



Linguistic Spaces within the Urban Fabric

Music, Story, and Collective Memory in New Orleans

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M. Architecture Thesis 2023

Linguistic Spaces within the Urban Fabric
Memory, Story, and Collective Memory in New Orleans

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by

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for the Degree of Master of Architecture.

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A large, white, serif capital letter 'I' is centered on the page. The background is a soft, ethereal gradient of purple and green, with a faint, misty landscape visible at the bottom. The letter 'I' is the primary visual element, standing out against the colorful, atmospheric background.

THESIS PROPOSAL

THESIS ABSTRACT

The modern American city has been shaped by the aggressive domination of circulation and efficiency leading to a continual decline in urban public space. The potential of qualitative public space are often unmet by modern design solutions. Architects and city planners have deemed language as unnecessary, alternatively shifting their focus to pragmatic, functionalist design concerns failing to offer participatory and communicative spaces within the city. This being just as relevant in cities deep-rooted in stories and narrative such as New Orleans, Louisiana. Canal Street being a historically infamous street in heart of Downtown New Orleans sits as a reflection of the failed built environment that plagues the urban design of modern cities. Rows of palm trees, luxurious hotels and shops distract from the fact that streetscape and public spaces along Canal Street are unpleasant and dull. How can we incorporate a cities linguistic history and narrative into the design of public space? How do we construct cities around experience rather than efficiency? A combinaton of historical research, narrative exploration and case studies will be used to provide an opening between language and urban design in order to establish a reimaginitive master plan for Canal Street.

THESIS NARRATIVE

It is clear that there has been a dramatic shift in how individuals interact with the built environment. The current urban landscape is no longer intended to be experienced, instead used as a vessel to get from one place to the other. The street has become an essential artery to the city, the sidewalk and public squares that border them are reduced to a less important organ. Spaces that are left for public interaction fail to illicit any meaning, language or imagination. Rather than constructing our existential world around urban planning strategies that rely on efficiency and functionalism, designers should look towards stories and narratives to shape our public realm. Stories of the past carry a unique ability to map the urban context, offering a rich understanding of its current perception. This thesis aims to establish a conversation regarding how storytelling and urban design can work hand-in-hand to create meaningful public space.

Seeking a location full of history and rich stories, there is not a better example than New Orleans. The character of New Orleans urban environment is unlike any other city, public space presents itself differently. The people form the spaces they inhabit. A musician turns a common sidewalk into his own theatre, an artist turns a public park into a personal art display, or a medium turns her front steps into a fortune reading station. Although adaptable and multi-contextual this does not exempt NOLA's public spaces from succumbing to the urban planning failures that plaque a majority of other cities.

THESIS NARRATIVE

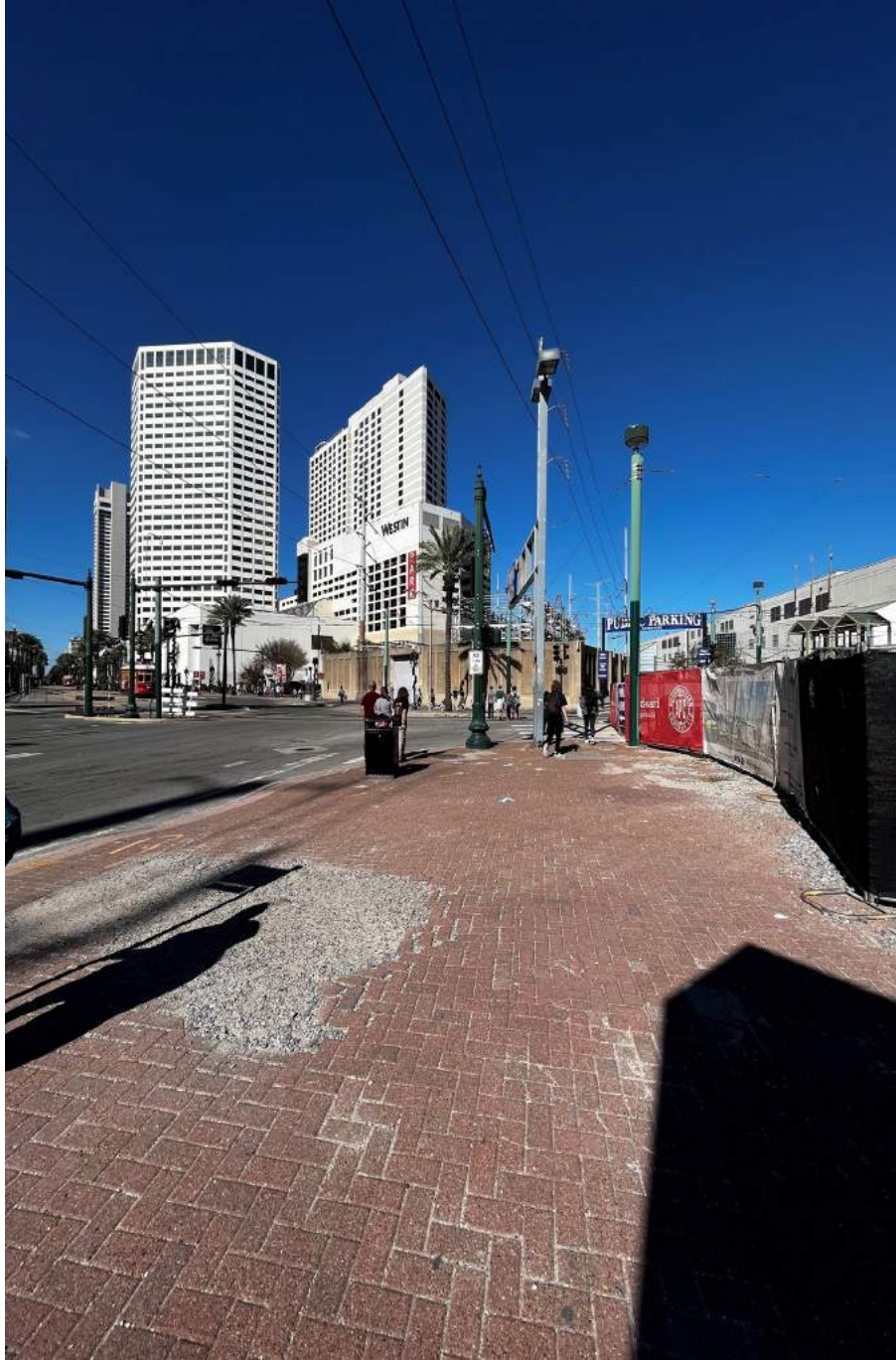
Unlike the French Quarter where the presence of stories lingers along every alley and boulevard, Canal Street in the business district is void of narrative. Wide intersections, crowded sidewalks and vacant lots make up the composition of this infamous street. It's historical significance along with the language of the collective are shrouded in superficial ideas of the modern American city. Why is a space situated on such a culturally rich landscape fail to illicit meaningful experiences? According to Graham Livesey, "the city is may be understood as a collection of stories that have been recorded and continue to be written over time. The city becomes analogous to a book, a repository into which events are written." In other words, a city has a collective narrative that is shaped by individual narratives and lived experiences. Exposing these stories are important to generating meaningful urban environments. Implementation of story-telling can redefine the lack luster environment that dominates Canal Street, offering spaces of participation and interaction



F02 | Canal and Royal Street Intersection

PROJECT TYPOLOGY

The projects deliverables will be an array of architectural interventions focused on storytelling among participatory public spaces for the community of New Orleans. The typology that fits this most appropriately would be urban design. The main focus will aim to improve the quality of the urban context itself. Multiple outdoor spaces will be scattered among the urban grid of downtown New Orleans. This master plan for Canal Street will incorporate everything from pedestrian bridge, outdoor pavilions and an art gallery.



FD3 | Canal-Badine-Convention Center Intersection

PROJECT JUSTIFICATION

Historically, Canal Street acted as a line drawn between the French districts of New Orleans to the west and the Anglo-American districts to the east. Middle ground, the patch of grass separating directions of traffic, being the only point where each side of these neighborhoods touches. Although this was years ago, the composition of Canal today has changed little. Upon my first impression, I noticed that the rows of palm trees, luxurious hotels and shops were intended to distract from the fact that streetscape and public spaces along Canal Street are unpleasant and dull. Walking away from the French Quarter there is a remarkably abrupt transition into the urban wasteland which encompasses many cities. Narrow streets and cobblestone sidewalks fade into a massive pool of concrete, automobiles, and double-decker buses. You are immediately aware that you are on Canal Street. The street musicians playing along the sidewalks are drowned out by the sound of traffic a few feet behind them. Wide intersections prioritize the vehicle, walkability is limited to the crowded sidewalks. The island in the middle of the street, known as middle ground, is reduced to a rail line for the streetcar. Spaces left open or are left desolate by demolished structures are left barren and forgotten, collecting more trash than people. Unlike the French Quarter just a few feet away, Canal is a reflection of the failed built environment that plagues many other cities. I believe my passion for urban design and belief in the importance of language and narrative among architecture will offer a unique solution to the problem concerning misdirected planning of public space.



F04 | Congo Square Jazz Sculpture

PROJECT EMPHASIS

The proposed project will consist of an urban analysis and design of New Orleans Canal Street. I intend to look towards personal memoirs and stories from locals of how they interact with the street, using these narratives to motivate the design moving forward. An emphasis will be placed upon the circulation patterns of the site, specifically looking towards improving the walkability of Canal. This will include incorporating wider sidewalks and pedestrian bridges into the urban landscape. In response to wider sidewalks, a reduction of automobile lanes is required. Additionally I would like to research how to redirect traffic patterns away from Canal to reduce the traffic jams that would accompany the narrowing of the street. My main emphasis will be directed towards the public spaces laying along the street. I aim to integrate architecture and structures into these spaces that individuals can interact with, giving them the ability to participate in public life. My intention is to make enriching spots within the streetscape to stop rather than walk right past. In attempt to incorporate language into the urban fabric of the city, each of my designs will have a narrative. The narrative will either be based on the historical significance of the proposed site along Canal or a personal recollection of the locations importance.

MAJOR PROJECT ELEMENTS

1 Outdoor Public Space

Multiple outdoor spaces will be designed for public use. These public spaces will be carved out of existing empty lots and existing public squares which lack pedestrian use and fail to serve a purpose. The intention is incorporate a variety of types of outdoor rooms designed to reflect a story or narrative.



3 Spaces for Music



New Orleans is known as the birthplace of Jazz, and its presence is imbedded into the landscape.

This being said, music is heavily persuasive in the actions that take place among public space in the city. Wider sidewalks will designate a quarter of the sidewalk to street musicians. In addition, ephemeral structures will be incorporated during specific seasons for musical performances.

MAJOR PROJECT ELEMENTS

2 Better Pedestrian Circulation

Increased modes of passage by foot is desired in order to avoid limiting circulation to the borders of the paved streets. Pedestrian and bike traffic will not be constrained to narrow sidewalks or busy streets. Instead, wider sidewalks will limit crowding and bike lanes will make it safer for bicyclists. Pedestrian bridges will allow people to walk across Canal more safely and efficiently.



4 Public Art Gallery

It's common for local artists to sell their artwork in public outdoor settings in New Orleans. A public gallery will become a part of the program in order to allow artists to display and sell artwork on Canal street.





F05 | New Orleans Street Performers

AUDIENCE DESCRIPTION

The audience my thesis aims to appeal to are the residents of New Orleans as well as the tourists who visit. Public space is an essential piece of the cities culture and they use it in a variety of different ways.

They use these spaces to play music, make art and interact with others. The public squares and parks are significant because they hold stories of the past. Such as Congo Square, where African slaves would come to play jazz on Sunday afternoons. When asking an Uber driver during my visit to New Orleans what they think of Canal street they said that it was more of a tourist spot and that traffic and parking is terrible. This immediately persuaded me to flip that impression and give locals a reason to visit Canal street. In particular accommodating the street musicians and artists who significantly contribute to the public experience is essential. Additionally, giving tourists a richer impression of Canal.

PROJECT CONTEXT

SITE SELECTION

New Orleans has a heavy reputation for being the birthplace of jazz music as well as having a rich history and culture. Its characteristics and narrative are unlike any other urban city. In New Orleans, the people form the spaces they inhabit. A musician turns the sidewalk into his own theatre, an artist turns a public park into a personal art display, or a medium turns her front steps into a fortune reading station. Public spaces present themselves differently depending on where you are in the city. There are stark differences between the public spaces in Downtown New Orleans and the French Quarter. The French quarter itself is one of the oldest neighborhoods in the country, the presence of stories lingers along every alley and boulevard. From the creole architecture to the street performers, to the local artwork displayed along the fence of Jackson Square, the French quarter is a place of full embodiment. Yet just a few feet away, Canal street represents an urban wasteland of pavement and traffic.



PROJECT CONTEXT



FOG | Canal Street Map



F07 | Gehl Architects Urban Design Collage

PROJECT GOALS

1. Innovative Urban Design Concept

An unique urban design principle that eliminates the failures of current urban planning trends.

2. Community-Driven Design

Development of an urban plan thats intended to engage the community.

3. Development of a Successful Narrative

Personally, developing a narrative that tells the story of my thesis and expresses it's intention.

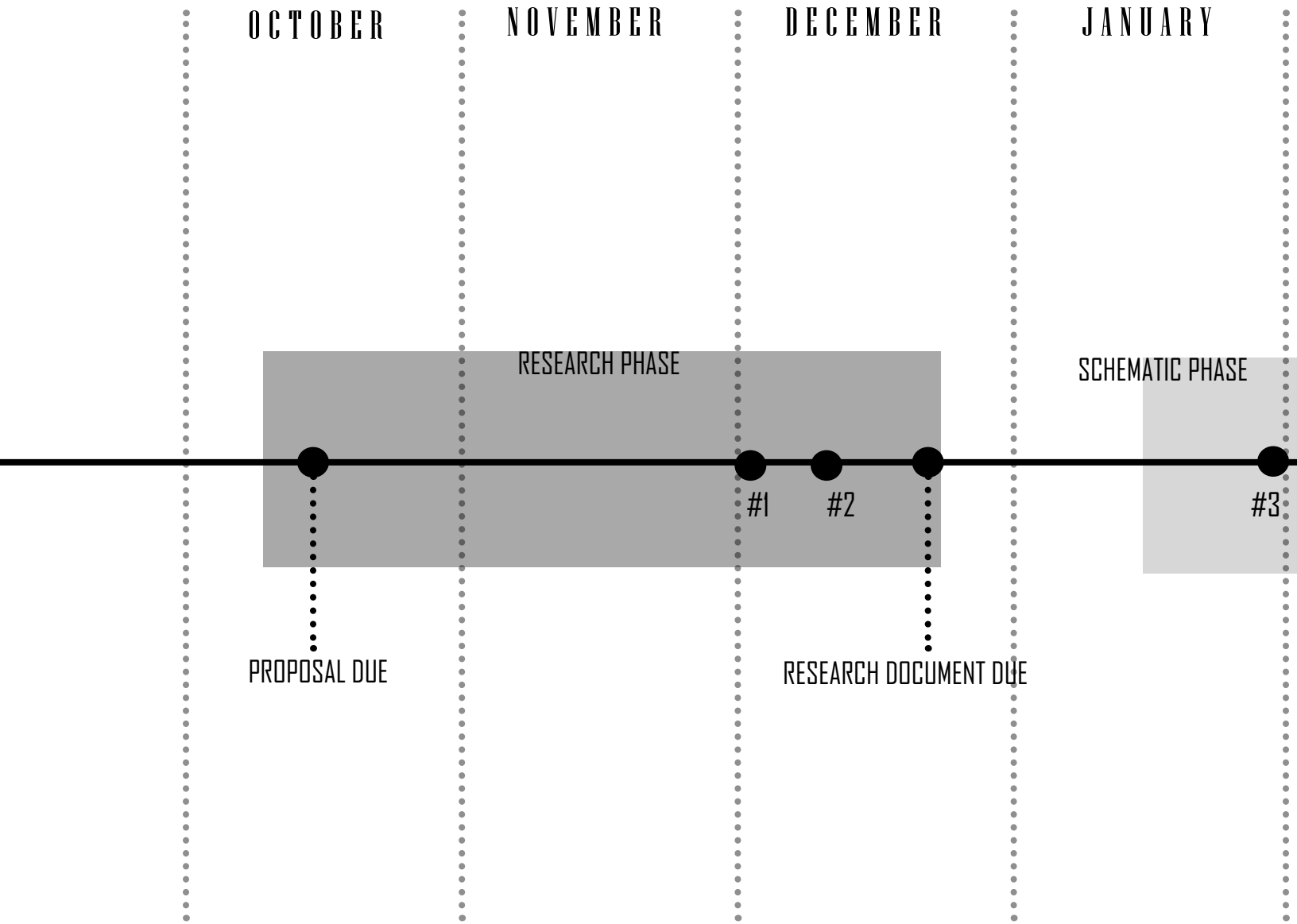
4. Highly Applicable City Planning Startegy

I want to ensure that planning strategies can be used in various different contexts.

