SEARCHING FOR AN ARCHITECTURE OF CONFLICT

by Nancy Ganucheau

A thesis submitted in partial fulfillment of the requirements for the degree of Masters of Architecture

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ABSTRACT

Name: Nancy Glaser Ganucheau

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Topic: Urban housing on 14.36 acres

Subject:
In the written portion of my design thesis, I analyzed the elements of the architecture of the City of New Orleans during the first one hundred ten years of its existence. During this period two opposing and incompatible world views, the French and the Anglo-American, met and clashed without resolution until the city, unable to continue as a unit, divided into three municipalities. The differences in these cultures were reflected in the architecture and in the built form of the city.

The design portion of my thesis will develop the proposition that housing in a modern city can accommodate opposing forces. The city as it exists and the forces of change working upon it need not destroy the fabric of the city. With respect to the site of my design thesis, the housing would need to be consistent with the historic, anti-bellum Lower Garden District and the requirements of the coarse textured tourist industry along the Mississippi River with its convention centers and convention hotel/retail complexes. The design portion of my thesis demonstrates my proposition; it is primarily residential, with some mixed use, but with the ability to withstand the coarse texture of the tourist industry.

Method:
My design arose out of an analysis of the following aspects of the City of New Orleans:
   a. urban models of street and square layouts;
   b. housing and building types; and
   c. entry rituals.

The site plan was based upon overlapping ideas about city making from the nineteenth century embedded in the city of New Orleans that are critical of current city building practices. Housing will be designed using modern construction methods in a manner which will use elements of the architectural history of the city. Basically, the design process has been from the level of the city in toward the level of the unit.

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  The Castle of Crossed Destinies by Italo Calvino

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NOTES FROM READINGS
In the midst of a thick forest, there was a castle that gave shelter to all travelers overtaken by night on their journey: lords and ladies, royalty and their retinue, humble wayfarers.

I crossed a rattling drawbridge. I slipped from my saddle in a dark courtyard. Silent grooms took my horse. I was breathless, hardly able to stand on my legs; after entering the forest I had faced so many trials, encounters, apparitions, duels, that I could no longer order my actions or my thoughts.

I climbed some stairs; I found myself in a high, spacious hall. Many people—also transient guests surely, who had preceded me along the path through the woods—were seated at supper at a table lighted by candelabra.

As I looked around, I felt a curious sensation, or, rather, two distinct sensations, which mingled in my mind, still upset and somewhat unstable in my weariness. I seemed to be at a sumptuous court, which no one would have expected to find in such a rustic and out-of-the-way castle; and its wealth was evident not only in the costly furnishings and the graven vessels, but also in the calm and ease which reigned among those at the table, all handsome of person and clothed with elaborate elegance. But, at the same time, I remarked a feeling of random, of disorder, if not actually of license, as if this were not a lordly dwelling but an inn of passage, where people unknown to one another live together for one night and where, in that enforced promiscuity, all feel a relaxation of the rules by which they live in their own surroundings, and—as one resigns oneself to less comfortable ways of life—so one also indulges in freer, unfamiliar behavior. In fact, the two contradictory impressions could nevertheless refer to a single object: whether the castle, for years visited only as a stopping place, had gradually degenerated into an inn, and the lord and his lady had found themselves reduced to the roles of host and hostess, though still going through the motions of their aristocratic hospitality; or whether a tavern, such as one often sees in the vicinity of castles, to give drink to soldiers and horsemen, had invaded—the castle being long abandoned—the ancient, noble halls to install its benches and hogsheads there, and the pomp of those rooms—as well as the coming and going of illustrious customers—had conferred on the inn an unforeseen dignity, sufficient to put ideas in the heads of the host and hostess, who finally came to believe themselves the rulers of a brilliant court.
INTRODUCTION

The form of the City of New Orleans emerged from the interaction of two powerful cultures, the culture of its Roman Catholic French founders and the culture of Protestant Americans that ultimately dominated the French. This conflict demonstrates how ideas express themselves as form in architecture. The conflict in New Orleans arose out of the clash of two disparate myths, one, entrenched, Catholic and French, and the other, materially prosperous, aggressive, successful, Protestant, and American. The urban form and the architecture of the City of New Orleans resulted from the myths held by these creators; that is by the elementary ideas that ordered and gave meaning to the world of the individuals comprising these two cultures.

In this paper, "myth" means an outlook, a set of ideas by which a group creates order out of the chaos of the universe, the attitude of the group towards nature, and the attitude of the group about community, family, the individual, life, and death. Myth shall be used in this paper as Joseph Campbell defines it, as the "the validation and maintenance of an established order" and as the force that centers and harmonizes the individual. In short, myth is used to indicate the set of "elementary ideas," the set of ordering, clarifying principles, from which the individual chooses his actions. The two myths considered here that created the City of New Orleans are the Protestant American, and the Roman Catholic, which was initially French and

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later, additionally, Spanish.

These two myths, the Roman Catholic and the Protestant came together, clashed, and transformed each other leaving behind the City as a record, a set of choices made from among all those choices geographically possible. That is, by the elementary ideas that ordered and gave meaning to the world of the individuals comprising these two cultures.

The choices of the proponents of the opposing myths are expressed in the form and structure of the city and the buildings constructed there. The myths of the cultures are revealed by the different choices made by each. These differences commence from the moment of the inception of the City and can be demonstrated by examining the initial street plans of the city, the layout of subdivisions developed by the different cultures, to the varieties in the form of the buildings constructed by each. In this paper, this conflict and the resulting record of the architectural form of New Orleans will be examined from the founding of New Orleans in 1722 until its partition into three municipalities in 1836.

HISTORY

New Orleans was founded by a corporation by the King of France to return a profit to the French crown. The earliest settlers were charged with the task of taking control of the

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lower Mississippi Valley, keeping it out of the hands of the Spanish and English, and creating a trading center for the goods that were transported on the Mississippi. These French settlers brought with them from France their religion, their culture, their language, their values, their forms, and their aspirations. They were an insular and segregated people who were competing with the English colonies to establish and maintain a position in the Americas by founding and developing the city of New Orleans. By their presence in Louisiana, the English colonists were discouraged from coming and possibly taking over Louisiana. The French managed to maintain New Orleans for themselves until 1762, when control passed to Spain as a result of the political settlement of the Seven Years’ War.4

Although similar in culture to the French, the Spanish brought innovations with them when they acquired the City. They had strong ideas about urbanism which had developed over the three hundred years of founding cities throughout their American empire. Because the reconquest of Spain from the Moors had been accomplished city by city, the Spanish naturally felt that to conquer the New World, it would need to be an urban conquest. The Spanish therefore founded cities where there were none and from these conquered the new territory. This method of conquest was explicit and overt in that the directions for how to conquer were laid out in the Laws of the Indies, a set of rules for amateurs about how to found cities. The Laws of the Indies had emerged over the centuries of Spanish rule in America.

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Originally, they were loose concepts based on Late Renaissance and Vitruvian ideas, but as Spain's experience in the New World accumulated, the rules became more specific. The goal of the Laws of the Indies was to provide security for the conquerors and ease of administration for the Spanish crown. The similarity of New Orleans to these Colonial cities founded in South America demonstrates the Renaissance outlook of its founders. New Orleans was exactly the kind of city the Spanish were accustomed to ruling. The basic urban ideas about square layout, siting of important public buildings, and architectural continuity were the same except the Spanish had with practice evolved theirs to a more detailed and concrete level as recorded in the Laws of the Indies.

New Orleans saw itself as French, a part of France, in the same way that Aldo Rossi speaks of the Catholic religion. "In such a universe the concept of the individual location becomes secondary, as does that of the boundary or frontier. Space is determined with respect to a single center" and that center was the French crown. It was crucial to the identity of the city to be seen as French. The revolt that occurred when the first Spanish governor tried to take control is a sign of the distress felt over the loss of identity, the loss of center, that the transfer created. But the two myths were similar and the two societies blended easily by intermarriage and over time the years of Spanish rule had a tremendous impact on the city while New Orleans continued to see itself as French: to speak French and

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send its young to study in France.

The term Criollo or Creole, meaning children of Europeans born in America, came with the Spanish. In the presence of the Anglo-Americans, the term came to represent the French-Spanish culture that had formed and controlled New Orleans for almost a century before the city transferred to the United States.

The Spanish were more tolerant than the French of other cultures. The Spanish entertained hopes of persuading Kentucky and Tennessee to break away from the United States and with this in mind they were hospitable to Kentuckians and Tennesseans, the first Americans to come to New Orleans. This was the beginning of the flow of Americans to New Orleans. With Spanish Colonial rule, the American Sector began to take shape on the other side of the commons and the fortifications that existed between the original French Quarter and the American Sector. The Creoles remained segregated inside their fortifications. The "other" myth had been invited into the sacred space.

The Creoles, as a group, were more attached to the land. From the earliest days land grants for plantations were parceled out along the river. Industries that existed were mainly to serve these interests. There were warehouses and port activities but the main connection was to the land. The Americans were more aggressive and tended to invest in business. When American names are mentioned it is in the context of a business or industry although many of them became planters.

An industrial investment provides a greater return than
an investment in agriculture. Wealth was a goal for almost everyone. The Creoles were in the city to make a living also but they had other goals. This connection to the land was necessary in order to create a land based feudal society on a foundation of slave labor. This world-view needed to form an aristocracy, a hierarchy: a system based on family and community rather than on personal wealth. Here were two somewhat contradictory systems about what gave a man value and it was reflected in the city they created. The Americans came to New Orleans, in general, simply to make money. Their goal was what Richard Sennett calls the Myth of Purification. Richard Sennett, interpreting Max Weber, writes in The Uses of Disorder that the Protestants

"had wiped away the rites by which the divine spoke to them and forgave their sins. The Puritan God was inscrutable. On the other hand, and again unlike the Catholics, they wanted to see in their daily lives some unshakable proofs of their own virtue, so that they would be assured about what awaited them after death. This contradiction made worldly acts terribly important as signs of virtue, and therefore the subject of constant scrutiny and analysis; however, they were also empty, since man could have no knowledge of how God wanted them to act."10

Worldly goods is the only way left for God to speak to the Protestant who has forsaken ritual and reassure him of his

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sanctification and virtue.

