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The Corridor Des Arts

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THE CORRIDOR DES ARTS

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Landscape Architecture

in

The School of Landscape Architecture

by

Kade Michael Jones

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Abstract

Arnaudville is a small rural town in south central Louisiana with a population of 1200. In 2010, the National Endowment of the Arts (NEA) named Arnaudville as one of fourteen cities that were classified as a successful case study of “Creative Placemaking.” The NEA defines creative placemaking as community partnerships that use arts and culture to shape the social, environmental, and economic identity of a place. The NUNU Arts and Culture Collective, a Louisiana Cajun French non-profit arts organization centered in Arnaudville, is the main catalyst of this effort.

Members of NUNU have identified five other rural towns within close proximity to Arnaudville as locations of cultural value, all just west of the Atchafalaya Basin: Sunset (2,298), Grand Coteau (935), Arnaudville (1,067), Cecilia (1,980), and Henderson (1,722), and they are connected by what they call the “Corridor des Arts.” These five communities represent an arc of 21.7 miles envisioned as the first phase of an eventual circle that will include, when complete, a number of communities in the region. Each rural town represents a different aspect of Louisiana French culture, including art, crafts, music, and food. The mission of the Corridor des Arts is to tie these towns together via an art and culture trail through the connecting roads and highways. The aim of this research is to explore how the concept of creative placemaking can be applied through the practice of landscape architecture to conserve the communities’ unique cultural heritage, increase economic activity, and establish environmental stability. The scope of work will focus on the design of projects in the town of Arnaudville as the center of the Corridor des Arts.

Chapter I.

