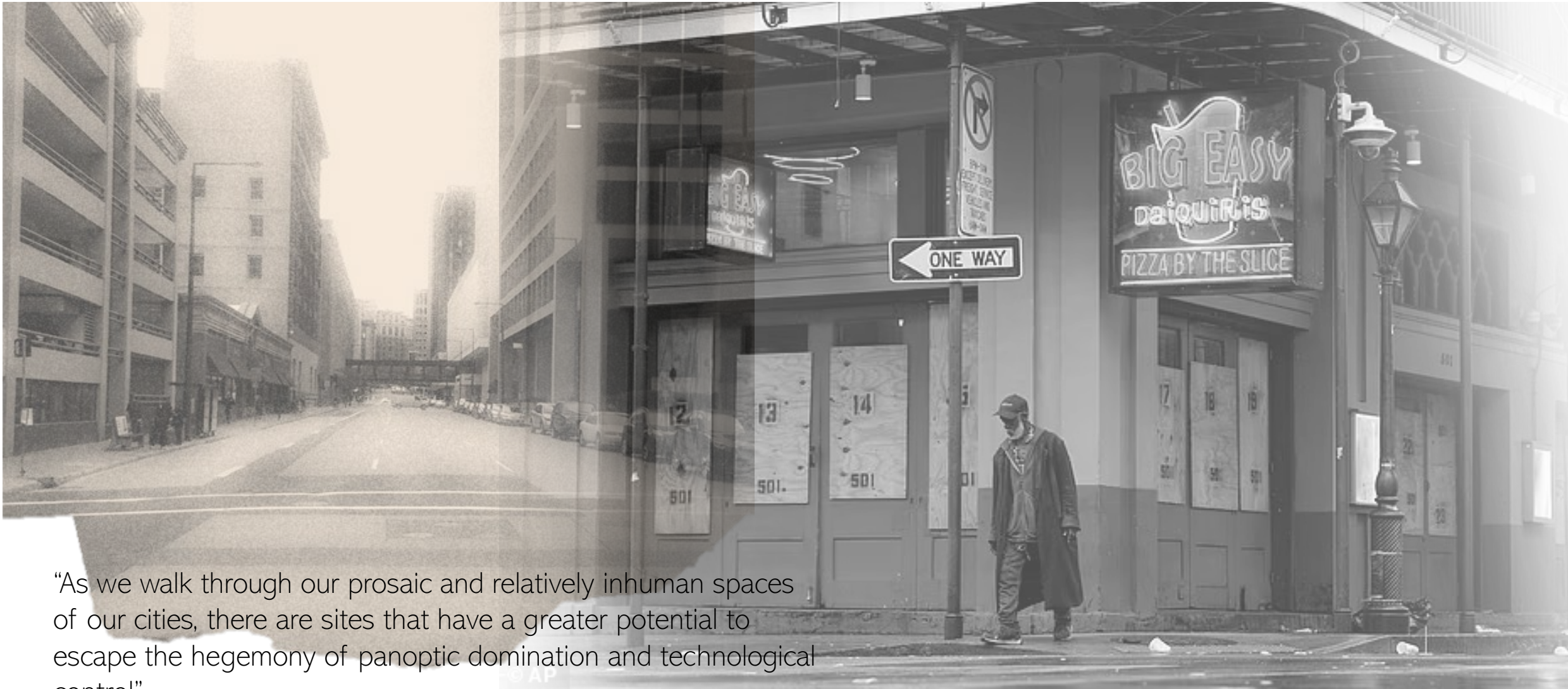


Linguistic Spaces within the Urban Fabric

Music, Story and Collective Imagination in New Orleans





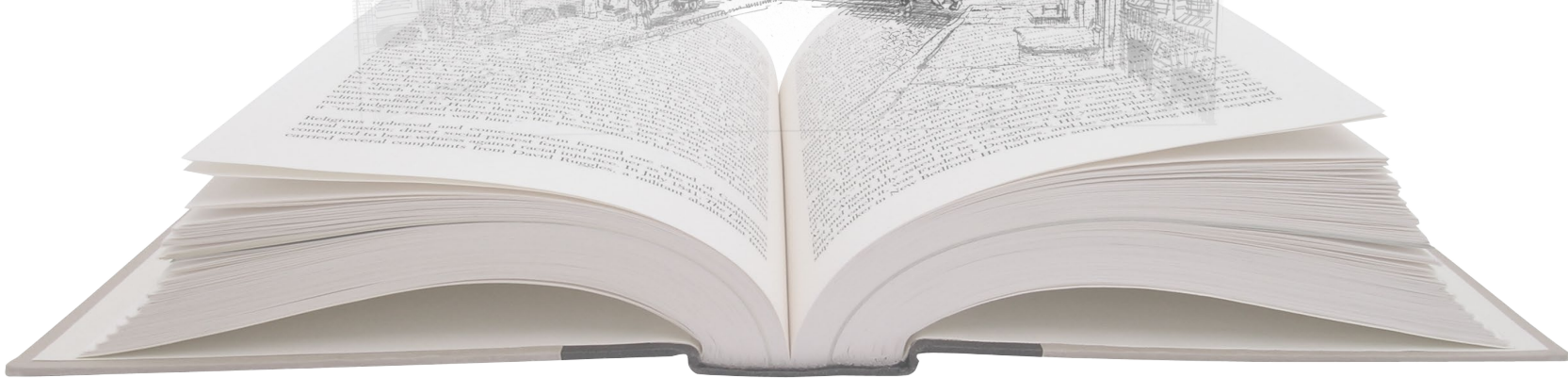
“As we walk through our prosaic and relatively inhuman spaces of our cities, there are sites that have a greater potential to escape the hegemony of panoptic domination and technological control”

Alberto Perez Gomez
Architecture: The Space of Participation

ing to do with her. She'd have to ride the streetcars
three times. Even the transportation was a separate
traditions of New Orleans. The French and the
did not live side by side. Instead, they lived
So there were white streets and black streets.
lowed the major white avenues, while the black
and walk.



...heard that or even read about it in the guidebooks
...to New Orleans," said Jack. "I thought I covered
...never would 'cause it's our story and that's about his-
...Walter said. "Lapin knows all about history."



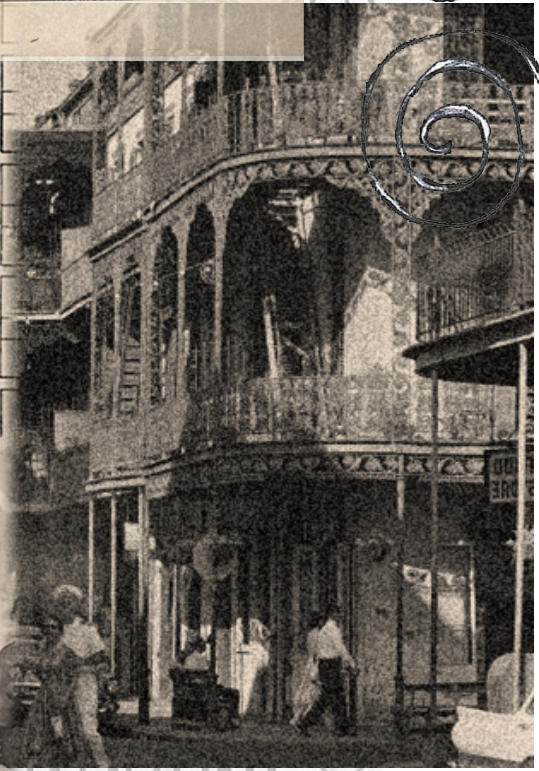
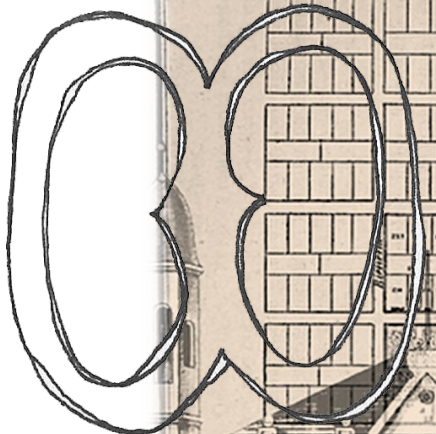


In New Orleans, the city, the nature of earth was harder to see. The nature of man came first. It was a house-building, singing and dancing being. And, because it was not as easy to understand as the physical world, the man had to search for his truth.

WARRIERS IRON WORKS
NEW ORLEANS, LA.

LA NOUVELLE ORLEANS
en 1728.

X. Maison des juges. et. approuvée.
Y. Maison des employés ecclésiastiques.
Z. Distribution des rues.
A. Hôpital.
B. Corps de garde.
C. La tour.
D. Magasin à poudre.
E. Moulins.
F. (Chambre pour les habitants de la Compagnie à qui sont devenus).




FAUBOURG MARIGNY
In 1805 Bernard de Marigny began the subdivision of his plantation, creating the first suburb below the original city. As Americans settled up-river, immigrants and free persons of color settled in Faubourg Marigny.

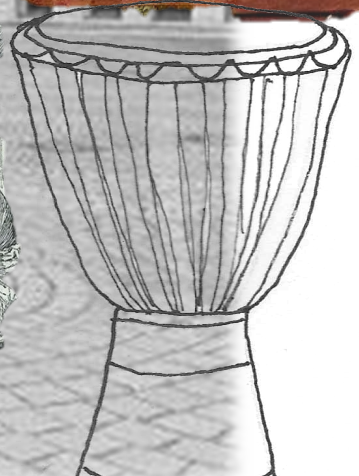




Congo Square

french quarter

canal street



CONGO SQUARE



Congo Square is in the "vicinity" of a spot which Houmas Indians used before the arrival of the French for celebrating their annual corn harvest and was considered sacred ground. The gathering of enslaved African vendors originated as early as the late 1740's during Louisiana's French colonial period and continued during the Spanish colonial era as one of the city's public markets. By 1803, Congo Square had become famous for the gatherings of enslaved Africans who drummed, danced, sang and traded on Sunday afternoons. By 1819, these gatherings numbered as many as 500 to 600 people. Among the most famous dances were the Bamboula, the Calinda and the Congo. These African cultural expressions gradually developed into Mardi Gras Indian traditions, the Second line and eventually New Orleans jazz and rhythm and blues.

CONGO SQUARE WAS LISTED ON THE NATIONAL REGISTER OF HISTORIC PLACES ON JANUARY 21, 1992.

The auditorium, you know, is back of Congo Square. That's the place outside, where when in slavery, they used to bring the slaves on Sunday and the people would have parties and socializing. That, they say, dancing and socializing, is the difference in the slaves of the English and the French.