Most of the Americans did not see themselves as dying in New Orleans and the Protestant sections of the cemeteries are testaments to this and to the fact that they in general were buried by strangers and not by their families. These were adventurous sorts come to seek their worldly treasure. Their real life was not lived here.

In 1803 New Orleans passed into the hands of the United States with the Louisiana Purchase. In 1812, Louisiana became a State. Before, Americans had come temporarily to make money, now, they flooded in to make the territory their own. The Americans became New Orleanians. The American Sector began to grow rapidly and with growth the energetic immigrants began to become restless under the control of the Creoles. Where before there had been a polite antipathy, now there were intolerable, unresolvable differences which developed into a struggle for control of the economy of the city. The most prominent American developers went to the State legislature and succeeded in having the city divided into three municipalities in 1836. This division wrenched the power away from the Creoles. The break was along cultural lines with the Americans in one municipality and the Creoles split into two other municipalities. This weakened Creole control over enterprises having to do with canals, warehouses, and the port. This division lasted until 1852 when the struggle for control of the economy of the city was accomplished by the Americans and the city could come together.

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There were many signs that the Creole culture was no longer dominant after the city was reunited. In 1857, a group of socially prominent Americans had their first night parade on Mardi Gras, which traditionally had been a small festival in the French Quarter. The Civil War brought to an end the feudal land based society surrounding New Orleans in 1862 when Louisiana fell to the Union Army. In 1872 the Krewe of Rex, which became synonymous with Mardi Gras, was formed by a group of American businessmen. In 1876, the need was felt by an American newspaper to create a French journal to "preserve Creole culture". These were all signs that the reign of the Creole culture was transforming into something else. The Protestants doing the conquering were many times the ones most interested in saving the remnants of the culture they were transforming.

The work of Grace King, a New Orleans writer and an American sympathetic to the Creoles, can be seen as summarizing the conflict of these two myths. She attempts to reconcile the Creole life with its values of family, community, and honor code to those of the adventurous, energetic, and enterprising Americans. Her best work, New Orleans: The Place and the People, is almost exclusively devoted to describing Creole life in romanticized terms. But there is something interesting at the end of her book. Here she gives thumbnail sketches about many of these enterprising Americans. It is interesting that about each one she seems to need to express the thought that the person was
honorable in spite of having amassed a great fortune.
Plan of New Orleans by LeBlond de la Tour, 1722.
I. THE CITY WALLS

In Europe, Renaissance and Enlightenment ideas about cities as expressed in the various versions of Utopia could be implemented only in part and then only by carving them out of the Medieval fabric. In America these ideas could be transferred whole.16

The plan of the city was created by Le Blond de la Tour, chief military engineer of Louisiana. It is similar to other new, fortified, military French towns of that time. They are all grids with plazas as their centers surrounded by fortifications. They were material versions of the ideal city of their time. New Orleans was founded on ideas of a Renaissance utopia which Rowe and Koetter describe as:

"An icon of the good society, the terrestrial shadow of an idea, the classical utopia was, necessarily, addressed to a conspicuously small audience; and its architectural corollary, the ideal city -no less an emblem of universal and final good- is to be imagined as an instrument of education addressed to an equally limited clientele. As with the advice of Machiavelli, the ideal city of the Renaissance was primarily a vehicle for the provision of information to the prince; and, as extension of this, it was also an agent for the maintenance and decorous representation of the state."17

In this view of the universe man is also not a ruler of nature by

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Savannah, Georgia, 1734.

New Haven, Connecticut, 1748.

New Haven, Connecticut, 1824.
virtue of his reason. Man is in Nature, part of it. His reason carves and drags order out of the chaos of the wilderness. Nature remains an adversary, kept out by a series of layers: doors, walls, gates, and reintroduced, tamed in courtyards but always present and impossible to ignore.

In order to make a comparison from the beginning, before the Americans had arrived in New Orleans and locked horns with the Creoles, English colonies in America will be considered from which the future American settlers would spring and from where they would, in time, leave to come to New Orleans.

New Haven and Savannah have features in common with post-Enlightenment schemes in that man and his capacity to reason dominate nature. Although New Haven is pre-Enlightenment, the ideas of Isaac Newton and Martin Luther which put man and his ability to reason at the center of the universe were available at the time of its creation. The individual and his thoughts now had a value they had not previously enjoyed. These ideas about the individual were crucial to Enlightenment ideas about the city and its ideal, the Utopia. Rowe and Koetter describe this version of Utopia, which ruled the hand of those who laid out New Haven and Savannah:

"the basis of the activist utopia of the post-Enlightenment, was presumably first solidly fuelled by the stimulus of Newtonian rationalism. For, it the properties and behaviour of the material world had at last become explicable without resort to dubious

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New Orleans, 1729, map by Pierre Baron showing proposed fortifications.
speculation, if they were now provable by observation and experiment, then as the measurable could increasingly be equated with the real, so it became possible to conceive the ideal city of the mind as presently to be cleansed of all metaphysical and superstitious cloudiness. Such was the scale of the venture. It was no small undertaking. But, if a Newton could conclusively demonstrate the rational construction of the physical world, then why should the inner workings of the mind and, better still, the workings of society not become equally demonstrable. Via a fully orchestrated appeal to reason and to experimental philosophy, via rejection of received and apparently arbitrary authority, it was surely possible that society and the human condition could be remade and become subject to law quite as infallible as those of physics. Then—and soon—it would no longer be necessary for the ideal city to be simply a city of the mind."18

There is no longer any mystery. Newtonian physics has explained everything.

A. Maps

New Haven, Savannah, and New Orleans are all three roughly contemporaneous but different. New Haven and Savannah, as drawn on their maps, do not acknowledge the environment, nature. The

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New Orleans, 1803, map by Boqueta de Woiserie. This map is drawn in such a way that the fortifications seem to be holding back the wilderness.
grid is simply plopped down on the land. Man has total freedom: his will and reason rule.

The map of New Orleans addresses the river, the grid marches hierarchically away from the river, related to its environment.

B. Walls

Another telling detail are the fortifications that appear on almost every map of New Orleans even before they were built in 1760.19 The fortifications indicated on the maps of New Orleans seem designed to physically protect the city from the encroaching wilderness. The city can be seen as closed, segregated, whole. The city reflects how the Creoles saw themselves: closed and segregated. Eliade would say that they had clearly defined the sacred space of their city, that which was inside and structured, separated from what was outside, unstructured and chaotic.20

The fortifications, while holding the wilderness at bay, were also important in providing gates to the city, a kind of front door, another layer to penetrate. These gates mimic the layering process of entering a Creole residence. Governor Unzaga wrote in 1775 that

"The fortress of this city is made of a stockade which forms six bastions that are almost destroyed by decay and the dampness of the soil. It is kept up only by

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continual repairs, to give the city the false appearance of a fortified city and obliging its neighbors to come in and go out through its gates."21

Within two years after the Louisiana Purchase, the new rulers with their different ideas of city making tore the fortifications torn down.22

Another layer further separating the city from the wilderness was added by putting the commons outside the fortifications. When plantation grants were first partitioned they began some distance beyond the proposed fortifications of the city leaving a commons surrounding the city.23

The reverse occurs in New Haven where the commons is in the center of the town. The last street of the town of New Haven and the surrounding wilderness co-exist.

C. River

New Orleans, New Haven, and Savannah are all on bodies of water but New Haven and Savannah acknowledge this prominent fact of their existence in a significantly weaker way on their maps. These two grids are independent of the environment in which they are located; it could be laid anywhere. Savannah's grid, while lovely and rhythmical, also is an abstract geometric design that ignores the landscape in which it finds itself. The New Orleans map stresses the river which dominates the landscape and is an

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Buenos Aires on Rio del Plata, 1708.
integral part of the map. The map of Buenos Aires resembles the map of New Orleans in this regard more than the maps of New Haven and Savannah.

D. Square

New Orleans places its public square in such a way that not only does it overlook the river but the river completes the fourth side of the square which is the symbolic heart and center of the town. The town common is separate and on the edges of town. New Haven’s square is placed abstractly in the center where it doubles as the commons without any reference to anything other than its own center. Savannah’s grid, with its four squares creating a pattern of open and closed spaces24, is still an abstract geometric design unrelated to its surroundings.

These differences derive from disparate views of man’s place in nature: in one man rules nature and in the other nature is an adversary.
Savannah, Georgia, 1734. An example of an open city grid.

New Orleans, 1723. An example of a closed system, city as an object.
II. THE CITY GRID

A. Open vs. closed

Maps can not only be read for the information they intend to communicate but the graphics themselves yield information about those drawing the maps. The grids of New Haven and Savannah can expand forever, they seem to not have a limit, they are open ended grids. Wherever the grid ends is temporary. The forest surrounding the map of Savannah seems to fall away almost effortlessly to man’s burgeoning ambition and expanding grid. New Haven’s grid, a square divided into nine sub-squares with a central square as a commons, speaks about center and its expansion would occur evenly in every direction.25

The grid of the city of New Orleans is closed as shown on maps from its earliest days as a French colony. It has limits, boundaries; it is an object. This grid could not expand indefinitely. The Spanish also held a view of cities as integral objects of regularity, order, symmetry, and hierarchy.26 The fortifications reinforce New Orleans’s object quality. The object inside the fortifications is shown complete even before it was fully populated.

These differences in the maps express the Protestant view of the value of the independent individual versus the Catholic view of the value of the individual proceeding from the community. The map of New Haven is a group of individuals, "each house stood free on its own plot of ground, defining the central

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Faubourg Ste. Marie
(The American Sector).
open space as ships moored around it, not as a wall. The urban structure was widely spread but shaped by taut cubes, exact and self-contained, each a small grid in the large. ... The major definition of space was eventually to be accomplished by trees."27 The map of New Orleans is a unit, a whole, a single object.

