Thank You!!!

Dedicated to Grandma and Milo
Introduction

New Orleans

Lafitte Corridor

Just Design

Research By Design

Not Another Dog Park!

Past, Present, and Future

 Broadcasting

Conclusion

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A Call For Civil Disobedience in Design

Design For Disobedience

Introduction
To begin I issue a disclaimer. If you’re looking for a well cited reaction to citizen based design with current and passed trends within the field of landscape architecture, this thesis will disappoint you. If you’re interested in a personal investigation into design methodologies for citizen based design you’re in luck. This investigation into Civil Disobedience in design is a personal reaction to failure in governmental processes as well as a call to landscape architecture to continually challenge processes and methodologies so our field can continue to grow. It is our duty as creators of civic spaces to challenge governmental blockages in the progress of landscapes. Civil disobedience was modernized and utilized in addressing governmental blockages in the Deep South by the Civil Rights Movement. Today because of the complacency of Southern Society as a hole, governmental overhaul/sites aren’t challenged. Utilization of civil disobedience in public open space could be integral in overcoming governmental holes and blockages.

Civil disobedience should be considered in addressing all fascist failures in government. The South remains far behind the rest of the country in inclusive well educated policies and it is time for the communities to utilize all resources available to help them catch up to the rest of the country in governmental progressions. It’s not that the people of the South aren’t able or willing to progress. It’s that they are being prevented by stagnant government policies that are nearly impossible for the common citizen to navigate. Here is where our abilities as landscape architects can be utilized in keeping landscapes disobedient. After researching and experiencing the Lafitte corridor I developed a thesis question. “Can methodology testing through seeding sites lead to a citizen based design strategy in the Lafitte corridor?”

The establishment of a green-way in the Lafitte Corridor was chosen as 1 in seven priority projects in the United States. What the term priority means to the federal government I’m unsure. But the project has received 11.6 million from the Community Block Grant in the wake of hurricane Katrina. The city of New Orleans hired, for $1 million, Brown & Danos Landdesign Inc. out of Baton Rouge to do an analysis and design.

From this I was able to create a kiosk program that fulfilled all of the programing requirements. This kiosk program could be then broadcasted throughout the site linking the initial seeding sites. After conducting a compounding methodology investigation I realized from the analysis of each location that making citizens interventions more prominent in select locations (seeding) could lead to the development of the whole corridor. Thus came my thesis question, “Can methodology testing through seeding sites lead to a citizen based design strategy in the Lafitte corridor?”

Looking at what the community specifically the Friends of Lafitte Corridor were currently doing I could see a bit of accepted disobedience scattered throughout the corridor as art installations. My thesis question developed from questioning whether or not these community installations could be taken even further and whether making citizens interventions more prominent in select locations (seeding) could lead to the development of the whole corridor. This investigation into Civil Disobedience in design is a personal reaction to how promises from the city never happen, the thought of civil disobedience as a solution came to me. After meeting with a local bike shop owner and hearing his concern about how promises from the city never happen, the thought of civil disobedience as a solution came to me. After thoroughly reviewing their design and analysis of each seed site leading to the initial seeding sites. After diagraming and analyzing the corridor I became more concerned about the fate of the corridor. I thought the analysis they did was great in terms of standard approaches in the field of landscape architecture. Most of my concerns arose from their design of the corridor. The corridor goes through the heart of New Orleans’ residential communities, Mid-City, and the soul of New Orleans’ Treme. The corridor became the premier open space in the city especially for pedestrian commuters.

Nowhere in their design did I see any aspect of this heart and soul. The review of the design and analysis further solidified my thesis question because I believe only the community itself can truly express its heart and soul. Since I don’t believe design approaches should be in anyway standardized I’ve sought out to test design methodologies in what I call seed locations. Through a more personal immersive analysis of the corridor I located four areas that have the greatest potential for citizen based design to have the greatest impact. I tested four different design methodologies in three of the four locations. Each methodology built off of what worked from the previous investigation.

After conducting a compounding methodology test I realized from the analysis of each investigation that what I was really investigating was requirements for citizen based site programing. From this I came up with five principles for community based programming.

1. Citizens have to be fully involved throughout the whole process from design to implementation.

2. The resources need to draw heavily on what’s available through community links.

3. The process needs a dynamic methodology that can cope with or feed off of change.

4. Modest, informal, incremental steps are best.

5. It is possible for landscape architects to “seed” projects that are then taken up by the community. From this I was able to create a kiosk program that fulfilled all of the programing requirements. This kiosk program could be then broadcasted throughout the site linking the initial seeding sites. After analyzing this I realized that the design process has potential to be cyclical. I believe by continuing this process more test would lead to more programs and the associated program criteria would also evolve and become more concise.
A LEAF for hand in hand!
You natural persons old and young!
You on the Mississippi, and on all the branches and bayous of the Mississippi!
You friendly boatmen and mechanics! You roughs!
You twain! And all processions moving along the streets!
I wish to infuse myself among you till I see it common for you to walk hand in hand!

