



NEW
ORLEANS

LOUISIANA

AIA COMMITTEE ON **DESIGN**

SPRING CONFERENCE // MARCH 23-25 2023



AIA

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WELCOME

01

It is with great pleasure that I welcome Committee on Design members to the first of two domestic Design Conferences in 2023 examining the Authenticity of Place. Over the next three days we will learn about the history and culture of New Orleans and tour some of the city's most significant architecture. We will use these tours as a touchstone to foster a larger conversation about the impact of place on design and a quest for authenticity.

In my view, the best work is rooted. It is tied to its physical and cultural context in both direct and subtle ways. As a result, it appears as if it could be nowhere else. Over the next few days, we will explore work that is bound to the site conditions of one of America's most unique cities. My hope is that this city's uniqueness will make it illustrative – it will reveal the impact a particular circumstance has on the resulting architecture.

Our first day (Thursday) will explore the Warehouse district following an orientation lecture by Richard Campanella of Tulane University. Richard will share the city's origin story and the impact of its diverse, multicultural history on the physical context. We will begin to see the impact of this genesis upon work from the 19th, 20th, and 21st centuries as we walk around this district and neighboring Harmony Circle.

Our second day (Friday) will span more than three centuries. We will visit the historic buildings that shape Jackson Square at the heart of the French Quarter and begin to learn about the various typologies of New Orleans. From there we will retrace the overland portage that was generative on our way to City Park. City Park contains some remarkable works of art and architecture from the last century – all composed in a wonderfully bucolic setting. Following our tour of City Park we will view Lake Ponchartrain and a series of important buildings arranged along Canal Boulevard and Canal Street on our way to a more recent, award-winning development that explicitly reinterprets New Orleans historic housing typologies in a new and transformative way. Friday will close with a tour of historic (and historicist) work in and around Lafayette Square.

Our third day (Saturday) will adventure out into the Garden District beginning with a morning tour of Tulane University. This campus contains several important buildings by some of the nation's best practices produced over the last twenty-five years. These works, in concert, create a vibrant environment for learning and teaching. From Tulane we will visit three very different private residences each of which draws upon New Orleans' housing typologies in inventive ways to create something truly contemporary but tied to the city. Finally, we will visit Tulane's community design program and learn about the ways they are using design to serve underserved citizens.

In these full three days we will have the opportunity to experience, learn, and discuss the architecture of this remarkable city. Few places consistently produce work of the caliber produced here. More importantly, however, I believe much of what we will see is rooted; it could be nowhere else. As a result, it is an authentic expression of its circumstance and an outgrowth of the history and culture of this place.

Paul Mankins, FAIA
2023 Chair, AIA Committee on Design

The mission of **AIA COD** is to promote design excellence by encouraging and fostering great design among members of the AIA, the broader design community, and the public at large, both nationally and internationally

In realizing our mission, we promote a range of activities intended to encourage a dialogue on the art and science of architecture:

- ▼ Examine and promote knowledge of contemporary design issues
- ▼ Compare current design and historic precedents
- ▼ Learn from the contrast or progression of ideas
- ▼ Advocate leadership roles for architects within the fields of design and planning

The Committee's work recognizes design excellence by touring and discussing great architecture, as well as nominating candidates for the AIA Firm Award, Honorary Fellows, and Gold Medal programs; and organizing design-related events at the annual AIA Conference on Architecture.

During their term, the Chair leads the Committee and its activities, establishes a theme, and organizes design-focused conference(s). Because socio-cultural diversity is expressed through urban design, planning, and architecture, the goal of these conferences is to experience the culture of a destination while learning from city planners, architects, and scholars. We gain a better understanding of what it means to be global citizens from these visits, conversations, and newfound friendships. It is our duty to design sustainable buildings and equitable development for resilient cities. It is my hope that these conferences deepen our ability to grow.