5. Connection to History

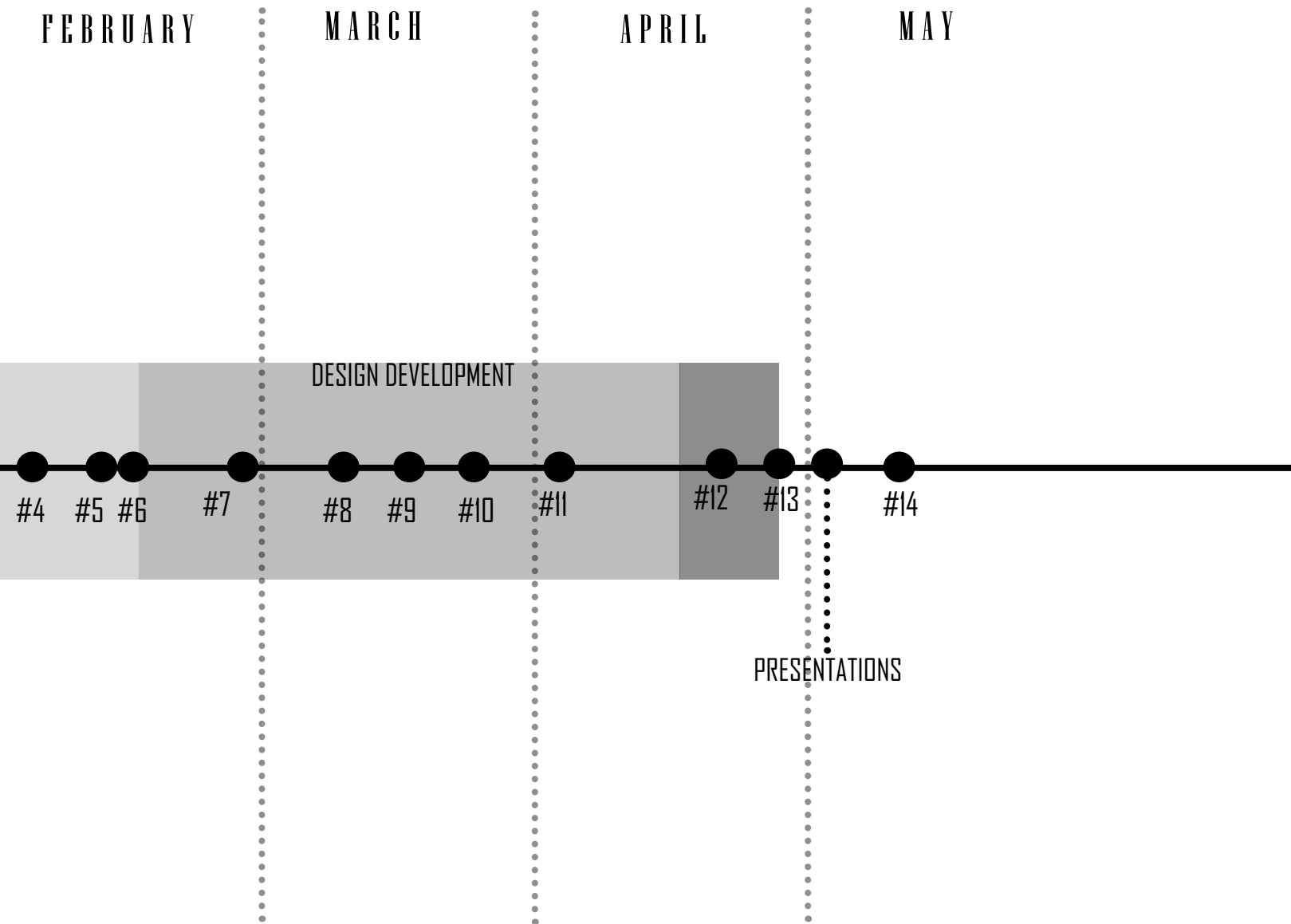
Responsive to the historical signifcance of the place.

PLAN FOR PROCEEDING



-
1. SITE INVESTIGATION
 2. SITE ANALYSIS'
 3. MASS MODELING AND SKETCHING
 4. SPATIAL PROGRAMMING
 5. URBAN PLAN PRINCIPLES
 6. URBAN DESIGN PLANNING

PLAN FOR PROCEEDING



- 7. SITE MAP
- 8. PUBLIC SPACES
- 9. RESIDENTIAL SECTOR
- 10. COMMERCIAL SECTOR
- 11. CIRCULATION

- 12. BOARD LAYOUT AND ORGANIZATION
- 13. VIDEO PRODUCTION
- 14. THESIS BOOK

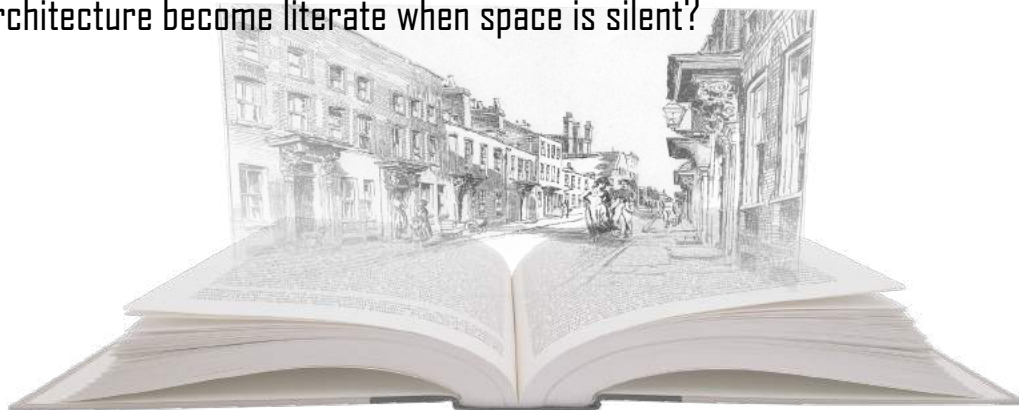


2
THESIS RESEARCH

RESEARCH RESULTS

Today, New Orleans is a powerhouse of artistic expression, art and music and it is present almost everywhere. An exception being the commercial driven landscape and public spaces of Canal Street. Here, functionality and efficiency rein superior over the language and imagination that is present in other sites within the city. Receiving thousands of tourists annually, Canal has the potential for an unfolding of collective stories and cultural experiences. But this begs the question, how does one do so?

In my search of ways to understand and transcribe the collective narratives, I found Fatima Shaik a great resource for comprehending the complexity of Black culture in New Orleans. Her book, *Mayor of New Orleans*, is a fascinating example of fiction coinciding with place and setting. The book consists of three novellas, each of which is centered around a character living in the city during a difficult period of time between segregation and integration. Each character acts as a metaphor of the strife for identity and freedom and the importance of music to the Black community in the city. Although created as fictional characters, the stories take place in New Orleans and represent real hardships, real trauma, issues, and emotions of the community. Upon receiving the cultural background and historical makeup of the site I was tasked with designing architecture with spatial literacy. Language and narrative driven spaces that can be interacted with and experienced by locals and visitors. Yet another question arises... how does architecture become literate when space is silent?



This led me to John Hejduk, an architect who understands the importance of storytelling and poetic language in architectural design. Hejduk reveals that what makes something architectural is far more than simply a geometric concept capable of being fabricated into a physical object. His publications and sketches explore the possibility to expand our understanding and imagination of architecture through poetic images intertwined in stories. In *Architectural Theories and Practices*, it states that "Hejduk revealed the very origins of architectural meaning. Architecture, like music, is an art of limits, an art of atmospheres that attune inhabitants with their world. It speaks to embodied consciousness, to a fully emotional and multisensory being, and not to a Cartesian mind through some semiotic model. It configures the limits between the world of language and the mute horizon beyond, the ever-present more-than-human world." In other words, Hejduk establishes that architecture is capable of establishing a framework for poetic inhabitation.

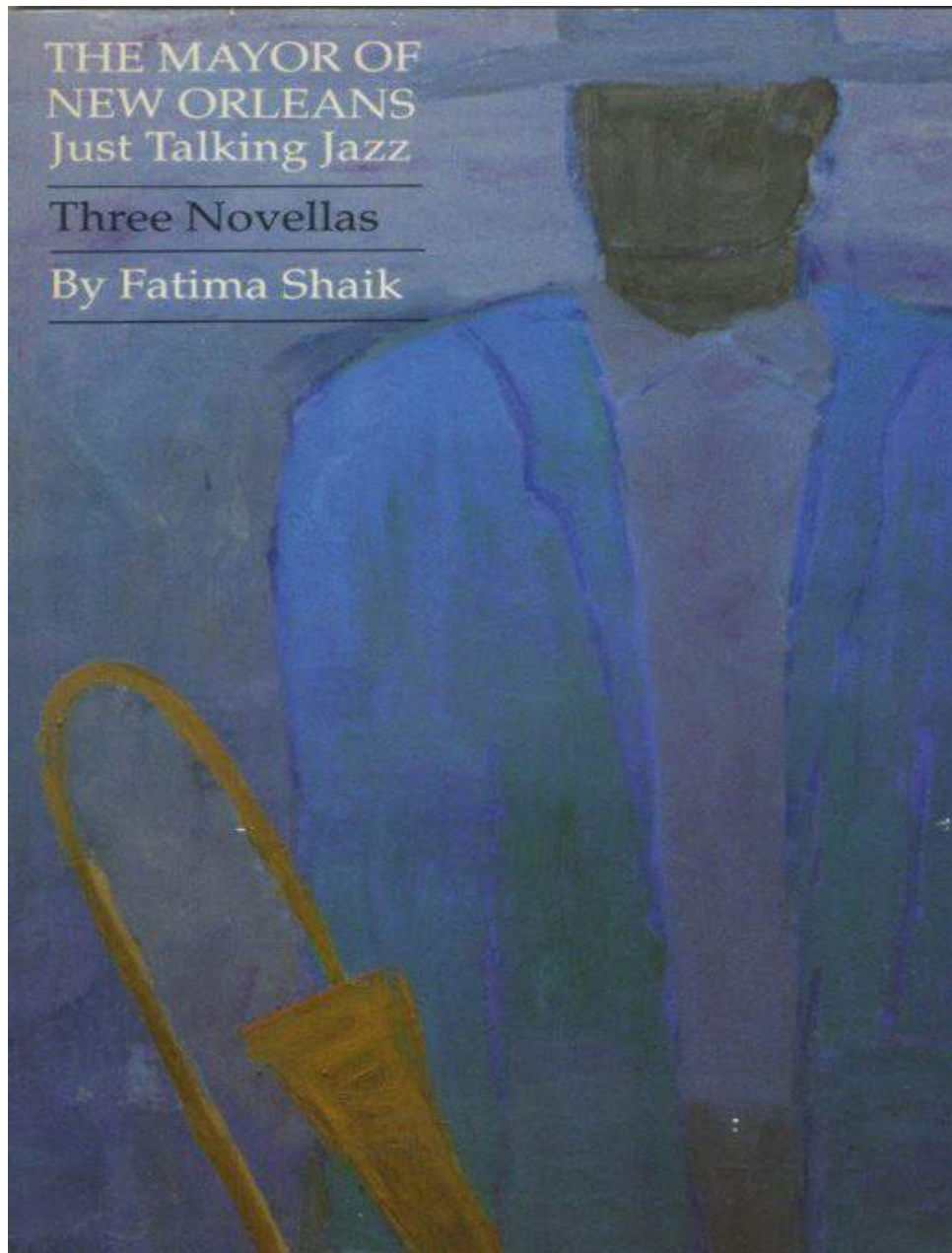
His project *Victims*, an entry for the competition of construction of a memorial park over the former Gestapo torture chamber in Berlin demonstrates how architecture can be supplemented with literary configuration to project the possibilities of a future. His project was intended to be an experience, one that he calls "a construction of time" each structure being constructed at a different time sequence. His creations are intended to address the previous architectural condition that had been erased from the landscape while also linking to characters that inhabit the spaces. Hejduk is able to project this imaginative idea with a combination of plan, section and elevation that explores his abstract designs. His architecture is capable of being constructed and placed into the public realm to be experienced in an ephemeral nature, creating a new form of participation.

RESEARCH RESULTS

In the Lancaster/Hanover Masque he employs different techniques of presentation. Hejduk's combination of language and images allow his pieces to come to life through these stories that he creates based on these fictional characters. Together it forms a sort of theatrical performance that the viewer gets to unravel. Hejduk establishes that architecture speaks to our humanity even when speaking in silence. The House of Suicide and the mother of Suicide establishes that the personal imagination and individual actions are crucial elements of our shared stories. Based on John Paula, a student who lit himself ablaze in resistance to totalitarian communist rule, the structures represent a ghost of a recent past. In order to precisely understand the loss, it requires an enlightening of the poetic imagination through spatial literacy.

The potential lies in the hands of linguistic elements and historical significance to understand and shape spaces within the city. Recognizing that our human lives are immersed in sequential narratives in which take on qualities of a story. With this in mind, it is worth considering how the implementation of storytelling can generate meaningful human experiences in architectural terms. Storytelling is just as important to generating meaningful urban environments as the collective experiences that are grounded in the place. New Orleans has a narrative and characteristic like no other city in the country. A place that has recognized the impact that fiction can have on the communication of the values of the collective counterparts. Yet on the surface, New Orleans is seen as a place filled with festivities, unique cuisine, music, and myths. Although this is true there is a cultural and historical depth that is found when one dives into the metaphors and narratives embedded into the urban framework. The city can be better understood through exploration of individual narratives and cultural influences.