Walt Whitman
The French established New Orleans as a city after joining with the Acolapissa tribe to wipe out the Chitimacha tribe. The French then lost the city to the Spanish after the 7 years' war. Once again regaining it during Napoleon's rule. Shortly after that the French sold it to Thomas Jefferson in the Louisiana Purchase.

The culture differed in New Orleans as compared to the rest of the United States because of its European history. Owners of slaves admitted to sexual liaisons with slaves and often would take responsibility for these children, raising them no differently than they would white children. These children would be considered to be black Creoles or Free People of Color.

It is the culture of New Orleans that fostered the Civil Rights movement. Because of New Orleans high population of affluent black Creoles, New Orleans was the center for the defense of African American rights. The first African American Newspaper (New Orleans Tribune) helped foster the civil rights movement by spreading thoughts on oppression of African Americans.

Owners of slaves admitted to sexual liaisons with slaves and often would take responsibility for these children, raising them no differently than they would white children. These children would be considered to be black Creoles or Free People of Color.

The black Creoles culture combined African beliefs, Haitian rituals, and Catholic pageantry into the religion of Vodou. The upper class black Creoles flourished until the mid-19th century. Slaves were treated according to the (code noir) or (black code) which was a less harsh set of (French Spanish rules) as compared to the English slave code. This allowed slaves to gather together and continue their African traditions and not be forced to assimilate. In Congo square Slaves and Creoles would often gather together in song and dance combining African rhythms with French songs.

The NAACP was formed by a Creole activist A. P. Tureaud in the 1920s which helped win rights in housing desegregation, salary equalization for teachers, expanded voting rights, and access to Louisiana State University. 6 year old Ruby Bridges was the first black student to enter a formally segregated school.

Currently New Orleans communities are in need of their spirit of civil disobedience to repair the damages of a storm and a corrupt government following hurricane Katrina. The past governor Ray Nagin is being indicted for bribery amongst other things.
The Lafitte Corridor was used as a shipping route from the banks of the Mississippi to Lake Pontchartrain. As New Orleans grew the Carondelet Canal was created (1792-1797), which connected the French Quarters, to Bayou St. John. It was a supply route for food, commerce, building supplies, and other materials. It also allowed for recreation. Along it was a promenade called the Carondelet Walk. 10 years after its establishment it was poorly maintained and acted as an open sewer. Luckily a navigation company realized its importance and re-established it and paid for its maintenance with tolls. It was considered to be connected to the Mississippi river but plans fell through and lost use after the establishment of Canal St in the 1830s. In 1927 it was filled in to make way for railroads. The surrounding area was selected for public housing in the 1940s. In the 1950s the rail line was limited to warehouse transportation. The corridor slowly declined until the early 2000s when buildings began to be incorporated into adaptive re-use projects.

Today the canal has potential to be a public promenade once again, but instead of shipping goods down an open sewer it can be connecting the community and facilitating the amazing culture it has.
The Lafitte Corridor
Mid-City is the heart of New Orleans, the area where locals come when they want to remember what makes this city the generous, pleasure-loving, hard-boiled town that it is.

It has its own Mardi Gras parading society. The Krewe of Mid-City, founded in 1933 by a group of area businessmen, is the fifth oldest Carnival marching organization in New Orleans. In 1913 a young engineer named Albert Baldwin Wood made Mid-City habitable when he developed the screw pump, a device that allowed water to be pumped from land situated below sea level. Before that, this charming neighborhood was poorly drained swampland that was easily prone to flooding and generally swarmed with mosquitoes. Turpentine works, lumberyards and other industries flourished along the New Basin Canal dug in 1832 on the present path of Interstate 10, and along Canal Street. The whole area was known as “back o’ town” because it was “back o” the natural levees along which the city first developed. Mid-City is attractive today for several reasons including its beautiful oak-lined avenues, like Jefferson Davis Parkway - the second widest street in the city. World-class exhibitions at the New Orleans Museum of Art come literally to residents’ doorsteps, and the annual Celebration in the Oaks turns the park into an elaborate exhibit of holiday lights. Right next to the museum, stroll the beautiful Besthoff Sculpture Garden. Thursday afternoons bring the Crescent City Farmers Market to the American Can Company, also a great place to grab some coffee or a dinner near the bayou on Orleans Avenue. On the other side of Bayou St. John, headed back downtown, Parkway Bakery and Tavern serves up po’boys and live music on the weekends. The streetcar that linked this part of Canal Street to the Central Business District from 1861 to 1964 has been restored. Its fixed rail lines prove an incentive for more visitors to discover this convenient district in the heart of the city. A trip in the streetcar can take two routes. (City of New Orleans)

