



THE AMERICAN INSTITUTE of ARCHITECTS  
1980

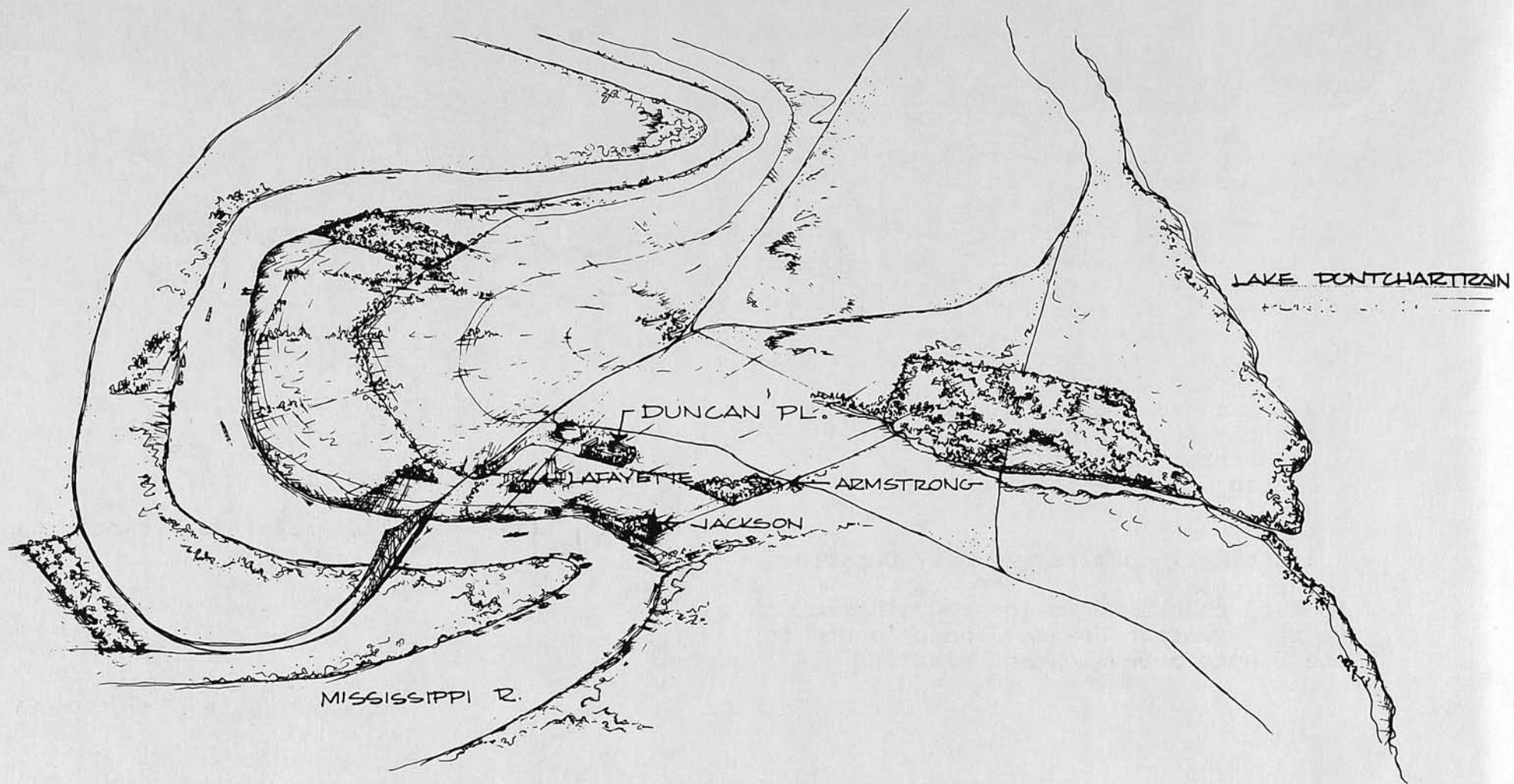
★

the CITY of NEW ORLEANS











# INTRODUCTION

## PREFACE

New Orleans is a city with unique cultural characteristics in the United States. The shape of the city, as it unfolds like a fan in response to the meandering Mississippi, has given it an astonishing and singular geometry of streets, parks and civic spaces. Its early Spanish, French and African-American cultures gave the architecture of New Orleans a vernacular richness unsurpassed in this country. Mardi Gras and jazz have laid the basis for colorful and popular self-expression in music, festivals and performance.

In Jackson Square, facing the Mississippi waterfront, New Orleans has one of the nation's great eighteenth century civic spaces. The city's first seat of government was on Jackson Square. Its second was on the nineteenth century Lafayette Square, dominated by the classic elegance of Gravier Hall. The city's third seat of government is the modern City Hall, built in the twentieth century overlooking Duncan Plaza.

Jackson Square and Lafayette Square are each typical products of their time. Duncan Plaza now provides an opportunity to create a twentieth century plaza reflecting the democratic values and freedom of expression of our century.

Conscious of this opportunity, citizens from many walks of life have sought ways, with the encouragement of Mayor Ernest Morial, to establish a unique program for the development of this space. It is their declared intention to celebrate contemporary art, music and performance, based on popular expression but reaching out for the highest quality of artistic talent in the nation.

Duncan Plaza is not located in one of the city's older sections. Adjacent to the Superdome, a freeway, and several of the newest tall buildings of the central business district, the setting of Duncan Plaza does not accord with the popular image of New Orleans. In fact, part of the thrust to establish a design program for Duncan Plaza is to create a contemporary place so powerful in its own terms that it can be ranked beside its two great predecessors. But a glance at the maps in these pages is enough to demonstrate that Duncan Plaza exists in an urban geometry of interest and complexity and that linkages to both the old and the new city, to the historic past and to the

city's future, socially as well as in physical form, are critical to the success of the plaza.

The American Institute of Architects has responded to the request of this city for a Regional/Urban Design Assistance Team by bringing together a unique group of professionals including two prominent sculptors. Hundreds of New Orleans' residents - men and women in the arts, business people, university faculty, elected officials, and many others - have contributed time, money and ideas to the presence of this R/UDAT and the development of these proposals.

We hope that the manifest spirit of cooperation and the clear determination to establish Duncan Plaza as, in itself, a unique piece of art, will continue, and we also hope that our efforts in making this report will stimulate others to carry this project forward to its next stage.



### WHAT IS R/UDAT AND WHY ARE THEY HERE?

The Urban Planning and Design Committee of the American Institute of Architects has been sending Urban Design Assistance Teams to various American cities since 1967.

The New Orleans Team is the 59th such team to be invited into a specific area to deal with environmental and urban problems which range in scale from a region to a small town, and in type from recreational areas to public policy and implementation methods.

The assistance R/UDAT provides is a community service (project/function/program) of the American Institute of Architects (AIA). The Urban Planning and Design Committee of the AIA receives the community's request for assistance, then selects professionals for their expertise in the specific disciplines which have been deemed necessary to respond to the particular problems of the community. The members of the team receive no compensation for their services. Furthermore, they agree prior to the visit that they will not accept any commissions or consulting work which might result from this effort.

The visit is a four day labor intensive process in which the members must quickly assimilate facts, evaluate the

existing situation and arrive at a plan of action. The format of the visit consists of air, automobile and bus tours to determine the visual situation first hand; community meetings and interviews to generate user input and to build community support; brain-storming sessions to determine a direction and to develop implementable solutions; and finally, the preparation of a written report and presentation to the community. R/UDAT studies characteristically produce implementable solutions. This means a proposal which can be accomplished within a reasonable period of time; which can be reasonably financed; which can be executed legally; and which satisfies the community enough to support it.





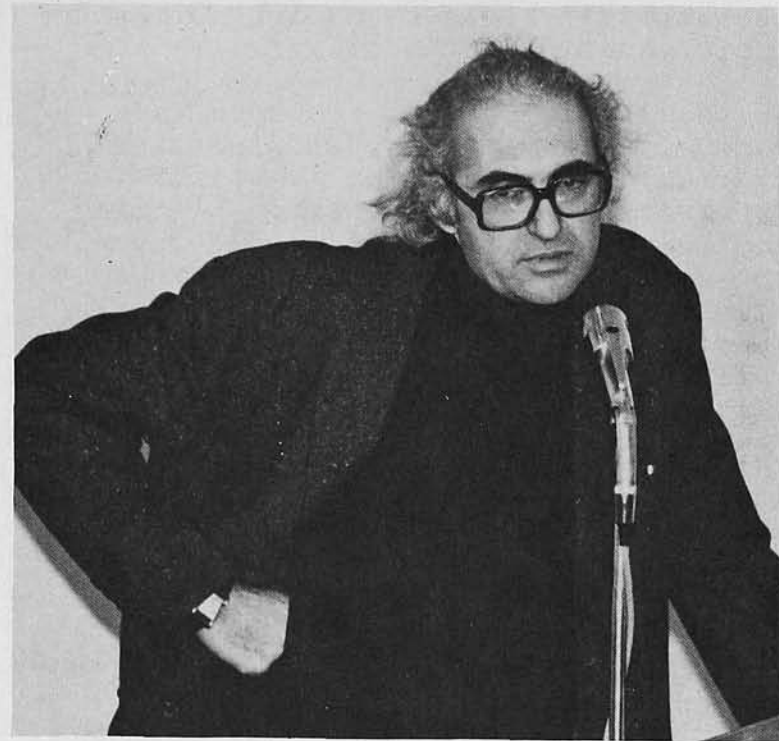
## WHAT HAPPENED DURING THE R/UDAT VISIT

The R/UDAT team, a creation of the American Institute of Architects, was invited through the AIA's New Orleans Chapter, to assist the city and its citizens in setting up a program for action in Duncan Plaza. At the team's first meeting with Mayor Morial in his offices at City Hall, the Mayor made the situation clear. He said he wanted the plaza to be beautiful, to be a work of art, and to be a place of joy for the citizens. At the same time he was aware that the deep social problems affecting his city, and the physical contexts and conflicts of the site, were bound to be potent factors in the R/UDAT's deliberations.

It is our intention to develop a clear and concise approach for addressing these questions. This report is structured to show to the community of New Orleans, step by step, how we arrived at our conclusion: that the whole plaza itself should be conceived as material for a single work of sculptural art, and that the work should be designed and built to embody within it the many and complex needs which emerged from the testimony we heard

in our public sessions.

The R/UDAT believes that the artist(s) selected to perform the next stage of this work should undergo a full citizen participation process, so that all needs can be heard and accomodated, and so that Duncan Plaza can gain a truly contextual richness of content and form.



# SUMMARY

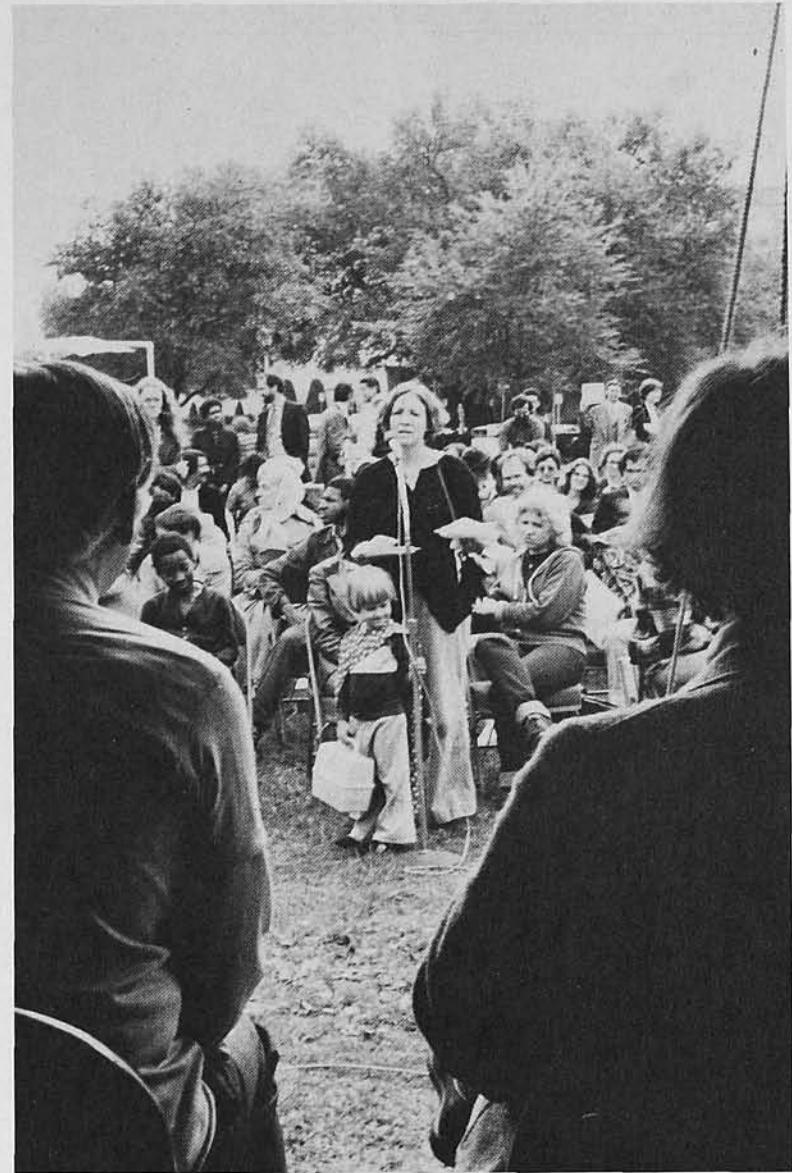
## INVENTORY OF DESIRES

The people of New Orleans were asked to come forward and state their ideas for what should happen to and with Duncan Plaza, and they did. On two occasions, they poured forth their thoughts until "time ran out." On Friday, people came to the plaza for rice and beans, and stayed on to talk with us. They came again on Saturday to the bland second floor of the main library and waited endlessly for a turn to speak.

The comments that were made were expressions of local feeling, invaluable considerations for the R/UDAT team. These comments should be reviewed by anyone involved in changing this space in the future.

The R/UDAT has not necessarily responded to each of these comments in any direct manner, but has taken each comment as a true expression of community concern. The comments are recorded in a non-prioritized manner. The reader will notice that some of the comments are contradictory.

The comments, taken together, show why a space is not so much a place as it is a compendium of desires.



## INVENTORY OF DESIRES

### PEOPLE DESIRED OR CONSIDERED

Children  
Adults  
Tourists  
Local residents  
Families  
Workers from CBD  
People seeking services  
Derelicts  
Hospital workers  
Library workers  
Handicapped individuals  
Ambulatory patients  
Puppeteers  
Clowns  
Elderly  
Deaf

### ACTIVITIES AND FUNCTIONS DESIRED

Annual shows, student works resulting  
from local competitions  
Year round (seasonal) activities  
Instructive Activities  
Viewing via vistas  
Feeling of openness  
Ethnic representation  
Ethnic recognition  
Attraction, bring people from the Quarter  
Maintenance, maintenance, maintenance

### ACTIVITIES AND FUNCTIONS DESIRED(CONTINUED)

Bridging to Union Street  
Inspiration  
Accessibility for the handicapped  
Something for the kids  
Organized events  
Impromptu events  
Security  
Congregation  
Connection to Quarter  
Connection to Armstrong Park  
Lounging  
National activities  
Regional cultural expression  
Ground level activity and access to  
City Hall  
Commemoration of local black craftsman  
Commemoration of local black musicians  
Commemoration of local black history  
Walking  
Playing music  
Strolling  
Sitting  
Intimacy  
Contemplation  
Performance  
"Bee lining"  
Competition  
Accretion  
Enjoyable aerial viewing



ACTIVITIES AND FUNCTIONS DESIRED(CONTINUED)

Popular cultural expression  
Daytime  
Nighttime  
Purposeful  
Magnetic  
Child care for visitors for City Hall;  
State Building  
Irrigation  
Eating  
Drinking  
"Footprints" by Children  
Totaling exhibits  
Pleasing acoustics  
Cooperation  
Focus

OBJECTS AND THINGS AND CHARACTERISTICS

Fountain  
Green, green, green  
A statue of Mayor Morial  
A statue of Martin Luther King  
A statue of Moon Landrieu  
Less concrete  
Fragrances  
Sweet olive  
Magnolia  
Fracata  
Louisiana plant materials  
Flowers  
Majesty of Italian cyprus

OBJECTS(CONTINUED)

Legustrum  
Seating, benches  
Panels  
Artwork  
Movable objects  
Bridge as art  
Wood, brick(traditional materials)  
Traditional buildings  
Tents of canvas  
Pavillion  
Flexible stage  
Lights  
Major sculpture, sculpture  
Banners  
Working sculpture  
Indegenous objects  
Arcade  
Grillwork  
Bas relief  
Rig object  
Openness  
Well-drained plaza  
Restrooms  
Ramps  
Directional signage  
Accessability symbols  
Braille maps  
Shade, shade, shade  
Photomurals  
Tables  
Chairs  
Permanent stage  
Audio-visual kiosk

## INVENTORY OF RECOMMENDATIONS

### Physical & Urban Design Recommendation.

Make a place of great aesthetic distinction for people of all ages, backgrounds and walks of life.

Improve the Basin St/Loyola Ave Axis to Duncan Plaza;  
Plant the avenue heavily with trees;  
Encourage people-generating developments along the avenue;  
Create at each statue a special, distinctive setting.

Congo Square fence should be removed.

Use greater sensibility in use of materials & detail.

Put streets back into the Iberville housing and develop walkways to Canal Street; investigate possibility for home ownership in Iberville.

New Orleans Avenue, Bourbon Street and Union Street should be predominately pedestrian; plant trees, incorporate special side walk treatment, lighting and infill the empty sites.

Access to Duncan Plaza should respond to appropriate entry permits at the periphery, such as the Union Street conversion.

Analyze and determine how HEAL can be made a significant participant of Duncan Plaza.

City Hall services should be consolidated at the Civic Center preferably in the open corner facing the Superdome.

### Social Recommendations

Redefine the place & program of Duncan Plaza and sharpen the plaza's identity.

Plan a setting or facility (permanent or temporary) for the performing arts.

Develop exhibition areas for formal and folk art and architecture by local & regional artists, particularly black & other minorities.

Plans for Duncan Plaza should include considerations for those often forgotten such as the handicapped, elderly, children and minorities.

Provide a ceremonial space in or around Duncan Plaza.

Provide amenities and opportunities for the comfort, satisfaction and delight of all users of Duncan Plaza.

### Experiential Recommendations

The designers should reinforce the latent orientations and axes of the Plaza.

Preserve healthy trees but remove unhealthy specimens and inappropriate plants.

The Morrison Memorial needs more landscaping and physical restoration.

The statue of Chief Justice White, the Duncan Memorial, the Veteran's Memorial, and the McDonough Memorial could be relocated in the context of a new design.

Perdido street could be downgraded to a predominantly pedestrian promenade.

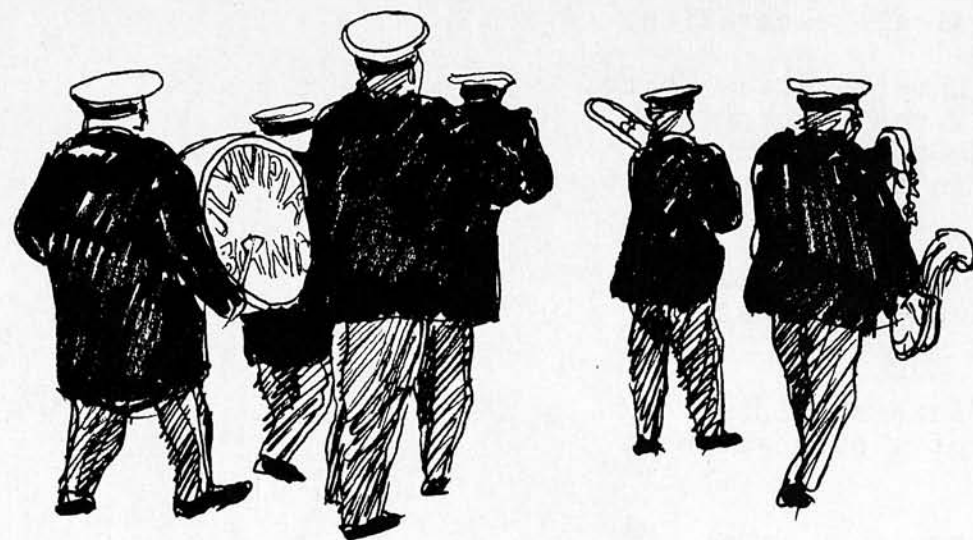
Paths on the Plaza should be relocated in light of a proposed new design.

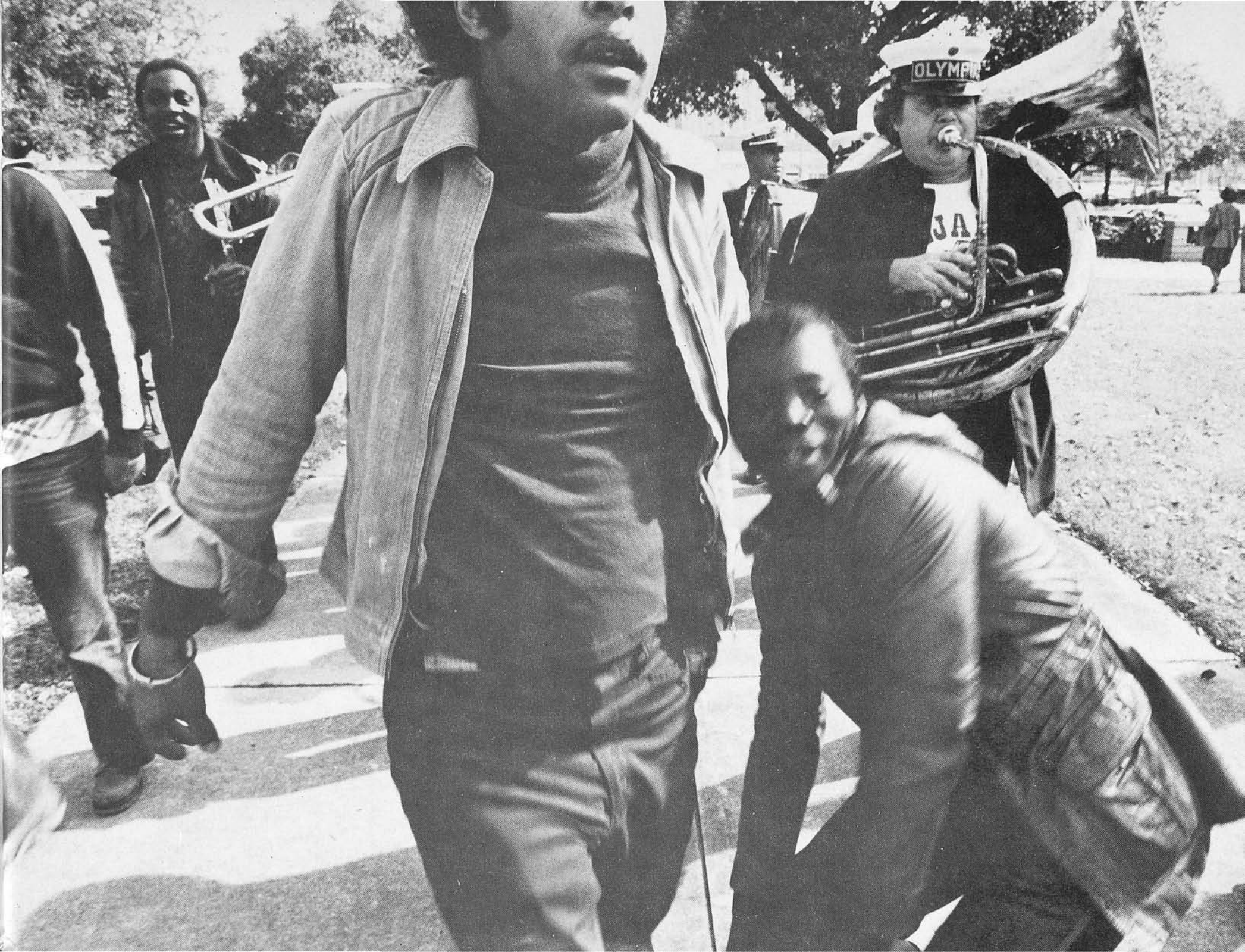
New Planting should be drawn from native flora.