LITERATURE REVIEW



F08 | Mayor of New Orleans Book Cover

THE MAYOR OF NEW ORLEANS

FATIMA SHAIK

In search of ways to implement storytelling into the spaces of Canal Street I came across a writer Fatima Shaik, a New Orleans author whose books express the complexity of the Black creole community in New Orleans. I was fascinated by her book, *The mayor of New Orleans* which consists of three separate novellas. Based in the seventies, each novella follows a specific character living in New Orleans, each with their own distinct traits and characteristics. The first novella is about a jazz musician named Walter. He claims to be the former mayor of New Orleans and is thrown into a conversation with a tourist where he explains the story of how he came to be mayor. He proclaims how he was elected by the people and how he would solve community issues by playing music. This being a metaphor to how music is an escape from the problems in New Orleans. The second novella follows a young girl named Levia, young and naïve, she is uncertain and somewhat dismissive of racial integration. Levia was challenged with deciding whether she join an integrated or segregated school. It is not until a violent racial assault at her father's job that she becomes aware that things cannot continue the way that they are, that integration is necessary in Louisiana. The last novella follows a girl who is suffering the recent loss of her grandfather and follows her strife to find her identity and her mother who gave her away as baby. Her story examines the difficulty of finding oneself in a world filled with illusion and obscure societal norms.

Although created as fictional characters, these stories represent real citizens, people with real trauma, issues, and emotions. We can attach ourselves to these characters much like we attach ourselves to people depicted in tv shows and movies. This is due to the detail and complexity of each person which stems from experiences that were common for people from New Orleans during this time. These stories represent something familiar.

LITERATURE REVIEW



F09 | Early 1930's New York

"CITIES HAVE THE CAPABILITY OF PROVIDING SOMETHING FOR EVERYBODY, ONLY BECAUSE, AND ONLY WHEN, THEY ARE CREATED BY EVERYBODY."

-JANE JACOBS

THE DEATH AND LIFE OF GREAT AMERICAN CITIES

JANE JACOBS

Jane Jacob's novel "The Death and Life of Great American Cities" details the failure of the current urban environment from providing adequate public space. Jacobs aims to attack the city planning and rebuilding principles that have contributed to the reduction of the urban context. She creates a narrative around the expectations and desires of a typical city inhabitant. Detailing the problems and needs of the collective among the current context.

INTRICATE SOCIAL SYSTEM

Jacobs offers a holistic approach to urban design of cities, avoiding the typical approach by implementing low-density residential and income restricted housing projects. Arguing that these often influence foot traffic for a short time before succumbing to barren and dangerous environments because they are subjected to a single use. Examples of this being urban design projects such as Boston's West End neighborhood. In response to these failed urban design principles she submits to a strategy of attracting a mix of typologies into a neighborhood. An intricate social system that encourages an active cross use of the land and a intermingling of various building sizes and conditions. In turn this could make the streetscape and sidewalk safer by introducing different patterns of use and circulation. Rather than being driven by order and a set of rules, city planners would instead allow neighborhoods to become multi-contextual.

LITERATURE REVIEW

Alberto Perez's publication "Architecture: The Space of Participation" evaluates the change in the valorization of public space following the eighteenth century. His argument addresses that modern planning strategies have been dominated by efficiency and circulation. Gomez suggests that these inhuman spaces within our cities have the potential to be developed into communicative spaces for focal action. In order to do so, these spaces need to be multi-functional, celebrate historical context of the site and encourage participation. Additionally, Gomez addresses the success of pre-eighteenth century public space and urges its applicability to improving the current state of the urban environment.

ARCHITECTURE: THE SPACE OF PARTICIPATION

ALBERTO PEREZ GOMEZ

PRE-EIGHTEENTH CENTURY PUBLIC SPACE

Athenian Agora The greek word agora means open place of assembly. This was a space used for discussions of politics, religion, philosophy, and legal matters. A multicontextual public forum where individuals could gather to hear announcements, discuss politics and events, and sell goods. The program consisting of a marketplace, fountains, parks, and statues exceedingly similar to our modern urban spaces.

Greek Theatre The Ancient Greeks associated an alternative type of public space with the encounter of arts and poetry, with theatre. Roman architect, Vitruvius, recognized the theatre as the most important of all urban institutions. The classical Greek Theatre of Epidaurus was one of first examples detailing the work of fiction and poetic narrative on public space. The theater was much more than a place of entertainment which it is commonly associated with in modern society. It was a destination of theatrical productions as well as a place associated with civic participation in the evaluation of persuasive public speaking in law-court, a fundamental organ in democratic governance. In other words, the theatre was a part of a broader culture of performance which included religious rituals, politics, law, music, and poetry. It was a public space where significant human actions, events and catharsis took place.

TYOLOGICAL RESEARCH

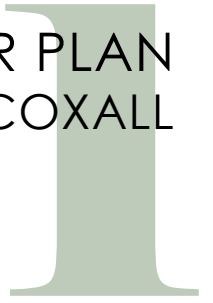


F10 | Parramatta River SW Perspective



F11 | Parramatta Riverwalk

PARRAMATTA CITY RIVER PLAN MCGREGOR COXALL



The Parramatta River Urban Design Strategy is a strategy for the regeneration of Sydney's second largest central business district and its waterfront—a site that encompasses 31 hectares in the center of Parramatta, Australia . The Strategy reorientates the Parramatta's business district towards the river and positions Parramatta Quay as a new water arrival point in the heart of Parramatta, connecting Parramatta's business district to circular quay by ferry. It also proposes four new vibrant mixed-use precincts on the river foreshore. The urban design is intended to influence foot traffic and improve the walkability of the area. A beach, parks and walking bridges aim to achieve a pedestrian-driven planning approach.



TYPOLOGICAL RESEARCH

Design Principles

Comfortable:

The design strategy aims to redesign Parramatta to be more pedestrian friendly and a more comfortable and exciting place to visit.

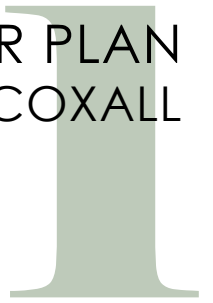
Vibrant:

The new riverfront development will create a vibrant environment for people to work and play in, and which is appealing to visit at any time of the day or night.

Diverse:

The solution has designed the public space and built form of Parramatta's waterfront in a way that will directly encourage people to come to the water's edge and engage with the Parramatta River.

PARRAMATTA CITY RIVER PLAN MCGREGOR COXALL

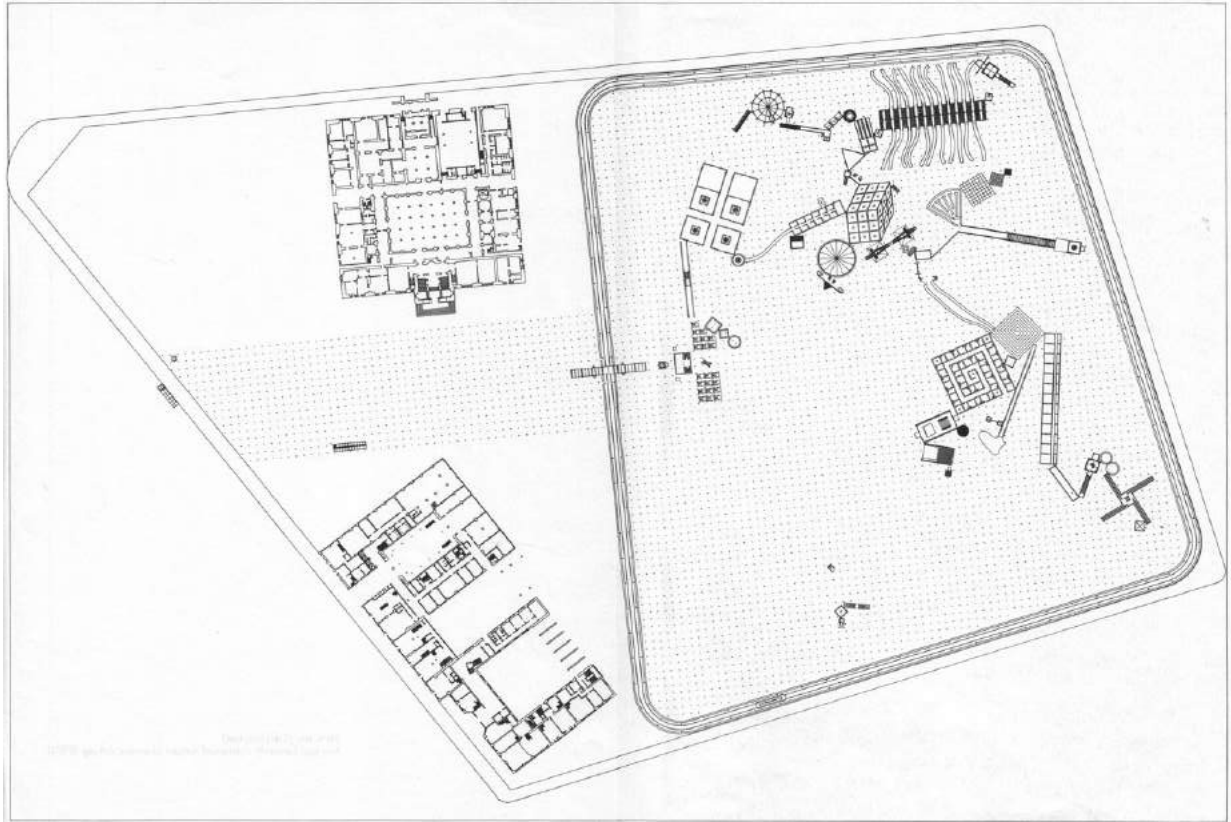


F13 | Parramatta River Public Space

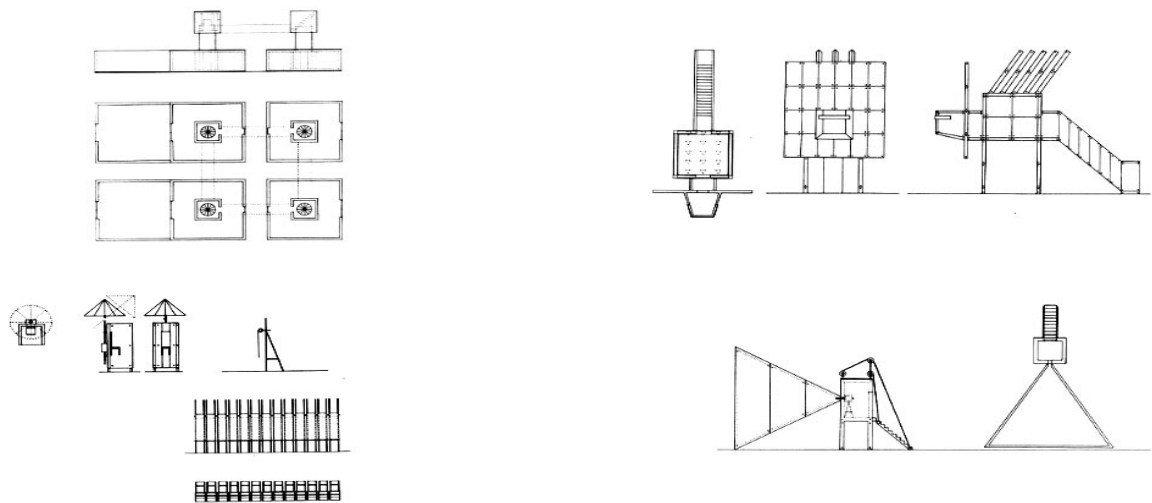


F14 | Parramatta Riverwalk Perspective

TYOLOGICAL RESEARCH



F15 | Victims Site Plan



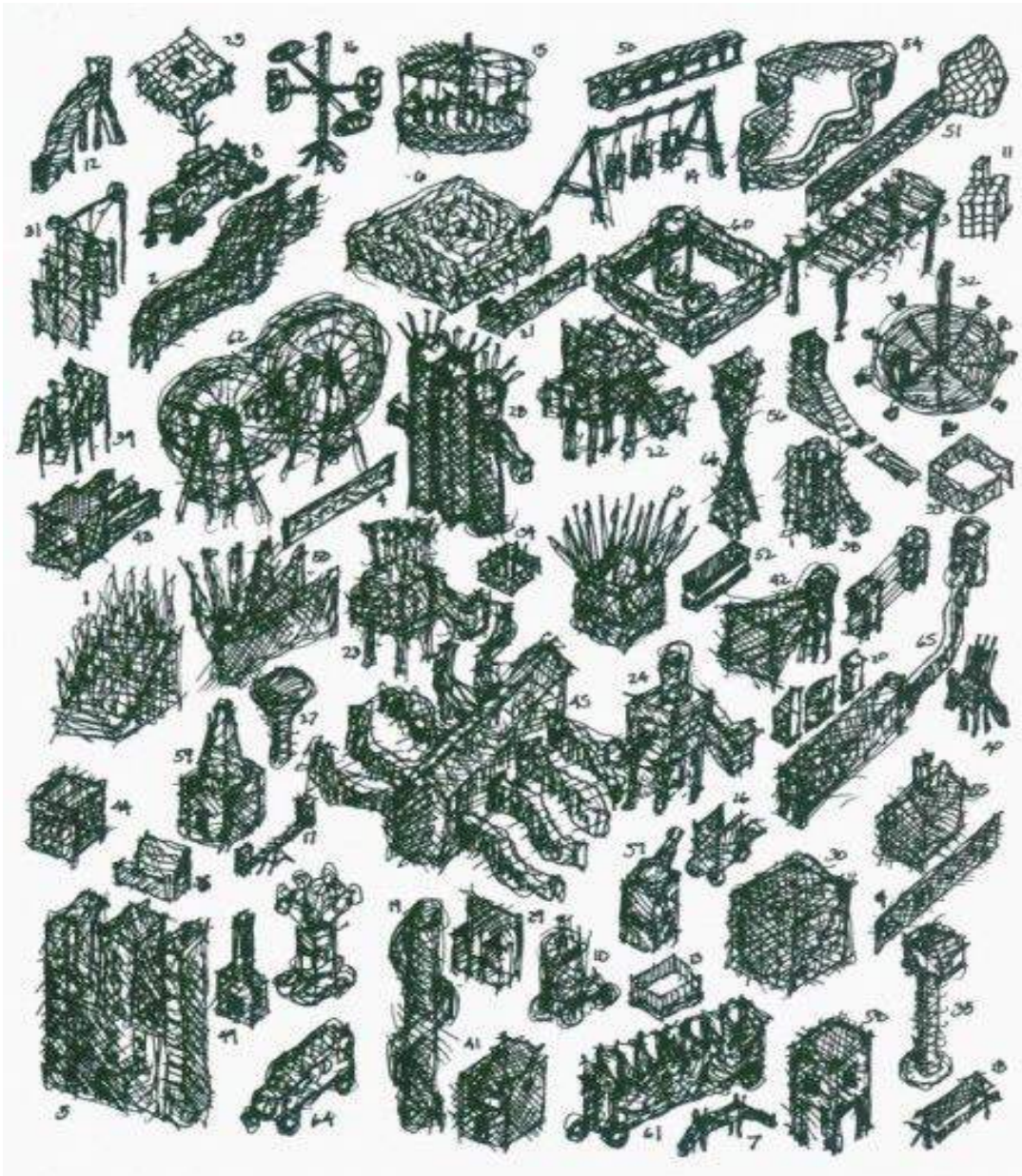
F16 | Victims Structures



"Victims" was John Hejduk's entry for the 1984 Prinz-Albert-Palais competition for the construction of a memorial park on the site of former Gestapo headquarters along the Berlin Wall. The historical context of the location carries a strong collective memory that has been left abandoned. Hejduk employs his reoccurring concept of "Masques" which present themselves as architectural structures each with a narrative that is dependent on relationships with the other elements of the project as well as ties to the previous character of the sites they are situated upon. He proposes the project would consist of 67 structures, all to be developed over time and completed between two thirty-year periods following its initial construction. The constructions are presented through abstract sketches in plan and perspective. Each structure is an intervention among sites of a mournful past that is meant to remind the viewer of it's previous condition.