The Cemetery cars will take you to the end of Canal to several vast cemeteries - New Orleans “Cities of the Dead” named so because of the unique, ornate, above-ground tombs. If you are looking for a bite before this trip, try hopping off at Canal and Carrollton. Otherwise, there are plenty of spirits and food to be found just a block or two from the cemeteries at Liuzza’s or the Bulldog. The City Park streetcar let’s off near the New Orleans Museum of Art at the end of Esplanade Avenue.

Faubourg is a French term that literally means ‘suburb’ or neighborhood. The Faubourg Tremé or as it is more frequently referred to, Tremé, is not only America’s oldest black neighborhood but was the site of significant economic, cultural, political, social and legal events that have literally shaped the course of events in America for the past two centuries. Yet, few outside of New Orleans except for scholars and historians know its enormous importance to Americans of African descent.

The area received its namesake from one Claude Treme, He owned only a small portion of the area that bore his name and was in possession of that for just a decade. In later years, free persons of color and eventually those African slaves who either obtained, bought or bargained for their freedom were able to acquire and own property in Treme. There are hundreds of examples of 18th and early 19th century ownership of large and small land areas in Faubourg Treme by free peoples of color. The ability to acquire, purchase and own real property during an era when America was still immersed in slavery was remarkable and only in New Orleans did this occur with any regularity and consistency. Today Tremé is the locale for visitors and natives alike to celebrate the achievements of African Americans. Scholars and historians have shared their immense knowledge with New Orleans residents and now Tremé is home to several museums dedicated to African American life, art, and history as well as Armstrong Park, a memorial to the great jazz legend Louis Armstrong. (City of New Orleans)
Million $88 Analysis and Design

**AREA 2B North Alexander Street to Canal Boulevard**
- Promote neighborhood-scale infill and trail-oriented development
- Enhance streetscape along Greenway corridor
- Provide safe crossing at City Park Ave.
- Work with Norfolk Southern to develop safe rails with trails
- Develop public space at Canal Blvd. trailhead
- Link to RTA transit hub

**AREA 2A North Jefferson Davis Parkway to North Alexander Street**
- Promote neighborhood-scale infill and trail-oriented development
- Enhance streetscape along Greenway corridor
- Provide safe crossing at N Carrollton
- Link to Carrollton Ave. streetcar line

Brown & Danos Landdesign Inc. Master Plan Design
**AREA 1A** Basin Street to North Claiborne Avenue

- Develop public space at Basin St. trailhead
- Provide safe crossing to Armstrong Park
- Create cultural heritage interpretive node
- Promote trail-oriented development at Basin St.

**AREA 1B** North Claiborne Avenue to North Dorogenois Street

- Develop recreational amenity plan for Lafitte community
- Provide link to existing public amenities
- Enhance N Galvez crossing, restore N Galvez pedestrian walk
- Promote neighborhood-scale infill development including affordable housing and neighborhood commercial

**AREA 1C** North Dorogenois Street to North Jefferson Davis Parkway

- Create new cluster of public recreational and civic amenities
- Provide safe crossing at N Broad
- Relocate CSX fueling station
- Develop public space at Jeff Davis Parkway/Bayou St. John node
- Provide safe edges and pedestrian bridges at open drainage canal

**TULANE/GRAVIER**

**Bourbon St. John**

- Philips Wheatley Elementary School
- Josephine Truth Community Center
- Lafitte Pool

**Treme**

- Mahalia Jackson Theatre for the Performing Arts

**Million $$$ Analysis and Design**

- Brown & Danos Landdesign Inc. Master Plan Design

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*Note: Diagrams and plans are not rendered in natural text format due to the complexity and specificity of the visual content.*
Zero Dollar Lafitte Corridor Analysis

Green spaces/parks, schools, and cemeteries.

Mid-City - 2-5 feet below sea level
Mississippi River - 14' above sea level during Hurricane Katrina

Shows that much of the corridor is below sea-level
Mid-City pumping station which pumps water into Lake Ponchatrain.

The main hurdle for establishing a green-way in the corridor is its many intersections. It has five 4 lane intersections to navigate.
First Corridor Immersion

My first visit to the corridor was also my first visit to New Orleans. My goal of the visit was to meet with locals to get a true sense of what was going on around the corridor. This is when I fully realized the true civic potential of the corridor. It was a people barren space that could be a valued resource to the local community. From meeting with a local bike shop owner I realized they have been promised by the city for over 10 years that the space would be designated as a green-way, but the local government had continual failed to come through. The first tracks of the green-way are scheduled to be laid this summer. We shall wait and see.