Freedom Jazzdance

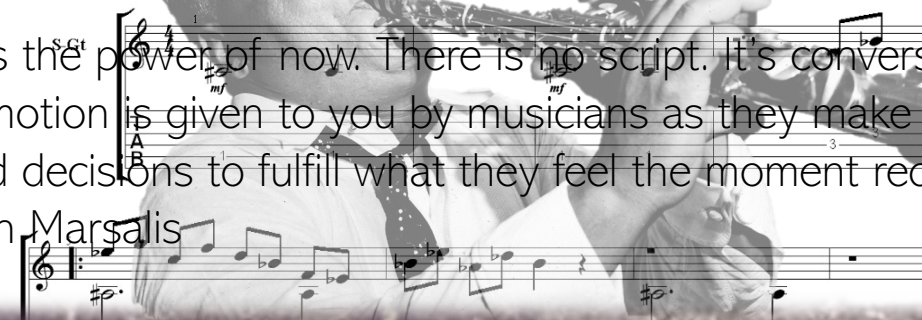
www.poolguitar.blogspot.com

Music by Eddie Harris

Standard tuning

$\text{♩} = 180$

"Jazz is the power of now. There is no script. It's conversation. The emotion is given to you by musicians as they make split-second decisions to fulfill what they feel the moment requires." — Wynton Marsalis



horse trough to the cathedral. The ironwork fence around Jackson Square ran alongside them. It was upright like bars and open to show children playing games freely inside, the bums sleeping under the shade trees, and pigeons circling in packs.

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 artists in charcoal, then near the top of the list were the ones who did French Quarter scenes. Of course, people dis-





McCrorry's Five n Dime

french quarter

canal street

MCCROORYS
5-10 & 25
← RESTAURANT

DON'T Buy where YOU CAN'T EAT

SIT-IN at M'cCRORY'S

September 17, 1960

COLORED
←
WHITE ONLY →

SUPREME COURT
→

In September 1960, a group of the Congress of Racial Equality (CORE), staged two sit-ins to protest an attempt to desegregate street book stores. One of the sit-in's standbys, "We don't buy where you can't eat," was then a slogan for the CORE's "whites-only" sit-ins. In North Carolina, the sit-ins were called "whites-only" sit-ins. In North Carolina, the sit-ins were called "whites-only" sit-ins. In North Carolina, the sit-ins were called "whites-only" sit-ins.

#004
PMEV

PAPER MONUMENTS

ARTIST: BRENDON PALMER-ANGELL WRITER: KATY RECKDAHL
PAPER MONUMENTS INFO@PAPERMONUMENTS.ORG



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

...of the recently opened Loew's State Theatre, New Orleans, La. Spanish type of architecture has been closely followed by Thomas W. Lamb. The new State has a seating capacity of 3,500

had on Laharpe Street," Edward said. "Look Jack, it was the
ed in the bathroom. I seen it myself.

brother
so. His
y of their
held white
o. He didn't
life as white.
Others returned
ded skills and ed-

He went back to a
ar behind eating and
iscriminate for one ma-
er himself better because
d be reminded by others of
t and his white grandfather

important because it determined
tion. Unlike rural areas, where
individual or family enterprise
s—and everyone else, worked
ward the institutions were even larger
n the North. It was the place to be
freedom, people said. But the doctor
e freezing beckoned him. So neither
er states gave few clues to his father's

attention. And as an additional
ht thought he was rural and unedu-
an. So because of his race, his coun-
ce to be visibly proud on all courts-
art from most people. Too many only
with him. He felt his solitude. Kept
heart, and it allowed him to find the
es, he desired nothing.

CLIMBING MONKEY HILL

IT WAS CAUSE FOR EMBARRASSMENT IF BLACK
children climbed on Monkey Hill, even after they had integra-
tion. The boys and girls who ran from their nearby homes to
play in Audubon Park after school did not arrive with their
freedom only given by the law.
When they ran up the hill, they were ridiculed by the parents
called down their own pale children. The adults stared at
children climbed on Monkey Hill, even after they had integra-
tion. The boys and girls who ran from their nearby homes to
play in Audubon Park after school did not arrive with their
freedom only given by the law.

casual greetings of earlier times. "Look at them little
children's heads," the parents agreed to each other
sons and daughters to adulthood by sharing the

Levia knew what occurred.
confidentially close to one another, but arro-
was no breeze, as is usual in New Orleans
die not expect to hear more of their words, be-
the adults appear reckless
legally, the children made the adults appear reckless
the hands of her brother were not bound to care.
Monkey Hill. "Don't let yourself be a joke for no-
mother warned them not to wander too freely while
told them, just like her mother.

They were all safer if the children
on one patch of grass while she
the concession stand.
But Levia now told her brother and sister, "Here, take some

Fatima Shaik THE MAYOR OF NEW ORLEANS

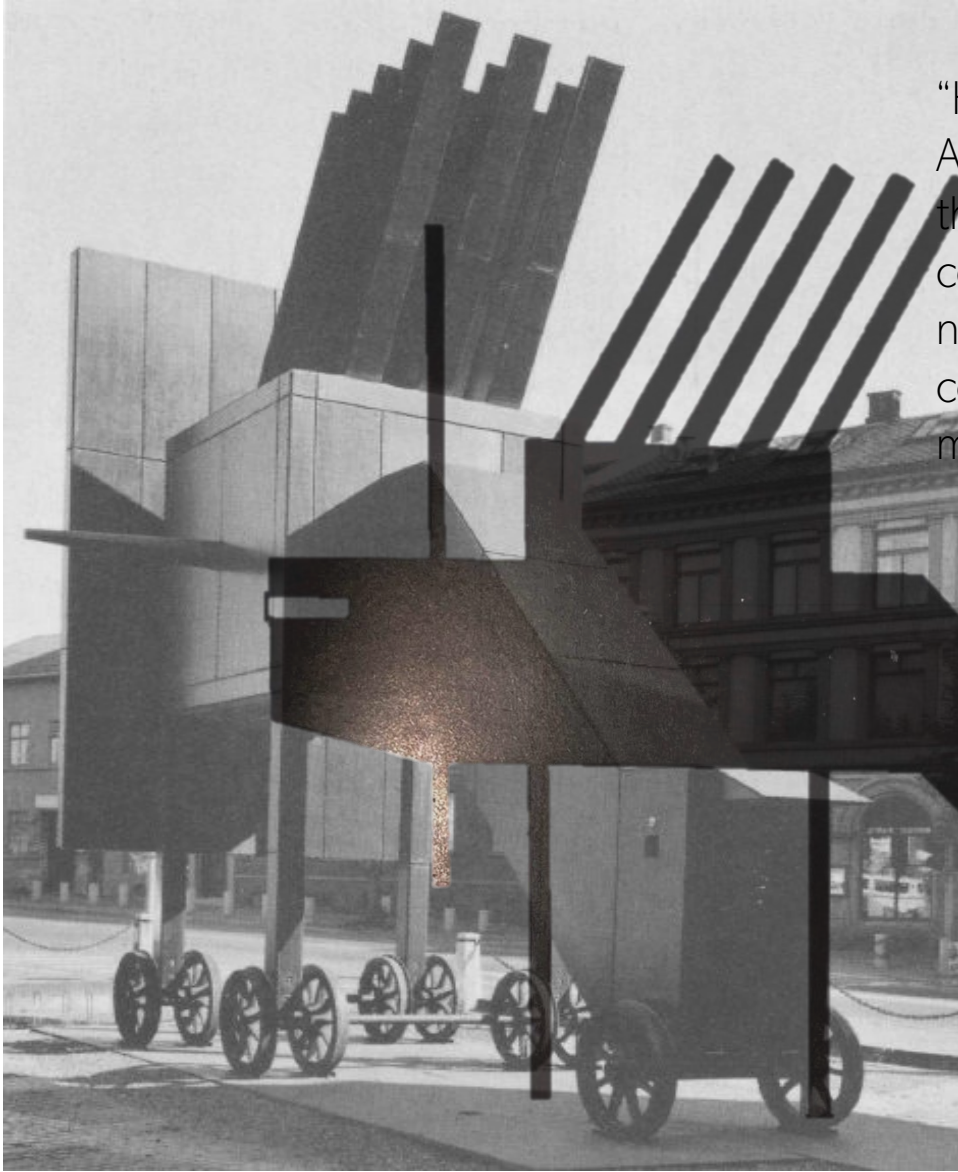
Creative Arts
Book Company



Why was
family? Why did
so healthy and smart
sufficiency the most a person
the basics, what was there? For
tion. But then he found out in medical
city boys would do the most research because
to those scholarships.
city boys had gotten far enough by just attending. At
the doctor had passed into the white medical
the rationalized. He had passed into the white medical
everyone finding out he was colored, as people
days.
came from a place not far from

