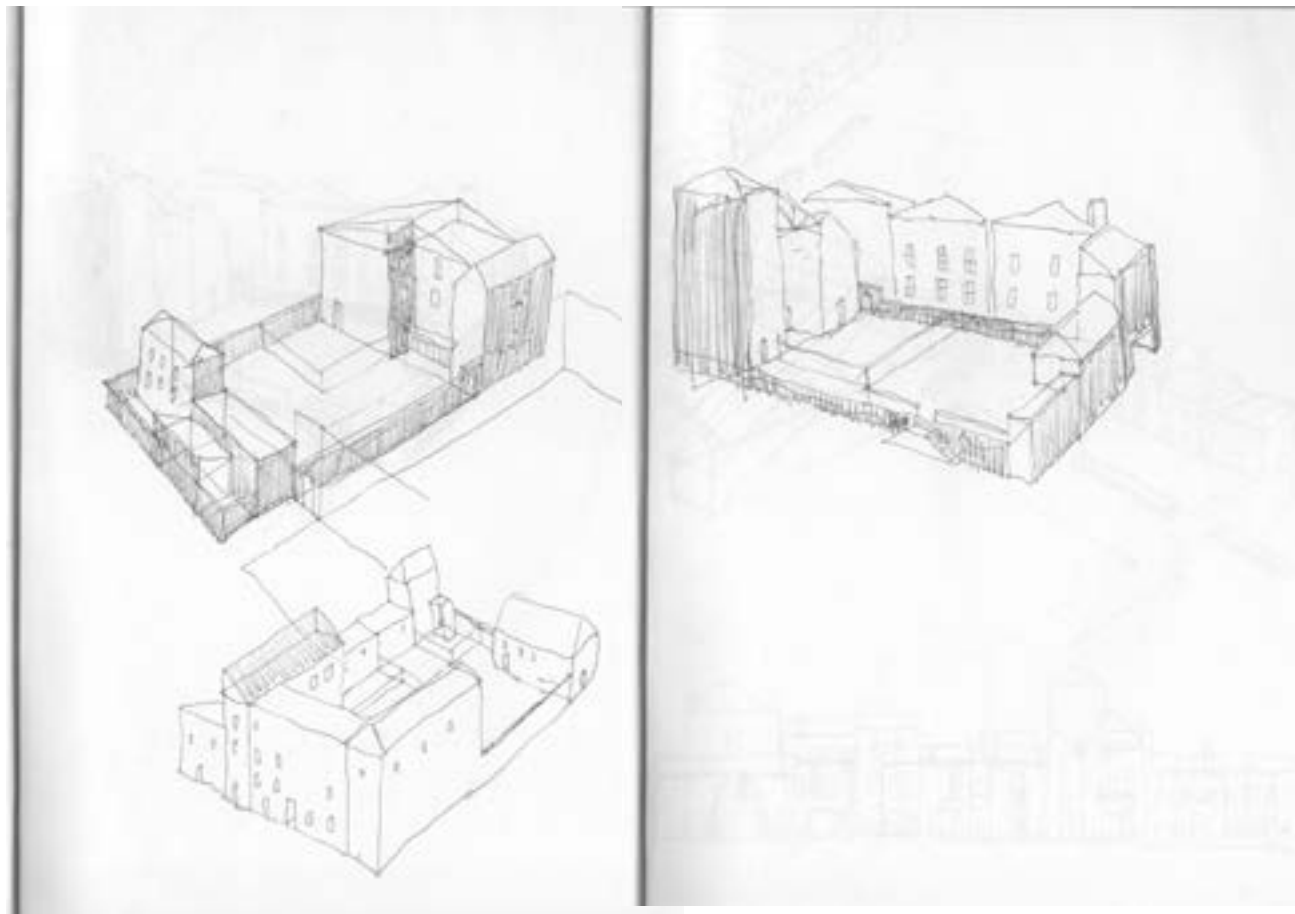
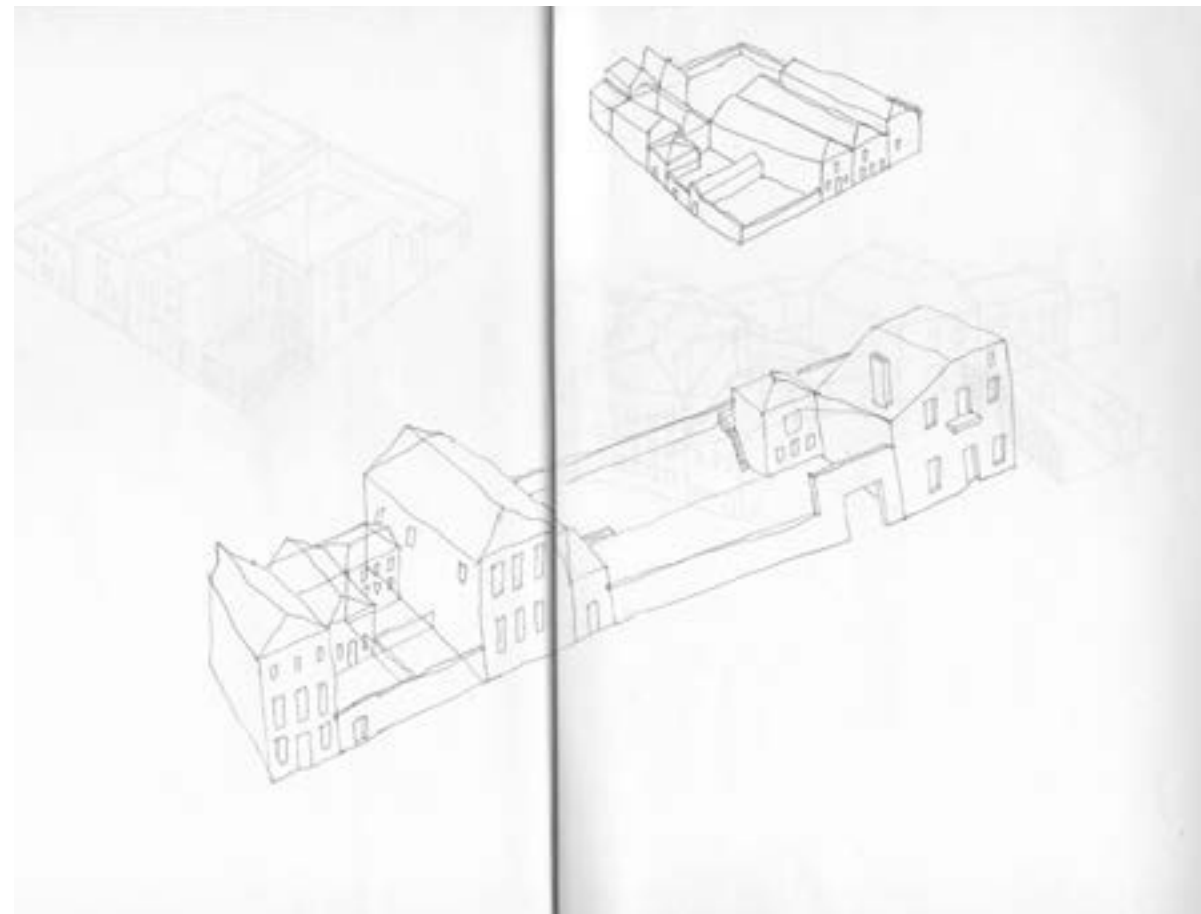
The bastide scale topographic model

The town's original layout had set in place a relationship between the buildings and open spaces, and the landform on which they are sited. While to a great degree the core spatial relationships set in place at the time of the town's foundation remain, the formality of its geometry has receded. This collection of sketch studies demonstrate just how creative the town's development became within the plan (fig. 11). Understanding of this organic

⁵ John Ruskin, *The Stones of Venice*, 2nd Da Capo Press Ed edition (New York: DaCapo Press, 2003), p.168-9.

10. Overarching structures on Carreyrou west of the Place des Cornières. November 2009.



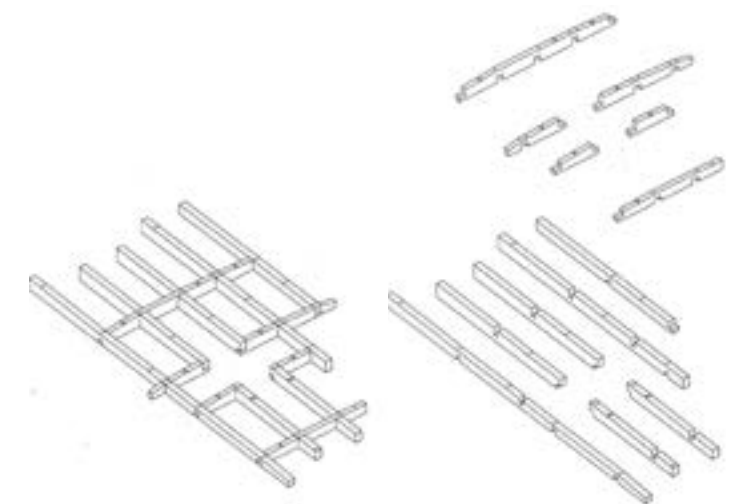


11. The diversity of adaptation of Monpazier's îlots over time. Sketch studies: Alessandra Greggio, 2008.

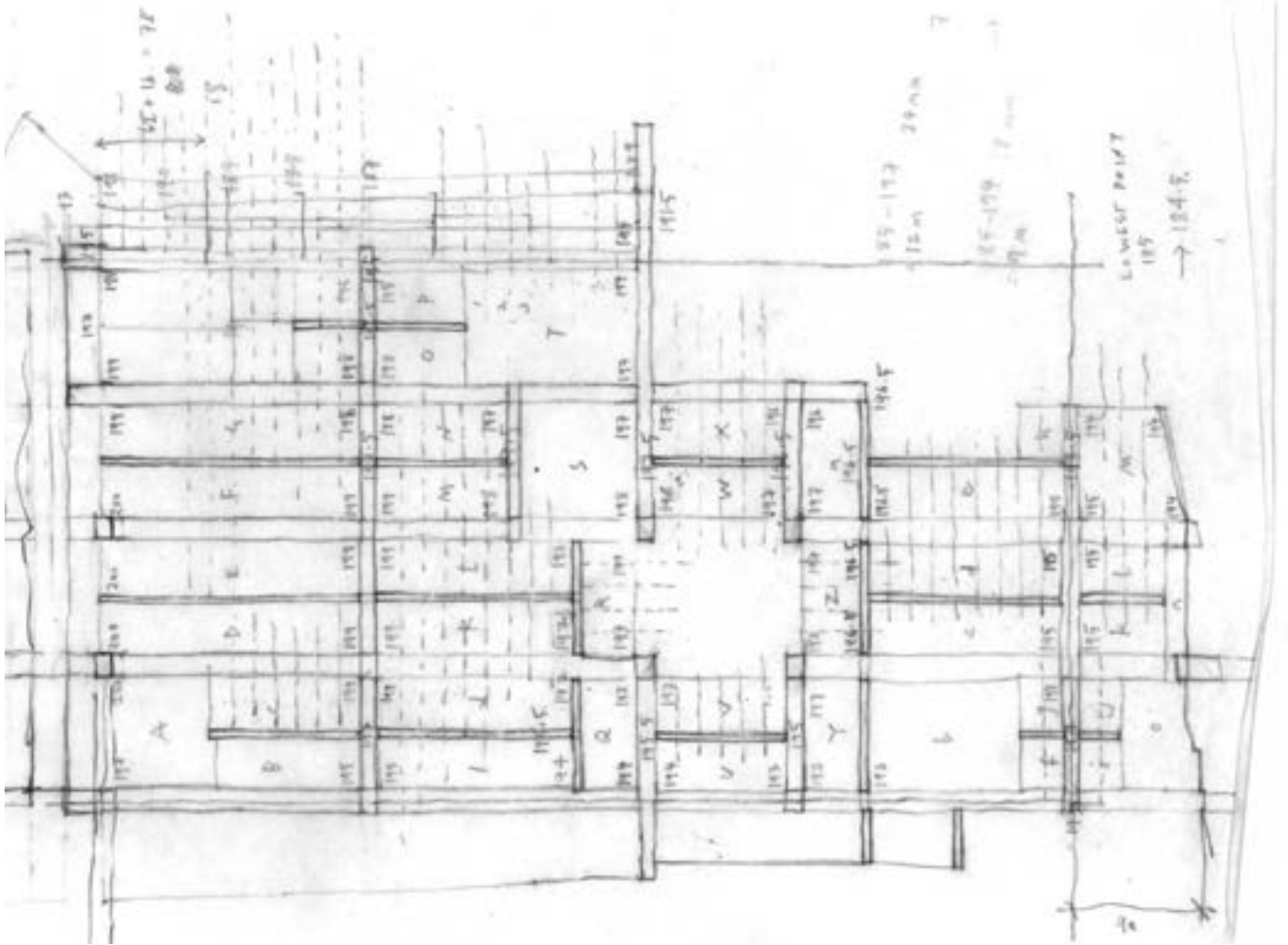
development, in relation to the design of its site, had been quite limited. This was the focus of the bastide scale topographic model: to understand this organic development not in isolation, but in relation to the plan. The scale (1:500) is large enough to show the massing of each individual building, including its roof profile. It was intended to register as a whole and was, therefore, made from a single material, lime. This timber is pale, fine grained and easy to work with. It is also inexpensive, sustainable and available in a wide range of thicknesses (from veneers to planks). It darkens slightly over time. The natural grain of the timber allows that the material of different buildings and elements is the same, but also different.

The grid as a framework

The first stage of constructing the model was to make the grid of longitudinal and transverse streets. Using topographic data from the archaeological survey of the town, held in Monpazier's town hall, the ground heights of each intersection were determined. Sectional drawings of each of the bastide's streets were then used to form construction drawings. The grid was designed as an interlocking frame and was made using a two-dimensional CNC router (fig. 12 & 13). Each part of the frame was cut from a plank of timber which had been planed prior to match the scaled street width. Using the router made it possible to obtain a level intersection at each street-crossing and where each carreyrou emerges from an îlot. A base board was also created using a single piece of ply with a routed reveal to secure the frame.



12. Profiled interlocking frame of longitudinal and transverse streets of the bastide (right).



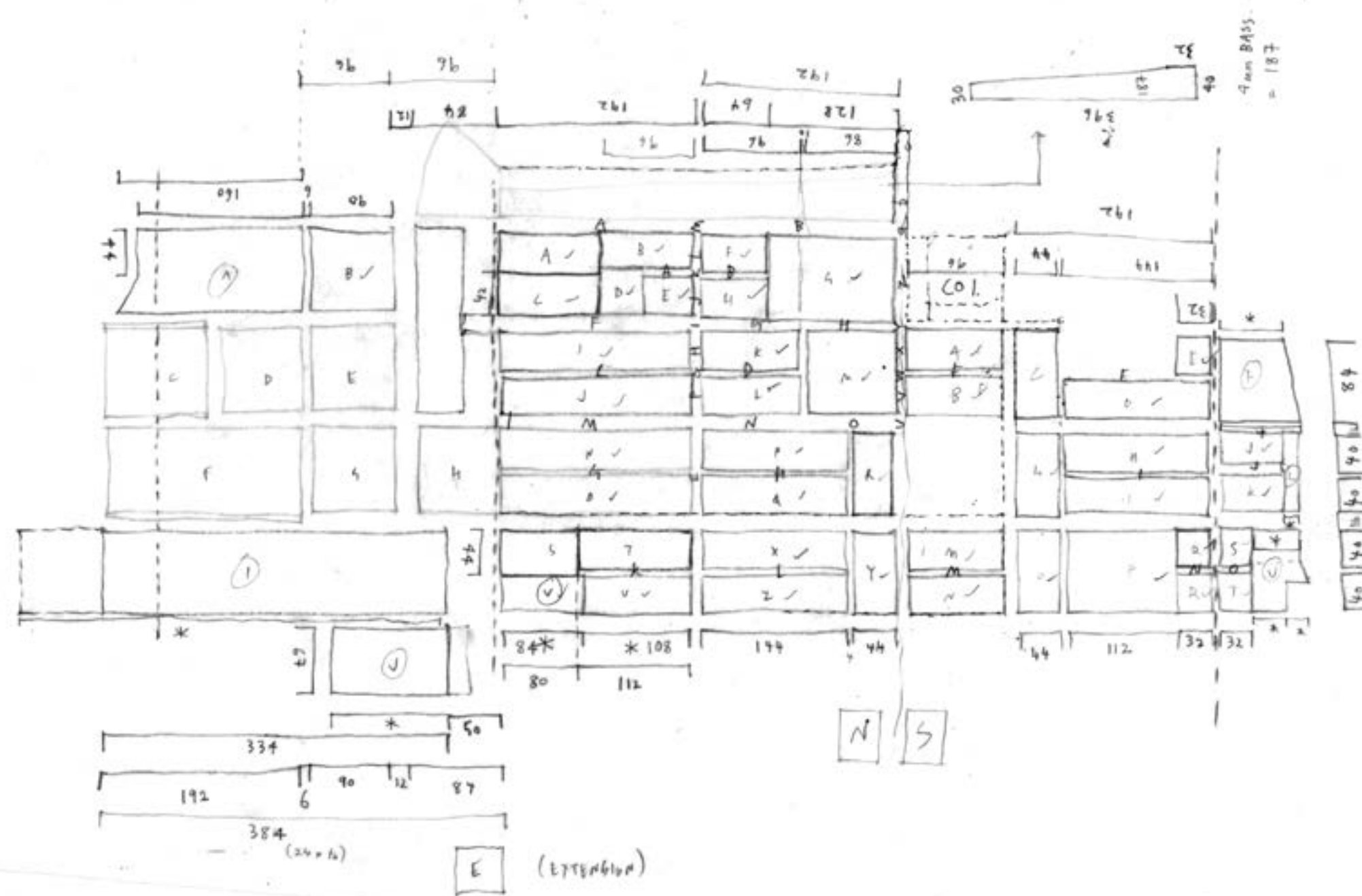
13. Monpazier street plan showing longitudinal and transverse streets and carryway with intersection ground height information.

The ground as a relief

The ground area of the town's îlots (blocks) were designed to sit within the frame (fig.14 & 15). A further set of construction drawings were made in which each îlot was studied individually. Combining the heights at street intersections with the position and rhythm of buildings as they are today, a stepped relief was designed with level changes of 0.5m (true scale) or 1mm (model scale). This stepped relief was adjusted using a three-dimensional CAD model to ensure that each step met the street. An attempt to construct this relief from thin layers of lime veneer failed on account of it being time-consuming and inaccurate. This led to a decision to use the CNC router again meaning all ground levels had to be recalculated from the highest level, the top surface of a timber panel (fig. 16). This is because the router works by removing layers of timber to a variety of depths. The maximum

14. Monpazier ilot plan showing division of blocks and carreyrou.

15. Interlocking frame and ilot relief (far right).



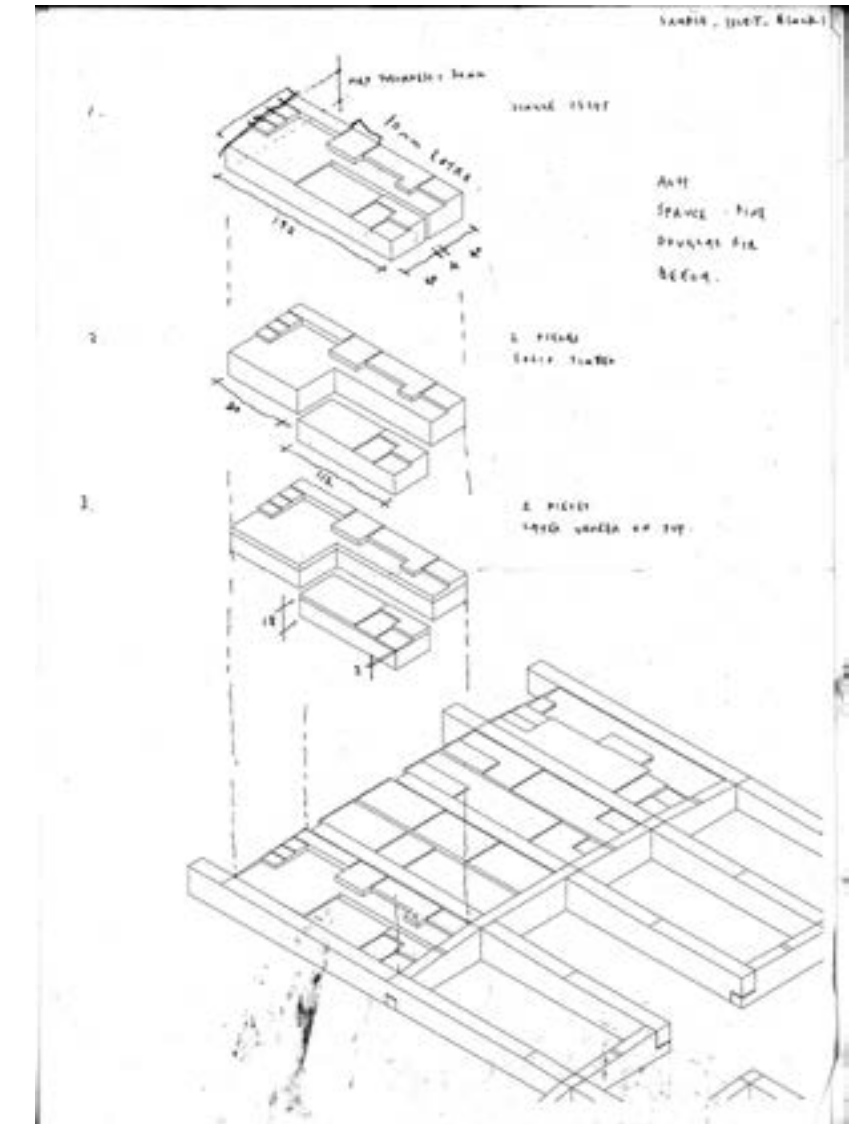
16. Edge-glued limewood panel preparation for ilot relief.



17. CNC routed ilot relief pieces were sanded and carved to remove curved profiles.



18. Ilot relief inset in profiled grid frame.



depth of the router, 3m (true scale) or 6mm (model scale), meant that some *ilots*, where the town's profile is steeper along its sides, were divided into parts to avoid wasting material (fig. 17). Carreyrou also formed part of the ground relief. Each was drawn in section to sit within the stepped *ilots* and to meet the grid and produced using standard workshop tools (bandsaw, table saw, belt sander). The *ilot* were then positioned within the frame (fig. 18).

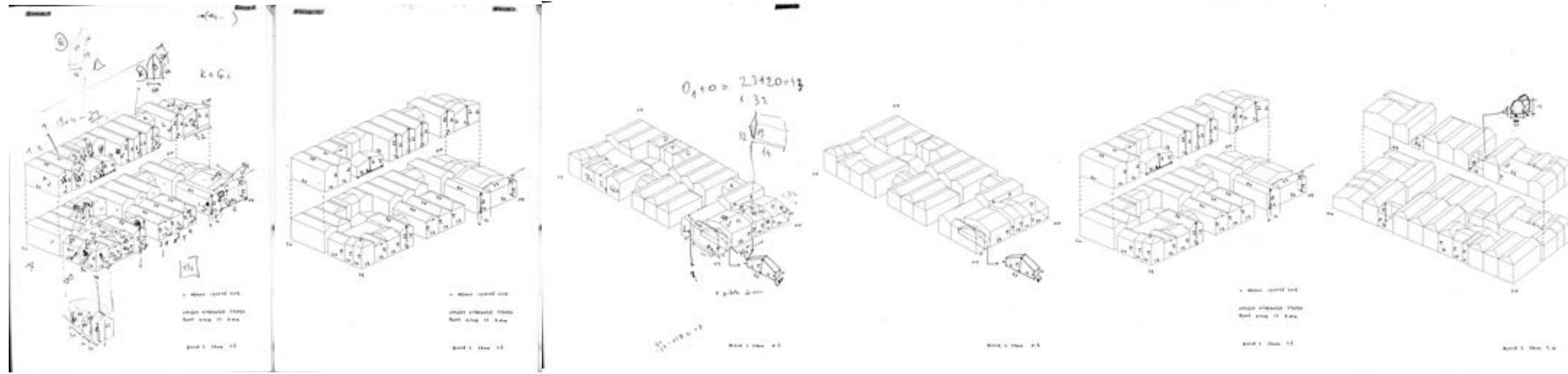
The buildings as a topography

The following stage of constructing the model aimed to show each individual building's contribution to the overall impression of the town. A three-dimensional CAD model was made for every part of every buildings on each *ilot* (fig. 19). These were drawn from careful study of

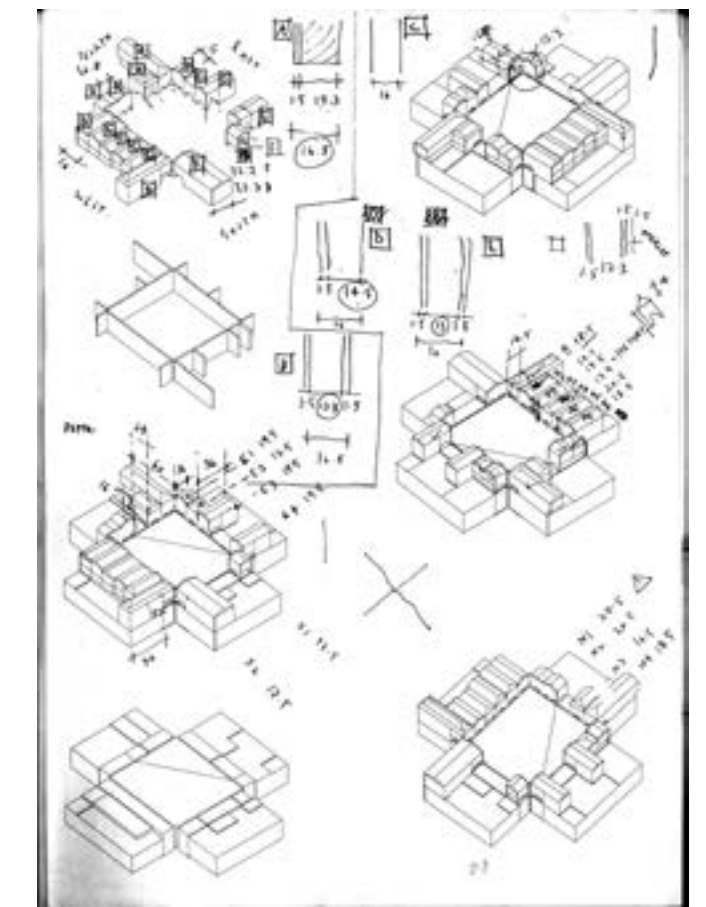
collected aerial views, an isometric drawing of the town bought from the tourist information office and survey work on the ground. This was labour intensive; the town was comprised of 301 regularly sized lots from foundation. A single *lot* would contain up to 23 of these. The bastide's growth over time meant, however, that a single lot often contained more than a single building form. The town's regularity, however, was a great advantage. The set dimension of the lot division, and the decision for the timber grain to run vertically up a building (emphasising its verticality) made it possible to devise an efficient technique in which strips of timber could be planed to the lot width, 8m (true scale) or 16mm (model scale), and a number of buildings generated quite quickly (fig. 20).

The most complex element to construct was the Place des Cornières. Elevations of each side of the square were drawn and adjusted to meet the change in ground level at each corner (fig. 21). Arcade facades were laser cut from a single sheet of veneer, sanded to remove burning. These were fixed back to the building form and sanded again to add the roof profile and allow the façade to be read as continuous with the building mass (fig. 22). The precision with which the interlocking street frame had been made meant it was possible, somewhat, to represent the raised cornières of the square. The square itself was sanded by hand as each corner sits at a different ground level. The well and covered market hall were then located in the square.

In its earlier stages model of the figure of the built area of the bastide and garden strips running along its sides were surrounded, using topographic data from the archaeological survey, to define the bastide's artificial edges raised from the promontory landform. The promontory landform, which surrounds the bastide, was added at a later stage.

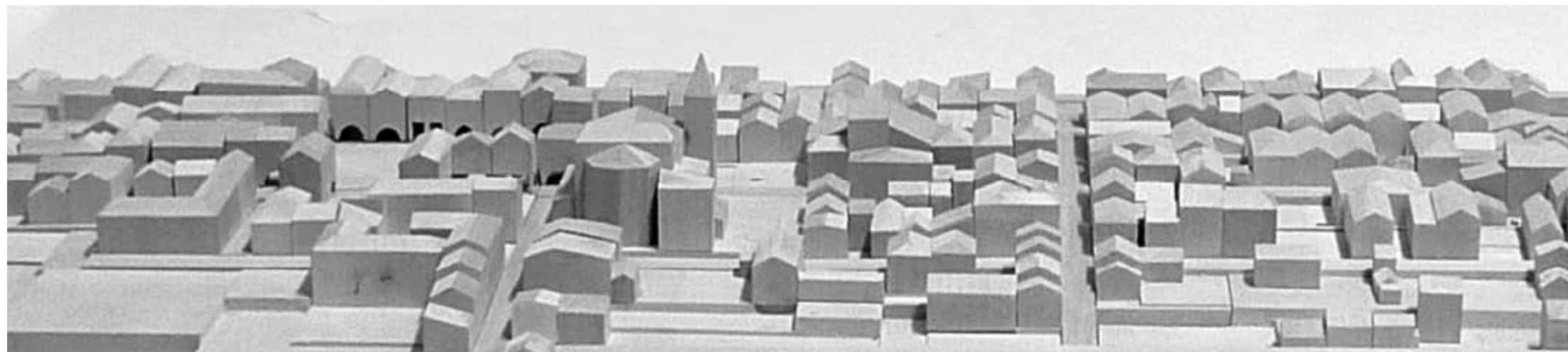


19. Building topography construction drawings.



21. Construction of the arcaded market square.

20. Elevation of the existing bastide model from east.



22. The arcaded market square during construction.



The history of the bastide and its landscape setting

Monpazier's foundation is a stage in a very long history of human settlement across the Dordogne. The Vézère river valley, north of the River Dordogne has the highest concentration of Upper Paleolithic sites in Western Europe. These include the decorated caves of Lascaux which is 60km north of Monpazier. In 1970 the 'Venus of Monpazier' (25,000 BCE) was found near Saint-Avit-Riviere, 8 km north of Monpazier; a limonite figure which gives evidence of a regional stone tool industry focussed in La Gravette, Bayac, 20km northwest of Monpazier. A number of menhirs and dolmens have also been found in the closer vicinity of Monpazier in the communes of Vergt-de-Biron, Saint-Cassien and Capdrot (the latter has a particularly high number).

In a later period Dordogne was occupied by the Gauls who resisted Roman occupation of the region beyond Périgueux, 70 km north of Monpazier. In the third century AD Saint Front, first Bishop of Périgord, came to Capdrot, four kilometres east of Monpazier. He was reportedly sent to convert the Gauls, and there is debate as to whether he originated from Lycanonia in Anatolia or one of the oldest monastic settlements in Nitria, Egypt. From this time Capdrot became home to a small but significant religious community. The monastery Saint-Avit-Sénieur 16km north of Monpazier, originates from the sixth century and rose to prominence due to its location on the route from Vézelay, one of the major pilgrimage routes to Santiago de Compostela (fig. 23).



23. Aerial photograph of the former monastery of Saint-Avit-Sénieur with its disproportionately large church.

Monpazier's foundation

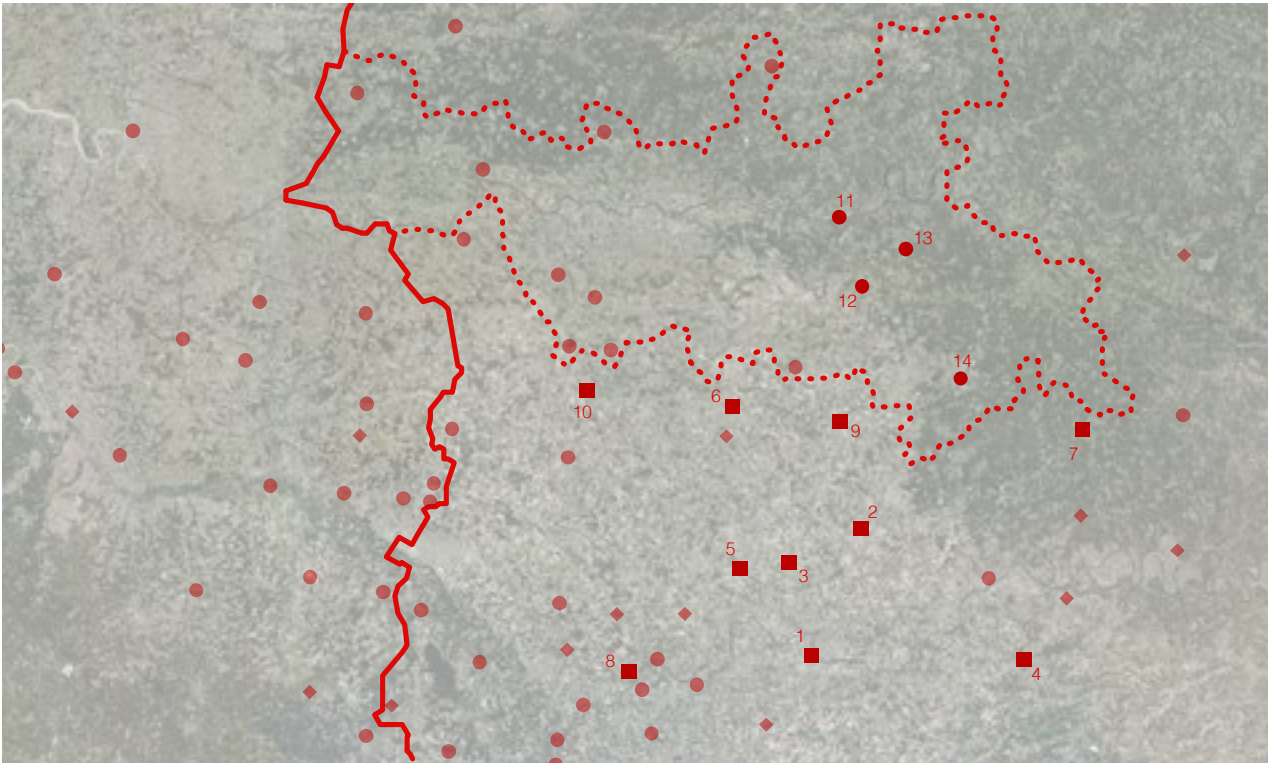
Monpazier's foundation marked a shift in the scale and sophistication of settlement in the Dordogne. The initiative for the bastide's foundation came from the English King Edward I who was seeking to improve the troubled finances of the English crown by intensifying exploitation of the region's resources (production and export of wine via Bordeaux was of great economic value).⁶ A critical factor in siting Monpazier, therefore, was extending the trade network further east into Aquitaine.⁷ Edward's prior foundations, Beaumont-du-Périgord (1272) west of Monpazier and Molières (1273/1284) northwest (see introduction, *City origins in Southwest France and a new model of urbanity*) also formed part of this network. An earlier attempt to found a bastide at Pépicou, 6 km south-west of Monpazier on another promontory over the Dropt River failed. By 1284, however, Monpazier's site lay securely within the limits of English rule and there was greater confidence in the stability of the region. The bastide's name; *Mon-* (*mons-* / mount-) *pazier* (peace) reflects this.

In the 30 years before Monpazier's foundation Alphonse de Poitiers, Count of Toulouse (south-east of the region) and a vassal of the King of France, established ten bastides. Each was further north than its predecessor (fig. 24). Close to expanded English territory these towns inspired Edward's foundations; comparisons have been drawn in particular between Monflanquin and Monpazier (fig. 25). Both these and Edward's foundations are described by Lauret et al. as 'Aquitaine model' bastides. They are distinct from other regional bastide typologies, and share spatial characteristics, such as the diagonal relationship between church and market square and T-shaped division of urban blocks (fig. 26). As the last of the Aquitaine model bastides Monpazier represents its most refined iteration.

Monpazier's foundation was chartered on the 2nd February 1286. 301 lots had been allocated and built upon over two years, a larger number over a longer period than

6 England had held territory in Aquitaine since the marriage of Eleanor of Aquitaine to the Duke of Normandy, who became Henry II of England, in 1154.