This year's programming in San Francisco, along with the conferences in New Orleans and Minneapolis/St. Paul, build upon the recent successful conferences held in:

- ▼ Portland, Oregon + Havana, Cuba (2016)
- ▼ Austin, Texas + St. Petersburg, and Moscow, Russia (2017)
- ▼ Vancouver, Canada + Santiago and Valparaiso, Chile (2018)
- ▼ San Francisco, California + Basel, Lausanne, Lucerne, Vals, Switzerland (2019)
- ▼ Los Angeles (2022)

ABOUT

AIA

02

SCHEDULE

03

Thursday, March 23

Warehouse District / Harmony Circle

- 3:00 – 3:30 Limited viewing of the Howard Memorial Library interior for AG/Past Chairs
- 3:30 – 5:00 Introduction/Orientation – presentation by Richard Campanella – AIA New Orleans
- 5:00 – 6:00 Walking tour of Warehouse District / Harmony Circle (w/ discussion by Richard Campanella)

K&B Plaza

originally John Hancock Insurance Building (1962) – SOM/Gordon Bunshaft

GNOF Center for Philanthropy

(2016) – Waggoner & Ball

Howard Memorial Library (1889) – HH Richardson (posthumous)

completed by Shepley, Rutan and Coolidge

World War II Museum

(2007-ongoing) – Voorsanger Architects with Mathes Brierre

Ogden Museum of Southern Art

(2003) – Barron & Toups (via tunnel)

Contemporary Art Center

(1990) – Concordia Architects (Wayne Troyer, Project Architect)

6:00 – 7:00 Cocktail gathering at The Shop at CAC

7:00 - Walk back to the Ace Hotel - Dinner on your own

Friday, March 24

- 7:00 – 8:00 Breakfast on your own
- 8:00 – 8:15 Board Buses
- 8:15 – 8:30 Travel to Jackson Square / French Quarter w/ discussion in route
- 8:30 – 11:00 Jackson Square / French Quarter
Café du Monde
Coffee and beignets
Artillery Park
View of the River and Jackson Square (presentation by Robbie Cangelosi)
- Group #1**
Jackson Square & St. Louis Cathedral
- Group #2**
Lower (1850 House Muesum) Pontalba Buildings (1849) – James Gallier, Henry Howard
- Group #3**
The Cabildo (1799) – Gilberto Guillemard & The Presbytere (1813)
- 11:00 – 11:15 Board Buses
- 11:15 – 11:45 Travel to City Park w/ discussion in route
Esplanade Avenue / Bayou Road, Spanish Customs House, Pitot House
- 11:45 – 1:00 Lunch at New Orleans Museum of Art – Lapis Center
(Susan Taylor, Director and Steve Dumez)
- 1:00 – 2:00 **New Orleans Museum of Art**
(1911) – Samuel Abraham Marx
(1971) August Perez Associates
(1983) W.G. Clark (winning competition entry)
(1993) Eskew|Filson / Manning Architects
(2021) EskewDumezRipple

Friday Cont'd

- 2:00 – 3:00 Bestoff Sculpture Garden Phase I and II
(Lee Ledbetter and Chris Loudon)
(2003/2019) – Lee Ledbetter & Associates
(2003) Phase I Landscape Architect – Sawyer/Berson
(2019) Phase II Landscape Architect – Reed/Hildebrand
- 3:00 – 3:30 Children's Museum
(2021) – Mithun/Waggoner (Alison Stouse – Museum's Owner's Rep)
- 3:30 – 3:45 Board Buses
- 3:45 – 4:15 Travel to 930 Poydras via Wisner Blvd
- Grow dat Youth Farm**
Tulane University City Center
- Drive out to Lake on Wisner Blvd (north) and Marconi Drive (south) by Lake Vista in on Canal Boulevard/Canal Street
- Branch Library**
Curtis and Davis
- VA Hospital/University Medical Center**
NBBJ
- New Orleans Bio Innovation Center**
EskewDumezRipple
- Main Public Library**
(1958) – Curtis and Davis
- City Hall**
(1957) – Goldstein, Parham and Labouisse, / Favrot, Reed, Mathes and Bergman

Friday Cont'd

- 4:15 – 5:45 **930 Poydras and CIVIC Theater**
(2010) – EskewDumezRipple
- 5:45 – 6:00 Board Busses to Piazza d' Italia
- 6:00 – 6:30 **Piazza d' Italia**
(1978) – Perez Associates with Charles Moore / Urban Innovations Group
- Walk to Lafayette Square**
- John Minor Wisdom U.S. Court of Appeals**
(1912) – Hale and Rodgers
Gallier Hall
(1853) – James Gallier
- 6:30 – 6:45 Walk back to Ace Hotel
- 6:45 Dinner on your own