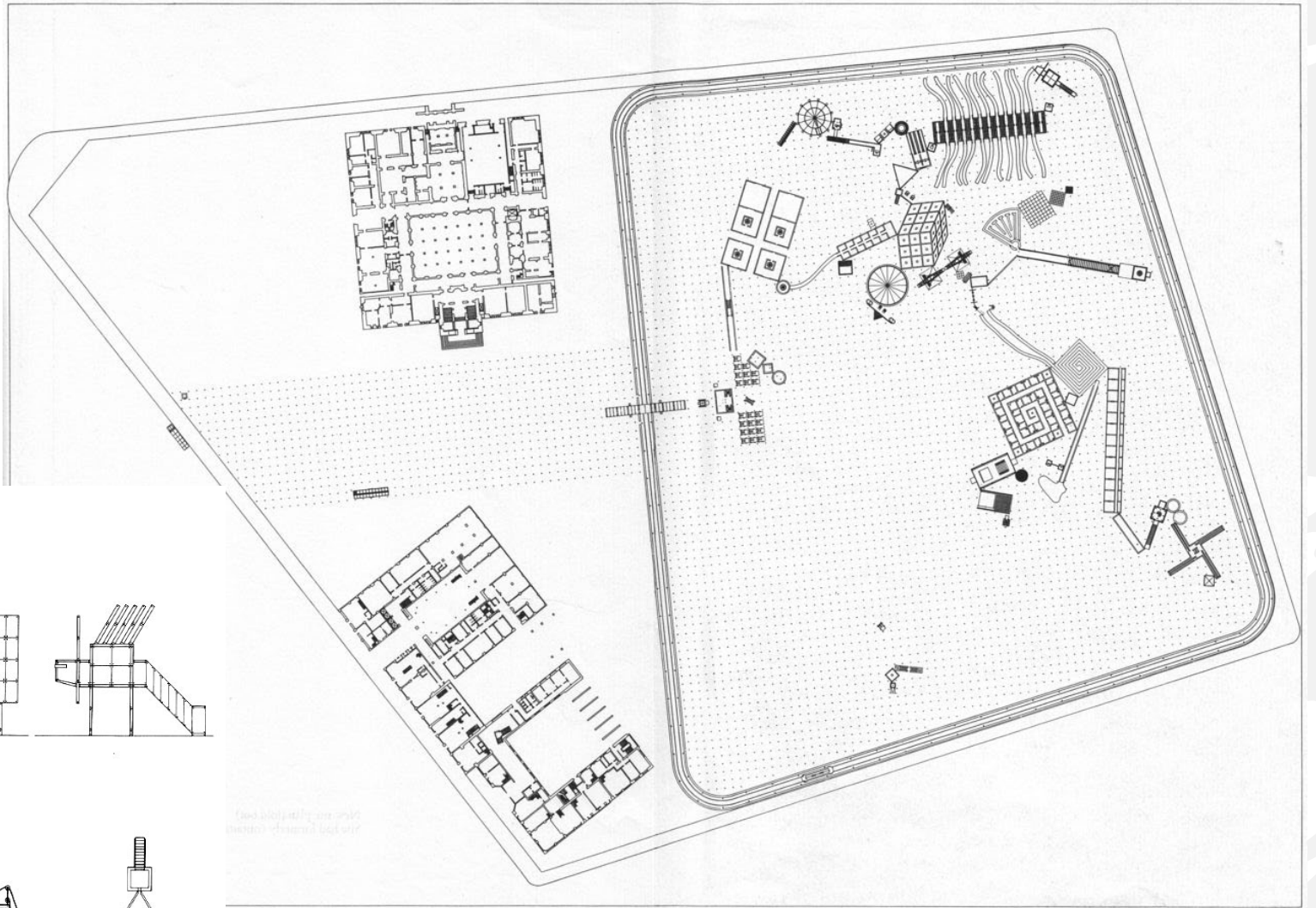
32 Fatima Shaik
"By noon
is just give
good times.
grass divid
fic. And see
"Now, t
beads mak
a good rac
by hand. A
fights to g
"Edwa
"I was
"Then m
clothes. T
cided no
life."
Edwa
Indian
anyway
little gi
same a
though
having
"I
before
every
"N
tory,
"o
joke
"a
you
tio
do
hy
m

How does architecture become literate when space is silent?

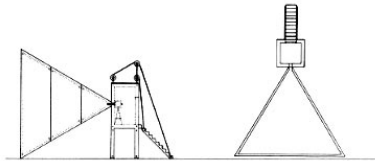
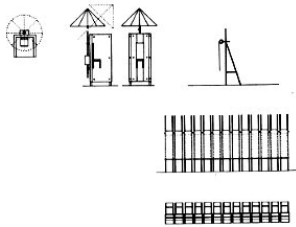
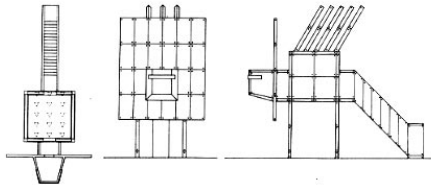
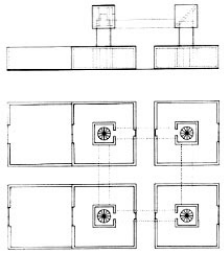


“Hejduk revealed the very origins of architectural meaning. Architecture, like music, is an art of limits, an art of atmospheres that attune inhabitants with their world. It speaks to embodied consciousness, to a fully emotional and multisensory being, and not to a Cartesian mind through some semiotic model. It configures the limits between the world of language and the mute horizon beyond, the ever-present more-than-human world.”

John Hejduk's Critical and Poetic Architecture

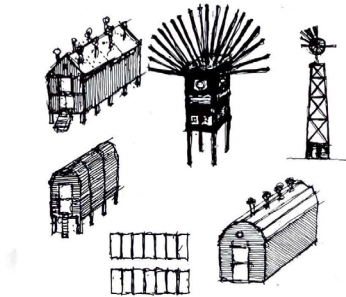
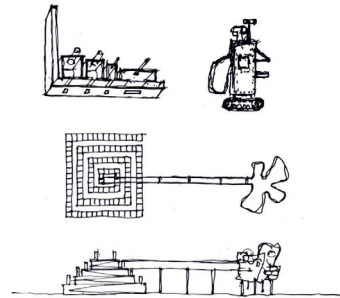
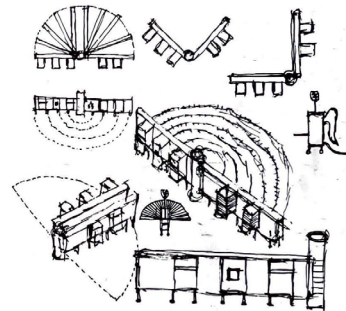
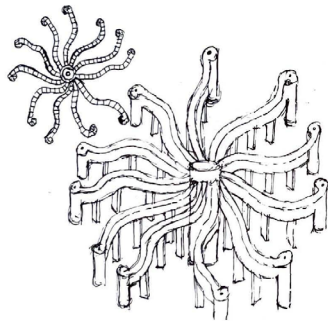
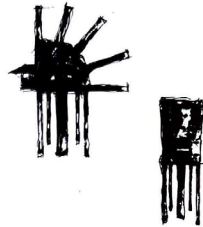
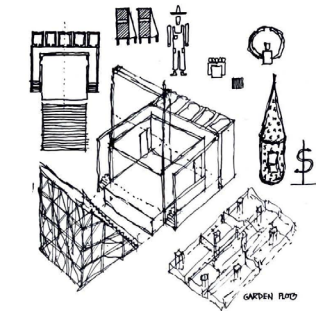


Hand-drawn site plan by an architect
 showing the layout of a large site





- | | |
|--------------------|---|
| 1 Horticulturist | 35 Plumber |
| 2 Gardener | 36 Shoe Repairman |
| 3 Rosewoman | 37 Clothman |
| 4 Metalman | 38 Crochet Lady |
| 5 Park Attendant | 39 Shade Woman |
| 6 Inhabitants | 40 Security |
| 7 Drawbridge Man | 41 Researcher |
| 8 Trolley Man | 42 Identity Card Man |
| 9 Mechanic | 43 Stampman |
| 10 Operator | 44 Accountant |
| 11 Children JJ | 45 Keeper of the Records |
| 12 Children SP | 46 Giver of the Keys |
| 13 Children SB | 47 Taker of the Keys |
| 14 Children S | 48 Iceman |
| 15 Children MGR | 49 Fireman |
| 16 Children SP2 | 50 Zoologist |
| 17 Children SS | 51 Butterfly Collector |
| 18 Children PT | 52 Catfish |
| 19 Physician | 53 Peacock |
| 20 Nurse | 54 People |
| 21 Optometrist | 55 Child |
| 22 Painter | 56 Judge |
| 23 Musician | 57 Room for Thought |
| 24 Poet | 58 Room of the Innocent |
| 25 Soloist | 59 Room for Those Who Looked
the Other Way |
| 26 Musicians | 60 Passengers |
| 27 Dancer | 61 Toll Taker - Toll Taker II |
| 28 Librarian | 62 Time Keeper |
| 29 Typesetter | 63 The Dead |
| 30 Poem | 64 The Travellers |
| 31 Mask Repairman | 65 The Exiles |
| 32 Watch Repairman | 66 The Disappeared |
| 33 Paper Restorer | 67 The Application |
| 34 Carpenter | |