Much more ad hoc seating is needed in the Plaza.

Fountains, wherever possible, are always desirable.













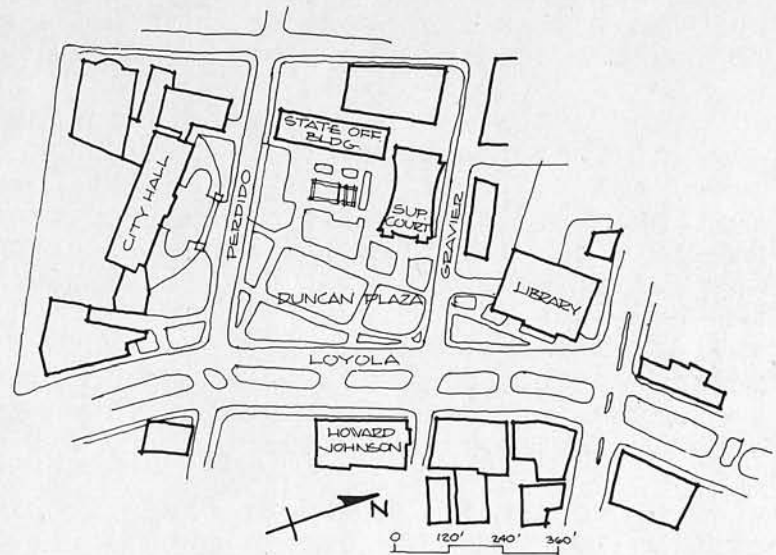
# CONTEXT

## Urban Context

Duncan Plaza can be seen as a major urban open space within the City of New Orleans, however, it must be realized that it is actually only one of many open spaces within the city limits. These include the tradition urban spaces such as Lafayette Square, Jackson Square, Plaza D'Italia, Congo Square/and Armstrong Park.

More importantly, however, it must be understood that Duncan Plaza is at the very center of a major metropolitan park and open space network that includes a variety of open spaces within a ten minute drive such as Audubon Park to the southwest, City Park and Lake Pontchartrain to the north, and several small parks and the Mississippi River to the south. The accompanying drawing illustrates these relationships.

Duncan Plaza, therefore, cannot be viewed as an isolated park within the City. Rather it must be seen as a place that takes on a special character all its own, not imitating other parks or squares, but becoming something special and wonderful in relation to City Hall.



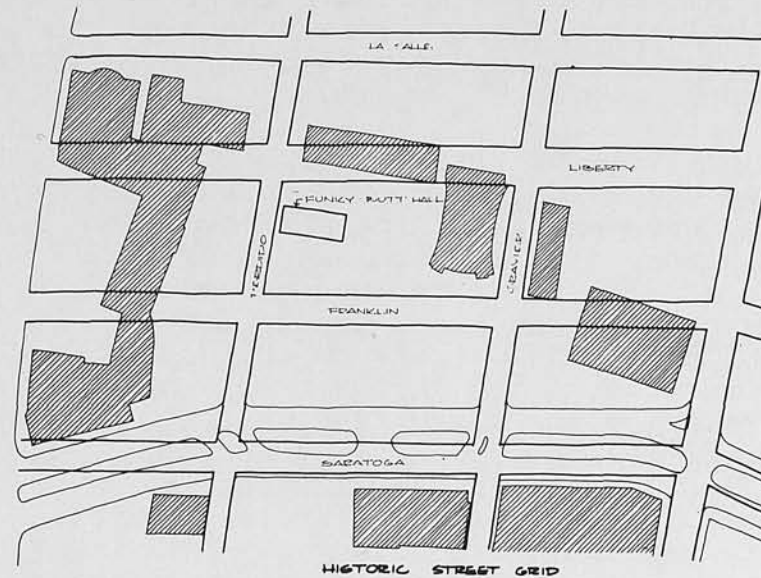
## THE HISTORY OF DUNCAN PLAZA

The heart of New Orleans is the Vieux Carre', laid out by the French in 1721 and bounded by the river, Esplanade, Rampart, and Canal Streets. As the city grew to the southwest after it became part of the United States in 1803, the grid was shifted in what came to be known as the American Quarter, to follow the bend of the river.

What is now Duncan Plaza is on the edge of the area where the shift was made, and reflects in its irregular form the impact of that shift. The land was part of the plantation of Bienville, the founder of New Orleans. It was subdivided in the early 1800's and by 1890 was a solidly built-up black neighborhood whose major landmark was a large Richardsonian Romanesque Criminal Court Building on the site of the present public library.

Historically, however, the most significant building was an assembly hall which became famous in jazz history as Funky Butt Hall. It stood at 1319 Perdido Street, roughly on the site of the Morrison Memorial. Buddy Bolden, one of the legendary early jazz cornetists, played there frequently around the turn of the century and immortalized it in a tune composed by William Cornish, the band's trombonist, called Funky Butt Blues.

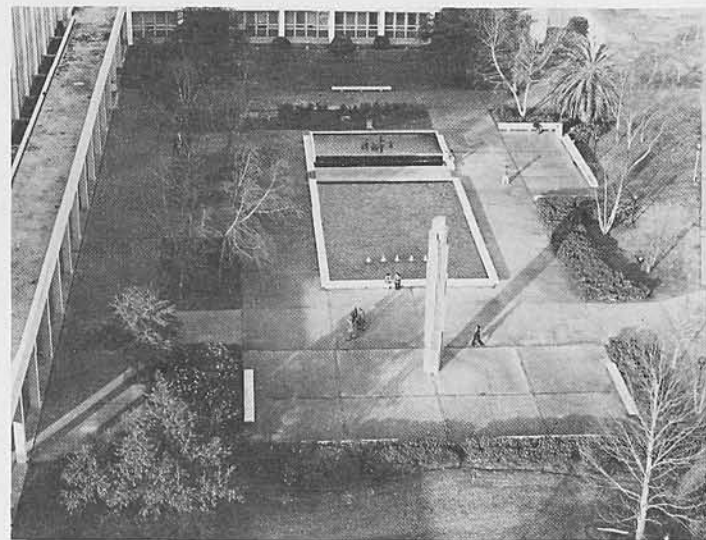
By the 1930's the area had sadly deteriorated, and photographs show Funky Butt Hall, by then a church, surrounded by crumbling shacks.



In the 1940's, Brooke Duncan, Sr., then manager of the city's Real Estate Utility Department, became interested in locating the city's new civic center on this site in order to eliminate the slum, boost business district property values, and centralize the city government functions. He found an enthusiastic supporter in Mayor deLesseps Morrison, elected in 1946; and by 1947 a bond issue had been passed to acquire land for the new center. The Korean War delayed construction however, and it was not until 1954, after Duncan had died, that construction began. The plaza in front of City Hall was named in his honor and a small monument to him stands in its northeast corner.

Today, Duncan Plaza is lined on one side by Loyola, widened from old Saratoga to match the width of Basin Street, and is traversed by Perdido and Gravier Streets. It is bounded on the south, west and north by the City Hall and Council Chambers, State Office Building and Supreme Court Building, and leading out toward Basin Street, the Public Library. All of these buildings date from the early 1950's and constitute an unusually homogeneous group of the period. In the open space are a

variety of monuments, chief among them being the Morrison monument designed by Lin Emery and erected to the memory of the former mayor in 1968-72. It occupies the corner of the site bounded by the State Office Building and Supreme Court. In front of the Supreme Court is a statue of Edward Douglas White, a justice of the court and later Chief Justice of the U. S. Supreme Court. Just east of this is Duncan's Memorial at the Loyola-Gravier corner. Midway along the Loyola side is a flagpole and now extinguished eternal flame commemorating veterans of the Second World War. At the Perdido-Loyola corner is a bust of John McDonough, benefactor of New Orleans schools; in his honor the children make a pilgrimage to the monument once a year on McDonough Day.





## THE INHERITED CONTEXT

### C. Analysis of 1950's Space

The architectural frame of Duncan Plaza is a classic piece of 1950's site planning, with its non-alignment of buildings, non-axial approaches, deliberate disregard of the street grid, and so on, to the point that it seems almost comical in this post-modern era.

To list a few examples: City Hall is on the projected axis of Basin Street - the only axial expression in the whole composition - but it is a very self-consciously non-axial building. Even though the front door is on axis, it is given minimal emphasis, and the Mayor's Office is not directly above it, while the Council Chamber is off in the Perdido Street corner.

The City Hall axis is recognized on the ground only partially by the central lawn area.

The entrance axis of the State Office Building is blocked by the Morrison Memorial, which in turn has been shoved into a corner of the site, well off the main axis.

The Supreme Court projects into the space, UN General Assembly-like, and has no axial approach.

The Public Library, the only building of the group regarded as a major architectural achievement when it was designed, is aligned neither with the streets, the Basin Street axis, nor the other buildings of the Civic Center.

The buildings are so placed in deliberate non-alignment with the streets that the space "flows" across the street, notably at Perdido, but no treatment of the street reflects this "flow".

The whole complex reminds one of a Beaux-Arts scheme struck by an earthquake, so that nothing quite lines up, but in fact this avoidance of axiality and direct circulation paths was a very self-conscious part of '50's design. From this perspective of 1980, this suggests a humorous commentary in any new design, perhaps with a deliberate return to Beaux-Arts axes leading up to buildings which don't expect them.

Seen from today's perspective, and in comparison with other civic complexes around the country, like San Francisco's great Beaux Arts grouping, where everything lines up, or Washington, D. C. with its monumental baroque vistas, New Orleans' Civic Center is very much of a period piece, and deserving to be respected as

such, even if we make a few jokes about it. More seriously, Duncan Plaza as it is today reflects an ambiguity about the relationship of government to civic life that is very contemporary. In 1950, we clearly did not want to glorify government, were not even sure if we wanted to be able to get to it, and certainly didn't want anyone to enjoy him- or herself in its vicinity.









# PHYSICAL CONTEXT

## CONTEXT - PHYSICAL

### 1. INHERITED FRAMEWORK

#### NATURAL ENVIRONMENT

Like most of downtown New Orleans, Duncan Plaza was once a cypress swamp in the flood plain of the Mississippi River, and has subsequently been drained, cleared, filled and built over with small scale masonry and wood structures, which in turn were demolished in the 1950's. The site may be characterized as very flat and like most of the city is underlain by poorly drained silty soils. There are no serious physical constraints for construction which cannot be overcome within conventional construction measure, nor are there for plaining which cannot be resolved through the careful selection of native and other introduced species adapted to these conditions. Existing vegetation is discussed later.

#### Noises and Quiet

There are some noises like those of fountains, birds, and wind moving

through leaves overhead which are welcome to people, and contribute to their well being as numerous references in both classical literature and popular ballad attest. There are other noises, however, which set our teeth on edge, startle or frighten us and if continuous not only impinge upon our thoughts, but depress us and drive us to abandon a place. These can be loud like explosions and sirens, or merely insistent like cicadas, or even small and justive like a rat rustling in leaves.

Because of the medical facilities, there are often sirens blowing along the perimeters of Duncan Plaza. Heavily traveled Loyola Boulevard, with its metro and Trailways busses, also adds to the noise level in Duncan Plaza. There are some barriers to the noise from Loyola, but very few, (see diagram below. A dixieland jazz group has no trouble being heard on the plaza, but individual speakers must be amplified or they cannot be heard by a crowd of any size.

Sound is reflected harshly off the Supreme Court and State buildings because of their hard flat surfaces. The roar of busses and cars at times can even cause pauses in private conversation.

Conversely, there is a bird feeder in

front of City Hall which attracts many birds. Because of the placement of trees blocking sound from Loyola, one can sit on nearby benches and hear the banter and chirping of the birds.

At other quieter moments, one can also here the songs of birds in the trees.

New Orleans has passed an ordinance banning helicopters from the Central Business District. They were noticeable by their absence. The airport is also far enough away to keep the sound of jets from being heard downtown.



## Analysis of the New Orleans Grid

I. The New Orleans "grid" is the wonderful consequence of a network of streets seeking perpendicular arrival at the waterfront.

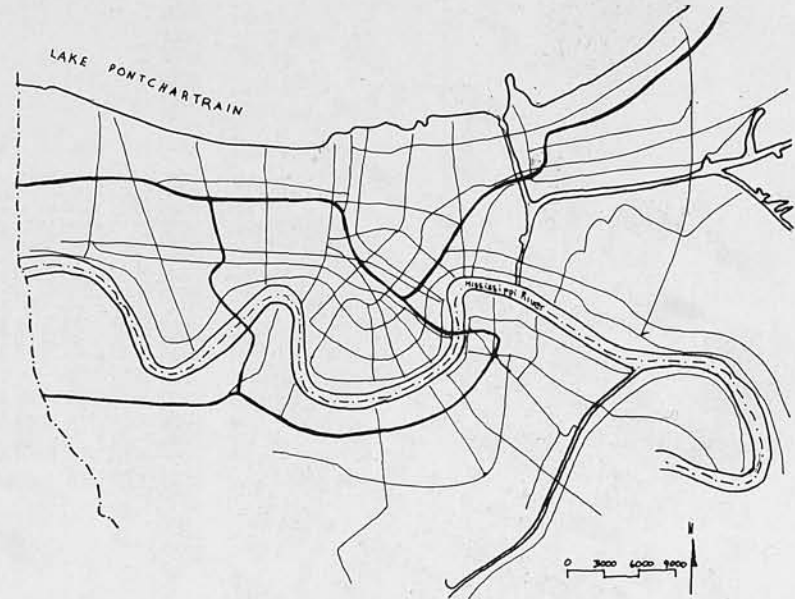
These streets describe segments which became filled in with nearly, but not quite, regular square grids of buildings. It is a quiltwork pattern, fanning out towards and bounded by water in every possible direction, by the curve of the Mississippi, the intercoastal waterways, and by Lake Pontchartrain.

It is characteristic of street patterns made up of colliding (or skewing) sub-grids that trapazoids, pentagons, triangles, and "squeezed-out" polygons appear at the edges of segments.

II. A closer look at the grid within the Central Business District reveals the idiosyncrotic shapes of the blocks as well as the unique branches of the intersections in which the conventional intersections of two streets transform into conglomerates of eight intersecting streets in some places and into intersections of three intersecting streets in others.

Each of these intersections tells a story about the city at large and the waterfronts that dictate their form.

III. Indeed a close examination of the blocks

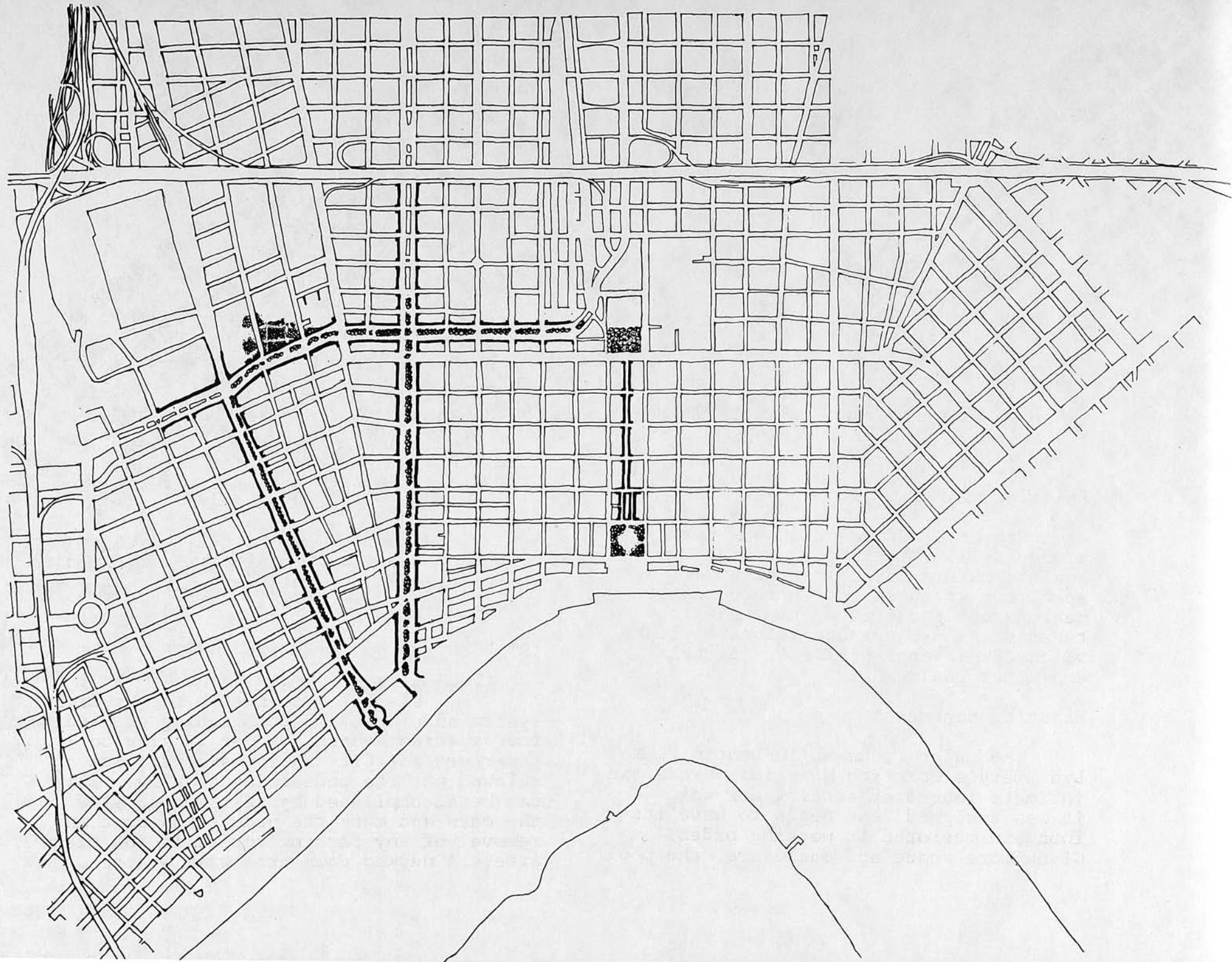




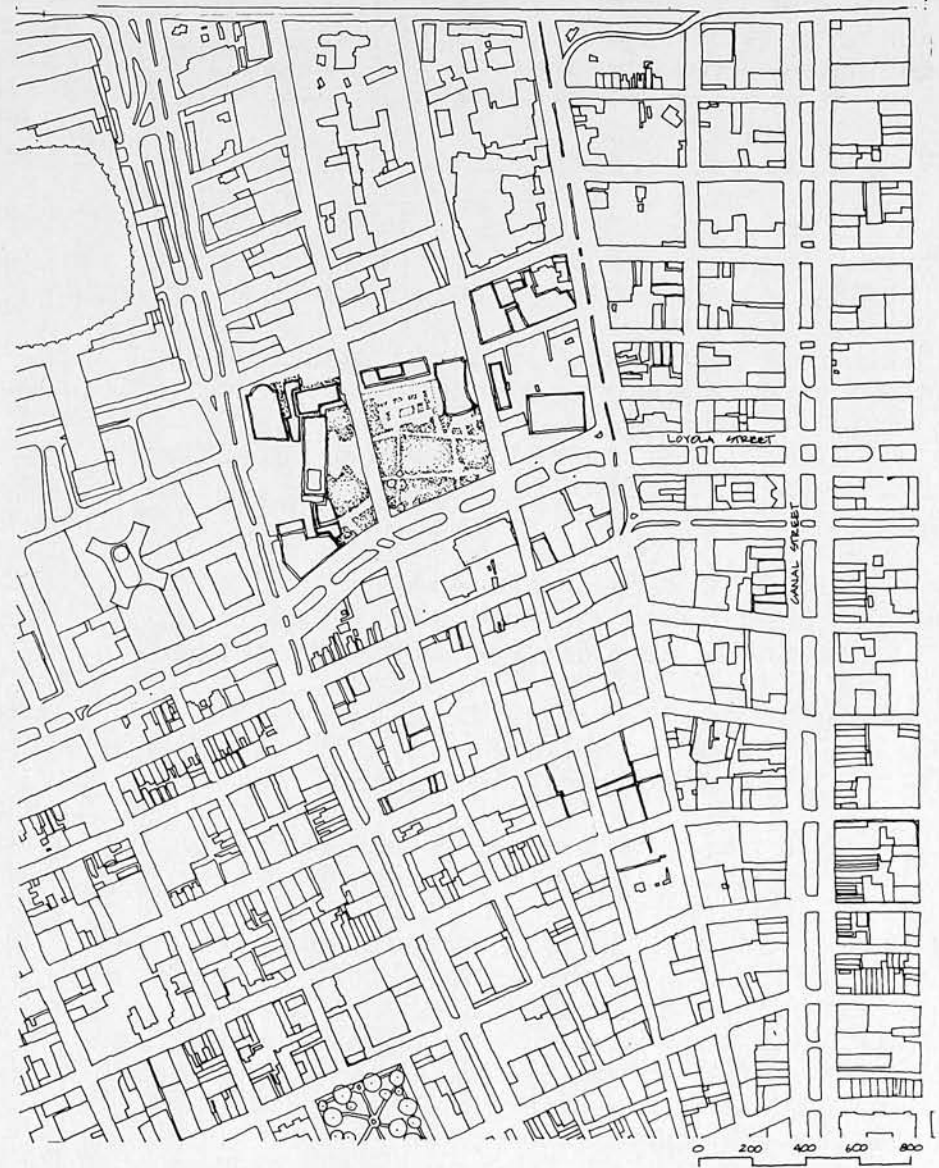












within the residential district of Faubourg-Marigny demonstrates the sculptural consequences of the skewed grid on the interiors of the blocks.