Second Corridor Immersion

On my second visit I had a more defined plan to cover the entire area with my camera and bike making sure to talk to people as I went along. The first place I encountered was Lehmann Playground, which the 9-10 year old Wildcat football team was practicing for their championship football game and taking victory photos. Further down the corridor I ran into a community meeting being held by Stand For Children and was invited to sit in. As I worked my way down the corridor I ran into a man chipping away at some brick under a nicely shaded tree. He gave me all the current community gossip which I’m guessing is mostly true. At the end of the second day I was invited by Mid-Cities volleyball club to play some volleyball. Of course I tore my pants on the first hit and was forced to call it a day. During my visit I was able to talk with many people all thinking a green-way would be great for their communities, but having a concern for how safe it would be. It was surprising how many people I spoke with who had no idea of the proposed green-way. A bar tender at a bar that you could see the corridor from had never heard of the corridor yet alone the plans for a green-way.
Photo Immersion

Photo Immersion was an analysis strategy that I used to relieve problems I see in current landscape analysis techniques that focus on GIS mapping. Photo Immersion which uses the art of photography with on ground site immersion. In the picture above you can see a picture taken of one of the many vehicle intersections throughout the corridor. By using photo immersion instead of or with GIS mapping you fill the gaps that satellite imagery misses which I think are integral to creating and implementing good site specific design.

In the picture above you see one of the most complicated areas of the corridor. This area lies at the intersection of City Park Ave. and St. Louis St. In the background you can see the famous Bud’s Broiler which has some of the best burgers in town and caters to the local late night crowd by being open 24 hrs a day. The red circle areas highlight a pedestrian crossing problem combined with an active rail line. For this corridor to serve as many envision it as a pedestrian connection from City Park to Armstrong Park this issue needs to be addressed.

On the right side is the Masonic cemetery. Two famous cemetery areas lie on opposite ends of the corridor and have potential to be directly connected by improving pedestrian transportation routes.

This space has high value to locals but access issues prevent it from being a more active space.

In this photo you can see the designation of site components. On the left is a proposed area for a green-way. This is potential the greatest hurdle for connecting the green-way to the corridor. This is because it is currently used by local business and residents as a road. It is also next to a rarely active rail line which has liability issues associated with it. The rail line is used by a local brick company. If the rail were removed the company would have to relocate.

The highlighted green area is a large open grassed space. The space functions as parking during events and as a play space for local children.

From visiting and photographing the space several times I feel this space has potential to be actively utilized by the local community. A simple installation has potential to activate the space. Of course since it is owned by a local company it would need to be accepted by them.
Seed 4

Seeding Site 4 is the trickiest site within the corridor for civic seeding. It has an active rail-line that runs once a day from a brick yard. Its potential as serving as a green-way is compromised by the fact that St. Louis street is used by surrounding businesses for shipping and receiving. There currently is a large field that is surrounded by rail line that serves locals as a parking space and children as a play space. If the proposed green-way is to ever reach its full potential this space needs to be addressed and should be navigated through. I was unable to test a methodology on this site.
Seeding Site 1 has the highest potential for seeding to impact the surrounding up and coming arts community. The site is located in the Bayou St. Johns area of Mid-City. Issues include standing water, awkward traffic movement, and Lili Boggs medical center which has been abandoned since hurricane Katrina. The area already has a strong community and has annual events which can be used to help support and spread the citizen based design idea.
Seed 2, located on the edge of the Mid-City and Treme communities has a high potential for activation through seeding but suffers from soil contamination. It has an active community center and is kid friendly with a playground, tennis courts, and plenty of space to spread out and play. The local community has little monetary resources though and it lacks businesses in its community. I think it is vital to the city of New Orleans to keep the current community intact by avoiding gentrification/New Urbanist revitalization. The community can be helped without being forced to relocate.
Seeding Site 3 has complicated past, present, and future struggles associated with it. The site runs under I-10 and crosses four lane Claiborne Avenue where it links up with Lehmann Park. It's located next to what once was the Lafitte housing projects which were torn down after hurricane Katrina. One may speculate that they gentrified the area in the name of New Urbanism. Which is odd since it is an early example of New Urbanism. Currently I-10 is in need of repairs and it is once again speculated that it would be cheaper to take it out, being of minor use for major traffic. In fact Claiborne Avenue was once a beautiful live oak boulevard. This area has been in the center of crossing forces in the area for hundreds of years.
Just Design
Site Goals