Introduction

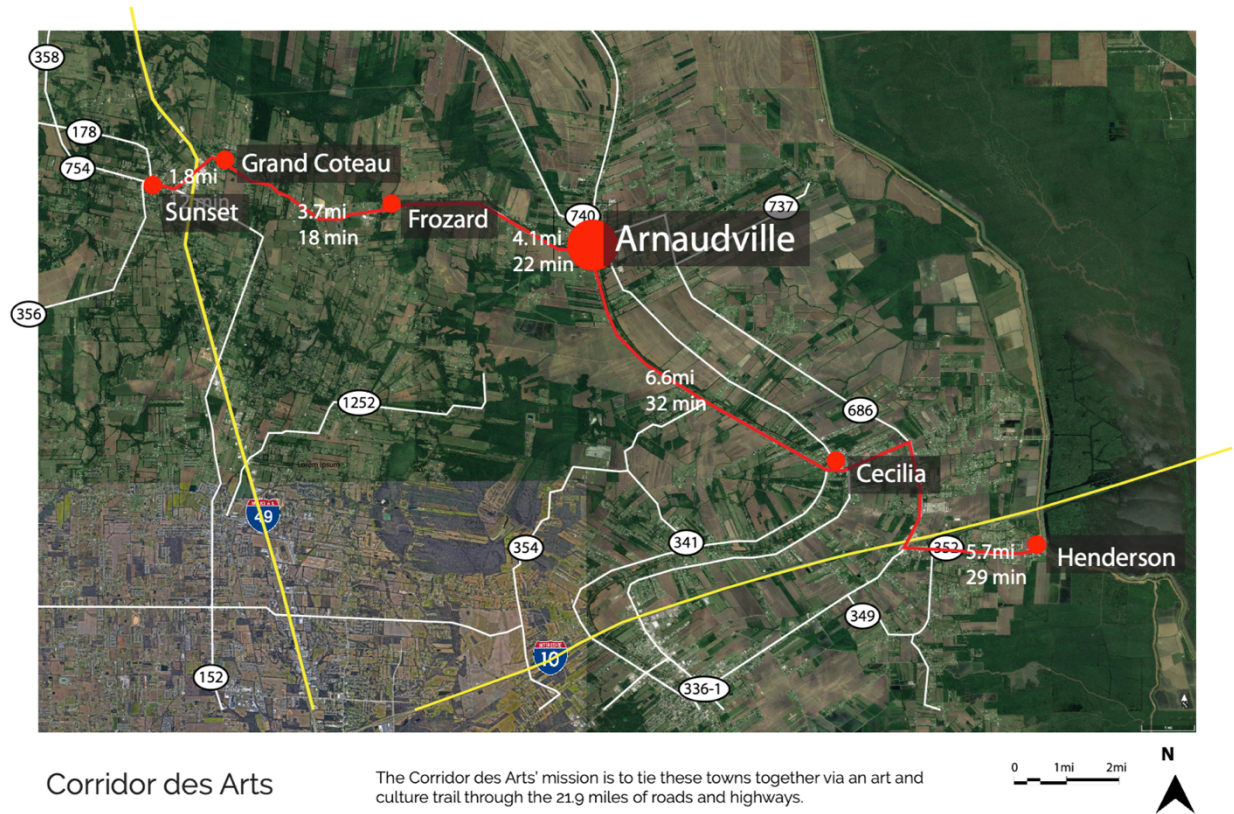
Corridor des Arts

A small group of artists and merchants from the Louisiana towns of Sunset, Grand Coteau, and Arnaudville gathered in April 2012 to discuss how to better market and promote local art. The group identified artists and venues along an existing set of roads in the Acadiana region connecting these towns that showcase the work of local artists in neighboring communities all within the designated Louisiana Cultural Districts of St. Landry and St. Martin Parishes. The primary goal of the Louisiana Cultural Districts Program is to “spark community revitalization based on cultural activity through tax incentives, technical assistance, and resources.”¹ The Corridor des Art group’s focus quickly narrowed to joining communities together through promotion of culture and presentation of local art. From this small group of creative individuals, the concept of the Corridor des Arts was born.

Throughout the following months, the Corridor des Arts Committee was established with representatives from the towns of Sunset, Grand Coteau, and Arnaudville. To operate as a non-profit, Corridor des Arts Committee partnered with a local collaborative arts group called the NUNU Art and Culture Collective. The Corridor des Arts Committee contacted each venue and artist within the 21.9-mile corridor and invited

¹ *Louisiana Cultural Districts | Office of Cultural Development*, www.crt.state.la.us/cultural-development/arts/cultural-districts/.

them to be a part of Corridor des Arts, with the goal of showcasing art year-round and offering bi-annual open studio tours.



Map of the Corridor des Arts

NUNU Art and Culture Collective

The NUNU Arts and Culture Collective is a 501(c)3 non-profit arts and culture incubator centered in Arnaudville, Louisiana with a focus on Louisiana Cajun French culture and heritage. The NUNU Collective's mission statement is to "work to encourage the development of artistic talents, skills, knowledge and business savvy by connecting artists with other artists, businesses, organizations and programs. It serves as a stage/platform/gallery for creative living by facilitating community, economic, and

artistic/cultural development.”² Established in 2005, this group of creative thinkers is the main catalyst of the Corridor des Arts project. The physical establishment of the NUNU Collective relocated to a new building in Arnaudville in February 2018 after a man crashed his vehicle into the building, which was also a historic sweet potato warehouse, resulting in a fire that destroyed an estimated \$60,000 of art.³ Being situated in a new building, the NUNU Collective is an example of the resilience needed to thrive in rural communities. Being an active mouthpiece of the Corridor des Arts project and the Open Studio Tour, the group has established a demand for design interventions and systems that may facilitate a sustainability in small rural communities.



NUNU Art and Culture Collective, Arnaudville

² “About,” NUNU Collective. <https://nunuacollective.homesteadcloud.com/about>.

³ Fatherree, Dwayne. “Historic Building, Part of Nunu's Art and Culture Collective in Arnaudville, Destroyed.” *News15 | Lafayette, LA*, 4 Feb. 2018, kadn.com/historic-building-part-of-nunus-art-and-culture-collective-in-arnaudville-destroyed/.

The Open Studio Tour

The first Corridor des Arts Fall Open Studio Tour was in November of 2012 and was sponsored by both St. Landry Parish and St. Martin Parish tourist commissions. The tour featured venues, studios, and galleries within several communities of the corridor. Upon reviewing and evaluating the results of the tour, it was discovered that the result was an increase in tourism and a demand for continued art displays along the corridor. The 2013 Corridor des Arts Spring Open Studio Tour featured the addition of the community of Cecilia, Louisiana, an outside market of juried artists, and local musicians showcasing Acadian and Creole culture. The Corridor des Arts Open Studio Tours presented the opportunity for a future vision of creativity and economic development. As the Corridor des Arts continued to grow, new communities have been added as well as community representatives. The Corridor now includes the town of Henderson in St. Martin Parish, and with this addition a link to the major Interstate 10.

The Corridor des Arts is a grassroots effort by local merchants, cultural workers, area residents and artists. It is dedicated to the continued growth and expansion of participants for the purpose of community and cultural economy. It serves to create new partnerships and expand opportunities for businesses and communities in rural areas that do not have the funding or cultural resources necessary to command public attention.