IV. While most of the major internal vehicular routes of Downtown New Orleans, i.e., Canal Street, Orleans Avenue, Union Street, and Lafayette Street are located within the geometric texture of a segment, it is important to note that Loyola Street, which bounds Duncan Square is located between segments.

In addition to being a major traffic route, it is a major fracture line in the grid.

V. Basin Street-Loyola Avenue, as it passes Duncan Square, reveals an additional fracture. It swerves slightly eastward at the rear of the Hyatt-Regency. This particular jog is an artificial breach of the original grid and contributes to the irregularity of Duncan Square.

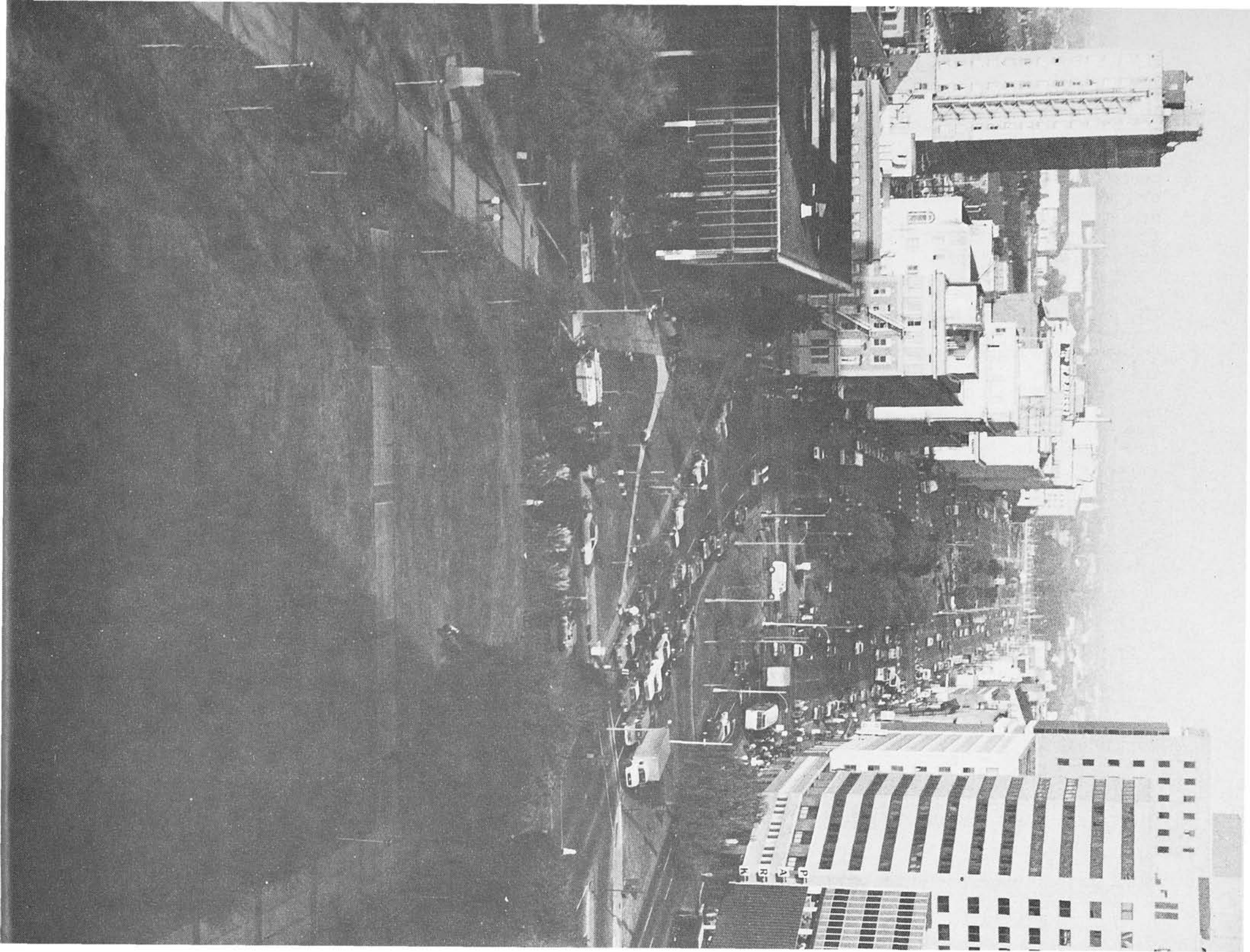
When the Hyatt-Regency was built it literally shoved Loyola across the street!

The saga of Loyola Avenue, however, is just a clue to the general dis-oriented buildingscape of Duncan Square. Each individual building on the Square struggles to address (or enfront) some axis of geometry resulting from the fracture line and an existing of trapazoidal grid.

For example, City Hall faces the axis of Loyola while the Civil Courts Building conforms to Loyola. The State Building squares off with City Hall (rather than with the boundary of the block); the Supreme Court conforms to the edge of the block meanwhile the Library seems to get the jitters and skews a few degree away from practically everything in the vicinity.

This cacaphony somehow does not achieve the wonder of the more "direct" and grid-dependent transformations that occur elsewhere in the downtown, perhaps because the geometry of Duncan Square tries to say too much without deciding which, of its many stories, it really wants to tell.

In summary the architecture and landscape articulation of Duncan Square lacks cohension as well as being too loose or uncertain. Front doors, paths edges and events in the plaza could make a much stronger response to both the external and the internal orientations that presently exist.





## Analysis of Adjacent Areas and Edges

The analysis of the total urban complex surrounding Duncan Plaza is of tremendous importance to the understanding of how the plaza functions in relation to the Civic Center complex as well as the rest of the city.

Located at the north-west edge of the CBD, Duncan Plaza and the Civic Center act as an edge to the present downtown commercial area. It is from this unique edge that Duncan Plaza is able to reach out and be affected by many parts of the city, such as the Medical Complex, the Superdome, the CBD, the Loyola Avenue axis to Armstrong Park and the French Quarter, and the proposed Union Street Mall.

These extensions of space through the city are best understood as a network of connections and spines. An inventory of these spaces/places/streets and districts reveals a lack of cohesion, a compactness, a sameness and a density of uses surrounding and extending out from the plaza area. These spatial characteristics create a blank wall, a vertical wasteland that adversely affects the desirability of Duncan Plaza to a number of potential pedestrians.

The following diagrams illustrate the pathology, or more simply, the problems of scaleless streets and building facades,

coupled with gaps or erosions of form.

Primary amongst the streets and places surveyed are Loyola Avenue from Duncan Plaza to Armstrong Park; Orleans Avenue from Congo Square to Bourbon, Royal Streets; Bourbon Street to Canal and across to Carondelet to Union Street; and finally Union Street to Duncan Plaza. The great interest of this route is its tour-square geometry, and that it can act as a primary visual and pedestrian link from City Hall to the French Quarter; then to the Central Business District; and finally back to City Hall/Civic Center/and Duncan Plaza.

However, an analysis of uses along Loyola Avenue-Basin Street quickly identifies the magnitude of the problem of generating pedestrians, at least along this major spine.

For example, on the east side of the Avenue between Duncan Plaza and Tulane Street there are two tall office buildings, with banks and the entrance to a 4-deck parking garage on the ground level. From Tulane to Canal there is another 9-floor office slab with a savings bank at ground level, and there is another building with six floors of offices above eight floors of parking decks.

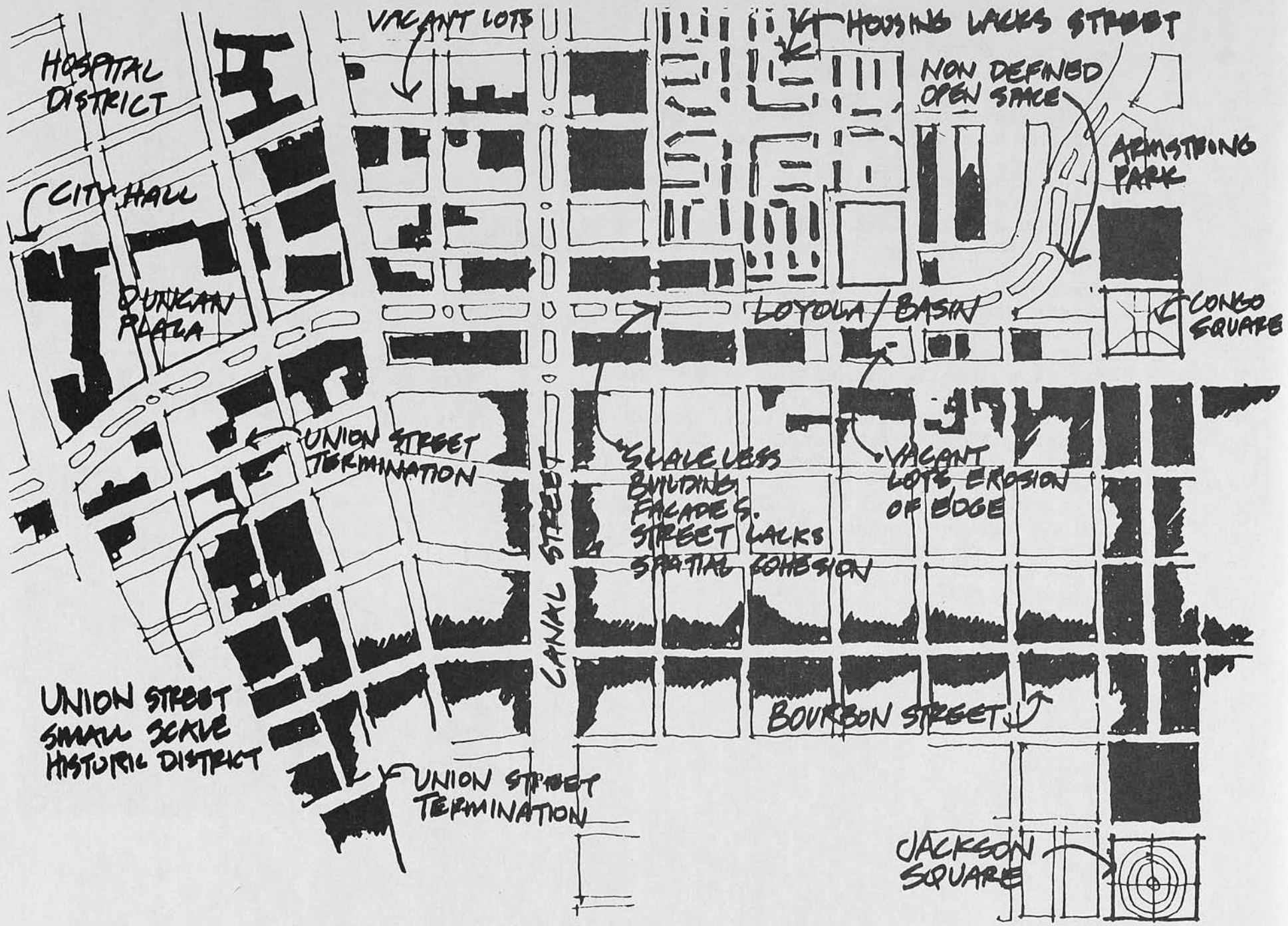
Beyond Canal Street the avenue deteriorates rapidly. Almost every building presents a rear facade to the avenue, because

its frontage is on Rampart. The avenue peters out with uses such as repair garages.

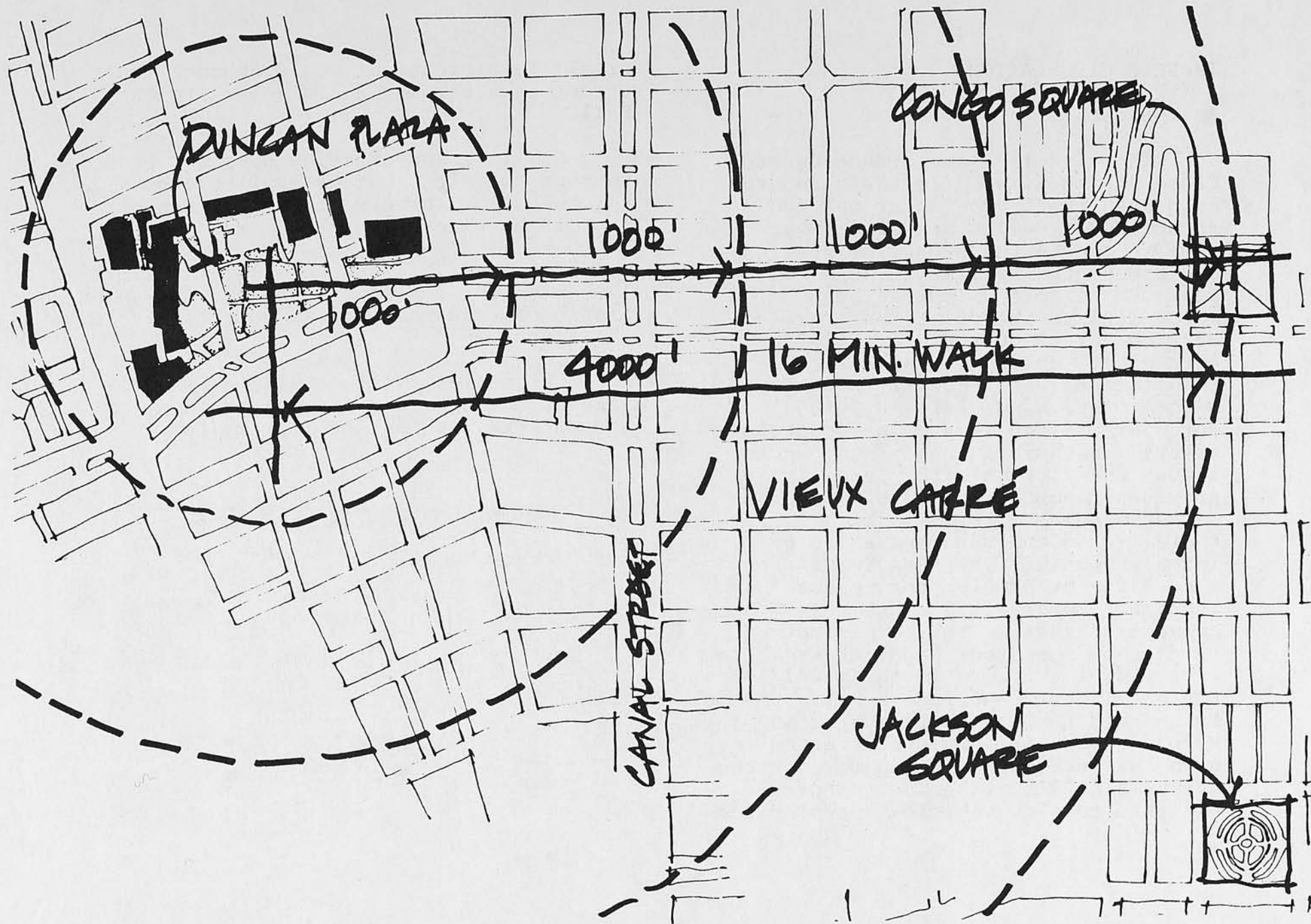
Similarly the great potential of Union Street as a predominantly pedestrian link eastwards from Duncan Plaza is recognized. Already considerable private capital is being invested in the rehabilitation of old buildings and public improvements in the form of tree-planting and sidewalk reconstruction are being made. But once again empty lots where buildings have been demolished but not replaced are counter-productive to the renaissance of this street. In addition pedestrian access from Union Street to Duncan Plaza is a question requiring careful study.

As the illustrations clearly indicate the areas of major concern to the development of a pedestrian system linking Duncan Plaza exist primarily on Loyola Avenue, the Medical District, and Union Street. These problems will be addressed in more detail further in the section of this report offering recommendations.









## TRAFFIC CIRCULATION

### A. VEHICULAR

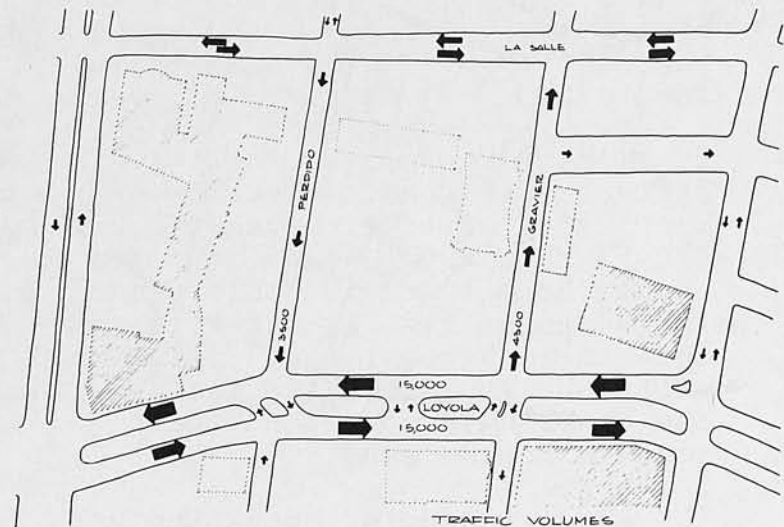
The street system around Duncan Plaza was modified from the standard grid when the Civic Center was constructed. A deliberate effort was made to reduce the number of streets and reduce the traffic through the plaza, an effort which has been successful to the point that Perdido carries only 3500 and Gravier 4300 cars a day, enough to cause little interference with pedestrians. Loyola on the other hand, carries 30,000 cars per day and is a major downtown artery. Because it bends away as it leaves the site at either end, it provides important views of the plaza to approaching motorists, although these are so confused now as to be largely meaningless. Gravier is not a significant problem for pedestrians wishing to cross it because they naturally cross at the Loyola corner. Perdido on the other hand, crosses the wide end of the site in the middle of the open space, and into a major pedestrian path to City Hall, suggesting strongly that it should be treated to give the pedestrian dominance over the car by special paving and textures designed to slow vehicles entering the

area. This treatment would enhance the street as a ceremonial forecourt to City Hall.

Public transportation does not pass through the site, but is available on all the major streets within a block or two of the site.

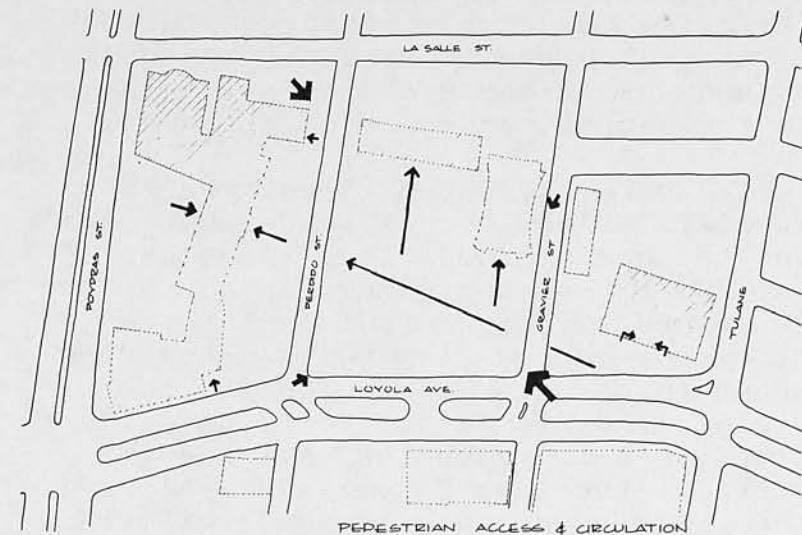
The Trailways Bus terminal is directly behind the Public Library and the Union Station Amtrak terminal is four blocks to the south.

Large amounts of parking are available at the Superdome two blocks away and directly behind the Supreme Court.



## B. PEDESTRIAN TRAFFIC

Pedestrian traffic in Duncan Plaza is presently light except during morning and evening rush hours when large numbers of commuters move through the space between the Superdome parking and downtown and before and after Superdome events when people who have parked elsewhere come through to and from the Dome. Otherwise traffic is limited to people going to the various building who are rarely very numerous, a few brown-baggers at lunch hour, and even fewer park "residents". It is not a space which invites people. The present system of wide walks is more than adequate for the traffic but somewhat perverse in its direction, since it does not lead you directly to any of the building entrances. No differentiation is made between major or minor circulation lines or between paths from building to building and areas for strolling or relaxing, which in any case are few. The major entry points to the space are the Gravier-Loyola and the Perdido-Loyola corners and crossing Loyola at the Perdido corner is extremely difficult. A mid-block elevated crossing such as proposed in the Union Street pedestrian way concept would undoubtedly facilitate access to the site from downtown.





# SOCIAL CONTEXT

## IDENTITY/REDEFINITION

"Duncan Plaza? Never heard of it."

An important task in the process of developing a plan for an area is the exploration of what the area means to people who live or work in close proximity to it. One begins the exploration by inquiring about the location of the site. By simply asking for directions to a place, a newcomer may begin to understand where the place is located in the mental geography of residents.

"Where is Duncan Plaza?" or "Can you tell me how to get to Duncan Plaza?" was the opening question. A member of the RUDAT team approached approximately 20 persons within a radius of three blocks of Duncan Plaza with a question about location or directions to the Plaza. Individuals in roles or situations that indicate they are regular users of the area were asked. Among them were hotel desk clerks, uniformed guards at Charity Hospital, bartenders, shopkeepers, vendors, all visibly employed near Duncan Plaza; and all but one was unable to tell us where the Plaza is. They showed no signs of recognition of the name. Once the site was described, however, as "the park in front of City Hall," it was recognized immediately and directions were readily given.

That Duncan Plaza is a place without a name to routine users and habitues of the general area suggests that its configuration and functions are not sufficiently significant to make it need a name. It is an open space that lacks identity. Even for people who are familiar with the site, it is not sufficiently salient or prominent on their mental maps of New Orleans to deserve a name. To be sure, it is designated on city maps and mentioned as a local point by those residents engaged in searching for a solution to the "problem" of Duncan Plaza.

A crucial aspect of the problem of Duncan Plaza is its identity. The Plaza is a passageway to City Hall, the State Office Building, and the State Supreme Court Building, places considerably more prominent than the Plaza itself. Duncan Plaza is no one's destination. It is merely the route to more important places.

It is essential that we address the issue of the identity of Duncan Plaza. What gives a place an identity? New Orleans is a city with a forceful identity. Its rich history, prime location, overall physical character, tradition of conviviality and celebration contribute to its identity, its importance as a distinctive place. The City Hall of New Orleans announces its name in bold blue letters on the parapet of a curtain wall building. Its label informs you that it is not just another ordinary office

building. It is, after all, a place of distinction, a place with a name.