7 Randolph, 'The Bastides of Southwest France', (p.305).



- Count of Toulouse bastide foundation
- English bastide foundation
- ◆ French Bastide Foundation
- English / French territorial boundary (1249)
- ⋯ English / French territorial boundary (1270)

- Bastides founded by Alphonse de Poitiers:
1. Villeneuve-sur-Lot ((1253)
 2. Monflanquin (1256)
 3. Castelnau-de-Gratecambe (1256 / 70)
 4. Tournon (1257)
 5. St Pastour (1259)
 6. Castillones (1259)
 7. Villefranche-du-Perigord (1261)
 8. Laparade (1267)
 9. Villereal (1267)
 10. Eymet (1270)

- Bastides founded by Edward I of England:
11. Lalinde (1267)
 12. Beaumont-du-Perigord (1272)
 13. Molières (1273 / 1284)
 14. Monpazier (1284)

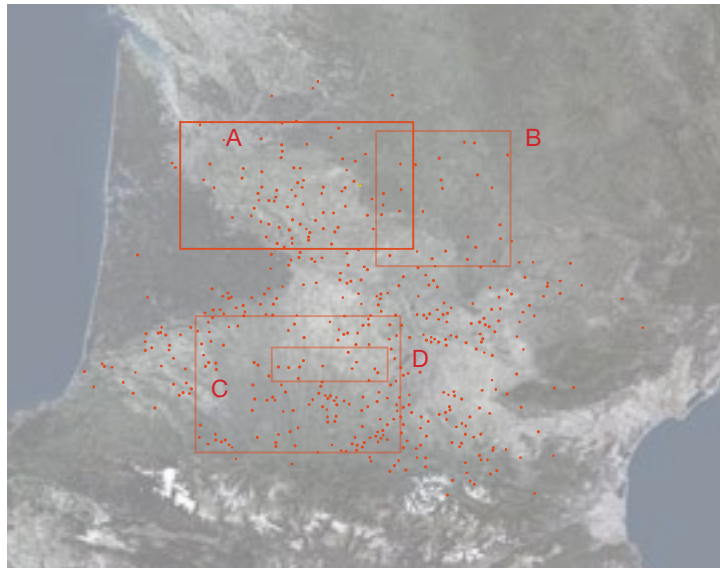


24. French and English bastides and territorial limits during the thirteenth century in Aquitaine overlaid on a contemporary satellite image of the region. Aerial image: Géoportail.

25. Aerial photograph of Monflanquin.

26. Satellite image of southwest France showing four bastide typology regions. Aerial image from Google Earth.

- A. Aquitaine
- B. Quercinois
- C. Gascon
- D. Gimontois



previous foundations. Its charter was negotiated between Seneschal Jean de Grailly (Edward's representative) and two local powers: the Lord of Biron, who governed southwest of Monpazier, and the Duke of Montferrand, who governed to the north. It is understood that the single year, typically allowed for settlement of bastide foundations, had to be extended due to their resistance, fearing the loss of their workforce. It is also believed to be the cause of the comparatively small area of land acquired for construction. In contrast enthusiasm among the rural population meant some of the bastide's first freemen journeyed over 100 km to settle Monpazier.⁸

The distribution of the territory

Typical to the bastide model settlers were granted an equal share of four approximately concentric areas (see also introduction, City origins in Southwest France and a new model of urbanity). The first two were building lots in the town and kitchen gardens around its perimeter. The second two were fields and forest lands in the territory surrounding the town, for sustenance, construction and fuel, and so that an economy could be established. These areas are not that well understood because Monpazier's foundation charter has been lost but they do appear to have greatly exceeded those proposed by Lauret et al., of

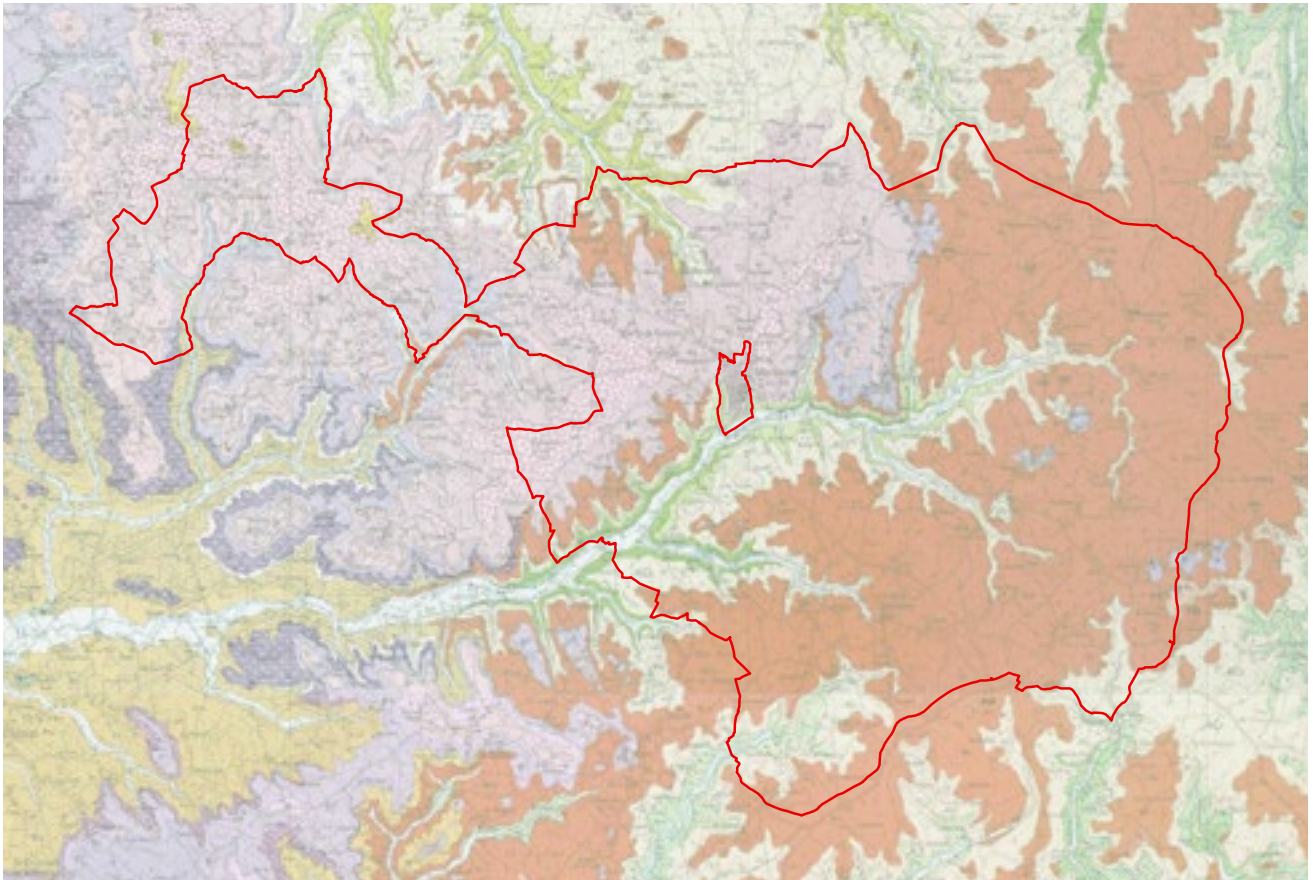
8 Michel Coste, *Monpazier: Les clés d'une bastide* (Bonaguil: Librairie du Château, 1988), p.61.

27. Diagram showing different understandings of the extent of the territory of Monpazier.



2500m² for cultivation. Also, the territory's definition is believed to have changed over time (fig. 27).⁹ In 1285-6 Monpazier's territory is described as being within a radius of four kilometres (approximately 50 minutes' walk) extending from the centre of the bastide. During a later period, however, the territory is earliest scaled maps of the region, and overlaying them on a geological map, an image is revealed of a settlement and territory which seem to have been designed in relation to the quality of its terroir (fig. 28). Monpazier lies at the intersection of a limestone plateau extending north (suitable for cereal crops, vines, prunes and nuts) and sedimentary extending south (covered with dense forest for materials and

9 ZPPAUP de MONPAZIER - Drac Aquitaine - Limousin - Poitou-Charentes - Ministère de la Culture et de la Communication <<http://www.culturecommunication.gouv.fr/Regions/Drac-Aquitaine-Limousin-Poitou-Charentes/Patrimoines-Architecture/Services-territoriaux-de-l-architecture-et-du-Patrimoine/ESPACES-PROTEGES/ZPPAUP-AVAP-Dordogne/ZPPAUP-de-MONPAZIER>> [accessed 30 June 2016].



produce like ceppes and boar). Also in the letters is a description of how this territory was distributed: each household was allocated eight hectares of fields, for planting crops, and twelve hectares of forest, for building materials and fuel (fig. 29). Incredibly, the spatial constitution of these areas may be detected when overlaid on a contemporary aerial photograph (fig. 30). The sense that emerges is that bastide and territory were conceived as one:

After the city ideal, one is inclined to speak of the ideal district, and the remarkable intelligence with which it was conceived. Nothing was left to chance. The harmonious city is a place which is nourished with the natural resources of the sun and the forest, energy for their transformation. All is there and in good proportion.¹⁰

10 Michel Coste, *Monpazier: Les clés d'une bastide* (Bonaguil: Librairie du Château, 1988). p.66.

29. Isometric drawing study showing the land share per household in Monpazier: building lot, vegetable garden, fields and forest.





30. Distribution of the landscape resulted in the clearing and forest enclosure surrounding Monpazier. Aerial image from Géoportail.

Resilience and decline

Monpazier's continuity over the five centuries following foundation seems to result from a period of relative stability. The foundation charter established its governance, protecting individual freedoms such as the right to elect councils and pass down property, taxes, crimes, fairs and markets. The most significant disturbance was the Hundred Years War (1337-1453) during which Monpazier passed back and forth between English and French control; its inhabitants, however, were understood to retain allegiance to England providing its troops with weapons and food.¹¹ A wall enclosed the bastide's perimeter at this time with six gates (of which three remain). The stone church building was also built during the war and may, in common with others in the Upper Agenais, have served as a place of refuge (fig. 31 & 32). Interestingly the conflict does not appear not to have depleted the bastide's population; in 1365 around 1500 people were recorded living in Monpazier.

11 Lauret, *Bastides: Villes Nouvelles du Moyen-Âge*, p.205.



31. Eglise St. Dominique. March 2010.



32. Fortified church of Beaumont-du-Périgord. November 2009.

The bastide was transferred to French rule for the final time in 1369. Throughout its subsequent history there was considerable resolve to avoid instability. Peasants' revolts were quashed, brutally (in 1637 an uprising against taxes resulted in a weaver being 'broken on the wheel' in the *Place des Cornières*).¹² In 1644, during the counter-reformation, the *Convent des Récollets* was founded in the south-east corner of the bastide. This was funded by the Lord of Biron and the town's inhabitants to evidence the town's catholic allegiance. The revolution is recorded as having little effect.¹³ Six settlements (five of which were bastides) dominated the Upper Agenais until the 18th century and Monpazier was one of them.

Decline was partly caused by Monpazier's isolation; the Dropt river which runs south of Monpazier was made navigable but only as far as Eymet, 50 km west. Other factors also contributed; phylloxera (a blight which devastated French vineyards from 1880) devastated the vines. These factors, together with urban migration as France industrialised, meant the population of the town dwindled, halving from 1850 to 1914 to leave just over 600 people in the bastide. What is remarkable is that in the early 19th century 200 descendants of the town's original settlers remained.¹⁴ Also, as this aerial photograph shows, the kitchen

¹² Ibid.

¹³ R. L'Honneur, *Monpazier. Logis, Gens et Faits d'Autrefois*. (Sans Lieu, Sans Nom, Ni Date, 1960), p.31.

¹⁴ Coste, *Monpazier: Les Clés d'une Bastide*, p.146.



33. Aerial photograph of Monpazier in 1950 showing small-scale cultivation around the bastide perimeter.
Aerial image from Géoportail.

gardens around the perimeter remained in use (fig. 33). Decline continued, however, throughout the last century and the population of the Commune of Monpazier, which includes areas of building outside the bastide, is now around 527.

The extension of the bastide's grid plan

It is paradoxical that although Monpazier's population fell throughout the second half of the twentieth century, the bastide expanded. Growth began beyond the Foirail Nord, the 25-metre-wide open space at the bastide's northern end (fig. 34). Blocks with a similar scale to the town's *lots* and had been set out by the 1800s although they were not divided by *carreyrou* because the area was part of the town's kitchen gardens. One walled garden remains (fig. 35). The extension of the bastide's grid of streets stretch 190 metres from the northern edge of the bastide. The area has been built over comprehensively with some houses meeting the street and others set deeper within their plot. Three departmental roads dominate the Foirail Nord (fig. 36); the *Route à Villefranche-du-Périgord*, the *Route à Belvès*, which splays east around 140m into the extension area, and the *Route à Beaumont-du-Périgord*, which bends west around 250m into the extension area (fig. 37 & 38).



34. The Foirail was named after fairs held outside the gates; it is now a large open space with 'drop-off' areas for coaches and parking areas set among strips of trees to the east and west, April 2010.

35. Overgrown walled garden in the grid extension north of the bastide, April 2010.



36. Three busy departmental roads converge at the Foirail Nord, April 2010.

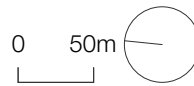


37. Continuation of rue st. jacques in the northern extension, April 2010.





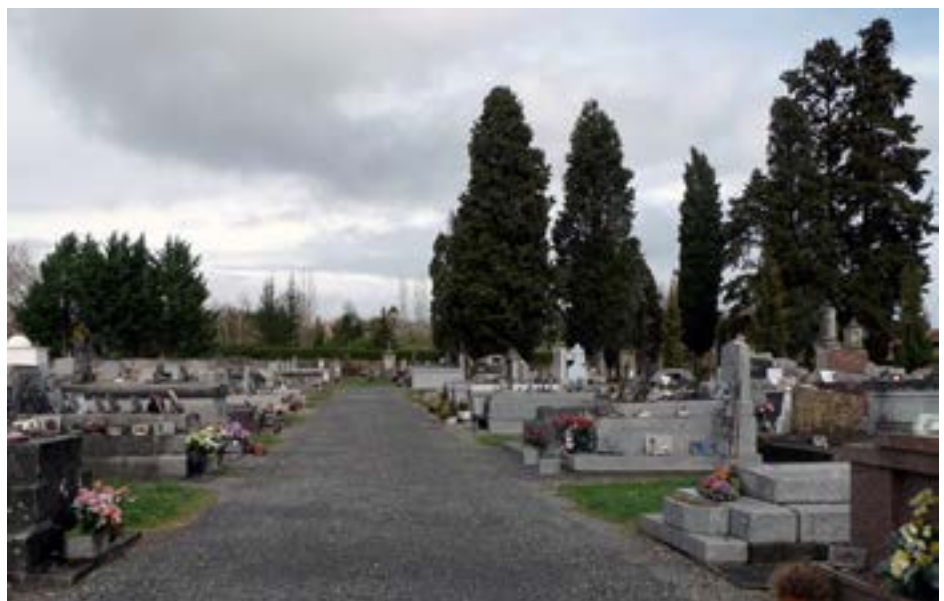
38. Plan of the bastide Monpazier with its northern extension.



- A walled garden
- B Foirail nord open space
- C Route à Villefranche-du-Périgord
- D Route à Belvès
- E Route à Beaumont-du-Périgord

The terrain vague at the north end of the commune

Beyond the extension area, but within the commune, all is confusion. This is the remains of Monpazier's 'common' which was part of the town's foundation charter. The cemetery was moved here from the church's north side in 1862 (fig. 39). In 1958 it was expanded and enclosed, forming a rectangular walled garden of around 60 x 90 metres. The walls align with the departmental road on its east side, but no other structure follows this orientation. The



39. The walled cemetery, with cedars to the right, April 2010.

surrounding wall of the cemetery is only two metres high, and because the ground level is slightly raised the high vehicles on the departmental road disturb its peaceful atmosphere. A dark gravel path runs directly through its centre between around 270 graves which have been aligned to the departmental road. Tall cedar trees east of the path mark the head of a

40. Plan of Monpazier showing remaining areas of the town commune and small industries cluster

- | | | |
|---------------------------------------|---|--|
| A walled cemetery | I location of rockery and concrete crucifix | O timber yard |
| B community garden | J location of new basket ball court and parking | P Two storey apartment buildings |
| C former location of electrical tower | K tannery (derelict) | Q Seven bungalows around a roundabout and new road |
| D fire station | L cooperative shed and wall fragment | R old persons' home, La Résidence Le Périgord |
| E community hall | M large opensided shed | S Small houses |
| F public WC | N rabbit abattoir | T Villas set into the slope |
| G motorhome parking | | |
| H primary school | | |



41. View south from the north edge of the Community garden. Photo: Alex Bank, November 2014 (right above).

42. The fire station built against the cemetery wall, April 2010 (right below).

43. Public WC on the right and espalier surround to grass area south of the cemetery, April 2010 (below left).

44. Caravan parking area behind the community hall, April 2010 (below right).



road leading back into the bastide. The cedars, therefore, offer a visual connection with the bastide and provide orientation within this area (fig. 40).

Immediately north of the cemetery is a gently sloping community garden, surrounded by tall hedges over a low stone wall, which appears to be little used (fig. 41). An unattractive electrical tower which sat beyond the garden has recently been demolished but appears in some site photographs. West of the cemetery is a fire station facing onto a large expanse of tarmac and a poorly designed, seemingly unused community hall (fig. 42). A grassy area containing some espalier fence and a public WC, frame the cemetery's south-west corner (fig. 43). Behind this is a group of pine trees, an area for parking motorhomes, and a coach layby (fig. 44).





45. Primary school along the western edge of the flat land north of the bastide, April 2010.

46. Rock garden and crucifix mark the entrance to the Commune of Monpazier, April 2010 (right).



47. Raised empty field north of the primary school, April 2010.

48. Raised empty field at the northern edge of the commune, April 2010 (right).



The primary school, built in the 1960s, is the second large structure in the north end of the commune and is aligned to the bastide grid (fig. 45). The school marks the western edge of the flat area and the land drops from its west side. The largest building is 58 metres long and wraps around the north and west sides of a tarmacked play area. A track runs along the south side. Facing the school was a long, tongue-shaped field, formed by the bend of the departmental road. This was cultivated until 2014 but has been transformed into a car park and basketball court. At the head of this field is a cross in a rock garden marking the entrance to the Commune of Monpazier (fig. 46). Two empty fields sit either side of the *Route à Beaumont*, banked up by around 1.5 metres above the road with retaining walls made from attractive irregular limestone blocks (fig. 47 & 48).



49. Wall remnant and cooperative industrial shed on the road to Beaumont, September 2013.

The head of the valley which runs along the west side of Monpazier was historically the site of small industry such as the tannery. This remains its character and a number of sheds sit either side of the *Route à Beaumont*. The most prominent are north of the road at the entrance to the commune. A curious stone wall fragment remains from a building which used to sit against the road (fig. 49). A few plum trees, cars for sale, flags, agricultural materials and signage surround the sheds. In a field of gravel behind the sheds is a considerably larger open-sided shed was built in 2012. Its south-facing roof is covered with solar panels (fig. 50). At the head of the valley south of the departmental road is an abattoir (fig. 51).

Around all these structures are houses and gardens. The last to be built are seven bungalows arranged around a new road layout with a mini-roundabout. They cover an area of around 9000m² and sit against the northern edge of the commune boundary. Little

50. Large open-sided shed north of the road to Beaumont, September 2013.



51. Rabbit abattoir producing fur-lined slippers, September 2013.





52. Eastern end of the new road where it meets the fields, April 2010.

attempt was made to join roads and existing pathways and worryingly the roads remain unkerbed where they meet the fields at their ends (fig. 52).

Just outside the Commune boundary, in the *Commune of Capdrot*, is a third large structure. This is an old person's home named *Résidence la Périgord* (fig. 53). It is formed of two long north-south wings, and a third shorter wing, built at a later stage, along its east side. It is now considerably larger in outline than the *Place des Cornières* in the bastide. It is single and double storey along its northern edge and steps down with the terrain to form an additional storey along its southern edge. The entrance hall and communal areas are concentrated in the centre of the building, extending to the south-side where there is a good view towards the bastide. Alongside two internal courtyards, it has a terracotta tiled open space on the south side and a large garden on the east side. The north and eastern edges adjoin the commune boundary and are used as service areas and parking. Its entrance is from the departmental road on the north side.

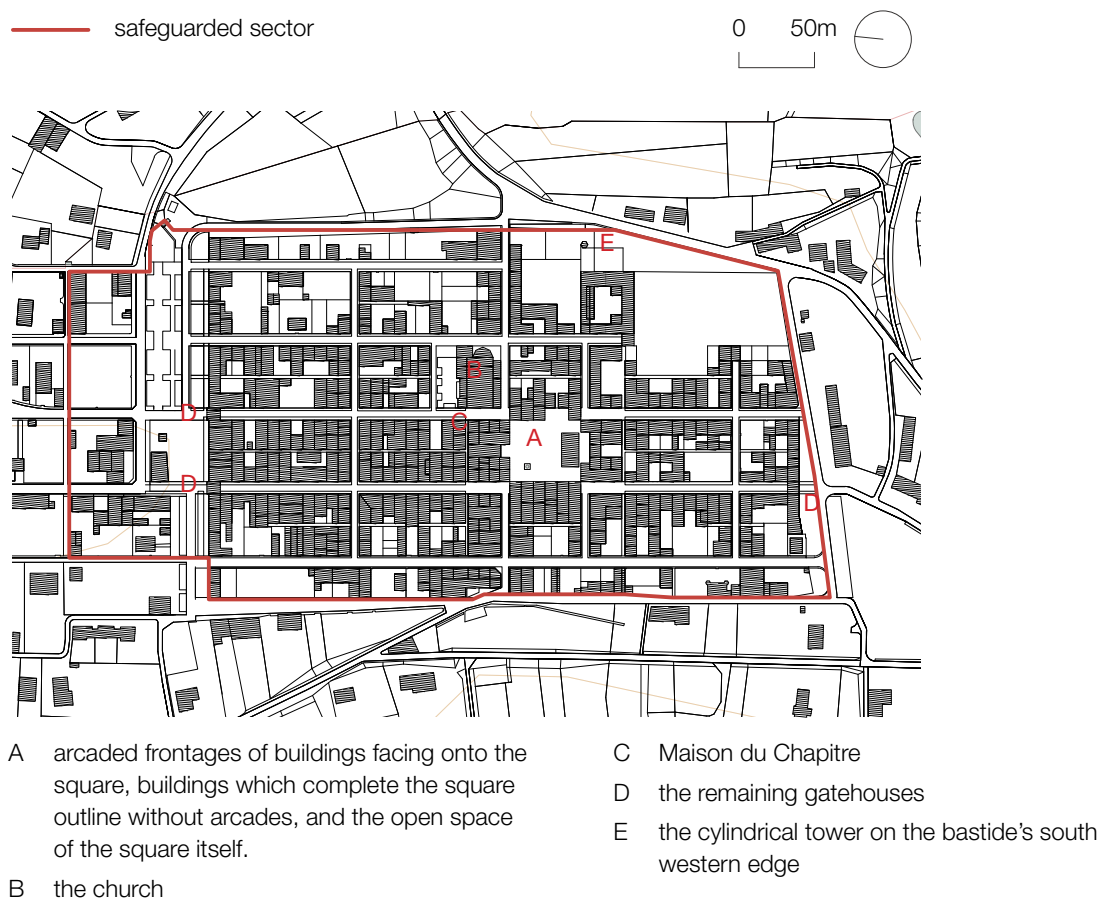
53. South side of the old persons' home Residence La Périgord at the northeast edge of the commune, April 2010.



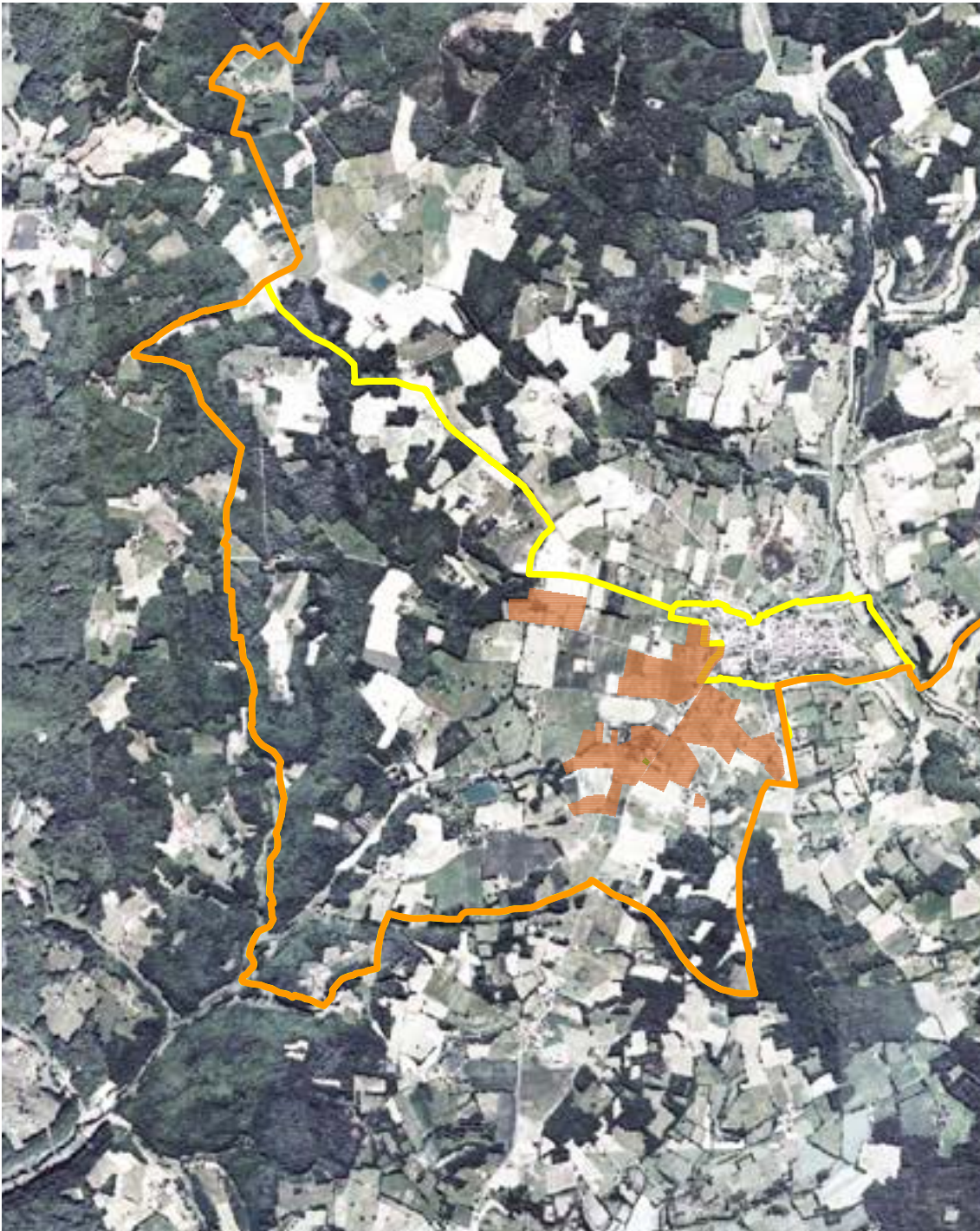
The uncertain future

A series of measures have been introduced, both at national and local level, to protect Monpazier's cultural heritage. Work began in the 1980s when an archaeological study was undertaken by Dordogne's *service territorial de l'architecture et du patrimoine* (territorial service of architecture and heritage). It included the bastide, garden strips along its edges, and the block closest to the bastide in the northern extension (fig. 54).¹⁵ This study formed the basis of the 1991 *plan de sauvegarde et de mise en valeur du secteur sauvegardé* (conservation plan and development in the conservation area plan). Individual buildings and open spaces were listed for protection, some nationally. Alterations were also suggested to strengthen the grid plan of the town: 'non-protected buildings which can be retained,

54. Plan of the safeguarded sector of Monpazier with listed structures.



15 Atlas des patrimoines
<http://atlas.patrimoines.culture.fr/atlas/trunk/index.php?ap_theme=DOMREG&ap_ville=monpazier>
[accessed 30 June 2016].



— ZPPAUP

— Commune boundary within ZPPAUP

▨ Area zoned for construction by the commune of Marsalès within the ZPPAUP

0 1km

55. Extent of the ZPAUP and overlapping area zoned for construction in Marsales. Aerial image from Géoportail.

improved or replaced' and 'buildings or parts of buildings whose demolition or modification may be imposed'. For construction in this area the main implication of the safeguarding plan was that if a building can be seen from a historic monument, then approval of the *architectes des bâtiments de France (ABF)* (architects with specialist training in conservation who operate at department level) is required.

Conservation strategies

The importance of the bastide's landscape setting is subject to conservation policy. A perimeter called the *site d'intérêt pittoresque* (limit of picturesque interest) protects views of Monpazier from its neighbouring promontories.¹⁶ This was followed by the most important designation concerning the bastide's relationship with its surroundings: the *zone de protection du patrimoine architectural, urbain et paysager (ZPPAUP)* (architectural, urban and landscape heritage protection area (similar in effect to a British conservation area)).¹⁷ All construction in the ZPPAUP must follow advice of the ABF. The ABF set detailed conditions concerning the nature and execution of works. Permission to build is not required.

Monpazier's ZPPAUP covers an area of around 36km² stretching mainly northeast of the bastide (fig. 55). Only a small proportion, therefore, is within Monpazier's commune boundary (2%). Most lies in the neighbouring communes; Marsalès, which sits entirely within the ZPPAUP (25% of its area); and Capdrot, three fifths of which sits within it (the remaining 73%).

16 Bastide (Monpazier) Extension <http://www.donnees.aquitaine.developpement-durable.gouv.fr/DOCUMENTS/SPREB/NATURE_PAYSAGE_BIODIVERSITE/SITES_IC/ATLAS/DREAL_atlas_Dordogne-fiche50.pdf> [accessed 30 June 2016].

17 Atlas des patrimoines <http://atlas.patrimoines.culture.fr/atlas/trunk/index.php?ap_theme=DOMREG&ap_ville=monpazier> [accessed 30 June 2016].



56. Chateau Marsalès, April 2010.



57. Sports fields west of the plateau ridge, April 2010.

The growth of Monpazier's neighbouring communes

The ZPPAUP area brings into focus the extent of suburban transformation beyond Monpazier's commune boundary. The Commune of Marsalès was historically centred on the village of Marsalès, a few kilometres north of the departmental road. At a later stage the Château de Marsalès was built at the head of the River Couze, north-west of Monpazier (fig. 56). From the 1950s followed by extensive house building, together with the setting out of a horse race track and rugby fields, re-centred settlement in the commune along the road into Monpazier (fig. 57). The recent construction of two civic buildings, the town hall and community hall, in this area suggest this shift as definitive (fig. 58 & 59). In stark contrast to Monpazier, the population of the Commune of Marsalès is increasing by 2.2% each year, far exceeding average population growth for Dordogne. If it maintains its rate of growth it is likely to exceed Monpazier's population by 2040 (see appendix 6). Marsalès current zoning plan identifies 74 hectares for residential construction (Monpazier's Commune is 53 hectares and the bastide with its northern extension area is only around 13 hectares).

58. 'Columbarium' (community hall) north of the Route à Beaumont, September 2011 .



59. Derelict structures also exist along the Route à Beaumont, April 2010.

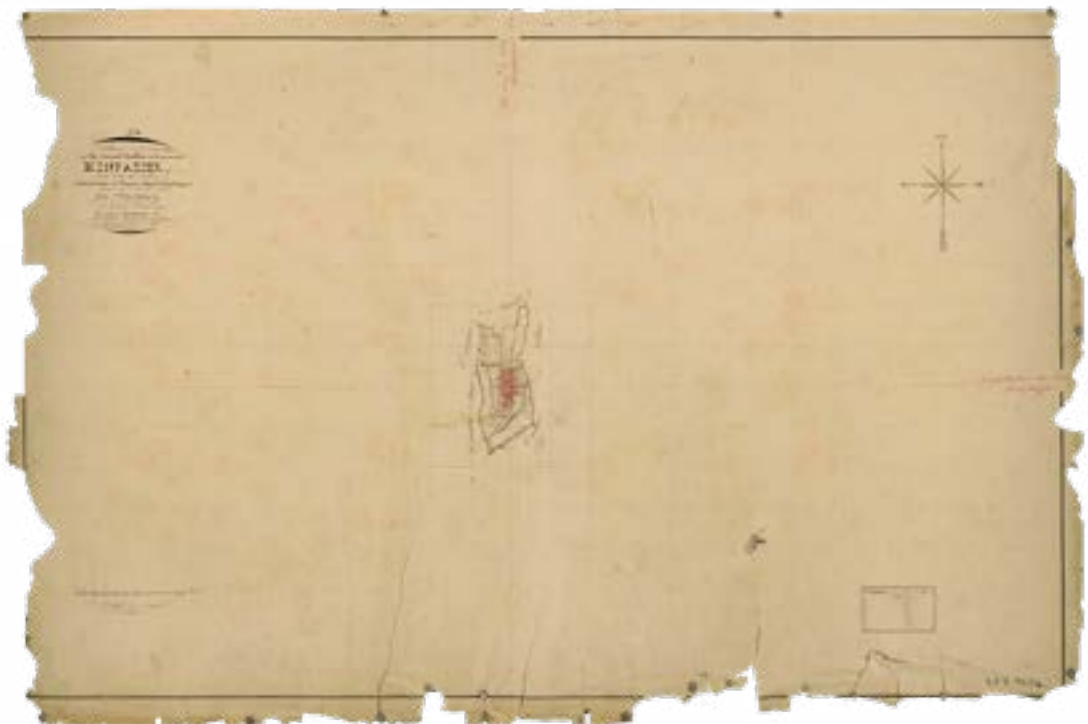


The limitations of the local political administration

Bizarrely the condition of this area is tied to the difficult negotiations over the bastide's foundation (see above) which meant the area of land obtained for this foundation was small at 53 hectares. In relation to Edward I's other settlements the small size of the commune is clearly an anomaly; Molières and Beaumont-du-Périgord have far larger communes at 2100 hectares and 2400 hectares respectively, meaning both bastides' surroundings fall within their administrative jurisdiction (fig.60 & 61). Today this area is the commune boundary and as an administrative unit it is among the smallest in France (fig. 62). Marsalès and Capdrot (9km² and 44km² respectively) hold local jurisdiction over its surrounding landscape.

Monpazier's political administration appear aware of this limitation. The interpretive text in the Bastideum, which was sponsored by the town's political administration provides little mention of later expansion:

Outside the walls the plateau to the north of the bastide saw considerable development. This area, almost completely devoid of buildings on the 1846 plans, is today densely built up. The buildings, for the most part post Second World War, follow the line of the roads which run from the main streets of the walled town; a souvenir of the embryo[nic] planning of the countryside of Monpazier. [...] The territory controlled by the bastide is extremely limited (just 53 hectares), so it is within the walls, through modern but careful restoration of its ancient heart, that Monpazier is able to reinvent itself.¹⁸

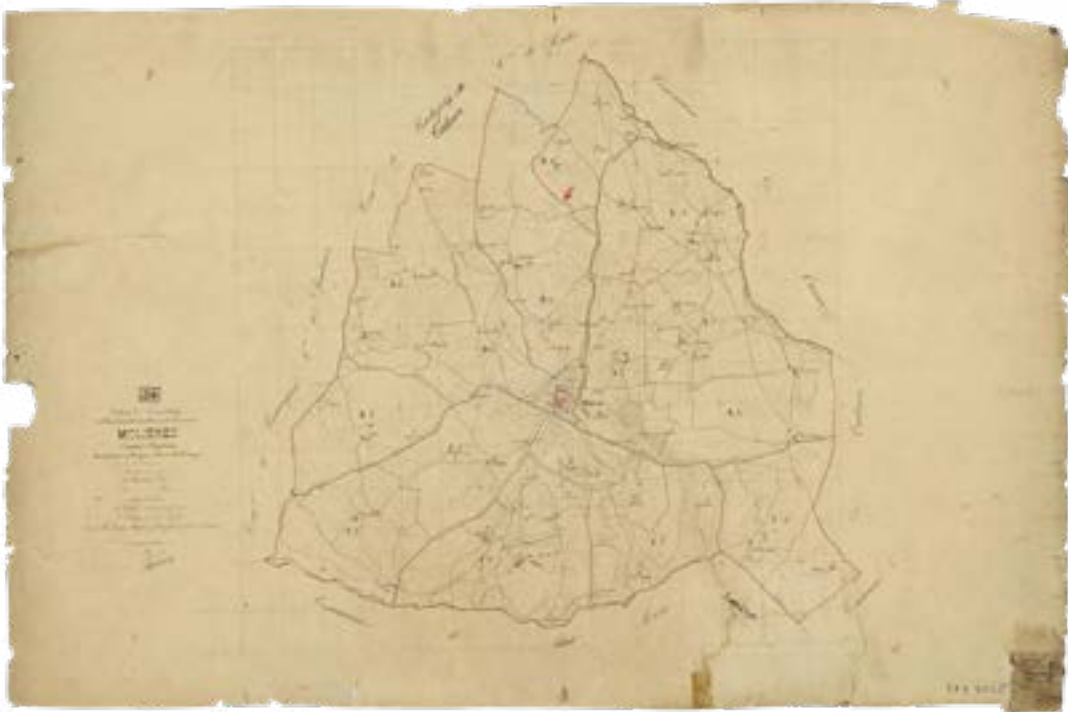


18 Bastideum (interpretive text), (Centre d'interprétation de Monpazier) (viewed 29th May 2016).

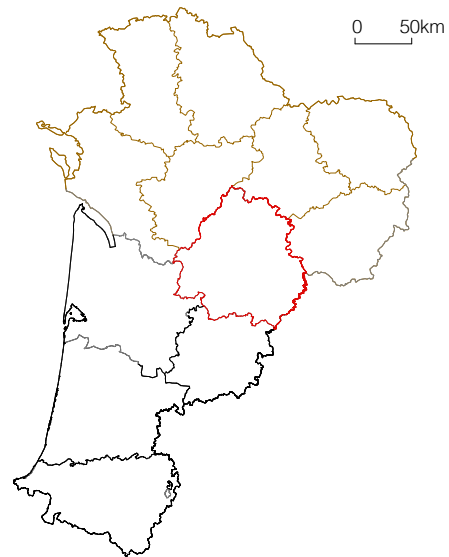
60. Commune area of Monpazier, cadastre napoléonien, 1845, Archives départementales de la Dordogne. (previous page).