- Create a design that empowers local residents
- Use local resources to capture underutilized space
- Address runoff issues
- Open up movement through area

The goal for this design was to quickly design for a full spectrum of residents. To address designing for a community as a whole I chose 3 demographic groups, which were really stereotypical groups, with polar needs. The three groups I designed for have seemingly different wants and needs. It was my feeling that I could design a space where all three groups could equally utilize. I understood the issue of stereotyping members but felt that it helped to design for dissimilar groups and needed to start somewhere. The area lies between two industrial spaces which confine the space to a narrow corridor. People from the area said the site is a breeding ground for mosquitoes.
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I decided to design a perspective from North 1st Street looking towards downtown. I wanted to create a structure where the cross fit enthusiast could use without completely disturbing the hipster’s green-way. Not shown is vegetable boxes for the low income single mother.
Methodology Evaluation 1

Designing for a set demographic can cause designs to fail due to assumptions. The first assumption that fails when designing for certain demographics is that we can assume what people need based on statistics. Statistics often misses the true problem at hand and only reveal its results. Yes we can find the deeper needs with statistics but it’s much simpler to go to the people and through experience and interaction listen to what they need. Designing for demographics is basically the same as stereotyping and borderline racism it assumes that everyone in the same circumstance needs the same solution. We all differ in our wants and needs even at a day to day basis. Designs such as this one miss the big picture which is that communities differ and individual differ and what they really need is to understand that they can improve as a whole by realizing what

In the design I tried to create structures that the three demographics could each utilize. I found through discussion with my peers that it could in theory accomplish that task and even could be used for more than the design was intended as most designs are. But some structures such as a community garden intended for the single (black) low income mother with the intention of providing a resource that she is lacking fails because of assumption. Yes growing vegetables will give her the ability but how much time would she have to tend to them. Perhaps the hipster or cross-fit enthusiast mother is more likely to tend a vegetable garden.

It became apparent quickly the down fall of designing for demographics. We are all different and to think especially in a culturally diverse area like Mid-City that we can’t design for demographics alone. It’s not that demographics don’t reveal hidden problems it’s that they often can’t quantify the deepest of problems. A key lesson was learned through this design which is;

“The process needs a dynamic methodology that can cope with and feed off of change.”
“Its only vice that's base, while virtue makes the man; 
The man who is most just, is also the man most grand. 
Rare wealth and haughty pride are but illusions fond; 
Children of the same god, all men share a common bond”

Camille Thierry, 1845 New Orleans
The Lafitte Community is a civically rich community that has faced many hardships. The community is classified as a low income community with only about 50% ownership and a fairly high crime rate. Although the community has security guards dedicated to keeping children safe around the Sojourner Truth Center, the center is named after a women’s rights and abolitionist activist who was a former slave of the mid-1800s. The site is located in an area with heavy metal soil contamination and once served as a location for FEMA relief housing after hurricane Katrina. The site has an active community around it and could greatly benefit from utilizing the vast city space within the open corridor area. My main concerns with the future of this area is because of its vast potential it has high potential for gentrification. Losing the current community in the neighborhood will be losing another piece of New Orleans culture.
Research by Design: Through Haptic Amplification

In methodology test 2, instead of formulation of components that I think the surrounding community needed, I started from creating simple structures and worked with the arrangement of these structures. Inspecting different angles, patterns, and shapes. As the design evolved, through about 10 different tests, I noticed that I needed an organizing feature. From here I looked to the haptic realm, (the 5 senses), instead of creating a new palette of things to stimulate the senses, I decided to pull from the existing site and amplify the existing hapticity.

The feelings that first came to me at the site were you could feel, through all 5 senses, the presence of a past disaster and at the same time feel the rapid changing forces of the area. From this feeling I set up a grid as I would have imagined shotgun houses and FEMA houses could have been arranged on site before and after the storm. From that, I expanded on the concept and put constraints on myself to limit design outcomes to finalize an end design. I put 2 constraints on myself. The first one was material representation would have to entail only things that could be recovered from the surrounding area. Things such as re-used building material and bricks. The second constraint is that all the structural representations would have to be feasible to be built by the community. Also since the soil was contaminated, I wanted to use features that could be options for capping the heavy metals. From my last test, I also incorporated the idea that “The process needs a dynamic methodology that can cope with and feed off of change.”
Above is an ide-operspective showing a mother and her daughter walking through the model towards downtown. I think the blending of the model with a picture of the site really brings to life the design by giving a true scale perspective. Below another ideo-perspective of a couple walking away from downtown. They are walking towards the center of the model. This perspective I believe shows the design is a true amplification of the site.
Overall the design succeeded in many aspects. It is a simple, feasible, and representative design. It pulls from the fruits of test 1. “The process needs a dynamic methodology that can cope with and feed off of change.” To me it seems as though it flows naturally from the landscape and could function as valuable community asset and a form of local expression. It has no specific programming associated with it so it is completely open to the needs of the surrounding community. At the same time the lack of specific purpose of the design leaves out the needs of the surrounding citizens. Limiting material to only be from the site has positive and negative connotations. The positive is the materials being from site represent the site and the negative constraining resources to be on site only leaves out many available resources. The lessons learned from this methodology test include:

1. (From Test 1) The process needs a dynamic methodology that can cope with and feed off of change.
2. The resources need to draw heavily on what's available through community links.
The Warning

“There is a poor, blind Samson in this land, 
Shorn of his strength and bound in bonds of steel, 
Who may, in some grim revel, raise his hand, 
And shake the pillars of this commonweal, 
Till the vast temples of our liberties 
A Shapeless mass of wreck and rubbish lies.”

Henry Wadsworth Longfellow
For the third design methodology test for what I have labeled as seeding site one I pulled what I felt worked from the previous 2 design tests and reincorporated them into a new design methodology. The methodology test focuses specifically on the sites situation.

1. (From Test 1) The process needs a dynamic methodology that can cope with and feed of change.
2. (From Test 2) The resources need to draw heavily on what's available through community links.

From the first design methodology I focused in once again on the people of the community, but instead of looking at stereotypes that weren't true representations of community members I focused in on local businesses. The design methodology focused in on designing for and with local businesses. If the local business had observable available resources I included that in an inventory. If the business didn't have additional resources I included components in the design that would correspond to their needs. From looking at different businesses I formulated two things: an inventory and needed components for business patrons. The constraints from seeding site 2, which used research by design, were carried forward into this design. The two constraints were: first creating a design that was feasible for the surrounding community to install themselves. The second constraint carried from the previous methodology test was to use/re-use materials that were on site. I felt that these constraints once again would work well at representing the surrounding community.

To not completely leave out the citizen from the design process I used what I call a “Citizen Critique”, as a method for refining the designs. From designing with components for businesses I created three different design scenarios. With these scenarios I used a character from the HBO series “TREME” and had someone analyse the designs as if they were that character. This character came up with concerns and recommendations to be then applied to the final master plan.

**Local Suppliers**

- **Brick Works/Masonry Supply**: Supplies bricks and masonry supplies.
- **Centurion Marble**: Installs granite, marble, cabinets, tile, and molding.
- **Ricco’s Demolishing Corp.**: Carriers hard to find salvaged materials and new materials.
- **Home Depot**: Cares a wide range of supplies; plants and building material.
- **Pieri Tile and Marble**: Installs tile and marble.
- **MBM Custom Mill Works**: Supplies high quality mill-works; windows, doors, molding.
- **City Works**: Stores old signs, light posts, cars, and police material.
- **Junk Cars**: The area has a large amount of junk cars; taxis and striped cars.
- **Abandoned Medical Center**: Lindy Boggs Medical Center; being renovated; non-structural and roof.

**Supplies**

- **New Orleans Guitar**: Makes custom guitars.
- **Acme Film Production**: A production company; lights, costumes, sound.
- **Studio 3**: A float and sculpture making company.
- **Mid-City Theatre**: A theatre for a variety of performances.
- **Bayou Bike**: Bike repair and supply.
- **Fetch!**: Dog repair and supply.
- **Dive Team**: Diving board training.
- **City Cycle Works**: (Bike supply and repair company).
- **Benard Production**: Sound production company; lights, stage, sound.
- **Parkway Bakery & Tavern**: The best Po-Boys in the world.

**Local Businesses**

- **Downtown New Orleans Guitar**: Makes custom guitars.
- **Acme Film Production**: A production company; lights, costumes, sound.
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Citizen Story Critique

Because I didn’t want the design to leave out an integral part of the community, the citizen, I created three quick design component strategies and had a citizen character analyze them. The citizen characters were based on ones from the HBO series TREME. I asked someone to choose who they wanted to portray as an analyzer of the three designs.

A widowed single mother with a passion for music and justice, Toni Bernette spends much of her time defending the rights of musicians and investigating suspicious killings in the wake of Hurricane Katrina. Played by Rod Barnett. Which some would say is cheating but I think Toni Bernette is a landscape architecture enthusiast.