TYPOTOLOGICAL RESEARCH

Hejduk reveals that what makes something architectural is far more than simply a geometric concept capable of being fabricated into a physical object. Hejduk draws a line between his interventions and typical architectural representations. His drawings are not grounded but are rather free flowing objects perceived from different perspectives. Although the drawings invoke an imaginative thought, the literary elements behind them are much more rich. Each structure becomes a character with a purpose and association with an element of the past.



F17 | Victims Architectural Elements

TYOLOGICAL RESEARCH

Gehl Architects were hired by the Brighton city council to produce a master plan that improves the accessibility and experience of the city. "New Road" is the most significant space to emerge from the project. The street forms part of the city's Cultural Mile which is a connective public space linking the cultural institutions of the city. Gehl designers initially sought to reclaim the street for civic space for leisure and interaction. Community feedback directed the design to become a shared space, an avenue dominated by the pedestrian that allowed vehicles.



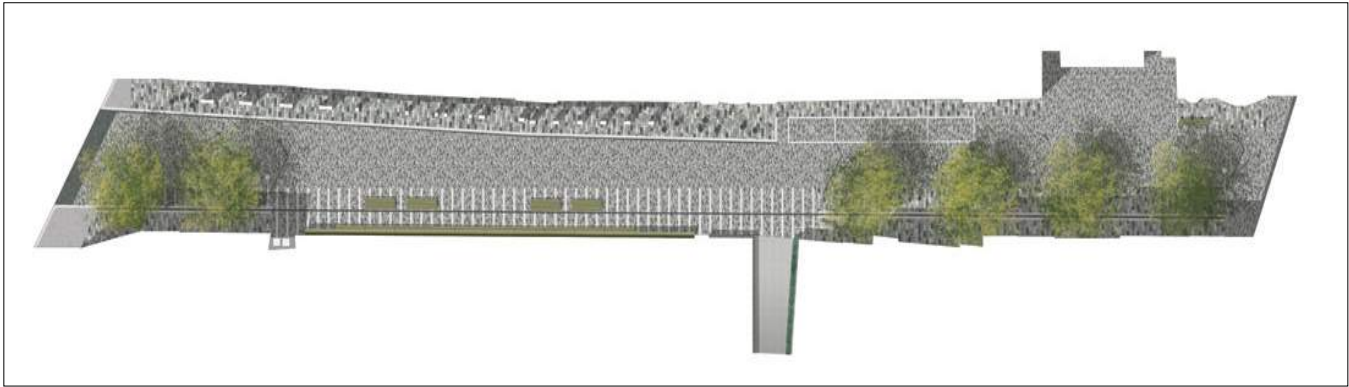
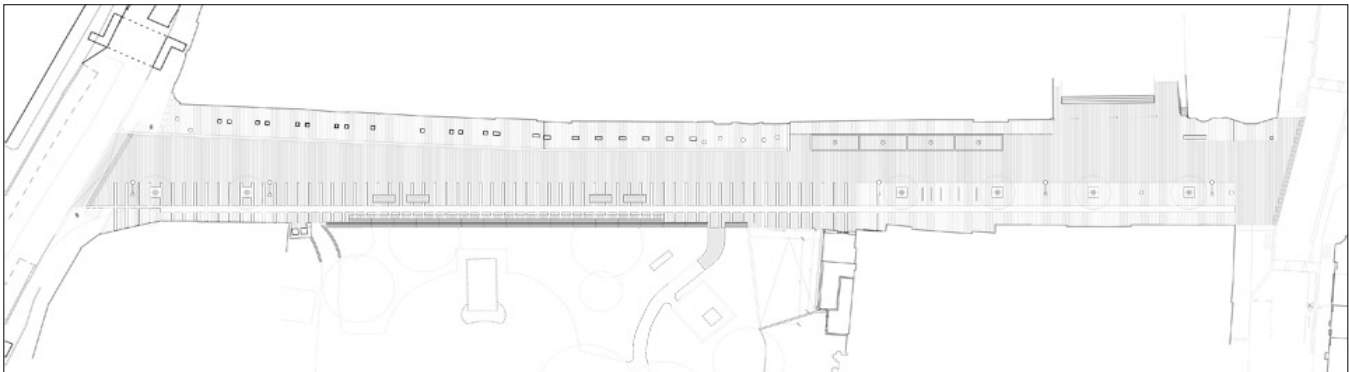


FIG | New Road Site Plan

TYOLOGICAL RESEARCH



F20 | New Road Project Context

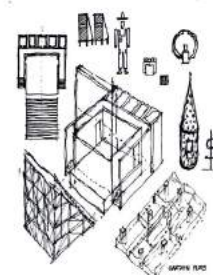

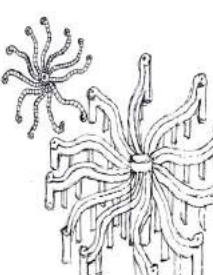
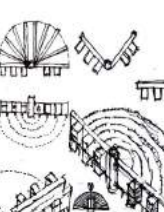
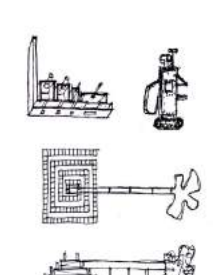
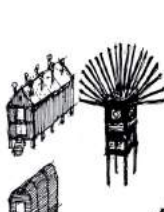




F21 | New Road Aerial

The detailed understanding of how the pedestrians used and circulated the site was essential to the project's success. The project takes on a holistic approach to space planning through the design's accommodation of all of the street's users. The natural stone of "New Road" distinguishes the visual quality of the surface from the typical street. This change is intended to force pedestrians and drivers to become more aware of their surroundings. Scattered spots of lounging, outdoor dining patios and walking paths into the Royal Pavilion Gardens.

Since the project was finished in 2007, "New Road" has become one of the most popular destinations within the city. The traffic levels dropped over ninety percent following a twenty-two percent increase in foot traffic. Lighting components persuaded an increase in pedestrian usage during the night time. The transformation of the street's public realm allowed the people accessing the site to have a richer experience of the cultural quarter.

TYOLOGICAL RESEARCH

| Lancaster/Hanover Masque | | Lancaster/Hanover Masque | |
|-----------------------------------|-----------------------------------|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| Object | Subject |  |  |
| 1 Summer Visitor's Place | 1 The Summer Visitor |  |  |
| 2 Burgeman's Place | 2 The Burgeman |  |  |
| 3 Hotel | 3 The Transients |  |  |
| 4 Tower Hill | 4 The Sentinels | | |
| 5 Retired General's Place | 5 The Retired General | | |
| 6 Retired Actor's Place | 6 The Retired Actor | | |
| 7 Weather Station | 7 The Weatherman | | |
| 8 Plot Division | 8 The Surveyor | | |
| 9 Farm Land | 9 The Farmers | | |
| 10 Farm Grove | 10 The Community | | |
| 11 Garden Plots | 11 The Gardeners | | |
| 12 Clothes Wagon | 12 The Old Clothes Man | | |
| 13 Scare-Crow House | 13 The Keeper of Scare-Crows | | |
| 14 Farm Barns | 14 The Farm Animals | | |
| 15 Animal Hospital | 15 The Veterinarian | | |
| 16 Reddleman's Place | 16 The Reddleman | | |
| 17 Silo Passage | 17 The People | | |
| 18 Store House | 18 The Preserver | | |
| 19 Sower's House | 19 The Sower | | |
| 20 Reaper's House | 20 The Reaper | | |
| 21 Old Farmer's House | 21 The Old Farmer | | |
| 22 Hedge Walk | 22 The Elders | | |
| 23 Horseshoe Place | 23 The Players | | |
| 24 Maypole | 24 The Children | | |
| 25 Travelling Performers | 25 The Travelling Performers | | |
| 26 The Post Office | 26 The Post Mistress | | |
| 27 Row-House | 27 The Workers | | |
| 28 Apartment House | 28 The Dwellers | | |
| 29 School House | 29 The Students | | |
| 30 Farm Library | 30 The Librarian | | |
| 31 Music House | 31 The Cellist | | |
| 32 Market | 32 The Merchant | | |
| 33 Butter Place | 33 The Butterwoman | | |
| 34 Carpenter's Place | 34 The Carpenter | | |
| 35 Mason's Place | 35 The Mason | | |
| 36 Gloster's Place | 36 The Glazier | | |
| 37 Fabricator's Place | 37 The Fabricator | | |
| 38 Repairman's Place | 38 The Repairman | | |
| 39 Chiropractor/Acupuncture Place | 39 The Chiropractor/Acupuncturist | | |
| 40 Baker's Place | 40 The Baker | | |
| 41 Farm Hall | 41 The Citizens | | |
| 42 Toll-taker Place | 42 The Toll Taker | | |
| 43 Farm Hospital | 43 The Physician | | |
| 44 Farm Cemetery | 44 The Undertaker | | |
| 45 Masque | 45 All | | |
| 46 Cross-Over House | 46 The Concert | | |
| 47 Transfer Place | 47 The Transfer | | |
| 48 Master Builder's House | 48 The Master Builder | | |
| 49 Druggist's Place | 49 The Druggist | | |
| 50 Vault | 50 The Bank/Key Man | | |
| 51 Proprietor's Place | 51 The Proprietor | | |
| 52 Farm Manager's Place | 52 The Farm Manager | | |
| 53 Observer Units | 53 The Observer | | |
| 54 Inspector's House | 54 The Inspector | | |
| 55 Trapper's House | 55 The Trapper | | |
| 56 Solicitor's Office | 56 The Lawyer | | |
| 57 Accountant's Office | 57 The Accountant | | |
| 58 Useless House | 58 The Useless | | |
| 59 Suicide's House | 59 The Suicide | | |
| 60 Collector's House | 60 The Collector | | |
| 61 Prison House | 61 The Accused | | |
| 62 Court House | 62 The Judge | | |
| 63 Church House | 63 The Priest | | |
| 64 Death House | 64 The Dead | | |
| 65 Widow's House | 65 The Widow | | |
| 66 Balloonist Unit | 66 The Balloonist | | |
| 67 Voided Center | 67 The Voided | | |
| 68 Time Keeper's Place | 68 The Time Keeper | | |

LANCASTER-HANOVER MASQUE

JOHN HEJDUK

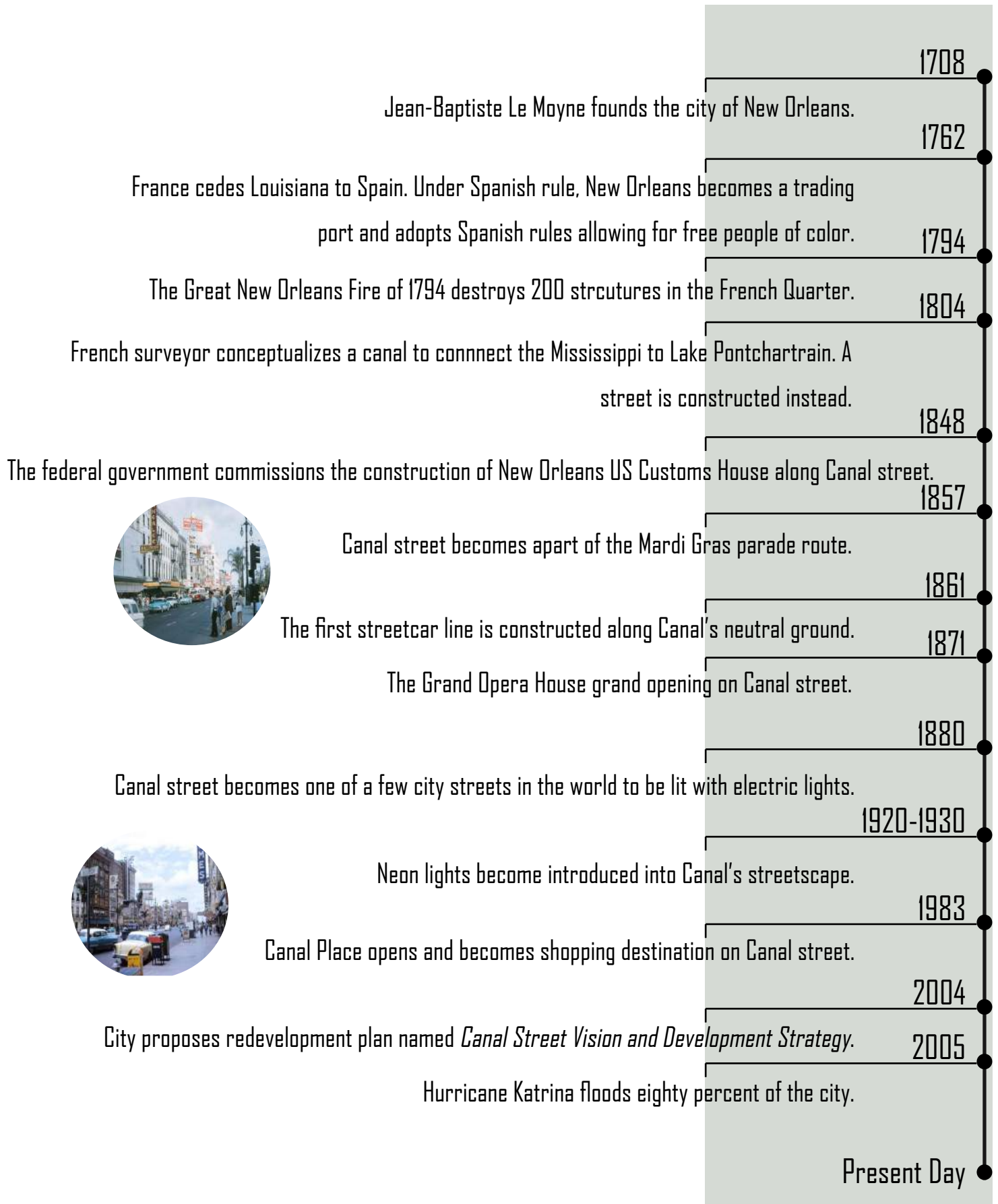


In the Lancaster/Hanover Masque he employs different techniques of presentation. One being a set of free-hand sketches depicting architectural structures and on the other is a list of elements divided by the objects and inhabitants. Hejduk's combination of language and images allow his pieces to come to life through these stories that he creates based on these fictional characters. His detailed explanation of their roles in his community and relationships with one another create a sense of unintentional harmonious cohabitation. Together it forms a sort of theatrical performance that the viewer gets to unravel.