61. Commune area of Molières, cadastre napoléonien, 1841, *ibid.*

62. Commune area of Beaumont-du-Périgord, cadastre napoléonien, 1845, *ibid.*



63. Location of the Dordogne department in Nouvelle Aquitaine, now largest of the 13 regions of Metropolitan France.

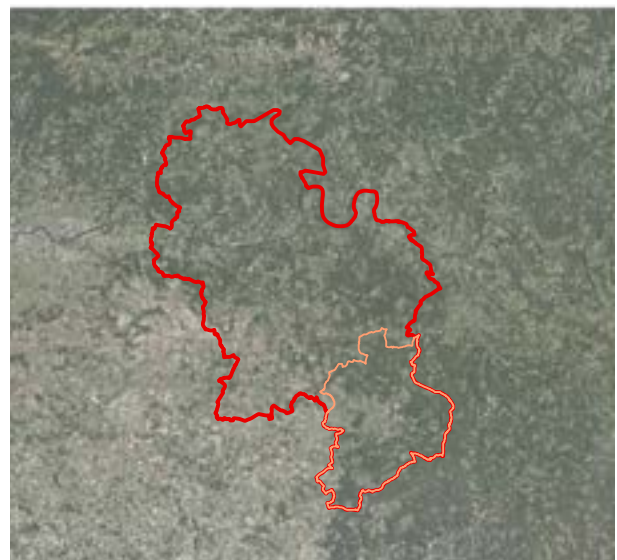


A recent development is that in 2016 administrative boundaries across France were reconfigured, resulting in a 'scaling up' of all areas of political jurisdiction concerning Monpazier above commune level. At regional level the *Nouvelle Aquitaine* region was formed from Aquitaine, Limousin and Poitou-Charentes. Previously easternmost and one of four departments, Dordogne is now one of 12 departments (fig. 63). Most importantly, however, consolidation occurred at the scale of the Canton. Monpazier had been the administrative centre of the *Canton of Monpazier*, comprised of 13 communes. It now sits at the southern edge of the very large *Canton of Lalinde*, comprised of 46 communes. This change removed the last vestige of Monpazier's jurisdiction over its locality (fig. 64 & 65).

64. Scale comparison between the new Canton of Lalinde and Greater London. Map data: Google Earth.



65. Scale comparison between the new Canton of Lalinde formed in 2016 and the former Canton of Monpazier, 1790 – 2015.





66. Derelict house for sale, May 2016.



67. First floor room in a derelict house on the north side of the Place des Cornières, November 2009.

Depopulation

In contrast to Dordogne, Monpazier's population continues to fall. The bastide's population is ageing without being offset by in-migration and the proportion aged 45 or over is 59.5%, (compared to 34.6% in Bordeaux).¹⁹ Those who move into the bastide also tend to be older, partly because houses in Monpazier are comparatively large; two thirds have four or more bedrooms.²⁰ They are expensive; the price of a five-bedroom house is typically around €300,000 (£260,000) (see appendix 7); raising a mortgage for that amount in the UK requires a minimum household income of around £58,000 (€67,000).²¹ The median income in the commune, however, is €16,861.²² A significant proportion of dwellings in the commune are 'second homes' (13.1%) raising prices by decreasing stock.²³

Houses are advertised internationally. The market for a stone town house in Monpazier appears to be limited, however, and many remain unsold and often derelict for years (fig. 66). We visited such a house on the north side of the Place des Cornières in 2009; only recently it has been bought for inclusion in the development of a new hotel (fig.

19 Chiffres clés sur un territoire, n.d. <<http://www.insee.fr/fr/bases-de-donnees/default.asp?page=statistiques-locales/chiffres-cles.htm>> [accessed 30 June 2016].

20 <http://www.insee.fr/fr/themes/dossier_complet.asp?codgeo=COM-24280> [accessed 30 June 2016].

21 Sale price does not include renovation and the requirements of the ABF make work expensive.

22 <http://www.insee.fr/fr/themes/dossier_complet.asp?codgeo=COM-24280> [accessed 30 June 2016].

23 <http://www.insee.fr/fr/themes/dossier_complet.asp?codgeo=COM-24280> [accessed 30 June 2016].

67). The number of dwellings recorded as vacant in 2012 was 54 of a total 378. The figure increased over the preceding five years.²⁴ If this continues then a quarter of the town's houses will be unoccupied by 2030 (appendix 8).

Uncertainty concerning British residents in the Dordogne following the UK referendum of June 2016 is another factor. From the early 1970s Dordogne became home to the largest British population living in France outside Paris. At present somewhere between 5000 and 10,000 British citizens live in Dordogne.²⁵ Termed 'international counterurbanization' this movement resulted from rapid house price increase in Britain: 'buyers often look to France because they believe that their quest for a rural idyll cannot be satisfied in Britain.'²⁶ It is strange that the British property market plays a role in Dordogne, however an interesting feature of the phenomenon is the lack of overlap with domestic supply of houses. Each group has different aspirations so it is believed that 'in-migrants do not reduce the housing options of existing local residents' and in fact can 'improve both the supply and quality of local housing.'²⁷

Decreasing liveability and an economy under strain

The town's failure to attract 'economically active' migrants lies in the lack of employment opportunities. Monpazier's economy is dominated by a single industry: tourism (**fig. 68**); around 30,000 people visit the bastide each year (28,313 cited in 2013).²⁸ As a result the 50 or so small businesses, and the cultural events in Monpazier, are mainly directed at holidaymakers. Businesses outside the bastide also derive income from tourists attracted to the region. This is seasonal and many shops and restaurants close out of season; in winter

24 <http://www.insee.fr/fr/themes/dossier_complet.asp?codgeo=COM-24280> [accessed 30 June 2016].

25 <http://www.insee.fr/fr/themes/document.asp?reg_id=4&ref_id=18463> [accessed 30 June 2016].

26 Keith Hoggart and Henry Buller, 'British Home Owners and Housing Change in Rural France', *Housing Studies*, 10.2 (1995), 179–98 (p.181). <<https://doi.org/10.1080/02673039508720816>>.

27 Ibid.

28 <http://aquitaine-mopa.fr/IMG/pdf/radioscopie_offices_de_tourisme_d_aquitaine_janvier_2013.pdf> [accessed 30 June 2016].



68. Display of classic cars in the Place des Cornières, September 2013.



69. Depleted winter market in the Place des Cornières, November 2009.

the weekly market runs at a quarter of its usual size (fig. 69). Outside the bastide, although Dordogne is an agricultural department this sector only accounts for 2% of total employment. Also, agricultural employment is seasonal. The agricultural economy is under strain. Mechanisation has led to a decrease in the number of farms of 2.9% per year with small farms (50 hectares or less) most affected by this decline. Independent farms also decreased in number; eight in ten compared with nine in ten over the same period. Large farms, which are more mechanised, and employ less people, have grown from 19% of all farms in 2000 to 25%. The lack of economic diversity means both Monpazier's liveability and opportunities for employment are compromised.

Findings

With its balance of order and changefulness the bastide can be seen as modelling urbanity: or as an urban 'figure'. Monpazier's architecture emerges from the adaptation of its geometry to the specific nature of its site – like 'a net, thrown upon the site and adapting to its nuances.'²⁹ The plan and the scale of building lots adapted town to landform at the scale of the individual house. Each house had freedom to change incrementally as required and the strength of the geometry, therefore, is that it allowed so much change without losing sense

29 Randolph, 'Bastides of Southwest France', (p.301).

of the whole. The diversity which emerged from the relationship between the plan and its growth gives the town its 'strength of character'. This understanding is embodied in the bastide scale topographic model.

Monpazier's development sits within a long history of human settlement of Dordogne's landscape. It is also related, through its architecture and proximity, to a regional network of Aquitaine bastides. The proximity of these settlements was structured in relation to sophisticated understanding of the nature of the terroir. While the bastide sustained some changes to its structure, its continuity as an urban figure over such a long period of time is remarkable. This is now threatened by unchecked development in the landscape surrounding the town. The terrain vague of the north end of the commune reflects a total lack of spatial policy outside the bastide.

Overall there is considerable uncertainty surrounding Monpazier's future. There is a stark contrast between the bastide's conception and the present situation. The present isolated approach to Monpazier is at odds with the challenges it faces. The conservation strategy, emphasising the monumental status of some parts of the town, focussing only on preservation of the safeguarded sector, is particularly problematic. Safeguarding of the town must be understood as linked to its overall inhabitation, and this is linked to its setting. Property holders also take responsibility, and financial liability, for Monpazier's conservation so the declining population is not good for the town's conservation. Monpazier's rural setting is a fundamental aspect of its attraction. Measures put in place for its protection and preservation have proven ineffective and in fact it seems that there is no feeling of responsibility for the landscape around it. This is problematic because the nature of those who do move to Monpazier is that they often have the financial agility to move elsewhere. There is a need to bring to the fore the landscape surrounding Monpazier which touches on so many of the problems the town faces. The need for a new approach to safeguarding the bastide's most compelling feature, the experience of being within the town, within the landscape seems critical to Monpazier's preservation.

4. Gathering a Spatial Infrastructure from the Landscape

For the continued life of habituated practices, vestiges are all that are required. Over time any one of these can be discovered to be inadequate, however. This can be the occasion of articulation because it represents a break or interruption in the dark continuum of the given. And this welcomes to the horizon the light of design.¹

The bastide is understood as an 'urban figure' which is defined not only by the architecture of the town, but also, by the landscape which surrounds it. The character of Monpazier's immediate context, the promontory extending south from the plateau, has not yet been described. Below the retaining walls on Monpazier's west and east edges are a skirt of sloping terraces. Though now sparsely cultivated, these remain in use by those living in the town (fig. 1). Through these terraces, running parallel to the bastide's longitudinal streets, are straight paths carved into the edges of the promontory. The east and west edges of the promontory beneath these sloping terraces are defined by two small streams running through the meadows in the base of the valleys (fig. 2 & fig. 3). Land on the promontory's southern edge falls towards the Dropt River which is only two metres wide and is hidden within a seam of

1. Meadow valley east of the bastide, November 2009.



2. Meadow valley west of the bastide, November 2009.



¹ Leatherbarrow, *Uncommon Ground*, p.237.

hedgerow and trees. Former mills mark where there are crossing points (fig. 4). The river valley is a large strip of agricultural land: cereal crops, pasture for cattle, drainage channels and reservoirs (fig. 5 & fig. 6). The three valleys define the west, south and east edges of the Commune of Monpazier and their emptiness distinguishes the promontory's outline.

Very early in the project, four walks were taken, setting off from Monpazier in different directions to observe, from different aspects, the figure of the town in the landscape (fig. 7 & fig. 8). One view stood out. This was from a ridge which extends northeast from the commune's complex and fragmented northern edge. It was a key moment in the formation of the thesis and the landform would become the focus of the landscape infrastructure design. As part of the limestone plateau, which formed the northern half of Monpazier's territory (see chapter 3, *The distribution of the territory*) I call it the 'plateau ridge' or simply 'the ridge.' Its potential as part of the bastide's landscape setting is the subject of this chapter.

The first section explores and defines the character of the plateau ridge. It introduces a key view from the end of the ridge, towards the bastide, from which Monpazier is framed within the wider region. This is followed by a photographic portrait of different locales following the route of the historic paths which lie along the ridge, moving from south to north, or from the bastide to the forest end. The area of the ridge falls either side of the boundary between the communes of Marsalès and Capdrot along its apex. As such the qualities of this place only strengthen the need for greater architectural control over proposed development in these communes.

The second section establishes a reading of the different layers of the landscape as a path towards a sense of place and time. It examines existing land use over a wide area north of Monpazier including the ridge. It proposes that the sense of geological time, shared by the ridge and promontory, might offer orientation and scale to future settlement. It suggests that, as across the Dordogne, the forest offers a natural sense of enclosure which might contain future settlement. It then sets about gathering spatial structures from the existing features and traces along the plateau ridge. A series of inactive areas suggest potential sites of intervention.



3. Long straight path along the west side of the promontory through the 'grand jardins' below the built up retaining wall of the bastide, November 2009.



4. Mill and bridging point of the Dropt River, April 2010 (left above).
 5. Cultivation of the Dropt River valley south of the bastide, November 2009 (left below).
 6. Aquitaine Blonde cattle in the Dropt River valley, November 2009 (above).

7. Monpazier from the neighbouring promontory to the east with a stretch of the departmental road running across the east valley, April 2010.



8. Monpazier's promontory site from the Dropt River valley - the bastide is barely visible. April 2010.



The final section describes the process of designing a landscape infrastructure of four 'combs,' offering an overall spatial structure for future settlement along the plateau ridge. Their east-west orientation emerges from existing agricultural field patterns. It examines how these concentrations or building areas could structure future, as yet unknown, development, and heighten its existing sense of place. New cultivation is proposed, both to stitch together the existing agricultural landscape and the four combs, but also to make the ridge more attractive to settlement.

Defining the plateau ridge as a site

The plateau ridge rises northeast of the bastide's extension area, behind the cemetery and community garden. It is not visible from the bastide or much of the area to its north (fig. 9). It diverts the *route a Belvès* which skirts east around its lower contour. An earlier path, marked on the cadastre napoléonien as the *grand communication de Monpazier à Belvès*, continues directly up the ridge. By following this older path it is possible to look back, from halfway up, towards the bastide. From here Monpazier is seen from above encompassed by the distant horizon (fig. 10). Lower views along the sides of the bastide allow the buildings to be seen in elevation but from here Monpazier is seen at an angle. It is seen in all three dimensions. Forest extends as far as the eye can see. Almost over the bastide, from here, the most distant horizon

9. The beginning of the plateau ridge from the east side of the walled cemetery and community garden with the electricity tower, recently demolished, and the moulin à vent just visible at the top of the slope. April 2010.



is broken by the silhouette of the Château Biron, seat of a key figure in the bastide's foundation (see chapter 3, *Monpazier's foundation*). It is raised on an artificial mound around seven kilometres away. One could imagine Monpazier's first settlers surveying the promontory from this point. The urban figure almost looks like it has been superimposed upon the forest, like a filmic rear projection or a setting for action.

Continuing up the path a turning leads toward the high point of the ridge. This is marked by the '*moulin à vent*,' a historic stone mill tower. Another straight north-south path begins beyond the *moulin* running aside the crest, approximately parallel to the *grand communication*. This is the *Chemin de Monpazier à Bauvel* (a farm on lower land north of the plateau ridge), a gravel agricultural track. The *Chemin de Monpazier à Bauvel* runs upslope of an ensemble of farm buildings, called Mestre Bernat. This is a collection of somewhat ad hoc structures, some of which are quite dilapidated (fig. 11). Another north-south path lower down the ridge barely survives but a line of poplars and hedgerow retain its line (fig. 12). Hawthorn bushes run along much of the agricultural track and have also grown up in drainage ditches running north-south along the contours of the ridge. When they blossom, these illuminate the paths and other traces with frothy white flowers.

At many points along the *Chemin de Monpazier à Bauvel* long wide vistas open-up across the plateau to the west. Half way along the track is a copse of trees, contracting and then expanding the view north or south, delaying the reveal of the next part of the agricultural landscape (fig. 13). Further north is a strip of different types of small cultivation; little trees of the kind used for basket making are part of the strip (fig. 14). A flat area near the end of the ridge contains a collection of agricultural equipment and offers wide views back along the track (fig. 15).



10. Monpazier from half way up the southern slope of the plateau ridge. Photo: David Jones, May 2016.



11. Mestre Bernat farm buildings from the Chemin de Monpazier à Bauvel. The plateau ridge falls away to the west and the forest defines the horizon, April 2010.



12. A break in the line of hedgerow and trees stretching north from Mestre Bernat opens a long view west towards a derelict windmill, April 2010.



13. Passing the copse walking south on the chemin de Monpazier à Bauvel, April 2010.



14. North from half way along the chemin de Monpazier à Bauvel towards the strip of small cultivation and the end of the ridge beyond, April 2010.



15. South along the chemin de Monpazier à Bauvel from the end of the ridge, April 2010.



16. Northern end of the chemin de Monpazier à Bauvel nearing the forest line, April 2010.



17. The historic path between Marsalès and Capdrot marked on the Cadastre napoléonien with the pond on the right, April 2010.



18. Vegetation around the pool at the northern end of the plateau ridge where the land falls away, April 2010.



19. Pierre Vergne Construction Supplies Merchant east of the plateau ridge, May 2016.

20. Farm buildings of Mestre Bernat farm holding directly north of the bastide, April 2010.



21. Hay bales. Photo: David Jones, May 2016.

At the end of the ridge, where the land falls away, the forest begins (fig. 16). Running west-east is a line of small trees marking a historic path joining the villages Capdrot and Marsalès. Both villages predate Monpazier so it is possible that this path has been here for a very long time (fig. 17). On the northern edge of this path is a large pond surrounded by trees and undergrowth. It is one of a number of ponds dotted along the ridge (fig. 18). It seems likely that quarrying of limestone and gravel from which the ridge is formed has left these pits which then filled with water. The largest single development in the area is west of the *Route a Belvès*, at its edge. This is a large collection of industrial sheds – ‘Pierre Vergne et Fils’ Construction Supplies Merchant – which has existed on this site for over 40 years (fig. 19). Joining Monpazier to the point at which the forest begins, the ridge and the agricultural landscape have an intricate and suggestive sense of place. From flatter fields and sports grounds west, the ridge has a clear presence in relation to the surrounding agricultural landscape (fig. 20).

Reading different times in the landscape

The landscape surrounding Monpazier is becoming more and more confusing. Only through analysis, field by field, could the overall nature be seen (appendix 9). By surveying 205 hectares north of Monpazier it is possible to see that agricultural land use remains across a large extent. Around half the area surveyed is cultivated and is more concentrated further north (98 hectares). Cereals, wheat and maize for human and animal consumption, make up the largest proportion, around two thirds (66 hectares) (fig. 21). A few fields are planted with vines (1.3



22. Vine fields. Photo: David Jones, May 2016 (above left).

23. Plum orchard on the flat land west. April 2010 (below left).

24. Timber yard April 2010 (above right).

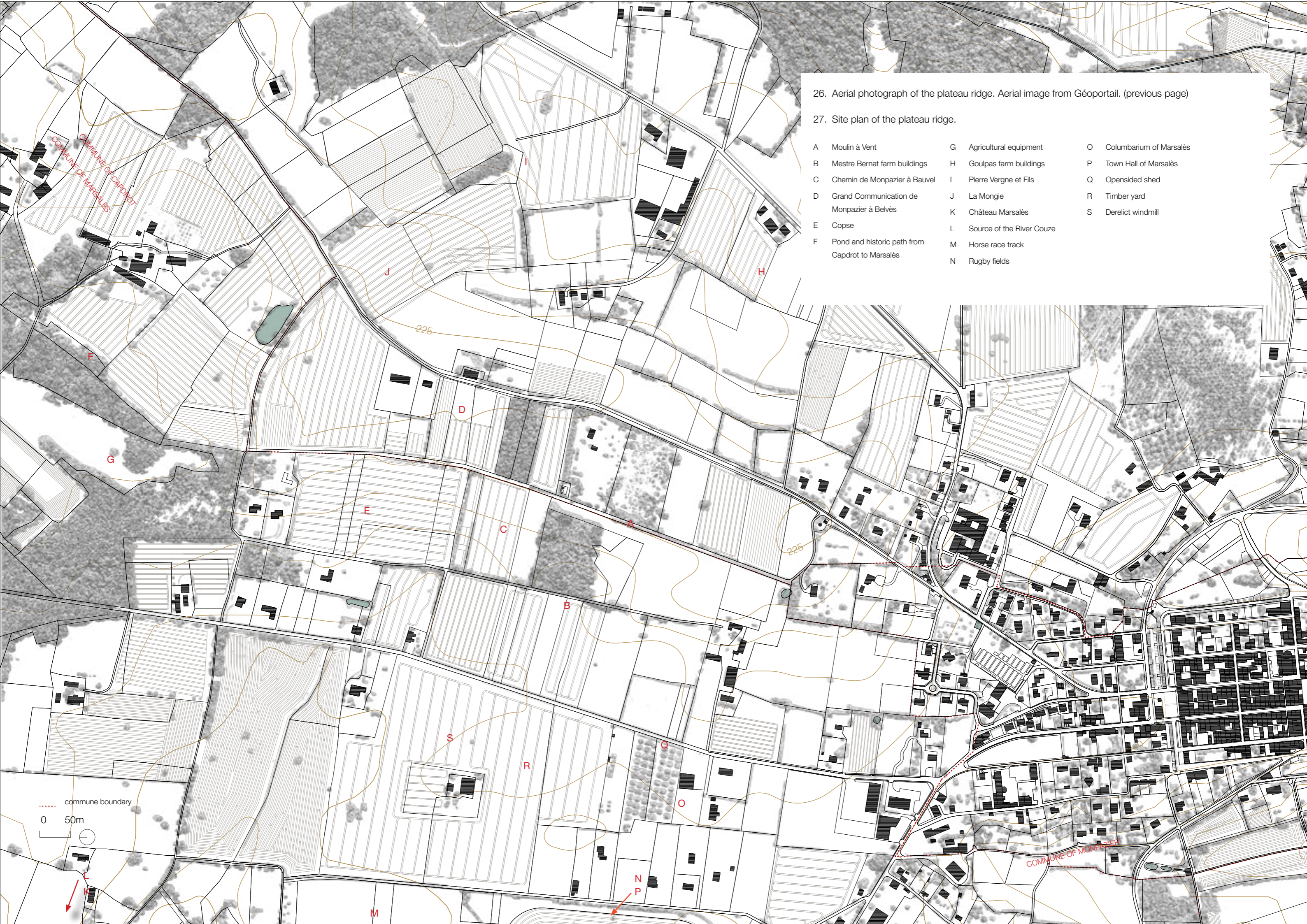
hectares) (fig. 22) Plum tree orchards are planted in flat fields along the west side (5 hectares) (fig. 23). Small scale cultivation is intermittent (1.3 hectares). 'Permanent meadow' (counted as farmland by EU agricultural policy) extends north from the valleys east and west of Monpazier (24.6 hectares). Traditional industries are also present (fig. 24).

Scattered across the surveyed area are suburban houses with gardens. These are typically single storey. Most have been constructed after the ZPPAUP designation (fig. 25). Restrictions on construction techniques and material palette actually give the houses an uncanny sameness. Gardens are the result of the subdivision of a field, sold by one of the farms, into a number of plots and around 15% of the farm holdings in this area have been sold for development (appendix 10). Around 38 hectares, one fifth of the surveyed area, has been 'suburbanised'. If this continues at the same rate the area of suburban development will surpass that of the agricultural landscape by 2040 (appendix 11).



25. Detached single storey houses on the plateau ridge constructed within the ZPPAUP area in Marsalès. David Jones, May 2016.





26. Aerial photograph of the plateau ridge. Aerial image from Géoportail. (previous page)

27. Site plan of the plateau ridge.

- | | | | | | |
|---|---|---|---------------------------|---|-------------------------|
| A | Moulin à Vent | G | Agricultural equipment | O | Columbarium of Marsalès |
| B | Mestre Bernat farm buildings | H | Goupas farm buildings | P | Town Hall of Marsalès |
| C | Chemin de Monpazier à Bauvel | I | Pierre Vergne et Fils | Q | Opensided shed |
| D | Grand Communication de Monpazier à Belvès | J | La Mongie | R | Timber yard |
| E | Copse | K | Château Marsalès | S | Derelict windmill |
| F | Pond and historic path from Capdrot to Marsalès | L | Source of the River Couze | | |
| | | M | Horse race track | | |
| | | N | Rugby fields | | |

..... commune boundary

0 50m



Geological orientation as a vector of expansion

The scale, orientation and proximity of the plateau ridge suggests potential to structure future settlement of Monpazier's surrounding landscape (fig. 26, 27 & 28). Extending northeast for around 900 metres, its form varies considerably in width. It rises to 25 metres above Monpazier's north end and maintains this level along its length, and then falls horizontally for 250 to 500 metres on either side. Spurs extend at intervals along its length. This landform is part of geological time like the promontory on which Monpazier is sited. This geological time is an underlying and fundamental presence which forms part of the memory of all settlement across this landscape. Compared to the shape of the promontory, which concentrated the scale and orientation of the bastide, the plateau ridge is much larger and gentler in form. The difference in the primary orientations of the promontory (5° west of north) and ridge (20° east of north) is 25°. This seems to create a tension between the two figures. Relating a future area of settlement to the strong rectangular figure of the bastide is not easy. Like the promontory, however, which gives the bastide its strong orientation, the spine of the plateau ridge could offer definite orientation to future settlement – or a vector of expansion.

The forest as a broad horizon

The enclosure of the ridge by the forest at its north and east edges defines the agricultural landscape as a clearing. This relationship originates from the time of the bastide's foundation when the concentric differentiation of the territory surrounding Monpazier began. As the outer ring it encloses the bastide and its agricultural landscape, defining a consistent horizon. It frames the scale of the landscape within which other elements – the bastide, the river valley, the walnut plantation on Monpazier's neighbouring promontory – relate to one another. The forest horizon also ties Monpazier to the regional scale. This is most emphatic in the view towards the bastide from the southern end of the ridge but the ridge's views east and west also share this connection. It is possible to sense the bastide's location on the borderline between the large area of forest to the east and the cultivated expanse to the west. This line,

28. Design study plan of the promontory with Monpazier's grid plan, the plateau ridge and forest-line



running northeast to southwest, resulted from the transformation of the Upper Agenais brought about by serial bastide foundation.

The longitudinal farmholdings as an intermediate scale

Along its length the ridge is divided into nine north-south strips with fairly similar widths of 130 to 170 metres. The width of strips is close to the scale of Monpazier's *îlots* and suggests an opportunity to draw fragmentary development into a larger spatial structure. The cadastre napoléonien shows that these relate to long farm holdings which divided this area by the 1830s. These were centred on clusters of farm buildings, of which Mestre Bernat is one. The farm holdings remain active but to varying degrees. Each is around 30 hectares, which is a small farm by today's standards (see chapter 3, *Decreasing liveability and an economy under strain*). Because the ridge has not been subject to intensive cultivation a rich variety of features remain in place. The very long, straight pathways and hedgerows run between the north-south strips. Their straightness heightens feeling of the shape of the land. This agricultural infrastructure suggests an intermediary scale between the ridge as a whole and the individual fields.

Shifting field patterns as a spatial relationship to the ridge

Within the north-south strips of the farm holdings individual fields have been set out perpendicular to the ridge. It is possible to see that there is some regularity to the size of these fields. They give a gentle rhythm to walking the length of the long paths. Because there are slight bends or eccentricities in the profile of the slope, shifts occur in their orientations. This suggested a way to characterise specific locales along the ridge. Because the differences are only slight they also remain related to one another. Layering all existing and historic geometries which had divided the fields across the plateau ridge, distinct orientations emerged. It became possible to imagine that these could give areas of settlement an individual character – or

29. Design study plan showing multiple agricultural field geometries of the plateau ridge and inactive areas in lighter tone.



posture – in relation to the landform, but also form a larger ensemble across the landscape (fig. 29).

Inactive areas as holes in the landscape

The inactive or derelict fields which exist along the ridge are transitional areas; their extent may change in the future (fig. 30). These areas might be thought of as 'landscape holes' – awaiting definition. Given the prevailing model of transformation across this area development is likely. The first runs along the northern edge of Monpazier's commune boundary at the south end of the ridge. The second surrounds the farm buildings of Mestre Bernat. The third rises from Pierre Vergne builders merchant east of the ridge. A fourth was identified at the northern end of the plateau ridge. The total area of these landscape holes is 41 hectares. They are connected to one another by the paths and hedgerows. Spaced at four intervals along the ridge they suggest an infrastructure which could unify the plateau ridge as a single territory. This could heighten its overall sense of place. Pragmatically, given the rapidity of suburbanisation surrounding Monpazier, these inactive areas require urgent consideration.

Designing an ensemble at the scale of the landscape

From the study of the shifting field patterns and the presence of the landscape holes, there emerged an idea of four lines, at similar intervals, drawn across the ridge. Each was sited within the landscape holes. Although partly determined by the locations of the holes, their proximity to one another also relates to the distance from the south end of the plateau ridge towards Monpazier and its extension area (about 400m). They also give measure to the landform. It was seen that the experience of walking or viewing from the location of one to the next could echo this spatial relationship. It was seen that as slender forms these could provide numerous places along their length close to the agricultural landscape. They were named combs, to suggest both a long slender form but also a process of combing the landscape.

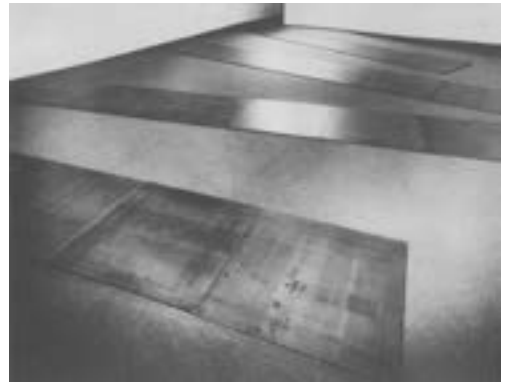
The combs could be thought of as a larger version of the field pattern in which

30. Design study plan of the promontory and grid plan of Monpazier showing the existing north south paths and hedgerow and the proposed combs.



31. Carl Andre, Slopes, 1968. Hot-rolled steel, 6 units (1 x 6) on floor, extending at an angle from base of wall. Irving Blum Gallery, Los Angeles. © Carl Andre/VAGA at ARS, NY and DACS, London 2021.

32. The combs as simple long thin geometric shapes, the more rectangular and larger bastide, and the encompassing forest-line. Loose leaf sketch, January 2015 (below).



buildings might be cultivated. The combs are focussed areas for building which traverse the ridge like a series of long islands. Concentrations of buildings could give the plateau ridge a stronger presence. This could allow it to balance with the strong urban figure of the bastide.

As a large ensemble the combs could establish the presence of the ridge in relation to other strong features of the landscape such as the Dropt River valley and the large walnut tree plantation on the promontory east of Monpazier. Through the repetition of simple geometric shapes an efficient means to define an experiential field is proposed (fig. 31). All these features are encompassed by the forested horizon (fig. 32).



Defining locales along the ridge

The combs introduce new east-west connections across the plateau ridge. The idea of their scale and linearity perhaps originated in the impression of the long straight paths and hedgerow. Joining between paths and hedgerow the combs define new landrooms, like pairs of parentheses. By running across the north-south strips the opportunity is for gaps to form along their length where they cross paths and hedgerows. This could divide each comb into a series of new fields which would be of a scale close to Monpazier's *îlots*. Where they find cultivated fields along their length they break, allowing existing activities to continue. This could give the opportunity to look onto cultivation from within a comb.

Each comb has a different posture. These originated from the study of the field patterns in each locale. From south to north combs are oriented at 68°, 75°, 71° and 79° west from north. Extending from the crest of the ridge the four combs would meet fields following different orientations setting up a tension between the geometry of the combs orientation and the existing field pattern. This overlap is intended to heighten perception of the existing agricultural order. Irregular triangular spaces could be formed at their edges allowing the comb to be levelled, stepping down along its length. The south comb crosses the bastide-facing slope of the plateau ridge, joining existing settlement across the north edge of the commune. It is straight along its northern edge but more irregular along its southern edge where it knits together existing buildings and inactive areas. The next comb consolidates and strengthens the ensemble of farm buildings of Mestre Bernat and marks a shift in the field strips. The third runs along a spur east of the ridge connecting with the large structures of Pierre Vergne building supplies and the strips of trees which extend from the forest line. Where the plateau ridge widens near its end a comb is introduced to mark a bend in the *Chemin de Monpazier à Bauvel*.

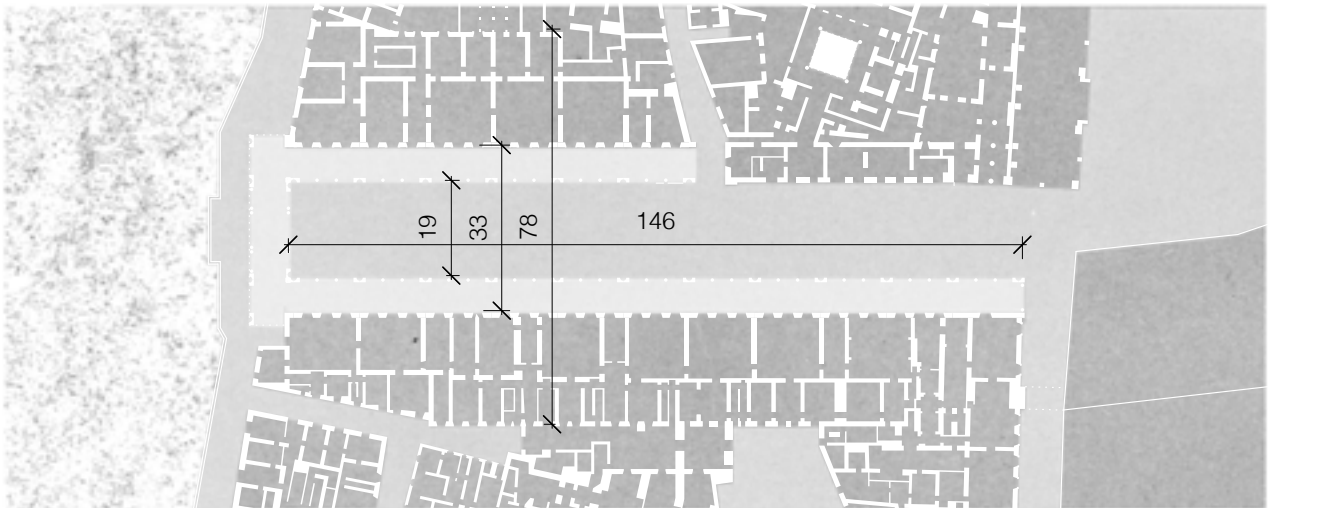
33. Looking south along the Uffizi Corridor. Photo: © Takashi Okamura / Abbeville Press. Source: Andres, Glenn M., John Hunisak, and Richard Turner, *The Art of Florence*, (New York; London: Abbeville Press, 1999).



Finding an appropriate depth for the combs

Although the combs were located in relation to the holes in the agricultural landscape, these areas are quite extensive. At first, the depth of the combs was considered in relation to the distance between the bastide's *rue transversale*, from the market square to the edge of the bastide, which frames the surrounding landscape. The distance along this street to the edge of the bastide is around 120m. This was judged too wide in relation to the bastide; it would make each comb's depth more than half that of the bastide's overall outline (the urban blocks). Through studying the scale of two city structures a slimmer depth was found which could support an experience of urbanity while keeping the landscape close by.

The comb form suggests a street and for this reason an exemplary street design was chosen. A scale study of the *Uffizi Corridor* in Florence showed this long, narrow open space to have a width of around 19 metres. Although it was inserted within an existing urban block its structure remains identifiable. It is nearly 150 metres long (**fig. 33 & 34**) and wrapped in a generous arcade, around seven metres in width. This is divided into 13-metre-wide bays and although formal, in places its uniformity is broken where a route or building had already existed, widening a bay to cover over or stopping short to merge with its context. The way in which the *Uffizi Corridor* frames the views at either end was appealing; one end it is enclosed, framing a view to the river and the other end leads to the Piazza della Signoria.