Saturday, March 25

- 7:00 – 7:45 Breakfast on your own
- 8:00 – 8:15 Board Buses
- 8:15 – 8:30 Travel to Tulane University w/ discussion in route
- 8:30 – 10:10 **Walking Tour of Tulane University**
Amanda (University Architect)
Drop off at Devlin Field House on Freret Street
Tour in Three rotating groups – 40 minutes/segment
- Academic Quad**
Mussafer Hall – Studio WTA
School of Architecture

Saturday Cont'd

- Goldring /Woldenberg Complex**
Pelli Clarke Pelli / Manning
- Student Residence Halls**
- Phase I Residential College**
EskewDumezRipple / Hanbury
- Willow Street Residence Hall**
Scogin Elam & Bray
- Mayer Residence Hall**
Perkins and Will
- Barbara Greenbaum House**
ARO / Waggonner & Ball
- 10:10 – 10:20 Lavin Bernick Center – VJAA / Studio WTA
Walk through public spaces and reconvene
- 10:20 – 11:20 Presentation to entire group in Kendall Cram (room 203) by Jennifer Yoos, FAIA
Inaki Alday – Dean, Tulane School of Architecture
- 11:20 – 11:30 **Commons**
Weiss Manfredi /Waggonner & Ball
Walk through connection to LBC and up through Newcomb Institute
- 11:30 – 12:30 Lunch at the Commons – Second Level w/ brief presentation by Emily Palumbo, AIA
- 12:30 – 12:45 Walk to Freret Street to meet buses
- 12:45 – 1:00 Board Buses
- 1:00 – 1:15 Bus #1 Travel to Irish Channel (Bus #2 to Camp Place and Bus #3 to Arabella Residence)

Saturday Cont'd

- 1:15 – 1:45 Tour Irish Channel Housing w/ presentation by Jonathan Tate
St. Thomas / Ninth & 3106 St. Thomas
OJT
- 1:45 – 2:00 Board Buses
- 2:00 – 2:15 Bus #1 Travel to Camp Place Residence (Bus #2 to Arabella Residence, Bus #3 to Irish Channel)
- 2:15 – 2:45 Tour Camp Place Residence w/ presentation
Camp Place Residence
Studio WTA
- 2:45 – 3:00 Board Buses
- 3:00 – 3:15 Bus #1 Travel to Arabella Residence (Bus #2 to Irish Channel, Bus #3 to Camp Place Residence)
- 3:15 – 3:45 Tour Arabella Residence w/ presentation by Steve Dumez
Arabella Residence
EskewDumezRipple
- 3:45 – 4:00 Board Buses
- 4:00 – 4:15 Bus #1, #2, and #3 Travel to Albert and Tina Small Center
- 4:15 – 5:00 Tour Albert and Tina Small Center w/ presentation by Ann Yoachim
Albert and Tina Small Center
Tulane Community Outreach
- 5:00 – 5:15 Board Buses
- 5:15 – 5:30 Return to Ace Hotel
- 7:00 – 10:00 Dinner and member slide show at ACE Hotel
ACE Hotel
EskewDumezRipple

PROJECTS

04

TH.01

Warehouse District / Harmony Circle

FR.01

Jackson Square / Esplanade Avenue / Bayou Road

FR.02

City Park / Lake Pontchartrain / Canal

FR.03

930 Poydras and CIVIC Theater

FR.04

Lafayette Square

SA.01

Tulane University

SA.02

Three Residences

SA.03

Albert and Tina Small Center

SA.04

ACE Hotel

PROJECTS

TH.01

WAREHOUSE DISTRICT

HARMONY CIRCLE

Howard Memorial Library

HH Richardson (posthumous); completed by Shepley, Ruten and Coolidge

1889

This classic example of "Richardsonian Romanesque" adapted for New Orleans and completed shortly after Richardson's death by Shepley, Ruten and Coolidge for the president of the Louisiana Lottery Company, Charles T. Howard. After seeing Richardson's unsuccessful competition entry for the Hoyt Library in Saginaw, Michigan; Howard purchased the plans and had it adapted to its new site.