FRAME 7 1979-1983

Object

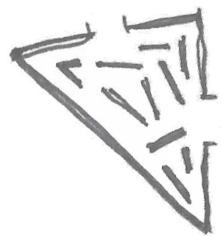
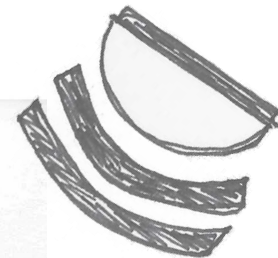
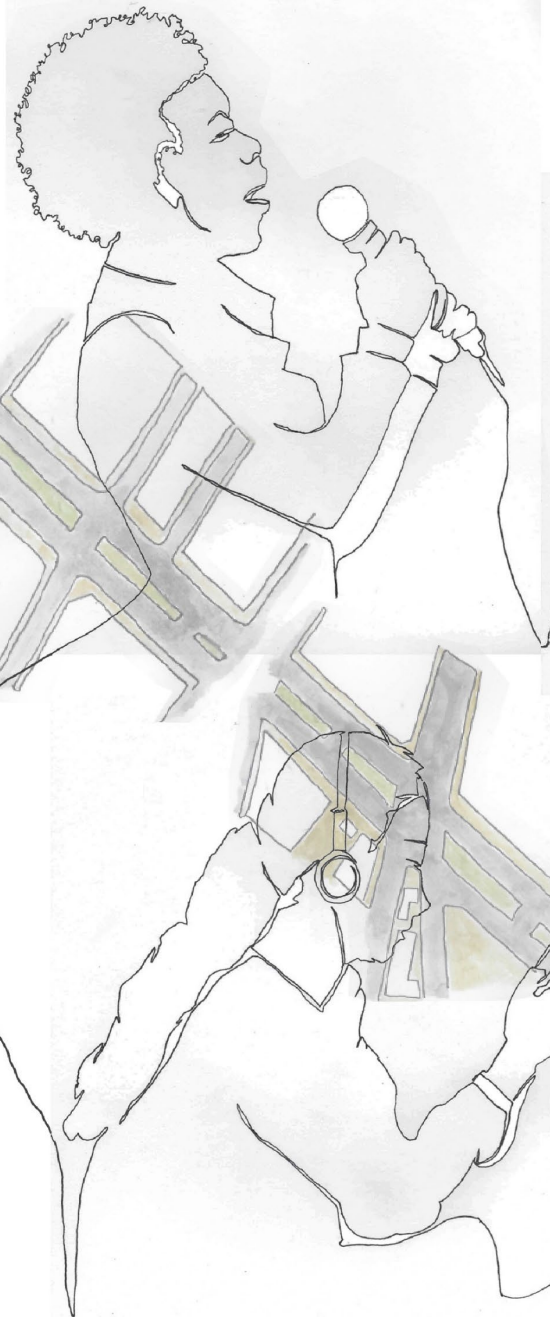
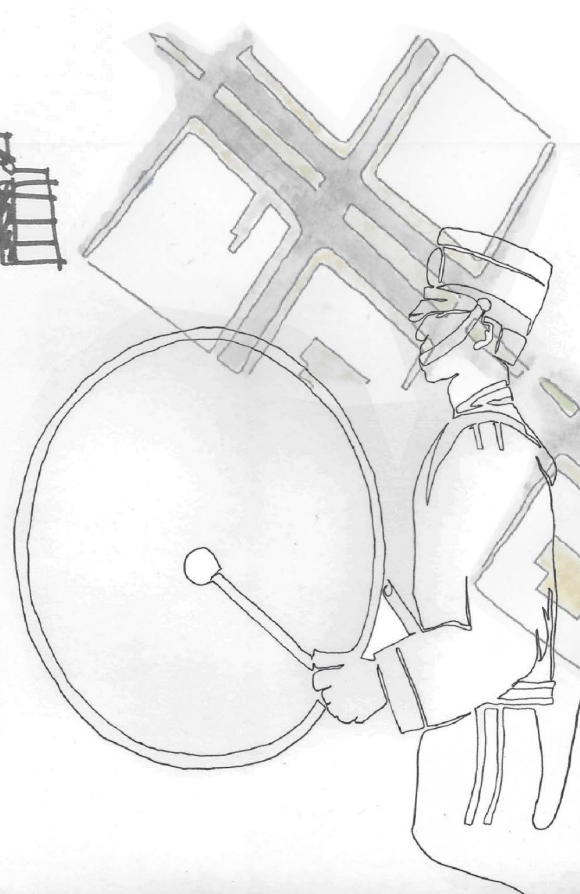
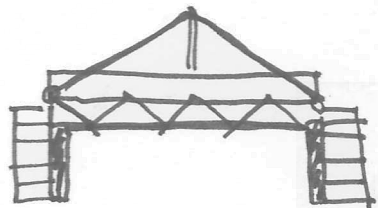
- 1 Summer Visitor's Place
- 2 Bergeman's Place
- 3 Hotel
- 4 Tower Hill
- 5 Retired General's Place
- 6 Retired Actor's Place
- 7 Weather Station
- 8 Plot Division
- 9 Farm Land
- 10 Farm Grove
- 11 Garden Plots
- 12 Clothes Wagon
- 13 Scare-Crow House
- 14 Farm Barns
- 15 Animal Hospital
- 16 Reddleman's Place
- 17 Silo Passage
- 18 Store House
- 19 Sower's House
- 20 Reaper's House
- 21 Old Farmer's House
- 22 Hedge Walk
- 23 Horsehoe Place
- 24 Maypole
- 25 Travelling Performers
- 26 The Post Office
- 27 Row-House
- 28 Apartment House
- 29 School House
- 30 Farm Library
- 31 Music House
- 32 Market
- A32 Butter Place
- 33 Carpenter's Place
- 34 Masoner's Place
- 35 Glazier's Place
- 36 Fabricator's Place
- 37 Repairman's Place
- 38 Chiropractor/Acupuncturist
- 39 Butcher/Candlemaker's Place
- 40 The Baker's Place
- 41 Farm Hall
- 42 Toll-taker Place
- 43 Farm Hospital
- 44 Farm Cemetery
- 45 Masque
- 46 Cross-Over House
- 47 Transfer Place
- 48 Master Builder's House
- 49 Druggist's Place
- 50 Vault
- 51 Proprietor's Place
- 52 Farm Manager's Place
- 53 Observer Unit
- 54 Inspector's House
- 55 Trapper's House
- 56 Solicitor's Office
- 57 Accountant's Office
- 58 Useless House
- 59 Suicide's House
- 60 Collector's House
- 61 Prison House
- 62 Court House
- 63 Church House
- 64 Death House
- 65 Widow's House
- 66 Balloonist Unit
- 67 Voided Center
- 68 Time Keeper's Place

Subject

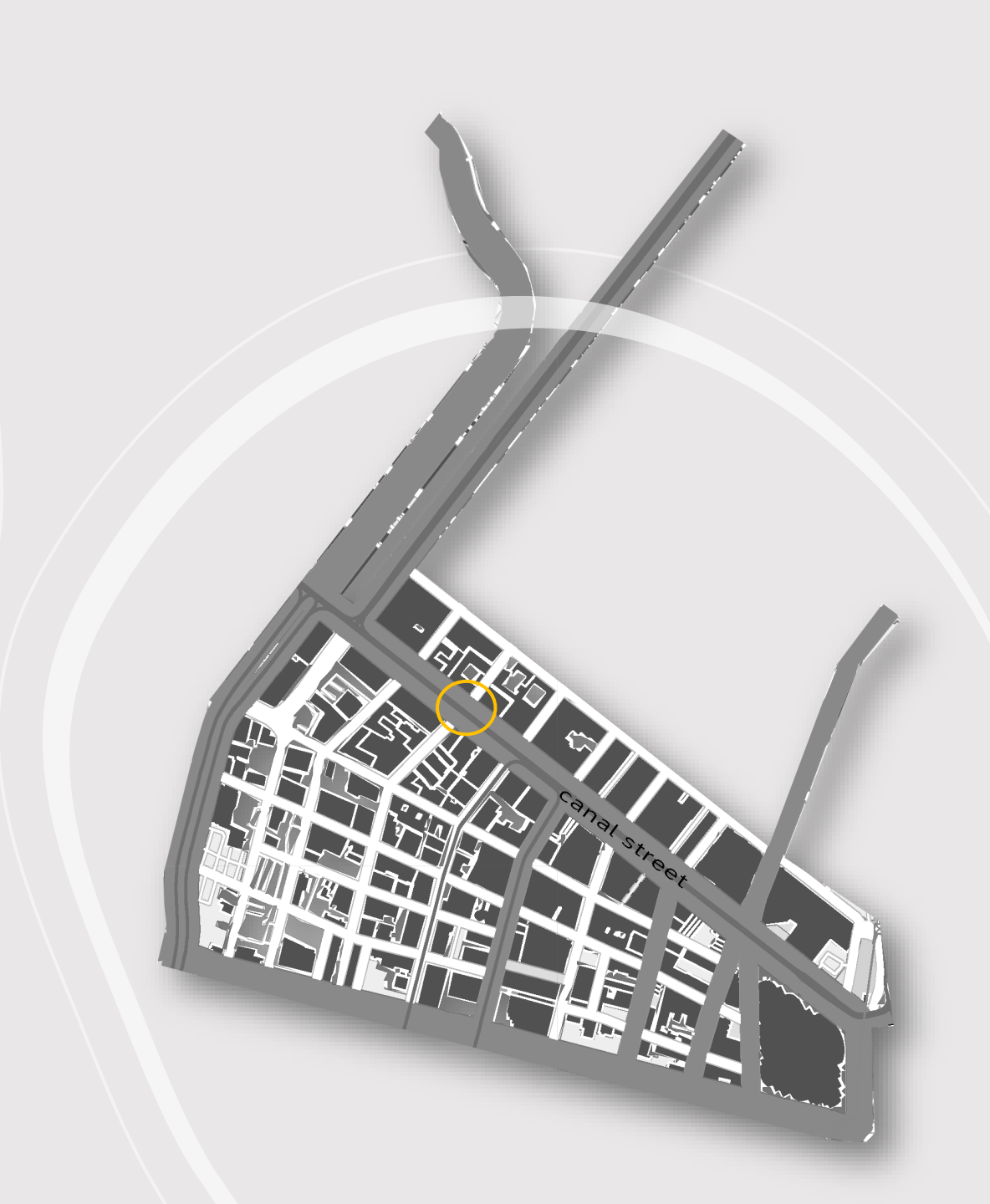
- 1 The Summer Visitor
- 2 The Bergeman
- 3 The Transients
- 4 The Sentinels
- 5 The Retired General
- 6 The Retired Actor
- 7 The Weatherman
- 8 The Surveyor
- 9 The Farmers
- 10 The Community
- 11 The Gardeners
- 12 The Old Clothes Man
- 13 The Keeper of Scare-Crows
- 14 The Farm Animals
- 15 The Veterinarian
- 16 The Reddleman
- 17 The People
- 18 The Preserver
- 19 The Sower
- 20 The Reaper
- 21 The Old Farmer
- 22 The Elders
- 23 The Players
- 24 The Children
- 25 The Travelling Performers
- 26 The Post Mistress
- 27 The Workers
- 28 The Dwellers
- 29 The Students
- 30 The Librarian
- 31 The Cellist
- 32 The Merchant
- A32 The Butterwoman
- 33 The Carpenter
- 34 The Masoner
- 35 The Glazier
- 36 The Fabricator
- 37 The Repairman
- 38 The Chiropractor/Acupuncturist
- 39 The Butcher/Candlemaker
- 40 The Baker
- 41 The Citizens
- 42 The Toll Taker
- 43 The Physician
- 44 The Undertaker
- 45 All
- 46 The Convert
- 47 The Transfer
- 48 The Master Builder
- 49 The Druggist
- 50 The Bank/Key Man
- 51 The Proprietor
- 52 The Farm Manager
- 53 The Observer
- 54 The Inspector
- 55 The Trapper
- 56 The Lawyer
- 57 The Accountant
- 58 The Useless
- 59 The Suicide
- 60 The Collector
- 61 The Accused
- 62 The Judge
- 63 The Priest
- 64 The Dead
- 65 The Widow
- 66 The Balloonist
- 67 The Voided
- 68 The Time Keeper