Chapter II.

Creative Placemaking in Rural Communities

Defining Creative Placemaking

The National Endowment of the Arts (NEA) is “an independent federal agency that funds, promotes, and strengthens the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.”⁴ In 2010, the NEA named Arnaudville as one of fourteen cities that were classified as a successful case study of “Creative Placemaking.” The NEA defines creative placemaking as “community partnerships that use arts and culture to shape the social, environmental, and economic identity of a place.”⁵ Focusing on the social and cultural capitals of a community to influence physical spaces, partnered with spatial planning that focuses on safety and comfort will create a destination that promotes economic development and the general welfare of the town. Creative placemaking requires characters from within the community that display traits of determination and originality that will initiate and activate the public. When the members of a community are connected to a collaborative group, they gain the agency of power in regard to the decisions made about the place in which they live. Through the acknowledgement of the problems faced by a community, plans of revitalization can animate a space, resulting in economic development. Economic development in turn results in a higher standard of livability, employment opportunities, and social diversity.

⁴ “NEA,” National Endowment of the Arts. <https://www.arts.gov> (accessed September 25, 2018).

⁵ Markusen *et al.*, *Creative Placemaking* (Washington, D.C., National Endowment for the Arts, 2010).

Success through Creative Placemaking

Successful creative placemaking requires a local initiator with for the location and the drive to activate the community. The initiator, be it an entity or a highly motivated individual or leader, develops strategies to define the unique characteristics of a place. The initiator will then engage the public, leading to collaborative efforts that will incentivize private sector financial opportunities, as a well-established plan will have multiple sources of potential funding. Plans, designs, and local programs will include artists and leaders of culture, history, and vernacular. The establish placemaking plan will then further attract entities that are both private or governmental for the continued sustainability to the place.



Creative Placemaking Diagram, Markusen, Ann, and Anne Gadwa. Creative Placemaking. Washington, D.C.: National Endowment for the Arts, 2010.

Chapter III.

Defining Rural and the Need for Rural Planning

What Does it Mean to be Rural?

The term “rural” is often associated with specific images of fields and farms, small houses on large landscapes, and certain stereotypes of social identifications. While the delineation of urban to rural edges may often be ambiguous and hard to determine, The U.S. Census Bureau defines rural as “what is not urban; that is, after defining individual urban areas, rural is what is left.”⁶ Those responsible for planning and design solutions must address the needs and desires of rural communities much differently than their urban counterparts. Communities are often described as being rural when they share a “cohesive identity linked to an extensive landscape.”⁷ Towns are often identified as rural based on the proximity to other towns or urban centers. While there are generally fewer resources, a certain level of ingenuity and innovation are required to compensate for the resources that urban residents may have access to while those that live in rural communities do not.

Challenges Faced by Rural Communities

Rural communities share common challenges with urban communities but also face a set of challenges that are unique. These challenges are generally related to isolation and low levels of resources. Rural areas suffer from economic and financial disparities due to lower incomes and fewer employment opportunities than urban areas, resulting in a

⁶ Ratcliffe *et al.*, *Defining Rural at the U.S. Census Bureau: American Community Survey and Geography Brief* (United States Census Bureau, 2016.)

⁷ Cloke *et al.*, *Handbook of Rural Studies* (SAGE Publications Ltd; 1 edition, 2006) 20-21

prevalence of poverty. In the instance of Arnaudville, the median household income is \$38,583, which is below the median annual income of the state of Louisiana (\$45,146). The largest industries in Arnaudville are retail trade and construction.⁸

Rural towns require proactive responses to social issues of race, class, age, and income, as different demographic groups require specific service needs. As a community becomes more diverse, new solutions must be developed in order to manage intra-class conflicts.⁹ When planning for rural communities, strategic partnerships must be established to mobilize the community, encouraging communication and equitability. To combat social exclusion, affordability of housing must be considered. When this is ignored, people of lower incomes are marginalized because keeping up with rising economies can be challenging. Equal opportunity for employment can be achieved through several strategies such as seasonal employment, training programs for vocational skills and self-employment, and an emphasis on tourism and the unique assets of said communities.

Partnership opportunities with the universities of nearby cities such as the University of Louisiana at Lafayette or Louisiana State University in Baton Rouge introduce new education opportunities to rural communities. While health trends in rural towns are generally better than those in urban environments, access to hospitals, doctors, and other health facilities is limited due to proximity. The nearest hospital to Arnaudville is St. Martin Hospital in Breaux Bridge, which is thirteen miles away by car, or an average of twenty minutes.