A large arch and turret, asymmetrically placed on the building's south elevation, marks the library entry. The building is constructed of dark red Massachusetts sandstone over load bearing brick. These three-foot-thick walls shape a grand reading room and stack space.



Contemporary Art Center

Concordia Architects (Wayne Troyer, Project Architect)

1990

Located in an historic 19th century building, the CAC is a multi-disciplinary arts organization dedicated to the presentation, production, and promotion of the arts of our time. The project was designed and completed while Wayne Troyer was affiliated with Concordia Architects (New Orleans, LA), where he served as Project Director and Co-designer.

The Contemporary Art Center is an award-winning example of an adaptive re-use project. The aim of the CAC is to encourage collaboration among artists, institutions, and communities; this collaboration formed the basis for the design approach, by involving participants from varied disciplines: architects, artists, administration, supporters. The continuous interchange contributed immensely to the success of the final design.



World War II Museum

Voorsanger Architects with Mathes Brierre

2007 - ongoing

The National World War II Museum, completed in phases, include Exhibition Spaces, 4-D Theater, Performance Hall, Executive Offices, Retail and Restaurant. The Theater and Exhibition Spaces present the stories of World War II to an international audience while preserving materials for research and inspiring future generations to apply the lessons learned from the most complex military operation ever staged.

The layout and geometry of the pavilions are generated for optimal performance. Large scale precast concrete with interlocking geometries cover the external street façades. In contrast, through extensive use of glazing and metal panels, the façades facing the internal court (Parade Ground) are transparent and lightweight.



GNOF Center for Philanthropy

Waggoner & Ball

2016

The relatively small building presents a large face to the street in a conscious effort to give the limited program area the scale and presence appropriate for a civic institution. The result is a thin building that maximizes street presence, daylight, and ground-level views through spaces dedicated to public engagement to a lush courtyard beyond. Both interior and exterior of the structure reflect its mission to create healthy buildings, healthier employees, and a healthier, more interactive society.

This new headquarters for a local philanthropic foundation heals a scar on an important public space. As an exercise in emulating the values of the nonprofit that calls it home, the building is transparent, welcoming, and expressed in a restrained form and vocabulary that respects its historic context.





K&B Plaza

(originally John Hancock Insurance Building)

SOM/Gordon Bunshaft

1962

Constructed on the site of the demolished public library by Daniel Burnham, this seven-story office building of reinforced concrete sits on an elevated plaza, with parking space below. This was Bunshaft's first concrete-surfaced building. Vertical precast concrete louvers, three feet deep, shade the windows and balance the thick floor slabs; thin horizontal sun breaks, known as "eyebrow sunshades," provide additional shading and lateral bracing.

Bunshaft described the wall as an "eggcrate wall supporting long-span beams." The precast frame eliminates support columns, leaving the cantilevered floor open. The central load-bearing core gives each floor uninterrupted, column-free space to permit partitioning as needed. A fountain by Isamu Nagouchi anchors the elevated plaza.

PROJ

FR.01

- ▶ JACKSON SQUARE
- ▶ ESPLANADE AVE
- ▶ BAYOU ROAD

Upper and Lower Pontalba Buildings

James Gallier, Henry Howard

1849

The Baroness Micaela Almonester de Pontalba, who inherited from her father, Don Andrés de Almonester y Roxas, the land and deteriorated structures on which the Pontalba Buildings now stand, commissioned Gallier to design two rows of houses. The rows, one on the downriver side (commonly known as the Lower Pontalba) and the other on the upriver side (Upper Pontalba) of Jackson Square, were planned to accommodate sixteen houses with ground-floor stores.

The buildings were financed as well as supervised by the baroness, who, after disputes with Gallier, replaced him with Henry Howard in 1849. Exactly who designed the Pontalba Buildings remains a matter of debate. Architect and historian Samuel Wilson Jr. believed Gallier was responsible for the plans, and the extant Gallier plans correspond with the as-built conditions. However, Gallier never claimed credit for the elevations and Howard did in his short autobiography. The Lower Pontalba now houses the 1850 Museum.