The approach to City Hall and the open space confronting it need not remain unknown. Redefined with respect to its relation to the City, it could become a major point of interest for the programs of New Orleans residents. A number of proposals for the Plaza were offered at a midday gathering at Duncan Plaza on 18 January. From an audience that included representatives of civic and cultural organizations, office workers, and passersby, several proposals were elicited. Organized to promote "better use of Duncan Plaza as THE Place of people and Art in a green setting", the event attracted several speakers with an interest in the arts. The statements that follow express some of their views:  
(N.B. Participants were asked to give their names. Some names were not given or not recorded, however.)



Name not given

"I would like to recommend a grandiose fountain and large-scale banners designed by local artists."

Juanita Ferenz

"I would strongly recommend a beautiful piece of sculpture in the center of Duncan Plaza with a spouting fountain in it. Water gives

everyone a feeling of ease."

Joel Weinstock

"A perfectly beautiful mobile sculpture by Lin Emery is in this Square and it does not work properly. It needs to be put in working order, and made to work on a full time basis."

Name not given

"Perhaps we can incorporate some sort of pavillion where we could have art exhibits and music and dance."

Hersha Wallace

"Musicians, dancers, theatrical groups, whose improvisations do not take a lot of technical planning, should be welcome day and night."

Tom French

"Some of the groups in the visual of performing arts from the Contemporary Arts Center should be encouraged to perform and exhibit here in demountable space as they do in Jackson Square. A stage providing coverage for dancers and musicians and some sort of canopy over pedestrian walks would be very good."

It was pointed out by several speakers that, as a setting with art and entertainment, Duncan Plaza could become a unique educational resource that would enrich the cultural experience of the

children of New Orleans:

Zenobia Johnson

"I would like to see Duncan Plaza have some of the cultural objects that would inspire and enrich our children."

Chris Beasley

"If there were some provisions for children to participate in making an object or some art in Duncan Plaza, this is something we can coordinate through the public schools."

Aaron Mercadel

"Let the kids have a chance to show what they can make. When I was a kid, I made a little wagon out of a cardboard box, and I would like the kids today to have a better chance. I would like the kids to get a better education in the art world, and to be able to point to something in Duncan Plaza and say to their kids, that's something I made when I was a kid."

The diversity in the population of Louisiana might be represented here suggested some speakers:



Elsa Donnes

"I would like the different ethnic groups in the City to be represented in Duncan Plaza."

Clifton Webb

"Duncan Plaza and Congo Square were instances where the black community was destroyed and displaced. I hope this could become a monument to its' African ancestry."

A memorial to a fallen hero who believed in the strength of the Nation's diverse groups was suggested:

Arthur Brown

"We need a large statue of Martin Luther King. We was a good man and he loved everybody."

We listened to more proposals. Some pertained to memorials, ceremonial uses of the Plaza, and its exhibition-potential as a place where the history and contributions of blacks and other minorities might be represented. Others took into account the physical character of the site and the climate:



"We live in a sub-tropical climate. Protection from sun and rain is very important."

Larry Zink

"So many recent buildings and landscape designs have a totalitarian look. What about natural materials - like wood; to remind us that we are skin and bones ourselves. Watch out for the concrete."

The gathering of opinions about improving the use of Duncan Plaza generated images of an urban park with evidence of the value of the arts in the lives of women, men and children in New Orleans. The excitement grew among the audience as speakers revealed their ideas and images. Sharing their visions about the prospects for the Plaza stimulated a sense of pleasure and a feeling of power in the possibility of realizing their collective and compatible dreams.

The crowd divided, then drifted away. The tent was dismantled. At the end of the day, we returned to Duncan Plaza and were reminded of the observation of one of the speakers of the afternoon:

Patricia Morris

"The space is so large and open, but there is not enough activity to attract

people to use it. It is not inviting, its too large, it doesn't feel comfortable..."

The analysis and recommendations that this study produced speak to the physical problems that the Plaza presents and the potential value that it could have for residents of New Orleans and visitors from elsewhere. Duncan Plaza could become the pride of New Orleans and "truly a civic center." Plaza development and a program could endow the Plaza with an identity and enhance the identity of the City.



## PEOPLE AND THE PLAZA

What are the institutions, agencies, and businesses that bring people through Duncan Plaza? What are their moods and their missions? What are their special interests and special requirements? How do they arrive? Depart? From where do they come and, when they leave, where do they go?

### The Rhythm of Life

The Monday-through-Friday procession of approximately 6,500 administrators, judges, lawyers, secretaries, clerks and service workers through Duncan Plaza enroute to their workplaces and their evening exodus provides the fundamental rhythm of everyday activity in the Plaza. The intermittent passage of ordinary citizens going to and from city and state offices where they have business to transact - tax bills to pay, petitions to file, titles to search - the official business of everyday life has its intermittent rhythm.

Mid-day and office workers trickle out into the Plaza, some to take their places in the sun or shade, depending on the season and the weather. Lunch and a stroll and back to the desk. Tourists, conventioners, and hotel guests occasionally may make their way through Duncan Plaza to get a sense of what the city and its

people are like. They search the faces of passersby for evidence of enjoyment, entertainment and novelty that New Orleans promises. Tourists and townspeople sit and watch the passing parade or stroll or stride along as part of it in a blend of human activity that is characteristic of life in city centers elsewhere.

A focal point of activity/interest for the human energy that pulsates daily through Duncan Plaza would transform a now bland urban setting into a place that is comparable to other memorable squares and parks in the city.

Ceremonial occasions draw audiences in a spirit of respect for the officialdom of the city and the city's history. Duncan Plaza, as a ceremonial space, lacks some essential elements: a stage or stand for dignitaries, seating for audiences, and the infrastructure for the display of flags and other symbols that are suitable on such occasions.

The Plaza attracts relatively few night visitors, although it appears to be regarded as a safe place to walk by night. When asked specifically if there would be visitors to the Plaza at night were there entertainment or well-lighted objects of interest, our informants indicated that there would be. It is likely that the hotels in the vicinity would generate nocturnal users. The ambiance of the Plaza with the present level of lighting



is conducive to a pleasant evening promenade.

### A Place for Children

People of all ages pass through the Plaza. Particular attention has been drawn to the Plaza as a place for the very young and the old. Parents, grandparents, aunts and uncles are often accompanied by children on a trip to City Hall or the State Office Building. The importance of a child care center in City Hall was stressed by long-time observers of life in City Hall. The discomfort and inconvenience of coping with a young child and, at the same time, handling one's affairs are not pleasing to the client or the city or state agent. A compelling request was made for a supervised room with facilities for the care of pre-school children.

The development of a creative outdoor facility, structure, or play area designed expressly for children may be another significant way of providing for them an attractive environmental feature. A place where children might be occupied creatively in the "front yard" of City Hall would be a statement about their importance in life of the city. It would be a way of stating literally and symbolically that the City values their presence and pleasure, particularly if the area is of extraordinary quality.

Speaking on behalf of the children, were parents and teachers encouraging a plan for the participation of children in the cultural programs. A children's arts program related to the formulation of a plan for the place of art in the Plaza was proposed. Coordination with school programs appears feasible.

Prominent among the concerns of blacks who spoke of children is the need to develop educational programs or informational services, such as exhibits, that will convey the history of the contributions of black people to the cultural richness of life in New Orleans. One the responsibility of the City is to acknowledge and represent the history of its black citizens.

### Preferences of the Elderly

Elderly persons' concerns regarding the Plaza are of quite a different nature. Transportation to and from Duncan Plaza poses a problem for some older people. Once there, they are concerned about the following issues, according to an affiliate of the Agency on Aging:

- Security and physical safety
- Shady areas
- Seating
- Quiet areas

Aside from their concerns, among their preferences for use of the Plaza include

an interest in live performances. It was suggested that the elderly are likely to prefer sculptural works that are related to their experiences and backgrounds. More information should be sought regarding their preferences.

### The Physically Handicapped

An analysis of Duncan Plaza and its proposed uses should be undertaken with the handicapped in mind. To maximize access to and use of the Plaza's facilities and programs by the physically handicapped, the most advanced design elements and mechanisms should be employed in Plaza modifications. The obvious design elements such as ramps and curb-downs should be conveniently situated. Consideration of the designation of conveniently sited parking areas for vehicles that serve the handicapped is needed. In every respect, the upgrading of the Plaza should imply the upgrading of an urban open space that handicapped persons can experience with a high level of satisfaction.

### General Requirements

A place to sit, a little shade on a warm day, shelter when it rains, the presence of vendors and the vitality that they bring to a place were the frequent and modest requests of many people who spoke out about what is required of a

plaza or park in New Orleans that is to enjoy success and be a source of delight. Just a place in the shade, and more and more Brown Bag Concerts!





CLIFTON WEBB

"My specific concerns with the R/UDAT have to do with interests of the Afro-American in New Orleans. This City has had a great deal of input by way of Afro-American, particularly in Duncan Plaza."

#### A Black Perspective on Duncan Plaza

Blacks and whites in New Orleans take pride in their long record of relatively harmonious relations. At the same time, black spokespersons complained that the presence of black people is under-represented in New Orleans. Literally under-represented, it is claimed that recent demographic reports have underestimated the black population. In other respects, the contributions of New Orleans' blacks are said to be under-reported or not recognized at all.

Turning away from the prospect Louis Armstrong Park, some blacks now look expectantly toward Duncan Plaza as a site history and for a manifestation of aspects black culture. An opportunity to exhibit formal and folk arts produced by blacks from this region and to offer theatrical and magical productions in Duncan Plaza would be a step toward extending full recognition to black artists and salute the contributions of black artists and craftsmen, past and present.



#### D. Experiential Context

Rather than list every individual element and aspect of the space as though they were equally important, this inventory will deal with those properties of the square which were focused on by the R/UDAT team members in some of their discussions and review. These are: shelter; greenness; scale; texture; noise; time; movement and "choreography".

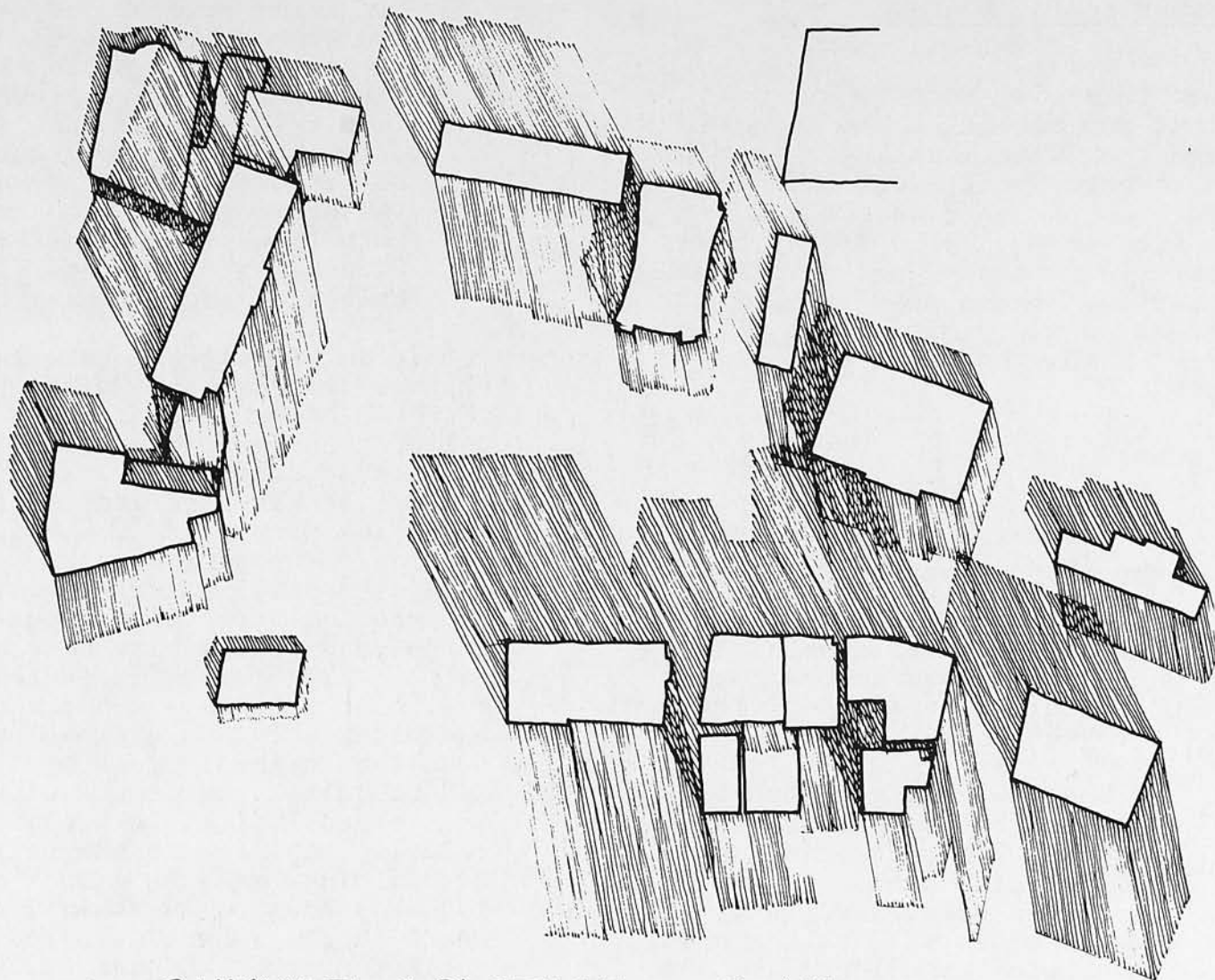
##### 1. Shelter

New Orleans has a sub-tropical climate which is characteristically sunny, hot, rainy and humid. It is an excellent climate for many plants, but a difficult one for people. Shelter from sun and rain are essential if social activity is to continue.

a. Sun - Elements to provide shade which have been used historically are trees and man made objects which both emulate trees like umbrellas, awnings, and roofs, as well as the shade from buildings. There are also combinations of the two like trellisses with vines.

b. Rain - Except for caves and overhanging ledges, there are few events in the natural world which afford protection from rain. Trees leak and drip as well as turn out to be dangerous in thunderstorms. Therefore, protection from rain takes the form of arcades, tents, awnings, porches, balconies and overhangs.

People in New Orleans have responded to these two problems with a directness and an exuberant sense of celebration and elaboration. The result has come to veritably characterize the city architecturally: balconies garnished with wrought railings overhanging walks, and arcades and small interior courtyards or exterior streets and squares with large shady trees like oaks and magnolias. The permanent frozen vegetation of the cast iron throughout the older sections of town have become the national image of the city. Additionally, the widths of spaces were often limited to a close relationship between the heights of buildings and the widths of adjacent spaces so as to insure shade, while at the same time allowing cooling breezes to pass through and between the buildings to ameliorate the humidity.

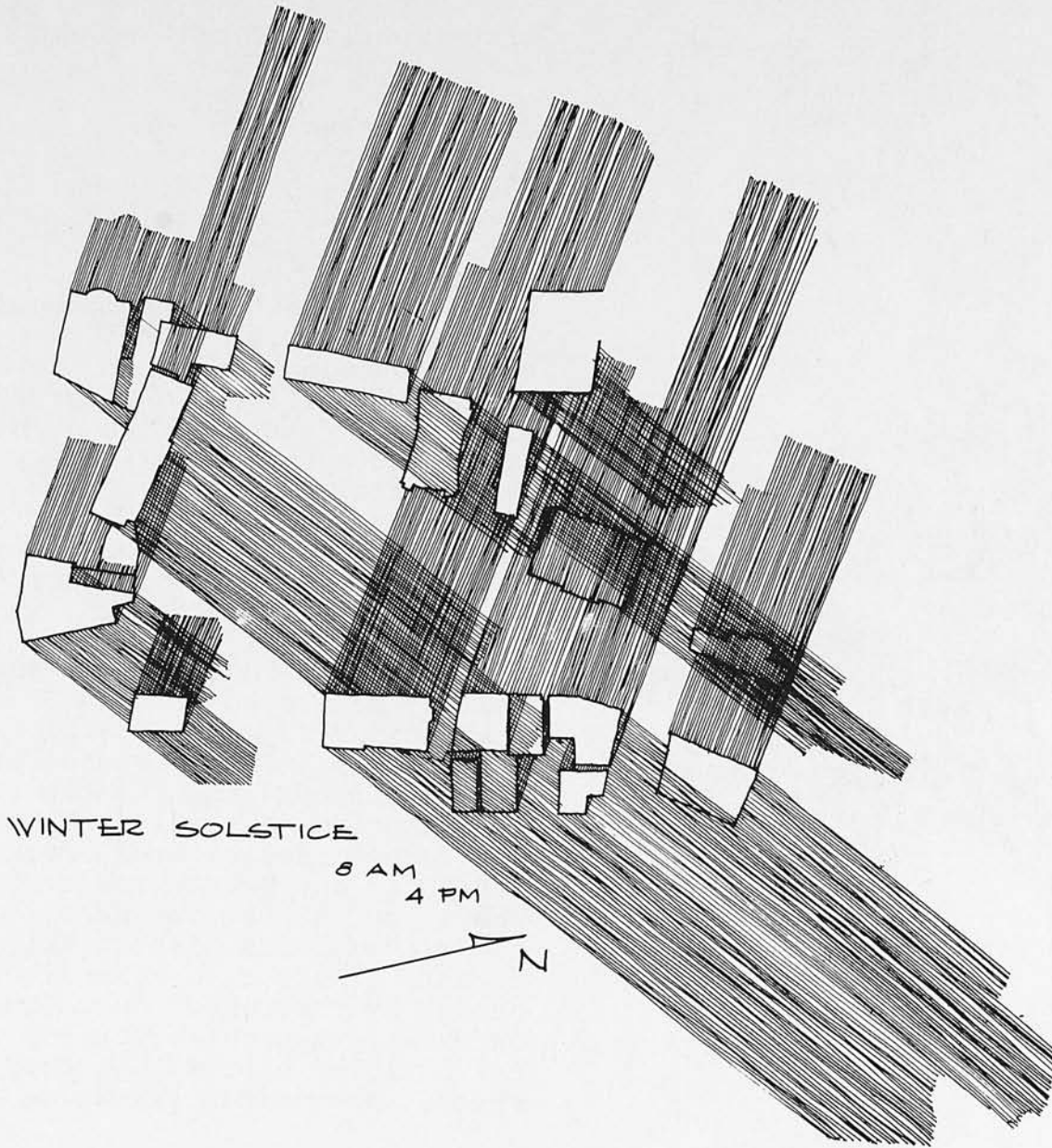


SUMMER SOLSTICE

8 AM

4 PM





WINTER SOLSTICE

8 AM  
4 PM





(Experiential Context - Cont.)

## 2. Greenness

There are several large and luxuriant parks that are easily accessible to the people of New Orleans. These include Audubon Park and City Park today, and due to the far sighted policies set forth in the coastal zone management plan, in the future there will be further significant outdoor recreation and natural conservation areas. In addition to these parks, many of the residential districts of the City exemplify the "Garden City" ideal to the point that one of the most desirable neighborhoods is referred to as the Garden District.

Nevertheless, in the older and more densely developed downtown French Quarter and adjacent districts, the few squares and boulevarded streets are preceived - and rightly so - as important and sensitive resources. The three older squares, Jackson, Lafayette and Beauregard/Congo are cherished as precious green spaces as well as being historically significant. There is a general enjoyment caused by the manner in which they occur as green interruptions within the building blocks. In these spaces, predominantly native plants

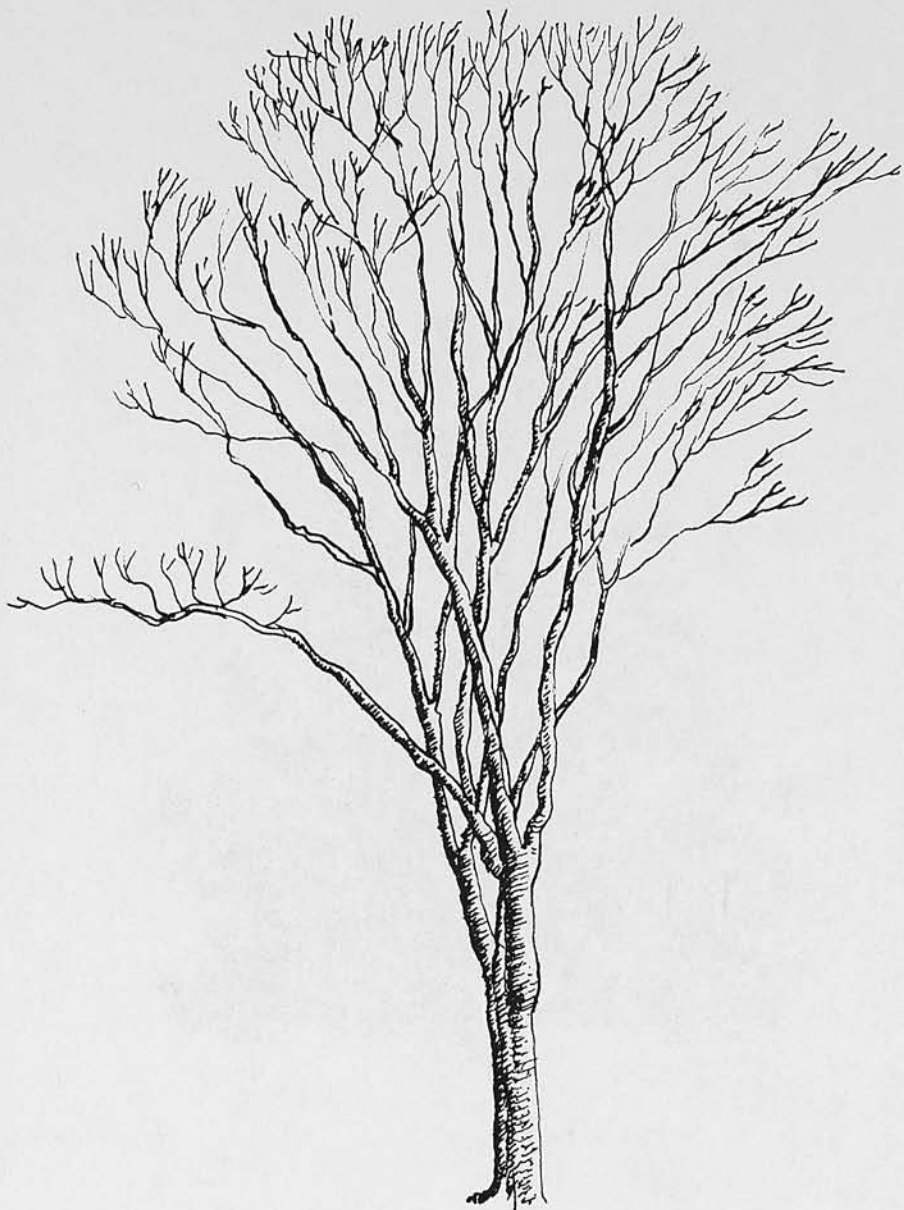


have been used to establish the overarching three dimensional mass of green. Although some flowering plants remain in these spaces, it is painfully obvious that there has been a steady erosion and simplification of the planting throughout all public sector properties. The reason given for this is lack of money. This is particularly distressing when one reflects upon the rich and full palette of fragrant and colorful shrubs, vines, flowers and trees present in private and often inaccessible gardens throughout the City. Bougainvillia, oleander, jasmine, camelia, gardenia, wisteria, magnolia, mimose, and fragrant olive, arelea, hydrangea, lilac...the very names of these plants evoke the color and life of the South, of New Orleans and its historic connections to the West Indies, Africa and the Mediterranean.