⁸ “Arnaudville,” Data USA. <https://datausa.io/profile/geo/arnaudville-la/#economy> (accessed October 8, 2018).

⁹ Gallent *et al.*, *Introduction to Rural Planning* (Routledge, 2008), 25.

When considering spatial planning for rural towns, a range of alternative transportation methods must be provided. Dependency on vehicular traffic and a lack of transportation variety and accessibility promotes social exclusion. Nationally, traffic and transportation enforcement tend to be more difficult in rural communities. “Of the 37,461 motor vehicle traffic fatalities in 2016, there were 18,590 (50%) that occurred in rural areas, 17,656 (47%) that occurred in urban areas, and 1,215 (3%) that occurred in unknown areas.”¹⁰ With nearly half of vehicular fatalities occurring in rural areas, especially considering this statistic relative to populations of rural towns juxtaposed to urban areas, it is clear that solutions of both design and enforcement are necessary.

Multi-Functionality of Roads and Traffic Calming

In order to address the need for safe and active travel in small and rural towns, planners and designers must consider a range of speed control and traffic calming solutions to encourage multi-functionality of the use of roadways. Alternate forms of transportation can serve the double purpose of recreation and travel, and the design of roadways to facilitate these different types of transportation can be used to address the need for vehicular speed control. Several traffic calming methods can be utilized to achieve this. Visual design solutions such as landscape plantings, entrance signs, and gateways improve the aesthetics of a town and encourage drivers to slow down. It also offers the opportunity to develop a unique identity of branding and cohesive design style for the town. Having a change of road materials can help to delineate a hierarchy of vehicular and pedestrian priority. The repurposing or reassigning of lanes is another method to control speeds and

¹⁰ *Traffic Safety Facts* (National Highway Traffic Safety Administration, 2018).

traffic. Lane conversions from strictly vehicular to multifunctional, the restriping of lanes to incorporate bike and pedestrian lanes, the widening of shoulders when plausible, and the introduction of a pedestrian element to otherwise vehicular only roads can work to encourage drivers to be aware and slow down. More direct speed solutions may also be utilized such as speed bumps, transverse rumble strips, dynamic speed displays, roundabouts, and bollards.¹¹

¹¹ Hallmark *et al.*, *Speed Management Toolbox for Rural Communities* (Center for Transportation Research and Education, Institute for Transportation, Iowa State University, 2013).

Chapter IV.

Cultural Landscapes

What is a Cultural Landscape?

The Cultural Landscape Foundation defines cultural landscapes as “landscapes that have been affected, influenced, or shaped by human involvement.”¹² Cultural landscapes range in size from small private lots to large regional landscapes and may include works of art, cultural narratives, or examples of regional identity. There are four categories defined by the Cultural Landscape Foundation: designed landscapes, ethnographic landscapes, historic sites, and vernacular landscapes.¹² Vernacular landscapes are defined by the Cultural Landscape Foundation as

landscapes that evolved through use by the people whose activities or occupancy shaped those landscapes. Through social or cultural attitudes of an individual, family, or a community, the landscapes reflect the physical, biological, and cultural character of those everyday lives (The Cultural Landscape Foundation).

Arnaudville as a Vernacular Landscape

Arnaudville sits just west of the Atchafalaya Basin at the junction of Bayou Teche and Bayou Fuselier, representing an area of just 0.7 square miles. Arnaudville is twenty-one miles north of Lafayette, fifty miles from Baton Rouge, and one-hundred thirty miles from New Orleans. The local nickname of the town is the “Jewel of the Teche.” The original name of the town was *La Murière*, then later name *La Jonction*, which is French

¹² “About Cultural Landscapes.” *About Cultural Landscapes* | *The Cultural Landscape Foundation*, tclf.org/places/about-cultural-landscapes.

for the junction. In the nineteenth century, a pair of brothers from Jausiers, France with the surname Arnaud donated large amounts of land to establish a desegregated church that would be for both the white and black communities. At this point the town received its final name, Arnaudville.¹³ Arnaudville was the original home of the Attakapas Native Americans, settled by the French in the late eighteenth century, and incorporated as a town in 1870. The town is a part of both St. Landry and St. Martin Parishes, which are located in Louisiana's intrastate region known as Acadiana. Acadiana is home to the majority of Louisiana's Francophone population of Acadian descendants, or Cajuns. The name "Acadiana" was established in 1971 and classifies twenty-two Louisiana parishes that share "a similar cultural environment of strong French Acadian cultural aspects."¹⁴

Based on the concept of vernacular landscapes, the goal of any plan or design should be to emphasize the unique cultural characteristics of the space, particularly the Cajun and Creole French culture and history.