The first two subdivisions of New Orleans, Faubourg Marigny and Faubourg Ste. Marie, created about the same time, show two different ideas about city making in their grids. The Creole subdivision, Faubourg Marigny, is a tighter grid, the blocks similar in size to and laid out to tie into the original French Quarter grid more gracefully. The main square of the subdivision is on the canal, which is the main spine of the neighborhood and a metaphor for the Mississippi River, imitating the main square of the French Quarter which addresses the river. Faubourg Marigny takes its cues from precedent and context in making choices about its development.

Faubourg Ste. Marie, also known as the American Sector, is laid out in an unsymmetrical way in much larger and irregularly sized blocks than Faubourg Marigny, as if the blocks were cut to accomodate the different developers. This can be seen as an expression of the idea that the individual is more important than the community. An overriding order does not exist which expresses the greater importance given to the individual desires and ambitions than to those of the community as a whole. Faubourg Ste. Marie resembles the early map of New Haven more

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than it does the original map of New Orleans. The placement of its square is in the center of the subdivision not acknowledging the river at all. Since the river bank was the place for warehouses, land could not be spared for an un-commercial use. The square refers only to itself and its own center. The orientation of the streets in the Faubourg Ste. Marie refer less to the tangent of the riverbend at that point than do the streets of Faubourg Marigny.

B. Hierarchy

The New Orleans map has a hierarchy and a direction. The streets parallel to the river are wider and the house lots subdivide the blocks so that most houses will face these streets and not the streets perpendicular to the river.

The hierarchy of the grid reflected the hierarchy of the society that created it. There was a well-defined class system. The word "aristocrat" shows up in quotes about the Creoles when talking about what are probably sometimes simply well-to-do merchants. This attitude is reflected in a report by Spanish Governor Miro on the devastating fire of 1788:

"reducing to ashes eight hundred and fifty buildings, among which are all the business houses and the residences of the most aristocratic families."28

The word is never used in refering to Americans who may have

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Vittoria, Spain, Plaza Mayor illustrates the use of two squares: religious and civil.

San Antonio, Texas illustrates the use of one square in Colonial Spain for all authority.
settled there, no matter how large the fortune. The Americans, springing as they did from a democracy, had trouble with overt class systems.

Faubourg Ste. Marie, subdivided by a French family after the terrible fire of 1768 but mainly for American developers, is a larger grid with a loose order and little hierarchy. The streets imitate the French Quarter in that the more important streets run parallel to the river.

C. Placement of public buildings

Both the Spanish and the French saw the institution of the Church as necessary in taking over and holding a new territory. In fact, until 1803 when New Orleans passed into American hands no religion other than Catholic was permitted. The French placed the Church on the most important place in the city on the side of the square facing the river. The Spanish held the same views only more strongly. Although in Spain church affairs were seen as separate from civil affairs, in America they united them into one symbol of authority. Separation of civil and religious affairs was expressed architecturally in Spain by having the church building sit on its own smaller plaza that opened on to the main public square representing civil rule while in America one plaza was used for both functions.

The Cathedral was always important in New Orleans but it

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A site plan of a block in the American Sector showing a lack of over-all design.
is significant that a Spanish governor was responsible for rebuilding and enlarging the Cathedral. He also built the structure to house the city government, the Cabildo, next to the Cathedral. All this is in keeping with the Law of the Indies number one hundred twenty-four:

"The temple ... ought to be seen from all sides so that it can be decorated better, thus acquiring more authority; efforts should be made that it be somewhat raised from the ground level in order that it be approached by steps, and near it, next to the main plaza, the royal council and cabildo and customs houses shall be built." 31

This placement of public buildings in the French Quarter can be contrasted with the placement of the first church that the Americans built. The first Protestant church was built in 1815 and located on Canal Street, the heart of commerce, rather than on Lafayette Square, the heart of the American community.

D. Relation of buildings to the street

In Faubourg Ste. Marie buildings were not placed on the lots with the order that they were in the French Quarter which expresses the freedom of the individual as being of a higher good than the interest of the community. Until 1803, the city the Americans were helping to create was not theirs, they were in New

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Tecque (Island of Chiloe), Chile, 1768. This plan illustrates Spanish ideas about a unified street section.
Orleans temporarily even though many died in the yearly plagues that sometimes took one quarter to one fifth of the population.

The Spanish with more experience as city builders were responsible also for creating a unified street section. These rules reflect a value of community as more important than the individual.

In the French Quarter there was a concern for uniformity. In 1795, some prominent creoles obtained permission to develop property near the river "with the sole condition that all houses to be constructed in said street must be built of brick with flat roofs, and the entrance at each end of said street must be built with a small balcony on top of each one so that the symmetry of this city be not disregarded."32

The suppression of the individual rights to the greater good of the community is expressed in the importance of maintaining uniformity and rhythm from facade to facade which is carried out by continuing the material, the balconies, and probably the cornices and parapets from one building to the next.

The balconies in the French Quarter were generous in protecting the passerby from the sun and rain. Benjamin Latrobe who went to New Orleans in early 1819 describes being able to walk blocks and stay dry in a storm due to the proportions of the overhang. The American sector copied this feature but not its spirit and essence for they were usually too high and too small to offer much protection.33

An urban community must have rules. The American Sector
House and garden in Faubourg Marigny, 1844. The garden placed to the side but the garden wall and the house show that the priority is still to create a street edge.

House and garden in the American Sector, 1936. The house is pulled back from the street letting some of the garden be in front. The house has become an object in a field.
lacked this determined as it was solely by profit.

The Americans and the Creoles located gardens differently. Once there was enough land for more than a court the Creoles continued to form the street space by placing the dwelling on the sidewalk and the garden to the side within a garden wall. There was an attempt to maintain the outdoor room quality of the street formed by the street-wall. In the American Sector gardens were placed in front of dwellings moving the house itself away from the street edge and allowing it to become an object, thereby expressing the greater importance of the individual versus the community.
III. ARCHITECTURE

These two world-views molded the individual and his understanding of his environment which was reflected in the architecture each group created. These unquestioned points of view that each group carried within shaped the choices made at every point. Inevitably, with American dominance in the economic sphere in the 1830's, the two systems began to blend and transform each other more completely from that point forward. However, at the turn of the nineteenth century, the two systems stood side by side, antagonistic and separate with little influence on each other. At this point it is possible to see the unique way that each group created meaning and order in the world as expressed in architecture and how it shaped the city around them.

Although romanticized generalizations are always in error they can point roughly in the direction of the truth. The following quote from Memories of Fifty Years by W.H. Sparks captures the essence of the myths of each system that gave the individual value and worth.

"The Gallic or French-American is less enterprising, yet sufficiently so for the necessary uses of life; he is more honest and less speculative more open and less designing ... more refined and less presumptuous, and altogether a man of more chivalrous spirit and purer aspirations. The Anglo-American commences to succeed and
Ezekiel Hersey Derby House, Salem, 1799, by Bulfinch. This is a perfect example of the American house as tight skin and thin planes. The windows are tightly up to the plane of the wall and there is a minimum of molding and shadow.
will not scruple at the means ... and this is called enterprise combined with energy. Moral considerations may cause him to hesitate but never restrain his action. The maxim is ever present in his mind: it is honorable and respectable to succeed - dishonest and disreputable to fail; it is only folly to yield a bold enterprise to nice considerations of moral right. If he can avoid the penalties of the civil law, success obviates those of the moral law."

Vincent Scully writes in *American Architecture and Urbanism*:

"Englishmen in America came actively to want perfect, precise, fleshless, puristic shapes - first dark, but soon incandescent with light blue or yellow paint against New England's heavy greens. ... Hence, New England architecture's ultimate colonial situation, should not be denied in favor of simple technological explanations. It was indeed middle-class building, self-contained, even smug, not generous, but square and straight like decency made visible, highly lit and clear. Its rooms are paneled or plastered cabinets, obsessive containers at generally very small scale. ... The window frames are pressed forward so that no depth of wall is apparent, and the brick surface seems as tightly stretched and thin as wooden sheathing. Conversely, English window frames of this period were pushed back by law, an urban regulation to protect them from fire. So the English surface became

24 Ganucheau Thesis
Creole entry sequence. French Quarter building showing exterior stair and rooms.

American entry sequence.
more plastic by legislation, and the American thinner by aesthetic choice, while the eighteenth century gambrel roof tended to complete the effect of an interior volume of space tautly contained, even ballooning, as within a stretched fabric. ... The intrinsic qualities remain simplicity of mass and continuity of surface."35

The following are specific examples of how the particular "myths" or world-views translated into architecture:

**Creole: Man is in nature, not ruler of it:**

The fact that Spanish ideas about architecture had become dominant in the French Quarter can be shown by what was going on in France in the early nineteenth century. The stairs are often exposed to the air but they are not placed in the rear but in porticos in the front. The Spanish idea of exposed stairs was similar to the French one. In the French Quarter at the turn of the century the stairs were placed in the rear after the Spanish manner.

**American: Man dominates nature:**

The layers of passage to enter a French structure are replaced here with a deepened entry. The stair is brought inside to become the stair hall or vestibule/stair hall. The structure no longer is ventilated with an inside stair as it needs to be in a humid climate but the enclosure gives the security of isolation from the outside. Man no longer needs to have contact with

25 Ganucheau Thesis
French Quarter building showing exterior stair and rooms en-filade.
nature, nature is of no consequence since it is conquered, a matter of time until it is fully understood.

**Creole: Nature is the adversary:**

Nature is to be kept at bay and not re-introduced until thoroughly tamed in the form of the courtyard. It is always present and not forgotten and must always be a part of the dwelling, even in the most crowded urban lot. The French structures like the Spanish have courts surrounded by galleries that provide access to the upper rooms. Similarly, in country homes, with the need for the court replaced by the garden the galleries are transformed into porticos and loggias on the outside.

**Creole: Nature is an adversary:**

Layers must be put between nature and man. The sequence for entering a French Quarter dwelling (other than a cottage): The first layer is the stucco applied to the bricks. This practice was continued in the French Quarter long after durable brick which held up to moisture was available. Beyond fashion, this can be seen as another barrier to the world outside. A large doorway on the street is the second layer and it opens to a passageway (third) that leads to the gallery (fourth) surrounding a patio (fifth) in the center of the dwelling. Those are the horizontal layers. To go any further is to be admitted to the private part of the dwelling and that entails going through the vertical layers. The first floor contains shops or storerooms. The next layer are the stairs which pierce to the second floor.
American Sector building showing interior stair and hallway.
while still in the gallery. The stairs are located on the edge of the patio in the gallery. The rooms are accessed from the gallery. The third and most private storey would be the most desirable and would be reserved by the owner if it was necessary to rent part of the dwelling.36

This process of entry deep into the building before rising is found in public structures as well.