Throughout the R/UDAT public presentations, one citizen after another expressed a strong desire for preservation of greenness at Duncan Square and, if anything, the expansion or reinforcement of that which is now there. Specifically, many asked for more trees, albeit some naively wished for trees which do not usually do well here.

Juanita Ferenz - New Orleans Artist  
Association





"To me the Italian Cypress is the most majestic, the most monumental tree, and it does not cut down the vision of our buildings, especially City Hall. No cleaning, falling leaves, no watering, no maintenance is necessary. "Another shrub is the variegated ligustrum, a brilliant yellow."

Unlike the cypress, the ligustrum does very well here and she is right. Finally, a strong desire for more use of the diverse and luxuriant local flora was stated frequently.

#### Planting in Duncan Plaza Today

The mature trees, especially the oaks which are approximately 30 years old are the most significant vegetation in Duncan Plaza today. They appear to be in good health although they would benefit from selective pruning and feeding. The smaller, stunted oaks however show severe bark damage, caused primarily by maintenance personnel while mowing the lawn. The American hollies, crepe myrtle, river birch and tuplip polars all appear to be healthy, although several need spraying, and many bear a questionable relationship to the spaces, and walkways of the park.



The palms, yucca, grass and ligustrum appear robust, and well pruned. The azeleas are in reasonable health. The most difficult to maintain and (from the street level) least visually rewarding planting is the grass.

In Duncan Plaza today, there is no protection from rain except in the entrys and within the buildings and one overly tall, narrow and vestigial arcade along the State Office building on the west side of the site. The shade offered from the existing buildings is indicated in the adjoining diagrams. The most useful shade in the square now available is that provided by the mature oak trees adjacent to Loyola Avenue. In testimony, this was presented as a great handicap to the use of the space, whether for individual resting, brown bagging, or public concerts. Only a limited number of people can sit in the shade today at Duncan Plaza whereas in nearby Lafayette Square, nearly two thousand people can be in the shade during a concert.

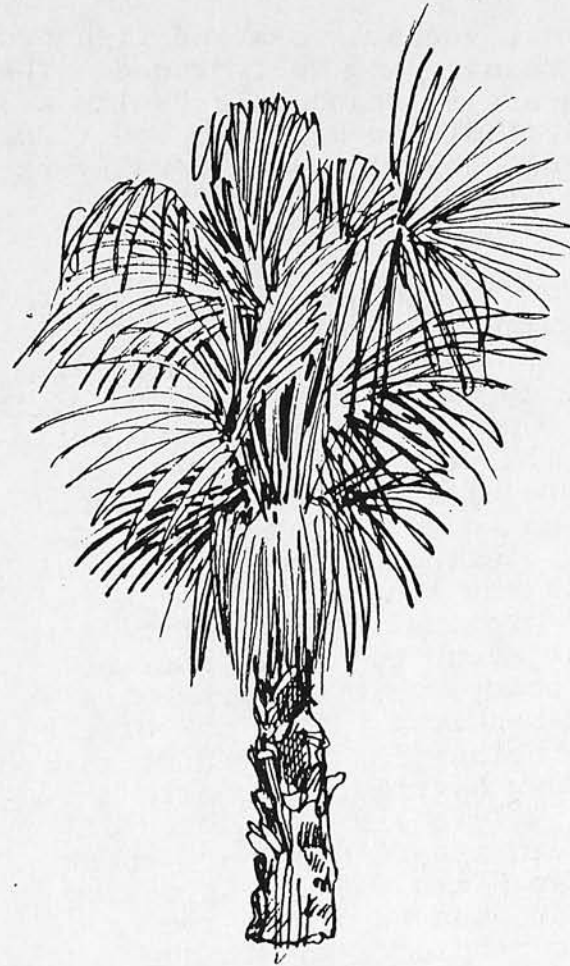


## Texture

Texture for the hand and foot is one of the many ways we experience and differentiate spaces. Duncan Plaza today is relatively poor in this regard. The large undifferentiated lawn area is often too damp for sitting, and always too hot in the summer. The walks are uniform bands of concrete banded with brick, providing no variety of pace and scale.

A wider palette of textures would not only enrich the experience of the space and provide a means of demarcating different functional areas, but would give valuable clues to people with visual handicaps.

Textures can be used to show people or channel people into walks, encourage or discourage roller-skaters. Texture can show that a space is more for people than cars and slow the cars down.







## Scale

This word, often ambiguous in its connotations, refers to several phenomena which have interested artists and designers for centuries. It crops up frequently in public testimony, and in attacks on the failings of modern urban design projects.

Scale is both relative and absolute. Its absolute aspects are those which refer to the relationships between people; the generally constant dimensions and proportions of the human figure, and their relationship to architectural elements such as doors, windows, ceilings, facades, stairs, plazas, and so on.

Usually when laymen raise the topic, it is because there is a feeling that some thing or some place is too big and therefore, "out of scale," e.g., "human scale. Interestingly enough, many of the elements of modern buildings and urban places are frequently too small or too mean, especially sidewalks, stairs and entry ways; but this is less often commented upon.

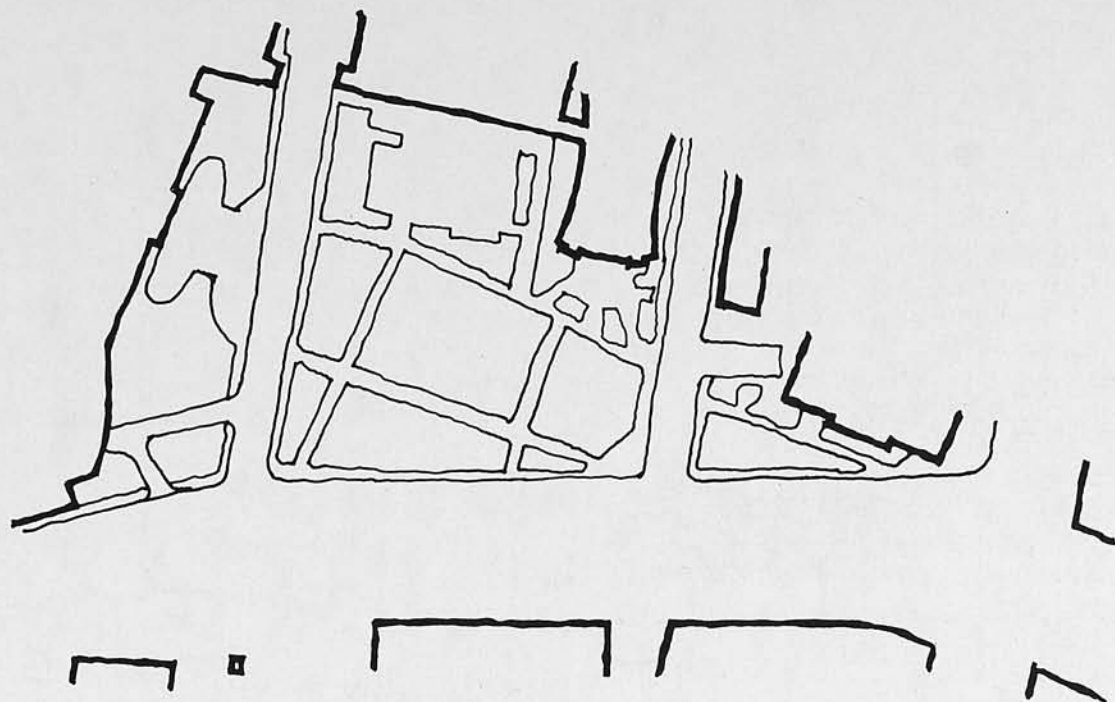
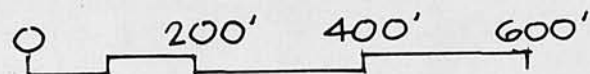
There are other relationships which have to do with the proportion, detail and juxtaposition of elements. Just as a watermelon lying in a field under the sky has a different relative scale than when it is placed on a dining room table, so

too, one oak tree in a twenty foot square courtyard in the Quarter can simultaneously inhabit and create a place in a way that one oak tree could never do in a space the size of Duncan Plaza. This is what we mean by relative scale.

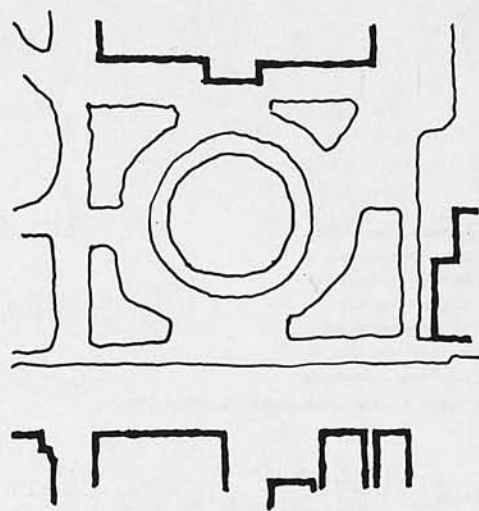
Trees, however, almost exclusively can act as an intermediary between people and large buildings, helping to provide smaller semi-enclosed spaces for them within larger urban spaces formed by buildings.

When a hierarchy of well integrated urban spaces is created, allowing people to move from one space to another both visually and physically, as was traditionally accomplished by porches along a street, then we usually remark that such a place has "scale".

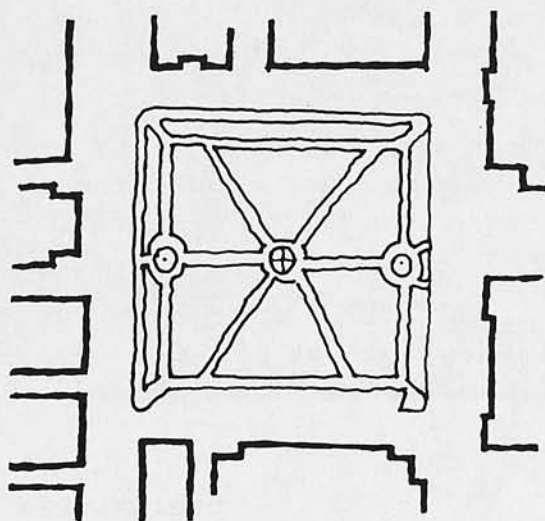




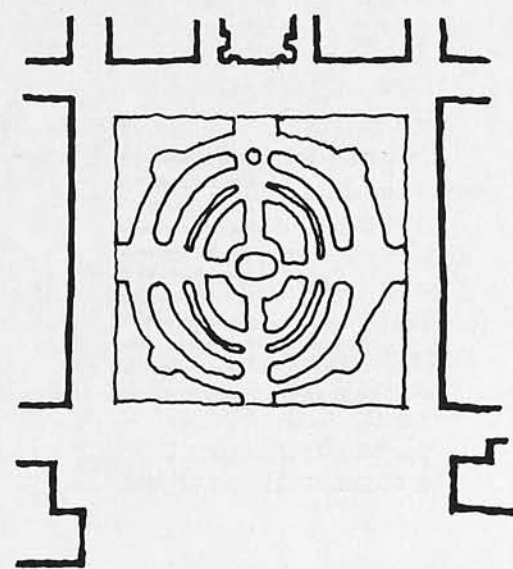
DUNCAN PLAZA



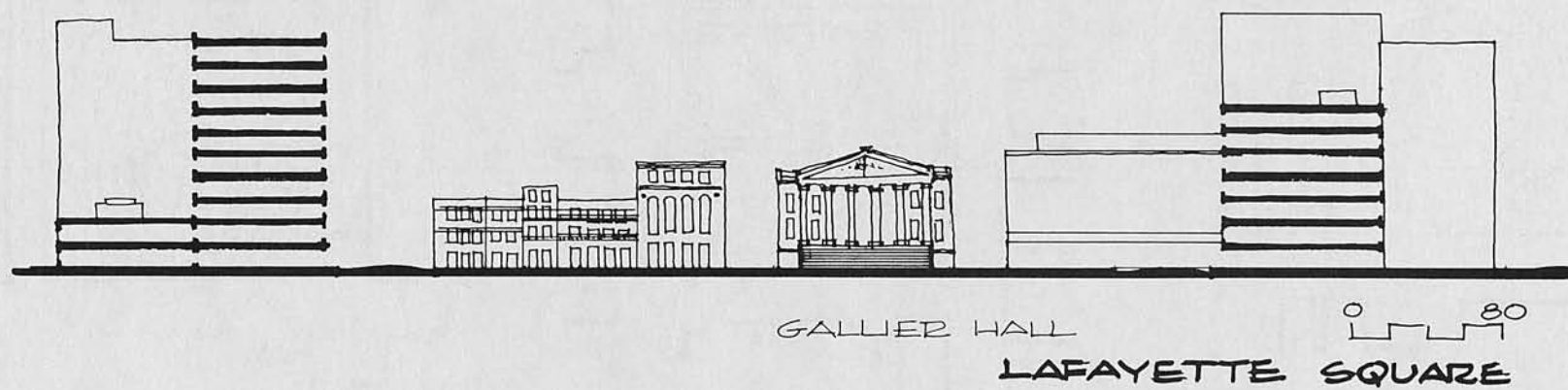
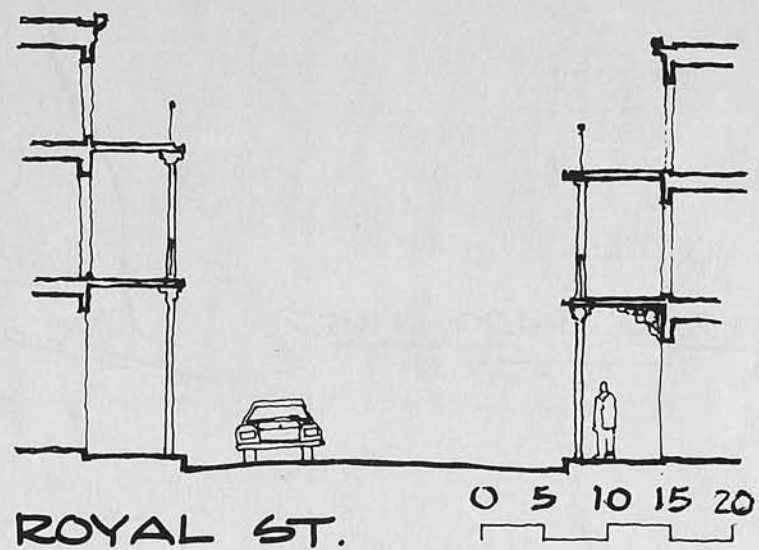
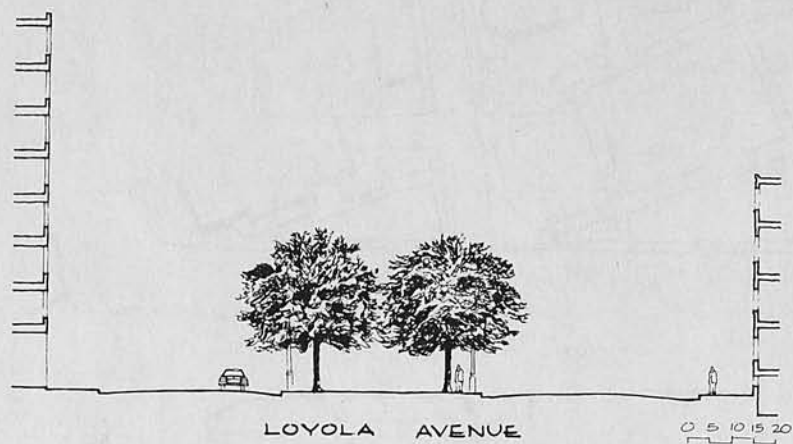
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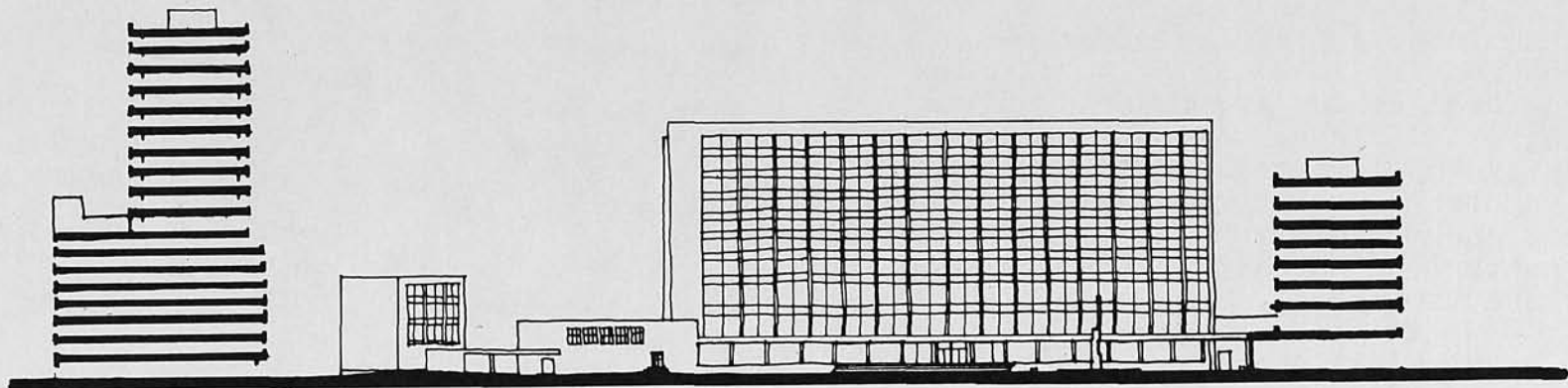
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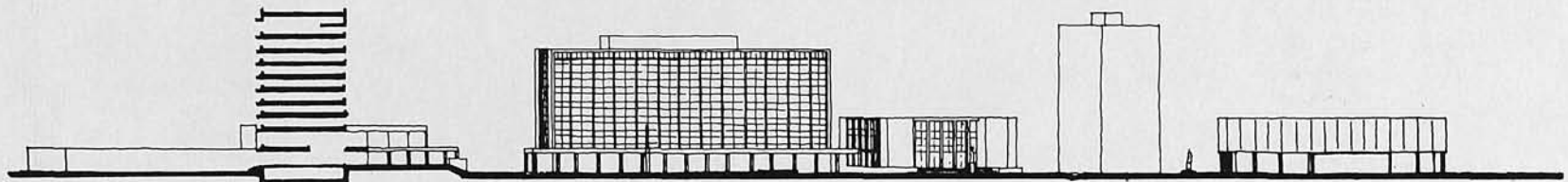
HOWARD JOHNSON

CITY HALL



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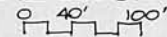
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CITY HALL

STATE OFFICE BLDG

SUPREME COURT



PUBLIC LIBRARY

DUNCAN PLAZA

## Of Time and the Seasons

An important aspect of urban vegetation is its capacity to display the natural cycles and rhythms of the biological world to the residents of the city who live removed from nature. Life cycles and seasonal cycles of trees, shrubs and flowers run their course in the context of hard-edged environments that are man-made.

As with all other creatures the life stages of plants include growth, change, maturity, advanced age and death and life expectancies vary. It is an act of faith, the planting of a young tree. Nineteenth century photographs of New Orleans streets and squares show fragile saplings that now stand tall and sturdy and abundant in girth. The act of faith once more realized will be realized again in the planting of young trees in Duncan Plaza.





DUNCAN PLAZA

DEDICATED DECEMBER 16, 1954

IN HONOR OF

THE CITY OF LOS ANGELES

PERMISSION



## Body Motion and Public "Choreography"

New Orleans, home of Mardi Gras and funeral marches which predate jazz, is an absolutely unique city in the degree to which its citizens have a sense of individual and collective movement, both in- and out-of-doors. As an old Dixieland standard has it:

"Basin Street, is the street  
Where the Elite, like to meet  
In New Orleans, in the Land  
                                of Dreams,  
You'll never know how much it  
                                means  
Or just how nice it really seems,  
                                Yeasirree...  
Glad to be where you can lose  
Those Basin Street Blues..."

This street, by any name, Loyola, Basin, Avenue of the Americas, is a major element of our site and must be both acknowledged physically and socially.

Civic spaces must be large in order to accomodate large numbers of people. Civic spaces therefore cannot provide the intimate sense of winding through streets and brushing into people which older residential streets provide. Civic spaces have traditionally resorted to grand gestures of approach, entry and vista. They are frequently

a stage, a special kind of public theatre. Changes of level, causing passages of ascent and descent for the people who cross them, contribute to this public choreography.

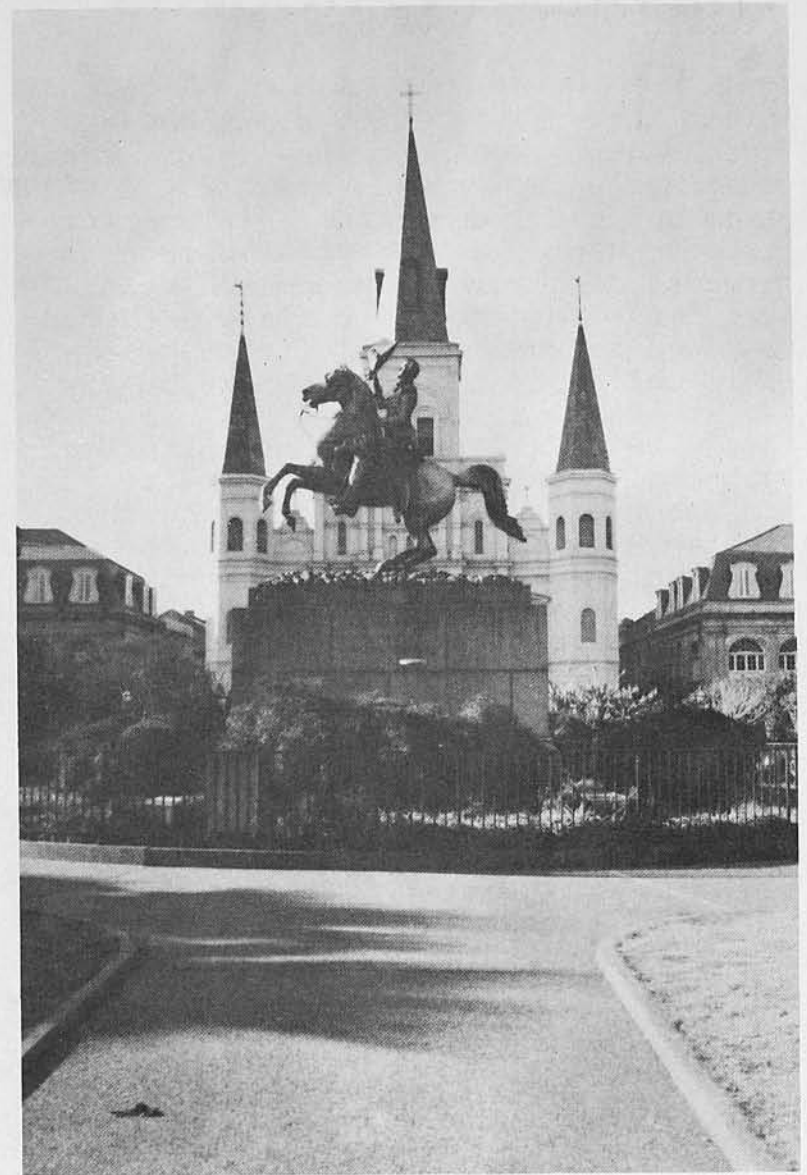
Duncan Plaza, however, is flat. The rise to the main entrance of City Hall, limited to seven rather shallow steps, provides little elevation. The major axis stretching between City Hall and Armstrong Park along Basin Street is obscured by shrubs and disorienting paths. Thus, the means of celebrating an axial vista, and of experiencing a city-wide approach to City Hall, is crippled. The landscape offered to the pedestrian becomes suburban despite the civic and geometric potential of the site. Walking is observed to be slow, somewhat "careless," and without the sense of happy relaxation found in other parts of the city.