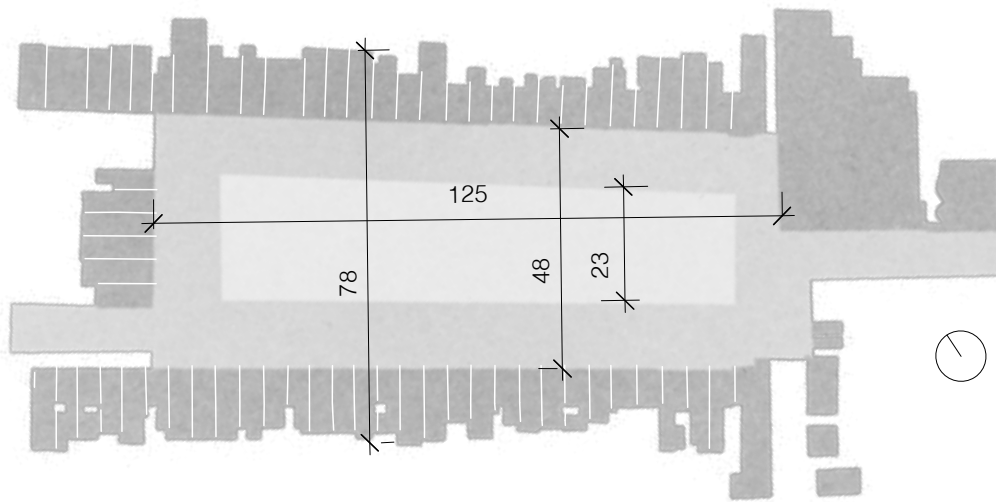


34. Scale study, Uffizi Corridor, Florence. Giorgio Vasari il Giovane, 1560.



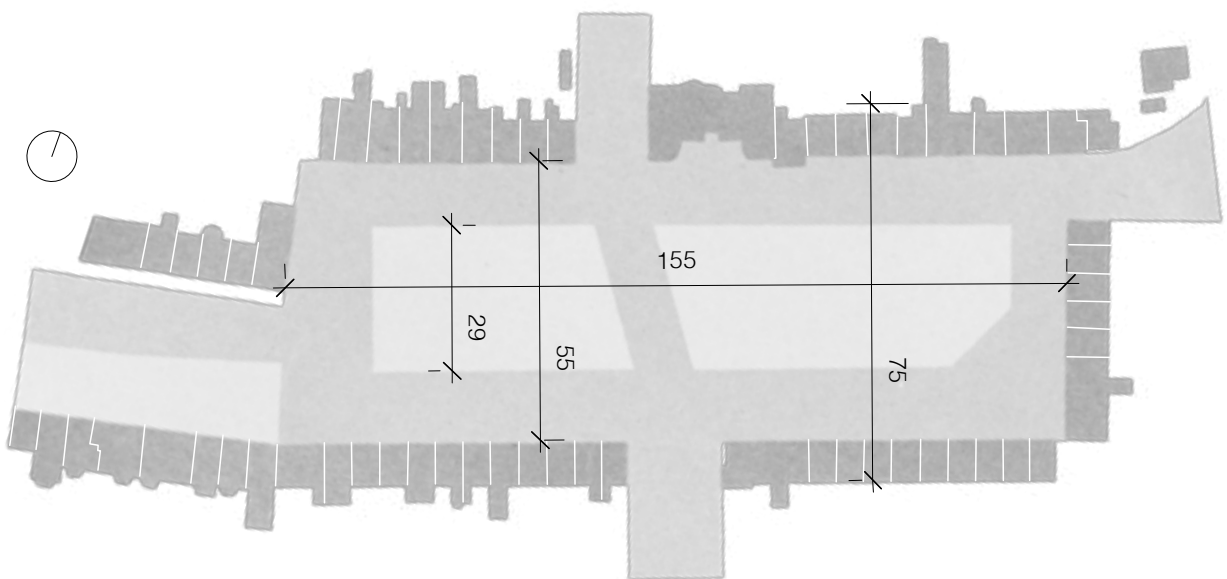
A second open space studied to give a sense of the scale of the combs is a city square. The long rectangular Cleaver Square and Canonbury Square, both in London, are exemplary designs for open spaces (fig. 35 & 36). Both were laid out before development enclosed their edges. Building took place gradually and this has given both an enjoyable degree of informality. In Cleaver Square building occurred over a period of 64 years; the first houses were built on the northwest side in 1789 with the east and southeast sides added between 1844 and 1853. Even later a pub was built on the north corner in 1901. Canonbury Square was laid out at the same time as New North Road – which cuts awkwardly through the square from north to south – in 1800. As in Cleaver Square building did not occur all at once; in fact it was not until 1829 that the first houses, large three- and four-storeyed terraces, were constructed on the south and east sides of the square.

The open spaces within these squares has changed over time. Cleaver Square became a formal garden followed by a plant nursery with greenhouses and in 1927 it was purchased by the county council to obstruct applications to cover it with garages. The garden is now a gravel field, planted with trees and a popular place in summer to play pétanque (fig. 37). The open space of Canonbury Square was set out as a public garden in 1884. It was remodelled recently when a French wine importer sponsored a new planting scheme of roses, lavender and a small vineyard (fig. 38 & 39).



35. Scale Study. Cleaver Square, London. Thomas Ellis and others, laid out 1789

36. Scale study. Canonbury Square, London. Henry Leroux and others, laid out 1800.



The point is that the Uffizi corridor, and these two squares, are well proven in their resilience and adaptability over time. Also, the scale of these city structures are remarkably similar. These scale studies made it possible to establish the maximum dimension of the depth of the combs of 78 metres for the combs, equivalent to the distance from one block into the bastide to the retaining wall along the valley edge of the garden strips.



37. Open field of gravel in Cleaver Square. Photo: Colin Wing.



38. East across Canonbury Square from New North Rd. Photo: Regina Avancini, November 2008.

39. West across Canonbury Square from New North Rd. Photo: Regina Avancini, November 2008.





41. With improvements to their surfaces and drainage the pathways along the ridge could become lively places among the new fields of vines.

42. Orchards along the plateau ridge could define the flat west edge joining to the forest line.



40. Worn gravel pathway on the plateau ridge. April 2010.



Restoring cultivation

The attractiveness of the landscape inbetween the combs would be essential to their appeal to settlement. Although the landscape infrastructure of combs is interspersed with existing cultivation across the plateau ridge, sizeable inactive areas remain, not presently cultivated, between combs (41 hectares). A new programme of cultivation is proposed for these areas. It is intended to deter sprawl from taking over these areas. As a patchwork of new cultivation this could have a cohesive role, relating existing cultivation and combs, as parks. Further research showed these park lands to be comparable in scale to small vineyards and orchards in the region (appendix 12).

Clues as to what sort of cultivation could succeed along the plateau ridge are present in both the contemporary and historic use of the terroir. The gravel of the ridge slope is suitable for vines (fig. 40). Although only a few small fields currently sit along the crest of the ridge, before Phyloxera hit the bastide's surrounding landscape was extensively planted with vines. The *cadastre napoléonien*, which details what was growing in each field in the area around Monpazier shows around 13 hectares and this was drawn at a time of decline in the agricultural economy (appendix 13). Viticulture contributes to the attractiveness of any landscape and in Dordogne Bergerac remains an important centre of wine production. Monpazier sits only three kilometres from its *appellation d'origine contrôlée* (AOC). Wines from Southwest France have won greater admiration in recent years, particularly 'forgotten terroirs', so there could be an economic case for viticulture as a viable diversification of the local economy:

43. Design study plan finding balance between the existing bastide grid and four new building combs joined by new areas of cultivation.



44. Design concept drawing of the bastide city territory from the north end of the plateau ridge.



Three elements [...] have combined over the last decade to make the Southwest one of the New France's most startlingly improved wine regions: great grape varieties, forgotten terroirs of outstanding quality, and the burning desire to prove a point.²

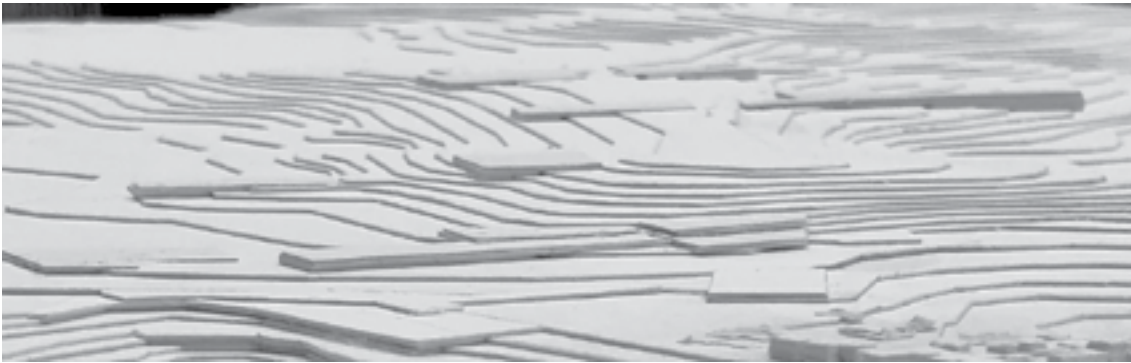
An aspect of wine production particular to this area is the prevalence of blending grapes from different sources, and of different types, making small scale production more feasible. Fields of vines could bring new interest to walking along the plateau ridge, even before any building took place along combs (fig. 41).

The flatter area along the west side of the ridge is not suited to growing vines, and expansion of existing Orchards already exist here, however, and so their expansion is proposed instead. Monpazier and its surroundings are located within the AOC for growing the Ente Plum tree which produces the fruit which is dried to make Prunes D'Agen. A more substantial strip of orchards could define and animate the western edge of the plateau ridge (fig. 42). The blossoming of this large strip would bring particular delight. The enjoyable view one has when driving past densely planted fruit trees suggests planting should also take place in an area of inactive land in the *Commune of Marsalès* on the south side of the *route à Beaumont* (fig. 43). This could also prevent *Marsalès* from pursuing roadside development.

Findings

The orientation of the plateau ridge in relation to Monpazier's promontory site lead to intensive exploration of this landform in close proximity to the bastide. Both the experience of being in the landscape along the ridge and further consideration of features along it suggested it as the site of the design proposal. Its viability was supported by understanding of just how substantial development is in the area to the north of Monpazier. The form and scale of the plateau ridge suggests how a clear impression of 'intentionality' might be given to future development. A suite of spatial structures was gathered which might help unify future development. The design of this infrastructure seeks to introduce a strong sense of future inhabitation dramatizing the

² Andrew Jefford, *The New France: A Complete Guide to Contemporary French Wine*, (Mitchell Beazley, 2002), p.201.



47. Concept model from southwest showing combs emerging from the plateau landform.

relationship between landform, forest, agriculture and building (fig. 44 & 45).

The first principle of the design is that by defining the combs as an ensemble some balance could be found between the strength of Monpazier's 'urban figure' and future development. Four combs articulate existing field patterns joining between the long straight paths and hedgerow and give a spatial structure to future expansion along the plateau ridge. The combs are distinct from the gentle undulation of the landform (fig. 46). Their repetition along the length of the ridge recalls a structure created on a beach to slow the drift of the sand (fig. 47). As levelled areas they seem to emerge from the ridge in places where it is already wider (48 & 49). They heighten perception of its irregularities forming a 'conversation' between its natural geological shape and their artificial outlines. Buildings concentrated along combs could intensify this experience; if new building began on the lower end of the comb it might be made to appear as if it is emerging from the ridge.

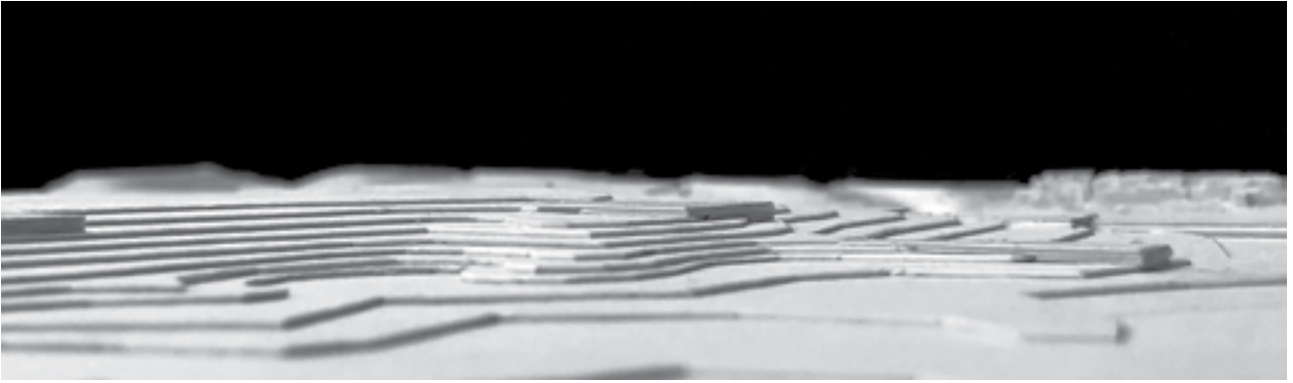
The second principle of the design is that the constructible land of the combs should be clearly defined by the spaces inbetween them. The landscape infrastructure of combs and

45. Richard Serra, Shift (detail), 1970. Concrete. Installation King City, Ontario. © ARS, NY and DACS, London 2021.

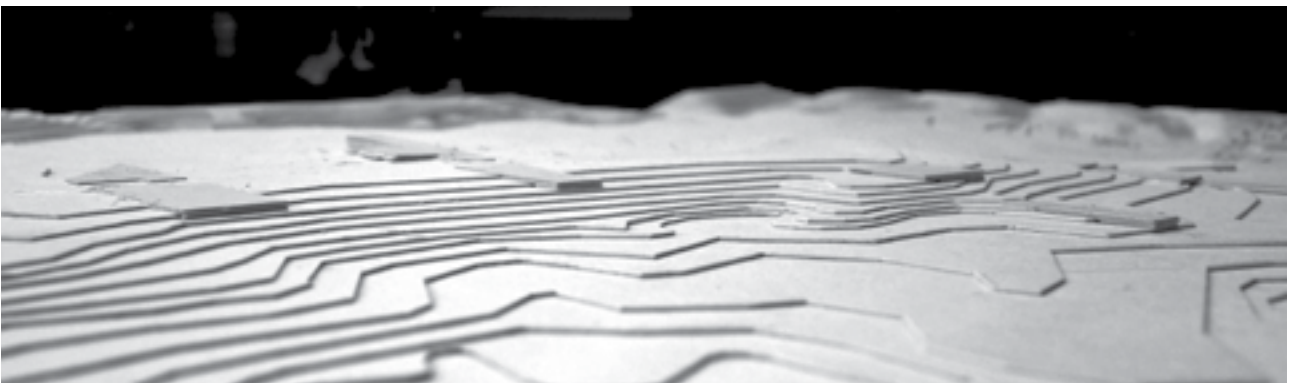


46. Coastal groynes, Dawlish Warren, Devon. Photo: N Chadwick.





48. Concept model from west showing the combs' relationship to the irregular shape of the ridge landform.



49. Concept model from west showing the combs' relationship to the irregular shape of the ridge landform.

cultivated landrooms allows future settlement a stronger relationship with the whole landscape. It forms a patchwork among existing activities. It forms new intervals between the bastide extension and the four combs stretching towards the forest. Cultivation of newly defined landrooms between combs gives visual clarity to this ensemble. The proposal for vine fields and orchards within these 'parks' suggests they might act to attract settlement to the combs (fig. 50).

50. Site plan of the ridge combs.



5. Bastide City Territory

The word 'territory', in the title of this project, played an important role in the conception of Monpazier, and the structuring of the proximity of bastides across a region. It has also been used to describe many sites of contemporary urbanity including those reviewed in appendix one. It is interesting to reflect on the term territory, therefore, and consider how it developed as an idea related to urban settlement. In *The Birth of Territory* Stuart Eiden traces its first definition to the Romans for whom it referred to a specific area beyond the city walls which wasn't part of the larger wilderness: 'The place which is left near a *colonia* as common property for the farmers is the *territorium*, because it is trodden [*teritur*] most.'¹ Also during the Roman period, but at a later stage, '*Territorium* became a word that was used of the agricultural lands surrounding any settlement' and is used in a single instance by Seneca: "You will see the mighty city itself, and its *territorium* spread wider than many a city's boundaries."² As both of these descriptions show, territory was understood from the outset as a place of agricultural activity surrounding a city.

This thesis explores the potential of territory, in relation to contemporary urbanisation. Today, when the term territory is used by architects and urban designers it is more often to describe 'techniques for measuring land and controlling terrain';³ its sense of both enclosure and cultivation have drifted. The thesis explores how territory could form a meaningful constituent of an architectural strategy by structuring settlement. While cities are becoming

1 Stuart Eiden, *The Birth of Territory* (Chicago; London: University of Chicago Press, 2013), p.63.

2 Ibid, p.64.

3 Ibid, p.322.

ever more dispersed, large areas of agricultural land also now form part of a global chain of food supply; and so a condition exists in which, 'never before have the city and the farm been so tightly interconnected, and never before have they been so ignorant of each other.'⁴

Current models of urbanisation and agriculture may simply become unfeasible in the long term and so the thesis seeks ways in which we might re-identify with a territory. In looking to bring greater balance to the use of land the immediacy of the territory might play a vital role. A passage from Thomas More's *Utopia* (also found in Elden's study) suggests how the idea of territory may imply a sense of constraint:

Every city has enough country assigned to it so that at least twelve miles of farmland are available in every direction, though even more where the cities are farther apart. No city wants to enlarge its boundaries, for the inhabitants consider themselves cultivators rather than landlords.⁵

Utopia's citizens engage with their surrounding territory as 'cultivators' and it is this perspective which deters them from expansion.

It may be useful to consider the term *terroir*, which describes land from the perspective of cultivation, as an aspect of 'territory'. There is no direct translation of the word *terroir* but it remains in use in France, alongside *territoire*, because it gives a qualitative understanding of the characteristics of land in relation to what it may grow; geographical conditions – climate, soil type, exposure. It also refers to practical wisdom which has grown in relation to a specific locale. The combs – as preserved open spaces for unknown future inhabitation – and the landrooms could be thought of as defining a territory through which to reactivate Monpazier's *terroir*. This primary coexistence – new building combs and cultivated landrooms – is a new idea of a 'city territory' which, considered as the expansion of Monpazier, makes a 'bastide city territory'. This chapter explores the staging of expansion. Both the performative and temporal meanings of the word 'stage' are intended.

The first section contains a portfolio of sketches made throughout the development of the thesis. They record the exploration which lead to an unfolding understanding of how

4 Ruth Marques, 'The City in Three Phases: When There's No There There', *Visiteur*, 16 (2010), 55-65 (text in English pp. 132-135), pp.134.

5 More, *Utopia II*, 112, 113, [without Latin retained in quotation] in Elden, *The Birth of Territory*, p.253.

the architectural design could activate a territory. They imagine what the landscape infrastructure design could be like at different times and offer an instrumentarium of spatial ideas. As a collection of 'thinking drawings' they represent the activity of designing.

The second section studies the architecture of the combs and their capacity to unify disparate and non-vernacular construction in the territory. The comb is proposed as an inclined earthwork along which sits a new artificial ground articulated as fields of different materials and planting. The adoption of frame-based construction is proposed to bring coherence to the diverse range of buildings which could be realised. The framework supports a montage of different architectures, adopting a painterly approach to material selection. Programmes are then suggested for a series of seed buildings which could act as catalysts for the three combs furthest from the bastide.

The third section tests inhabitation of the landscape infrastructure design using, and adapting, the existing model of development. It suggests ways the existing nature of change could be adapted to the ridge and how this alternative spatial approach could heighten the experience of its agricultural setting over time. It further addresses the lack of diversity in existing construction and how this could relate to areas of incompleteness along the combs. Finally, it proposes the territory as the basis for a localised approach to the proportional relationship between areas of building and agricultural land.

Stages of settlement

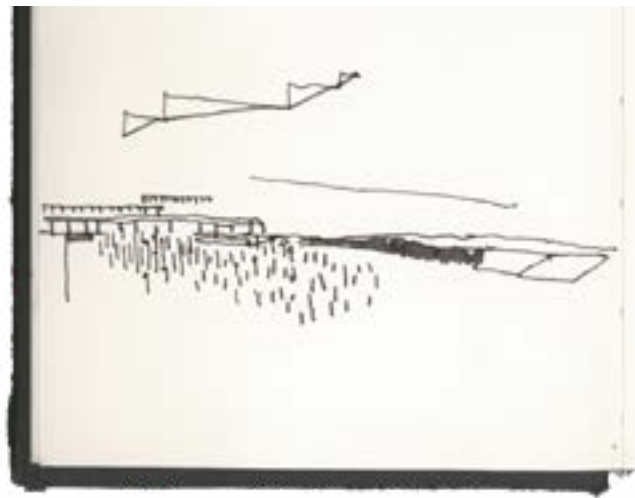


The comb's depth could hold a diversity of building types differentiated from cultivated areas enclosing its longer sides. Loose leaf sketch, February, 2013.



A tapestry of different activities could occur along a comb as it developed over time.
Sketchbook 4 - March to July 2013, p.40-41.

Long structures could traversing the comb, addressing the landscape north and south. Sketchbook 3 - July to November 2012, p.4.

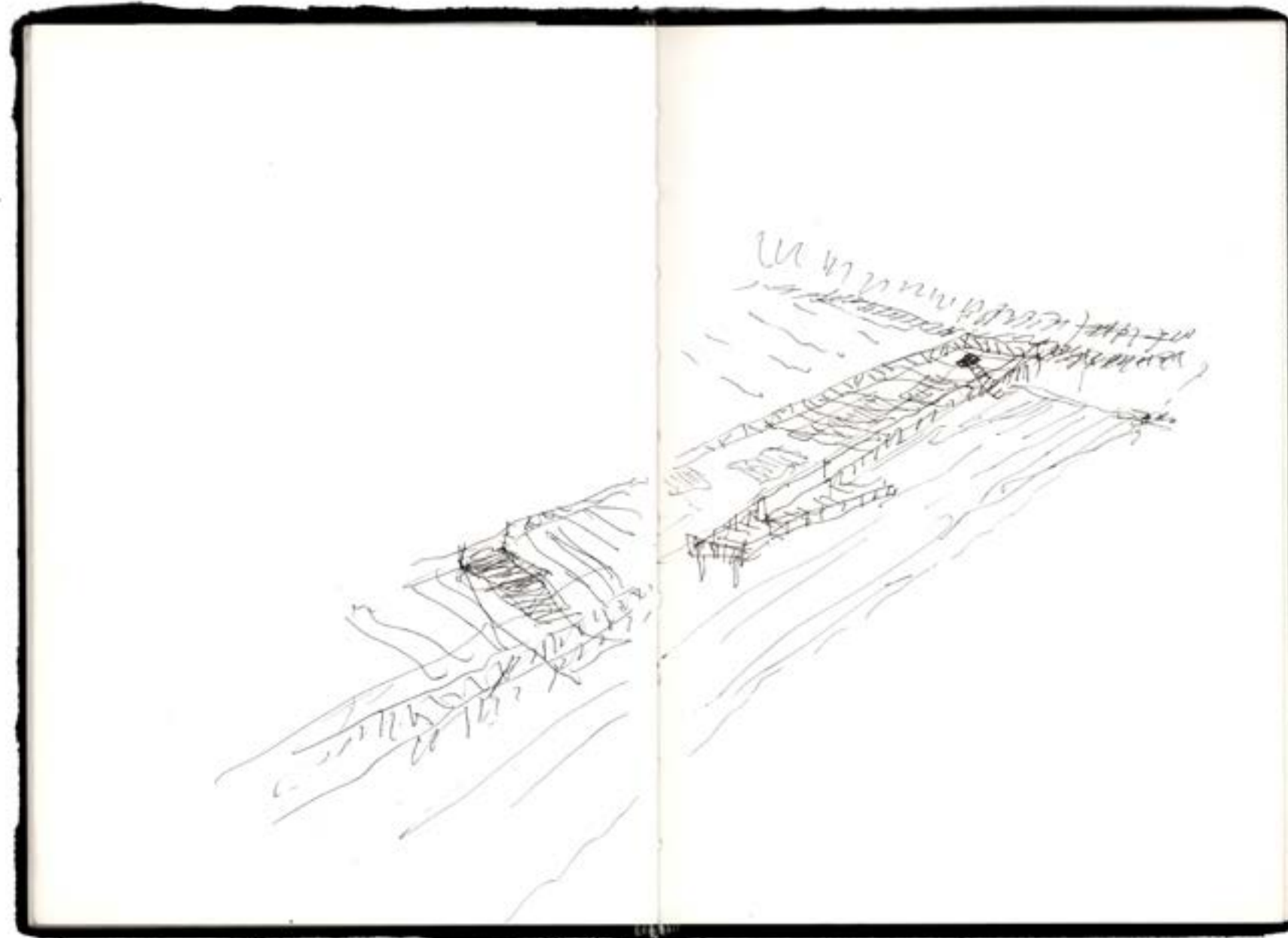


A balcony could perch on the end of the ridge, giving a place to look back towards the bastide. Sketchbook 5 - July to August 2013, p.29.



Concentrations of buildings and cultivated landrooms could grow in relation to one another. Sketchbook 5 - July to August 2013, p.36-7.

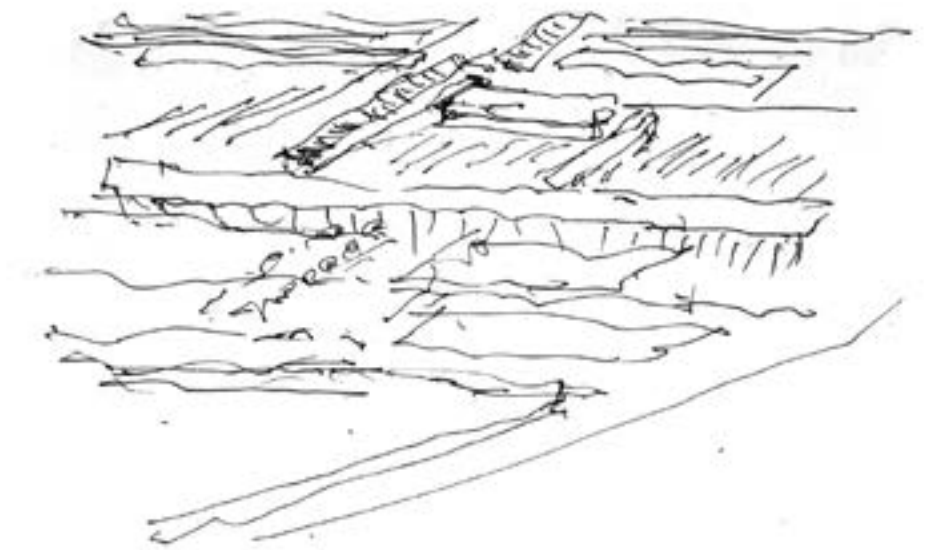
A long balcony could define the north edge of a comb, ending to allow the hedgerow to pass through.
Sketchbook 5 - July to August 2013, p.60-61.

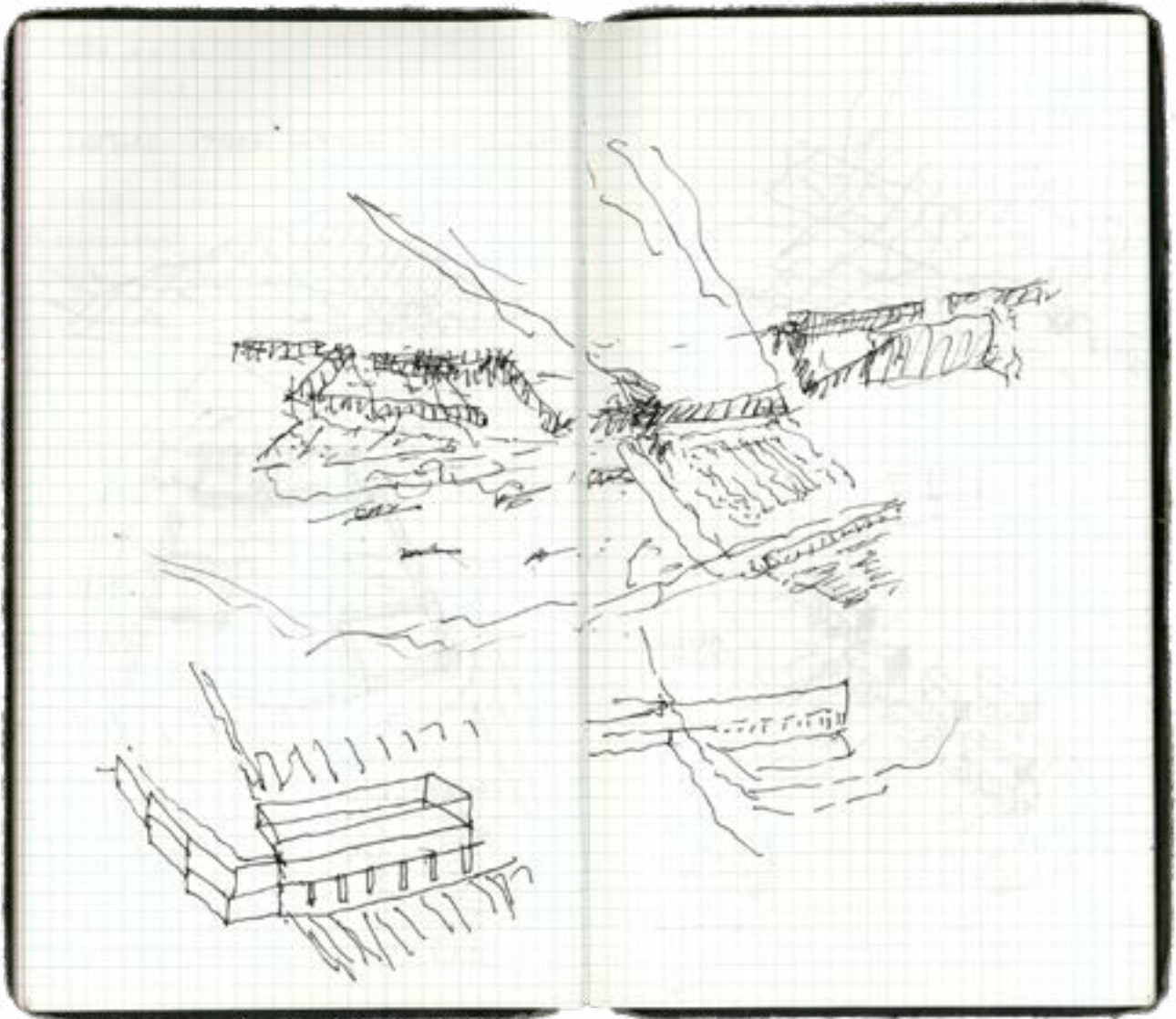


Building strips along the combs' edges could work with the hedgerow to define a cultivated landroom in between. Loose leaf sketch, February 2013.



A long building raised over an arcade could unify a tapestry of smaller fields below.
Sketchbook 6 - August to November 2013, p.83.

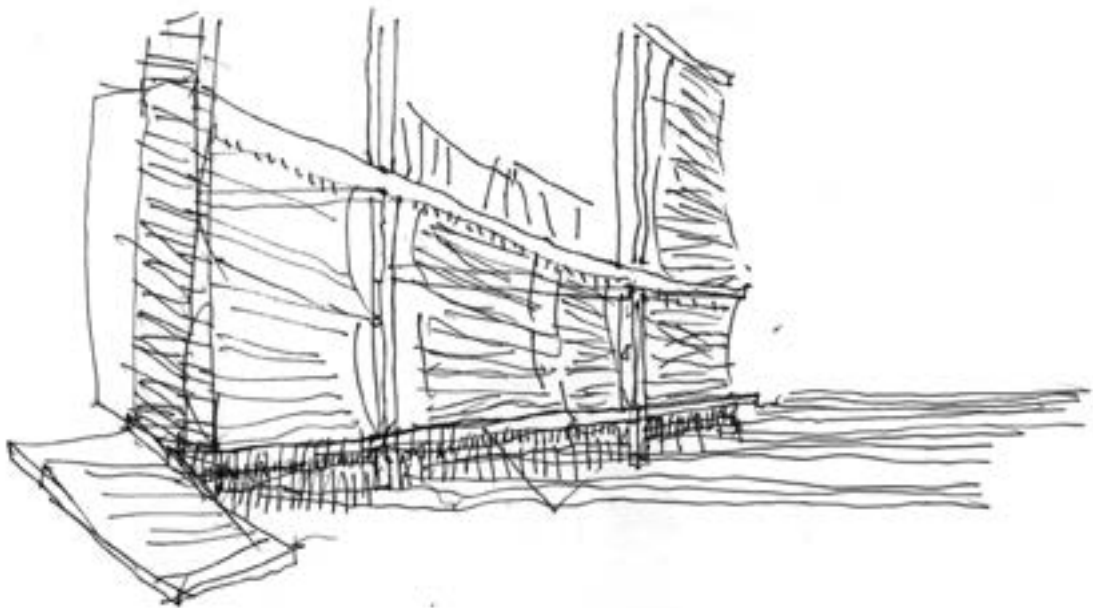




Tension could be created between the combs geometry and the existing field pattern to the level where the comb geometry is dramatically broken. Sketchbook 7 - November 2013 to March 2014, p.36-7.



Frame construction could record the addition of the elements which make a building over time.



Incremental growth of buildings could be possible allowing outdoor spaces to become enclosed.
Sketchbook 5, p.32.

Different building times and different rhythms of construction could be unified by a shared arcade.
Loose leaf sketch, January 2015.



The combs are deep enough to create an urban square enclosed by buildings along its perimeter. Loose leaf sketch, January 2015.





CLINCH / SCHOOL, ROAD, TACE / WALL / POTAGER / TERRACE, BALCONY, BOX, GARAGE FIELD.
13-8-2014

Existing paths behind the cemetery could form connections to the south comb and the ridge beyond.
Loose leaf sketch, February, 2015.



Diagonal views opened up towards the southern comb could realise the presence of the plateau ridge from north end of the commune. Loose leaf sketch, February, 2015.



The architecture of the landscape infrastructure design

The landscape infrastructure of combs offer a cohesive structure for larger scale development at some distance from the bastide. Of the four, the three furthest from the bastide remain most open to different kinds of building taking place, whereas the comb closest to the bastide already hosts a number of large structures (fig. 1). Through the 'basic modes of building, the compressive mass and the tensile frame'⁶ this section explores the aesthetic qualities of the landscape infrastructure design. It examines the architecture of the comb as an earthwork through which an artificial ground is created. This new stepped landscape becomes host to a modular or framework which adapts to its stepped topography. The language of its inhabitation is indicated through examples of a series of 'seed buildings'; a collection of non-vernacular, disparate collections of buildings with the potential to define future inhabitation.

1. Landscape scale site model showing the three combs furthest from the bastide partially built over.



⁶ Kenneth Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, New Ed edition (Cambridge, Mass.: MIT Press, 2001), p.13.

The earthwork of the comb as a territorial infrastructure

The characteristics of the comb share that of the 'megaform' as defined by Kenneth Frampton:

1.) A large form extending horizontally rather than vertically. 2.) A complex form which, unlike the megastructure, is not necessarily articulated into a series of structural and mechanical subsets as we find for example in the Centre Pompidou. 3.) A form capable of inflecting the existing urban landscape as found because of its strong topographical character. 4.) A form that is not freestanding but rather insinuates itself as a continuation of the surrounding topography, and last but not least, 5.) a form that is oriented towards a densification of the urban fabric.⁷

As a continuous spine each comb is adapted to the terrain in each location in order to maintain a consistent vertical relationship between its surface and the surrounding land. The consistent slope of its embanked edges cut a line perpendicular to the ridge as a road (fig. 2). Its materiality echoes the riverbank harbours in the Dordogne; sloped edges set with stone (fig. 3 & 4) or in places planted (fig. 5). Its gradient would follow that of steps cut into its slope (fig. 6). Embankments at the edges of combs might become enjoyable places from which to enjoy the landscape between the combs (fig. 7). Articulating the outer edges of this territorial element redefines future settlement in the landscape at a 'panoramic scale'.⁸

2. Raised carriageway construction, Muchelney, Somerset, November 2014.



⁷ Kenneth Frampton, 'Megaform as Urban Landscape', 1999, p.20 (my emphasis).

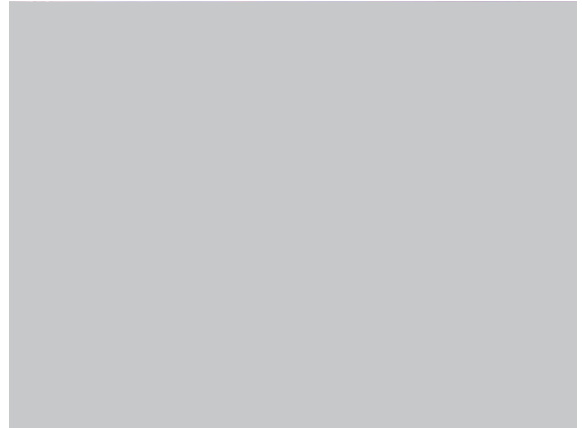
⁸ Ibid, p.22.



3. Quai des Salvettes, Bergerac, Dordogne, November 2009.



4. Lalinde, Dordogne, November 2009.



5. Nigel Dunnett, Flower planted embankment, Olympic Park, London 2012



6. Quai de tuileries, Henri Cartier Bresson, 1955. © Henri Cartier-Bresson / Fondation Henri Cartier-Bresson / Magnum Photos.