The American influence transformed this layered and many leveled Creole entry sequence into the recessed doorway and stair hall of the Greek Revival.

**Creole**: Intimacy and family are more important than the individual:

Space is not given over to hallways in French and Spanish architecture. Rooms open onto the galleries which surround the patio and onto each other. There is less privacy when rooms at any moment can double as passages to another room. But the idea of the individual as a unit is foreign, the individual is always seen as part of a group, whether it is family or community.

**American**: The individual is more important than the community:

"We derive from the English the habit of desiring that every one of our rooms should be separately accessible, and we consider rooms that are thoroughfares as useless."37

The hall is the channel for all traffic through a building and the only access to individual rooms. It separates people and

27 Ganucheau Thesis
activities in the dwelling from one another. The hall subtly creates more privacy in the rooms and for the people in the structure.

**Creole**: Life is mysterious and complex and cannot be totally controlled and understood:

The Creole dwelling is a plastic form, molded by shadows. The windows of French and Spanish buildings were of the casement type which when opened left a hole in the wall, the surface of the wall is discontinued, the three dimensionality of the structure is made visible, the interior shows. With the "guillotine" or sash window, the surface of the wall is never relieved. While a partial opening occurs, the glass still marks the wall surface, maintaining the abstract volume intact, not allowing access to the interior. The surface of the sash window is tight and controlled.

The early houses of New Orleans were based on medieval French vernacular. The medieval Norman construction of timber and stone was adapted to suit the soggy soil. A lightweight construction method of posts with brick infill was used when bricks became available. The brick was porous and held up better when plastered over. This began the tradition of plastering brick that continued even after more durable brick was available.

**American**: Man and his reason can understand all of life, Newton demonstrated this:

Clear, tight, and abstract forms speak of simplicity and understanding. There is nothing to wonder about. The sash

28 Ganucheau Thesis
window serves two functions at once by creating an opening for ventilation while not disturbing the exterior skin. It is not an efficient opening for ventilation for the climate of New Orleans but it keeps the building from being read as plastic and sculpted.

CONCLUSION

The Roman Catholic French carried with them the idea that the value of the individual sprang from the community and the family. The level of society a person was born to defined who they were, no action could alter that. The Protestant American carried the idea that the value of the individual sprang from his reasoning and what he could accomplish. What a person made of themselves was who they were.

The Catholic French architecture in New Orleans is opaque, thick, mysterious, and plastic. Mystery will always exist; reason cannot reach everywhere. This legacy is layered and introverted; it contains two goals. There is a wall to the street, this is the duty of the individual to the community, and then there is the inward looking private dwelling with its hall-less plan, which expresses the value of the unity of the family over the privacy of the individual. The hierarchy of value consists of the community, the family, and then the individual.

The architecture of the Protestant Americans is thin,
transparent, extroverted, and consistent from its exterior to its interior. The plan can be read on the front elevation. Reason, in time, can solve all problems and make all mysteries transparent. The choice in the siting of a building favors the individual object-building over the community street-wall. The American plan with the rooms made more private by opening onto hallways expresses the greater value of the individual over the value of the family.

This early conflict between the French and the Americans has affected New Orleans throughout its history and continues to this day as a theme in its development. Notwithstanding that Protestant American culture long ago dominated the Roman Catholic French, any project designed today in New Orleans needs to take this fundamental struggle into account. Today, the Catholic legacy asserts itself in an ambivalent way, as a kind of shading to the dominant Protestant culture. On one hand, the remnants of this myth are revered and entombed in the French Quarter by the tourist industry, protected by zealous preservationists. But, it is also reflected in a form of self-hatred, present in every conquered people, when citizens of the City of obvious Creole ancestry are in favor of tearing down and demolishing the marks made on the land by their ancestors, burying forever the physical embodiment of their history under the newer marks of their conquerors.
NOTES


2 Campbell 623

3 Campbell 677


6 Crouch, Garr, Mundigo 12-17


13 Jackson 294

14 Jackson 286

15 Grace King. *New Orleans: The Place and the People.* McMillan (1895) 356-390

16 Crouch, Garr, Mundigo xvii


18 Rowe and Koetter 15

19 Wilson *New Orleans Architecture, vol. 4:* 3

31 Ganucheau Thesis

21 Wilson *The Vieux Carre, New Orleans* 44


25 Scully 30


27 Scully 30

28 Wilson *The Vieux Carre* 44

29 Taylor 80

30 Gutierrez 91

31 Crouch, Garr, Mundigo 15


37 Latrobe 210

32 Ganucheau Thesis


33 Ganucheau Thesis
Informative about the factions in the city and about life after Reconstruction.

The prejudices of the writer are as telling as the prose she writes in this almost one hundred year old history. Grace King, an American, began writing in order to defend the cause of Creole society against writers such as Cable.

Notes and sketches of his travels in America.

Explores common wells of meaning in the art of today and in historical objects from prehistory.

An analysis of the city from four directions: the typology of its parts, the structure of the city built up of its architectural components, the place in which a city finds itself that makes each city unique, and the politics of a city which Rossi sees as choices made over time.

A collection of essays on the city.

Takes the ideas of Max Weber (*The Protestant Ethic and the Spirit of Capitalism,* 1930) a step further to include the effect of these beliefs on cities: the creation of modern suburbs, for example.

This is an examination of the modern erosion of public life.
A history of the state from its beginnings to 1976.

This was part of an extensive assessment of the French Quarter in order to plan a riverfront expressway. Fortunately, reason prevailed, at least this time, and it was not built.

Part of a seven volume architectural history of New Orleans.


PERIODICALS

A collection of essays on ritual in architecture from the prosaic (a reception desk in a law firm) to the mystical (Masonic rituals of initiation in eighteenth century France).

This reprint of the Yale Review article captures the zeitgeist of turn of the century New Orleans, especially attitudes about social class and death.

DESIGN PROGRAM

Populations continue to invade New Orleans and leave their mark.

There is a conflict between two populations in New Orleans today: a conflict between the city residents and the tourist residents. The city dwellers have their neighborhoods and the tourist dwellers have theirs. The city population changes slowly and the tourist population changes continually. The city dwellers are attached to communities and families, the tourists come alone or in pairs and their community ties are temporary.

The New Orleans economy has fallen on hard times with the collapse of the petroleum industry. The tourist industry which was a peripheral part of the economy during the good times has become the number one business during the current bad times, without which the city would fail. The charm, romance, and picturesqueness of New Orleans is a steady lure to tourist groups from around the country, from that other, mainly Protestant America. New Orleans easily fills its convention calendar which translates into a steady and consistent tourist population. In fact, more people want to come to New Orleans than there is space in the city proper. Because the market is there, suburban convention centers are being planned to take advantage of the groups currently being turned away. But since New Orleans proper continues to be the draw, there will be added pressure on the real, everyday New Orleans of the city dweller.
My design project is concerned with the conflict between the tourist population, that group constant in numbers but whose faces continually change, and the city dwellers who lose their city to the tourist needs. The tourist swallows up the docks of the river, coffee, cotton, and tractors are replaced with convention centers; for the tourist the old pavers of the French Quarter are made shiny with new ones, for the tourist the traditional mix of small and large, up-scale and down-scale businesses is replaced by clean, homogeneous businesses that serve the superficial needs of tourists.

The site on which this conflict will be played out is in the form of middle and upper income housing in an area between a planned expansion of the tourist precinct, phase three of the convention center and a hotel/retail complex; and an old neighborhood, the anti-bellum, Greek Revival Lower Garden District.
SITE

NEW ORLEANS, LOUISIANA

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HISTORICAL ANALYSIS

1850  Original plat showing original plantations in red.

1885

1909

1950
CONCLUSION

SUMMARY OF DESIGN IDEAS

SITE

The first move was to reintroduce streets that had been eliminated over the years thereby creating restoring the smaller block scale that had existed before 1950.

The second move created a linear public park thirty feet wide similar to the walkways lined with oaks radiating off of Colisseum Square, which is the heart of the Lower Garden District. This linear public park is intended to run along an axis that connects Colisseum Square to the Mississippi River, the reason for the existence of the City of New Orleans. This move includes a cut in the flood wall at the point where the park intersects the flood wall creating a view of the river as a terminus for the park. A trolley station near the cut in the floodwall would serve a planned riverfront trolley and would be another focus at the river end of the park.

The third move created two semi-public alleys for pedestrian traffic that ended in two public courts that are surrounded by commercial, retail, and residential spaces.
PUBLIC AND SEMI-PUBLIC SPACES

These spaces were designed to create opportunities for people to meet accidentally since large semi-public spaces in residential complexes tend not to be used in our society. The public spaces created are:

- the alle connecting the river to the Lower Garden District
- the pedestrian alley or mews
- the commercial courts.
PRIVATE SPACES

The idea of gardens glimpsed but not entered is part of New Orleans. Colin Rowe describes this phenomenon best:

"One walks through the city - whether it is New York, Rome, London or Paris who cares: one sees lights upstairs, a ceiling, shadows, some objects; but, as one mentally fills in the rest and imagines a society of unexampled brilliance from which one is fatally excluded, one does not feel exactly deprived. For, in this curious commerce between the visible and the undisclosed, we are well aware that we too can erect our own private proscenium, and by turning on our own lights, augment the general hallucination which, however absurd it may be, is never other than stimulating."


Therefore, outdoor space was given over to private gardens rather than to semi-public spaces that would not be used.

The guiding principle in creating both the public and semi-public spaces was to create places where people could meet their neighbors while attending to other tasks.
such as walking from the garage to the residence, getting mail, or walking the dog.