Concerns
- Safety!!!
- Lighting
- Teen Area
- Aesthetic Quality
- A space for me
- History
- Toxic Water

Recommendations
- Create a space where teens can self-monitor
- Use central space to make statement
- Suggest route for green-way through organization
- Combine multiple components together for cohesiveness
- Make art garden that caters to children
Above a perspective of the children’s junk yard dog park. In the background you can see the fencing and tires that would be used to contain the pups. In the foreground you can see the re-used junk cars, bathtub gardens, and added trees. The cars as any good childhood has will serve as a playground as well as a place for the adults to get together.

Below is an ideoperspective of a junked car overlooking the beautiful Bayou St. Johns.
A major safety concern for the corridor is passing gas an exposed canal near the bayou. Currently, citizens enjoy sitting along and meeting up on the canal. A solution to this safety issue is to use local artists and craftsmen to construct caps that can be placed over the top of the wells of the canal. I think it would be most beneficial to make these caps transparent so they retain the ability to see the water flowing through it.

The area currently hosts events and festivals in the area. So, a theatre space would be well suited for this area. My intention behind the space was for local production companies and Mid-City theatre to have access to an outdoor stage to showcase their abilities. The stage is set up to take advantage of the beautiful downtown skyline view.
Out of the four methodology test I conducted this is my favorite. I was able to really step outside of the box by incorporating a character story to analysis the initial designs. Whether the character analysis was effective is completely up to you. Once again I was able to carry through what worked in the previous design processes which were:

1. (From Test 1) The process needs a dynamic methodology that can cope with and feed of change.
2. (From Test 2) Resources need to draw heavily on what’s available through community links

Overall the methodology test was a success if methodology test can succeed? By avoiding a process that made assumptions about what the community wanted. The methodology was able to incorporate what has obvious value in the businesses. By not just designing for them but through them when possible the design was able to incorporate and showcase local resources. Creating components for businesses made it easy to think about arrangement of design. The problem with components is that they often lack fluidity throughout the site and get locked up by themselves. In the design I really tried to avoid having components by themselves but in some cases it was unavoidable. Having three quick design strategies was a quick and flexible way to initiate the design process. The character story filter of designs I feel helped prevent the design from being purely for the local businesses and added a mother’s touch. Overall the design succeeded by truly representing the community it was designed for but once again by limiting resources the design might not have reached its full potential. Also the character story gave the citizen the ability to analysis midway through the process but was missing from the beginning of the design. What I learned from this methodology test was:

1. (From Test 1) The process needs a dynamic methodology that can cope with and feed of change.
2. (From Test 2) Resources need to draw heavily on what’s available through community links
3. Citizens have to be fully involved throughout the whole process from design to implementation
“Carondolet Canal, the north wind forces me
To flee your shores today,
Farewell, for I shall seek a station near the hearth
As shelter for my form
Along your powdery path, green crickets are no more
Nor lovely butterflies,
There only is the noise which comes at intervals
To die within your shrubs.
But not unlike the lover who far from his beloved
ceaselessly cries and groans,
Far away from you my voice can only moan,
And my days will be worthless.”

Camille Thierry, 1851, New Orleans
Methodology Test 4

Seeding Site 3 is a complicated area. The obvious problem is navigating across the four lane road of Claiborne Avenue. I really struggled with the fact that there is no prevalent community organization visible to tie into or at least not one that isn’t interested in gentrification. Another problem I struggled with was having to design completely on top of paved surfaces without the ability to do infrastructure work because of my bases of community implemented design. After researching the area I uncovered layer upon layer of information about the location. Since the area has been mapped it has served as a navigation route as well as an intersection of transportation.

Because of its strong ties to transportation I began my methodology investigation with observing pedestrian and auto transportation. The rough maps on this page and the next show my initial more traditional investigation of the site. The strong history of the site brought me to the thought of testing whether it was possible to create a design that represented the past, present and future, a seemingly impossible task. Through the course of the investigation I learned more about the site and was able to identify struggle as the key idea that linked the past, present and future.
Site Analysis

Pedestrian Routes

Green Space

Auto Routes

Housing

Parking

Fencing

Seedling Site Analysis
The design above is a design I would envision for Claiborne Avenue before I-10 was put over the top of it separating the thriving community of Treme. I wanted to focus on pedestrian movement. Much of the design is centered around the fact that the Zulu Pleasure Club used to use the Claiborne Avenue as a parade route because African Americans weren't allowed to parade on Canal Street. The center island was designed for a pause in the parade procession.

Below is a design for the area in the future as if I-10 were to be torn down. In the design instead of taking all of I-10 down and trying to bring the area back to the live oak boulevard it once was I decided to keep certain artifacts of I-10 intact. Since a skate park was purposed in this area and then mysteriously built in a completely different location I decided to include a skate park. The off ramp of I-10 would be preserved in this design to be used as a viewing and growing platform.
The design above responds to what I saw from my daily route analysis at the beginning of the chapter. The design is simple tree structures equipped with LED lights would be installed on the support columns of I-10. In addition to the trees pedestrian routes would be highlighted with paint.