HISTORICAL CONTEXT

New Orleans has a heavy reputation for being the birthplace of jazz music as well as having a rich history and culture. Its characteristics and narrative are unlike any other city. Following the Louisiana Purchase in the early 1800's, a french surveyor conceptualized construction of a canal that connected the Mississippi to Lake Pontchartrain. The waterway was intended to create a division between the different demographic populations in the city. Although the canal was never constructed a 171-foot wide avenue took its place and acted as a line drawn between the French district to the west and the Anglo-American district to the east. A wide path of grass in the middle of the street coined by locals as *middle ground*, was the only point where the two neighborhoods touched. Although this was years ago, the remnants of the past are still present along this historic street.

Over the years, Canal street has become a tourist attraction, serving as a shopping destination, entertainment hub, and parade route. Entertainment venues such as Saenger Theatre and Loew's State Theatre have contributed to the liveliness of the street bringing in tourists and locals for musical performances. Shopping has always been apart of the makeup of the streetscape, some department stores such as Rubensteins has been serving guests for decades.

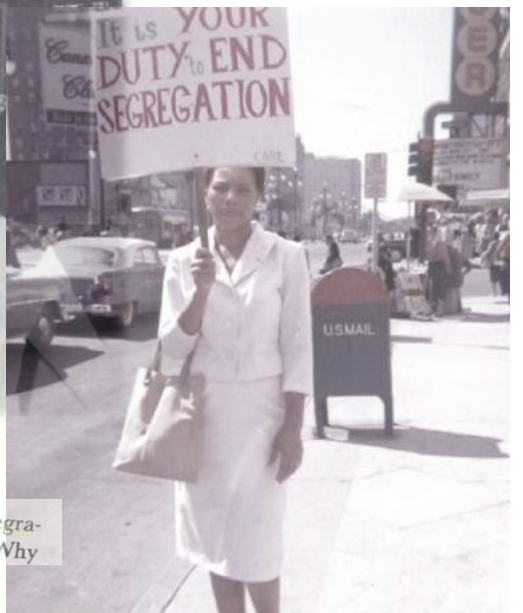


HISTORICAL CONTEXT



McCrory's Five n Dime

Loews State Palace Theatre



If hurt meant something was growing, Levia thought, so was New Orleans. Now people were breaking the windows of government buildings and setting houses on fire, in response, they

said, to the hurricane. New Orleans ached all over from integration. Levia didn't know if it was worth all that much. Why

In the late twentieth century, Canal Street became a civil rights battleground where several movements took place. The city's first sit in occurred at McGrory's lunch counter on Canal and Rampart Street. Following the sit in, activists picketed in front of seventy-five stores along Canal Street, demanding for desegregation of dining and restroom facilities and hiring of black employees. Just across the street a year later, a group of Black students were refused entrance into Loews State Palace Theater. In response the group formed a ring around the box office in resistance. These occurrences demonstrate how participation in the public space of New Orleans was historically only available to a privileged few. Individuals who call the city home had to fight to participate and be recognized in social spaces. For people of color in New Orleans, art, and jazz used to be all that they had. This is why Black art and music in this area are so powerful in communicating their emotions and stories.

CULTURAL CONTEXT

The French and Spanish influence in the early 18th century are responsible for the unique mix of cultures in New Orleans. While under Spanish rule, slaves were given opportunities to obtain freedom, giving rise to a population of over a thousand free people of color.

Enslaved Africans and free people of color accounted for half of the city's population by the time of the Louisiana Purchase. The other half was comprised of "Creoles" which were defined as French or Spanish descendents born in the area and "Cajuns" which were French colonists. In addition, a significant influx of Irish and Italian immigrants during the 18th century significantly contributed to the city's demographic population. The vibrancy of the cultural dimension in New Orleans is portrayed through its local cuisine, music and celebrations.



F24 | Black Creole Family

Mardi Gras

Mardi Gras dates back thousands of years to its origins as a Roman tradition that took place the day before the beginning of Lent. The first American Mardi Gras celebration was hosted in New Orleans by French colonist, Jean-Baptiste Le Moyne. The tradition was adopted into the New Orleanean culture and is celebrated by residents beyond those of French or Catholic heritage. The festival is the highlight of the year, stretching from the beginning of January and ending before Ash Wednesday. Louisiana is the only state to recognize Mardi Gras as a legal holiday and many people associate the city of New Orleans with the celebration.

Jazz Music

Although no one can be certain when Jazz was born, there is no denying that it's birthplace was in New Orleans. Remnants of Jazz could be found in the early 18th century in Congo Square where enslaved Africans would gather to play music on Sunday afternoons. Decades later, Economy Hall in Treme Neighborhood doubled as an association for social aid in the black community in addition to a dance hall that hosted local jazz bands. Jazz soon became a custom during funerals, festivals and celebrations in New Orleans. Today, Jazz music is played by street musicians as well as in restaurants, live venues and during the Mardi Gras parades.

SOCIAL CONTEXT

Economic Context

The economy of New Orleans is dominated by four major sectors - oil and gas, tourism, aerospace manufacturing and its trading port. Historically, New Orleans has been a major port city where foreign and domestic goods can be stored and processed. Today, the Port of New Orleans continues to be the largest inland ports in the United States as well as the busiest harbors in the world. The region is also the leader in crude oil and natural gas facilities. In addition, tourism is a driving force for economic growth in the city. The Mardi Gras season brings in more than ten million visitors annually making it one of the most profitable time of the year. This allows the hospitality sector to support more than sixty six thousand jobs.



Race and Ethnicity

New Orleans doesn't fit into America's racial caste system due to the amount of mixed race ethnicities. During the eighteenth century the city developed a significant population of Creoles of color, a group consisting of free persons of multiracial European, African and Native American descent. This has made the city a melting pot of different races, ethnicities and languages. The 2021 United States census found that people of color constituted approximately seventy percent of the population.

Language in New Orleans

New Orleans has historically been inhabited by a mix of Spanish, African and French people which led to the creation of the Louisiana Creole culture. Being that region was under Spanish and French rule prior to the Louisiana purchase, a majority of street names and structures are in French or Spanish. Though there is not an official language spoken in New Orleans, the majority speak English with a large portion of bilingual residents that speak French and Spanish. French is the language spoken by Louisiana Cajuns while Creole *Melange* is a vernacular language spoken by the people of Creole descent. This being said it is common to hear languages other than English spoken in public places around the city.

CONTEXT ANALYSIS



F26 | Mississippi River floodgate

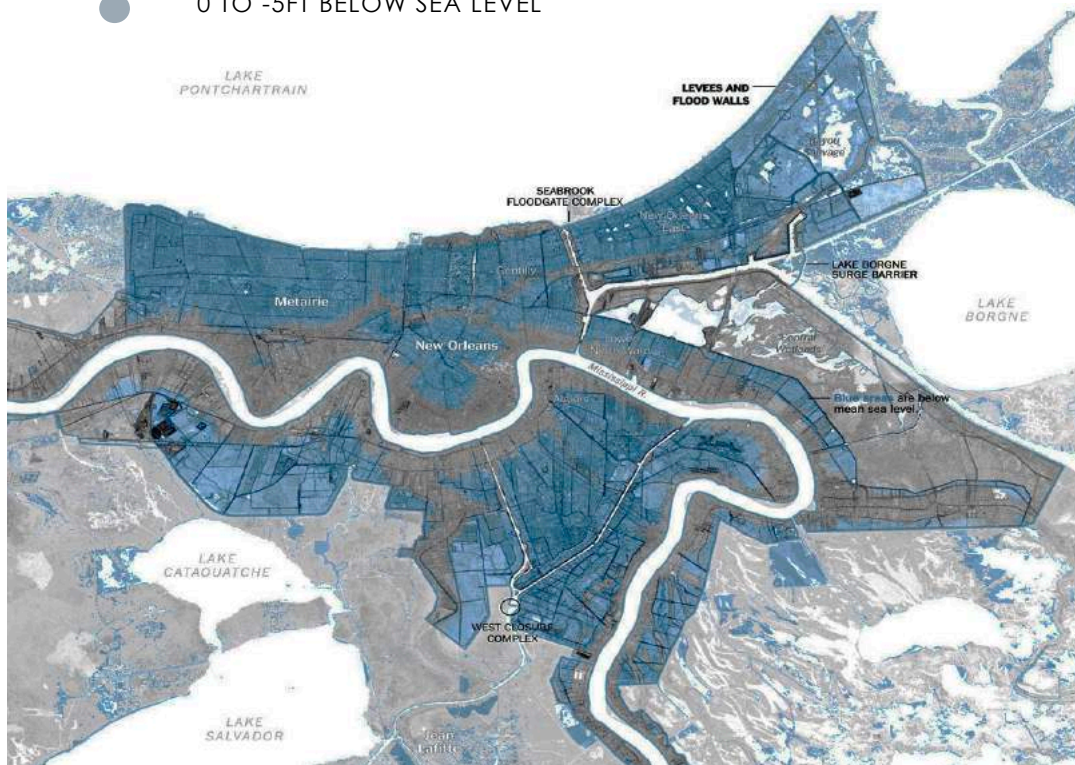


F27 | Flooding in Downtown New Orleans

Portions of the city of New Orleans sit below sea level. Climate change threatens to make these problems far worse. The rising oceans will strengthen storm surges, and increased moisture in the atmosphere will add to the rains that regularly overwhelm the city's aging drainage system. Levees and flood water walls constructed by the US Army Corps of Engineers to protect from flooding caused by tropical storms and hurricanes.

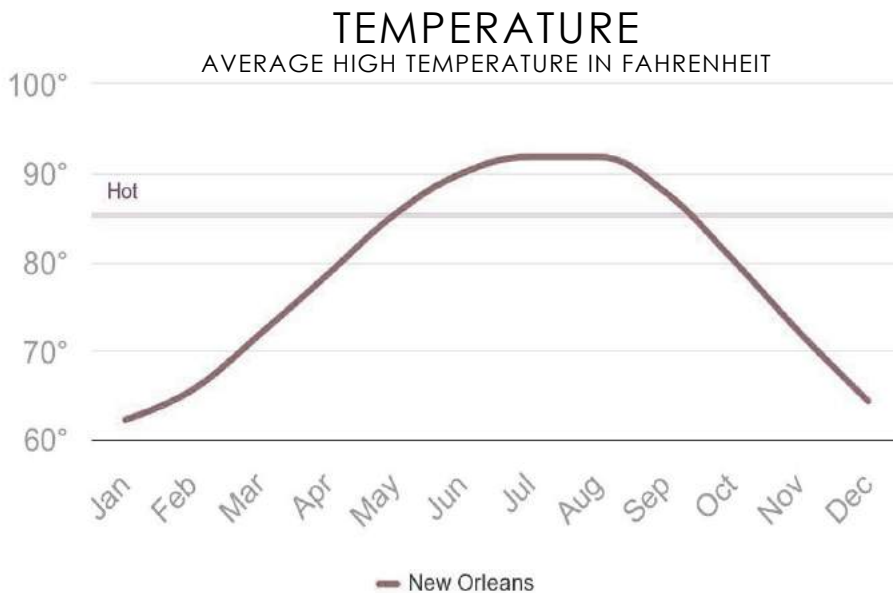
TOPOGRAPHY

- -10 FT OR MORE BELOW SEA LEVEL
- 0 TO -5FT BELOW SEA LEVEL



CONTEXT ANALYSIS

CLIMATE CHARACTERISTICS



The climate of New Orleans, is subtropical, with mild winters and long, hot and humid summers, during which there are quite frequent thunderstorms.

August is the hottest month for New Orleans with an average high temperature of 91.8°, which ranks it as cooler than most places in Louisiana. In New Orleans, there are 4 comfortable months with high temperatures in the range of 70-85°

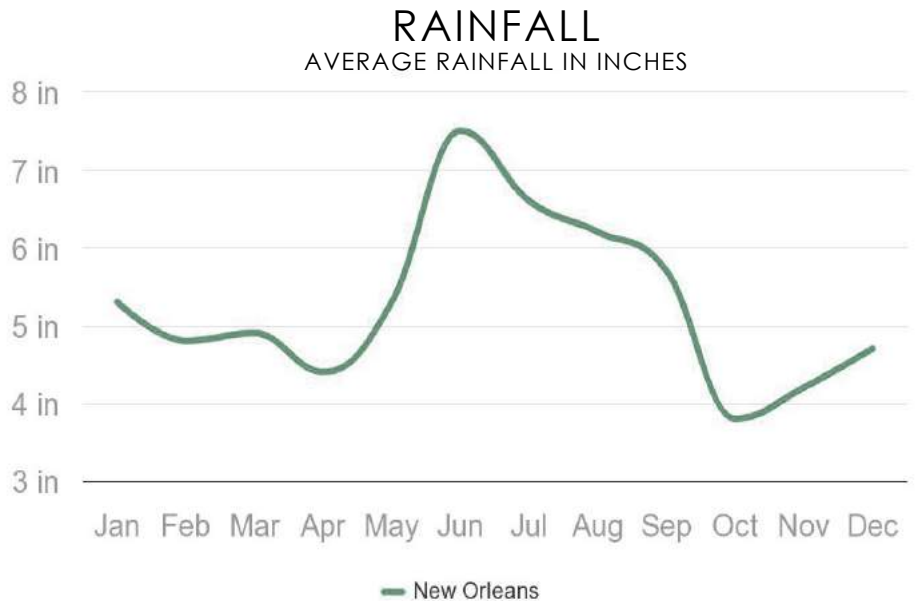
F29 | Temperature

AVERAGE MONTHLY HIGH AND LOW (°F)

| | High | Low |
|-----------|------|-----|
| January | 62° | 45° |
| February | 66° | 48° |
| March | 72° | 54° |
| April | 79° | 61° |
| May | 85° | 69° |
| June | 90° | 74° |
| July | 92° | 76° |
| August | 92° | 76° |
| September | 88° | 73° |
| October | 80° | 64° |
| November | 72° | 54° |
| December | 64° | 47° |

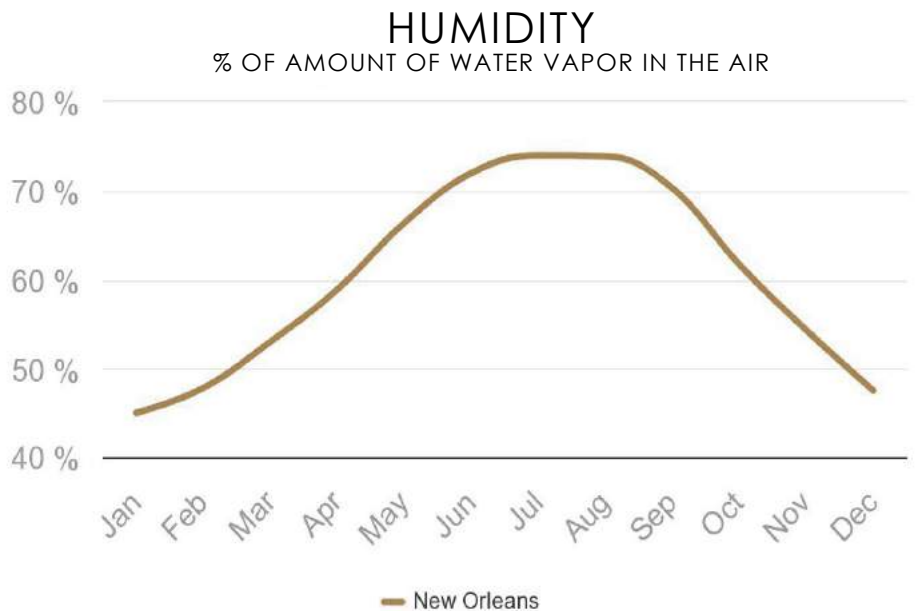
F30 | Average Temperature by Month

June is the has the most rainfall in New Orleans with 7.5 inches of rain, and the driest month is October with 3.8 inches. The wettest season is Autumn with 32% of yearly precipitation and 22% occurs in Winter, which is the driest season. The annual rainfall of 63.5 inches in New Orleans..