An alternative to the grand gesture might have been a collection of more dramatic haptic edges (incorporating fences, rails, curbs) or benches and sitting places for start and stop action; but here again there are very few and practically no clear elements that might stimulate or exercise the body.

Other alternatives to public choreography have been demonstrated in the geometrics of some traditional places.

In New England Greens, the paths are often scribed from the corners and sides of the square to the center which enforces congregation at the centerplace. In Mexican and Cuban plazas, circular paths surround a center point and inspire the "paseo," or a continuous and often repetitive stroll around the periphery of the park.

Unlike either of these ritual paths and unlike the old Basin Street legend of New Orleans, there are in Duncan Plaza today directly routed and driveway-like paths which seem to say to the body, "Let's get it over with."



# THE DESIGN PROCESS

After much deliberation about how to decide what should be done in the center city space called Duncan Plaza the R/UDAT team has concluded that a collaborative effort should be incorporated into the process of physical change and that a two phase sequence of decisions should be used to control the directions that this collaboration should take.

It is to be understood that the primary purpose to be served is to create art in the center of New Orleans and that the work of art produced should be of such influence as to generate similar expression and activity throughout the city. The assignment of this task is to a sculptor who from the outset will work with other experts to create a work of art which addresses "place" as a totality-as opposed to placing an object in a space which has previously limited many conceptual and creative options.

## Phase 1: Process Proposals

The major form for initiating this process should be a "request for proposals" (RFP). Notification should be made, nationally, inviting individuals to submit "process narratives" describing how they will go about designing the future

of Duncan Plaza - not what they will design, but how they will go about it. This proposal of "a process" should include a response to the guidelines below and a list of the professionals which would comprise a collaborative team by type, not by name. The time for the first phase should be extensive enough for a serious proposal to be formulated amongst peers, a minimum of eight weeks.

From the responses to the RFP a jury comprised of community members, city officials and R/UDAT representatives will select three teams for the second phase of the selection procedure.

## Guidelines For "Request for Process Proposals"

1. Must be a team of three, minimum.
2. Must cite the generic role of a team member.\*
3. Must have a sculptor as team leader.
4. Must discuss process of design only, not the solution.

\*Team members based on team interest might include architects, urban designers, planners, dancers, economists, painters, landscape architects and of course the sculptors.



## Phase 2: Produce Proposals

The second phase will be more intensive than the first. Each of the three teams will be invited to New Orleans for "immersion" into the context. They will meet the communities and proponents of Duncan Plaza. Each team selected from Phase 1 will be given \$10,000 for their participation in Phase 2 and will produce a developed design proposal for Duncan Plaza which adheres to the Physical, Social and Experiential information and detailed Recommendations developed through the R/UDAT report. It is necessary for those responding to recognize this project is more than traditional sculpture, landscape architecture, urban design or any specified profession. The "place" resulting must adhere to basic principles and techniques to the extent that a complete and whole project can result.

The R/UDAT Recommendations will be the criteria for final selection of a work. The jurors will be the same group as in the first phase. Again, enough time should be allowed for this second phase to guarantee a fully developed and documented proposition. Solutions should be submitted six months after the teams have completed their stay in New Orleans.

The exact schedule, budgeting and techniques used in this procedure

will be developed in consultation with an experienced advisor on competitions.

The above "process/product" design process has been formulated to avoid the divisive art-in-public-places schisms which arise when the prime designers of public spaces are prevented from communicating and interacting during the conceptual phase of design. In addition and more importantly it is proposed in order to produce a successful synthesis for Duncan Plaza, a milestone synthesis which supports rather than separates those who play a role in the urban scene.

The above product, however, is most certainly intended to be a major, coherent, and publically comprehensive work of sculpture which would celebrate the lift and spirit of New Orleans.



## FUNDING THE PROJECT

Funds for the selection of the team have been referred to earlier in this report. However, once the Mayor's Task Force selects the team to implement the project, funding for the project will have to be identified.

Duncan Plaza should be recognized as an important adjunct to the "Megalink" plan. As such, it may come in for specific funding under proposals being put together by the City, i.e., drainage costs might be provided for under bond funds issued for that general purpose by the City of New Orleans, beautification funds might be accessed from Community Development Block Grant funds, and so on. Also, when suggestions from the Mayor's Revenue Revision Task Force are implemented, there may be additional funds for use in Duncan Plaza. Finally, the City might contemplate implementing a "per cent for art" program once it is able to mount a significant capital improvement program for the City.

But meanwhile, funds to implement the project as suggested by the team chosen by the Mayor's Task Force will have to come from identifiable sources: the NEA's "art in public places" program and local private and corporate gifts. Given plan attractive enough to the community, local private funds might be enough to completely implement the project.





# RECOMMENDATIONS

The R/UDAT's recommendations fall into three categories: Physical; Social; and the Design Process for Duncan Plaza.

## I. Recommendations for the Physical Context

### A. Periphery

We believe that Duncan Plaza presents the citizens of New Orleans with the opportunity to create a civic open space of unique character. The testimony of the Mayor, citizens, public officials, representatives of arts organizations and individual artists indicates the desire for a place of great aesthetic distinction, enjoyed by people of all ages, from all backgrounds and from all walks of life.

To achieve this goal, we believe that not only must the Plaza itself be addressed, but improvements in the adjacent areas need also to be made. The following recommendations are offered in the spirit of providing the neighboring support-structure which a civic open space of the importance of Duncan Plaza, in front of City Hall, deserves.

### 1. Improve the Basin Street-Loyola Avenue Axis to Duncan Plaza

This grand avenue is on an axis with the front door and steps of City Hall. At the other end of the axis is Congo Square. Along the avenue between City Hall and Congo Square are a sequence of monuments and statues, some of which were given to the City by the governments of South American republics to celebrate their national heroes.

But the grand avenue suffers for two major reasons. The buildings along its edges do not generate pedestrians. The office buildings are automobile-oriented, and accommodate their own parking requirements in structure. There are no shops. And the further along you progress, the fewer the trees become until on the far side of Canal Street, they are very few indeed.

The R/UDAT makes three recommendations:

- plant the avenue heavily with trees
- encourage people-generating developments and uses along the avenue
- create at each statue a special and distinctive setting.

## 2. Congo Square

Congo square is extremely important to African-Americans in New Orleans. Its location is extraordinarily significant and symbolic. It is on axis in one direction with Jackson Square, and in the other direction, it is on axis with Duncan Plaza. The R/UDAT recommends that the fence surrounding Congo Square be removed, thus permitting free access from each of these main directions at all times.

## 3. Improvement of Materials and Details

The R/UDAT has noticed that many well-intentioned public amenities are poorly designed and breaking down. The R/UDAT urges the City to be more sensitive to good materials and sound detailing.

### B. Public Housing

The R/UDAT was surprised to be told at the public agency presentations, which otherwise were excellent, that there was no residential population nearby Duncan Plaza. There is, of course, a large estate of public housing across Canal Street from the hospital area. The housing is well-designed, and its wrought iron balconies and rails provide an intimacy and human scale not usually associated

with public housing.

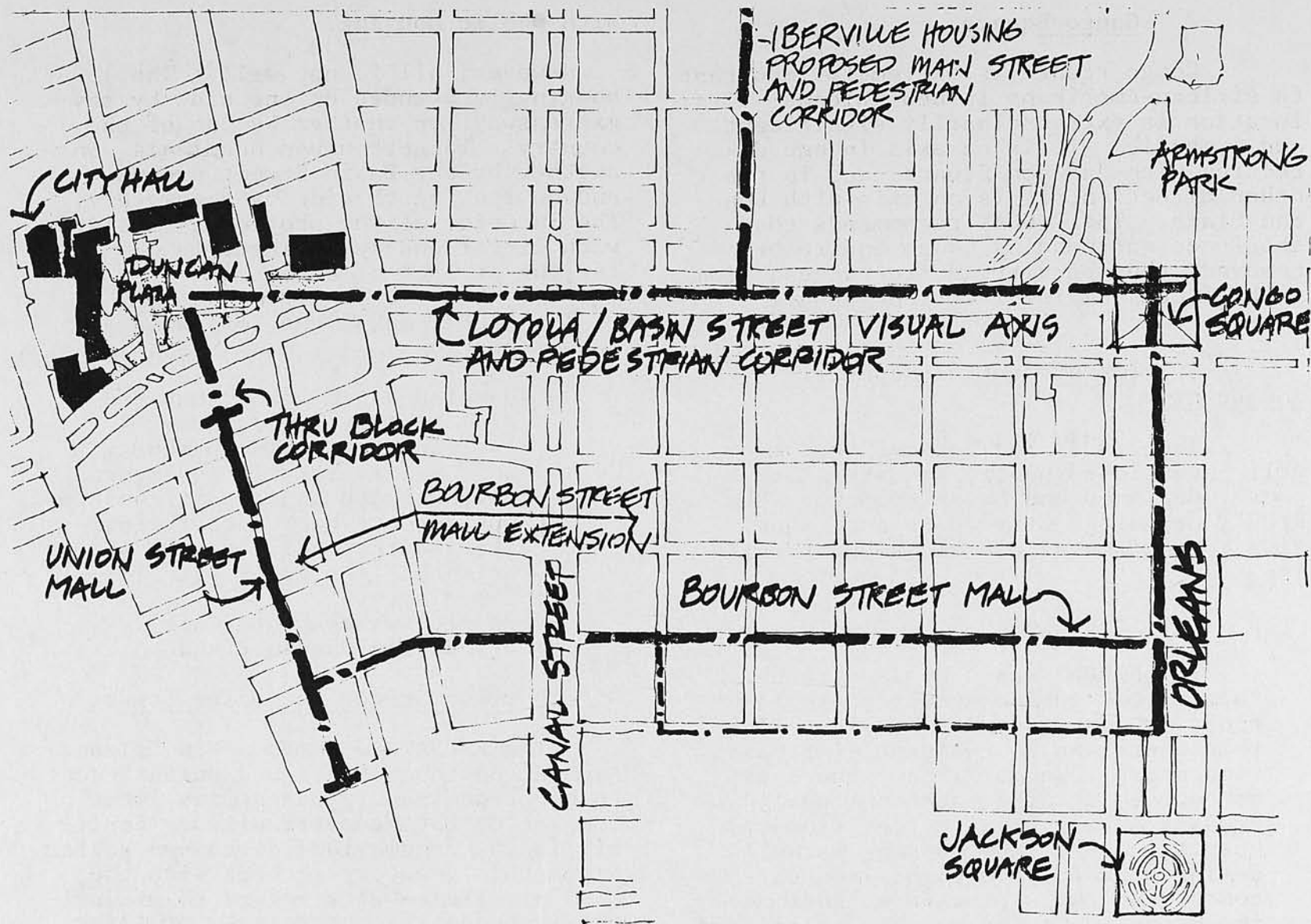
However, all is not well. The housing is bounded on one side by the expressway, on another by one of the country's largest urban hospitals, on another by the Basin Street avenue, and on its fourth side by a cemetery. The interior of the project is untidy with litter and mud. There is a feeling of lack of care.

The R/UDAT makes the following recommendations:

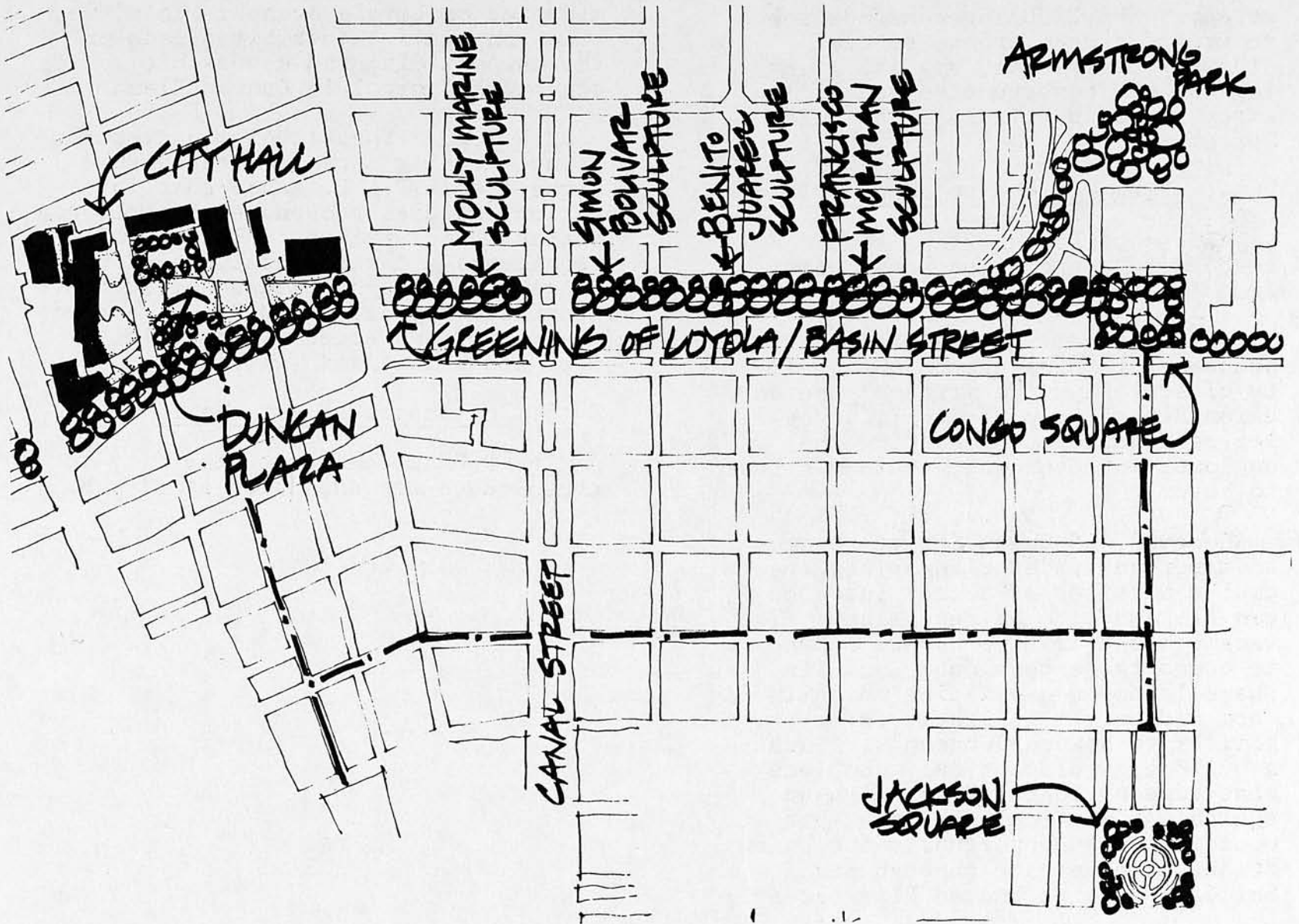
- develop a home ownership program so that lower income families can build up equity and have a stake in their own neighborhood and in citizenship;
- put streets back into the project so that units can be street-oriented like other parts of the city;
- develop walkways to Canal Street and Duncan Plaza.

### C. Bourbon Street and Union Street

The R/UDAT recommends New Orleans Avenue, Bourbon Street and Union Street to be predominantly pedestrian, thus completing the geometry already implicit in the connections discussed so far. Since this geometry accords with the City's policies with regard to predominantly pedestrian treatments of these







streets, the R/UDAT recommends the return of street trees, special sidewalk treatments, special lighting and new construction to infill empty sites, particularly on Union Street.

#### 4. Penetrations to Duncan Plaza

Access to Duncan Plaza should respond to appropriate entry points from its periphery.

Union Street. The R/UDAT responded with pleasure to the quality of scale and the mixes of use on Union Street, and also to its dog-leg configuration, resulting in enclosure at each end; truly a street to savor.

However, if Union Street becomes an important pedestrian spine, special conditions of access into Duncan Plaza are to be recognized. The vacant block next to Howard Johnson's is bound to be developed, and its shape leads to a building which in form and height is likely to be similar to Howard Johnson's. Such a building would not only complete that edge of Duncan Plaza with an equivalent vertical flatness, but it would offer an opportunity for Union Street to penetrate through its building mass to Duncan Plaza at a

midpoint on Loyola Avenue. This, in turn, supports a possible arcade on the new building and a possible sculptured portal in Duncan Plaza.

H.E.A.L. The R/UDAT was disturbed at not hearing more from representatives from H.E.A.L. since that institution includes thousands of employees, patients and visitors. The R/UDAT recommends a careful analysis of how Duncan Plaza might be used by such constituent groups of H.E.A.L. and of the routes and access that would be most convenient and felicitous.

#### 5. Expansion of City Hall

The R/UDAT team urges the City to consolidate its expansion at City Hall.

## DUNCAN PLAZA PHYSICAL CONTEXT

### The Building Frame

The buildings around the Plaza form a coherent, neutral frame for the space. While none of them can be considered great architecture, this may very well be an advantage to the designers of the new plaza, leaving the options of emphasis, axes and scale to be determined in the space. The major perversities of circulation and access should be corrected in any new design, perhaps with a humorous comment on the perversities of the original plan in refusing to express major axes, for example.

### Existing Planting

Preserve and maintain oak trees along Loyola at all costs. Preserve healthy mature trees; remove unhealthy specimens which cannot be returned to health and attractive form and maintenance; transplant and relocate plants which are inappropriate to spatial and other goals.

### Existing Monuments

The major monument in Duncan Plaza, Lyn Emery's Morrison Memorial, needs the intimate landscaped setting for which it was designed, and needs to have its fountain restored to working order. Given more shade and enclosure, the pool

and fountain could be the focus of a very attractive quiet corner of the Plaza.

The statue of Chief Justice White has a certain banal appropriateness in front of the Supreme Court, but it could also be moved if it interfered with a new plaza design.

The Duncan memorial is not of a scale to stand out in the open by itself, but should be located at one of the entry points to the Plaza, or perhaps replaced by an inscription which would be part of the new design.

The veterans' memorial should either have its torch removed or re-lit. The flagpole could probably be beneficially relocated in the new design.

The McDonough memorial is small enough to be located almost anywhere in the plaza where it would not interfere with the new design.

### Circulation

#### Vehicular:

The major change to the vehicular system should be the downgrading of Perdido from a street where the car is king to forecourt for City Hall where cars are allowed but the pedestrian is king. This can be accomplished by textures to slow the cars and mark the pedestrian zone and removal of any parking meters in the plaza area. A necked down crosswalk at the



Loyola corners of both Perdido and Gravier may be appropriate.

#### Pedestrian:

The existing pedestrian circulation is both banal and indirect. Obviously any new system must depend on the new plaza design, but it should at least recognize the major entry points and desire lines, as well as provide a hierarchy which recognizes major and minor paths, strolling and seating areas, with widths, alignment and textures appropriate to each paved area which should be sufficient to accommodate a wide variety of intermittent uses such as concerts, demonstrations, theatrical performances, dancing, exhibits, and so on.

#### New Planting

Planting in the new Duncan Plaza should be drawn from the great variety of native flora which require little maintenance, and should be chosen to provide shade and spatial definition first, and then to provide varieties of color, textures, form and fragrance appropriate to the new design. It can

also, by providing a filtering screen from the buildings, give them an interest that the bland curtain wall facades presently lack, and can provide an acoustic screen from the traffic noise of Loyola.

#### New Furniture

Duncan Plaza has much too little seating, and what there is poorly located and uncomfortable. The new plaza should have seating for all the uses called out under the Social Recommendations and it should be as flexible as possible. Wherever seating is fixed it should be arranged to accommodate conversations and brown-baggers.