7. Riverbank of the Kamo, Kyoto, August 2103.



The new artificial ground of the combs

A shallow edge defines this artificial plate from the earthier embankment edges of the comb (fig. 8). The character of its surface lies somewhere between ruin and anticipated future inhabitation and this governs both choice of material and planting (fig. 9 & 9). The ground-level of each comb has a 'stepped spatiality'⁹ which defines settings along its length (fig. 10, 11, 12, 13 & 14); 'precisely because it is inconspicuous, architectural definition by means of levels makes room for the ordering power of everyday life in the midst of an expensive terrain.'¹⁰ Different construction materials differentiate settings of a more human scale, mediating between the territorial scale infrastructure of the comb and places intended for inhabitation. Gravel fields are interspersed with cut-out concentrations of planting which create events along its length and could remain following construction of buildings (fig. 15). The fields themselves host outgrowths like a sedum planted roof (fig. 16). This tapestry is irrigated with channels allowing the direction of rainwater to collection points. Reclaimed materials are set into the earth dissolving into the earth as plants attempt to reclaim the ground (fig. 17). The ground level changes in bands along the length of the comb which are intended to unify future strips of settlement and strengthen the linear artificiality of the comb.



8. Edge to a gravel path in Meiji Shrine, Tokyo, August 2103.

9 David Leatherbarrow, *Uncommon Ground: Architecture, Technology and Topography*, New Ed edition (Cambridge, Mass.; London: MIT Press, 2002), p.35.

10 *Ibid*, p.70.



9. Lechaoin road, Corinth, November 2013.



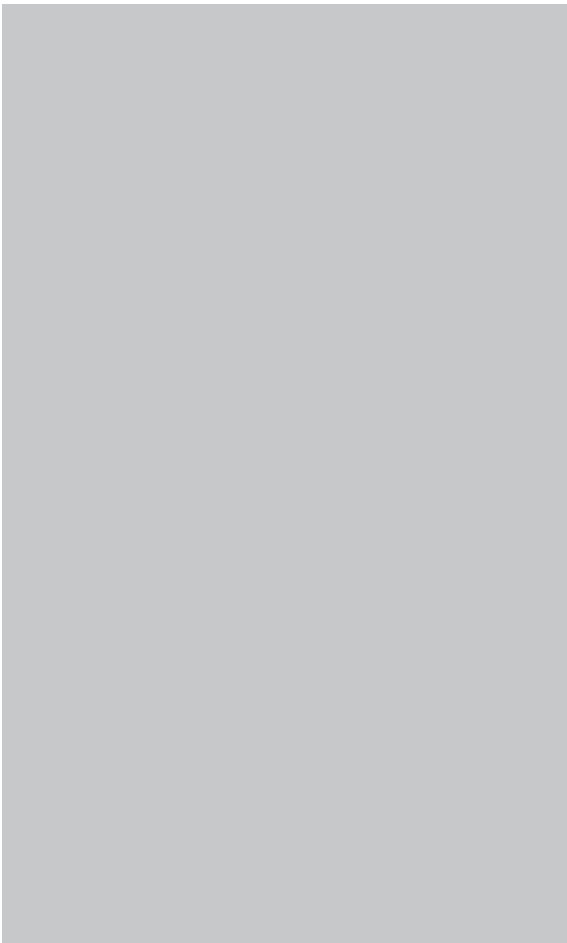
12. Eduard Bru, Vall D'Hebron, Barcelona



10. Open ground on the former site of the wall, Berlin, September 2015.

11. Aris Konstantinidis, Xenia complex in Epidaurus, Greece 1959-63. Stepped spatiality, November 2013 (below left, right and below right).





13. Inhabited land terraces on the hillside, Architecture Research Unit, Heyri G39-2, House, Jazz Hall and PoDjaGi Gallery, Heyri, 2004 (above left and right).

14. Faculty of Architecture Via Panorámica Porto Portugal. Alvaro Siza 1995. Stepped spatiality.



15. Landscaping by Preben Jakobsen, at The Lane, Blackheath, London by Eric Lyons, 1963, January 2020.



16. Peter Beard, Rainham Marsh Public Access, 2007-11. Outlook point close to Aveley Bay.

17. Diener & Diener Architekten, Adolf Krischanitz, Luigi Snozzi, Neues Bauen am Horn, Weimar, 1996. Open space with loose sets, June 2012.



A framework for inhabitation

At present construction techniques employed for the construction of dwellings in the landscape surrounding Monpazier include a concrete slab foundation, masonry walls typically in concrete or clay blockwork and an outer layer of yellow-cream painted render, with a terracotta tile roof. Non-domestic architecture (agricultural, light industrial buildings) are for the most part large steel frame sheds. One aspiration for the building programme is that it could contribute to the local economy – in particular through the use of the timber industries across the region.¹¹ It could also recall the vernacular frame and infill construction which sit alongside the stone buildings which remain today (fig. 18, 19 & 20).

The lighter touch and more flexible approach of a timber frame construction, both for the domestic and non-domestic architecture of the combs, is suggested to unify building works. This framework filigree could create a 'typological image' of buildings which is,

Not of elements growing along the slope but forming an independent horizontal line above it, the relationship to the earth being shown only by the varying height of the supports. The architectural elements are like bridges suspended in space. [...]

'The positioning of the building in the natural environment operates in this unusual fashion not because the building imitates or mimics nature but rather by the fact of being superimposed, almost as an addition to nature itself (trees, earth, sky, meadow).¹²

The adoption of framework construction could allow buildings, and parts of buildings, 'to climb, descend, bypass each other as if in a suspended, syncopated dance following the hundreds of local buildings that preceded it only skipping a step here and adding one there'¹³ (fig. 21). It could also allow for a less defined conception of interior and exterior space in which the landscape runs through each building, also unifying disparate elements (fig. 22 & 23, 24 & 25).

¹¹ In France the environmental credentials of timber-frame construction have recently been recognised at government level with the aspiration to ensure 50 % of new public buildings are created using timber or other natural materials: 'New French Public Buildings Must Be Made 50% from Wood - News - GCR' <<http://www.globalconstructionreview.com/news/new-french-public-buildings-must-be-made-50-wood/>> [accessed 18 February 2020].

¹² Aldo Rossi, 'An Analogical Architecture', trans. by David Stewart, *A&U*, 2.365 (2001), 94–102, p.102.

¹³ Alexander Tzonis and Liane Lefaivre, 'The Grid and the Pathway. An Introduction to the Work of Dimitris and Susana Antonakakis. With Prolegomena to a History of the Culture of Modern Greek Architecture', *Architecture in Greece*, 15 (1981), 164–77, p.167-9.



18. Timber frame and infill construction, Bergerac, November 2009.



19. Timber frame and infill construction, Bergerac, November 2009.



21. Walter Segal, 13 houses at Walters Way in Lewisham, built between 1985 and 1987, September 2013.

20. Dimitris and Susana Antonakakis, Antonakakis Museum on the island of Chios, 1965.



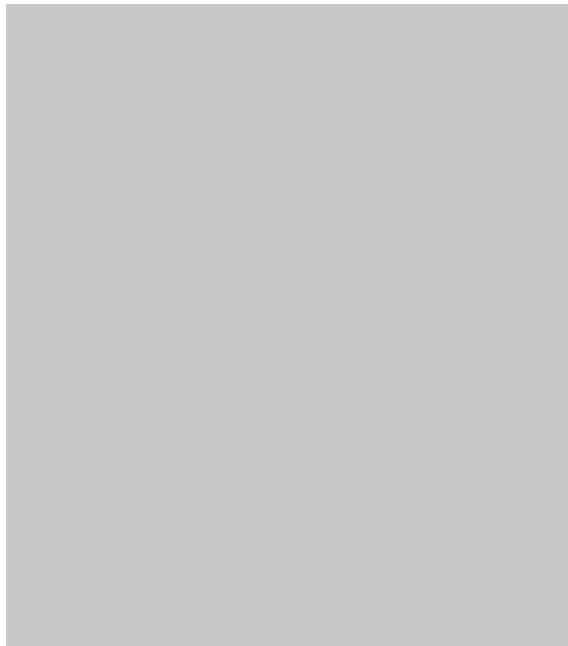


22. Lacaton & Vassal, 59 Dwellings, Neppert Gardens, Mulhouse, 2014. Photo: Philippe Ruault.

23. Mary Miss, Orchard Pool Complex, 1982-1985 (right).

24. As above (below right).

25. Antonin and Noemi Raymond, Kariuzawa Summer House, 1932. © Architectural Archives, University of Pennsylvania.



Collage construction and the colour of the landscape

The advantage of this unifying framework lies in the potential for a more expressive approach to the enclosing elements of buildings; the wall becomes, 'a matter of kind and degree.'¹⁴ The reality of modern construction is one of a materiality of products quite alien to the nature of the site, however: 'no technical object nor set of premade components "belongs" to a particular site. Nor do buildings that incorporates them "arise" from specific locations.'¹⁵ On this basis the visual impression of building materials should be addressed with a painter's eye, as if creating a new part of a landscape (fig. 26, 27 & 28). The palette of colours for new building should complement and enhance its setting, taking clues from its foliage, flora, animals...



26. The Hall, Blackheath, London by Eric Lyons, 1957-67, January 2020.

27. Peter Beard, Stables at Crossness, part of Belvedere and Erith Links, 2008 - 2011. Photo: Peter Beard. (above right).

28. Peter Beard, RSPB Purfleet Classroom, 2009 (right).



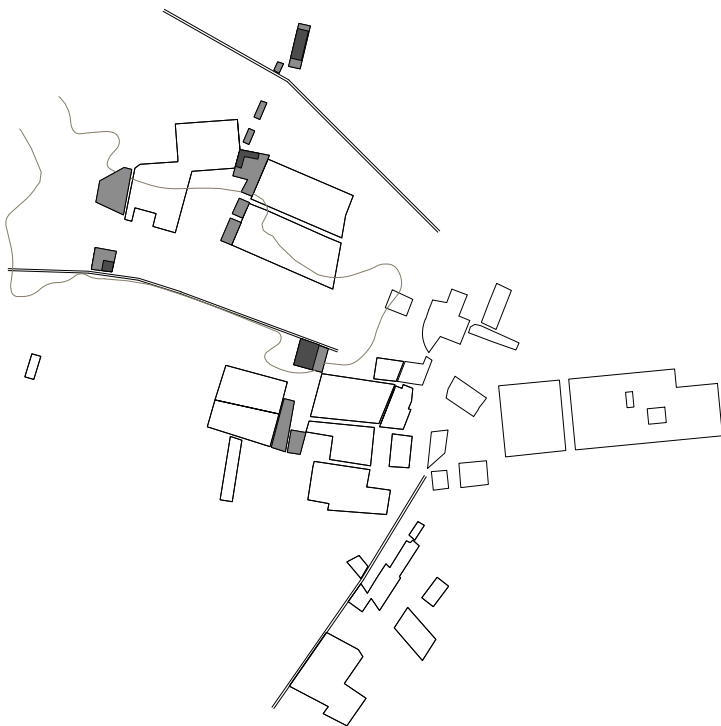
¹⁴ David Leatherbarrow, *Uncommon Ground: Architecture, Technology and Topography*, New Ed edition (Cambridge, Mass.; London: MIT Press, 2002), p.29

¹⁵ David Leatherbarrow, *Uncommon Ground: Architecture, Technology and Topography*, New Ed edition (Cambridge, Mass.; London: MIT Press, 2002), p.54

Potential programmes for Inhabitation

Special locations might be identified along each comb where construction of a large building, or ensemble of buildings, could demonstrate the potential of this landscape setting (fig. 29). These could be thought as 'city magnets': 'placed in locations that have special infrastructural significance. They have a special and sensitive relationship with places of landscape beauty. They are capable of drawing activities together. They can make a place lively.¹⁶ As 'seed buildings' these might invigorate each of the combs, giving them a public character. They could also be thought of as exemplar projects which suggest an architectural language which later construction might adopt.

The introduction of larger structures in the landscape surrounding Monpazier is not unprecedented. Although for the most part development has taken the form of suburban housing, other kinds of building have also taken place and some are quite large. Among them are a care home for the elderly, the columbarium (a function hall in Marsalès) and an equestrian centre. In addition, there are projects, such as construction of a supermarket,



29. Locations of seed buildings along the three combs furthest from the bastide.

16 *Architecture as City: Saemangeum Island City*, ed. by Florian Beigel and Philip Christou, 2010 edition (Wien; New York: Springer, 2010). p.124.

which have remained under discussion for some time. An additional opportunity lies in future intensification of cultivation which suggests buildings for processing produce. In all of these ways the landscape infrastructure design would also mean further development along the departmental roads leading from the bastide could be avoided.

The comb centred on the farm buildings of Mestre Bernat occurs where the fall of the ridge landform changes its direction from south-west to west. It is close to the bastide and views between the hedgerow extend towards Monpazier and the north end of the commune. Here the small grouping of existing farm buildings could be extended upslope. Enclosures within the comb could be formed from long buildings similar in scale to the farm sheds (fig. 30). A programme for these new buildings which could support and strengthen the dilapidated farm is a guest house to provide accommodation either for seasonal workers, or visitors to Monpazier. The bastide lacks tourist accommodation at present, with only 27 bedrooms between two hotels. A single hotel exists in Capdrot (11 bedrooms) and none in Marsalès. During the high season large numbers of visitors arrive by coach meaning their contribution to the town's economy is limited to a few hours. The comb is close to the bastide and a guesthouse might give visitors more opportunity to use Monpazier as a base

30. Adam Khan Architects,
Brockholes Visitor
Centre, Lancashire,
2008 – 2012, February
2014.





31. Landscape scale site model showing the large structures which define the spur reaching towards the forest line (detail).



32. Ábalos & Herreros, Environmental education centre and offices, Arico, Tenerife, 1998–2001. Photo: María Bleda and José María Rosa.



33. Ábalos & Herreros, The impression of a solitary figure from the plateau, Public Library, Usera, Madrid, 2001-2. Photo: María Bleda and José María Rosa.

34. Landscape scale site model showing the comb towards the end of the ridge with a single figurative building (detail).



to explore the region over a longer period. It could expand the town's cultural tourism offer towards the agricultural landscape.¹⁷ Agrotourism has proven successful in other declining agricultural landscapes across Western Europe. It does not seem to operate to a significant degree in this area and yet could be a way to support this small farms' economic viability.

The next comb north falls along the side of a spur, extending towards the forest line to the east (fig. 31). Where it levels, the large sheds of the construction supplies yard seem to extend the land mass connecting with long strips of trees which reach out from the forest line to the east meet the large sheds. Additional large structures could run alongside these. The scale and nature of what exists suggests the possibility for a new large shed, and this could house a supermarket. It would benefit from its proximity to the *route à Belvès* and could be quite enigmatic. Based on examples in the local area its scale was determined as a moderate size supermarket (appendix 14). It would be desirable to avoid the very large expanse of asphalt surrounding these similar buildings, so the supermarket should sit on a large shed on stilts with parking underneath (fig. 32). This structure could represent an exemplar project for others, rather than the usual 'off-the-shelf' solution.

A single building could establish the presence of the most remote comb, nearest the end of the ridge and closest to the forest line, which could otherwise remain largely unsettled for a long time. It should have a powerful presence among the cultivated fields (fig. 33). The *Resurrection Chapel* in the Stockholm South Cemetery at Enskede (1923-5) by Sigurd Lewerentz is an example of such a structure. Likewise, *La Congiunta Museum Giornico*, in Switzerland (1992) by Peter Märkli. Part of the experience of visiting this most remote comb could then involve the journeying towards a solitary structure. It would come into view on passing the copse half-way along the ridge. It could also form a vertical marker visible from the wider landscape. Its character suggests a building for a ceremony or an event; somewhere set aside from day-to-day activities (fig. 34).

17 Institut national de la statistique et des études économiques, 'La Dordogne En Bref - Édition 2012 | Insee'.

Finally, it is suggested that if cultivation of vines and orchards exceed a certain area it would become financially advantageous to bring the processing operations to the territory.¹⁸ A further benefit would be the diversification of local employment. A processing centre could operations); the other closer to the bastide on the southernmost comb (addressed in the following chapter). The scale of both these ensembles was estimated in relation to known facilities, adjusted in relation to the scale of the territory (appendix 15).

The correspondence of building and territory

Although it seems likely that settlement of Monpazier's surrounding landscape will continue there is a total absence of any local strategy. At present development occurs incrementally, resulting, for the most part, from the sale of one or two agricultural fields. These are divided to form garden plots. A single-storey house is then constructed at their centre. The result is dwellings with a quite different spatial arrangement from those in the bastide, with little urban quality (fig. 35). The repeated use of this model of settlement *suggests there is at least* the chance for a new collective approach.

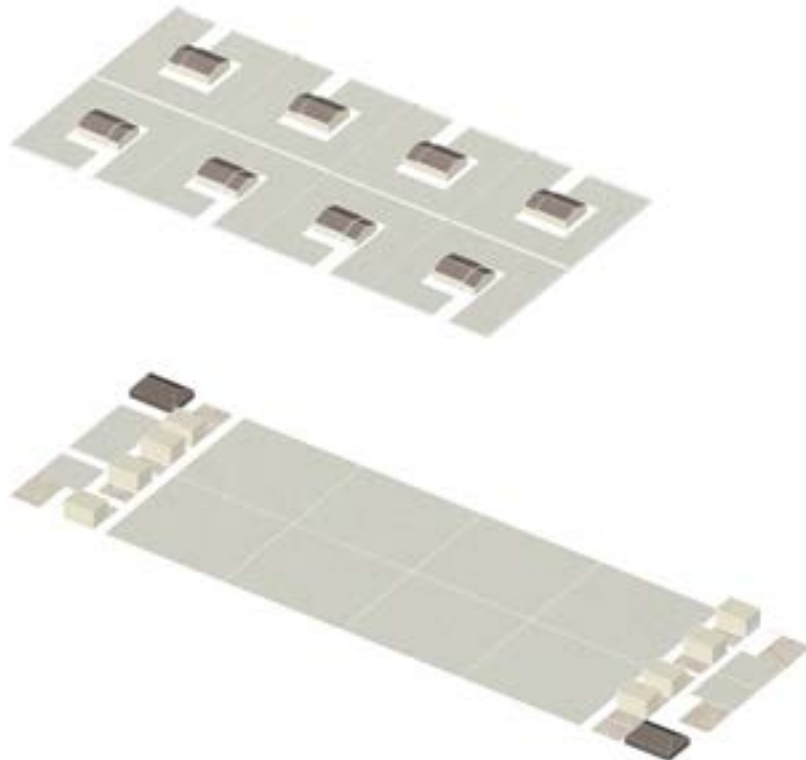
One way to test inhabitation of the landscape infrastructure design seemed to be by translating and adapting the present model of development. With the larger scale differentiation between building areas and open spaces, set in play by the infrastructure design of ridge combs and cultivated landrooms, arises the opportunity for a new relationship between houses and garden. The garden area of the existing settlement becomes part of the cultivated landrooms, or parks, between combs. Enjoyable views over these from each could make a second storey or roof terrace desirable. Located along the edges of combs, strips of houses enjoy an immediate and compelling relationship with their rural setting (fig. 36 & 37). This way of concentrating development could strengthen the combs' presence.

18 If vine fields exceed an area of 8 hectares (the first decade suggests a potential area of _ hectares) it becomes viable to establish a winery. Roger Marchbank, *So You Want To Create An English Vineyard?* (United Kingdom Vineyards Association) <<http://www.ukva.org.uk/planting-a-vineyard/>>.

35. Comparison of a building and garden lot in the bastide and contemporary suburban house.



36. The contemporary model of development as eight dwellings compared with the proposed model in which the garden area is divided two ways, parking space is shared, and further development can take place within the comb.



The possibility of a more metropolitan mix

An agricultural landscape is less constrained than a dense urban environment, providing the opportunity to consider more openended styles of house design and construction. In the landscape surrounding Monpazier the present average plot size for a house is 204m². To give flexibility for growth and change through different times and for different conditions of inhabitation this could be enlarged. If the typical plot size were enlarged by around a quarter, it could be made standard. New houses could be built at smaller affordable scales but would retain the chance for growth at a later stage. A single 'typical' plot with an area of 248 m² is proposed. Over two storeys house plots could be reduced.



37. This open space is framed along its edges by the existing hedgerow and the proximity of the combs to one another means construction along the opposite comb edge could heighten this sense of enclosure.

The aim is to safeguard adaptability by maintaining a more-or-less equal plot size along the edges of the combs. With a more adaptable model of settlement, in which houses have the potential to start small and to grow incrementally, the landscape infrastructure of combs could attract a more diverse social mix. At present, in the Communes of Marsalès and Capdrot 75% of houses have four or more bedrooms. As in Monpazier they are both oversized for young people and unaffordable for those on the communes' average income.¹⁹ It is interesting to make a comparison with Bordeaux, the closest metropolitan centre to Monpazier. In Bordeaux the population of young people is growing at a significant rate and it is perhaps not unrelated that there is a far more diverse range of dwelling sizes in the city, with 68% having one, two or three bedrooms. A strategy in which houses have the potential to grow in time could be open to a more 'metropolitan mix' and include young people (fig. 38) (appendix 16).

¹⁹ Institut national de la statistique et de la démographie, 2016. Chiffres clés Commune de Monpazier (24280); Commune de Marsalès (24280); Commune de Capdrot (24080) - Dossier complet.

38. Frei Otto, Otto Residence,
Stuttgart, Germany, 1967. Photo:
Atelier Frei Otto Warmbronn.



Separating the constructible area from the garden could reduce construction costs providing a more accessible model of settlement than at present. To explain, the entire land area of a suburban house and garden is currently classified as constructible. In being so, it is valued at around ten times that of agricultural land. By adopting a more differentiated strategy, with smaller building plots separated from cultivated gardens, or a house plot made from constructible *and* agricultural land, would be cheaper if this could be recognised. A simple calculation suggests that construction of a house along the edge of a comb could be within the financial reach of a couple on the average local income (appendix 17).

A scale between the house and the comb defining the public realm

A scale of building larger than that of one and two storey individual houses could introduce measure along the length of each comb by crossing its shorter dimension. Taller elements, up to three storeys, could create a sense of unity between the combs at the scale of the landscape. These taller elements might relate to the comb in the same way the comb relates to the ridge. The apartment block for the Gallarate Quarter in Milan (1969-73), by Aldo Rossi, provides an example structure. Its sense of monumentality and melancholy recalls the way an ancient aqueduct brings scale and definition to a topography (fig. 39).²⁰

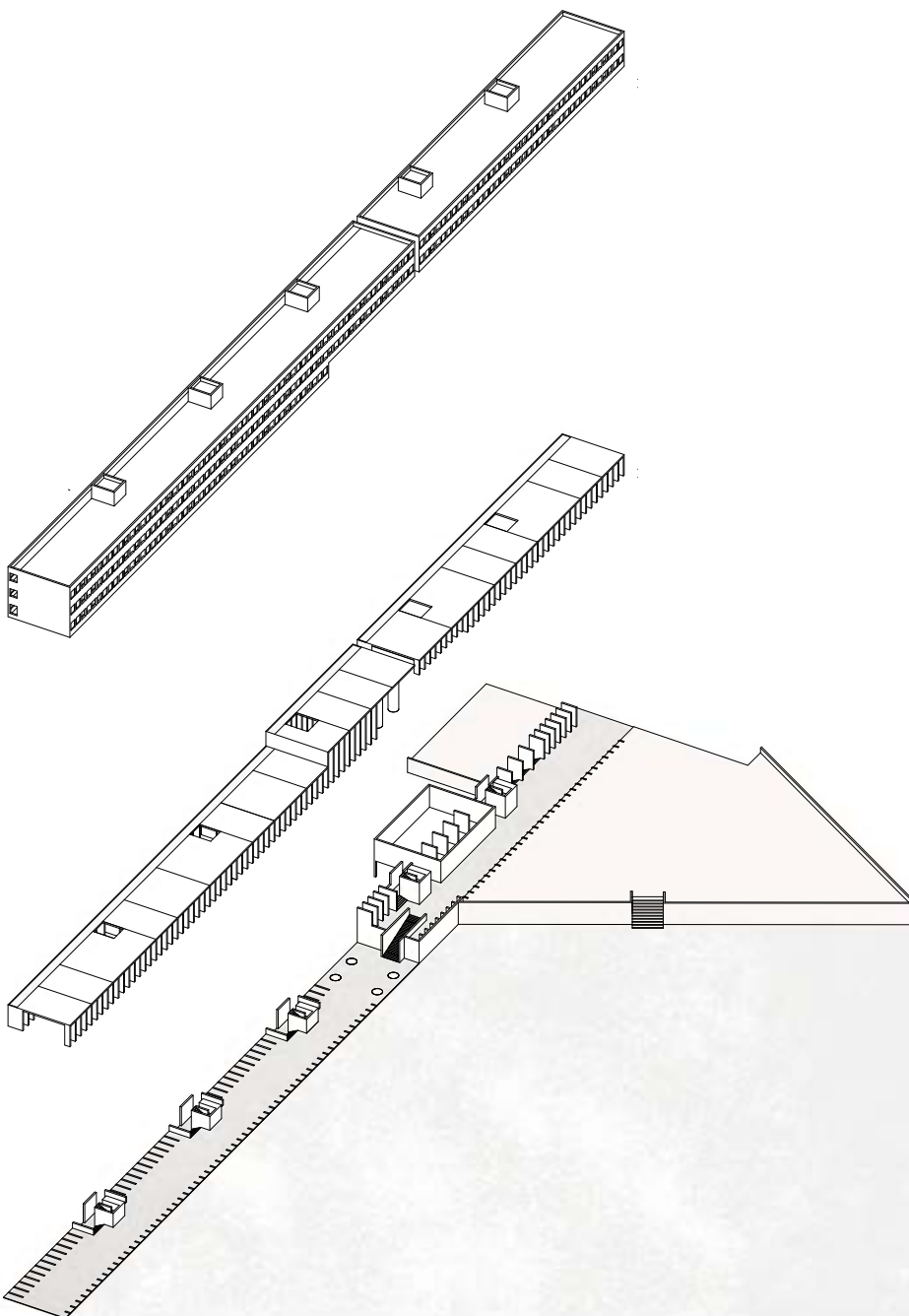
The apartment block is very long (185 metres), extending from a red-tiled plinth,

20 This observation was made by Peter St John in, Pamela Buxton, 'Inspiration: Housing at the Gallarate Quarter, Milan; Architects (1969-73): Aldo Rossi', *Building Design*, 2012, 12–15.



39. The apartment block overlooking the garden. Photo: Ed Tyler.

40. Isometric drawing study showing elements of the Gallarate apartment building.



raised over a garden (fig. 40). It is really two buildings of different lengths separated by a very narrow gap. At ground level a generous arcade runs the full length of the structure. It steps down part way along at the corner of the plinth, doubles in height for a short distance, and lowers again further along. This shift is marked by four large cylindrical columns and a grand stair descending to the lower level. Either side of this tightly spaced, slim, deep piers continue in both directions. The arcade provides access to apartments above, reached via five stairways opening onto two metre wide walkways. The apartment block's top edge maintains a single horizontal datum.

The simple spatial arrangement of the Gallarate block gives it an openended quality. The column spacing determines positions of all elements of the plan and elevations and so the three apartment sizes which sit within this structure are proportionally related – essentially one type growing larger or smaller. The rhythmic arrangement of the apartments mean a second pattern emerges along the façade from balconies and windows or shallow light and deep dark reveals. The public arcade along the base brings continuity to the composition in the form of a line of light and dark strips. It could be possible to imagine the arcade independent from the apartments – as a long terrace awaiting the growth of different buildings along it – an infrastructural element.

In the context of the combs an arcaded structure could offer a sense of urbanity in the form of a covered walkway. Dwellings, or other buildings, could be constructed above it over time so it would require the capacity for this load but the level of uncertainty concerning future development makes it possible to consider this. It could give the opportunity for some smaller, 'apartment scale' dwellings to be built. One idea is that large structures like these could be undertaken as a public housing initiative. This could seek to address the limited age range and income levels of inhabitants at present and define a new public realm with a more formal 'urban structure'. No public housing exists in Monpazier at present, or its surrounding

communes; in Bordeaux 12% of all housing stock is public.²¹ These structures, with a scale inbetween house and combs, would be enigmatic even if they remained incomplete.

Shared spaces within combs

The roughly east-west orientation of the combs, and the open space remaining as part of the building plot, suggest that initial construction would take place along the north side of plots and in this way houses could articulate the combs' edges, more distinctly on the north than the south. At the average rate of construction across the three communes which meet on the plateau ridge, 60 dwellings would be constructed over the next thirty years (appendix 18). According to a more mixed style of dwelling, as described previously, plots for houses would cover around 4800m² and apartment blocks 3560m²; a total area of 8360m². The potential population of these dwelling areas would be around 234 (appendix 19).

Among dwelling areas within combs, open spaces would remain and a proposal is that these could form shared gardens for horticultural activity, or allotments. Allotment gardens could allow people to make productive and enjoyable use of the terroir and in doing so embellish the public realm. The scale of these areas is based on a principle of providing an area equivalent to the typical allotment size in the UK (250m²), per dwelling.²² This is an area of around 15,000 m². Outside these, the combs' levelled surfaces could remain as anticipatory open spaces which could be adapted for further allotments,²³ or could allow different activities, such as camping and playing fields, to occur in the short term.

A structure which could be introduced among dwellings is a 'parking barn' – a

21 Institut national de la statistique et de la démographie, 2016. Chiffres clés Commune de Bordeaux (33063) - Dossier complet.

22 David Crouch and Richard Wiltshire, 'Designs on the Plot: The Future for Allotments in Urban Landscapes', in *Continuous Productive Urban Landscapes: Designing Urban Agriculture for Sustainable Cities*, ed. by André Viljoen (Architectural Press, Elsevier, Oxford., 2005). p.130-131.

23 Precedents for the areas of shared gardens comes from studies of small-scale food production in urban areas in Cuba where allotment gardens evolved to meet the need for self-sufficiency during the US embargo. These studies also showed that the maximum workable area per person is 500m². Over time it became usual for three people to share plots of around 1200m². André Viljoen and Joe Howe, 'Cuba: Laboratory for Urban Agriculture', in *Continuous Productive Urban Landscapes: Designing Urban Agriculture for Sustainable Cities* (Architectural Press, Elsevier, Oxford., 2005), p.154.

common covered space for residents' vehicles away from the house. It could also be cleared and used as a common room among the dwellings.²⁴ The scale of this public room among dwellings was based on one car per dwelling and then checked in comparison to known meeting halls. It should be possible for the potential population of the dwelling area of a comb to gather in the barn. Parking barns could also introduce another character to the field of buildings along combs.

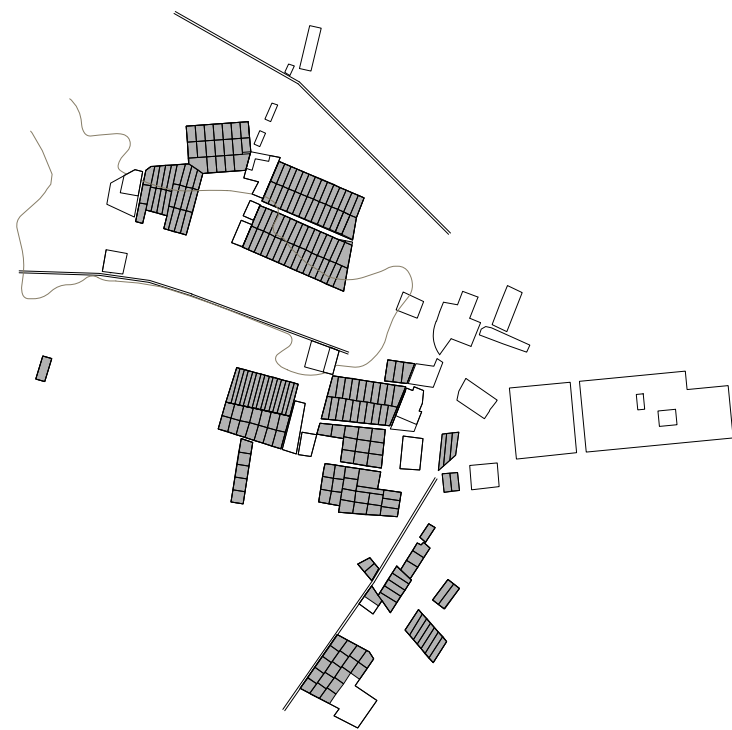
A sense of finitude

This landscape infrastructure allows areas of building and new cultivation to grow in relation to one another. The inactive areas (32.4 hectares) are interspersed with existing agricultural activity across the plateau ridge. Around one fifth of these inactive areas is proposed as comb, or constructible (5.4 hectares); the remaining four fifths (26.8 hectares) are proposed for new cultivation – shared gardens for those living in the combs. Following

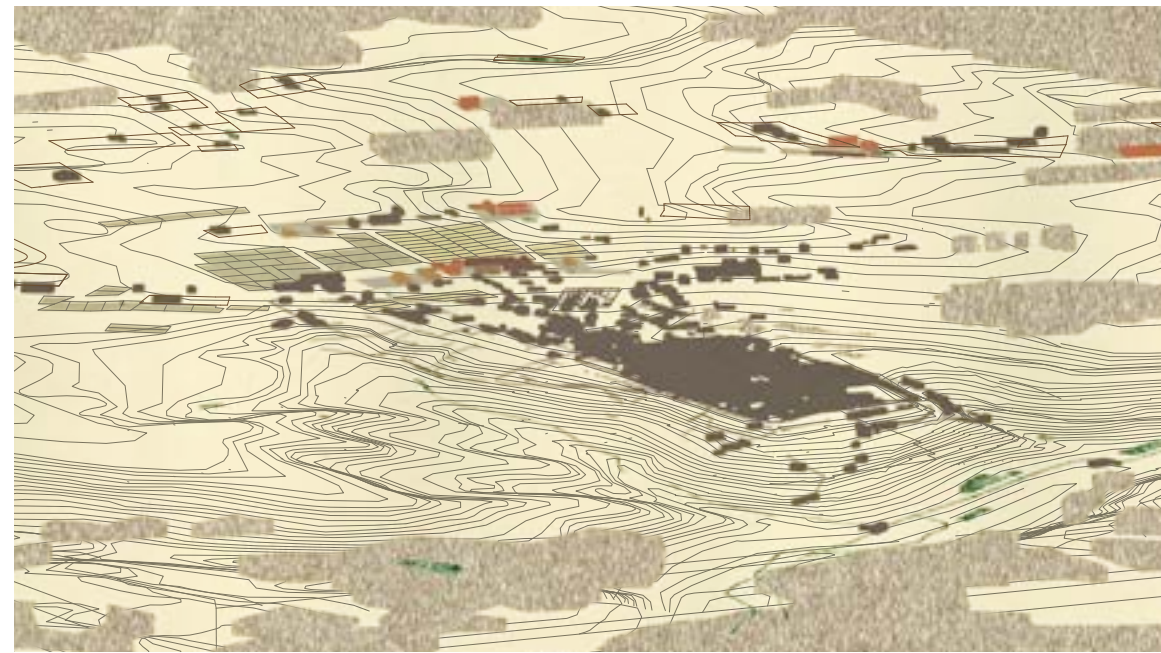


41. New cultivation related to new cultivation of inactive areas according to present garden size.

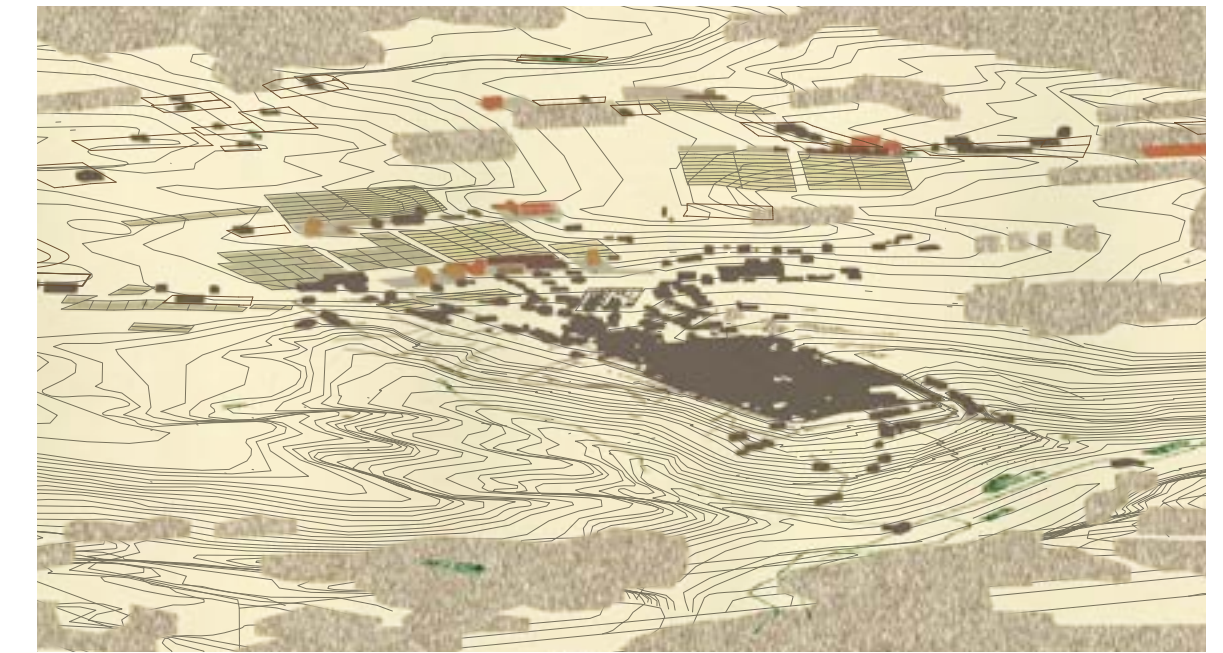
²⁴ This idea was adopted from ARU's project on the edge of Lambourn, west Berkshire (unbuilt), in which they proposed a parking shed, as a common space to house residents' vehicles, but also a flexible public room among dwellings.