F31 | Rainfall

Humidity in New Orleans can be severe in the summer, but pleasant for much of the year. The humidity here has been described as stifling in July and August. The humid season extends from May-October and the most comfortable months are November-April.



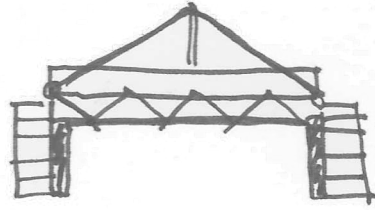
F32 | Humidity



3

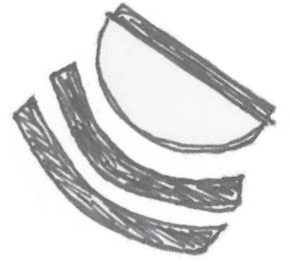
THE DESIGN

THE ARTEFACT



The son of the singer, **the drummer boy**, and **the bridge**. His favorite time of the year is when his marching band performs in the Mardi Gras parades. The people throw beads down on him as they pass under the drummer's bridge.

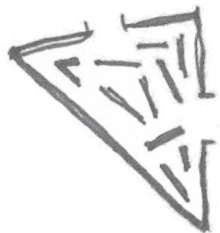
The singer who sang at the **outdoor theatre**, who felt a bit lighter after hearing the street musician play at the summer pavilion where Bourbon meets Canal...



The Street Musician in his **summer pavilion**, his recollection of a young painter who passed by him frequently on her way to the gallery....



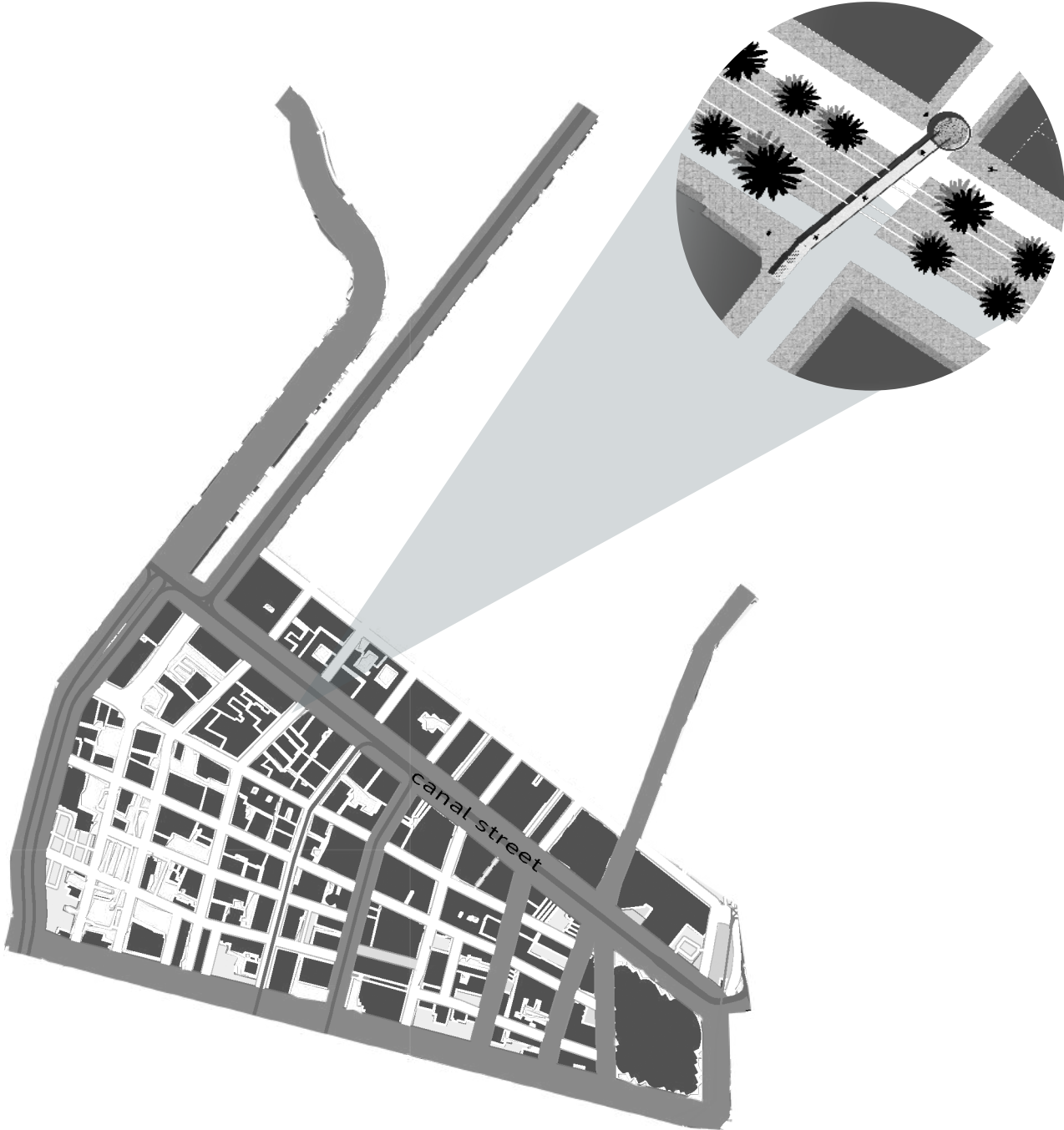
The young painter and the **art gallery**, her artistic inspiration was enlightened when listening to the singer at the outdoor theatre a few blocks away...



To explore similar concepts I chose to develop four narratives that link four fictional characters, each narrative plays off the other connecting them all to one another. Similar to Hejduk's methodology in his Lancaster/Hanover masque, I associated each character with a piece of Architecture.

The artefact establishes a storyline connected to separate interventions along Canal Street. A story of collective interaction and individual narrative. The continuation of my objective was influenced by Alberto Perez Gomez' who asks one to "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."

DESIGN TRANSLATION



F34 | Drummers Bridge Site

01. THE DRUMMERS BRIDGE

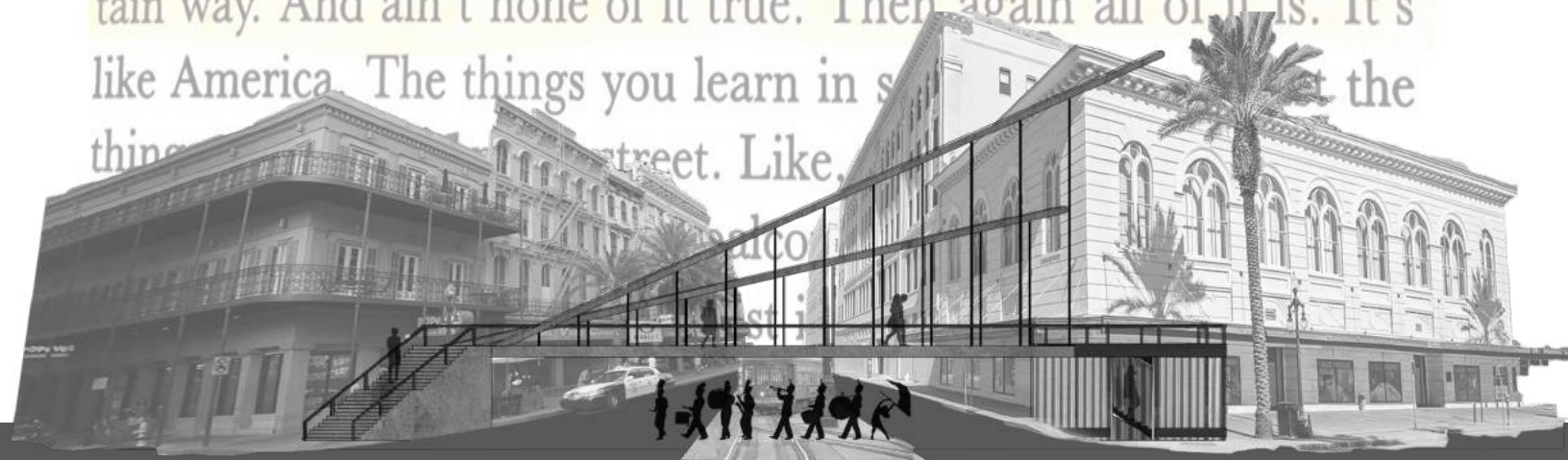
The bridge embodies the action of a drummer. It crosses over Canal Street and lands where Canal meets Bourbon. Large steel beams act as drumsticks, point towards the French Quarter while wires pull down to the concrete path parallel to the drumsticks.

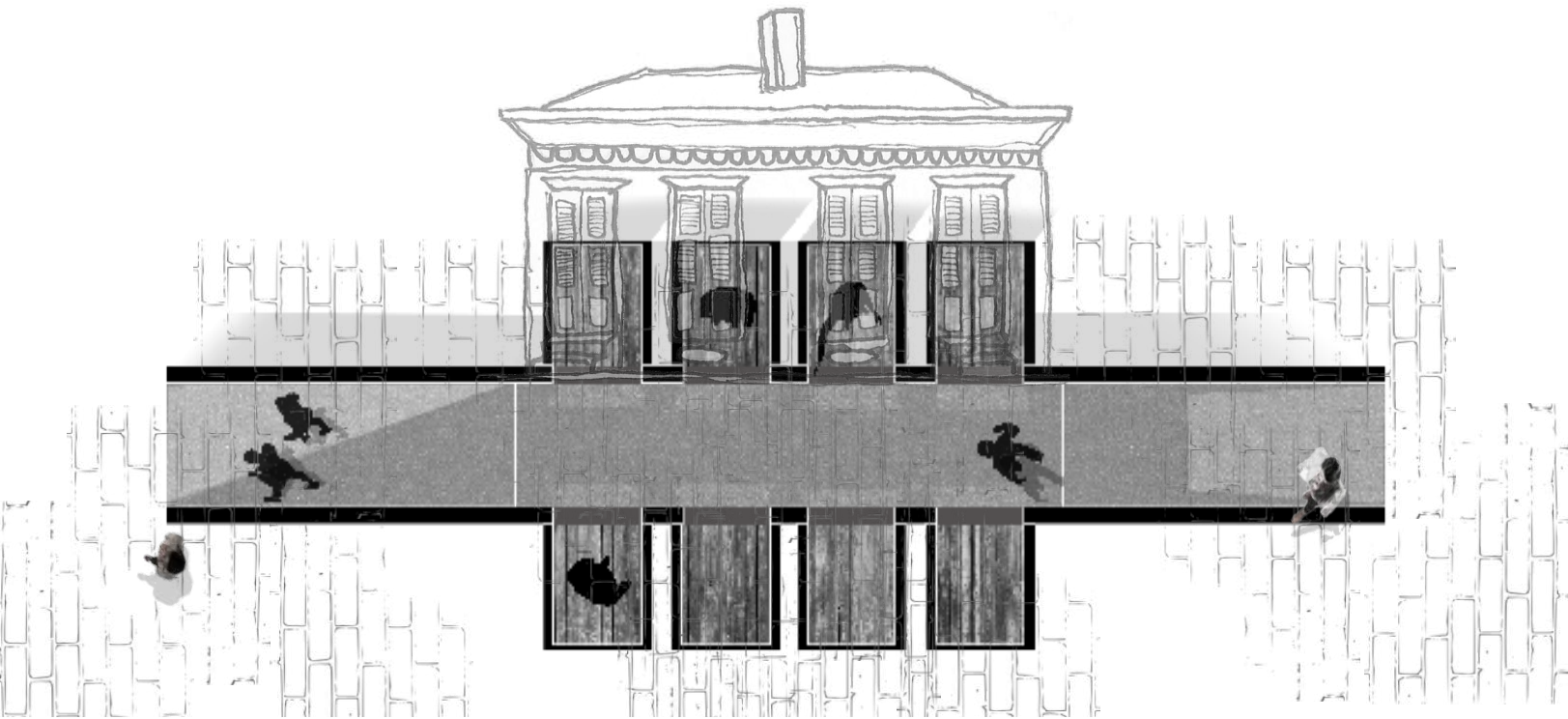
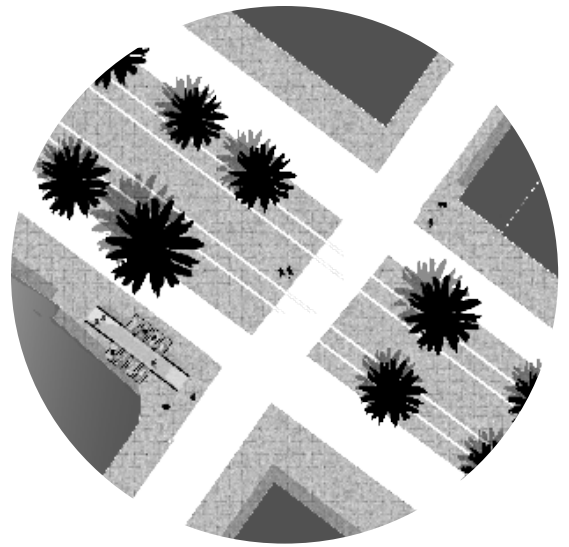
Openings on the batter head of the drum frame two sets of stairs. The footsteps on the metal stairs ricochet off the walls of the drum as one walks down. The inside of the drum becomes filled with sound.

01. THE DRUMMER BOY

The Drummer plays his drum in the parade that goes underneath the bridge. His name is Jack. His rhythms and beats are inspired by the African drumming played in Congo Square centuries ago. People throw beads down on him from the bridge as he plays.