The three private spaces created are:

The individual garden

The garage terraces

The roof terraces
BUILDINGS - SOURCE OF LANGUAGE

Language of French-Spanish vs. language of Anglo-American

Language of Residential vs. Tourist

Language of the Lower Garden District vs. Production

The Lower Garden District, created in the first half of the nineteenth century is the perfect synthesis of the French and American cultures and because of this exemplifies what is most unique about New Orleans in the United States. It was fitting that a neighborhood that synthesized the two cultures I studied in the written part of my thesis should border my site and represent one half of the contextual problem of the design.
FRENCH
CASEMENT WINDOW
CONTINUOUS GALLERIES
ONE ENTRANCE
EN-FILADE
BUILDING AS WALL
RESIDENTIAL/COMMERCIAL
ZONING

AMERICAN
SASH WINDOW
DISCONTINUOUS GALLERIES
TWO ENTRANCES
HALLWAY
BUILDING AS OBJECT

• in
□□□
BE3B
LOWER GARDEN DISTRICT

OBJECT WALL

SKIN/PLANES SOLID/VOID

WOOD BRICK

GREEK REVIVAL KINGSTON HOUSE COTTON PRESS

SITE PLAN SITE PLAN
LOWER GARDEN DISTRICT

SAME FACADE/ HOUSE OR FLATS

WINDOWS THAT ACT AS DOORS

KITCHEN STRUCTURES
BUILDINGS - ENTRY SEQUENCE

The two basic entry sequences are the Creole, with an exposed stair that refers to the courtyard, and the American, with an interior stair that leads to a hallway. The entry sequences to the buildings and the plans of the individual units were based on these two ideas.
BUILDINGS

The Bar
The House
The Garage
The Tower
The jury process was dominated by Peter Eisenman and the comments are his.

- The analysis was thorough and convincing
- The thesis aim was achieved in the tower element between a wall (The Garage) and the object (The House) along the pedestrian alley.
- He felt the idea of connecting the river to the Lower Garden District failed.
- He felt that the site plan was rigid and out of keeping with the figure ground plan of the Lower Garden District.
- He felt that at the smaller scale of the site section model the project worked.
- The site plan should not be so one directional, a
minor cross-direction should have been designed.

- There should be only an occasional tower.

Post-jury comments by William Sherman:

- The idea of random gaps suggested by Peter Eisenman would be one way of tempering the totalitarian aspect of my design.

- The design is based on the idea of the repetitive city versus a place of invention and discovery that Eisenman wanted to see. My design idea is in the cross-section and then repeated.
All Saints Day, "le jour des morts:, the home festival of the city - few strangers visiting the place.

p.307  a turn of the century description of All Saints Day.

p.279-281  description of a slavery auction in 1852

In her conclusion she goes through several thumbnail biographies of several "great" citizens. They are written in a sentimental and idealized way, the men and one woman never married and were honorable in spite of being clever enough to make large fortunes.
M. Marie Louise Hieronyme Perry, b. 1840 in Saint Lucie in the Antilles

abolition of slavery by the British meant that many planters of the British Antilles emigrated to Louisiana before 1843.

1847: the Beau Monde was French, business was American
French reigned and governed in Society, theatre, opera, balls, carnival, restaurants, hotels, and shops.

"The little girl, Marie Acquart, recovered; the little boy died, the little Auguste, her wonderful child, the light of her heart, the apple of her eye, upon whom she poured the quintessence of her mother love - he died!"

"She dressed the little form with her own hands. She made arrangements for his funeral; she followed him to the tomb she had bought in the St. Louis cemetery, she left him there, leaving her heart also in the vault with him! What she brought away with her to the little house in Kerlerec street, was only the physical container of her life!"

Epidemics every summer when large numbers of people died.

The Creole regime gave way to the American: "money spoke American"

"civilization! the true religion of the peoples"

Thoughts:

Life was unreliable: war, revolution, plagues, governments falling - death and uncertainty all around. The idea of death was harder to escape then than it is now. Upheavals of every kind, cemetery is a permanent thing.

p. 9 There is a feeling of terror before the sacred, mystery, majesty

"The numinous presents itself as something 'wholly other,' something basically and totally different."

p. 11 Hierophany: the act of manifestation of the sacred. "something sacred shows itself to us"

p. 12 The sacred tree is adored because it is a hierophany.

"for those who have a religious experience all nature is capable of revealing itself a cosmic sacrality. The cosmos in its entirety can become hierophany."

for pre-modern man, sacred=power=reality

"The sacred is saturated with being"

p. 13 "religious man deeply desires to be, to participate in reality, to be saturated with power."

"desacralization pervades the entire experience of the non-religious man of modern societies."

p. 14 sacrament is communion with the sacred.

sacred and profane are two ways of being in the world.

p. 20 "For religious man, space is not homogeneous; he experiences interruptions, breaks in it; some parts of space are qualitatively different from others. .... There is, then, a sacred space, and hence a strong, significant space; there are other spaces that are not sacred and so are without structure or consistency, amorphous."

sacred space is real space and everything else is a "formless expanse."

p. 21 in the formless expanse the sacred, the hierophany, "reveals an absolute fixed point, a center."

p. 22 "If the world is to be lived in, it must be founded - and no world can come to birth in the chaos of the homogeneity and relativity of profane space."

"For profane experience, on the contrary, space is homogeneous and neutral; no break qualitatively differentiates the various parts of its mass."

ELIADE
"even the most desacralized existence still preserves traces of a religious valorization of the world."

"Revelation of a sacred space makes it possible to obtain a fixed point and hence to acquire orientation in the chaos of homogeneity, to 'found the world' and to live in a real sense."

"The profane experience, on the contrary, maintains the homogeneity and hence the relativity of space. No true orientation is now possible, for the fixed point no longer .... there is no longer any world, there are only fragments of a shattered universe, an amorphous mass consisting of an infinite number of more or less neutral places in which man moves, governed and driven by the obligations of an existence incorporated into an industrial society."

"For a believer, the church shares in a different space from the street in which it stands. The door that opens on the interior of the church actually signifies a solution of continuity." .... The threshold separates the two modes of being - the religious and the profane. .... "the place where those worlds communicate, where passage from the profane to the sacred world becomes possible."

"the threshold is an object of great importance. Numerous rites accompany passing the domestic threshold." .... thresholds are vehicles of passage.

"Every sacred space implies a hierophany, an irruption of the sacred that results in detaching a territory from the surrounding cosmic milieu and making it qualitatively different."

"something that does not belong to this world has manifested itself apodictically and in so doing has indicated an orientation or determined a course of conduct."

"a sign is provoked by using animals, etc. .... "a sign is asked, to put an end to the tension and anxiety caused by relativity and disorientation."

"religious man wants to move about in sacred space, so techniques of orientation have come about which are the rules for constructing sacred space."

"Whether it is a case of clearing uncultivated ground or of conquering and occupying a territory already inhabited by "other" human beings, ritual taking possession must always repeat the cosmogony. .... A territory can be made ours only by creating
it anew, that is, by consecrating it. .... The raising of the Cross [for the French and Spanish] was equivalent to consecrating the country, hence in some sort to a 'new birth.'"

p.32  cosmogony: origin or generation of the universe

"consecration of a place = repetition of the cosmogony"

"to organize a space is to repeat the podigmatic work of the gods."

p.34  "Life is not possible without an opening toward the transcendent; in other words, human beings cannot live in chaos."

p.41  "the chaos of waters, the preformal modality of cosmic matter, and, at the same time, the world of death, of all that precedes and follows life."

p.42  "The watery chaos that preceded Creation at the same time symbolizes the retrogression to the formless that follows on death, return to the larval modality of existence."

"'our world' is always situated at the center"

p.43  "houses are held to be at the Center of the World and, on the microscopic scale, to reproduce the universe."

p.44  "religious man feels the need always to exist in a total and organized world, in a cosmos."

p.45  "It follows that every construction or fabrication has the cosmogony as paradigmatic model. The creation of the world becomes the archetype of every creative human gesture"

p.47  settling in a territory is equivalent to founding a world."

p.48  "'Our' enemies belong to the powers of chaos."

p.49  When we, the profane, fear for the loss of our way of life we are expressing the primordial fear of falling back into chaos.

p.53  "in all traditional cultures, the habitation possesses a sacred aspect by the simple fact that it reflects the world."

a central post in a house is assimilated to axis mundi, the cosmic pillar.

p.56  "The house is not an object, a 'machine to live in,' it is the universe that man constructs for himself by imitating the paradigmatic creation of the gods, the cosmogony."

ELIADE
"Thus religious architecture simply took over and developed the cosmological symbolism already present in the structure of primitive habitations."

"Another idea derives from this increasingly accepted ontological difference between the cosmos and its sanctified image, the temple. This is the idea that the sanctity of the temple is proof against all earthly corruption, by virtue of the fact that the architectural plan of the temple is the work of the gods and hence exists in heaven, near the gods."

In Christian thought: east=paradise; west=death, grief, and darkness

"the irruption of the sacred does not only project a fixed point into the formless fluidity of profane space, a center into chaos; it also effects a break in plane, that is, it opens communication between the cosmic planes (between earth and heaven) and makes possible ontological passage from one mode of being to another."

"Religious man’s profound nostalgia is to inhabit a 'divine world' .... In short, this religious nostalgia expresses the desire to live in a pure and holy cosmos, as it was in the beginning, when it came fresh from the creator’s hands."

Thoughts:

The rivalry between the parishes that make up metropolitan New Orleans is an expression of each being an "other" and has the effect of making New Orleans the seat of the "old" and the other parishes the seat of the "new." For some the "old" is sacred and for others "profane." The split is also a re-enactment at a larger scale of the split the city went through in the early nineteenth century when it was divided into three section.

Burying people in the Cathedral walls and lands can be seen as a more holy burial in a sacred place, a way to assure passage to heaven.