¹³ "Louisiana History: Old and New Place Names." *Cajun and Cajuns: Genealogy Site for Cajun, Acadian and Louisiana Genealogy, History and Culture*, www.thecajuns.com/oldnew.htm.

¹⁴ Carl W. Bauer, *House Concurrent Resolution NO. 496* (1971)

Chapter V.

Precedent Studies

The National Tourist Routes, Norway

Norway is home to a nationwide project of landscape architecture, infrastructure, art and human interaction with nature. The National Tourist Routes of Norway encompass eighteen scenic roads that meander through the mountains of south Norway, stretching along Norway's west coast. Each route features multiple architectural and sculptural attractions that are centered around the natural landscape. The routes supply travel destinations, restaurants, and accommodations for tourists. The national scale of the project incorporates many aspects of landscape architecture as well as innovative engineering and contemporary design. Many of the projects along these routes have won national and global awards for art and aesthetics for their cutting-edge styles. As a development that is supported by the government of Norway and the local communities, it will prove to be a long-term boost to the economy in terms of tourism and the sense of locality that it provides the community.

The National Tourist Routes in Norway began in 1994 as four projects were commissioned by the Norwegian Public Roads Administration. This is the entity that is responsible for overseeing the wellbeing of all state and county roads and is given one of the largest long-term budgets in Norway as a governmental agency. “The Norwegian Public Roads Administration strives to ensure that all those who walk, cycle, travel by car or use public transport should get to their destination safely. They plan, build, operate and

maintain national and county roads in Norway. They are also responsible for carrying out driver tests and inspection of vehicles and road users.”¹⁵

The first four routes, Sognefjellsvegen, Gamle Strynefjellsveg, Hardanger and Helgelandskysten, were given the status of national tourist routes in 1997. The following year, the national government of Norway, the Storting, approved a plan for the development of the National Tourist Routes project. The municipalities of Norway were asked to nominate notable roads within their regions to be developed and updated to the National Tourist Routes quality standards, and this resulted in fifty-two nominations. In 2005, eighteen of the nominated roads were selected to be designated as National Tourist Routes. The roads were then updated and populated with new attractions and architecture, and the project was promoted at conferences and exhibitions, receiving multiple awards. All eighteen routes were officially designated with the National Tourist Routes status by 2012. Updates continue to take place in regard to rest stops and service facilities, but all developments are scheduled for completion by 2023. The eighteen routes are listed as follows: Jæren, Ryfylke, Hardanger, Hardangervidda, Aurlandsfjellet, Valdresflye, Gaularfjellet, Sognefjellet, Gamle Strynefjellevegen, Rondane, Geiranger - Trollstigen, Atlanterhavsvegen, Helgelandskysten, Lofoten, Andøya, Senja, Hovøysund, and Varanger.

¹⁵ “The Norwegian Public Roads Administration Is a New CITA Full Member.” *CITA International Motor Vehicle Inspection Committee* -, citainsp.org/2018/12/12/14978/.



Stegastein, Aurlandsfjellet, Visit Norway. visitnorway.com

Les Rencontres de la Photographie, Arles

The annual Rencontres d' Arles is a photography exhibition that takes place in the historic city of Arles, which is located in the Camargue natural region of southern France. The festival was founded in 1970 under the original name, Rencontres Internationales de la Photographie d' Arles, by three individuals: photographer Lucien Clergue, author Michel Tournier, and historian Jean-Maurice Rouquette. Since 1970, the summer photography festival has attracted visitors from around the world, reaching as many as one hundred and forty thousand in 2018.¹⁶ The Rencontres d' Arles features studio art tours, lectures, parties, and several programs that showcase the historic assets of Arles, France such as museums, chapels, and industrial buildings. The exhibitions animate both indoor and outdoor spaces, filling the streets with public art and activating vacant buildings with surreal photo displays. The global impact of the festival is profound as it has been a platform of discovery

¹⁶ d'Arles, Les Rencontres. "About the Festival." *About the Festival - Les Rencontres D'Arles*, www.rencontres-arles.com/en/a-propos-du-festival/.

for many photographers and creative individuals. The work displayed in the festival is exclusively unpublished work, encouraging the discovery of many new artists.