“See, like everyone knows history. But they know it in a certain way. And ain’t none of it true. Then again all of it is. It’s like America. The things you learn in school are not the things that you see on the street. Like,





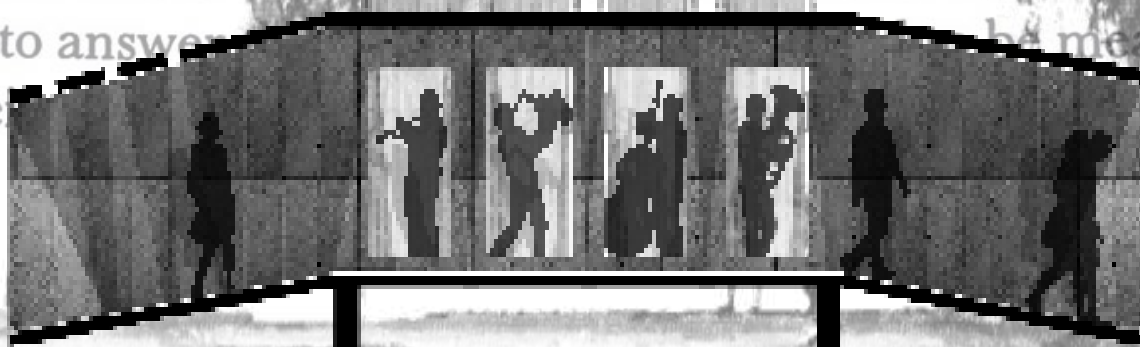
F36 | Jazz Pavilion Plan

02. THE JAZZ PAVILION

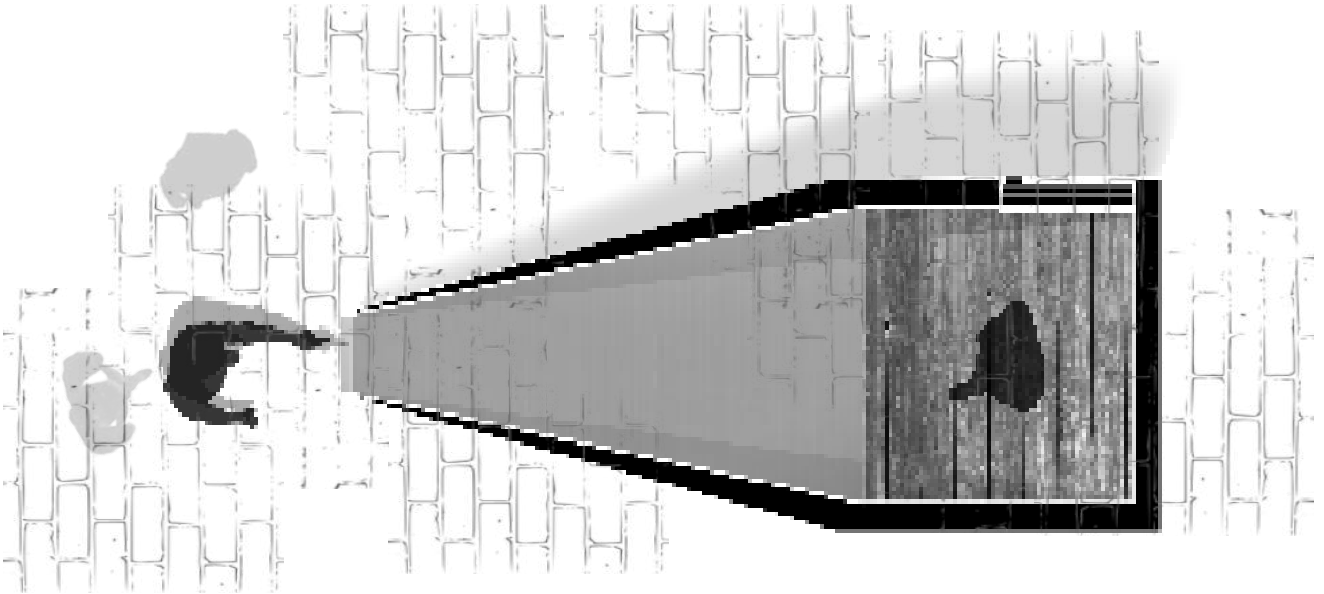
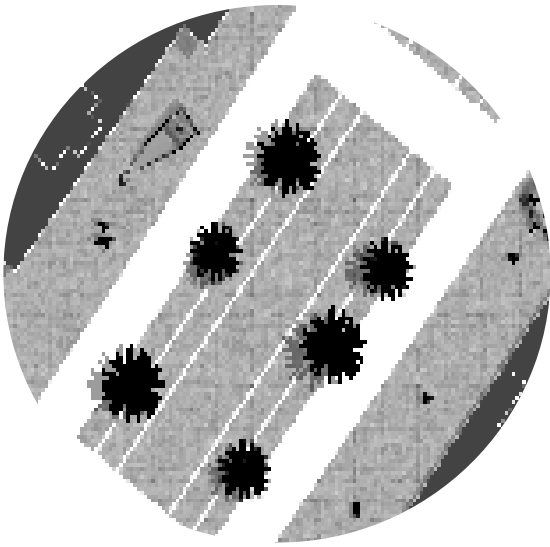
An ephemeral structure placed on the sidewalk during Mardi Gras. A long corridor with box like extrusions sits slightly elevated off the ground. A wooden ramp connects to the mouth of the dark tunnel. The sounds of jazz instruments bounce off the metal panels that line the wall. French doors along the walls open like that of a Creole Cottage to an interior space. These spaces on the side of the tunnel peer into enclosures that each hold a jazz musician, each one leading to the next which proceeds until the light illuminates the exit. Their instruments play harmoniously with one another. Music guides the viewer through the experience.

02. THE JAZZ BAND

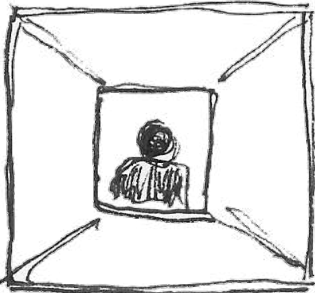
The Jazz Band plays at the Jazz Pavilion. A group of eight. Two play the trumpet. One plays the trombone. Another plays the saxophone. Two of them drum. One guitarist and one bassist. Jazz was a way for each member to express themselves. Jazz gave the members hope during a time in the recent past that was rather dark. In the same way they guide viewers through the pavilion with their music.



stand. The reverberations of trumpets, drums, and loud off-key singers slipped right through her ears into her brain. She left that street where men called to her often and when she turned around to answer, she heard the mean signals with the setting far-



F38 | Mayors Pavilion Plan



On the outside looking in.

F39 | Mayors Pavilion Sketch

03. THE MAYORS PAVILION

Placed after the Joan of Arc celebration, during the parades of Krewes.

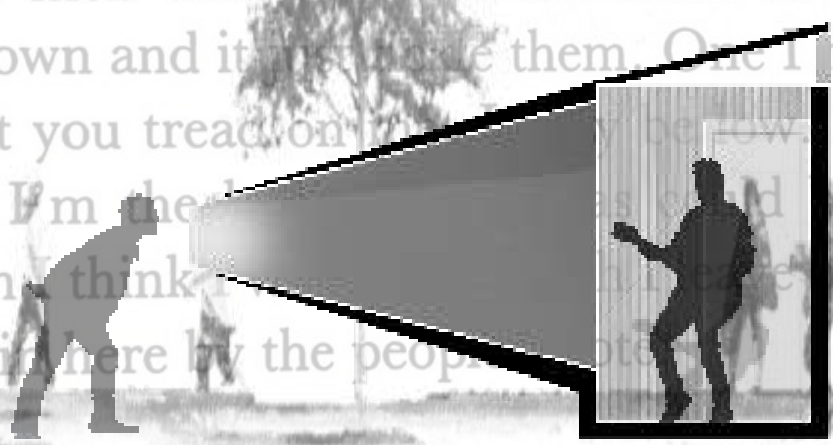
The strum of a guitar can be heard escaping from a corrugated metal box. A cone like structure extends out of the side, its base connects to the box and the other end is left open. The opening is a window into the interior, only until getting close to the frame is the viewer allowed to peer in.

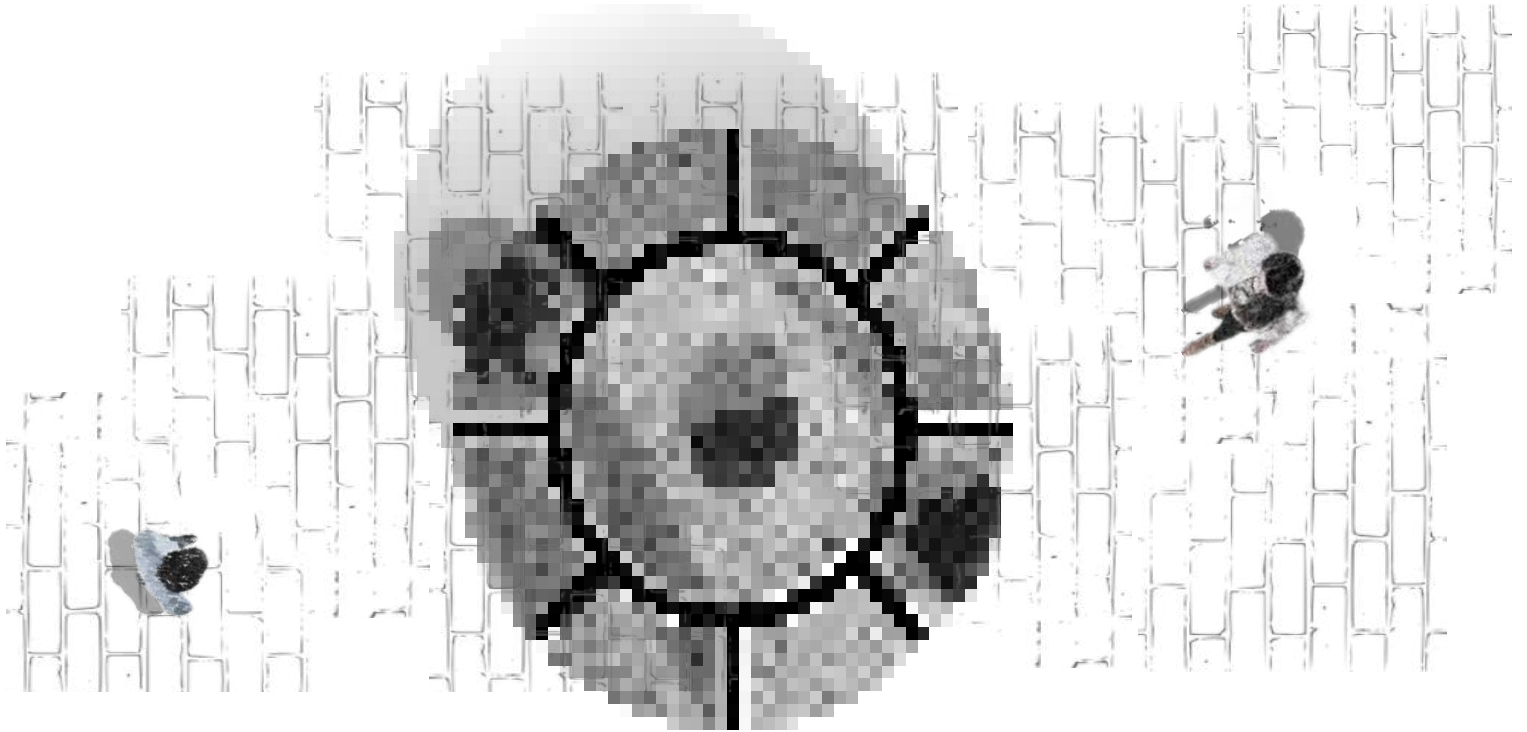
03. THE MAYOR OF NOLA

The Mayor played in the Pavilion. He was mayor for 120 days. He used music as a way to frame his view of the world. He played music for the people in front of city hall. During a time when a person of color couldn't sit at lunch counter or have access into a department store along Canal Street, music communicated his interior thoughts and unleashed a freedom that could not be taken away from him or the people.

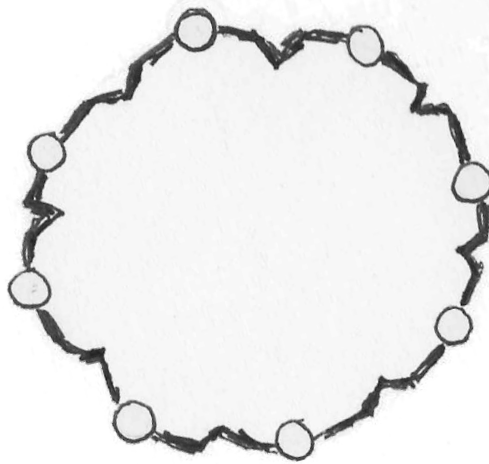
Lapin spoke up quickly, "But them was the best 120 days ever had in New Orleans by anybody. Don't you see? When Walter was in office there was no taxes passed. The police stayed home. Nobody was starving. Everything was handled out on the streets"

"See, the politicians was against me. But none of the people was. I took my horn to City Hall Plaza outside every day to play. I used to make up these blues you know. And all the cleaning ladies and the men who worked at the doors in the big hotels would come down and it was to see them. One I had, 'I may be black. But don't you tread on me. I'm the one who will tread on you. You wish I leave. But then I think I got here by the people.'"





F41 | Singers Pavilion Plan



Linking together through
collective remembrance.

F42 | Freedom Ring Sketch

04. THE SINGERS PAVILION

Placed along Canal at the beginning of Mardi Gras during the Joan of Arc celebration. A radial pavilion, concrete limbs protrude from the center creating individual space for spectators. The people form a ring that binds them together as they watch the performer. The top is left open, the light illuminates the singer emphasizing her presence.

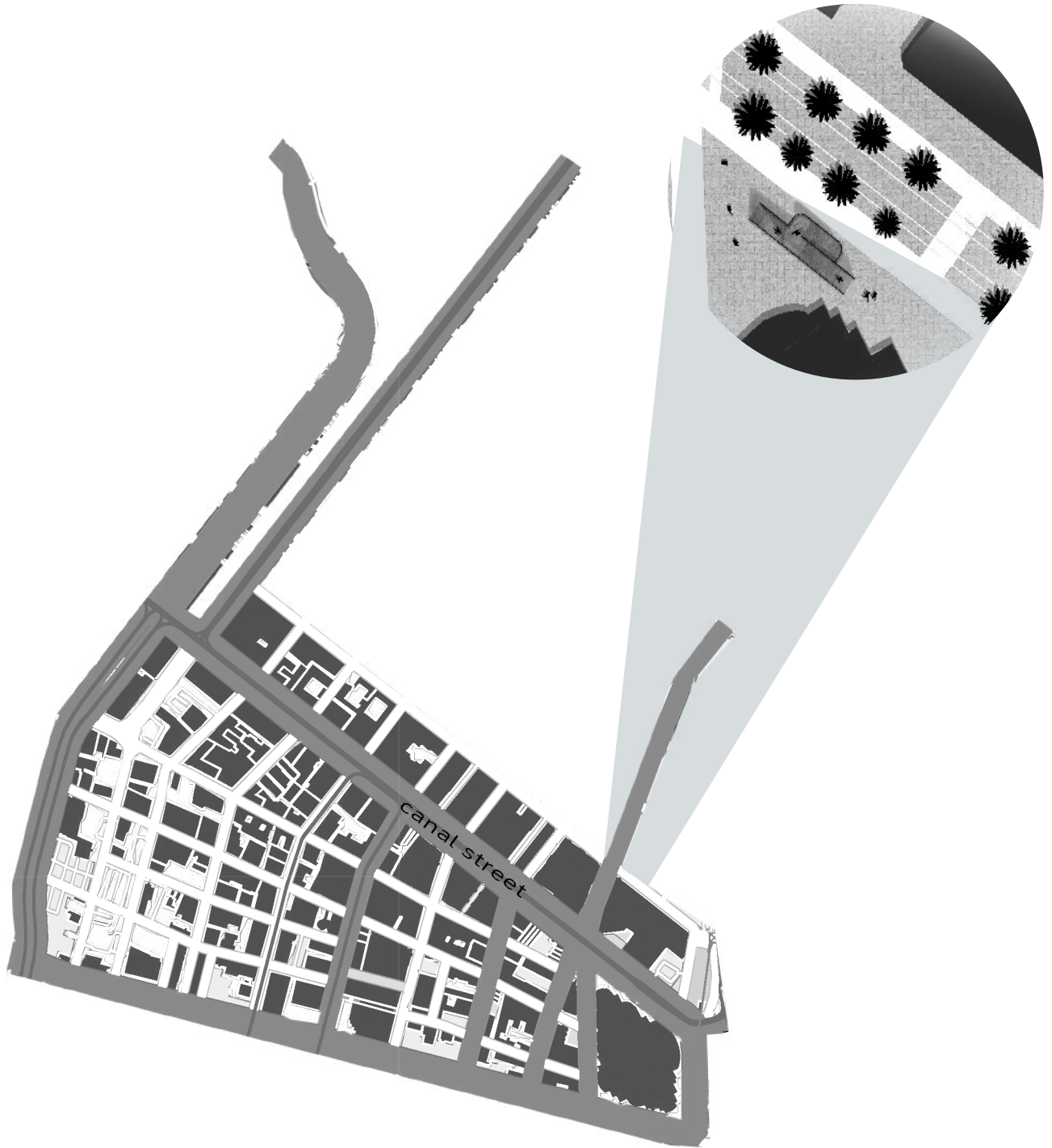
04. THE SINGER

The singers name is Osceola. Her voice was melodic and persuasive. When she was a student, she participated in the sit at Loews State Theatre a few blocks away. She recalls the ring she formed around the box office in order to fight to be seen. Now viewers form a ring around her, gazing among her, she is seen.