#### Spatial Hierarchy

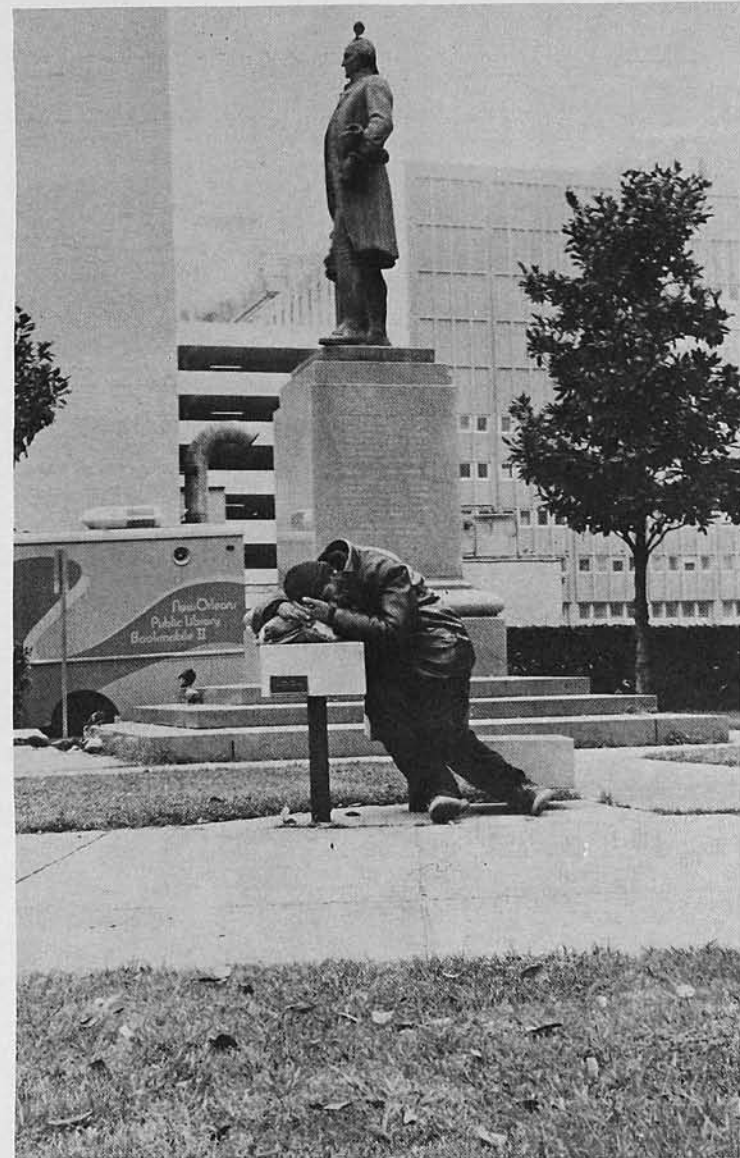
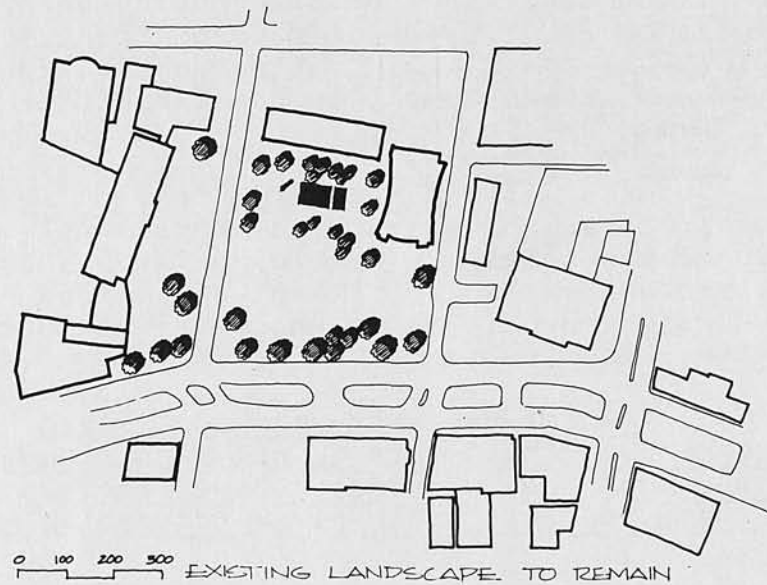
The new plaza should have spaces to accommodate everything from conversations to concerts, with the small spaces serving as alcoves and antechambers to the large, so that there is a related hierarchy rather than just a series of rooms.

#### Water

Fountains are desirable to provide visual pleasure, acoustic masking, and evaporative cooling. Even though the latter is not very great in New Orleans, the psychological effect of cooling is considerable.

## Maintenance

While it is likely that a more complicated program and greater use of the plaza will bring greater maintenance costs, it is quite possible that pride and pleasure in the new plaza will minimize added costs. Materials having a low maintenance cost should be used even where they have a higher first costs both because of their life-cycle economies and because their better appearance encourages maintenance and discourages vandalism.



## SOCIAL RECOMMENDATIONS

### 1. Redefine the plan and program of Duncan Plaza and sharpen the Plaza's identity.

The revelation that Duncan Plaza may not be widely known by name indicates that efforts should be made to establish an identity for the place. Through design modifications proposed in the section above along with creative year-round programming of events, a distinctive urban space can be created.

The effort requires the formulation of sharply defined, well-managed strategies which should include the redesign of the plaza, generation of its new image as a ceremonial and cultural setting carried out in concert with a high-level advertising campaign.

### 2. Plan a setting or facility (permanent or temporary) for the performing arts.

Individuals representing divergent interests and values called for a setting for the performing arts. With a strong tradition of folk art and street artists, a performance platform

or area within Duncan Plaza will expand options for performers and enhance their productions.

### 3. Develop exhibition areas and a curatorial capacity expressly for the collection of formal and folk art and architecture by local and regional artists, particularly blacks and other minorities.

In the interest of identifying museum-quality works produced by local and regional artists and preserving examples of material culture indigenous to the region, it is important to establish a program with a plan for acquisition and exhibition. A permanent exhibition area might be created in Duncan Plaza or at a civic building in the vicinity of the Plaza. Further exhibition space might be sought in the facilities at Armstrong Park.

Opportunities for the temporary display of posters, theme signs, banners and other ephemeral art within and around the plaza ought also to be explored. (The use of removable banner-holders was noted with pleasure by the team.)

### 4. In the redesign of Duncan Plaza, respond to the interests and requirements of groups that heretofore have received little recognition in plans for public places.



To consider in a single recommendation the disparate interests of racial and ethnic minorities, the physically handicapped, children and the elderly obscures the differences implied by each condition. Nonetheless, they have in common a certain priority in the cultural consciousness. Specifically, the recommendations are as follows:

a. Minorities. The contributions of minorities, particularly blacks, to the culture of New Orleans might be observed by recognizing the location of Funky Butt Hall which was on the edge of what is now Duncan Plaza.

b. Physically handicapped persons. Provide access to the plaza and the devices or designs required to enhance the experience and satisfaction of handicapped persons who use the plaza.

c. Children. Create a place or a sculpture in the plaza that is expressly addressed to the interests of children.

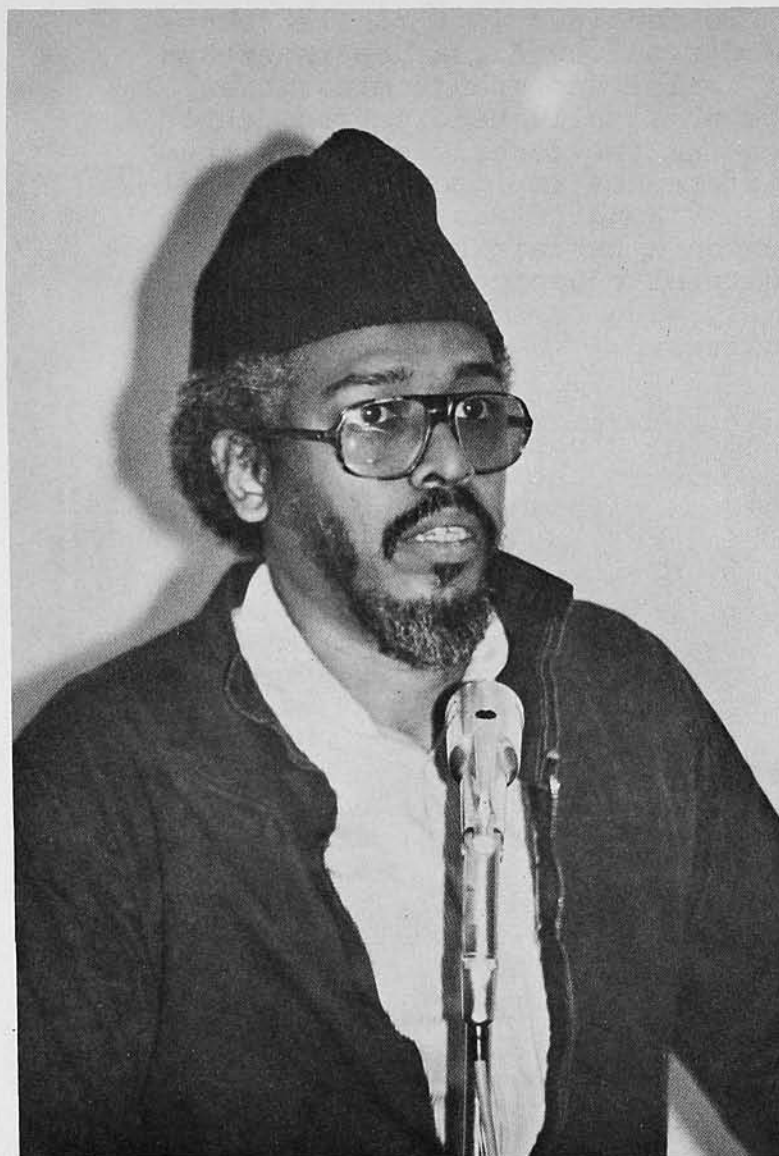
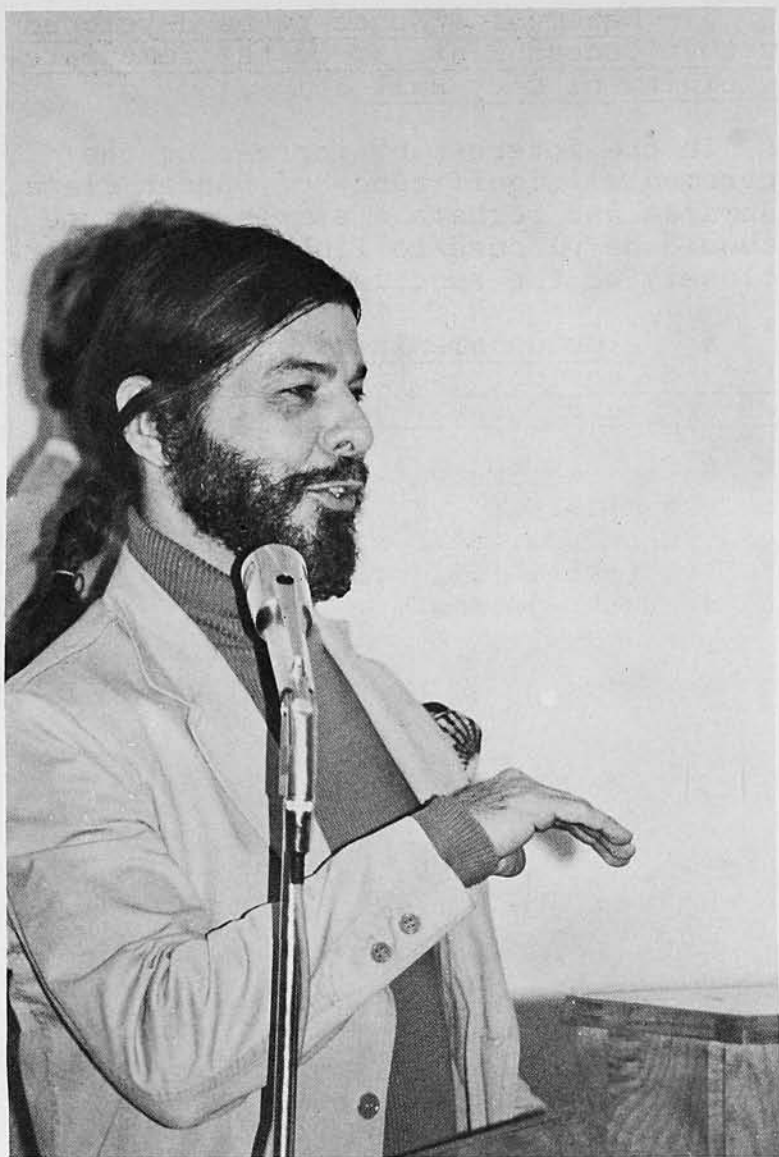
d. Elderly Persons. The physical and sensory limitations of the elderly should be taken into account in redesigning the plaza.

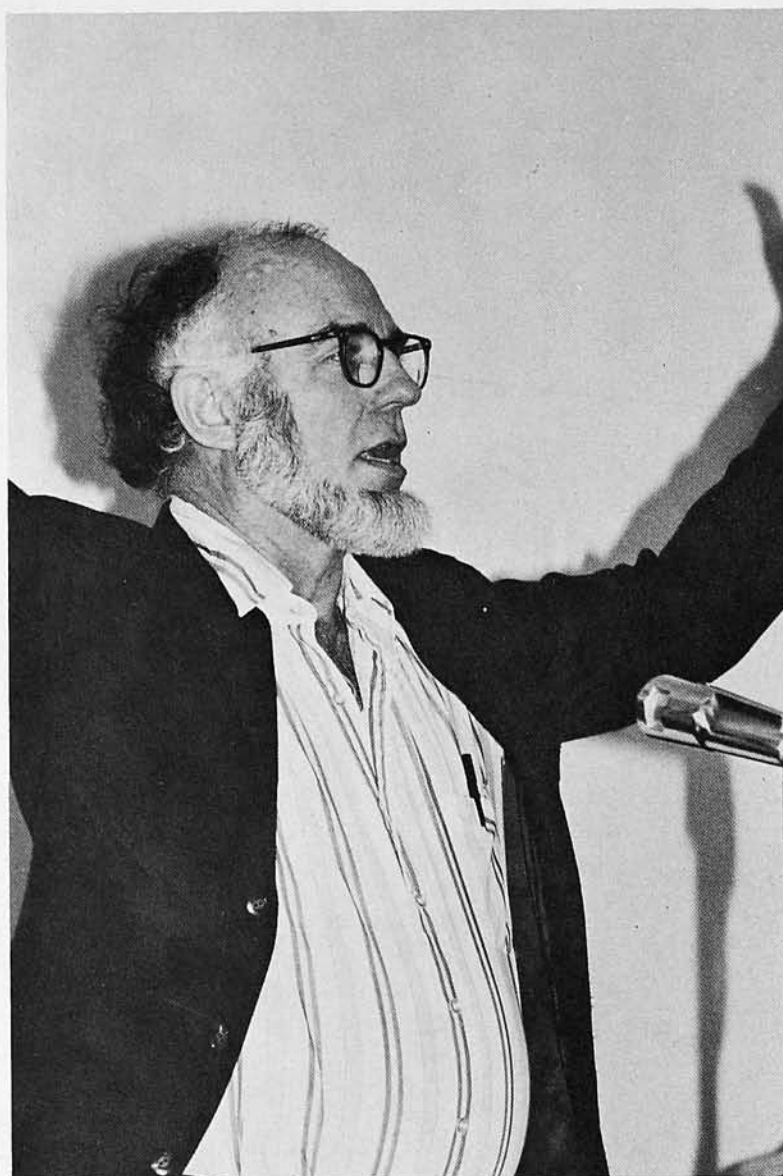
5. Ceremonial space to be developed within Duncan Plaza or in the immediate vicinity of City Hall.

In the interest of increasing the ceremonial significance of Duncan Plaza, an area and perhaps a simple structure should be planned to link the Plaza more closely with the function of City Hall.

6. Provide amenities and opportunities for the comfort, satisfaction and delight of people who use Duncan Plaza.

Basic requirements that are essential to the effective use of urban open spaces should be provided, namely, seating, toilet facilities, drinking water, access to vendors and shade.







DUNCAN PLAZA HEARING  
19 January 1980

BILL (WILLIAM) TURNER,  
Dean, of the School of Architecture  
Tulane University

The largest piece of sculpture that I know about in the city is spelled C-I-T-Y H-A-L-L in blue letters. It was a signal of an identity problem that City Hall has.

Duncan Plaza is a plaza that has never been completed as a workable City space.

The notion of government as a service supermarket would transform these (City Hall and the State) buildings.

I think it is unusual to have a Howard Johnson as part of a major civic complex.

Bring Duncan Plaza directly into Basin Street and decrease the emphasis on its being a space bounded by buildings.

THEODORE PIERRE  
Historic Districts' Landmarks Commission

Whatever Duncan Plaza becomes, I would wish that it would address the traffic flow problem with greater sensitivity than it does at this point.

Duncan Plaza is not a very comfortable space in August or September in the heat of the day.

It would be important to consider providing a space in Duncan Plaza for the older and younger craftsman who have been ignored so they could be featured in their lifetime.

ROBERT TANNEN  
Artist and Planner

New Orleans has an extraordinary 19th Century architecture and an abominable 20th Century architecture.

ROBERT TANNEN (cont.)

There is an indigenous form and attitude about life and design that should be part of the solution.

JOHN SCOTT  
Sculptor and Educator  
Chairman of the Art Department,  
Xavier University

In the making of Duncan Plaza, the history of the region should be taken into consideration.

"We have a tremendous culture but are constantly looking elsewhere for a culture to import."

There is a unique culture here. People here should be made aware of that culture.

This park should be one that could not be anywhere else because of uniqueness of city.

SUNNY SCOTT  
Patron

It would indeed be marvelous if Duncan Plaza, this wonderful potential people

place could be all things to everyone. Obviously, this is impactical but, to strive to fulfill as many needs as possible is not.

I would hope that the priorities, whatever they may be, could be translated into a functional sculptural environment executed by one or more sculptors.

I do not believe that creativity or aesthetics need be sacrificed for the concept functional.

GEORGE DUREAU  
Painter and Photographer

-Native of City

There is a local attitude and a way of designing things that is quite attractive to us.

I have lived in the French Quarter and Esplanade area for about 25 years and it is a habit of people my age when we are riding in cars or on our bicycles to

GEORGE DUREAU (cont.)

I have a pet hatred of walks that don't acknowledge little corners. Maybe, its' the corners that need designing not walks through the middle. There's a loathing for squared off walks in New Orleans--people cut the corners--angular walking where it's convenient. Softer, more accommodating walks maybe that's the solution.

New Orleans is a city of slow promenade and a lot of sitting. Sitting has been a dirty word with city fathers for a long time. Bushes and benches behind them have been "something naughty must be going on."

I think there is a big seating problem in this area and it could be very attractively handled. Obviously, everyone in this area has to go somewhere for lunch time or when they want to sit and look at nature. I hope there will be a lot of local planting.

New Orleans is very much a conversation city--a different type of seating might be what is needed.

Most activities tend to take place in smaller areas--on porches, under balconies, in courtyards, in patios. Balconies are a wonderfully useful thing and it is heart breaking that we don't have covered walkways,

arcades in our city. It could be that your greatest contribution would be to investigate this and maybe all we need is a wonderful arcade with a few pieces of sculpture--it rains so much here. Arcades provide a marvelous way of meeting people in an easygoing, not too threatening place. All we need is roofs to protect us from the rain.

CLIFTON WEBB  
Artist, Faculty - Xavier University  
Art Department

My specific concerns with the RUDAT have to do with interests of the Afro-American in New Orleans. This City has had a great deal of input by way of Afro-Americans particularly in Duncan Plaza.

I think that the RUDAT committee should reflect the African nature of the city.

Duncan Plaza and Congo Square were instances where the black community was destroyed and displaced. I hope this could become a monument to its' African ancestry.

Shotgun houses we see are African icons even though we are not aware of this.

Space and scale should be human. It should be monumental in terms of spiritual impact. Scale should be human as opposed to gigantic.

In terms of human activity, I would like to see intimate spaces, sculptures happening on paths, areas for contemplation,



CLIFTON WEBB (cont.)

areas for performance--all handled in a sculptural way.

I don't imagine things being more than 8 to 10 feet tall and in some instances only inches from the ground.

I would like the sculpture to be numerous enough so as to see a number of local and regional sculptors be able to participate in the project. I would like to see a space that people could use other than a thoroughfare--a tourist attraction as well as for local people.

We have quite a number of statues but very little public sculpture.

I think the individual or group who gets the commission should be familiar with the history of the area.

CAROLINE SHARP  
Chairman of the Mayor's Committee for Arts and Cultural Development

The task force recommends that the City demonstrate concern for the physical aspects of city, recognizing that the quality of its environment determines to a major extent, its image, its economy, and its livability, "and where various

visitors come to look, enjoy and spend money.

"The City does have comprehensive approach to the arts".

RAY REED  
Representing Joe Sarfy - instructor  
(of hearing impaired communication)  
of deaf at Delgado

Unlike other handicapped persons we recognize deaf members of the community not as deaf people but as people"

The major problems of the deaf is being isolated.

"Do have deaf professionals in the community. We have architects; we have artists. Let them know what is going on."

(Reference: Catholic deaf center in the community.)

The deaf are visually oriented and the more visual things the better.

CHUCK DUNBAR  
Artists Equity Association

Concerned with: selective process of choosing artist for project; necessity of competition rather than appointment.

CHUCK DUNBAR (cont.)

"I don't think that it can be called public art if the public is antagonistic towards the design chosen."

"Input of public sensitivity is absolutely critical to understanding questions of scale and materials."

"Shouldn't be a one-way listening situation. The public owes it to themselves, is responsible for becoming informed."

"Would like to see the accretion of art... best art grows out of everybody's daily life, then it becomes a natural expression of what is going on."

"Interesting to see patterns from tall buildings." Including of consideration of view from a 20th story would be exciting.

JOHN BULLARD  
New Orleans Museum, Director

...."City with greatest popular culture in country. Not city of high culture..."

"One of their first perceptions is going to be how it looks from their office windows."

"Importance of organization of space from visual aerial perspective."

9 to 5, Monday-Friday space; shouldn't be designed for families in the evening because of lack of neighborhoods.

Economic problem of maintenance.

"Fortunately Duncan Plaza is starting the right way and they're trying to decide how to use it before spending the money."

On art in the plaza:

"Be as broad as possible in bringing the very best art to this project."

"Raise the aesthetic standards of the people who live here."

"The important thing is the quality of the sculpture finally put in this place."

RAY SAMUEL  
Vice President of Downtown Howard  
Johnsons

"We sell this square...we promote it."  
"Only hotel in New Orleans with the benefit of an open park to which we can direct our guests."

The reason we put the stage (in Duncan Plaza) where we do now is because the vegetation forms a natural backdrop.

MARY-KATE TEWS

Task Force on the Arts worked with the city in various capacities.

One of the things I would like to encourage you to do is encourage the city to get the cooperation of the people who manage or own some of those other buildings which are going to provide the backdrop for you sculpture garden.

The front of City Hall is a space which could be looked at as a space for perhaps some type of sculptural ceremonial space from which the Mayor could speak.

For nearly 40 years there has been an enlightened attitude by the city government including cultural and arts activities through the Recreation Department.

If the City does go to the trouble and expense of doing this it must give responsibility for programming that space to a city agency in cooperation with the Library and other agencies.

(On Armstrong Park) one of the first things the City did was put that

horrible fence up around it making people who are residents near the place feel locked out..... for God's sake don't put any kind of fence around Duncan Plaza.

When you create any kind of space in the City of New Orleans what you are doing is creating a space for spontaneous performing arts. People drop in all the time from other parts of the country-puppeteers, mime performers, clowns, miniature circuses, street musicians. They will show up in Duncan Plaza-so please find a way in which these spontaneous things can spontaneously happen because they will and let's not make it any harder on the artists than we have to.

HARLAN SHAW

Chairman-Department of Drama and Communications-UNO

We can come here easily from the suburbs. If we are intrigued into coming into this place we will drive here.

Most of our textures here are flat and shiny and hard and not very attractive.

We need a facility called TTY that is a piece of equipment which is a combination telephone, video screen and typewriter for the deaf-at the Answer Desk at City Hall or somewhere open 24 hours.