The Cabildo (1799) & The Presbytere

Gilberto Guillemard

1799, 1813

The Cabildo and the Presbytère, designed by the French-born military architect-engineer Guillemard (1746–1808) as a pair flanking St. Louis Cathedral, housed the administrative units of the Spanish government. Almost identical in design, the two buildings are also similar to those in other Spanish colonies of the time, such as in Havana and Mexico (e.g., the Casa Reale, 1781, Antequera, Mexico). Built on the site of the early-eighteenth-century courthouse, barracks, and prison, all destroyed in the fire of 1788, the Cabildo was intended to be the city hall and now houses the Louisiana State Museum



St. Louis Cathedral and Jackson Square

J. N. B. de Pouilly

1849–1851

St. Louis Cathedral, facing Jackson Square and the Mississippi River, stands as perhaps the iconic symbol of New Orleans. From the earliest days when people arrived by steamboat at the river's bank, it has served as a formal gateway to the city. Completed in 1851, the present cathedral replaced two earlier structures on the site: Adrien de Pauger's church of 1724–1727, which burned in 1788, and that of 1789–1794 by Gilberto Guillemard, the architect for the Cabildo and the Presbytère.

In 1793, the church was made the seat of a diocese, giving it the status of a cathedral, and Benjamin Henry Latrobe designed the clock tower in 1819.



Pitot House

Louis Hilaire Boutté

1799; 1805

Merchant and shipowner Don Bartholomé Bosque began construction of this beautiful house and sold it unfinished in 1800. In 1805, Marie Tronquet purchased the residence and Boutté (1754–1808) completed it. The ground floor is constructed of stuccoed brick and the upper of brick-between-posts covered with stucco. Front and side galleries are supported on brick Tuscan columns at ground level and slender wooden colonnettes above.

The house has a double-pitched hipped roof. The plan consists of three rooms across the front, without corridors, with a loggia between two smaller cabinets at the rear of the second level. Stairs in the rear loggia link the two floors. In 1810, commission merchant James (Jacques) Pitot purchased the house for his family. He later became New Orleans's first elected mayor.



PROJECTS

FR.02

- ▶ CITY PARK
- ▶ LAKE PONTCHARTRAIN
- ▶ CANAL

New Orleans Museum of Art

(1911) Samuel Abraham Marx
(1971) August Perez Associates
(1983) W.G. Clark (winning competition entry)
(1993) Eskew|Filson / Manning Architects
(2021) EskewDumezRipple

In 1910, sugar broker and philanthropist Isaac Delgado gave \$150,000 and his art collection to create a museum, and chose a site on a circle at the end of tree-lined Lelong Avenue. Samuel Marx of Chicago won the design competition in 1910. According to Marx, the design was "inspired by the Greek, sufficiently modified to give a subtropical appearance." The cream-colored Bedford, Indiana, limestone facade features a recessed Ionic portico with six columns set between pavilion-like wings, which are covered by pyramidal roofs of green tile and surrounded by a low parapet of stylized anthemias.

The building has the typical Beaux-Arts museum plan of gallery rooms set around a central two-story skylit sculpture hall, surrounded on three sides by a balcony supported on Ionic columns. In 1971, August Perez and Associates with Arthur Feitel added three wings to the museum, followed in 1993 by a more sympathetic extension to the rear, which was adapted by Eskew Filson Architects and Billes/Manning Architects from a competition winning design by Clark and Menefee of Charleston, South Carolina. The Lapis Center was added in 2021 by Eskew Dumez Ripple.



Bestoff Sculpture Garden Phase I and II

(2003/2019) – Lee Ledbetter & Associates
(2003) Phase I Landscape Architect – Sawyer/Berson
(2019) Phase II Landscape Architect – Reed/Hildebrand

This sculpture garden occupies five acres in City Park adjacent to the New Orleans Museum of Art. A lagoon bisects the picturesque site, creating two distinct halves. The garden accommodates sixty outdoor sculptures in a layout where visual connections are in most cases implied rather than dictated. The site is organized around a central axis that runs from the paired entry pavilions to a secondary entrance near the City Park Botanical Garden. The abstracted geometries create a quiet backdrop for a collection comprised of both figurative and abstract sculptures by Henry Moore, Barbara Hepworth, Antoine Bourdelle, Jacques Lipchitz, Aristide Maillol, George Segal, Louise Bourgeois, Anish Kapoor, George Rickey, and others.