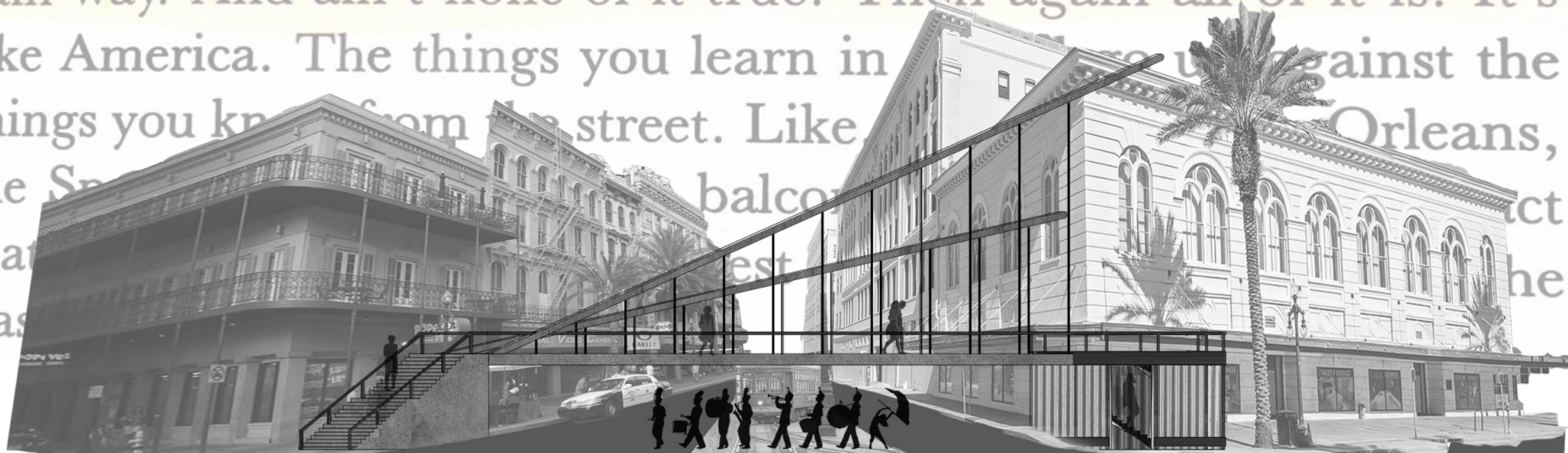
The Artifact

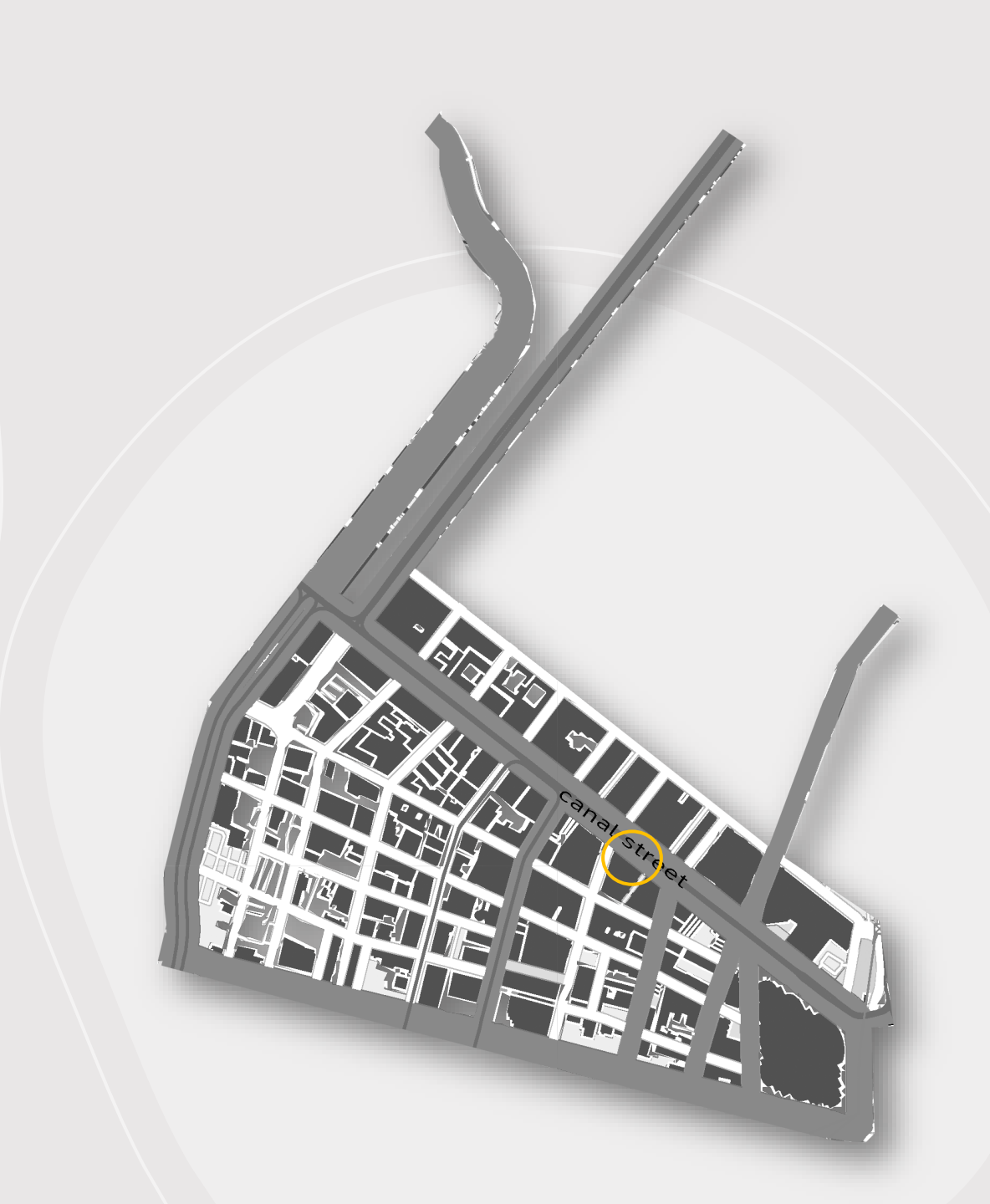
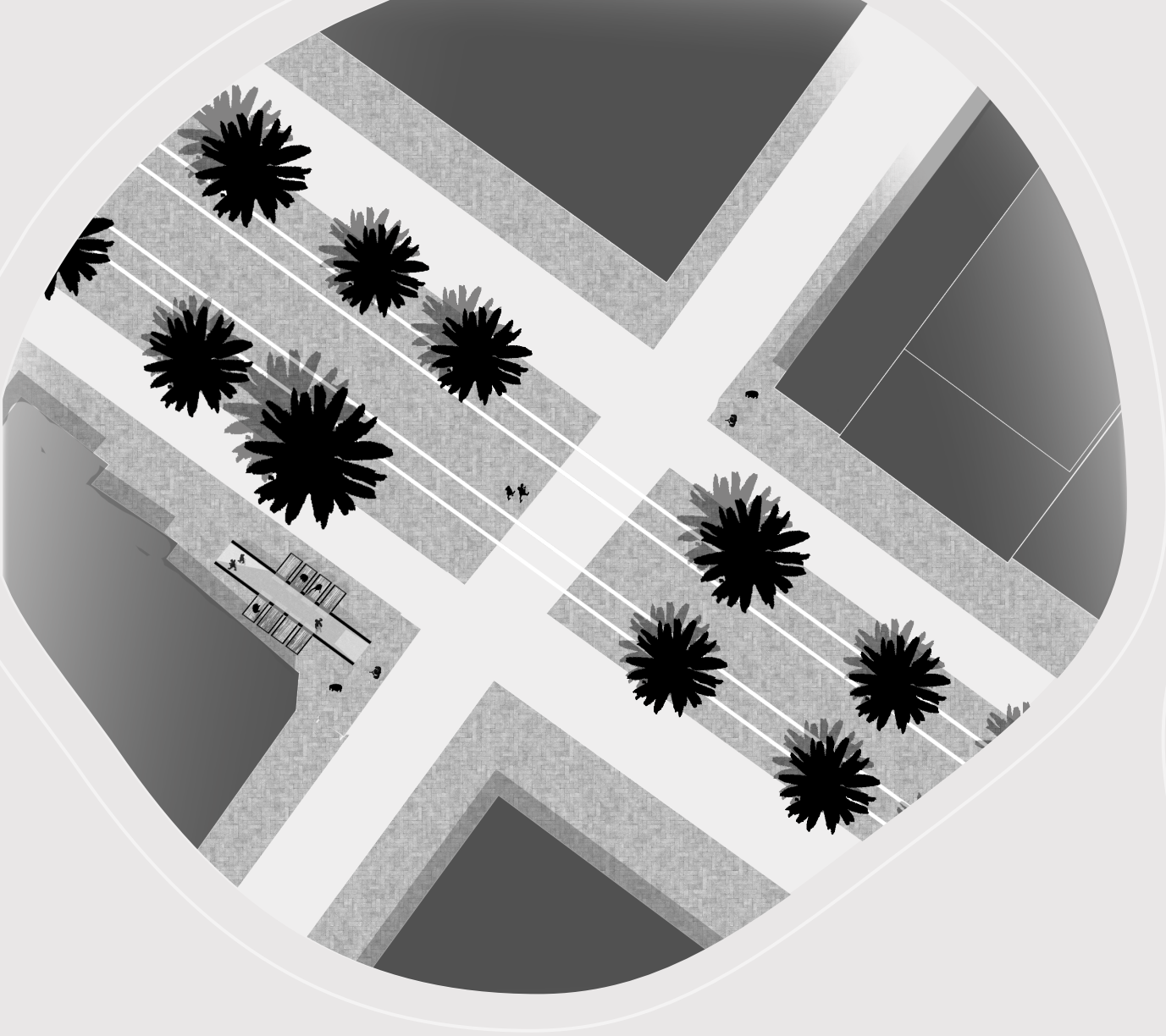


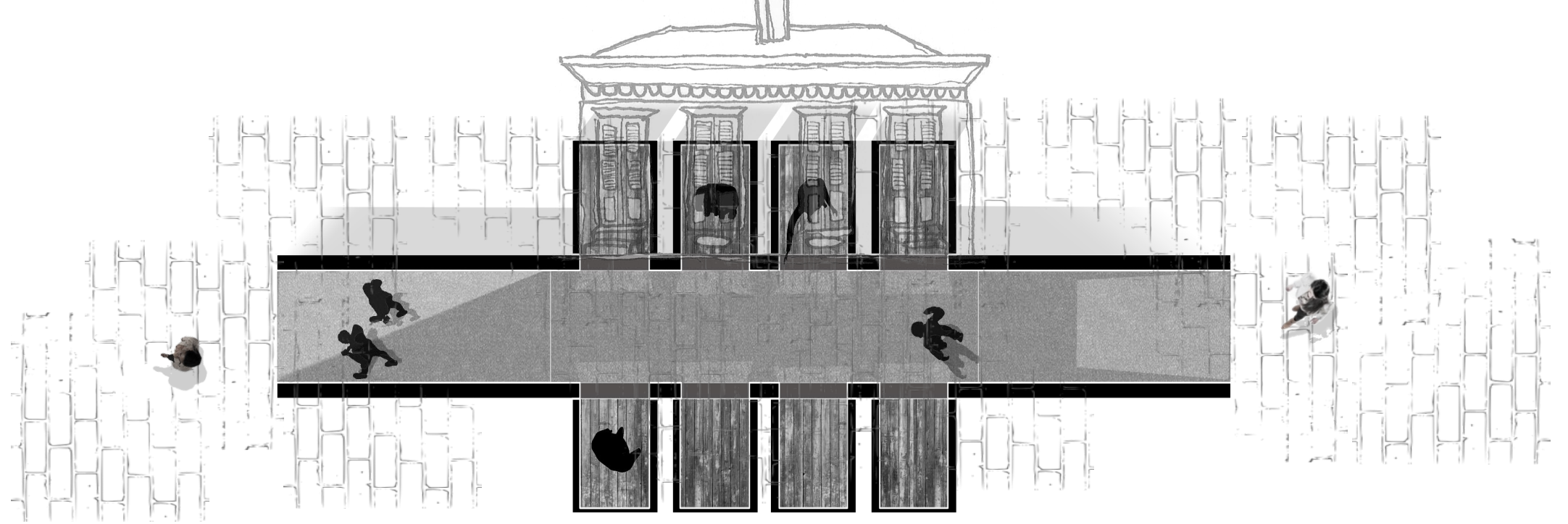
The Design



“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 things you know from the street. Like the Sp... balcon... Orleans, that... est... he was