MARGERY STICH

President of Contemporary Arts Center  
Self-proclaimed "Professional  
Volunteer"

President of "VIGOR" under Mayor's  
Council  
(Volunteers In Government of Respon-  
sibility)

City Hall Answer Desk -

Along with visitors to City Hall  
Center - "Children are in this area  
by necessity"

"Staff an area with trained volunteers  
that would have wonderful sculptural  
play equipment...must be climable and  
inviting to play on"...so that their  
families could carry on their business  
in City Hall and State Building.

"One little covered space-see through  
area"

For handicapped - remember also those  
who can't enjoy place visually.

DENNIS CARMICHAEL

Local Landscape Architect

Major issue - Duncan Plaza is presently  
9-5. In five years, through streetscape

plans, growth of residential uses in  
this area would be encouraged.

Unidentified Salesman

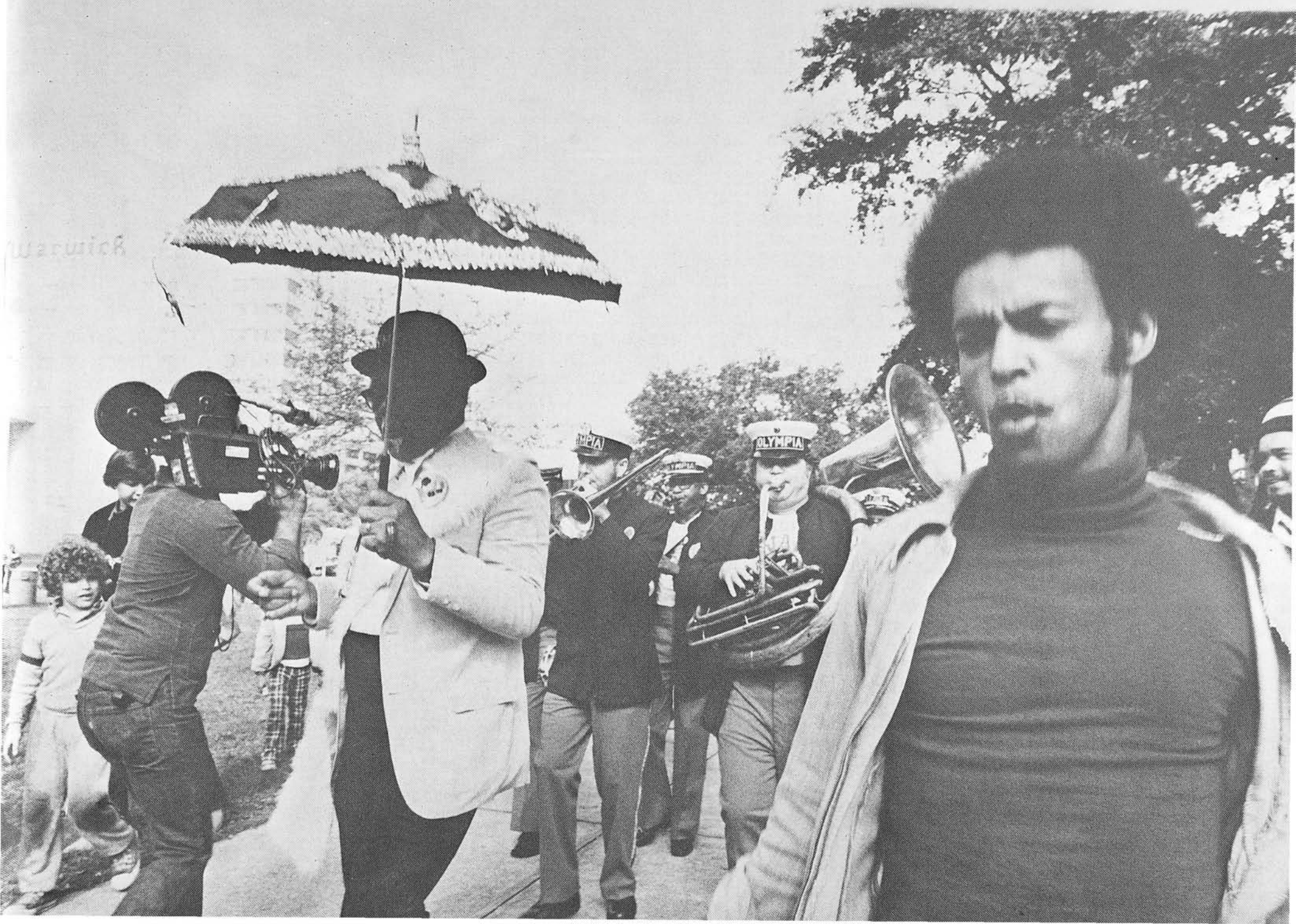
"The only time I have been to  
Duncan Plaza was when I went to renew  
my automobile license."

Chris Mone

"Coffeehouses have always been a  
tradition in New Orleans, where people  
can just sit and enjoy the area."

George Dureau

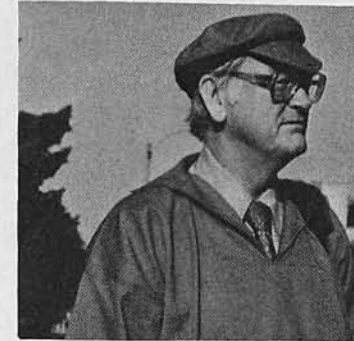
"Obviously, everyone in this area  
has to go somewhere for lunch time or  
when they want to sit and look at nature.  
I hope there will be a lot of local  
painting.





#### DAVID LEWIS A.I.A., A.I.C.P. TEAM CHAIRMAN

David Lewis is an architect and a planner. A member of the national R/UDAT Committee, he has participated in three previous R/UDATS; Denver, Colorado; Lexington, Kentucky; and Lansing, Michigan (for which he was Team Chairman). He was the Andrew Mellon Professor of Architecture and Urban Design at Carnegie-Mellon University, 1963-67; William Henry Bishop Visiting Professor of Architecture, Yale University, 1975, 1977; and Chairman of the National Urban Planning and Design Committee, American Institute of Architects, 1978. He is the author/editor of several books on architecture and the visual arts, and he is founder-partner of Urban Design Associates, a firm of architects and planners headquartered in Pittsburgh, Pennsylvania. His firm has pioneered processes for involving citizens and users in planning decisions, and in the architectural and environmental designs, which affect their lives.



#### JOHN BLAINE

John Blaine is currently the executive director of the Cultural Arts Council of Houston, an agency responsible for administration of City Funds with support cultural activities. He was director of the Seattle Arts Commission from 1972 to 1978 during which time Seattle developed model Art in Public Places, CETA Artist-in-Residence and general support programs for cultural organizations/institutions. He began work in arts administration with Jim Woods at Studio Watts Workshop in Los Angeles in the late '60's where he gained a reputation for tapping governmental funding sources for arts support. Now, he questions government's role in arts support because of the unrealistic expectations it so often generates. However, he is optimistic that government's role will become more regular, accepted and integrated into permanent governmental functions.





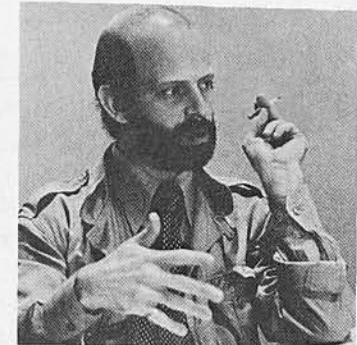
### KENT BLOOMER

Kent Bloomer is a sculptor, author, and Professor of Architectural Design at Yale University with a dual background in architecture and sculpture. His principal concern, both academically and in practice, is the investigation of the three-dimensional world from the standpoint of space, material, and meaning with a particular emphasis on integrating sculpture with architecture and urban settings. He believes that too much emphasis has been placed on rather inhuman dimensions in public architecture and not enough on the more directly personal, sensual, and participating nature of individuals attempting to enjoy and find identity in cities. Sculpture traditionally has been an ally of persons young and old within the maze and immensity of public places, and has served as a link between dreams and facts.



### LANCE JAY BROWN, R.A.

An architect and urban designer he is an Associate Professor at the School of Architecture and Environmental Studies at the City College of New York. He is a partner in the firm of Brown and Bee, Architects and Urban Designers in New York. He was born in Brooklyn and educated at the Cooper Union and the Graduate School of Design at Harvard University, where he received his masters degrees in Architecture and Urban Design, and was a Fulbright-Hayes scholar in Paris. Lance Brown has done extensive research in participatory design, housing and urban design. He has taught and lectured at various schools including Princeton, Harvard and the University of Kentucky, and has been a consultant to city and state agencies in New York and New Jersey. Currently on leave from New York activities, he is the Coordinator of the Design Excellence Project of the Design Arts Programs at the National Endowment for the Arts in Washington, D. C.



### GARY JOHNSON

An architect and urban designer with Cambridge Seven Associates, Cambridge, Massachusetts. He received his B.F.A. and B. Architecture from Rhode Island School of Design, and his Masters in Urban Design from Harvard University. He has done extensive work in both architecture and urban planning; current projects include large scale mixed use urban developments in Boston and Miami Beach. He has been involved in the design and implementation of several urban open space/sculptural plan developments.



### FLORENCE C. LADD

An environmental psychologist, Florence Ladd is Dean of Students at Wellesley College in Wellesley, Massachusetts. Previously she has served as Associate Dean of the School of Architecture and Planning at the Massachusetts Institute of Technology. From 1972-77, Ms. Ladd taught environmental psychology at the Harvard Graduate of Design where she was an Associate Professor. She received her undergraduate training at Howard University and her Ph.D. from the University of Rochester. She is the author of several articles and co-author of a book on urban adolescents. An honorary member of the AIA, Ms. Ladd has collaborated on several architectural and urban design projects, including the Atlantic City R/UDAT.



### MARY MISS

Mary Miss is a sculptor who lives but does not always work in New York City. She also teaches sculpture at Sarah Lawrence College. During the past ten years, Ms. Miss has been working on sculptures that are large scale, outdoor works for specific sites. The sculptures have focused on the physical and psychological involvement of the viewer with a particular space. Because of the importance of the viewer and the site, she is interested in finding ways that sculpture can be integrated into places outside of the restricted culture zones.



### LAURIE OLIN

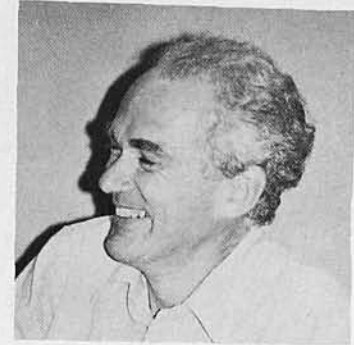
Laurie Olin grew up in Alaska, studied architecture at the University of Washington, and has worked in offices in Seattle, New York and London. A Fellow of the American Academy in Rome he is also a Guggenheim Fellow; he has published a study on Seattle's Skid Row neighborhoods, and more recently has completed for publication Continuity in the English Landscape. He now lives and works in Philadelphia where he teaches landscape Architecture at the University of Pennsylvania, and led a faculty team in the redesign of the campus landscape. A founding partner of Hanna/Olin, Environmental Design and Planning, he is particularly interested in problems of urban landscape.

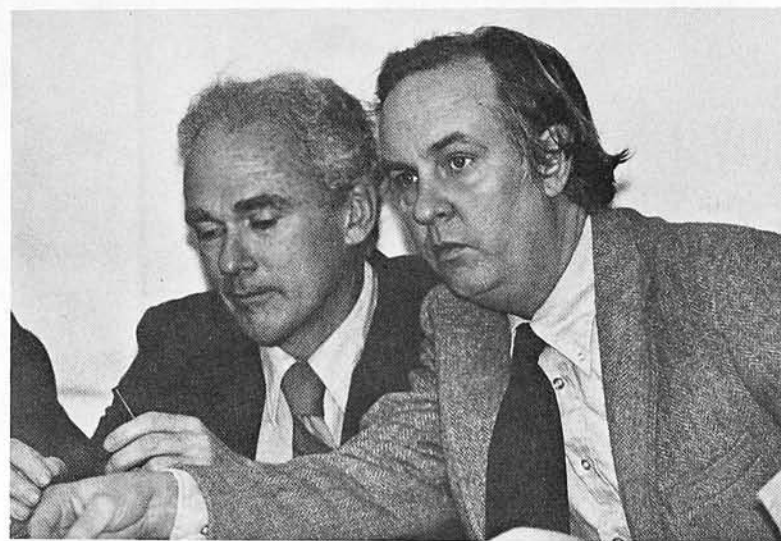
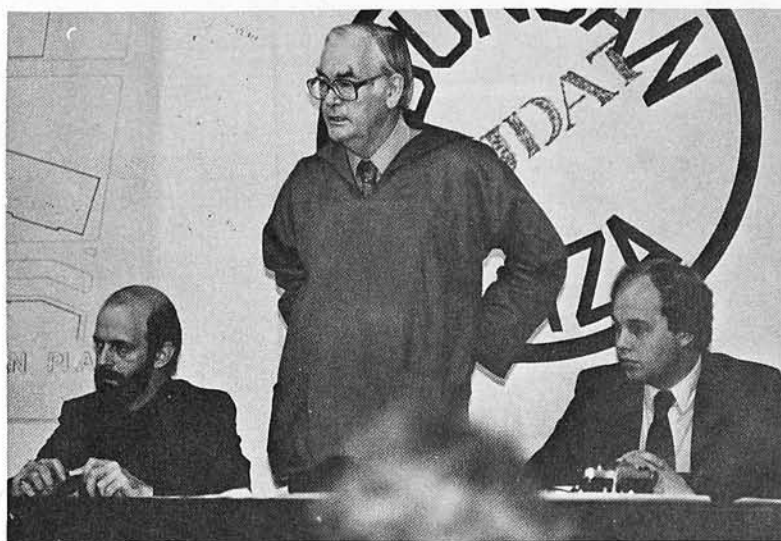




JOHN M. WOODBRIDGE FAIA

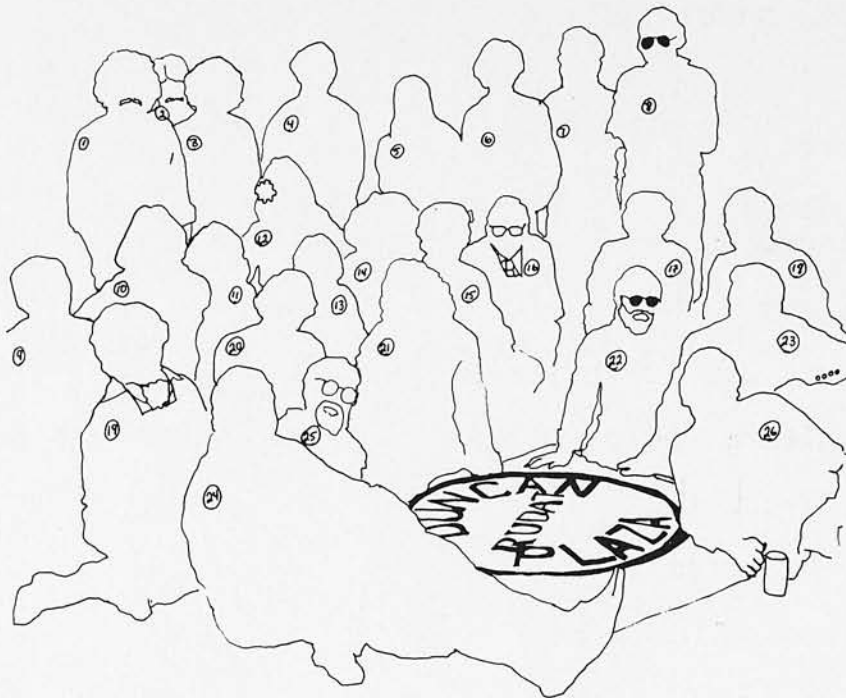
An architect and urban designer from Berkeley, California, John Woodbridge was born in New York City, majored in English at Amherst College, and received his architectural degree from Princeton. He has for seventeen years been associated with the planning and design of Pennsylvania Avenue in Washington, D. C., serving most recently as Executive Director of the Pennsylvania Avenue Development Corporation from 1973-77, when the plan which is now being implemented was prepared. He was also an architectural designer with Skidmore Owings and Merrill for fourteen years. He has co-authored two guide books on northern California architecture and is now writing a book on Pennsylvania Avenue, as well as teaching architecture and urban design.











- |                        |                        |
|------------------------|------------------------|
| 1. BRUCE LEVIN         | 14. WILMA PETERSON     |
| 2. BRENT KATZMANN      | 15. HERSHA WALLACE JR. |
| 3. RENEE TURNER        | 16. DAVID LEWIS        |
| 4. WILLIAM ALLEN       | 17. GARY JOHNSON       |
| 5. BONNIE AMOS         | 18. JOHN BLAINE        |
| 6. CARLOS BARBOSA      | 19. FLORENCE LADD      |
| 7. GEOFFREY BUTLER     | 20. KENT BLOOMER       |
| 8. MARK SHAPIRO        | 21. MARY WISS          |
| 9. BEVERLY BENTON      | 22. LANKE BROWN        |
| 10. NANCY SCHEINHOLTZ  | 23. JOHN M. WOODBRIDGE |
| 11. MICHELLE PATTERSON | 24. EMERY CLARKE       |
| 12. SUSAN BEHMENS      | 25. LAURIE D. OLIN     |
| 13. LORI PRISTO        | 26. MICHAEL DESMOND    |

CITY OF NEW ORLEANS

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James M. Singleton, District B

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Brod Bagert, District D

Philip C. Ciaccio, District E

## SUPPORTERS

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Local support, in-kind and otherwise came from the following:

Arts Council of Greater New Orleans  
City Planning Commission  
Diane Dees, Public Relations  
Office of Lt. Governor James Fitzmorris  
Foster Company, Inc.  
New Orleans Chapter, American Institute  
of Architects  
Orleans Transportation Services, Inc.  
Olympia Brass Band  
Jim Pertuit Advertising  
Pichon Catering Service  
WNOE  
WWNO  
And to all cooperating City Departments

Special thanks for major contributions to the Downtown Howard Johnson's and to the Downtown Development District.

The following made special presentations to the R/UDAT team:

### City Planning Commission:

Harold Katner, Director-Secretary  
Robert Becker, Assistant Director  
Andre' Neff, Chief Planner

### Streets Department:

John Exnicios, City Traffic Engineer

### Parkway and Park Commission:

Charles Nutter, Superintendent  
Julio Dumas, Chief Landscape Architect

### Downtown Development District:

R. Thomas Cucullu, Executive Director



## R/UDAT STEERING COMMITTEE AND STAFF

In December, 1978, Mayor Ernest N. Morial initiated efforts to transform Duncan Plaza into a public place for the arts. A diversely talented group of 28 citizens was then appointed by the Mayor in August, 1979, to accomplish the complex task of preparing for a R/UDAT design charette. Artists and architects, media experts, business people, educators, community volunteers and planners were all part of the group. Subcommittees were formed, and strong and effective leadership brought about successful results in four brief months.

Supporting the Steering Committee were 13 staff members from the Human Resources and Planning and Development Divisions of the Mayor's Office, and from other departments and agencies. The range of professions represented reflected that of the Committee. The energy and dedication of this group were essential in shepherding the process to its final outcome.

Members, subcommittees and staff of the R/UDAT Steering Committee were as follows:

Chairman: Geoffrey Platt, Jr.

Project Coordinator: Marion A. McCollam,  
Arts Coordinator, Mayor's Office

### Subcommittees:

#### Citizen Participation:

Chairman: Anne Milling  
Members: Karen Giger Eustis  
John T. Scott  
Staff: Cindy Fromherz  
Margaret Roman  
Dottie Stephenson

#### Faculty/Student Involvement:

Chairman: John Clemmer  
Members: Carolyn Johnson  
William Morrish  
Ralph Thayer  
Staff: Pam Hooper

#### Finance:

Chairman: Kitty Duncan  
Members: Sydney Besthoff  
Gerald Billes  
Richard Friedman  
Stanley Muller  
Staff: Larry Rosenstrauch

#### Logistics:

Chairman: James Rogers,  
(AIA Chapter President)  
Members: Maria Bargas  
James Brandt  
Nancy Marinovic  
Sunny Norman  
Staff: Brenda Mandlebaum  
Mell McDonnell

Professional Resources Coordination;

Chairman: Frank Keevers  
Members: Robert Becker  
Paulette Smith  
Clifton Webb  
Staff: James Baker  
Julio Dumas  
Andre' Neff

Public Information:

Chairman: Sharon Litwin  
Members: Chris Albright  
Audrey Bailey  
Margie Davis  
Jon C. King  
Rudy Lombard  
Staff: Tana Adde  
Julia Tillie

Assistance was also given by members of the Mayor's executive staff: John A. Pecoul, Administrative Assistant for Community Services; and Arnold Broussard, Executive Assistant for Human Resources,

Members of the staff of the Arts Council of Greater New Orleans contributed their services to the R/UDAT also.

And finally, the personal interest and support of Mayor Ernest N. Morial helped greatly to sustain the whole effort,

STUDENTS

de Los Andes College  
Carlos Barbosa

Dillard University  
Michell Patterson

East Texas State University  
Bonnie Amos

Louisiana State University  
Michael Desmond

Southern University in New Orleans  
Wilma Peterson

Tulane University  
William Allen  
Susan Behrens  
Beverly Benton  
Geoffrey E. Butler  
Emery Clark

Brent Katzmann  
Bruce Levin  
Lori Prito  
Nancy Scheinholtz  
Mark Shapiro

Xavier University  
Renee Turner  
Hersha Wallace, Jr.

TYPISTS

Vickie Cabrera  
Carolyn Faulk  
Judy Heinrich  
Joan Neville  
Wanda Ward  
Patricia Williams

### The Arts and the City of New Orleans

The R/UDAT formed part of the ongoing activities of the City related to the arts. It grew out of a proposal to the National Endowment for the Arts from the Mayor's Committee for Sculpture in Duncan Plaza.

The Duncan Plaza Committee, formed in December of 1978, has been responsible for shaping the Duncan Plaza project. Its members are as follows:

Chairman: Dr. Richard W. Levy  
Members: Sydney Besthoff  
Gerald Billes  
James J. Coleman, Jr.  
Margie Davis  
Lin Emery  
William Fagaly  
Don Marshall  
Stanley Muller  
Andre' Neff  
Sunny Norman  
Charles Nutter  
Betty Petre  
Geoffrey Platt, Jr.  
John T. Scott

Ex-officio: John Bullard  
Caroline T. Sharp

Consultant services in certain phases have been provided to this Committee by Grover Mouton.

In December of 1979 the Mayor appointed a Committee for Arts and Cultural Development which is now in a planning and organizational stage. The Chairman of this group is Caroline T. Sharp. Members of this Committee will be involved in subsequent implementation phases growing out of R/UDAT recommendations adopted by the City.

Serving as staff to the Duncan Plaza Committee and the Mayor's Arts Committee is Marion A. McCollam.