The entry pavilions, bridges, gates, niches, and terraces are consistently detailed in cast stone, bronze, and stainless steel, materials shared with the adjacent museum building. At the lagoon's edges, grading was gently manipulated to allow three pedestrian bridges to remain discreet and flat, seamlessly woven into the fabric of the land.



Bestoff Sculpture Garden Pavilion

Lee Ledbetter & Associates

2019

A 5,000 square foot gallery pavilion for indoor sculpture is set among mature live oaks within a six-acre expansion of the Sydney and Walda Besthoff Sculpture Garden at the New Orleans Museum of Art. The pavilion's elliptical massing sits in front of a continuous curving garden wall that appears to be the perimeter edge of the site while hiding the pavilion's back of house service spaces.

One enters the new building through a courtyard framed by the elliptical gallery, a mature live oak tree, and artist Teresita Fernandez's site-specific tile mosaic that embellishes the southern section of the curved garden wall. A covered terrace off of the gallery's broad side affords elevated and expansive views across the lagoon to sculptures set throughout the new garden addition. The gallery's elliptical shape is reflected inside through clean, smooth, curving walls which encourage movement around sculptures installed in the space. Eighteen-foot ceilings, a prerequisite of the museum, allow for the display of tall sculptures. Continuous skylights around the room's perimeter wash the walls with light and balance daylight that enters through the large expanse of glazing.



Children's Museum

Mithun/Waggoner

2021

The choreography of the visitor experience connects people and nature – moving through groves of live oaks, across water and into the courtyard and sensory gardens beyond. Perched over water, the museum features a large covered outdoor gathering area that connects to a meandering bridge.

The facility is composed of two bars framing a courtyard and outdoor exhibit areas themed to three different types of Louisiana landscapes. Inside, program includes a Nature and Interpretive Center, a theater, café, gift shop, permanent and traveling exhibit galleries, an early learning center, and offices for staff and partner organizations. In 2022 the building was recognized with an AIA COTE Top Ten distinction.



Grow dat Youth Farm

Small Center, Tulane University

2011

The Grow Dat Youth farm is a public interest collaborative design-build project completed with the Tulane Small Center for Collaborative Design. The design utilizes seven shipping containers to shape and support the form for the project.

The space inside, outside, and in between the containers are programmed to be fully utilized. The containers were retrofitted to be student locker rooms, a restroom with composting toilets, a teaching kitchen, tool storage, a refrigerated cold box for produce storage, and offices for staff members.



Automotive Life Insurance Building

Curtis and Davis

1963

Converted for use as a branch library in 2016, the former insurance company's headquarters was designed with a facade of gray solar glass and side walls of white marble, surrounded by a groin-vaulted arcade supported on precast concrete cross-shaped columns. Each vault defines a twelve-foot-square bay, a module that underlies the entire plan. The vaults are not structural, consisting instead of plaster on a steel skeleton beneath a flat roof. The architects decided that local experience with new concrete construction methods was inadequate.

The building's pavilion form masks rather than expresses the two-story interior. Entrance is across a shallow moat-like pool, through the portico to a central hall that leads past an enclosed garden to what was originally a two-story reception area at the center of the building. All the office spaces were laid out on two floors on both sides of this central corridor. When first opened, the building was a huge success, particularly because of its appearance at night when it glowed like a lantern in its dark, then-residential neighborhood.



VA Hospital / University Medical Center

NBBJ

2015

The new hospital replaces the Medical Center of Louisiana at New Orleans, which closed after sustaining flood damage during Hurricane Katrina. As the only Level One Trauma Center in Southeast Louisiana, the 448-bed medical center is the cornerstone of an expanding medical district for the city and region and serves as an important referral center for the region's severely injured patients and community hospitals. The hospital's design was recognized by the AIA/AAH National Design Awards program in 2016.