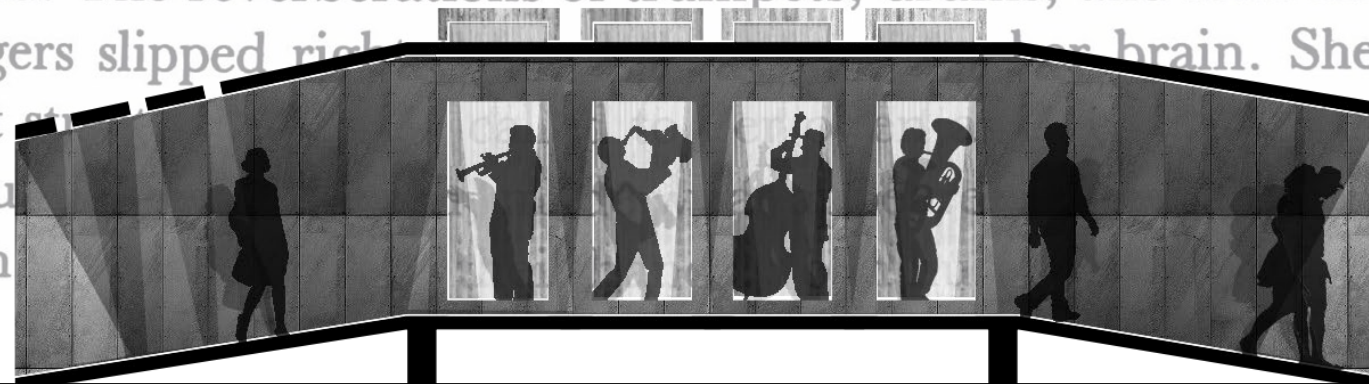


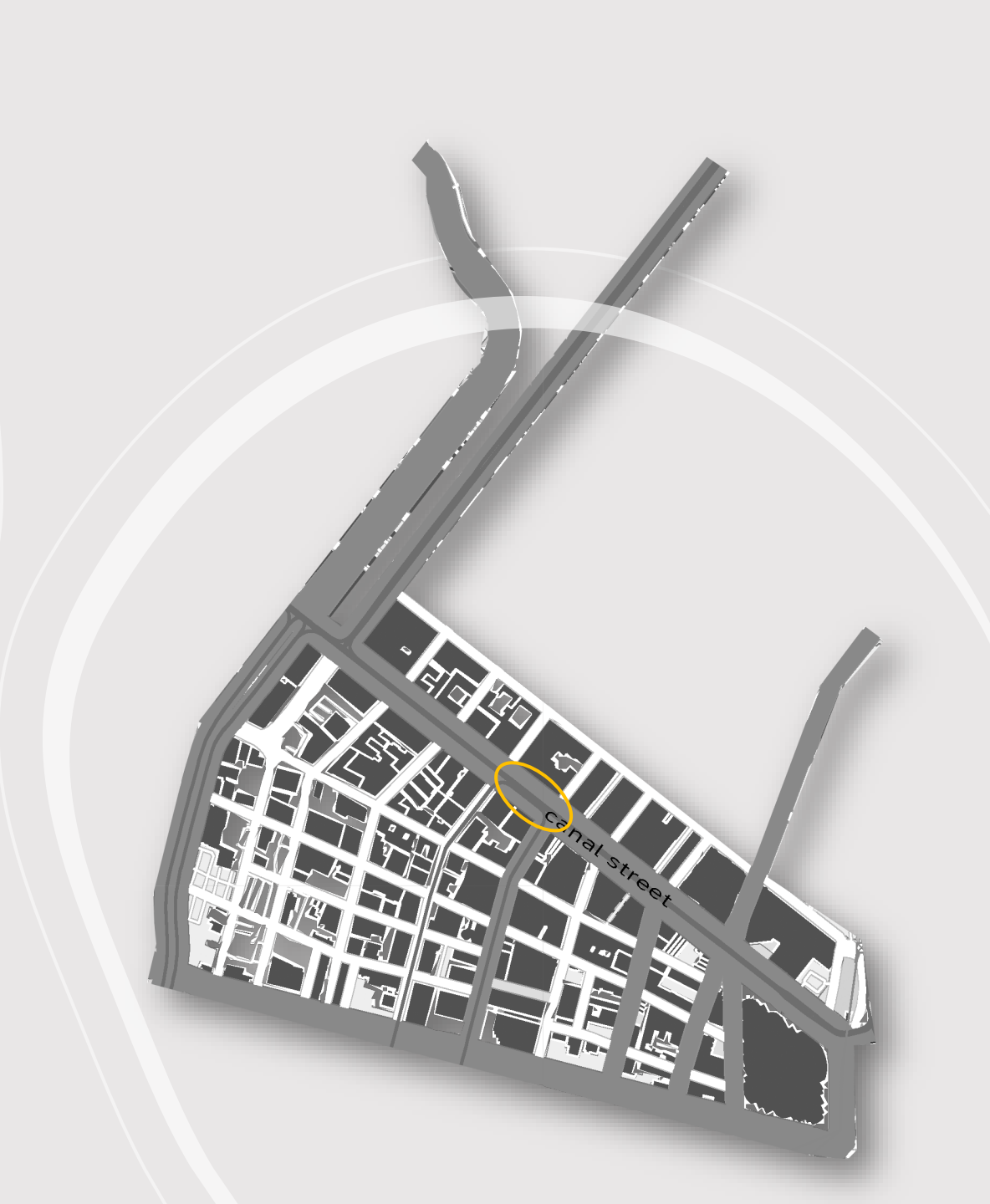


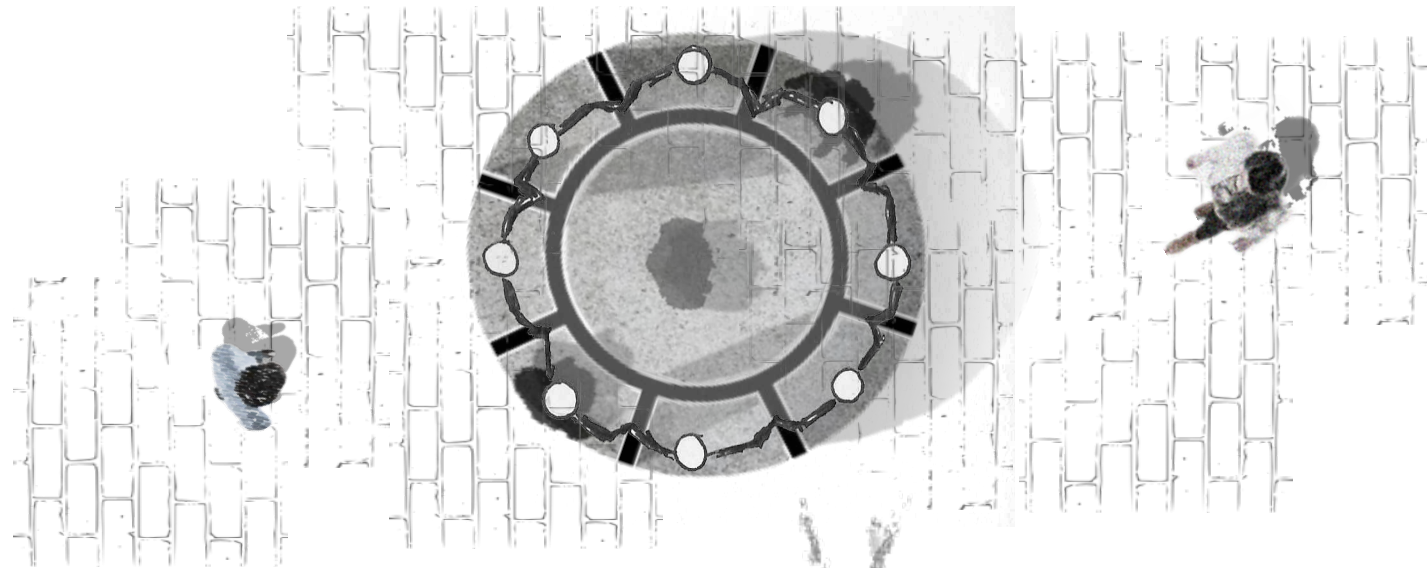


stand. The reverberations of trumpets, drums, and loud off-key
singers slipped right into her brain. She left
that street and turned
around and walked
with