42. New cultivation related to 1000m²/person according to potential population



43. The landscape infrastructure of combs with a metropolitan mix of houses and apartments, and landrooms with areas of cultivation growing in relation to their population after 10 years.



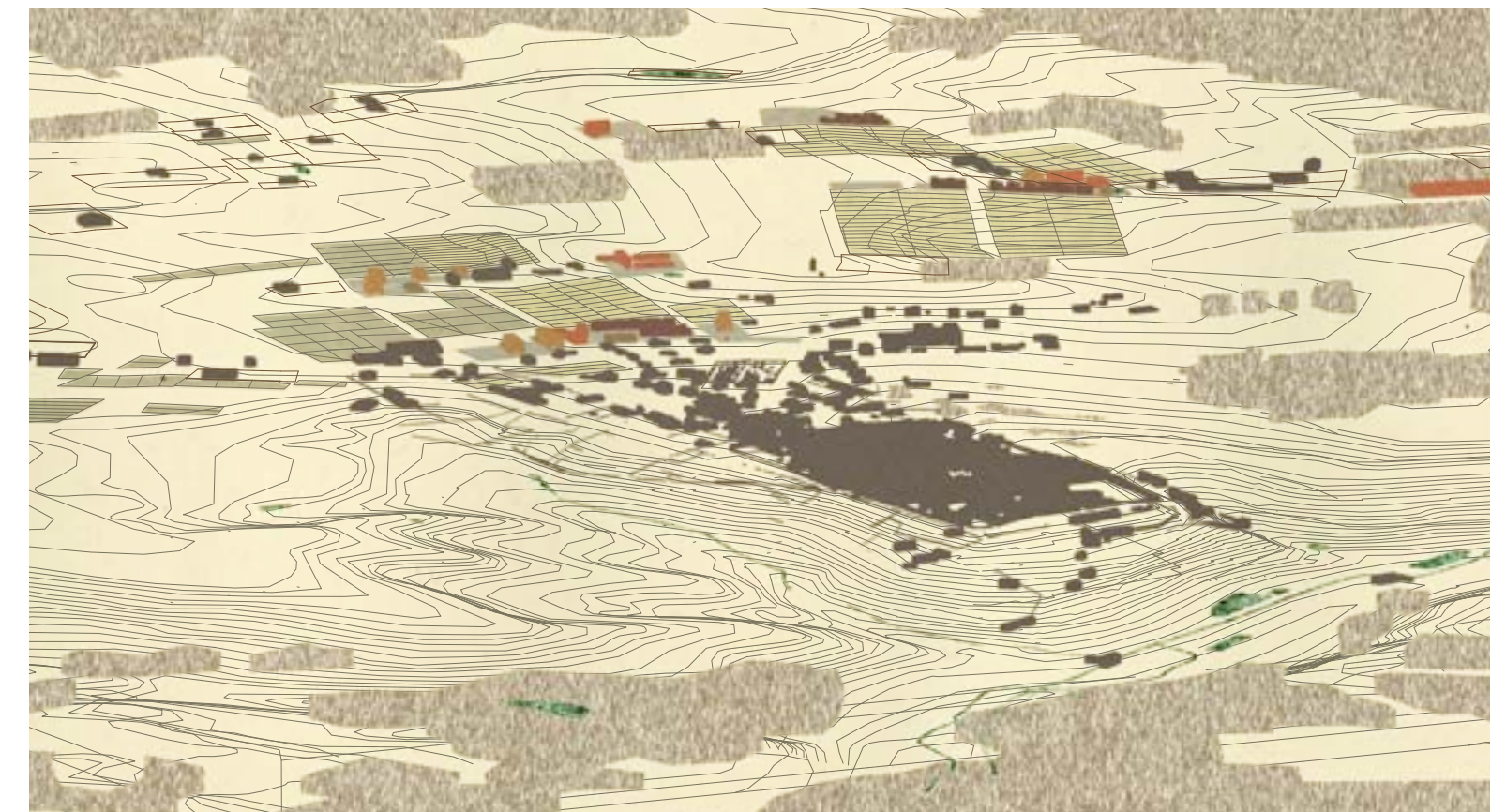
44. As before, after 20 years

the current rate of construction across the plateau ridge 60 dwellings would be constructed over the next 30 years. With gardens of an equivalent area to the present average (0.2 hectares or 2000m²/dwelling), less than half of the inactive area would be taken up (12 hectares) (fig. 41). With a strategy of reducing constructible areas, and thereby reducing the cost of construction, the landscape infrastructure design creates an opportunity to own a larger area of land. To what end?

The advantage of the territory is that it becomes possible to consider the longer-term distribution of resources – in particular, land. From 1961 to 2006 average cultivated areas per person, globally, reduced from 0.45 hectares to 0.22 hectares due to modern farming methods.²⁵ While it is not possible to definitively determine areas of land to requirements of individuals in the future, particularly given general uncertainty about the future,²⁶ it is well understood that there exists a significant disconnect between current Western European diets and the amount of cultivatable land globally per person.

25 United Nations Food and Agriculture Organization, 'Fast Facts: The State of the World's Land and Water Resources' <<http://www.fao.org/nr/solaw/solaw-home/en/>>.
 26 *Looking Ahead in World Food and Agriculture: Perspectives to 2050* (food and agriculture organization of the united nations, 2011) <<http://www.fao.org/docrep/014/i2280e/i2280e00.pdf>>.

- existing buildings and structures
- comb
- seed building
- cultivated landroom - viticulture
- cultivated landroom - arboriculture
- house
- apartment blocks
- allotment garden
- parking shed



45. As before, after 30 years

The minimum amount of agricultural land necessary for sustainable food security, with a diversified diet similar to those of North America and Western Europe (hence including meat), is 0.5 of a hectare per person. This does not allow for any land degradation such as soil erosion, and it assumes adequate water supplies. Very few populous countries have more than an average of 0.25 of a hectare. It is realistic to suppose that the absolute minimum of arable land to support one person is a mere 0.07 of a hectare – and this assumes a largely vegetarian diet, no land degradation or water shortages, virtually no post-harvest waste, and farmers who know precisely when and how to plant, fertilize, irrigate, etc.²⁷

Affluent countries support the land requirements of their populations' diets by outsourcing food production but this may not be possible in the long term. Additionally, the UN FAO project that by 2050 the available land to feed each person globally will reduce to under 0.2 hectares. Significant changes to existing models of food production, distribution and consumption are undoubtedly required.²⁸

The territory could be seen as a testing ground for setting out, from the bottom up, greater capacity for more localised food production. In doing so it could strengthen both understanding, and the resilience and adaptability of this locale given uncertainty. If land shares in areas of new cultivation were set at around 1000m² per person (half what the UN FAO project in terms of available land, but above the absolute minimum area required to support a reduced diet) some relationship between settlement and arable land might be established. It is also additional to potential allotment areas in the comb. It would result in the distribution of 23.4 hectares between the potential population of the comb or 88% of the inactive area identified (fig. 42). Increasing the area of land for gardens may appear counter intuitive, especially in relation to addressing sprawl but it has the advantage of safeguarding a significant amount of inactive land from development over the next 30 years (appendix 20). While in the more immediate future this land would be leased for cultivation of vines and orchards and this might attract settlement. It also suggests how a limit might be found to the extent of settlement through the idea of territory (fig. 43, 44 & 45).

27 Norman Myers, 'The Next Green Revolution: Its Environmental Underpinnings*', *Current Science*, 76.4 (1999), 507–13.

28 Jelle Bruinsma, 'The Resources Outlook: By How Much Do Land, Water and Crop Yields Need to Increase by 2050?', p.234, <<http://www.fao.org/docrep/014/i2280e/i2280e06.pdf>>.

Findings

Together, the existing site and the ensemble of combs suggest a *bastide city territory*. Territory is understood as a cohesive element with great potential for structuring future settlement in relation to the agricultural landscape (fig. 46). As the third scale of the project title it suggests renewal of the territory surrounding Monpazier could provide the means to structure spatial relationships between elements of a *bastide city*. The process of sketching the landscape infrastructure drew out different understandings of its potential. Different aspects of the framework were enriched. The idea is that transformation is understood as perpetually interrelating, not a *fait accompli*. Through this work a third principle emerged; that different parts of the *bastide city territory* grow through their relation to one another.

For the sense of urbanity to be heightened in relation to the existing development model the combs' potential to host different building types was explored. Three seed buildings are proposed to further test the landscape infrastructure design. A project in the site of each of the combs could become a catalyst for future development. Some new buildings, perhaps required to manage the vine fields, might give further accents to the combs. A fourth principle emerges, in which the combs accommodate a diversity of building types in the landscape surrounding the *bastide*. At the scale of the house a more cohesive arrangement is proposed which could define the combs' edges in relation to a shared garden. Settlement in the landscape surrounding Monpazier could become more accessible. The unknowability of conditions in the future gives the chance to imagine a larger structure with a scale inbetween the scale of the house and comb. An arcade supporting apartments, or some other indeterminate future use, is suggested as a unifying element relating across combs along the ridge. A fifth principle emerges of a more openended approach to the construction of dwellings.

The chapter ends by tackling a key characteristic of sprawl; its ever-extendability. It explores how it might be possible to give some sense of extent to the territory. It explores how the idea of the territory could introduce balance between building and cultivation. In

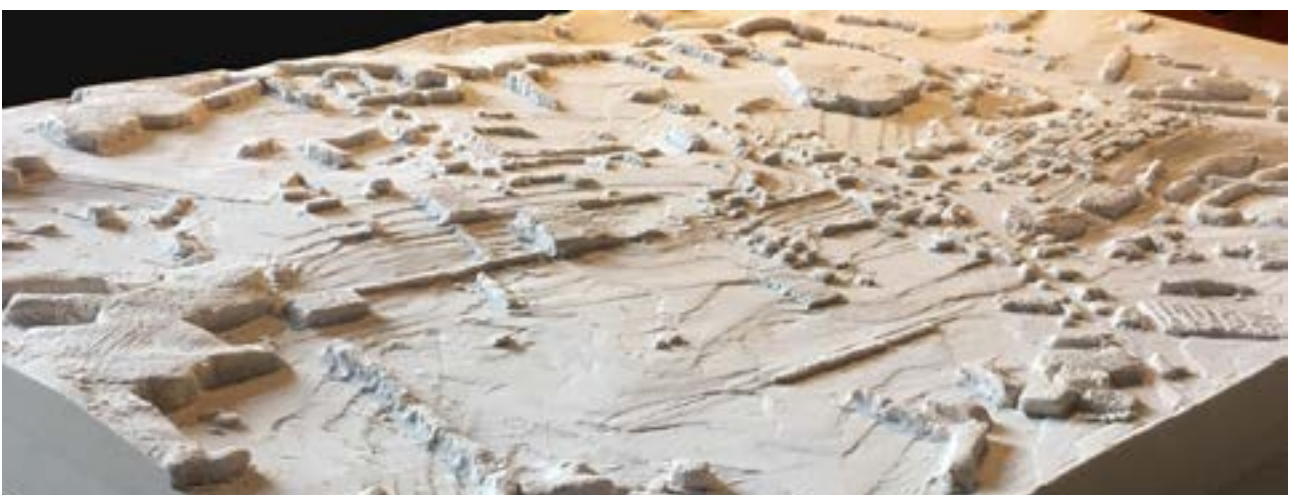


46. Landscape scale site model.

doing so it demonstrates how a strategy could emerge which is interspersed with existing cultivation engaged for contemporary methods of food production and distribution; or how a 'loose fit' adaptation could take place (fig. 47 & 48). A sixth principle is to pursue the adaptation of land use in relation to understanding it as a valuable and limited resource.

The landscape infrastructure design defines the direction of future growth along the plateau ridge. Between the south end of the ridge and the bastide extension, however, is a further area where clearer definition is required. This is the terrain vague at the north end of the commune. On visiting Monpazier the contrast between the townscape immediately before the town and the bastide itself is quite striking. It is possible to imagine the southernmost comb both initiating a future bastide city territory and defining the edge of this terrain vague. The following chapter explores how elements connecting the bastide and the ridge could be defined.

47. Landscape scale site model showing the three combs stretching from the forest line to the east (detail).



48. Site plan of the landscape infrastructure design with seed buildings and dwelling areas.

- A Guesthouse buildings
- B Long shed (supermarket)
- C Singular figure building
- D Housing strip
- E Apartment buildings
- F Allotments
- G Parking barn
- H Vinery buildings



6. Addressing the Town

Monpazier and the extension of its original grid plan now form a single 'urban figure' which is quite different to well-known representations of the bastide. In the historic images Monpazier is drawn so that each of the four blocks across its width are solid, suggesting a uniformity in the level of construction which does not exist. In reality, the eastern strip is far sparser because the ground level drops significantly. When the bastide grew in the last century, it did not infill the eastern strip, but stretched northwards where the ground is most level. The densest parts of the extension area, now aligned with the three densest strips of the bastide, have changed the shape of the bastide. As an urban figure it has become slimmer and longer. The morphology of the bastide's outline shows that the quality of openendedness, intrinsic to bastide foundation, is not only an aspect of the building and *ilot* but also of the whole town.

Greater cohesion between the built fabric of the bastide and its extension could strengthen the presence of this figure within a renewed 'territory'. The three departmental roads which converge at Monpazier's *Foirail Nord* present an obvious problem in this regard (fig. 1). The *route à Villefranche-du-Périgord*, which sweeps around the top of the valley, ascends between the bastide and the extension area. Vehicles then turn north, into the extension area. As the grid dissipates the roads splay west (*à Beaumont-du-Périgord*) and east (*à Belves*) (fig. 2 & 3). In the case of the latter it leaves an extensive area of tarmac and gives unnecessary prominence to an individual dwelling south of the cemetery.

It is desirable, in the long term, that the departmental roads not pass through the bastide and its extension area. While altering the course of departmental roads might appear a large undertaking, alternative routes exist in the northern end of the commune and change could, therefore, involve upgrading and widening existing roads for the most part (fig. 4). The *route à Villefranche-du-Périgord* could turn before the *Foirail Nord* making use of an existing track. This could meet the *route à Belvès* at an existing track south of *le Residence la Périgord* where a small stretch of new road would be required. This could allow departmental traffic to avoid the area of houses east of the old person's home entirely. Instead of running through the extension area the *route à Beaumont-du-Périgord* could be redirected behind the cemetery joining the other two roads south of *le Residence la Périgord*. This would be the most ambitious alteration because it would require demolition of one house in the north end of the commune and a 20 metre stretch of new road across the south end of the community garden. It would, however, release a large area of land closer to the bastide, simply within the areas of tarmac. Above all, if departmental roads could be made to run between, rather than through, residential areas significant improvements to the public realm north of the bastide would be possible.

Arguably, strategic moves such as these could make *existing* living areas more desirable. What is more opaque, however, is understanding how this could improve the architectural quality of ongoing development across the neighbouring communes. The idea is

1. Existing course of departmental roads between and through the bastide and its extension area.





2. Westward splay of the route à Beaumont. April 2010.



3. Eastward splay of the route à Belvès from the Chemin la Douelle. April 2010.

that this development should be understood as the growth of Monpazier with the bastide as originator of a 'city territory'. Ways in which this could take place forms the subject of the first two sections of this chapter. Through exploration of how building along the comb closest to the bastide could heighten the presence of the south end of the plateau ridge the space between bastide and comb becomes, in turn, more clearly defined.

The first section extends the landscape infrastructure design, exploring possibilities for transformation of the comb closest to the bastide as a first stage. This could demonstrate the potential of the bastide city territory more broadly. The spatial structure of the comb, introduced in relation to existing conditions, results in a design for its topography. This prepares its ground for inhabitation. Two 'test sites' are identified for projects which could exemplify the potential of the landscape infrastructure design.

4. Potential course of departmental roads around the bastide and its extension area.



The focus of the second section is the north end of the commune of Monpazier. Seeking a more dignified setting for its civic structures a proposal emerges for its characterisation as a community garden. Two 'civic islands', surrounded by new planting, offer an expression of a city territory at the scale of a landroom.

The final section documents an exhibition of the landscape infrastructure design in the town. This began a relationship between the project and Monpazier's present. Drawing residents into conversation about the town's issues and possibilities for its future, brings into play the living nature of the subject as a resource for design work.

A raked topography

Construction has been underway at the south end of the plateau ridge for some time, attracted by proximity to the bastide. The largest concentration is that alongside the route a Belves (fig. 5). Within building parcels formed from the field pattern are a number of structures, including the large old person's home *Le Résidence la Périgord*. These fields were part of the

6. The comb could provide an anchor for the alignment of the cemetery (Loose leaf sketch, July 2014).

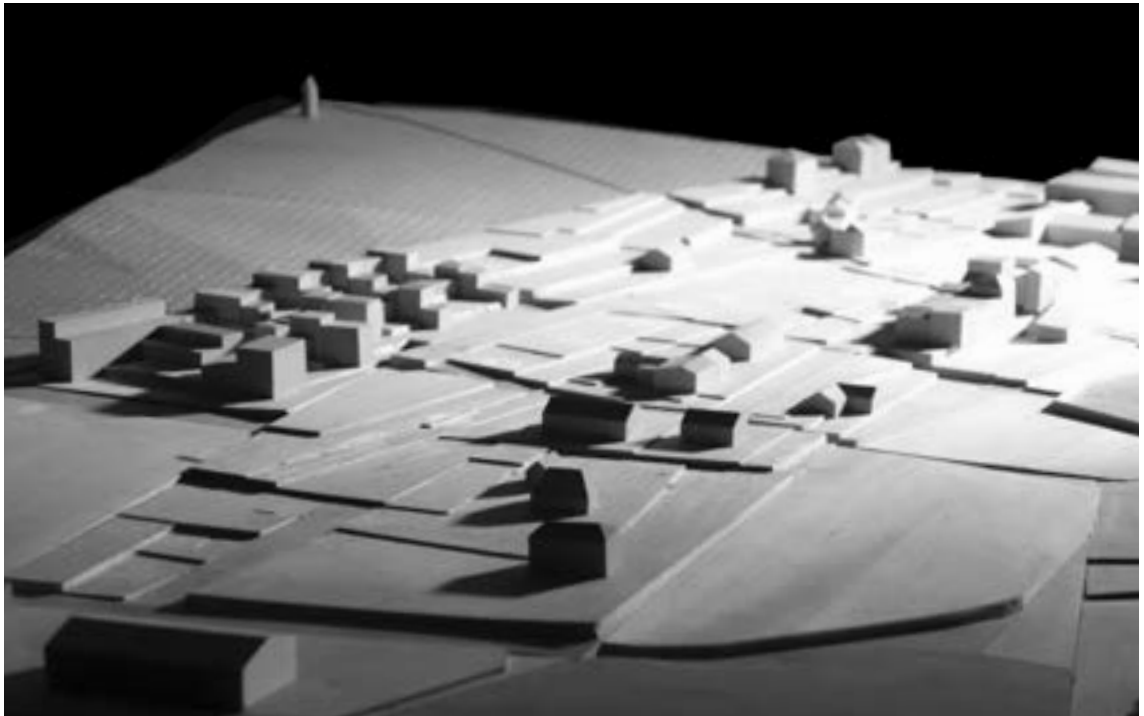


5. Bird's eye view showing existing conditions along the site of the comb at the south end of the ridge.



Key

- | | |
|--|--|
| 1. Route a Belvès departmental road | 9. Bungalows |
| 2. La Résidence Le Périgord | 10. Large sheds alongside the route à Beaumont-du-Périgord departmental road |
| 3. Villas along the south slope of the ridge | 11. Wheat field with trees surrounding a pond at its corner |
| 4. Two storey apartment buildings | 12. Grand communication de Monpazier a Belvès |
| 5. The cemetery | |
| 6. The community garden | |
| 7. Poplars | |
| 8. Historic path leading north behind the cemetery | |



7. Detail of timber model topography design

farmholdings of Goulpas. Its farm buildings remain, at the end of a fragmented avenue of box trees, around 200 metres east of *Le Résidence la Périgord*. The comb's orientation as part of the landscape infrastructure design was determined by the presence of these structures at its western end. Joining this area to others, such as the field of bungalows and the large sheds along the *route à Beaumont-du-Périgord*, the comb's orientation could introduce a desirable 'tension' with the different alignments of these areas. Irregular areas, formed by the course of the comb, create triangular embankments – areas of wild planting – at the edges of the level areas of the comb. Sliding behind the walled cemetery, the comb's strong orientation and scale could also 'anchor' the smaller rectangular enclosure (fig. 6).

Finding places among existing structures

The shape of the comb is designed in relation to existing paths, trees and other vegetation along its site (fig. 7). The comb's northern edge is given by a row of poplars along one of the east-west field boundaries, around half-way up the south slope of the plateau ridge. The *Grand Communication de Monpazier à Belvès*, which runs alongside the apex of the ridge's southern

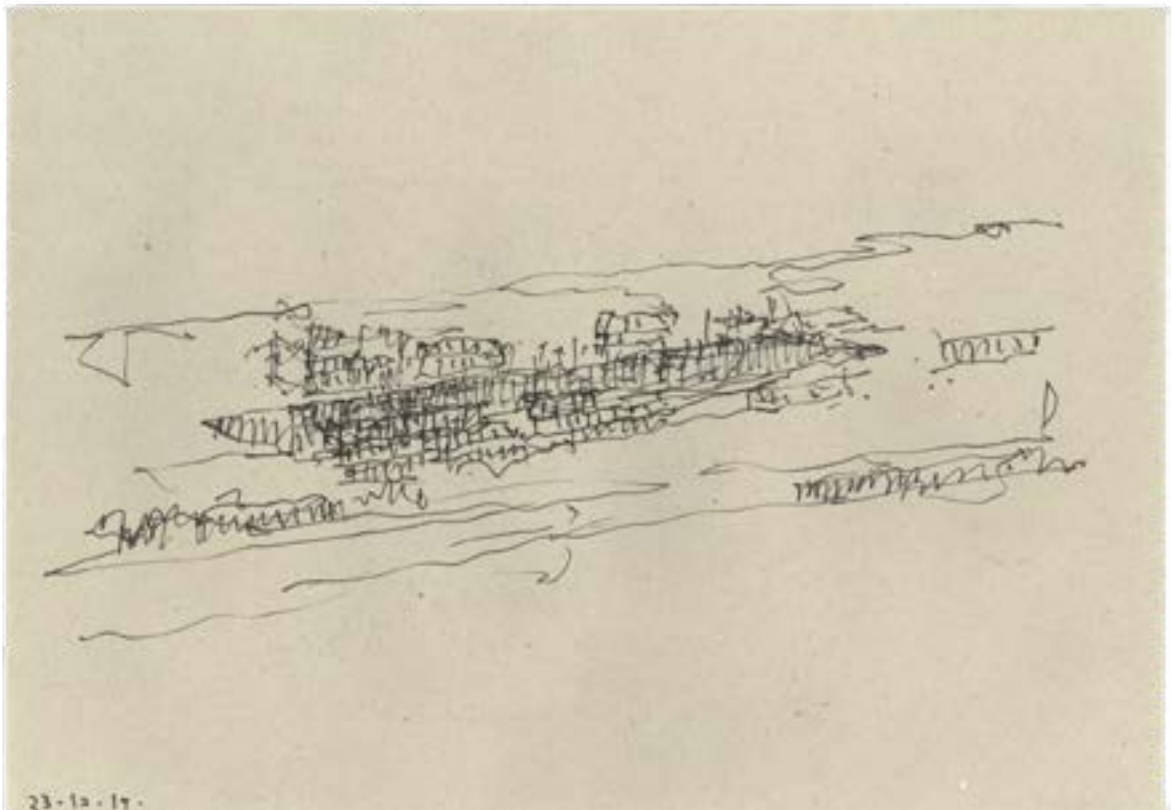
slope, seems to be a later path which cut across pre-existing field patterns. It has created triangular fields on the steepest part of the slope, some of which contain houses, and it is not necessary to absorb these areas into the comb. Instead, this wedge-like feature interrupts the comb and could offer an enjoyable view over the comb and towards the bastide.

As this wedge of land falls into the comb it could push the southern edge closer to the cemetery across the existing community garden. The community garden is really a 'left over' space defined by the existing departmental road, the north wall of the cemetery, the historic path to Mestre Bernat's southernmost fields and another to houses on the ridge's crest. A new edge could be formed behind the cemetery which extends from the comb. The two existing apartment buildings define its eastern end. Its western edge frames the historic path north. Its southern edge sits around 30 metres from the north wall of cemetery. The departmental road could run between this edge and the cemetery wall. A row of trees could shield traffic behind the back wall of the cemetery. This new 'plate' strengthens the comb's edge marking the start of the plateau ridge. It steps up by three metres tilting the comb's southern edge to create a more level area in relation to the slope. The effect is one of 'peeling up' the southern edge of the ridge.

An urban corridor through the comb

The plate forming the southern edge of the comb allows for removal of the stretch of the route a Belves which crosses the comb, while retaining vehicle access. Behind it the east-west road running through the bungalows is extended, linking with the access road along the side of *Le Résidence la Périgord*. The arc of the road is also removed, opening up the area along the west side of the old persons' home, while retaining access to the villas and le Residence Perigord. Now it is possible to create a long, quite level route – an urban corridor – following the 206 metre contour at the centre of the comb.

Running from the north side of *Le Résidence La Périgord* this terrace crosses the eastern boundary of the Commune of Monpazier. Its design transforms the slope into long



8. Design concept sketch for a long rectangular void running along the middle of a comb. Loose leaf sketch, December 2014.

strips of terraces following the comb's orientation. These are carved out between and around existing features, spreading around existing trees and hedgerow (fig. 8). Existing silver birch trees, which were planted alongside the curve of the departmental road, lead west. The terrace contracts where the wedge-shaped slope descends into the comb. This long open space could structure future inhabitation allowing settlement areas to be joined. Areas to be preserved from construction could be paved with stone, loosely set, allowing vegetation to grow between blocks.

Ordering the open field, incompleteness

At its western end the urban corridor meets the historic path leading north from behind the cemetery. Before the cemetery's enclosure this path would have lead directly to Monpazier from fields to the north. It is possible to draw a direct line using this path to the start of Monpazier's *Rue Notre Dame* on the north edge of the bastide. Its trace remains visible in the

cemetery where burial plots follow two geometries. The grass area in the east side contains earlier graves oriented with this path. Further north dense channels of hedgerow have grown over the path but at its southern edge the removal of the thinner stretch could open up a connection into the south field of Mestre Bernat north of the bungalows. Immediately beyond Monpazier's commune boundary the field is not cultivated and given the lack of activity surrounding Mestre Bernat seems likely to be sold for development. That the road leading north between the bungalows has been left unkerbed is also suggestive (see chapter 3, *The terrain vague at the north end of the commune*). There is some urgency to consider these fields.

This field is the only place in which the standard 78 metres set for the full depth of the combs could be realised. The land falls quite regularly, diagonally south west. Staggered terraces abstract the fall of the slope. The southern edge is formed of triangular embankments, where the combs geometry meets the northern edge of the field of bungalows. Further projections from the north edge of the bastide create a pattern of 'stitches' crossing the comb diagonally, parallel to the hedgerow. A vineyard is proposed for the west of this field as a catalyst for development of the landscape infrastructure design (see chapter 5, *Seed buildings as architectural infrastructures*). This ensemble of larger buildings could frame views towards a group of large trees surrounding a pond in the corner of a wheat field which terminates the comb's extension west. Long diagonal views, stretching up and across the southern slope from its lowest point, extending towards the comb proposed at Mestre Bernat could be possible from this ensemble.

Testing further inhabitation of the landscape infrastructure design in this site could define the north edge of the comb (fig. 9). Construction could exemplify the opportunity of defining areas for construction and cultivation, demonstrating an alternative to the existing model of development. Across the staggered terraces a field of eight houses border the field. The field is a shared garden planted with vines. As a model, these houses could demonstrate a variety of dwelling sizes, closely spaced, each occupying the same size of plot. Plans of

9. Perspective drawing study of the raked topography design inbetween existing settlement on the southernmost comb

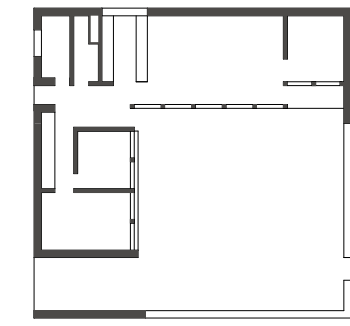
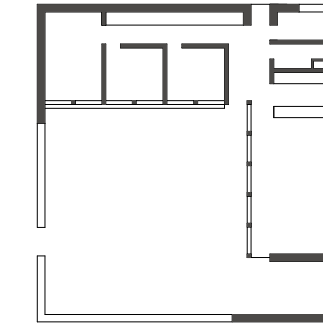




12. Stepped topography of buildings along the north side of the comb.



13. Plan montage showing topography of the comb



10. Jørn Utzon, Fredensborg complex
1959-62. Plan of courtyard houses.

courtyard houses for the Fredensborg complex (1959-62) by Jørn Utzon were adapted to the staggered terraces across this part of the comb. (fig. 10 & 11). These are quite generous and their buiding edges lean into a slope. Interlocking courtyard houses could enclose the shared garden along the edge of the comb. Their alternating edges would ensure views are maintained from houses within the comb (fig. 12). Where the two sides of Utzon's house plan come together a stairway could be introduced allowing access to a roof terrace or second storey with views over the vines. The courtyard, created by the L-shaped house, could provide a small open area leading up to the house. The empty strip of terraces along their southern edge could be used for allotments (fig. 13).

11. Jørn Utzon, Fredensborg complex 1959-62. The scale of the houses and the fall of the land. Photo: Per Nagel.



An image of city

A second 'test site' identified is the southern edge of the comb. In this location a terrace of larger buildings could be visible from within the cemetery (fig. 14). Larger in scale, this edge could house buildings with a more public character. An idea to form a strong edge composed from multiple façades originated from a visit to Beaumont-du-Périgord, the closest bastide to Monpazier (also founded by Edward I).¹ Along the west side of Beaumont-du-Périgord is a strikingly characterful row of buildings visible from fields to the east (fig. 15 & 16). They are tall – three or four storeys – and each house has a different arrangement of openings and shape of roof. Their silhouette defines the edge of the town as a whole. The terrace has a single plot depth; buildings face into the town on one side, and onto gardens and surrounding landscape on the other. They share a change in level across each plot, which adds a lower storey to the garden-facing side. This means their appearance is less overwhelming within the town (fig. 17 & 18). Gardens run along the edge sweeping down towards the wall which enclosed Beaumont (fig. 19). Like this edge, building along this plate could have an 'emblematic' quality - like an image of a city (fig. 20).

14. The site of the image of the city from the cemetery



1 The west side of Charles Rennie Mackintosh's Glasgow School of Art is a vivid example of this. Its different elevations seem to be composed to form something resembling an image of a town. (see: *Architecture as City*, 2010).

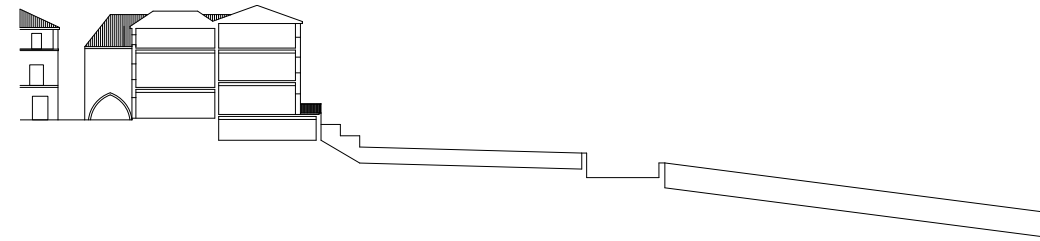


15. Plan of Beaumont-du-Périgord showing the location of the north west edge.

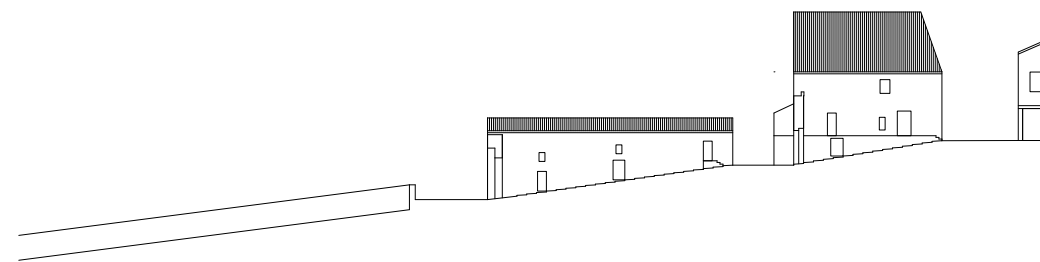
16. Western edge of Beaumont-du-Périgord.



17. Section a: a level is added to the garden side.



18. Section b: a sloped stepway runs between two strips of the edge joining the main square to the Porte de Luzier.



19. West elevation



20. Building scale topographic model showing the strip of buildings behind the cemetery

A scenographic garden

To define the end of the extension area and frame the area to its north an east-west 'avenue' is proposed. This would create an open space at the entrance to the cemetery (fig. 21). A row of trees planted along it could mirror that behind the cemetery, and those along other edges of Monpazier. Within the extension area, where a diverse array of styles of house have been built, some degree of unity might be found by giving greater definition to the grid of streets. This could be achieved through planning, requiring walls, rather than hedges, along street edges. With a consistent height and material these could introduce an element of consistency. Further densification of the northern extension could also unify the older and newer parts of the town.

Unifying the urban figure of the bastide

Removal of departmental roads would create the opportunity to realise the potential of the *Foirail Nord* as a public space. The hard surface in front of the gates was set out with a new paving design during the 2000s. This could be extended to join the bank, post office and the block occupied by a walled garden (the only reminder of the *potager* which once covered this area). Removal of clutter, such as signage associated with the departmental road, could improve the setting of the two gatehouses and heighten perception of the way in which Monpazier appears draped over the promontory. Along the east side of the hard surface a new building could frame a *place*, creating the sense of being within an enclosure, within an urban figure. This could also give more continuity between the bastide's historic northern edge and the extension area.

Reclaiming the common

The north end of the commune of Monpazier, between the bastide and the foot of the ridge, lacks charm. Shuttered cottages and derelict sheds line the *route a Beaumont*, the road from Bergerac, and awkward patches of ground are generated by its course. It is important to



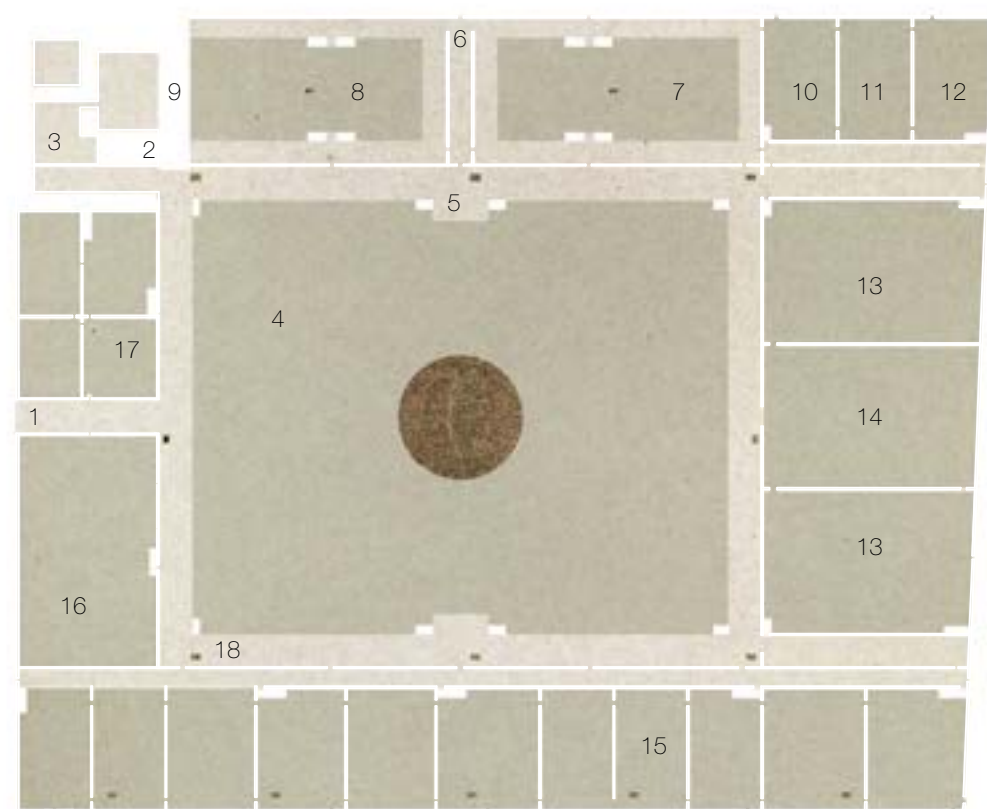
21. Isometric drawing study of Monpazier and its northern extension as a single urban figure.

consider that residents of the town and beyond do visit this area; located within it are two important civic structures – the primary school and the cemetery. Compared with the quality of the bastide's public realm, however, their setting is miserable. An argument for rerouting the departmental roads, based on the cohesion of the bastide and its northern extension, could be strengthened by the need to address the public realm in this area. If building were to take place along the comb, as described in the previous section, it would also acquire greater significance and could become the main arrival point of the bastide city territory in the future. To give presence to both concentrations it is important that disparate construction cease in this area.