The master plan was developed by looking at the three initial designs and continuing research of the area. As I continued to analyse the site it became apparent that this site has always been the center of struggle and the associated rewards of this struggle. So for the master plan instead of focusing in on representing the past, present, and future I decided to focus on the concept of struggle.

The wiggly lines are musical scores highlighting pedestrian routes as well as showcasing the famous way New Orleans has coped with struggle, music.

Around the area was an excess amount of fencing and I believe it would be most beneficial to remove all the fencing. The white rectangles on the road in the plan would then use this fencing along with tires to create speed bumps. These speed bumps could be rolled back up when an event isn’t going on.

I carried through the idea of the trees attached to the I-10 columns because it would be a great and functional statement for the area. The most controversial design move that was made was the removal of three live oaks. This I believe would give the pedestrian the idea of moving more readily through the space.
Trees of Struggle
Evaluation of Test 4

Methodology test 4 clearly brought to my attention that the site often informs us of our methodologies. It seemed intuitive to analyze traffic patterns on a site that is completely dedicated to auto traffic. By taking on the complicated task of representing the past, present, and future of the site I was forced to look deeper into the idea and was able to get to a key concept of struggle of the site. Looking into struggle I came up with functional representational features for the site. These features represented struggles that are directly associated with Treme. Once again I carried through outcomes of the previous methodology tests and added two more from this test.

1. (From Test 1) Process needs a dynamic methodology that can cope with and feed of change.
2. (From Test 2) Resources need to draw heavily on what's available through community links
3. (From Test 3) Citizens have to be fully involved throughout the whole process from design to implementation
4. Modest, informal, incremental steps are best
5. It is possible for landscape architects to “seed” projects that are then taken up by the community

During the design process I realized that when creating citizen based design simple incremental decisions can have the greatest effect. Also I discovered that by keeping the ideas simple and incremental it is possible for landscape architects to “seed” projects that then can be brought to their full potential by the community.
From all these beauties, with faces well made up,
I, laborer mean, only drew disdain;
I felt myself the object of their scorn
As my feet slipped across their fine carpets.
Silent was I - in silence suffering,
For soon, I hoped, I too would have my turn.
That day has come: beware of my revenge!
I'm of the people, so too are my loves.

Valcour B., Les Cenelles, 1836
After conducting the methodology test, I set out to use the principles I learned from the corridor and apply them to creating an initial linking program for the community. The goal of this program was to link up seeding sites. To come up with an idea, I started rapid prototyping through model making. Soon I realized what I was creating were kiosks.

The kiosk idea further developed the idea of showcasing the digital realm of the landscape which we characterize as not being part of the landscape but it is. Instead of completely eliminating the analog side of traditional kiosk, I included it on the reverse side of the digital kiosk.

My idea is to create kiosk out of local materials but incorporate a Wi-Fi capable insert that has two platforms. The first platform of the digital side is more directly linked to the specific kiosk. Here people could perform endless amounts of digital things: create events, upload, create projects, donate, play games... The other platform would be the pure unfiltered internet. Other ideas for the kiosk include 24hr internet accessible camera for citizen based monitoring, free Wi-Fi from kiosk, night lighting, solar lighting...
Kiosk Prototyping
Conclusion

It’s hard to sum up a project that you have been thinking and laboring over constantly for the last 9 months. This project started with the spirit of civil disobedience and threw my immersion into the invaluable city of New Orleans turned into something surprisingly tangible. The project really began as a reaction to common landscape architectural practice of the top up approach with surface deep bottom up facades. As well as a history of slow and ineffective governmental based community development.

What I first thought, until about this Monday, was that I was investigating different methodologies of citizen based design with the frame work of civil disobedience.

What came to my realization was what I was looking at was what citizen-based landscape design programming requires/involves in the Lafitte Corridor:

1. Citizens have to be fully involved throughout the whole process from design to implementation
2. The resources need to draw heavily on what is available through community links
3. The process needs a dynamic methodology that can cope with, feed off, or change
4. Modest, informal, incremental steps are best
5. It is possible for the LA to “Seed” projects that are then taken up by the community.

The other outcome of this project was that pushing methodologies outside the box can lead to some very interesting associated representational techniques. Without pushing methodologies we will stay stagnant.

In the deeper sense of the project I learned that what I want to do is concentrate on the community building aspect of the landscape architecture field. I believe that it is our duty not to build surface deep amenities to solve minor problems, but to create or reveal the tools for the community themselves to overcome and prevent core problems.
Bibliography