turned
imals
far-



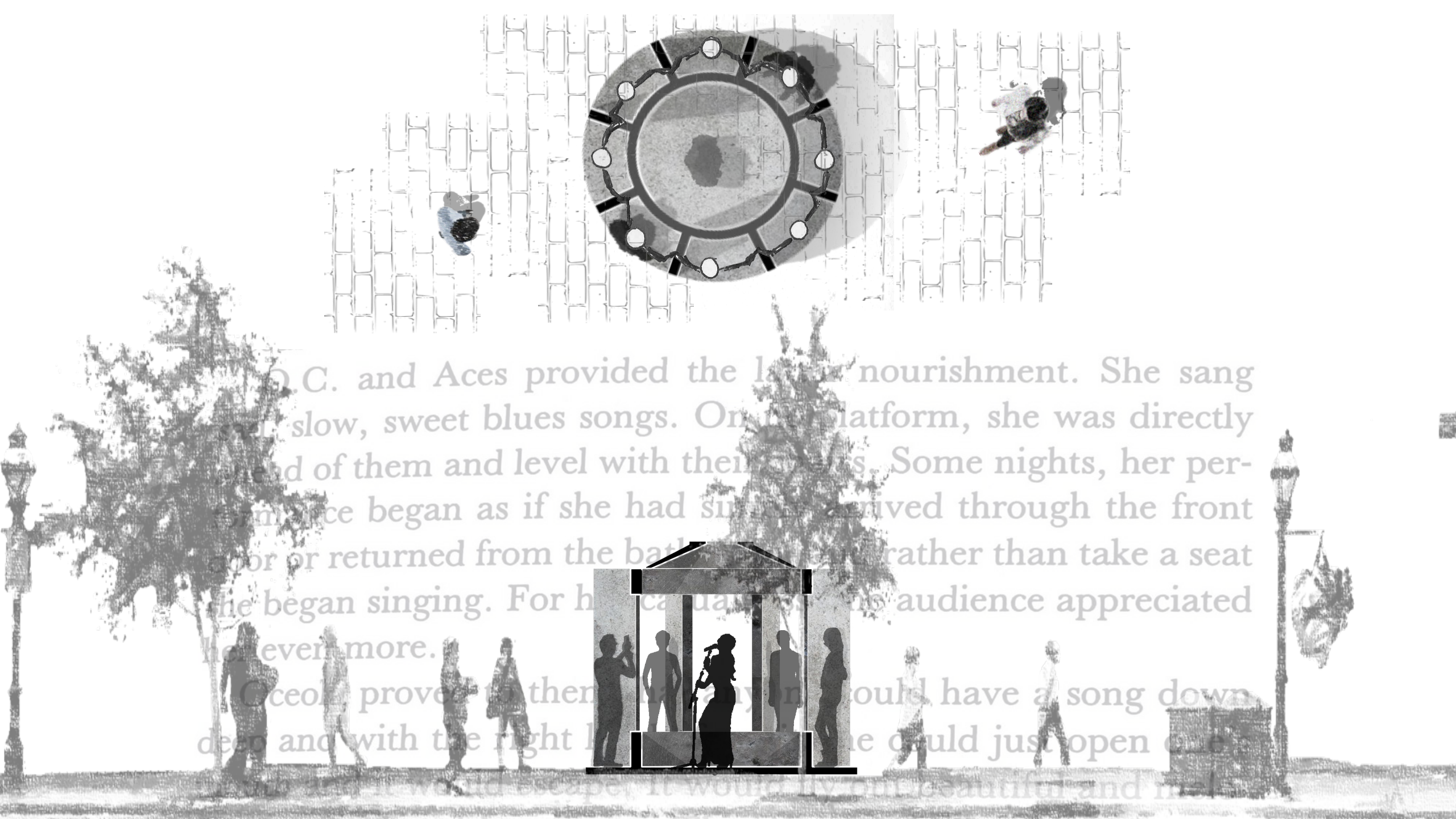


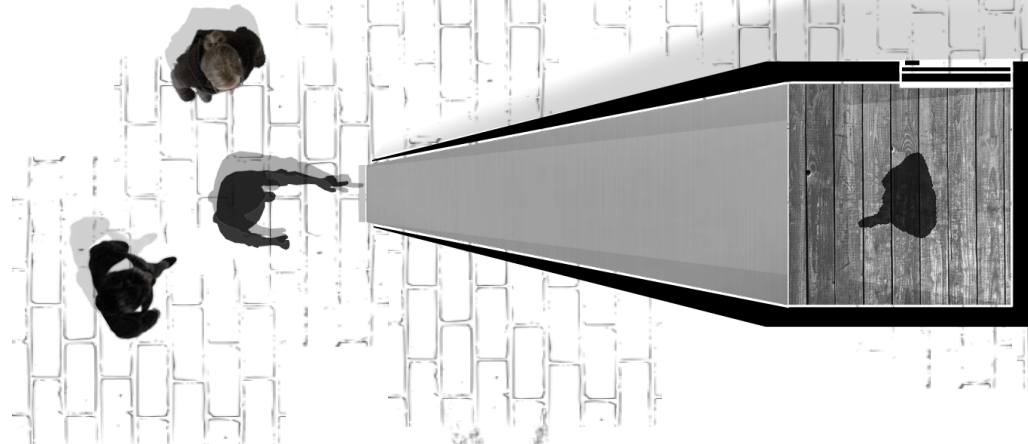
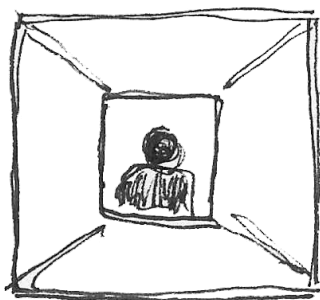


Q.C. and Aces provided the last nourishment. She sang
slow, sweet blues songs. On the platform, she was directly
in front of them and level with their eyes. Some nights, her per-
formance began as if she had just arrived through the front
door or returned from the bathroom rather than take a seat
and she began singing. For her casual audience appreciated
her even more.

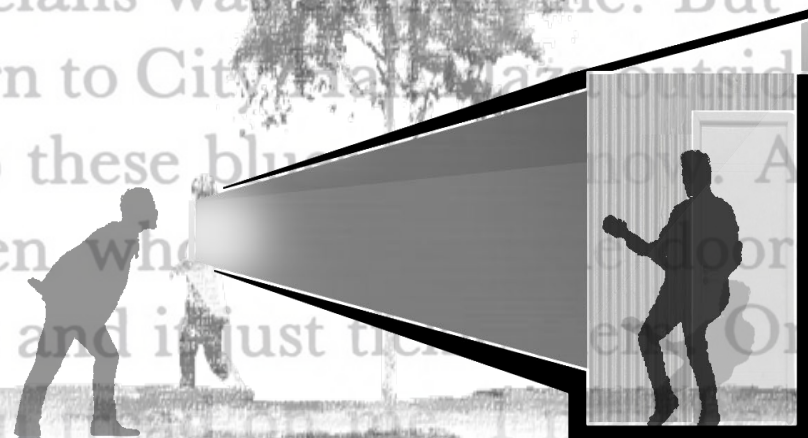
Oceola proved to them that they could have a song down
deep and with the right lyrics she could just open her

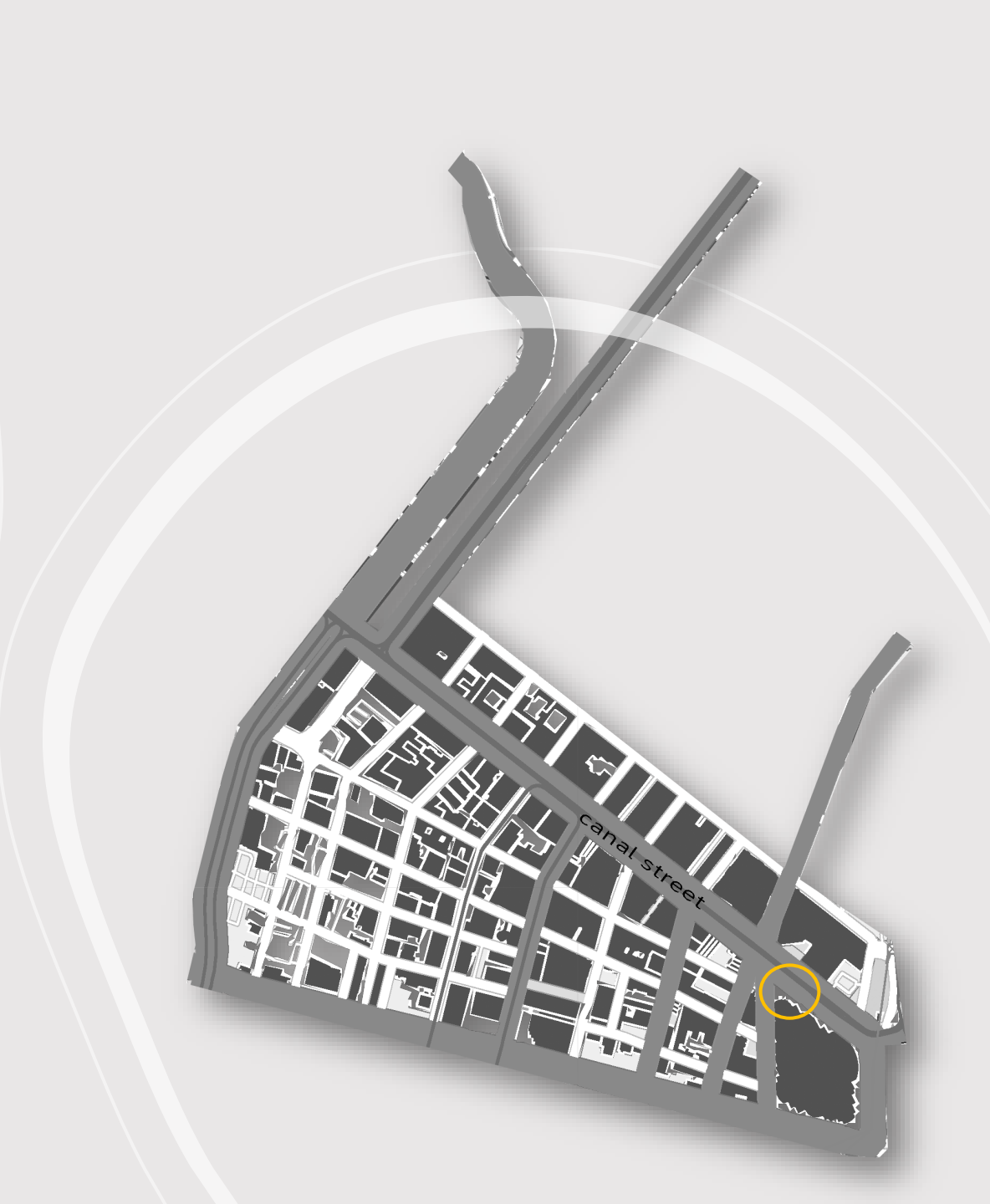
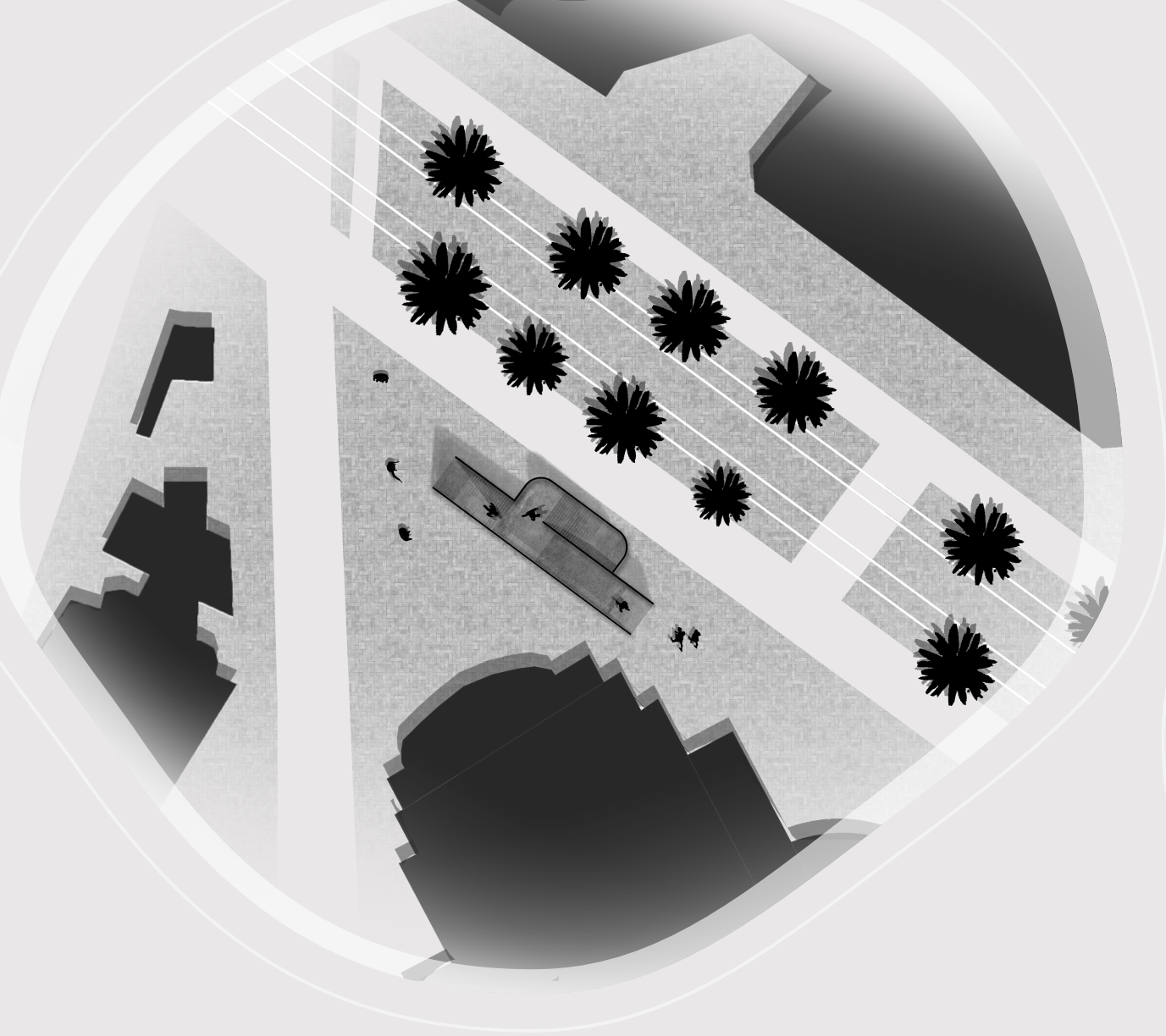
mouth and it would escape, it would fly out beautiful and

