## Linguistic Spaces within the Urban Fabric:

## Music, Story and Collective Imagination in New Orleans

The modern public realm has become dominated by circulation and efficiency. Our urban landscape has stopped being a place for communicative exchange and has been increasingly reduced to the efficient circulation of people, services, and goods. Rather than constructing the outside world using pragmatic, functionalist strategies it is worth considering how the implementation of language and narrative can generate meaningful human experience in architectural terms. My thesis aims to reveal how the use of storytelling can give rise to architectural events that invoke social interaction by involving an individual's poetic imagination.

New Orleans is a place deep-rooted in racial diversity, cultural expression, and music. Embedded into the stories and spaces of Canal Street is an untold collective memory awaiting to be unveiled. Although alive with festivities and a rich history, the architectural environment can be improved upon to reflect the cultural framework and values of the people. An unfolding of history and spatial literacy is essential in order to establish spaces for public participation.

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equated to strength, wisdom and humility

Creole Cottage

My thesis consists of a pedestrian

which cannot be

burned", is equated with

toughness, imperishability,

overcoming adversity

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the present and then on to the future, it is

possible to correct mistakes made in the

Being brought to the United Stat

How does architecture become literate when space is silent?

bridge, art gallery and three musician pavilions along Canal Street. Each structure is tied to a story that is influenced by the history and culture of New Orleans.

Literary Influences

1 MASK OF 12 <sup>2</sup> MEDUSA <sup>11</sup> 12 HEJDUK 1 John Hejduk

Mask of Medusa

music escapes bu\_

Jazz was used as a mechanism that allowed for the freedom to express oneself.

"consider seriously the potential of narrative as the structure of human life, a poetic vision realized in space-time. The urban artist or architect, given such task, must also write the "script" for his drama, intended to become an explicit or implicit transformation of the "official" urban program."

Alberto Perez Gomez - Space of Participation