Rencontres d'Arles, SNCF Gares & Connexions - David Paquin. <https://www.gares-sncf.com/fr/actualites/rencontres-darles-festival-photographie-renomme-mondial-decouvrir-4-gares-jusquau-24>.

Socrates Sculpture Park, New York City

The Socrates Sculpture Park is located one block from the Noguchi Museum along the East River, close to the neighborhood of Astoria, Queens, New York. The four-acre park was established by the American sculpture artist, Mark di Suvero, in 1968 at the site of abandoned landfill and illegal dump site.¹⁷ Through the efforts of local artists and youth, the site was rehabilitated and developed into New York's largest space for public sculpture displays. The park was operated for fourteen years as a temporary city park, until it was

¹⁷ "Mission & History." *Socrates Sculpture Park*, socratessculpturepark.org/about-us/mission-and-history/.

designated as an official park by the New York City mayor Rudolph Giuliani in 1998.¹⁸ Since the park's creation, the open studio and exhibition space has presented over a thousand artists. The park hosts several tours, workshops, and programs for the public such as summer projects. It is also the site where GrowNYC, a local non-profit with the mission of improving New York City's quality of life, holds the Astoria Farmer's Market every Saturday during the summer.



The Socrates Sculpture Park, socratessculpturepark.org

Playable Cities

Playable Cities is a campaign that spans five continents in the cities of Melbourne, Austin, Seoul, Oxford, São Paulo, Tokyo, Lagos, Recife, and Bristol.¹⁹ The campaign was developed by the film culture and digital media center Watershed, located in Bristol,

¹⁸ Martin, Douglas. "Queens Sculpture Garden Is Made a Permanent Park." *New York Times*, 6 Dec. 1998, www.nytimes.com/1998/12/06/nyregion/queens-sculpture-garden-is-made-a-permanent-park.html.

¹⁹ "Playable City Is A Framework to Think Differently About Your City." *Playable City*, www.playablecity.com/cities/.

with the goal of developing cultural engagement. Each city in the Playable City campaign has developed a unique approach to forming a local identity through art and public interaction. The featured art often addresses opportunities and constraints within the city such as pedestrian safety and social isolation and offers the community a new form of dialogue. Playable City projects are typically interactive and engaging to the public, inducing a human response that brings a social cohesion to the community. The projects are established during collaborative workshops as prototypes that are later developed into executable ideas, through public art installations and residential labs.

Stop, Smile, Stroll is an example of a Playable Cities project located in Bristol. The concept involves transforming a pedestrian crosswalk into a thirty second game, in which the user interacts with a camera attached to the stoplight at intersections. A screen asks the pedestrian a question, and records the interaction, then displays the moment for the next user, usually with humorous graphics, establishing a running dialogue of people who have interacted at the intersection.²⁰ Stop, Smile, Stroll was the Playable City Award 2016 winner. Playable City projects are generally playful and bring strangers together.



Stop, Smile, Stroll, Playable Cities. <https://www.playablecity.com/projects/stop-smile-stroll/>

²⁰ "Stop, Smile, Stroll." *Playable City*, www.playablecity.com/projects/stop-smile-stroll/.

Another example of a Playable City project is called Shadowing, an installation that also uses augmented streetlights in the cities of Austin, Tokyo, and Bristol to create a user experience, but in a unique way. The concept is that a pedestrian walks under an overhead streetlight, their movement is recorded by a camera, then projected back to the ground seconds later in the form a shadow. The footsteps of the person are then looped as a shadow continuously, so that when the next pedestrian walks near it, the shadow can be seen on the ground.²¹ The effect is that it grabs the attention of people as they pass by which causes them to stop to explore their curiosity. Shadowing was the recipient of the Playable City Award in 2014.



Shadowing, Playable Cities. <https://www.playablecity.com/projects/shadowing/>

²¹ "Shadowing." *Playable City*, www.playablecity.com/projects/shadowing/.

Chapter VI.