O.C. and Aces provided the latter nourishment. She sang sad, slow, sweet blues songs. On no platform, she was directly ahead of them and level with their chairs. Some nights, her performance began as if she had simply arrived through the door or returned from the bathroom, and rather than take a seat she began singing. For the audience appreciated her even more.

Oceola proved to the... have a song down deep and with the right... just open one's mouth and it would escape... beautiful and beloved... grand and important... by

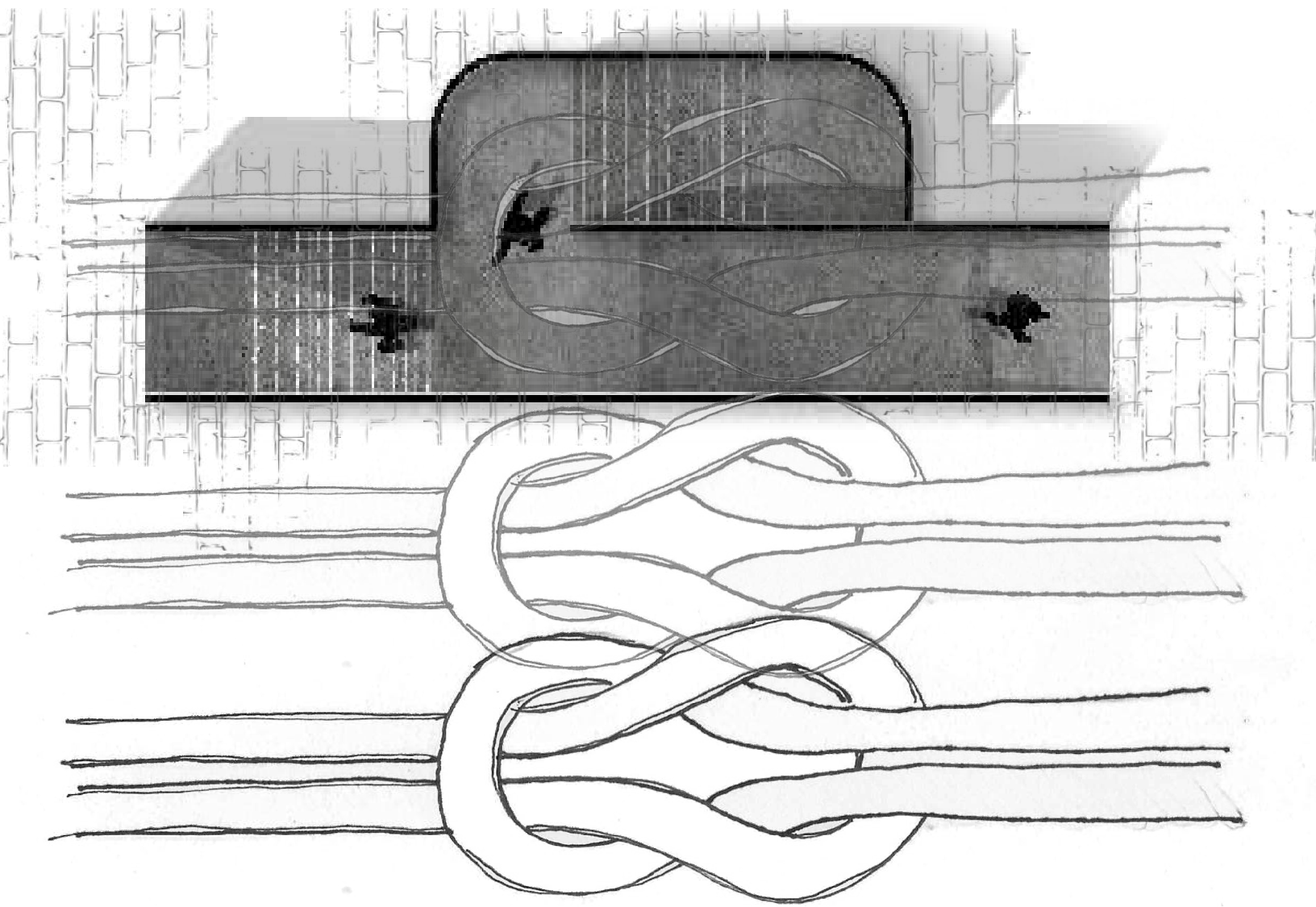




F44 | Art Gallery Site Plan

Diving into the past enlightens the present.





The collective memory is tied together like a knot.

05. THE ART GALLERY

Situated on the corner of N St Peters and Canal. An immediate descent into the gallery transports one to the memory of free Black artists of the past who faced animosity following the civil war. An appreciation of this past is followed by an ascension into the present.

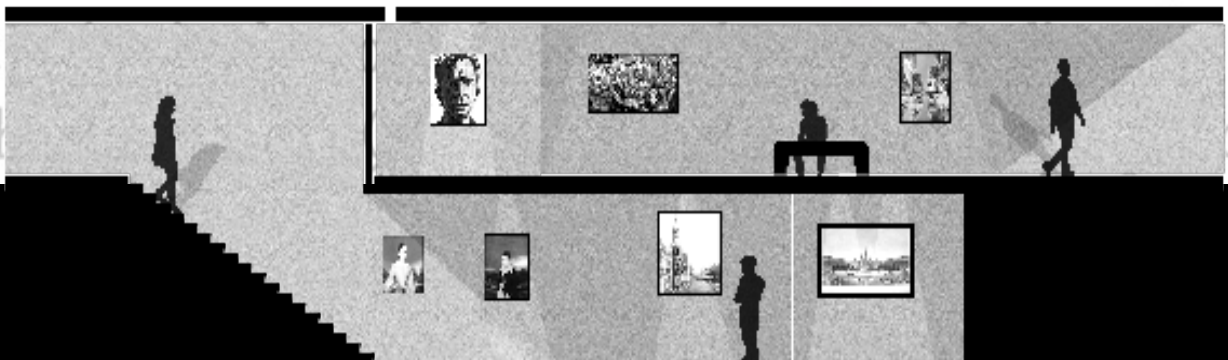
Upon ascending to the surface, the art changes to reveal the artists inspired by those who came before.

A knot representing the connection between memory of the past and that of the future.

05. THE YOUNG PAINTER

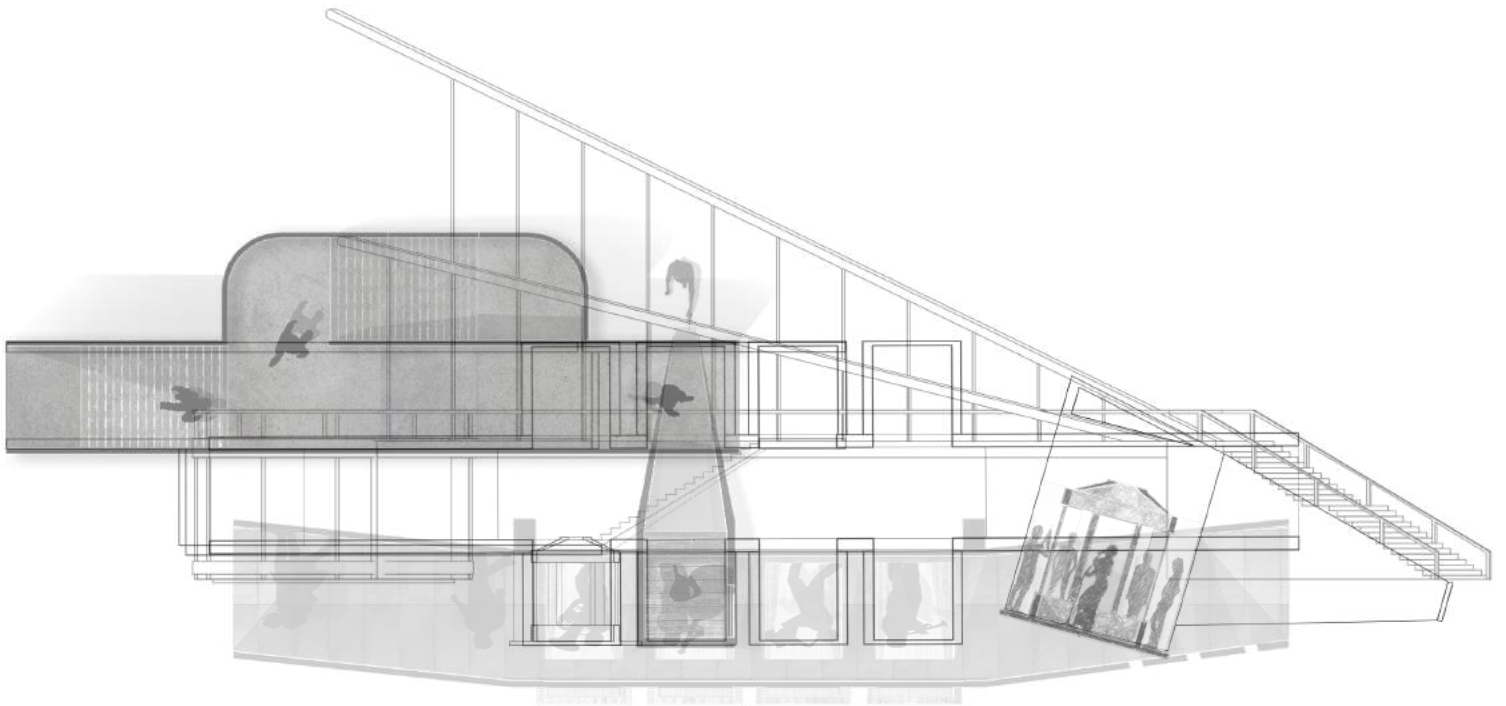
The young artist displays of her artwork at the gallery. Her name is Joan. Her paintings are influenced by the work of the early Black artists that sit under the surface. She was an ancestor of Jules Lion, a famous lithographer and painter. He was her source of inspiration and a reminder that his initial perseverance allowed her to express herself through her artwork today.

Painters set up small easels every two or three feet. They brought ice chests and seat cushions along with their paints. People decided who was serious by what subject they chose to paint. There were caricaturists at the bottom of the list, then portrait ones wh



the
dis-

A program in the form of a script, a play on fiction and history. The narratives allow people to imagine the fictional characters in real life, develop an understanding of the historical references, and interact with these architectural elements. The structures narratives link together to form the story. Each architectural element plays on a metaphor related to history and fictional characters of New Orleans. Canal street becomes a backdrop that allows for an unfolding of narrative action and public participation.



F48 | Architectural Figures Overlay

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.



Literary Influences



John Hejduk
Mask of Medusa



Fatima Shaik
Mayor of New Orleans



equated to strength, wisdom and humility

"Dwelling"

"breathing open spaces of the biomorphic conditions of memory.
"imagination, body and spirit" - David Gersten



In Africa, the djembe drum is a form of casting messages from one village to the other.

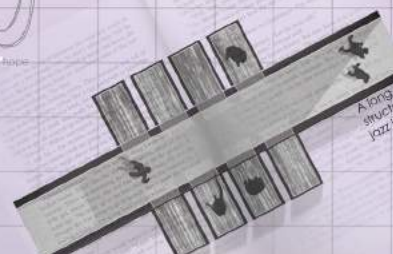


"Nyame babalwa sara"

equated with hope



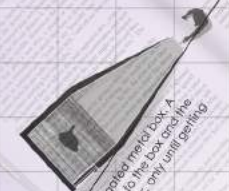
Cecile Cottage



A long, dark, enclosed tunnel slightly elevated off the sidewalk. Metal sheet panels line the walls of the structure reflecting small fragments of light from small enclosures along the side of the path. The sound of jazz instruments ricochet through the space, offering guidance through the darkness.



ACCIDENTAL "W" and other "whites only" signs



The drum of a guitar can be heard escaping from a comparable metal box. A cone like structure extends out of the side. Its base connects to the box and the cone to the floor is the never allowed to peel in.

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

APPENDIX

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PREVIOUS STUDIO EXPERIENCE

2nd Year

Fall: Ron Ramsey

Artist Residence | Moorhead, MN

Residential Project for American Sculptor and Artist, Harvey Fite.

Mississippi River Boat House | Minneapolis, MN

A rowing studio for the Minneapolis Rowing Club.

Spring: Milt Yergens

Single Residence among Senior Community | Marfa, TX

Residential Senior Housing Development in Southwestern Texas.

Senior Housing Complex | Fargo, ND

Mixed-Use Senior Living Facility with Public Library in Downtown Fargo.

3rd Year

Fall: Paul Gleye

Indigenous Cultural Center | Fargo, ND

Civic building representing the art and history of the Mandan, Hidatsa and Arikara tribe.

NDSU Student Union and Housing | Fargo, ND

Educational and student resource building geared towards NDSU's design and art students.

Spring: Emily Guo

GFK Airport Expansion - Terminal 2 | Grand Forks, ND

International Airport Terminal featuring Canadian airline anchor, Air Canada.

Dennis and Mary Lanz Design Competition | Fargo, ND

4th Year

Fall: Cindy Urness

Highrise Capstone Project | Miami, FL

A thirty-story skyscraper, suited with retail, offices, affordable housing and hostel-style lodging.

Spring: Kristi Hanson

Medora Urban Design Project | Medora, ND

Two Mixed-Use projects amongst an proposed urban plan for Downtown Medora.

5th Year

Thesis Instructor: Stephen Wischer

Linguistic Spaces within our Urban Fabric; Music, Story and Collective Imagination in New Orleans



CAIDEN GRAY

MINNEAPOLIS, MN