The fireplace at the center of balloon architecture can be seen as an expression of the central post in the house, a symbol for the cosmic pillar.
"Not a single thing do I remember from the first trip but this: the sense of the place, the savor of the genie-soul of the place which every place has or else is not a place. I could have been wrong: it could have been nothing of the sort, not the memory of a place but the memory of being a child. But one step out into the brilliant March day and there it is as big as life, the genie-soul of the place which, wherever you go, you must meet and master first thing or be met and mastered. Until now, one genie-soul and only one ever proved too strong for me: San Francisco—up and down the hills I pursued him, missed him and was pursued, by a presence, a powdering of fall gold in the air, a trembling brightness that pierced to the heart, and the sadness of coming at last to the sea, the coming to the end of America. Nobody but a Southerner knows the wrenching rinsing sadness of the cities of the North. Knowing all about genie-souls and living in haunted places like Shiloh and the Wilderness and Vicksburg and Atlanta where the ghosts of heroes walk abroad by day and are more real than people, he knows a ghost when he sees one, and no sooner does he step off the train in New York or Chicago or San Francisco than he feels the genie-soul perched on his shoulder."
Chapter 11
The Image of Romantic Old New Orleans and the growth of the Carnival Tradition

"Romantic New Orleans" is the creation of a writer called George Washington Cable. He wrote romantic stories set in New Orleans starting in 1883. Ironically, he was a strict, religious Presbyterian.

The places in his stories became the tourist attractions of New Orleans.

p.284
"It was on the base of this image that later writers have enlarged and embellished the legends of Creoles, quadroons, pirates, and voodoo until the "romance" of old New Orleans has become a robust tourist industry."

p.286
"Grace King, who although not a Creole was one of their major defenders and spokesman, observed that Cable did not understand the Creoles. What was closer to the truth was that Cable’s image of what was "Creole" did not coincide with the narrow image that white, upper-class Creoles held to be valid."

Cable had to move to New England after The Silent South.

Lafcadio Hearn wrote on the cemeteries and their neglect.

Creole Sketches, Lafcadio Hearn’s American Days, Gombo Zhebes

p.291
1876 a French journal was started to "preserve Creole Culture"

p.294
"As the carnival season developed into a fashionable affair in the 1880’s ..."

"A friendly rivalry grew up between the two papers over the merits of their respective literary editors and their translations from French and Spanish classics."

p.299
Mrs. Eliza Ripley: Social Life in Old New Orleans one of the best accounts of early Crescent City life in existence.

Charles Gayarre: The History of Louisiana

JACKSON
"For a brief period in the 1870's, Gayarre tried his hand at historical romances, producing one on Aubert Dubayet, a Louisianian who had participated in both the American and French revolutions. *Aubert Dubayet or The Two Sister Republics* reflects the disillusionment of Gayarre with democracy. His own ideas of democracy had been shaped in the age of John C. Calhoun and were aristocratic - akin to Calhoun's notion of a democratic republic set atop a slave base."

"Also, French was fast being discarded by the end of the 1890's by many younger people, both white and colored in New Orleans."

Cable began the trend of "local color" stories.

Mistick Krewe of Comus started by a group of socially prominent Americans, had their first night parade in 1857.

Rex began in 1872

p.12 "The cataclysmic modern shift from the small, pre-industrial world to a new world of mass population and industrialism did not begin in America, but when it came to these shores it developed faster and more completely in the United States than anywhere else in the world."

p.13 "The rush of immigration which began in the 1840's exacerbated an archetypal colonial sense of uprootedness and partial alienation, and it eventually swept away that anchor in classical learning and in the cult of intellectual attainment which had been the true distinction of, and, indeed, the spur to, reasoned revolutionary action in late colonial and early republican society. So the American became the first mass man, the first modern man, trampling over the earth and all old things."

p.29 Architecture of the English colonies:
1. no Indian influence
2. house is important in social terms and as bearer of style
3. a pattern of middle class urbanism which would "form the dominant cultural strain of the United States as a whole."

p.29 "It is true that some early towns, such as Boston, followed the old, loose pattern of communal growth: grouping its buildings around the harbor, filling out on the footpaths that climbed the contours of the site and ran along the crests, spreading along the roughly radial system of roads that linked the port with the rest of New England."

New Haven, Conn., the regular grid system "was to become the dominant American scheme."

P.30 "The grid was archetypally colonial as well, ideal for impatient settlers on a continental coast."

New Haven's grid is a square with nine sub-squares with a central square as common.

"Each house stood free on its own plot of ground, defining the central open space as ships moored around it, not as a wall. The urban structure was widely spread but shaped by taut cubes, exact and self-contained, each a small grid in the large. .... The major definition of space was eventually to be accomplished by trees."

p.32 "Hence, the New England town was the first and perhaps still the most beautiful of all those several synthesis of Europe and America, of the garden and the woodland, of the street and the savannah, which American architecture was to bring into being."

SCULLY
Wm. Penn patterned Philadelphia after post-1666 London.

"the colonies preferred the order of separate, repeated shapes. The plan of Savannah, for example, intensified the contrast between the closed and open units of the grid; the squares of park were separated by only a few blocks of built up rectangles, so that a beautiful rhythm of street and square expanded and contracted through the city. The system was retained during Savannah’s growth through the early nineteenth century right up to the Civil War, and it was given monumental stability by the splendidly abstract Greek Revival architecture which was built during that period."

"Englishmen in America came actively to want perfect, precise, fleshless, puristic shapes — first dark, but soon incandescent with light blue or yellow paint against New England’s heavy greens. The Greek Revival was to bring most of them to the ultimate luminescence of glowing white, electric in violet air and autumn haze. Hence, New England architecture’s ultimate derivation from deep Puritan sensibilities, encouraged by a colonial situation, should not be denied in favor of simple technological expanations. It was indeed middle-class building, self-contained, even smug, not generous, but square and straight like decency made visible, highly lit and clear. Its rooms are paneled or plastered cabinets, obsessive containers at generally very small scale."

"The window frames are pressed forward so that no depth of wall is apparent, and the brick surface seems as tightly stretched and thin as wooden sheathing. Conversely, English window frames of this period were pushed back by law, an urban regulation to protect them from fire. So the English surface became more plastic by legislation, and the American thinner by aesthetic choice, while the eighteenth century gambrel roof tended to complete the effect of an interior volume of space tautly contained, even balloonning, as within a stretched fabric."

"The intrinsic qualities remain simplicity of mass and continuity of surface."

Southern colonies have a similar domestic architecture but more monumental.

Stratford, ca. 1725, Westmoreland County, Va., home of the Lees.
The house is above the land, not of it, "a stern image of humanity isolated in the world. Once more, the virtues are those of simplification and primitive directness."

"Much of Jefferson’s work should be seen, metaphorically
speaking, as a struggle between the fixed European past and the mobile American future."

p.56  "But America was not France. Its revolution stopped short of a certain degree of violence, since the middle-class world that it wanted formed it already had."

p.57  Benjamin Latrobe assisted Jefferson in the University of Virginia.

p.60  Romantic classicism in America: "The struggle, for example, between a rigidly geometric exterior envelope and an interior space which came to demand more and more functional and visual variety."

Jefferson was more obsessed with pure temple form, Latrobe more eclectic.

p.64  "The Greek Temple does not really want to get along with other buildings in a street, but to stand free outside, preferably in a landscape, pure and unfettered. As revived, it demonstrates the puristic instinct to the utmost."

For the most part Beaux-Arts classicism tended to be softer or more archaeologically correct.

p.71  "The late Greek Revival plantation houses of the deep South best embodied that condition and intention. Their softly gleaming column screens furnished the symbolic image around which Southern apologetics of the immediately pre-Civil War period and Southern mythology of the interminably post-war period were both to be fashioned. The more in ruin, the more Greek they seemed. Even so, before the war, they were already easing into the more complex articulations of international, mid-century design."

p.76  "The ghastly effects of redevelopment programs carried out during the middle of the twentieth century according to principles which despised the street - the same in this whether they were those of Le Corbusier's Ville Radieuse or the Garden City - have necessarily brought about a re-evaluation of the old grid and the streets it shaped. Most American towers were made by it. Only a very few, such as Detroit, made use of the radial scheme or of a few radial avenues over the gridiron. New Orleans' fine old oblong of French Quarter, now hideously threatened by an expressway was enlarged according to a scheme which extended blocks of grids on radial beams. Certainly the grid could be overdone and was normally employed as the grossest topographical device to facilitate speculation in land."

New York's grid could have been "slapped down anywhere."

SCULLY
"American tendency toward private luxury and public squalor."

p.88 "Picturesque buildings were meant to unfold to the viewer over time, as he approached them along the contrived curves of their site plans."

p.89 The suburbanization of urban forms fragmented the urban fabric and "served deeply seated American attitudes, strong in Jefferson: a distrust of urban civilization, a tendency to equate physical dispersion with political freedom."

p.137 The Beaux Arts taught American architects order and tradition.

p.138 "Order thus turned academic at the end of the century. .... The only model for complete, or almost complete, urbanistic form which existed was the baroque one."

Beaux Arts principles were a "cross-axial, neo-baroque spatial composition in pictorially classicizing forms."

p.140 "The Beaux Arts also tended to build better monuments and urban spaces than the later period, at least in America, has yet been able to do."

p.154 "The Depression killed off the old skyscrapers and gave the American Beaux Arts its death blow."

p.161 "The Garden City had been proposed in England by Ebenezer Howard, in 1898 .... They were in reality the suburb rationalized with somewhat denser planning, a town center, and some local industry."

Thoughts:

New Orleans architecture is also not of the land in the same way that Stratford is not. A physical embodiment of the eternal war being waged with Nature.

American attitudes of prejudice toward the urban is more a characteristic of the semi-rural and rural parts of the state. These came to control New Orleans since Huey Long and his virtual dictatorship of the state. North Louisianians see the city as the seat of vice, depravity and miscegenation. As these people moved to New Orleans, they also brought their values. It happens that the influx of these populations coincides with the suburbanization of New Orleans.

SCULLY
Personal Identity and City Life.

"Protestant Ethic" is a phrase made famous by Max Weber.

p. 28  Unlike Catholics, protestants "had wiped away the rites by which the divine spoke to them and forgave their sins. The Puritan God was inscrutable. On the other hand, and again unlike the Catholics, they wanted to see in their daily lives some unshakable proofs of their own virtue, so that they would be assured about what awaited them after death. This contradiction made worldly act terribly important as signs of virtue, and therefore the subject of constant scrutiny and analysis; however, they were also empty, since man could have no knowledge of how God wanted them to act."

p. 41 Alexis de Tocqueville was struck by this myth. He felt American men were insecure about being men.

p. 68  Before 1945 classic industrial city-suburb arrangement was "rings of socioeconomic wealth, with the factories at the outskirts of town, workers' suburbs or quarters next to them, and then increasingly more affluent belts of housing as one moved closer to the city."

p. 69 suburbanites moved out even when housing inside the city was similar in price.