An advantage for a strategy for improving this area is that a large proportion of the land and structures (cemetery, school, camp site, fire station, community centre, police station and public WC) remain publicly owned. It could be that more appropriate locations could be found for smaller structures in the comb. The fire station, for example, presently sits around a metre from the cemetery surrounded by a large tarmac area. The long stone walls which enclose the cemetery, and the gentle rise of the land against them, are hidden. Relocated north of the existing concentration of industrial buildings at the west end of the comb the fire station could form a northern edge for the large gravel field. The community hall, a particularly inelegant building, could be replaced with a town meeting room in the emblematic southern edge buildings.

The next move would be to undertake a careful study of buildings in this area to explore how to clear some structures (appendix 21 & 22). The tongue-shaped strip of houses between the school and cemetery would be a priority area. These project from the extension area as a 'tentacle' blocking views across the north end of the commune. The dilapidated appearance of some houses along it suggest gaps could be found over time and it could be possible to incentivise a process of its removal by offering thorough discounted sites or privileged locations within the comb.

Removing smaller structures from the north end of the commune would strengthen



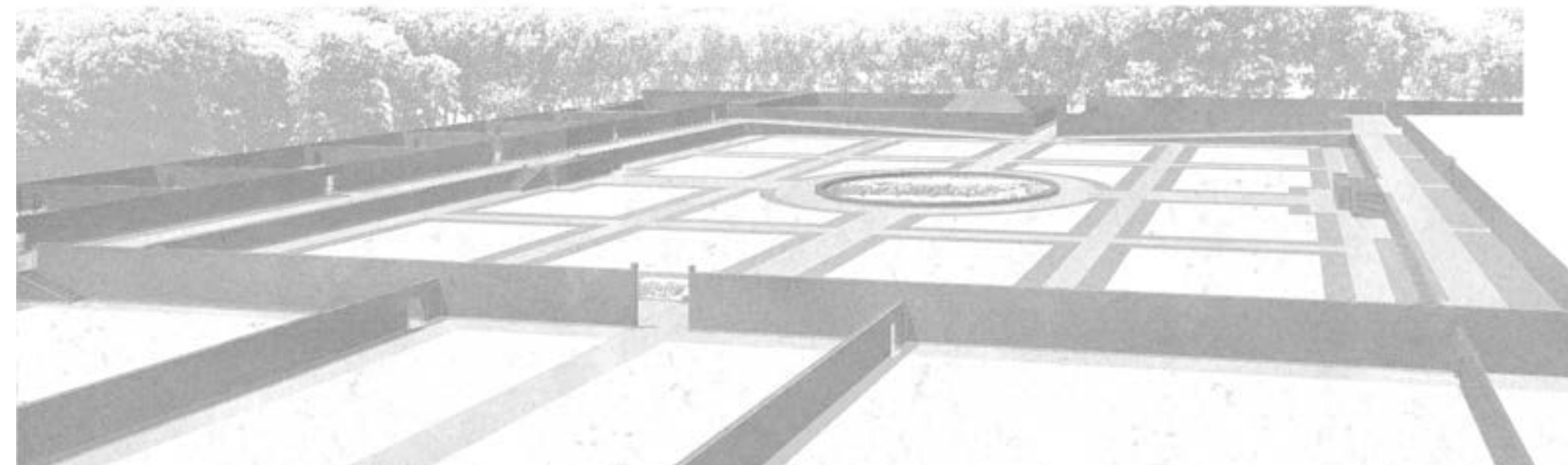
22. Plan diagram of the potager showing Quintinie's planting design.

Key

- | | |
|---------------------------------|---|
| 1. Grand Entrance | 11. Herbs |
| 2. Gardener's Accomodation | 12. Fig bushes and espaliers |
| 3. Flower Garden | 13. Beds of asparagus and peach espaliers |
| 4. Large Vegetable garden | 14. Prune bushes and espaliers |
| 5. Terraces of the Large Garden | 15. Apples, pears and peach trees |
| 6. Service Entryway | 16. Side gardens with peach espaliers |
| 7. Melonery | 17. Strawberry gardens |
| 8. Figgery | 18. Water Cisterns |
| 9. Greenhouse | |
| 10. Cucumbers and peaches | |



23. View across the central vegetable garden from the north terrace. September 2011.



24. Perspective drawing study of Le Potager du Roi from southeast.

the presence of the school and the cemetery. Over time, and along with relocation of the roads, it could be possible to release around three hectares of land; a landroom similar in scale to those between the combs along the plateau ridge. Overlooked along its south edge by the bastide's northern extension and along its north edge by existing and future development at the foot of the ridge, a design for this landroom could enhance the settings of the civic figures. Its importance for reorienting future expansion and dramatizing the sense of arrival at Monpazier demands a strong vision.

A horticultural theatre

An idea of the feeling of this area could be found in *Le Potager du Roi* (1678-83) the large vegetable garden on the edge of the gardens of the *Château de Versailles* (fig. 22 & 23). Following the revolution the potager suffered a period of dereliction but has become home to the *Fédération Française du Paysage* (The French Federation of Landscape Architecture). Students use plots in the garden for practical learning and their presence makes it a lively place to spend time. Originally the garden was required to meet the demands of the King's table. Though it served this function its overwhelming impression is of a 'horticultural theatre'.

Designed by Jean Baptiste La Quintinie the *potager* was conceived as a single unit within which different environments could allow an exceptionally diverse range of produce to be grown (fig. 24). Nine hectares of marshland were drained for its formation and covered with a bedding of broken stone and rubble. Within this were installed underground pipes to supply water cisterns throughout the garden. Soil was brought to the site and mixed with manure from the stables of the château. At the centre of the garden sixteen plots were arranged around a fountain and enclosed by espaliered pear trees. Around the perimeter of these is a terrace, around three metres high, from which visitors may survey gardens and gardeners (fig. 25). Beyond the terraces lie sunken gardens for larger plants and fruit trees, greenhouses, flower gardens and gardener's accommodation (fig. 26 & 27).

25. View across the central vegetable garden from the north terrace. Gravel walkways and ramps up to the terraces provide access for small vehicles collecting produce September 2011.



26. View from lower level of the garden towards a raised terrace. September 2011.



27. High walled enclosures create microclimates for walled orchards along the south side of the potager. September 2011.

28. City garden inbetween the northern extension and foot of the plateau ridge as a new setting allowing for the possible future expansion of the school and cemetery.



Defining the space inbetween

A new community garden, around a third the area of *le potager du roi*, could celebrate Monpazier's terroir (fig. 28). Like the cultivated landrooms between the combs, views across it could form a special offering, perhaps encouraging densification of the northern extension and attracting settlement to the comb closest to the bastide. Some overall 'ordering principle' is required beyond the grid. This could be found in the slight variation of Monpazier's alignment to the promontory running through existing plot boundaries immediately north of the extension area. This west-east orientation reaches between the school and cemetery, running perpendicular to the contour. Removal of departmental roads could allow the long north-south embankment along the road to be smoothed, with land banked west-east at the head of the garden instead. This would separate the garden from the relocated departmental road and, if public transport were established in this part of the Dordogne, could form the site of a bus station from which visitors could enjoy a walk through the garden to enter the old bastide. The new embankment would relate the two grass fields raised up on old limestone walls either side of the route a Beaumont. As an area of higher ground marking a gateway these fields could be planted with vines. Areas in front of industrial sheds could be planted with fruit trees giving further delight to this approach.

Between the new embankment and the avenue at the north end of the extension area, a loose grid of enclosures frame new routes between the school and the cemetery, and between existing and future settlement areas. Different activities could take place within enclosures. Both the school and cemetery could find areas for expansion if required in future. Recent small projects by the local authority (construction of a basketball court and (another) parking area) are also integrated within this overall structure. Surrounded by hedges or espalier the overall impression of this area would be of dense planting. A visual clarity could be found allowing the school and the cemetery to read as civic 'islands' joined by vegetation.

Cultural exchange

Monpazier is the site of this project because it exemplifies broader conditions, but it is also a real place. Traditionally, new understanding emerged from a more controlled research environment (for example a laboratory) but in Monpazier, like anywhere in reality, the situation is more complex. Things change, interests and concerns are multiple and overlap, and chance events may occur. The instability of this research environment is an opportunity. Exchange is possible with the project's situation and providing impetus for the design work which could not have been foreseen. Additionally, because people from the situation can respond, they can become involved in directing its findings.

A live project

The artefacts which comprise the design thesis are the basis for exchange. Although they originate from the personal creative work of observation and imagination, they were created with an exchange in mind. An exhibition was held to stage an exchange – or conversation – between the design work and Monpazier as it exists,. This took place in a room facing onto

29. Galerie M on the east side of the Place des Cornières. Photo: David Jones, May 2016.



the Place des Cornières, on the first-floor of Galerie M, a café and gallery specialising in Perigord cuisine and fine wine, which seemed appropriate (fig. 29). Jürgen Eckhardt, its owner, is an architect and divides his time between Monpazier and Berlin. He also showed our group around a derelict house on the north side of the square during the first visit to Monpazier. The choice of this venue was important. It allowed that the exhibition take place in a cultural venue not associated with the political administration.

An edited version of the project, at its stage of development at the time, was presented, accompanied by verbal description of the work in English and French. A script was prepared and translated by a literary translator and editor, Sophie Lewis, a friend (appendix 23).² Invitations – postcards, with a photograph of the overlapping horizons of the plateau landscape surrounding the town and a brief description of the exhibition in English and French – were sent to residents, their political representatives, Monpazier's *mairie* and forty local associations and businesses a month before the opening (appendix 24) (fig. 30). Posters and postcards were also sent to Jürgen and electronic invitations distributed. The local radio station and newspaper were contacted. On arriving in Monpazier we publicised the event around the town in the days before the opening (fig. 31 & 32).

The arrangement of the exhibition sought to capture its design approach. Drawings and models were interspersed among the features of the room and items already in it. To the right of the entrance, in an alcove under a staircase, were displayed drawings showing the spatial principles of the bastide's settlement (fig. 33). Key design drawings hung along each wall among site photographs (fig. 34 & 35). A selection of design study sketches were displayed on a long table against the far wall (fig. 36). Along the stone mantle-piece, against the skirting, and on chairs stored in the room were propped visual references, mounted on board. The building scale topographic model occupied the centre of the room, sitting on a table covered in canvas (fig. 37).

2 The first draft of the translation was made by Sophie Lewis. Additional assistance was provided by Yann Chatreau, a friend of Sophie's, who is a native French speaker, to ensure appropriate phrasing.



Vernissage: 16.00, 28 mai, 2016

Veillez nous rejoindre pour une brève présentation, en français et en anglais, de l'exposition à l'occasion de son ouverture, suivi par un pot d'amitié.

Opening: 16.00, 28 may, 2016

Join us for a short presentation at the opening of the exhibition, in french and english, and a glass of wine.

travail de / work by
Lucy Pritchard

redessinant Monpazier:
bastide - ville - territoire

redrawing Monpazier:
bastide - city - territory

Une exposition de photographies, dessins, ébauches et maquettes de Monpazier et de ses environs, son passé, aujourd'hui et dans l'avenir. / An exhibition of photographs, drawings, sketches and models of Monpazier and its surrounding landscape, past, present and future.

Galerie M
28, place des Cornières
24540 Monpazier



31. Windshield flyer. Photo: Tim Pritchard, May 2016.



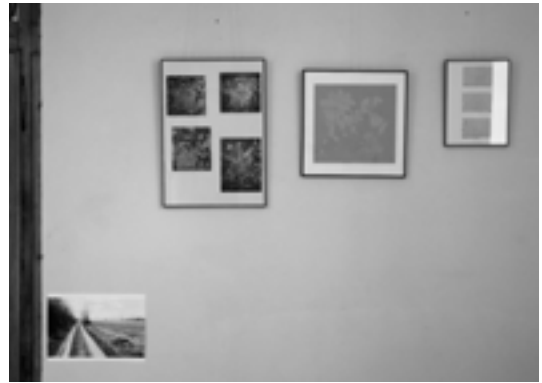
32. Poster on the community noticeboard in the Place des Cornières. Photo: Tim Pritchard, May 2016.

33. Introduction to the land distribution principles of Monpazier's foundation and sketches showing the changefulness of the bastide's built fabric. Photo: David Jones, May 2016.





34. The regional network of bastide towns and the bastide districtus. Photo: David Jones, May 2016.



35. Sprawl of the last half century and the agricultural ordering of the plateau ridge. Photo: David Jones, May 2016.



36. Table of design study sketches. Photo: David Jones, May 2016.

37. West end of the room with building scale topographic model and design study drawings. Photo: David Jones, May 2016.



Reflection on reception

It was intended that the opening event be accessible and inclusive. It took place at 4.00pm on a Saturday and visitors arrived until around 5.30pm. The planned formal presentation fell away quite quickly; visitors arrived gradually and it was essential to explain the project. An improvised guided tour of the artefacts, made easier by Sophie's involvement in translating the presentation over the previous month, took place instead. Reconceiving the presentation as a guided tour had significant benefits. Leading visitors around the exhibition, introducing myself as the designer, describing the project's context and the works, the tour could be tailored to different groups. This appeared to be enjoyable because it gave visitors the opportunity to ask questions and offer personal insights and reflections. It was more conversational this way.

The reading of the bastide and its landscape setting seemed fresh and interesting (fig. 38 & 39). A British resident recalled his confusion when buying his house in the bastide

38. Describing the spatial contract of Monpazier's foundation to international residents.
Photo: David Jones, May 2016.





39. Translator Sophie Lewis explaining the regional network of bastide towns to tourists from northern France. Photo: David Jones, May 2016.

and realising on exchange of the deeds, that it included a 300m² parcel of land within the commune but not near the house. Another British resident, said that though she recognised that there was something different about Monpazier – that it was not a ‘typical’ rural French village – she had not understood why. On seeing the growth of the town since the 1950s visitors drew connections between this development and sprawl as a wider issue (fig. 40). Criticism of buildings along the route a Beaumont, particularly the most recent construction – the large shed covered with solar panels – was widespread. Most people were aware of rules preventing building in the surrounding countryside but lacked detailed knowledge. A French resident highlighted the need for a supermarket, telling me about the recent rejection of planning permission for one alongside the *route à Beaumont-du-Périgord*. We discussed the fact that that this would be a possibility for one of the combs.

Response to the idea of the territory was open-minded (fig. 41). Alongside the synthesis plan, discussing the viability of viticulture in the area, a British resident pointed out the recent event of Champagne vineyards purchasing large areas of land in southern England and how unlikely this may have seemed in the past. A French tourist expressed hope that the



40. Describing the contemporary urban problems of Monpazier. Photo: David Jones, May 2016.

territory could produce natural wines, revealing an understanding of issues of heritage, terroir and organic food production. Other residents were drawn to the possible improvement of paths crossing the plateau ridge to allow them to be used for running, remarking on how impassable they could be. One person imagined their character to be like an abandoned railway track walk he enjoyed in London. It was agreed that if the paths were more usable it would encourage people to explore the landscape outside the bastide. Some residents were completely unfamiliar with the plateau ridge and even the north end of the commune, tending only to drive through it. Jürgen told me that he had never visited the cemetery or the area beyond in the 25 years he has known Monpazier.

The site model of the bastide attracted most interest and enthusiasm (fig. 42 & 43). After locating their own house in the existing bastide, residents began to discuss other features (fig. 44 & 45). Many stood around the model for some time in conversation. The care taken over its quality was recognised and one resident was particularly impressed that the town was shown 'elevationally,' so that where he recalled the slope of a street this was part of the model (fig. 46). Another resident asked to buy it.



41. Examining the regional context drawing. Photo: David Jones, May 2016.



42. Discussion of recent building in the north end of the commune among international residents. Photo: David Jones, May 2016.



43. As above.



45. Introducing the model to international residents. Photo: David Jones, May 2016.



44. As above.

46. Discussion with John Pereira, physicist, about making the relief of the building scale model. Photo: David Jones, May 2016.





47. Residents in conversation from the Place des Cornières. Photo: David Jones, May 2016.



48. Jürgen Eckhardt in conversation with Sandrine Alglave-Castagne, Reporter. Photo: David Jones, May 2016.

The exhibition seemed to be an enjoyable social occasion (fig. 47 & 48). The largest group of attendees were made up of international residents of the bastide (mainly British but also American, German and South African) and some had come from outside Monpazier. Although most were retired, they included a choreographer, a general contractor, an investment banker, a journalist, a physicist, a physiotherapist and a landscape architect. They seemed to know one another quite well. The second largest group were tourists from within France who were visiting the area. Regrettably few local French residents attended. A few days earlier, when we tried to interest a group sitting outside the tabac café bar on the northwest corner of the *Place des Cornières*, we were met with a jovial critique of the invitation and sensed disinterest.

A conversation with a politician

Unluckily the exhibition opening coincided with a presentation in the Bastideum about deportation camps in Southwest France during the Second World War and the town's political representatives attended the other event.³ One politician who attended the opening was Monsieur Marc Mattéra, until recently *Conseiller Général* of the Canton of Monpazier. Following

3 Dordogne lay within Vichy territory and there is a cultural programme in France which seeks to address collusion.

49. Discussing the project with Marc Mattéra. Photo: David Jones, May 2016.



the dissolution of the canton he stood, unsuccessfully, for Mayor of Monpazier (see chapter 3, *The limitations of the local administration*). Msr. Mattéra engaged enthusiastically with the event, greeting the room. I presented the project to him with Sophie translating (fig. 49). When we asked for his response his answer focussed on the impossibility of building in an area protected by the town's conservation strategy (fig. 50). We explained that this project sought to critique the current strategy but he maintained, it could not be considered.

In spite of his unwillingness to consider the project Msr. Mattéra contributed valuable information. He recommended to contacting Madame Dominique Dryjski.⁴ He also revealed that projects in Monpazier's surrounding countryside often sought funding from the European Union. Msr. Mattéra told us about a scheme he had developed with an advisor on traffic and historic monuments to UNESCO who happens to live in the town. The project sought to reconceptualise and promote Monpazier as a 'deconstructed hypermarket' to encourage use of the town's businesses and amenities by those living in the countryside. Msr. Mattéra assured

4 Mme. Dryjski was joint author of the protection and heritage map of the town drawn during the 1980s. At this time I was not aware that she remains at the Department for Heritage in Dordogne and, Msr Mattera told me, retains a strong position on Monpazier.

his agreement with my argument that what makes Monpazier special, above all, is its landscape context and that this should, therefore, be central to any new strategy for Monpazier. It was difficult to see how this could be true from his approach.



50. As above.

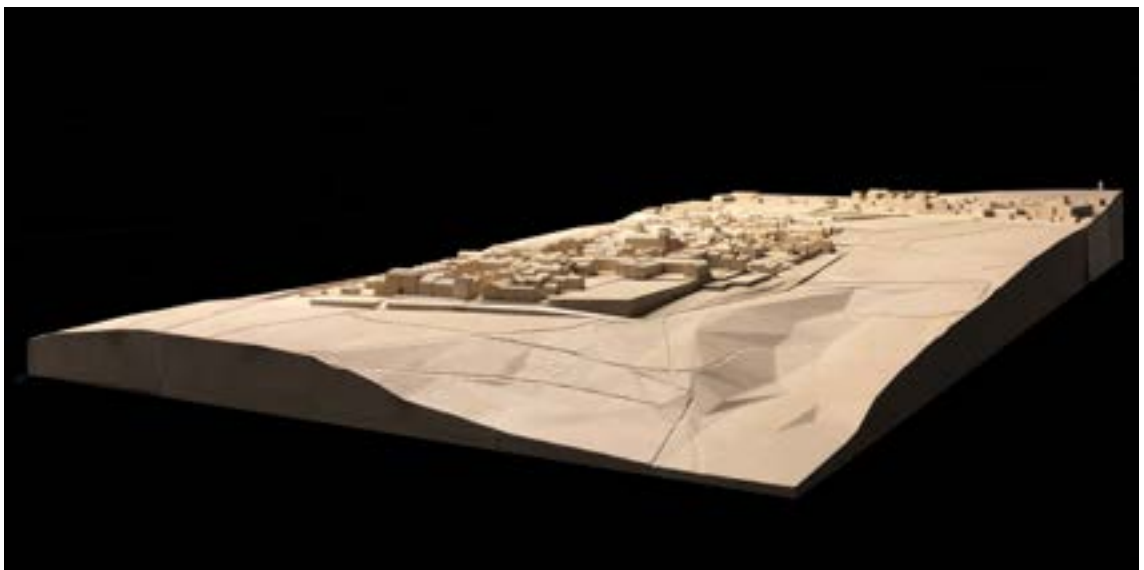


51. Building scale topographic model from south-west

Findings

The location of the comb at the south end of the ridge means it could establish a strong relationship with the bastide (fig. 51, 52 & 53). The rising ground level along its length allows it to 'address' the bastide and this effect is enhanced by the stepped topography design. The diagonal cut out from the comb outline marks the location of the key view of the bastide, and the design of this interruption in the comb's length allows for definition of the area behind the cemetery. The change in ground level in this location is a gesture which makes explicit the artificiality of the raked topography in relation to the landform. The proposal for a strip of

52. Building scale topographic model from south-east





53. Building scale topographic model from north

buildings as an 'image of urbanity' suggests the idea of the future city territory beyond. The overlay of field patterns creates differentiation counters the strong orientation of the comb and brings measure to its length. In order to knit the landscape infrastructure to the bastide and its extension area a spatial strategy for the north end of the commune is required. Drawing on the memory of the bastide's common the proposal for a new community garden aims to enhance the settings of two existing civic figures in this area and recalls the city territory in microcosm.

Presentation of the project in the town achieved a small but definitive level of popular support, and some publicity (fig. 53 & 54). This appeared to be based on recognition of the depth of knowledge from which it resulted and comments were made such as, "thank you for putting us on the map," and, "you should go to the Bastideum – we don't think it's great – but

54. In conversation with Jürgen Eckhardt. Photo: David Jones, May 2016.



SAINT-CASSIEN



Le départ de la première course nature. PHOTO: OLIVIER BIGNARD

77 participants à la Saint-Cassinoise

La Saint-Cassinoise, course à pied nature organisée par le comité des fêtes de la commune de Saint-Cassien, s'est déroulée dimanche, en présence du conseiller départemental Serge Méthou, de son suppléant Fabrice Duppi et du maire, Denis Renoux. La météo, très menaçante, n'a pas découragé les participants venus nombreux du canton, de Dordogne, du Lot-et-Garonne, de Toulouse, de Perpignan et même de Montpellier pour cette première édition. 50 personnes ont participé aux 10 km et 27 aux 20 km.

Les parcours étaient essentiellement situés à Saint-Cassien et sur

les communes limitrophes : Lauzade, Gauguac, Farranquet et Tourillac. Pour organiser cette animation une équipe d'une cinquantaine de bénévoles de la commune et du Lot-et-Garonne était réunie. La très bonne ambiance durant la journée, la forte mobilisation des organisateurs et des participants laissent supposer qu'une deuxième édition aura lieu l'année prochaine.

Résultats du 20 km : 1. Christophe Latsade ; 2. David Granonier ; 3. Laurent Souchal. **Résultats du 10 km :** 1. Patrice Marquis ; 2. Jean-Pierre Derme ; 3. Jean-Luc Santonin. **Sandrine Alglave-Castagné**

LIMEUIL

Rendez-vous dans les jardins

L'association Au fil du temps développe depuis douze ans des parcours découverte interactifs et des ateliers participatifs adaptés aux familles, aux groupes d'adultes et aux scolaires, dans le parc du château de Limeuil. Aujourd'hui et demain, elle ouvre ses jardins panoramiques dans le cadre des Rendez-vous aux jardins. Une visite en autonomie aura lieu aujourd'hui de 10 à 18 heures. Demain, des ateliers, animations, grimpes d'arbres et cirque aérien sont prévus... Les jardins panoramiques qui s'étendent sur 2 ha avec vue sur le confluent de la Dordogne et de la Vézère accueillent les visiteurs avec tarifs réduits et gratuits pour les moins de 12 ans. **Christian Lacombe**



Limeuil, un des plus beaux villages de France, ouvre ses jardins. PHOTO: S. LACOMBE

MALZAC-ET-GRAND-CASTANG

« Le papier, art majeur » s'expose

Samedi dernier, s'est déroulé le vernissage de l'exposition « Le Papier, art majeur », au centre d'art contemporain. Il y avait du monde pour cette occasion, avec un public admiratif devant les œuvres de Marion Larré sculptrice papier et invitée d'honneur, de Pierrette Vergne et Tamara Lise, des plasticiennes papier, de Jacques Blaspain, Hélène Mirobert et Tania Caggini, peintres, sans oublier Alain Bar, un des plus grands graveurs français du sport et du jazz, Corine Costes-De, photographe, et Gies Wynendaele, qui présentait ses bijoux d'orfèvre.

Carré d'arts croisés, le centre d'art, fête ses 20 ans. Les artistes proposent des œuvres dont la forme est intégralement reversée à l'association Vaincre la mucoviscidose. Cette exposition, qui se déroule jusqu'au 25 septembre, a déjà rencontré la sympathie du public qui n'a pas hésité à acquiescer. Plusieurs de ces œuvres pour participer à la lutte contre la maladie.

L'exposition est à découvrir jusqu'au 1 juillet. Renseignements au 06 80 01 57 53. **A.-M.S.**



Les artistes de cette belle exposition. PH. ANNE MARIE SOPKOWITZ

LALINDE

Soirée culturelle à la maison de Montard



Séance de dédicaces à la Maison de Montard à Lalinde pour la sortie du dernier livre des éditions Secrets de Pays. PHOTO: M. L.

Mercredi 18 mai, Jacky Tronel et les nouvelles éditions Lindoises, Secrets de Pays, ont organisé la présentation du livre « De la douceur des choses » à la maison de Montard. En présence de Christian Bourrier, maire de la commune, et de ses adjoints, Jacky Tronel a présenté sa nouvelle collection « Encres sauvages » au public venu nombreux. L'ouvrage de Pierre Gonthier et Michel Testat est un recueil de quarante textes, historiettes ou confidences qui sont des trésors de lecture. Toujours tendres, souvent émoissants, parfois malicieux, provocants et drôles, le lec-

teur les reçoit comme des invitations à goûter le bonheur de vivre. Les deux auteurs, accompagnés de l'illustrateur Marcel Fajot ont procédé à des lectures et des dédicaces avant de terminer la soirée autour d'un vin d'honneur servi pour l'occasion. La Maison de Montard, située près du jardin public, à Lalinde, accueillera pendant trois mois, cet été, une série d'expositions artistiques et culturelles, sous la direction de Michel Couvreur, adjoint au maire, chargé notamment du tourisme et des affaires culturelles. **Anne-Marie Sopkowitz**

MONPAZIER

Redessiner la commune



Lucy Pritchard, l'architecte qui expose à la Galerie M. PHOTO: A.-C.

Depuis samedi dernier et jusqu'au 5 août, Lucy Pritchard, étudiante en doctorat à l'école d'architecture de Londres propose une exposition sur Monpezier issue de son travail et de ses recherches.

« Redessiner Monpezier » est une exposition présentée à la Galerie M composée de photographies, de dessins, d'ébauches et de maquettes de la bastide et de ses environs, parcourant son passé, son présent et présentant, ce qui pourrait être son avenir. Pendant ces soixante-cinq dernières années, un changement a été constaté dans le caractère des environs de la ville. Si cette transformation continuait à cette vitesse, 60 maisons de plus seraient contraintes au nord de la bastide

d'ici trente ans. « Le soir du vernissage, la jeune femme a présenté la bastide, d'abord historiquement. Elle a ensuite expliqué ce qu'elle pourrait devenir dans quelques années, en stratégie architecturale.

Des essais de design montrent comment, au fil du temps, l'esprit de Monpezier pourrait influencer la forme et l'allure du développement autour de la bastide. Le discours était traduit en anglais par Sophie Lewis. Des échanges ont eu lieu avec les présents et notamment Marc Mathéa, l'ancien conseiller général du territoire.

La Galerie M est située au 28, place des Comères, à Monpezier. Elle est ouverte tous les jours. **S. A.-C.**

BEAUMONTOIS-EN-PÉRIGORD

L'ABCdaire des enfants est finalisé



Les enfants découvrent avec intérêt la lettre H. PHOTO: CHANTAL BILLES

Les journées de rencontre athlétique, destinées aux élèves du secteur de collège de Beaumont (regroupant les écoles de Beaumont-en-Périgord, Bayac, Monzac, Nausannes, Saint-Avit-Sénieur, Montferand, Molières, Monpezier, Capdrot, Verg-de-Biron, Issigac et Fau) soit environ 620 élèves, se sont déroulées sur le terrain de sport lorsque le temps le permettait ou au gymnase, lundi et mardi.

Durant ces deux journées, les élèves ont visité leur ABCdaire, dernière

étape du projet culturel pour l'année scolaire 2015-2016, mis en place par Séverine Digeon, coordinatrice du secteur, en collaboration avec les professeurs des écoles des 30 classes concernées.

Ces représentations des lettres, imaginatives et originales, utilisant des matériaux et des techniques variés, elles finalisent un travail en collaboration avec des artisans d'art du réseau Métiers d'Art Pays de Bergerac. **Chantal Billes**

you're the person to judge." The model seemed to generate most faith in the understanding of the thesis. It became apparent that visitors had, surprisingly quickly, placed their trust in me, regardless of their precise understanding. Although this acceptance was informal and instinctive it seemed to indicate a willingness to accept the arrival on the scene of a self-appointed city architect. They thought it unlikely the political administration would react with enthusiasm but nonetheless found the demonstration of such concern was worthy of engagement. The degree of open mindedness and cultural awareness among visitors was encouraging.

A few days before the opening Jürgen told me he feels there is a lack of 'intellectual life' in Monpazier. There is, he said, little interaction between the political representatives of the town and those involved in cultural activities and his feeling was born out by their non-attendance. The political administration, Jürgen explained to me, focus on the day-to-day; initiatives or ambitions for the long term are beyond their scope of activity.

56. Site plan of the landscape infrastructure design with the comb closest to the bastide, the relocation of departmental roads and a new community garden



7. The Balance of Settlement

The solution is produced as the result of an inevitable general reflection. It is a question of defending the project as the vivisection and transformation of reality, as its increase rather than its decrease. The objective is not to camouflage the unresolved situation, by applying what it says in the manual about urban spaces, but rather to take advantage of the specific nature of each situation (which may not necessarily be monumental or meaningful), assuming the inevitability of intervention, the fruit of the tension between the particular and the general.¹

This final chapter gathers together the findings of the thesis in relation to the topic and methodology, and situates these contributions to architectural culture and urbanism. The first section proposes the patterns of thought which best summarise the thesis' contribution to understanding. It proposes that a systematic and creative process of construction: the timber model results in an incremental process-bound acquisition of a depth of understanding. It advances careful site research as part of, rather than preparation for, the design process. It establishes the possibility of a strong artificial form of urbanism of indeterminacy emerging from the ordering found in the landscape. It proposes a structure for the organic growth of a territory with both an aesthetic and ethical appeal. Finally, it asserts that 'the project' represents a constructive, procreative and reflective force with which to confront an intractable but urgent situation.

The second section proposes the thesis' methodological contribution. It posits the drawings and artefacts as steps to understanding, framing them in relation to one another in

1 Eduard Bru, 'The Urban Void', *Quaderns*, Special issue. Ciudad y proyecto [City and project], 1989, pp.50-57, (p.52).

the design for their exhibition. In doing so it raises the status of imagination as a field of operation and as a way of doing research.

The third and final section concerns the significance of what has been shown. It points to the approach by which choice of site, an opportunity of design as research, acquires significance for its emblematic and expansive capacity. It proposes the architectural design as research project as a refined medium for expression. It presents the terms of its enquiry as a form of ethical exercise appropriate to the urban project when the city is in the landscape. It ends by positioning artfulness as a vital possibility to overturn the rationale of planning urban dissolution.

Proposition through design

For the design work in this thesis to achieve the objective of establishing a sense of place, the approach in this study is characterised as obsessive. The bastide topography model explores Monpazier's conception as an urban unit, revealing the character, variety and resilience through time of the place. Making the model is a means to achieve specific understanding of the thesis topic; if 'intention' defines locality, then the aim is to study the intentions which made the bastide and how they created its sense of place. For example, if the town looks 'draped' over the promontory, the model explores how. This process of exploration, from bastide to building scale, results in a deep understanding of how each point in space has been realised.

Depth of understanding

The systematic nature of this process – requiring the whole to be seen as a relationship between parts – models the processes of the town's creation: 'each thing is infrastructure of the next.'² The spatial constitution of the bastide can be described as infrastructural; the relationship of the plate to the promontory landform; the relationship of the plate to the figure

2 Alonso, 'Infrastructures', *Quaderns*, p.20.

of the settlement; the lay of the longitudinal, transverse and carreyrou common streets and passages on the terrain; the scale, location and relationship of open spaces to the figure of the settlement; the scale, position and rhythm of the building lots as a relief of *ilot*; and the 'gifts' which form exchanges between individual dwellings and public spaces such as covered arcades or even facades. These elements constitute the architecture of the town and form the basis of exchange between individual dwelling, bastide and landscape.

The model is an embodied element of the 'contribution to architectural knowledge' of the thesis. At present, no other three-dimensional representation of the adaptation of this bastide's framework of streets and building parcels to the shape of its site is known. Its craftsmanship, physical size and scale relate to the scale of attention. In contrast with previous interpretation emphasising Monpazier's character as a planned settlement, which 'closes down' possibilities for intervention, the thesis establishes an understanding of its 'openendedness'. The pattern of the stepped landscape afforded by regular lot division, which allows the houses to relate to the street grid, becomes a resource for the imaginative work of the project. The model carries with it the spirit and intensity of the project.

Finding a project in existence

'The idea is in the place, rather than the head of each of those who can see.'³

For the design work to have a sense of time, the approach taken to the history of Monpazier and the land surrounding it is a search for creative material in the different times of the site. Some understandings are reached through analysis of written history, and the essential relationship between Monpazier and its territory, but unpredictable moments of illumination also occur, such as the view of Monpazier from the ridge. This event stirred 'empathy' with first settlers (it seems more than possible that they arrived here and took a view from the same position), and this connection is a powerful feeling. It also sets the bastide within its regional

3 Siza in Castellano Pulido, *'Infraestructura Y Memoria'*, p.80.

context. The process of reading the landscape, described in chapter four, is a lengthier work of imaginative construction. Again, research into the bastide 'tuned' experiential learning of the intricacies of the site. Some connections, which enrich the understanding of the memory of the place, are possible; the limestone quarried for building the bastide and the ponds across the ridge, for example. These are unwritten histories, however, and so the ridge landscape also retains a mysterious quality, an indefinability.

As it is known the complex, hybrid landscape of the ridge feels like an architectural setting which already exists. Its giant patchwork of natural and artificial features creates a 'heightened' feeling. The bastide is a compact urban figure contained, for the most part, within a landscape of fields of cropland, meadow, wildland and pasture. By contrast, at the scale of the landscape, the patchwork field figure along the ridge is contained by the forest. There are specific locales (the copse, Mestre Bernat) but also 'a complex evenness and equality.'⁴ As within the bastide there are spatial relationships between scales of activity: the path to the field or the street to the house, with field and house places of more focussed activity and transitions from one scale to another, framing the reality of the day-to-day and the 'innumerable small changes taking place "incessantly."⁵

Monpazier originates the logic of settlement in this place, but a key challenge of the work is to relate to the strength of its geometric form. North of the bastide, new development takes the path of least resistance, splaying east and west alongside the departmental roads and avoiding, as the roads do, the plateau ridge. In a way, the slope of the ridge worsens the condition of sprawl, so a strategy to address inhabitation of this landform has transformative potential. The feeling of the ridge landform and its spatial relationship with the bastide, therefore, marks a critical step in the design thesis.

4 Beigel and Christou, 'Time Architecture', pp.203.

5 Mikhail Bakhtin, quoted in Morson and Emerson, *Mikhail Bakhtin: Creation of a Prosaics*, p.23.

We may reasonably suppose that over the centuries, perhaps even millennia, this basic topography has changed but little. Set against the duration of human memory and experience, it may therefore be taken to establish a baseline of permanence.⁶

By strengthening the presence of geological time, shared by ridge and promontory, the thesis reframes development in the surrounding landscape as an extension of Monpazier. The basis of the landscape infrastructure design lies in this great time articulated as an experience shared across the times of the site.