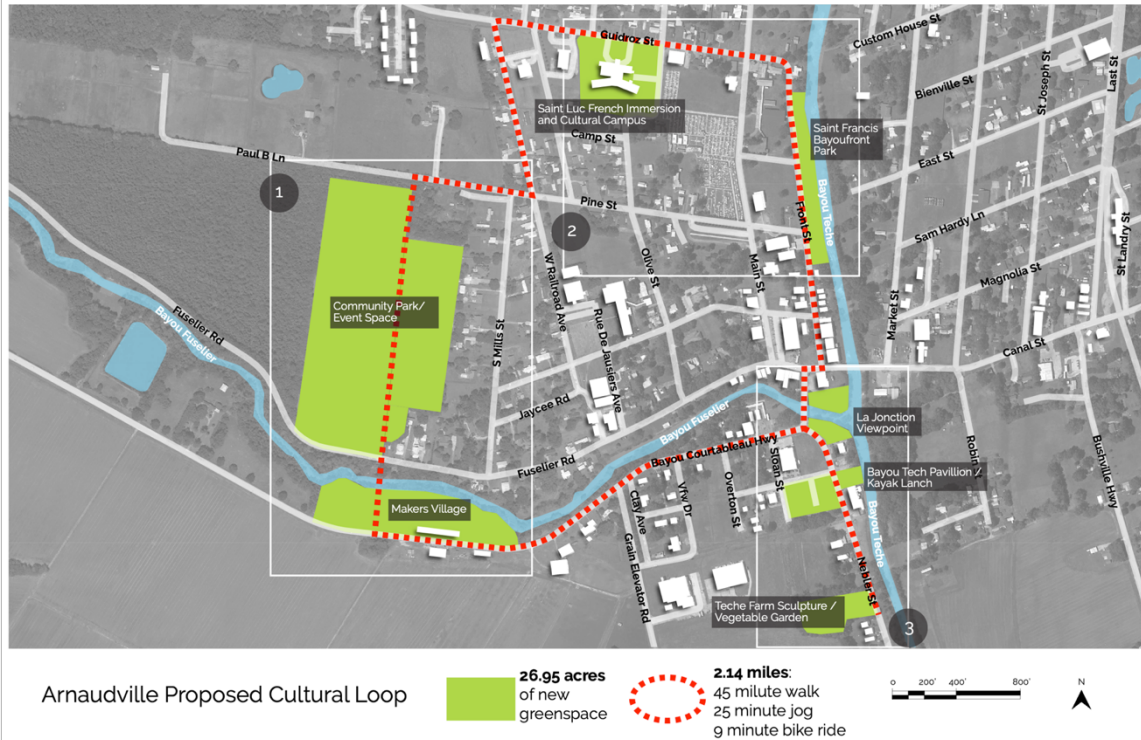
The Design Process

Site Analysis

Site analysis for this project involved driving to Arnaudville and meeting with members of NUNU Art and Culture Collective to determine the needs and desire for the town. Through meetings involving mapping and public discussion, sites were determined to develop a system of green spaces in the form of a loop through the town. The site will work to promote economic development through cultural experiences that showcase the cultural heritage and history of the sites. Arnaudville was documented by photographs and by video, both in the form of a camera attached to the dash of the car and by drone.

Site Design

The proposed plan will be a system of public community spaces throughout the town of Arnaudville that will facilitate the program demands of the community, as well as the network of roads connecting them. The sites shall have an aspect of multi-functionality and variety of programming. As per the concept of creative placemaking, the designs shall emphasize the unique social aspects of Arnaudville, namely the French culture and heritage. Best practices of rural planning and landscape architecture shall be applied in all aspects of the design to ensure organization of spaces that will promote the safety and comfort of pedestrians using the spaces.



Arnaudville Proposed Cultural Loop Plan

A nine-and-a-half-acre community event and festival ground will serve the function of facilitating large festivals that occur seasonally but will also serve the community year-round. Methods of storm water management will be required to address areas of water retention on the site. The site is located along the Bayou Fuselier, and a pedestrian bridge will be installed which will connect directly to NUNU Art and Culture Collective. The site is located parallel to the existing twenty-acre Arnaudville recreational complex, so the circulation will address both sites. Programming for the event space will be multi-functional with features such as a stage for music performance, a drive-in, and a water retention pond planted with native vegetation. The site will feature both active and passive spaces, including a large open space for sports, a children's playground, and a picnic area.

The Makers Village is a five-acre park located along Bayou Fuselier across the street from NUNU Art and Culture Collective. It will be a site designated for the development of crafts and sculptures, allowing space for vendors to come and sell their creations.