The motivating force is an attitude about the conduct of family life within and without the city.

p. 70  "it is simplification of the social environment in the suburbs that accounts for the belief that close family life will be more possible there than in the confusion of the city. .... This simplification of the social environment in the suburbs is the logical end in the decline of diverse communities."

housing separate from commercial development which is concentrated in the shopping center; schools are isolated in parklike settings - homes are built in homogeneous socio-economic levels.

"People desire this simplification because it permits the intensity of family relations to gather full force."

p. 71 homogeneity also minimizes unknowns. There is a belief that the familial bonds will be undone if the family members are part of a rich social environment outside the house. "suburbanites are people afraid of a world they can't control."
"Isn't this preference for suburbia as a setting for family life in reality an admission, tacit and unspoken to be sure, that the parents do not feel confident of their own human strengths to guide the child in the midst of an environment richer and more difficult than that of the neat lawns and tidy supermarkets of the suburbs?"

The sheltered families and children are living in "forced and unnatural intimacy."

This fear of richness is found both in early industrial city and post-industrial city.

"In this way intensive family life in America sapped a generation's interest in participating in dissimilar kinds of contact in the city."

SENNETT
Faubourg Marigny

p.3 Fortifications built in 1760.

"The plan of the city, designed by Pierre LeBlond de la Tour, a French military engineer appointed by the Company of the Indies as engineer-in-chief of Louisiana, and laid out in March, 1721, by his assistant, Adrien de Pauger, envisioned a typical French fortified town in the manner of Louis XIV's great military engineer, Sebastien le Piestre, Marichal de Vauban. In such a plan the area outside the fortifications was reserved as a commons, not to be built upon. Thus when plantations were granted to settlers in the early 1720's, the first grant was some distance below the town, leaving a broad commons between it and the line of the projected fortifications, an area that nearly a century later became the Faubourg Marigny."

Negro craftsmen settled in Faubourg Marigny

Fortifications rebuilt in 1791-1792 designed by Gilberto Guillemand, architect of the Cabildo.

1805 The U.S. demolishes the fortifications

p.8 "Bernard de Marigny, having acquired the land after the death of his father, who died on May 14, 1800, decided a few years after the Louisiana transfer to the United States, to subdivide his plantation to accommodate the rapidly growing American city."

obtained permission to lay out a suburb and named it Faubourg Marigny.

plan "drawn up by Nicolas de Finiels, a French engineer who had come to America with the French forces that came to the aid of the Americans in the Revolutionary War. He left Philadelphia in 1797 and entered the Spanish service at St. Louis."

He left La. when the Spanish left in 1806(?)

Finiels's plan was dated March 16, 1806 "and was skillfully planned to tie the street of the old city int the new area."

City divided into three sections.

Free blacks mostly settle in Faubourg Marigny. Small lots. Mistresses. Whites could not marry blacks or leave them property.
American styles start to take over in the mid 1850’s with a visual emphasis on entrance, stairs brought inside, side or center hallway vs. Creole passage deep into the site then brought into the house, roof hidden by large cornice.

p.9 "The new Faubourg developed primarily as a residential area. It has been said that Marigny was approached by American developers James Caldwell, Samuel J. Peters, and others who wanted to promote the area as the business center of the city, but Marigny was not interested, preferring to sell to his French and Creole friends and relatives. Thus the business center developed along and above Canal Street and in the earlier established Faubourg St. Mary which became essentially an American Sector while the Vieux Carre and the Faubourg Margny were the creole areas. So strong was the antagonism between the American and French segments of the population that in 1836, by legislative act, the city was divided into three separate municipalities, each with its own council, but with one mayor and a general council with power to legislate only on points of common interest. The Faubourg Marigny and the Faubourgs below it as far as the "Canal de Pecheurs" or Fishermen Canal became the third municipality. This division of the city continued until 1852 when the three municipalities were reunited under one mayor and council. The former Third Municipality then became, and still is, the Third District of the city."
p 23 To consider the town or city a symbolic pattern, as the ancients did, seems utterly alien and pointless. Nowadays if we think of anything as 'symbolic' it is practically always an object or action which can be taken at a single view.

Charles Daviler, a French seventeenth century theorist, defines a town in his dictionary of architectural terms as 'an ordering of blocks and quarters disposed with symmetry and decorum, of streets and public squares opening in straight lines with a fine and healthy orientation and adequate slopes for the draining of water ...' But his description stands at the end of a tradition.

Traffic engineering is regarded as having superseded town planning; the street pattern, the railway or underground are superimposed on each other, and together become that aspect of the city which has the greatest notional and conceptual validity. As traffic congestion and the attendant problems mount, so traffic surgery assumes an increasing importance in the public mind.

p 25 This is not how the Romans themselves saw it: the city was organized according to divine laws. The home was governed by the father of the family as the city was by the magistrates; and the paterfamilias performed in his home the complex rituals of the state religion which the colleges of priests performed for the state. The analogy between city and home, and city and land, was familiar to the Romans as it probably was to the Etruscans before them.

Its origins are therefore primarily interesting to me because they show the elaborate geometrical and topological structure of the Roman town growing out of and growing round a system of custom and belief which made it a perfect vehicle for a culture and for a way of life.

p 27 But in antiquity the idea that everything means itself and something else as well, was general and ingrained: it was taken for granted. In the specific instance of the town plan its laying-out according to a model was hedged about with elaborate ceremonial, the words and actions of which constituted the conceptual model. The foundation was commemorated in regularly recurring festivals, and permanently enshrined in monuments whose physical presence anchored the ritual to the soil and to the physical shape of the roads and buildings.

p 39 Herodotus says that those Ionians considered themselves most noble who left 'from the Prytaneum of the Athenians', the place of the sacred hearth; implying what the old scholiast on Pindar's Eleventh
Nemean ode says explicitly, that the colonists took fire with them from the mother city to light the fire on their own sacred hearth.

Perhaps, like Marzabotto, and like the orthogonal towns of the Greeks in Italy and Sicily, it was a new settlement in which old rites and old cosmogonies had become incorporated in the practice of surveyors and geometers.

The orthogonal and the matter of orientation was too important in the life of a people to have been taken over arbitrarily as one good idea among others. It must in fact have had a context in the general world picture in such a way as to leave definite traces of the upheaval.

The Hippodamian city is not different from others just because it is orthogonal, ... but because it is zoned according to the class of the inhabitants, (warriors, farmers, artisans) and the form of land tenure, (sacred, public or private). Hippodamus's land-tenure zoning corresponds to the sort of tripartite division which Dumézil considers fundamental to all Indo-European societies.

(Hippodamus's) thought does not separate out physical space, political space, urban space; but unifies them in one speculative exertion.'

The new city amounted, after all, to the foundation of a new religion.

I have been concerned to show the town as a total mnemonic symbol, or at any rate a structured complex of symbols; in which the citizen, through a number a bodily exercises, such as processions, seasonal festivals, sacrifices, identifies himself with his town, with its past and its founders. This apparatus of exercises was, however, not repressive. On the contrary, it seems in some sense conciliatory and integrative, what Freud implies the 'normal' relation should be in this situation. That is, the attachment to one's environment allows for emotion to be discharged 'in appropriate signs: ... words and action.'
Part I: The Public Problem

Public life—a formal obligation
relations with strangers seen as formal and dry or phony
strangers are threatening
res publica: creates union among people not family or friends

Roman sought transcendence in private
We on the other hand make being alone with ourselves, family or friends and end in itself.
Psyche treated as if it has a life of its own
Because we are so self absorbed we can’t summarize our personalities

"The more privatized the psyche, the less it is stimulated and the more difficult it is for us to feel or to express feeling."

There is no clarity of definition for us between public and private.

Society is only meaningful if it is seen as a grand psychic system.

Community has become mutual self-disclosure, we undervalue relations with strangers inhibits development of such personality traits as respect for the privacy of others.

Psychoanalysis thought it would liberate people from their personal horrors and allow them to participate more fully in public life— but the result was narcissism.

We have come to expect intimacy from all our relationships, therefore, when we don’t find intimacy in public relationships we seen no value in them at all.

David Riesman author of The Lonely Crowd

"As a result, confusion has arisen between public and intimate life; people are working out in terms of personal feelings public matters which properly can be dealt with only through codes of impersonal meaning."

Anxiety about personal feelings springs from changes in capitalism and religious belief.

"it is the conditions of ordinary life which have propelled people
"narcicisms self absorption which prevents one from understanding what belongs within the domain of the self and self-gratification and what belongs outside it .... what this person, that event means to me"

words used today to measure the "authenticity" of relationships: "relate", people are "open"

In the nineteenth century there existed different domains of social reality: dignity was a goal creating form out of a society of enormous disorder and harshness.

"As concern for questions of self-hood has grown greater participation with strangers for social ends has diminished .... people start to feel they can’t act as a group until they 'know' each other."

"The desire to authenticate self is a form of Puritanism"

"The trade-off between greater psychic absorption and lessened social participation can easily be mistaked as a psychological issue itself. It could be said people are losing the 'will' to act socially, or that they are losing the 'desire'.

Dead Public Space

Lever House
La Defense (Paris)
Brunswick Centre (London) where an immense barrier separates within from without.

Public space has become a place to move through, not be in.

"Public space has become a derivative of movement .... As public space becomes a function of motion, it loses any independent experiential meaning of its own."

automobile=isolation/surroundings=meaningless

"Human beings need to have some distance from intimate observation by others in order to feel socialble."

There is a new contempt for masks of ritual socialbility, that they are primitive culturally.

"The thesis of this book, however, is that these blatant signs of an unbalanced personal life and empty public life have been a long
time in the making."