Making a strong sense of future inhabitation yet unknown

'The city can be constructed as a varied and rhythmical human composition – an artificial nature.'⁷

For the design work, the approach to sprawl occurring between bastide and forest is to see in it the possibility of a city in the landscape. The more it is observed, however, the more diminutive recent development appears in relation to the bastide. Feeling for the agricultural landscape of the plateau ridge is heightened by the idea of its initial ordering simultaneous with the bastide, and their ongoing entanglement. The present estrangement of dwelling from cultivation is poignant; 'never before have the city and the farm been so tightly interconnected, and never before have they been so ignorant of each other.'⁸

The idea of four combs to orient future development in strips probably originates from observation of the long straight paths running along the ridge, recalling of the bastide's urbanity. These long tracks have a scale between that of the fields and the landform. Field patterns, perpendicular to the ridge, suggest a new order, bringing measure to the length of the paths. Drawing studies, revealing slight shifts in the geometry of field boundaries, suggest how combs might adopt different postures in different places along the ridge. Designing the landscape infrastructure of combs involves a process of finding places where such a strong presence

6 Tim Ingold, 'The Temporality of the Landscape', in *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*, Reissue edition (London; New York: Routledge, 2000), pp. 189–208, p.203.

7 Florian Beigel, 'Exteriors into Interiors', *Seoul: C3 Design Group* (2004), pp.118–125, p.123.

8 Ruth Marques, 'The City in Three Phases: When There's No There There', *Visiteur*, 16 (2010), 55-65 (text in English pp. 132-135), pp.134.

could be introduced amid existing agricultural fields and suburban development. The geometry of the combs is strengthened by being stretched across a number of the north-south field strips. This spatial operation heightens the presence of the existing landscape, drawing it into tension with the proposed – forming a relationship of ‘concordant discordance.’⁹ Where cultivation remains most active further north, this is less easy to define.

The scale of the combs is similar to the extent of current development, but their form is far more definite. Their geometric shapes demonstrate intention – the city *is in* the landscape. Their design echoes the regional architectural infrastructure of bastide foundation, in which the typical plan was adapted to a site. Repetition of a general form, with an urban scale width of 78m, means that the differences which emerge between combs come from the specificity of each locale. Similarity between combs forms a backdrop to diverse, unknown, future construction. As an earthwork, presenting the agricultural time of the site, the combs could bring ‘epic character’ to their incompleteness, offering a strong, but indeterminate, urbanism. The space between forest and originating settlement becomes ‘dramatised’ as *bastide city territory*.

The territory as ‘aesthetic closure’

‘Design strategies that work with the dimension of time are called for - an anticipatory architecture that allows and assumes change and is capable of continuous responsiveness to new conditions and unknown future needs.’¹⁰

For the design work to be part of the unfolding dialogue of the site, the territory comprised of combs and cultivated landrooms have been explored in relation to one another. Oriented by the landform, a sense of ensemble develops between the elements that form the territory. At different scales, sketches explore stages of settlement, showing how an architectural language

9 David Leatherbarrow, *Uncommon Ground: Architecture, Technology and Topography*, New Ed edition (Cambridge, Mass.; London: MIT Press, 2002), p.189.

10 Beigel and Christou, ‘Time Architecture’, pp.204

could develop in which unknown future building contributes to the coexistence of settlement and agricultural landscape. Sketches explore what spatial and material qualities could relate both to the existing settlement and contemporary methods of construction. The idea of a series of catalyst buildings identifies potential programmes the combs might host. These seek to bring diversity to development.

The aesthetic enquiry becomes, at the same time, an ethical exploration through the idea of the territory, exploring its capacity to introduce finitude. Central to all this is thinking beyond the singular bastide. The landscape infrastructure design proposes how the phased renewal of the territory could structure future growth in relation to Monpazier, giving 'a more finite image of the whole.'¹¹ The idea originates from the bastide's foundation charter which, through the distribution of the territory among inhabitants, determined the spacing of bastides across the region. Could a similar agreement be possible – relating settlement and cultivation – in balancing areas to build with land for cultivation? The *city territory* redescribes the spatial distribution of the bastide, preserving its memory by reinstating a process of urbanisation in which cultivation forms an active dimension of city making. This territory is an area sufficiently large to sustain expansion in the medium term, defined with reference to current rates of development. It relativises settlement by introducing a proportional relationship to open land. Enhancing the beauty of the open land, with cultivated parks between combs, suggests the territory's capacity to control the extent of settlement.

The *bastide city territory* should be seen as a land use or zoning plan emerging from a spatial idea. It could underpin a design guide to inform future policy and stimulate investment. It seeks to give the opportunity for a closer relationship with the agricultural landscape and the natural environment. It does not propose that citizens become farmers, but rather that through the immediacy of cultivation a more authentic relationship between people and land might be reached. Direct encounter, which the combs allow, proposes a connection between aesthetic

11 Beigel and Christou, 'Time Architecture', pp.208

perception and sustainability. This suggests how to move from fragmentation to collective ownership of specific parts of a landscape. At three related scales, the thesis suggests that by 'constructing the framework of everyday experience'¹² aesthetic and moral values come together:

In order for such an experience to be produced there has to be a certain emotional unity, a "closure" in which energy is disbursed. Art, the visual object, emerges in a similar way to that in which the natural environment is transformed into an experience, in the aesthetic perception of a dramatic landscape. Art, architecture, the house, in the last analysis, thus acquire an emotional link to the landscape; they will constitute similar experiences.¹³

A responsible relationship between project and reality

'Landscape strategies have the capacity to challenge the limits of bureaucratic authority while extending the scope of possibilities.'¹⁴

For the design work to perform a social purpose, a cultural exchange staged in the town has the form of an exhibition. Outside of this project (and the deconstructed hypermarket idea), no plan exists for Monpazier. An attention vacuum among those who hold political power irresponsibly allows incremental development of the area surrounding the bastide to continue. The only constraint on building more houses within the commune is the lack of space. Quality control is applied most rigorously in Monpazier (I am told painting a garage door requires an application to the *Mairie*) but among local officials, it seems there is no concern about the dull, homogenous construction taking place outside the commune. Conservation policies addressing the bastide's landscape setting have not helped. Given the model of urbanity at hand, the lack of reflection among town officials is unsettling; 'If a bad conscience is therefore admixed with the joy of each old wall and each group of medieval houses, the pleasure survives the insight that makes it suspicious.'¹⁵

12 Àbalos, 2001, p.177

13 Ibid.

14 Kelly Shannon, 'From Theory to Resistance: Landscape Urbanism in Europe', in *The Landscape Urbanism Reader*, ed. by Charles Waldheim (New York: Princeton Architectural Press, 2006) pp. xxx, p.146.

15 Adorno, *Aesthetic Theory*, p.64.

The first level of intervention, therefore, is to expose the continuing condition to broader understanding. This thesis suggests that to build this awareness with architectural design is constructive. Demonstrating depth of understanding, sensitivity and care through the design work creates validity. The act of 'showing up' demonstrates civic responsibility. Framed as a gift to Monpazier, responsibility lies with the designer (to make the gift appealing) not the receiver. The proposition is that by revealing a quality, quantity and intensity of thought, and work, the project may not be rejected out of hand. Furthermore, when the only politician present refuses to consider it, his resistance to feeling something in response to the project is all the more poignant. In the end, an event has occurred which has brought to consciousness the possibility of an alternative. In the days following the exhibition in Monpazier I was stopped in the street a few times and invited to see restoration projects and basements. My level of commitment was recognised as worthy of engagement by those living in the town and concerned for its future, outside the official channels. What is demonstrated is that through the performance of care, questions may be raised more effectively about a situation.

Feeling ways to understanding

'The architect's thinking is a cluttered kind of thinking [...] It does not arrange its terms in a deductive chain, but confronts a multiplicity of fragments.'¹⁶

In addition to the concreteness of its topic, the thesis investigates and tests design thinking as a way of making new knowledge. Design as research makes use of the imaginative 'quest' of design activity, and it is through this search that new understandings are reached, step by step. The findings reveal, incrementally, how designing a landscape infrastructure might work to resist urban sprawl. The idea is worked through at different scales, using different design tools, exploring, defining and refining its consistency. Over time the initial idea transforms, is enhanced and differentiated. Because this happens *through* the making of the artefacts, it can

16 Karim Basbous, 'The Project as Inquiry', *Visiteur*, 12 (2008), 51–111 (English translation pp.154–158), pp.155.



1. Shopfront of the exhibition of artefacts named 'Wonderful Land', installed at Host of Leyton, London.

be said that the project is 'embodied' in the artefacts. The artefacts are made 'feelingly', each to find something out, and in this way contain the feeling of the project.¹⁷

An exhibition of the design research was held at Host of Leyton, London and formed the second volume of the thesis. Each of the artefacts, or groupings of artefacts, represents a step towards understanding, demonstrating the construction of the project. The relatability of the works is important; the aim is to generate an appeal. The additive and reflexive capacity of drawing, for example, make it a form of communication on the basis of construction; 'drawing is language and memory, a means of communication with oneself and with others, construction.'¹⁸ Revealing, directly, the activity of design imagination they form a basis for understanding between designer and audience. The physical models are less ways to explore the design than tools to affirm, or 'settle,' understandings reached. They mark emerging findings which are spatial and impossible to convey except in things.¹⁹ Through their physicality, they are also a way to share spatial knowledge with others. A video records the exhibition, and a conversation shortly after with Professor Philip Christou. The conversation took place on the evening of Sunday 22nd September 2019. Both the exhibition and the conversation were documented in video.

17 An illuminating comparison is Tim Ingold's description of playing the cello: 'to play is itself to feel, so that in playing I put feeling *into* the music.'¹⁷ In: Ingold, 'The Poetics of Tool Use', p.413.

18 Siza in: Antonio Angelillo, *Alvaro Siza: Writings on Architecture*, Skira Editore, Milan (1997), p.22-23.

19 Martin Heidegger, 'The Thing', in Martin Heidegger, *Poetry, Language, Thought*, trans. by Albert Hofstadter (New York: Harper Perennial, 1971). See also Adam Caruso and Peter St John, 'The Feeling of Things', 1999, in Adam Caruso, *The Feeling Of Things: Writings On Architecture*, 1st edition (Barcelona: Ediciones Poligrafa, 2017).



2. Introductory panel.
3. Key drawing demonstrating the spatial distribution of the bastide (above right).
4. Visual references were presented alongside original artefacts (right).



5. The exhibition recalled an archive of materials.





6. The low 'house plinth' allowed long views towards the back of the room so artefacts could relate across the space (above).
7. Pencil drawing showing the bastide with its northern extension alongside visual references (right).
8. The building scale topographic model was raised to eye level allowing the fall of the land and bastide form to read more clearly (below).





9. The landscape scale model was similarly raised and presented alongside design studies and photographs relating to the territory as a whole.

10. Printed on translucent paper the regional scale images of landform and terrain use were hung from a partition allowing gentle movement.





11. The room was arranged with artefacts addressing the territory occupying the end of the space with views oriented back towards the bastide.



12. Design concept sketches mounted above sketchbooks.



13. Photographs showing the three-quarter view towards the bastide positioned alongside the three-quarter view into the main square of Monpazier and a bird's eye view of the southernmost comb.

14. Printed on translucent paper the vision plan was hung alongside the design study plans of the different times of the landscape.



The significance of the project for architecture as culture

Landscape urbanism can not only reinvigorate the professions of the built environment with new operative strategies, but, perhaps more importantly, reinstate a critical, resistive capacity of projects in the context of ever-globalizing, homogenizing territories.²⁰

In contemporary architectural and urban design practice, the primary field turning from the inside of the city out to address the expanded field is 'landscape urbanism.'²¹ Projects considered forms of landscape urbanism have often addressed post-industrial landscapes where extensive alteration of the 'natural' terrain has been followed by abandonment due to economic change. As a balm projects aim to renew, but not often restore, the past activity of the site. In contrast, this project takes landscape urbanism in the direction of the agricultural landscape. In doing so, it opens up the question of how to strengthen relationships between social humanity, agricultural landscape and the natural environment.

An amplified condition

There are, undoubtedly, parallels between *an ecological sensibility* and *an appreciation for place* and interestingly the phrase 'think globally, act locally' is attributed to Geddes.²² We are now more globally minded than in any previous age, which *is* encouraging, but reality at this scale is unimaginable. Nonetheless, planetary urbanisation and the impact of human activity on the earth demands innovation. A feature of the expanded field, however, is that it is quite hard to understand where a project begins and ends. The thesis suggests how this could be realised – how an approach to sustainability might be framed in reality, rather than abstractly, as policy. The suggestion, therefore, is of three scales – *Bastide City Territory* – based on the scale of human experience. As well as a way to focus, or give a scale to, attention, numerous opportunities lie in the relationship between these scales. In conceiving of a site in this way the

20 Kelly Shannon, 'From Theory to Resistance', p.158.

21 ... and its later iteration 'ecological urbanism.'

22 Numerous sources relate this phrase to Geddes' work although it seems impossible to source the origins of this attribution beyond Wikipedia. Geddes work does seem to underlie this conception.

aim is to find a place for *imagination* as a field of operation and a way of carrying out research.

At the scale of an urban unit, Monpazier offers an example of an 'elemental' form of urbanity – a return to first principles. The bastide determines the scope and depth of exploration. It is very dilute and is found to allow for a balance between the intensity of the site and the intensity of attention. Its power is found in recognising it as the epic result of collective construction over time, its estrangement and its remoteness suggest it as a laboratory for testing ideas – an optimal place set apart for focussed research.

A broad expression

As a case study Monpazier is all the more interesting because it exhibits the confluence of decline and growth. Depopulation of remote historic settlements is widespread within Western Europe, and it is widely agreed that solutions must be found. Prevailing approaches to heritage – conservation policy tending towards a static understanding of history - must be questioned. Although the built environment is, in general, thoroughly attended to in policy as a cultural landscape, the agricultural landscape is subject to different measures often falling under a different political jurisdiction. Conservation measures are less stringently regulated. It is essential to find ways to safeguard intangible history embedded in the agricultural landscape. The value of intangible cultural heritage is captured by UNESCO: 'the importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next.'²³ Sprawl in neighbouring communes mirrors, to an alarming degree, the 'general' problem described by authors like Secchi and Marques. The way that this thesis addresses these issues places them in relation to one another, in the context of the Western European urban condition where there arise related phenomena, such as 'international counterurbanisation.' Overall, in finding general

23 'UNESCO - What Is Intangible Cultural Heritage?' <<https://ich.unesco.org/en/what-is-intangible-heritage-00003>> [accessed 14 April 2019].

problems in a real place and by understanding them spatially, nuanced correlations emerge. For the city without end perhaps the crucial thing is deciding where the city is not; territory is an idea that addresses the ever-extendibility of sprawl.

Through design research the project explores the potential of an exemplary condition. It delivers a prototype for a project-based enquiry into particular architectural questions. Accepting that architecture relates to a small proportion of what is built in the world, it should be as strong and specific in its ideas as possible: a high-value form of research practice. As such it suggests providing an adaptable approach to be tested in other places and situations. This approach extends the idea within architecture of adaptable buildings or structures – ‘structures that can be shifted from one use to another,’ to the project pursuing, ‘knowledge that is fundamental enough not soon to be outmoded – knowledge that may itself provide a basis for continuing adaptation to the changing environment.’²⁴ This is an opportunity particular to design as research. In a sense the project has a ‘double-life’, it applies to a real situation but is also resonant, and adaptable, as a larger idea.

Making carefully – the project and the city

There should be a design-based approach from the beginning, which understands landscape in all its complexity. [...] examining in detail the planned site of intervention, understanding it in relation to other aspects - such as landscape, infrastructure, or built structures - organising the space landscape architecturally, and considering people. [...] Reintroducing aesthetics is essential to this approach, and equal status must be given to economic and ecological factors. Landscape is more than a functional space; the poetic and symbolic significance it possesses is vital to understanding it holistically.²⁵

While the phenomenon of urban diffusion is simultaneously an economic, political, social, cultural and ecological problem, this thesis operates on aesthetic, or ‘designerly’ terms: ‘designers are solution-lead, not problem-led; for designers, it is the analysis of the solution

24 Simon, ‘Social Planning: Designing the Evolving Artefact’, (p.72).

25 Christophe Girot, Kirchengast, A., Freytag, A., Richter, D. (Eds.), 2014. *Landscript 3: Topology: Topical Thoughts on the Contemporary Landscape*. JOVIS Verlag, p.13-14.

that is important, not the analysis of the problem.²⁶ The project seeks to reveal the perspective offered by design. It does so because there are such multi-layered, competing and opaque interests at play, both in this context and more generally. The condition of the site has become so complex that more and more awareness does not necessarily suggest a way forward. By assuming a level of intervention as given, the project insists on forward motion by way of design. As is also shown, it becomes a way to explore ethical implications. The thesis reveals the capacity, therefore, of aesthetic enquiry to become a mode of ethical inquiry. It explores:

how values can be described by the intellectual and technical practices of architecture and design and include criticism of theoretical claims that are improvised or constrained. It is about the ethical nature of architectural practice in the broader sense of how the built environment relates to human flourishing, goodness and justice.²⁷

While ethics calls upon theories of what is 'good' and 'right', the architectural project offers a way in which values can be described and mobilised. Understanding of the condition of the diffused city, finding ways in which it can relate to its situation, points to an ethics of architecture connecting social life and nature. An aspect of the project is to define an appropriate relationship with the reality of this situation. The principle – that everything is accepted as being part of the site – requires a precise understanding of existing conditions, so that possibilities do not stray too far away from probabilities. The question asked, with design in mind, is: where are the places in which change seems most likely? Value judgements occur: the site, the plateau ridge, is a valuable working landscape. New development should seek to insert itself into, rather than supplant, existing patterns of use.

Cities are not born all done. Time, many architects and countless inhabitants render possible this density and the beauty we see almost hopelessly in ancient cities, and that seems unattainable for us today. This condition need not be a drama, but rather a lesson that allows for a slow building process, one that ensures the result is not fragile.²⁸

The process of city-making is slow but there is value in this because it is important

26 Cross, *Designerly Ways of Knowing*, p.100.

27 William Taylor, *Prospects for an Ethics of Architecture* (Taylor & Francis, 2011), p.34.

28 Álvaro Siza, 'Imagine What's Evident', *MALAGUEIRA. Álvaro Siza in Évora*, ed. by Brigitte Fleck and Günter Pfeiffer, 1st edition (Freiburg: syntagma Verlag Freiburg, 2013), p.161.

that it builds upon itself. Siza's reflection on an etching of the centre of Buenos Aires, when the city was in its earliest stages and appeared very incomplete, offers a reflection on his long involvement with Évora. It proposes the value of a slow process of building the city. That is echoed as a resistant practice in Matthew Barac's formulation 'slow topography'.²⁹ The duration of my involvement with this project is nine years; it depicts the search for a way to work with the tendency towards urban dissolution through architectural design. Among the inspiring aspects of bastide foundation, understood through research, has been the principle that the site was unsettled. Initial ordering of the agricultural landscape of the ridge more than likely occurred with foundation and so the history of its ongoing transformation is entwined with that of Monpazier. As an essential part of the memory of the site this is shown to have greater transformative or creative potential joining what is built, farmed and cleared as an overall framework: a cultural landscape.

Duty of care and involvement

The thesis brings to light the sense of contribution represented by the motif of an architect guided by a 'duty of care' to Monpazier and its agricultural landscape setting, inside and outside. The project brings a structured argument to the value of this role for Monpazier, demonstrating ways to support the succession of cultural knowledge embedded in the town and its surroundings. Given the 'fragmentation of responsibility for urban management' in France this role seems vital:

Town planning was decentralised only 27 years ago to the level of the former parishes, that is, the 36,600 communes in France, of which about 32,000 boast fewer than 2000 inhabitants and are now seeing the greatest amount of population growth. The official Local Development Plans (Plans locaux d'urbanisme, PLU) and authorisation to construct new buildings belong to the jurisdiction of the mayor. But most often no tradition of expertise exists; there is no local planning capacity, nor technical assistance department; the overwhelming majority of the new housing, mostly private and partially

29 Matthew Barac, 'Place Resists: Grounding African Urban Order in an Age of Global Change', *Social Dynamics*, 37.1 (2013), 24–42, (p.39).

governed by national government policies such as the zero-interest loan, is built without an architect; the PLU often has no qualified town planner to consult.³⁰

Filling this void could steer the interrogation of policy and also briefing for 'exemplar' projects. Operating in the context of a small settlement like Monpazier requires patience and tenacity, and many more voices should be heard.

The work of Luigi Snozzi in Monte Carasso offers an example for this type of research practice (see appendix 1). It is important that Snozzi's has been a long-term appointment, not subject to political terms. It is by no means a unique case. There exist many other examples in which architects have adopted responsibility for a place as custodians. Another notable example is the work of Giancarlo de Carlo in Urbino. At the scale of the landscape, Peter Beard's work in Rainham marshes and commissions for surrounding sites in the Thames estuary also demonstrate how investment in a specific place over an extended period leads to an unquestionable involvement with the ongoing development of its sense of place. A common characteristic among such projects, particularly their commissions, is the presence of a special relationship with a visionary client. For this project in Monpazier this is currently missing.

The cultural value placed on food, and understanding of its relationship to terroir, suggests Monpazier's potential as a test site for a gastronomy-led landscape renewal. Gastronomy-led also because the art of choosing, cooking and eating good food is directly related to concern for the preservation of agricultural landscape:

It goes without saying that given the state to which we have reduced the earth, the gastronome ought to have an environmental conscience and be well informed about ecology. A gastronome who does not have an environmental conscience is a fool, because without it he will be deceived in every way possible and will allow the earth, from which he draws the essence of his work, to die.³¹

Such renewal might contain proposals for the landscape infrastructure design at all stages of food production. Given the increasing concern for sustainable food production, it is not unlikely that a cultural partner for Monpazier who could pursue such an endeavour could be found.

30 Ruth Marques, 'The City in Three Phases: When There's No There There', *Visiteur*, 16 (2010), 55–65 (Text in English pp. 132–135), pp.134.

31 Carlo Petrini and Alice Waters, *Slow Food Nation: Why Our Food Should Be Good, Clean, and Fair* (New York, NY: Rizzoli Ex Libris, 2013), p.66.

Artfulness

The project teaches us that we have to move forward without having a precise goal [...] For there to be a project, the mind has to aspire to something, but still be ignorant of the formula which will bring it into being. For any forward motion, then, what is still unknown is just as important as what is known. I would even argue that the essence of the project lies in holding onto this unknown quantity until it matures.³²

In the earlier chapters of this thesis the artefacts are ordered in such a way as to illuminate the development of the argument; in reality their creation was less ordered than this. For example, sketches were made continuously between 2011 and 2015, but their location in the text leaps from year to year. Construction of the large timber model has occurred in intensive periods in the workshop, but for long stretches it sat at rest in the studio.

The thread which runs through all of the artefacts is 'the project.' For the project to reach resolution it came to be seen that the most important aspect of the work was that it remained 'open.' In this respect, the project comes to mirror its subject. To remain open it must be made carefully enough that it may be returned to. Another discovery arises from the feeling embodied by the artefacts: you have hold of an idea, but the idea also has hold of you. The artful aspect of the work lies not in the final thing – or how it looks – but in the absorption with which it was made. There is an art to producing the work, creatively and with commitment, and also to having it at rest and returning to it when called to do so. Over time the project acquires a silent dignity. It requires illumination to be 'a thesis' through this text, but the question may be asked: how much interpretation is required and when is the project allowed to speak for itself?

Another aspect of artfulness arises from the relationship between artistic production and nature – the attempt to define or come to terms with what is indefinable. This relationship is the more significant aspect in which the project might be seen as exemplary. Evoking the Dordogne as part of an argument for sustainability is not accidental. It is a heightened condition – both especially beautiful and long settled – to explore whether these claims might have

32 Karim Basbous, 'The Project as Inquiry', *Visiteur*, 12 (2008), 51–111 (English translation pp.154–158), pp.155–7.

something to offer in relation to sustainability discourse. The artefacts seek to evoke and respond to the beauty of the landscape, drawing it into a conversation about the future by exerting its claim. While the claim of the cultural landscape has been proposed, this also brings to the fore a long-held feeling for the use of beauty:

Beauty will have such an effect even upon an enraged enemy, that it will disarm his anger, and prevent him from offering it any injury: insomuch, that I will be bold to say, that there can be no greater security to any work against violence and injury, than beauty and dignity.³³

As the agricultural landscape cultivated a natural environment, the artistic work of the project is cultivated from the agricultural landscape. As landscape is to nature, this project is to landscape. Each resists interpretation but might be sensed in relationship to the other. By connecting the indefinability of natural beauty, the unfinalizability of landscape and a project without a singular image, while drawing attention to problems in land use, the thesis points to a redefinition of planning as a problem of creative, engaged and slow architectural practice.

Opportunities for further research

Whether this thesis is carried forward in Monpazier in any form is ultimately beyond the control of its author. The current situation in Monpazier is more fractious than in 2010. The last time I visited (April 2017) I found conversations to be newly directed towards local politics. John and Edell, who own the guesthouse where I've stayed many times, were being accused of defamation by the local political administration after reporting a corrupt tender process for a new wastewater processing plant (a fact confirmed by a fine levied on the mayor by regional government). Another resident told me about an objection she raised to the Mairie of Marsales regarding a planning application that went unregistered with the regional authority. The publication of *'Collectivité territoriale, ou comment devenir un escroc'* ('Local Authority, or how to become a crook') a 'whistle-blower' account by a member of the General Council of Dordogne, Isabelle Chaumard, suggests these anecdotes indicate wider problems. It seems

33 Book VI, Chapter 2, Alberti, L.B., 1987. *The Ten Books on Architecture*, New ed of 1755 ed edition. ed. Dover Publications Inc., New York.

likely that the next mayoral election (2020) will stir up further debate.

Attempts to engage both the local and regional political administration will continue. One figure with whom the project should be shared is Madame Dryski of the department for heritage in Dordogne. Interestingly, large projects have been built near Monpazier in recent years, financed philanthropically, often by ex-mayors. Opportunities such as these cannot be predicted but by ensuring the visibility of the work they are less likely to be missed. Future engagement would also be steered by arguments following from the thesis:

1. An intercommunal agreement is required. The landscape infrastructure design extends into the communes of Marsales and Capdrot. It suggests how the commune boundary could be redrawn to include the plateau ridge.
2. The present land use policies of Monpazier, Marsales and Capdrot should be redrawn to prevent further development that undermines Monpazier's landscape setting. The landscape infrastructure design could inform new zoning policies.
3. The town's planning and conservation policy should be reappraised, particularly in relation to the extension area and the north end of the commune.
4. Advice should be sought from traffic engineers to further explore possibilities for rerouting departmental roads away from living areas.
5. Measures to attract young migrants, such as 'young farmers' initiatives, should be explored.
6. The uncertain state of the farmholdings adjacent to Monpazier should be monitored. The long-term viability of the farms is uncertain; at present an average of 15% of each has been sold for development.
7. Establishment of a community land trust (CLT) with the capacity to purchase derelict areas of farmland should be considered and thus prevent further sprawl. A CLT could also lease land for production.
8. Possibilities for a 'cultural injection', such as that which has occurred in other remote settlements, should be pursued.

A final avenue which the project should explore arises as a direct consequence of the spatial proposal. It relates to broader initiatives concerning Dordogne's landscape and concerns the plateau ridge. During the project, UNESCO recognised the special condition of Dordogne, designating its watershed and tributaries as a 'biosphere reserve':

A place where people share an ideal of life that respects nature and build a bright future together [...] a laboratory of sustainable development, a catalyst for good practices and a place to share experiences. It is also and above all a territory living in constant evolution in which we seek to understand our past legacies to better create our future.³⁴

While rainwater falling on Monpazier and its commune falls from the promontory to the River Dropt, a tributary of the Garonne, rainwater from the slope of the ridge flows north east beyond Mestre Bernat. It reaches the source of the River Couze in Marsales which is a tributary of the Dordogne, bringing the territory within the designated watershed. The aspiration of the biosphere, which is focussed on conservation, development and logistical support, is compelling:

Outpacing traditional confined conservation zones, through appropriate zoning schemes combining core protected areas with zones where sustainable development is fostered by local dwellers and enterprises with often highly innovative and participative governance systems; [...] Participating in the world network.³⁵

34 Réserve de Biosphère Du Bassin de La Dordogne <<http://biosphere-bassin-dordogne.fr/>> [accessed 30 June 2016].

35 Réserve de Biosphère Du Bassin de La Dordogne <<http://biosphere-bassin-dordogne.fr/>> [accessed 30 June 2016].

Nothing conclusive has yet taken place in the world, the ultimate work of the world and about the world has not yet been spoken, the world is open and free, everything is still in the future and will always be in the future.¹

This thesis seeks to address how the principles of bastide foundation, as embodied in Monpazier, might be redefined through the design paradigm of landscape infrastructure, reactivating reciprocity between the town and its surrounding landscape in accord with its contemporary reality. The landscape infrastructure design re-describes: the directionality of the bastide, the proximity of the landscape, the simultaneity of, and proportional relationship between, building and cultivation (to do this is to understand the bastide in some detail). The *bastide city territory* is a proposal for construction through the relationships between parts (which may expand or contract). This is a tectonic territory for a proportional urban distribution: a dynamic city-landscape in which 'the scale corresponds with the meaning and the value of the parts.'²

Through its design a sequence of eight infrastructures have emerged:

1. A vector of expansion, following the ridge and connected with the geological landform preceding but essential to the bastide.
2. An ensemble of four combs as earthworks which act as spines for future construction – a new artificial landform to support a strong but indeterminate urbanism – through which balance could be found between the strength of Monpazier's 'urban figure' and development of the surrounding landscape.
3. The principle that new cultivation could allow spaces inbetween to be

1 *Mikhail Bakhtin: Creation of a Prosaics*, p.36-7.

2 Hans Scharoun in 'Scharoun on Berlin', *9H*, 1 (1980), 17-21 (p.17).

preserved from development while making the combs more attractive for construction.

4. The principle that parts of the *bastide city territory* grow *through* their relation to one another.
5. The principle that the design of the combs should allow a diversity of building types in the landscape surrounding the bastide.
6. A framework architecture as a more openended approach to construction.
7. The *territory* as an aesthetic medium through which to restrain extensive development in relation to increasing understanding of the value and finitude of land.
8. The terrain vague in close proximity to the bastide as redefined through its relationship with a larger territory.

For Monpazier the thesis might be seen as initiating a long-term process. It indicates the promise of a project, aligned with a landscape urbanist agenda, to bind a complex array of 'environmental, urbanistic, social, cultural, ecological, technological, functional, and logistical frameworks and mechanisms.'³

'Landscape Urbanism – as a set of ideas and frameworks – lays new ground for design and urbanistic practices: performance-based, research-oriented, logistics focused, networked. Here the design practitioner is re-cast as urbanistic system-builder, whose interests now encompass the research, framing, design, and implementation of expansive new public works and civic infrastructures.⁴

Monpazier provides the opportunity to test some counter to the inertia of the current political administration. This may be sought through utilisation of the thesis in pursuit of an alternative conduit though which to effect change and from which to draw both financial and organisational support:

3 Chris Reed, 'Public Works Practice', in *The Landscape Urbanism Reader*, ed. by Charles Waldheim (New York: Princeton Architectural Press, 2006), pp. 267–85, p.270.

4 *Ibid*, p.281.

'Public works practices must redefine and expand political constituencies, stakeholders, and clients in the course of a project. Critical is the early establishment of broad networks of potential stakeholders, different coalitions of which can be activated for different stages of project implementation.'⁵

The next stage of project work is to further develop the strategic proposal through consultation with relevant expertise. This should maintain the condition of a vision as a basis for discourse: 'if the architect provides an overarching "vision" it is not for immediate consumption or literal implementation but for the sake of discourse.'⁶ It should also, however, address both technical and economic aspects of the project, for example in earthworks, hydrology, transport engineering and property. Expertise could also be sought from landscape urbanist practitioners involved in similar work in the Western European context. Such consultation could provide case study evidence in support of the project for Monpazier. A matrix of potential projects, including qualification in terms of complexity, stakeholders and impact, should be compiled.

The lessons of the bastide for contemporary urbanism lie in the three essential principles of the bastide as a form of settlement, each of which is essential to its architectural character: it is efficient; agreeable; and open-ended. These underpin both the innovative nature of the bastide model of urbanity and the landscape infrastructure design and this suggests the timelessness of these values in relation to urbanity. They might also, in reference to the interrelatedness of aesthetics and ethics suggested, be thought of as urban *values*. Furthermore, although the site of the landscape infrastructure design stretches quite far from Monpazier, the thesis draws deeply from its spatial constitution. In this sense the principles of bastide foundation might also be said to operate at different scales.

The landscape infrastructure design is efficient in that it takes, as a basis for novelty,

5 Ibid, p.281.

6 Richard Plunz and Inaki Echeverria, 'Beyond the Lake: A Gardener's Logic', *Praxis No. 2*, Mexico City, Vol. 1 (2001), 88–91, pp.91.

a 'found object' in the bastide. Through translation of this model from the past, the work uses a simple form, repeatedly, to give structure to a larger place. It is resourceful in that it adopts spatial gestures already present in the landscape. It is pragmatic in that it seeks to remain true to the possibilities of the current situation, studying how little could be done to bring about change to the neglectful attitude to heritage of the bastide's landscape. It also seeks, through this more amplified condition, to engage with and offer up new innovations for making the diffused city more generally.

The landscape infrastructure design finds ways to transform the landscape in an agreeable, or less deterministic, way. It approaches the current situation empathetically, with a view to agreement, bringing understanding to why things are taking place. It seeks to insert itself into existing conditions by using only uncultivated fields while retaining, and celebrating, other fragile features of the landscape such as the hedgerow. It reveals that the renewal of the territory might satisfy different, yet significant interests that are unaddressed by the prevailing model. Design research here reveals how a more agreeable balance could be struck with the value of land. It puts forward a particular form of challenge to the deficit of expertise and initiative among the local administration.

The landscape infrastructure design is openended in that it seeks to continue dialogue embodied in the landscape, to prevent the closing down effect of sprawl. It is a design for an unfolding structure, accepting the presence of unknown events and future actors. It demonstrates how openendedness could protect the succession of the cultural landscape. As a body of work, the design aspires to a light touch to allow further work and future change to take place. It presents a project not as a singular idea, but embodies – like the landscape – an extended spatial and temporal interval of creative work.

These urban values may be seen through the following set of thematic associations:

Efficient, essential, pragmatic, responsible.

Agreeable, empathic, balanced, desirable.

Openended, free, characterful, appropriate.

Study of the bastide as a model of urbanity, and of how this is reflected in Monpazier, has drawn archeologically upon the material of the site. It has also, however, made use of sources published in French; the scarcity of information in English means the translations of these sources might allow wider understanding of this phenomenon and its value in relation to contemporary urbanism. The synthesis of Monpazier as it has been, as it exists, as it has been understood in architectural history and theory, and as it continues to develop, distinguishes this enquiry in its concern with the continuity of the bastide.

Further lessons which may be drawn from the bastide for contemporary urbanism by recognising the special condition of this kind of place in Europe. Its strength lies in its indivisibility, in its future development, from the original act of settling the landscape. This has similarities to the 'gardener's logic proposed by Plunz and Escheverri which they propose as 'a legitimising truth in the landscape, which allows going ahead and working out consistent proposals even in a time of uncertainty [...].⁷ It offers clear lessons in the multi-scalar structuring of settlement:

Unlike the grid which mostly superimposed on the landscape, the "casco", or hull, is derived from it. It reflects the constitutive form of the landscape and is based on local geological and hydrological conditions. As such, it can be considered the ideal natural frame that adapts to site conditions. The power of its distinctive pattern allows it to be filled in various ways without losing its fundamental character or identity.⁸

Adopting this idea, Monpazier and its territory form a hybrid condition in which the interplay of the "casco", or territory, and the grid may be seen to exist at different scales. For example, the combs could be seen as a broad grid which defines the space between the bastide and the forest. As an ensemble, and together with the spaces for new cultivation, and the bastide, they conceptually complete the site enclosed by the forest. Both urban and agricultural, the proposal seeks to activate these spatial concepts as a tool for urbanism.

Further policy-making may be made in regards to sprawl or the preservation of the

7 *Ibid*, p.134-5.

8 *Ibid*, p.132-3.

agricultural landscape but it becomes increasingly hard to be optimistic things will change in this way. Presently, it seems likely change will rather occur except in response to larger events. But what will these be? The housing market for British retirees may dry up, but perhaps Monpazier will welcome a new kind of settler. Property speculation in urban areas is already making some lifestyles unworkable and ongoing advances in mobility and communication suggest that distance-working will be more available to more people. At macro scale, global warming suggests large scale population upheaval; the projected rise in sea levels and changing weather patterns give credence to the prospect of changed patterns of settlement that could yet provide Monpazier with new inhabitation. The expected fuel crisis suggests that food security will become a more urgent concern. It is impossible to predict what would it take to make the diffused city this way. What can be seen is that it would require recognition that the diffused city is a new form in the continuous and evolving culture of city-making. And that as city it should be full of wonder.

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