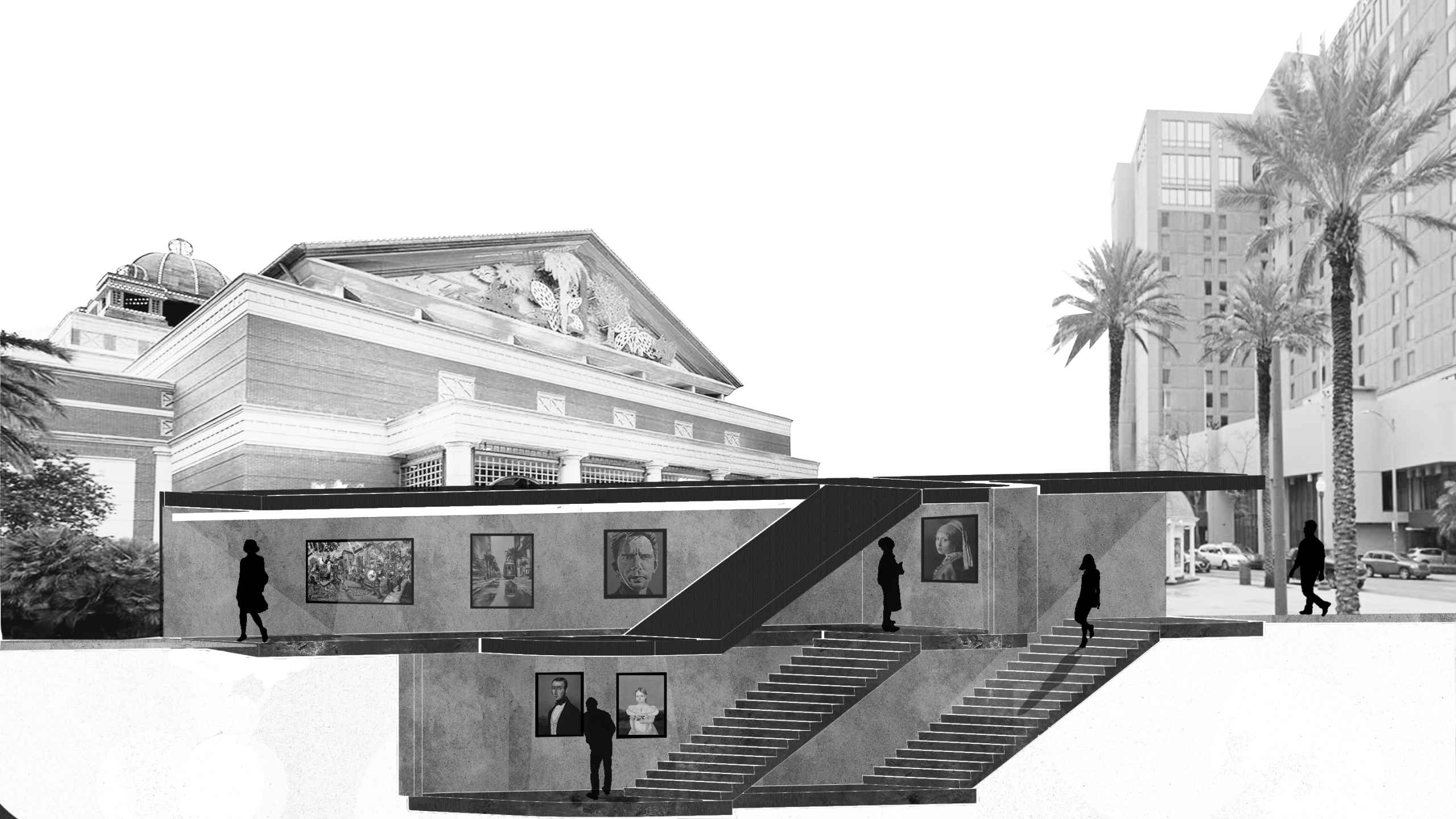


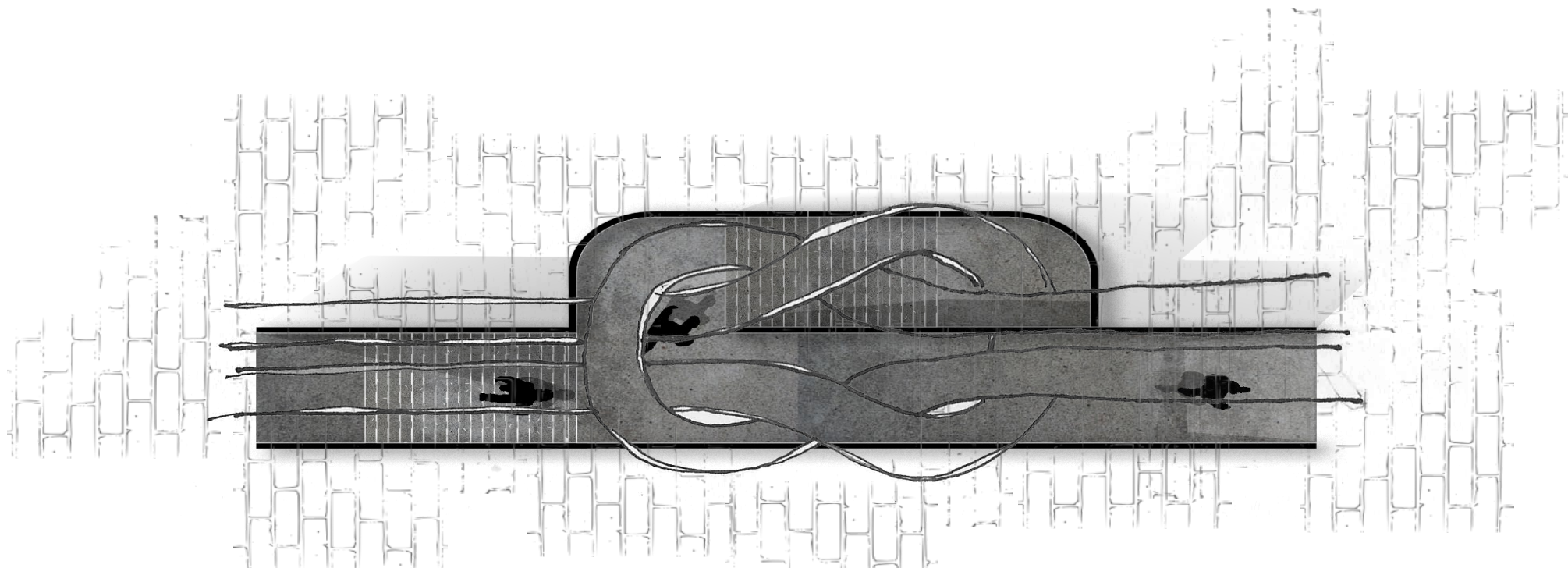


Lapin spoke up quickly, "But them was the best 120 days ever I had in New Orleans by anybody. Don't you see? When Walker was in office there was no tax raised. The police stayed home. Nobody was starving. Everything was handled out on the streets. See, the politicians wanted to blame me. But none of the people who I took my horn to City Hall was outside every day to play. I used to make up these blues for my horn. And all the cleaning ladies and the men who worked the floors in the big hotels would come down and just listen to me. One day I had, 'I may be low down on you but you're low on the ground.'"









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. T, then
portrait ere the
ones wh e dis