The Changes in the Public Domain

In the eighteenth century:  
"public" came to mean life passed outside the life of family and friends.  
networks of sociability developed outside direct royal control.  
massive urban parks  
"man made himself in public, he realized his nature in the private realm"  

Conclusion: "The Tyrannies of Intimacy"

p. 337  
purpose of the city:  
"The city is the instrument of impersonal life, the mold in which diversity and complexity of persons, interests, and tastes become available as social experience. The fear of impersonality is breaking that mold."
no culture can withstand the force of modern civilization

"Critical regionalism" is not vernacular as in the combination of climate, culture, myth, and craft but a conscious attempt to save local culture while appropriating external cultural influences.

also not a "school" which caters only to one region

The is an antithesis between rooted culture and universal civilization.

"regional of national cultures must today, more than ever, be ultimately constituted as locally inflected manifestations of 'world culture.'"

"today regional culture must be self-consciously cultivated"

Jorn Utzon (Danish) architect of Bagsvaerd Church, Copenhagen:

normative technique vs. rationality of symbolic structure
vault signifies the sacred in Western culture
ambiguous reading of forms - not quite occidental or oriental
this "deconstruction and re-synthesis" revitalized "devalued Occidental forms"

Grup R (Barcelona): J.M. Sostres, Oriol Bohigas

Barcelona:
J.A. Codeich (ISM Apt. block)
Ricardo Bofill: "Gesamtkunstwerk"

Portugal:
Alvaro Siza Vieira
more layered and rooted than the eclectic of the Barcelona school
deferece to local material, craft work, and subtleties of local light
delately laid into the topography
tactile and techtonic vs. visual and graphic

N.Y. based Austrian
Raimund Abraham:
place creation
topographic aspects of built form

Mexico
Luis Barragan

FRAMPTON
opposition to the invasion of privacy
opposition to the erosion of nature
work: Pedregal, studio and home in Tocubaya, DF (1947), and las Arboledas

Thoughts:

I did worry about how the N.O. culture seemed unable to withstand the onslaught of the consumer culture. New Orleanians tell stories about the little old lady from Uptown shopping at the new Kroger and bringing her manners and culture to the new but really she cannot. The citizen telling the story wants to believe against hope that her culture can withstand the conquering culture.

Can "Critical Regionalism" be tied to Richard Sennet’s idea about the private vs. public man? Regional architecture could be considered an expression of interior or private man: a searching for self. In a way Rice is an interior architecture in the way a man can live an "interior" life; Rice is not connected to the public realm fo Houston in any way, it even built a "regional" architecture from another place and as a school its pose is inward looking.
Cemetery of Pere Lachaise in Paris
The Sublime (1785)

p.101
"Sublimity, Boileau had written in his preface of 1674 to Longinus’s treatise, 'is that extraordinary and marvelous quality in a discourse which enraptures and transports' the reader or listener."

Henry More: 1646 God=infinitive space of the universe

Diderot’s observations of 1767
"Everything which astonishes the soul, everything which imparts a feeling of terror leads to the sublime .... Poets, speak endlessly of eternity, infinity, infernal depths, darkened skies, deep seas, somber forests, thunder, lightning which tears through the clouds .... In all these things there is something terrible, grand, and somber."

p.108
From the Creation to the Creator

Sublimity was not intended as a thrill for its own sake. Inspired funerary architecture - "architects were concerned with conveying a vision of death that joined man to the stark forces of the natural world."

"this intention was shared by numerous architects at this time who used the sublime, in the words of Paul Van Tieghem, to pass 'from the creation to the creator.' .... make palpable the presence of divinity through the magnificence of the Creation."

p.109
Boullée equated his own mortality to seasonal "death" of nature. He had an experience where he perceived of death as a return to primordial nature. This experience helped form his vision of the cemetery as an Egyptian wasteland.

pyramid=embodiment of nature=image of immortality

Fischer von Erlach’s Seven Wonders of the World

p.112
Hubert Robert’s paintings pumped up the scale of von Erlach’s drawings.

p.115

ETLIN
Boullee inherited Robert's vision of stone laden with "mysterious energy"

The Architecture of Life and Death

"Boullee's funerary architecture derives from a comprehensive vision of the human condition understood as a reflection of the larger cosmic order."

Boullee the Pantheist=order of universe is seen in the seasons

This idea is reflected in the English and French landscape gardens of 1770's.

The seasons=simple stereometric forms seen under different light conditions.

Boullee saw the seasons as the opposition of life and death: spring=grace, summer=majesty, autumn=variety, winter=death

p.116
"Boullee developed a typology for his funerary architecture, calling its forms a buried architecture, an architecture of shadows, and a naked architecture."

Le Camus de Meziereus "provided insights into the relationships between form and feeling."

p.119
enclosure=sadness, excessive length to forms=sadness

influenced Boullee: low forms which hug the ground=sadness

Intimations of Immortality

p.119
ossuary=memento mori=a prelude to union with Nature

French tradition "since the late seventeenth century, depicted the triumph of immortality over death through deeds of enduring fame."

p.125
Alexandre Lenoir wrote a history of Freemasonry
wrote that the "triangle was an ancient, sacred symbol of the elements."

"Masonic imagery had become inseparable from the wider culture of the Enlightenment."

Boullee’s pyramids=immortality of meritorious dead and also incarnations of nature itself.

p.128

ETLIN
Boullee tried to find aspects of human nature that had reached perfection in certain men. Monuments to a valiant hero deified valor, we could for a moment participate in that deification through the monument.

p.130
"Ledoux, for example, imagined the cemetery for the town of Chaux as vast catacombs fashioned in the town’s open quarries. With the city of the dead physically occupying the empty space excavated to provide stone for the city of the living, the complementary relationship between life and death was given material form. At the center of Ledoux’s cemetery was a spherical cavity half buried in the earth. Here explained Ledoux, was the image of the awesome chaos before the Creation, a chaos to which man returned in death."

From Alchemy to Pantheism

p.139
"To Boullee, the library was the repository of man’s knowledge about nature.

p.146
"By way of conclusion, all of Boullee’s funerary projects - the cenotaph to Newton, the giant pyramids, and the terraced necropolis - employ alchemical themes and images suggesting a return in death to the fertile center of the world in order to join the immensity of the cosmos, which is identified with divinity."

"The trees in Boullee’s design are funerary equivalent of columns."

"By 1800, though, the idea of the proper setting for a mausoleum or commemorative monument had changed. Now the cemetery was to be a picturesque landscape garden which conveyed a radically different understanding of death."

The Neoclassical World of Death

model of the Pantheon
Pietro Gonzaga’s city of the dead
awesome monument set in a park

void of catacombs of Paris corresponded to buildings of the living.

A New Eden (1804-1874)

ETLIN
"The Cemetery of Pere Lachaise was the first and has been the most renowned western cemetery designed as a picturesque landscape garden. ... For the home of the dead has become a new Eden."

Designing Pere Lachaise

modes of burial for the poor: public cemeteries on the "plains", six years between re-openings individual graves of temporary or permanent ownership.

The graves were in the allees and pathways permanent tombs creating a wall around the cemetery like in Pisa’s Campo Santo was planned but never built.

"From the early eighteenth century to the late nineteenth century public opinion had come full circle. In the beginning, the cemetery was banished from the city as having no physical and only a limited spiritual place among the living. At the close of the cycle, the city did not seem to be a viable social organism without the proximity of the cemetery. This reversal, so aptly noted by Phillippe Aries, was due to simultaneous changes in the image of the cemetery and in its social and spiritual purposes. It would be wrong, however, to push this comparison too far. From the vantage of our current indifference toward the cemetery, which stems largely from taboos of openly discussing death and providing for the dead, the two previous centuries emerge as having remarkable unity. Despite all of the transformations in form and use, the cemetery in those times always furnished a landscape, either architectural or horticultural, as well as metaphysical, which reflected the underlying bonds and tensions of social and individual life."

America: an urban civilization without cities.

Savannah has no boundaries, it can expand forever. Charleville is closed. Early New Orleans is like Charleville.

p.43 "Two engravings, of the nascent cities of Charleville, France (1608-1620) and Savannah, Georgia (1734) .... Separated by less than a century, these images project two kinds of urbanisms. Charleville is defined and finite. Savannah is partial and without boundaries. Charleville is centrally ordered and hierarchical. Savannah is a field or a matrix. Charleville distinguishes itself from what lies immediately outside its perimeter; its defining walls are among its dominant physical features. Savannah is merely a clearing in the forest, bounded only by the area cleared to date. Charleville portrays a collective form, while Savannah seems to form itself by collecting individual elements. Charleville exudes stability. Savannah is unmistakably incomplete, barely resting on the soil."

p.45 "Ephemerality has seldom been regarded as an attribute of the physical city; the endurance of the pre-industrial city is what appeals to us. But to a civilization maturing under the dual forces of industrialization and romanticism endurance is ultimately inherent in the natural orders, not in human artifice. Faith in the endurance of the land and its resources, coupled with an orientation toward material progress, mandates that products be perishable, intended for use but also serving to stimulate the production of successors to whom they give way."

p.47 "But while the pre-industrial city changed by being built upon .... modern predilections result in substitution rather than elaboration."

p.48 "With their cities exquisite arenas for rapid change, Americans have demanded a counterpoint, and in their homes and home districts have forged equally powerful symbols embodying convention, tradition, and (at least the illusion of) permanence."

p.50 "In the colonies, the presence of unlimited land and the perceived absence of history stimulated a naive inventiveness."

Elm St. is a balance of communal values and private prerogatives.

p.51 "While the gridiron plan may be found throughout the history of settlement, particularly during periods of large scale colonization, in the New World it seemed to acquire a special
significance, an ideological substance."

"Though relentless in the hands of the land speculator, threatening to overwhelm the landscape, the gridiron serves to promote its antithesis, the individual's garden."

"Though compelled by the temporal temptations of the city, the American always looked to the farm for assurances of stability. To move further from the center of town, to decentralize the city, seemed quite natural, a means of returning to imagined origins and ancental landscapes."

p.53 The park became the constant element against the ever changing city.

Americans long for the middle landscape between urban and rural.

Thoughts:

New Orleans is a stable closed, system like Charleville.

New Orleans can be seen as Catholic, urban, inner directed versus Protestant, puritan work ethic, outward directed, searching for purification and origins.