New Orleans Bio Innovation Center

EskewDumezRipple

2010

This building was designed as a center and incubator for biotechnology startups. The four-story L-shaped building's glass facade is shaded by a slatted sunscreen that draws on regional vernacular forms in its design. Inside the building there are balconies on every floor, communal spaces to encourage interaction among the tenants, a conference center, and a landscaped courtyard.

The building is a LEED Gold facility, the first in Louisiana, and the recipient of an AIA COTE Top Ten Award. Stormwater is collected in a crushed stone sub-base beneath the parking lot and water from air-conditioning condensation is channeled into a water feature in the courtyard.



Main Public Library

Curtis and Davis

1958

This three-story library is a steel-frame structure based on a four-foot module, with two basement levels and foundations of reinforced concrete. With the exception of the west facade, the walls are entirely of glass and covered by an aluminum screen that shields the interior from glare but permits light to enter. By day, the aluminum screen tends to dominate the building, but at night, as architect Arthur Q. Davis has stated, the library has “a transparency and a jewel-like quality” created by interior illumination shining through the screen. Librarians report that the screen has proved effective in eliminating glare while allowing vistas outside to the magnolia trees that now surround the building.

The modular steel-frame structure makes it possible to open up interior spaces both horizontally and vertically, creating spatial drama. Open book stacks allow readers to browse; two glass-walled interior patios provide additional reading “rooms.” The transparency and indoor-outdoor qualities of this library are hallmarks of Curtis and Davis’s work at the time. The library won awards from Progressive Architecture magazine (1957) and the American Institute of Architects (1963).



City Hall

Goldstein Parham and Labouisse, / Favrot, Reed, Mathes and Bergman

1957

City Hall was placed on visual axis from downtown along the newly widened Loyola Avenue, and its facade of green-tinted glass conveyed an image of up-to-the minute modernity. Taking its cue from New York's Lever House, the eleven-story rectangular building has curtain walls of green-tinted glass between insulated spandrels. Corners, crown, and base are of limestone, and red granite surrounds the entrance. Large neon letters across the top of the facade (added later) identify the building and serve to distinguish it from neighboring civic buildings of similar design.

The modular structural system allowed flexible floor plans, and each floor is cantilevered a few feet beyond the columns, permitting the air-conditioning pipes and ducts to run outside the main structural system. Metal-clad louvers on two sides block afternoon sun and control glare.



PROJECTS

FR.03

930 POYDRAS

CIVIC THEATER

930 Poydras

EskewDumezRipple

2010

This 21-story mixed-use residential tower reinterprets and transforms the historic housing typologies of New Orleans and literally elevates them – several stories in the air. The building features a two story “sky lobby” that serves as a gathering space and amenity for the tenants. This space is clearly articulated on the building’s exterior. It is cantilevered over Poydras, and serves as an intentional interruption to the overall building mass.

Adjacent to this space is an elevated courtyard with additional amenities. A number of sustainable strategies are employed that inform the building design including a carefully modulated exterior envelope that provides the individual units with floor-to-ceiling glazing with strategically placed, but limited, glazing. This strategy departs from the conventional “glass box” approach and significantly improves the building’s performance.



CIVIC Theater

EskewDumezRipple

2013

Originally built in 1906 by local architect Sam Stone, the theater was one of New Orleans's first "fireproof" theaters (built of masonry and steel instead of wood framing). For the original Beaux Arts interior, the architect stabilized the current condition of the theatre and embraced the beauty found in the imperfect, the incomplete and the impermanent. Existing plaster was retained and repaired, and the entire original interior was provided a soft, matte white-wash to reveal the intricacy of the historic detailing.