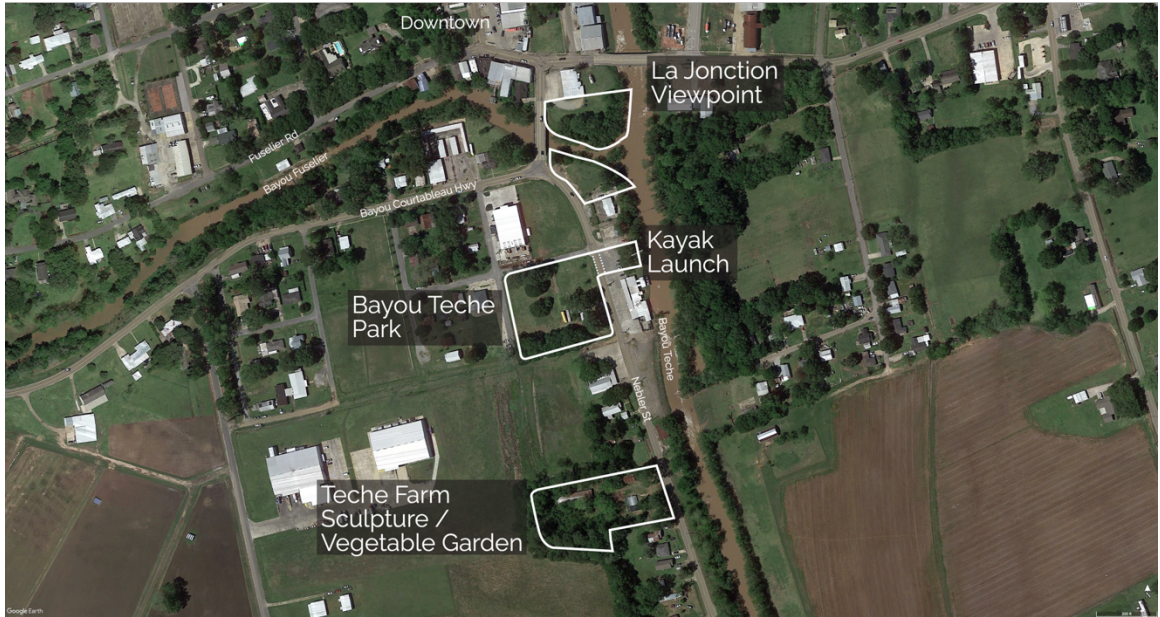
Plan of the Community Park / Event Space and the Makers Village

The five-acre Saint Luc French Immersion and Cultural Campus will be a place of education for people of all ages, offering opportunities for a full Creole and Cajun French experience. In close proximity to the Saint Luc French Immersion and Cultural Campus will be the Saint Francis Bayou Park which will allow visitors to relax and experience Bayou Teche.



St. Luc French Immersion and Cultural Campus and the Saint Francis Bayou Park

The Bayou Teche Park and Kayak Launch is a two-acre site that will restore water recreation to Bayou Teche and will be connected to the two- acre Teche Farm Sculpture and Vegetable Garden. A key site in the overall plan will be the La Jonction Viewpoint, which is a one-and-a-half-acre moment of land that sits at the Junction of Bayou Teche and Bayou Fuselier. The site will feature terraced banks that allow visitors to sit at on the oldest parts of Arnaudville.



La Jonction Viewpoint, Bayou Teche Park and Kayak Launch, and Teche Farm Sculpture and Vegetable Gardens

Chapter VII.

Conclusion

Goals

To conclude this thesis research, the of design in landscape architecture for the Corridor des Arts will be driven by the concepts of creative placemaking, rural planning, and cultural landscapes. Through an understanding of the local cultural capital and vernacular, designs will be established that reflect the unique aspects of Arnaudville that promote economic incentive and establish the Corridor des Arts as an asset to the future of Louisiana.

The goal of this design thesis is to utilize the cultural and ecological systems develop and maintain the regional identity of a site and strengthen the bonds among rural communities and the people who live there. With a focus on the cultural landscape, the NUNU Arts and Culture Collective works to preserve and showcase Louisiana Cajun French culture through a number of programs. The town of Arnaudville is the central hub for the Corridor des Arts from which activities radiate out into the other towns. The methodologies utilized in the development of the site designs for Arnaudville may be replicated with the towns in further completion of the Corridor des Arts.

The expected result of this design thesis will be to complete designs for the first phase of the Corridor des Arts, which includes Sunset, Grand Coteau, Arnaudville, Cecilia, and Henderson. The future vision of the Corridor des Arts will connect many cities throughout south central Louisiana, each town representing a unique aspect and focus of Louisiana Cajun French culture (such as but not limited to art, language, music, culinary interest, history, etc.).

The design intervention will be site specific designs for projects within the rural towns included in phase one, and to curate the roads between them through both vehicular methods and alternative transportation methods such as bike lanes, recreational waterway travel, and public transportation, which will include a wayfinding signage program with a cohesive design language representing the local vernacular.

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Vita

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