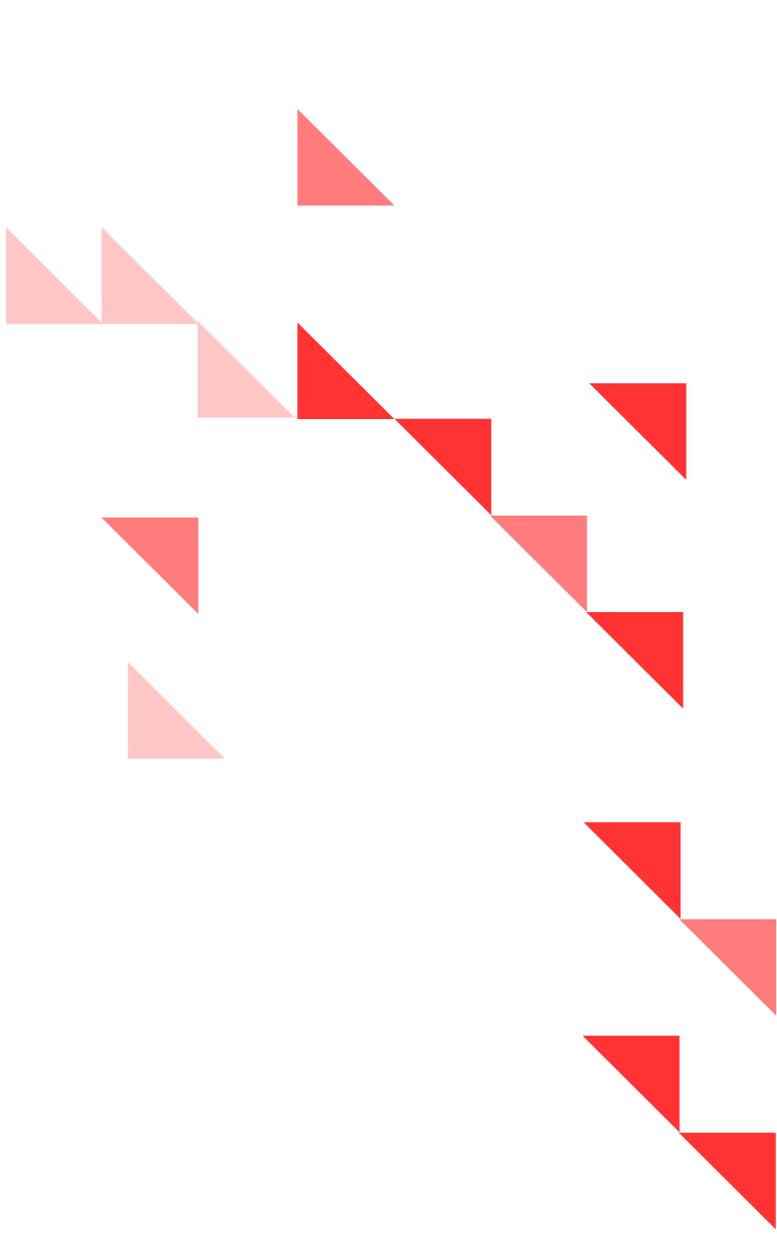


PROJECTS

FR.04

▶ LAFAYETTE SQUARE

Lafayette Square



Piazza d' Italia

Perez Associates with Charles Moore / Urban Innovations Group

1978

Conceived as the centerpiece of a retail development and a site for festivals, especially for people of Italian heritage, the Piazza d'Italia originally included a temple-shaped pergola, a triumphal arch of painted stucco over a steel frame, a campanile (now demolished), and a set of curved colonnades as a backdrop to a pool surrounding an "island" in the shape of Italy.

The pastel-colored columns of the colonnade each represent different classical orders. Water streams down the columns from the stainless-steel capitals of the front four colonnades into the pool and flows around the eighty-foot-long contoured island. Cartouches, one in the shape of Charles Moore's head (added during construction without his knowledge) are set into the Doric colonnade and spout water.

At night, neon lighting outlines the arches and columns. In an early scheme, the city of Rome was highlighted on the island of Italy, but following a review of the project by New Orleans's Italian community, which was to a large extent of Sicilian origin, the island of Sicily was given proper prominence. The historical allusions and playfulness of the ensemble were considered an ultimate expression of Postmodernism.



John Minor Wisdom U.S. Court of Appeals

James Gamble Rodgers/Hale and Rodgers

1912

In his use of Beaux-Arts classicism for this three-story courthouse, James Gamble Rogers was following Supervising Architect of the Treasury James Knox Taylor's design guidelines for government architecture. Rogers won the courthouse competition of 1907 with a design that resembles an Italian Renaissance palazzo, producing two separate facades for the freestanding building. On the upriver long side, Rogers created arched openings along a rusticated ground floor and borrowed from Antonio da Sangallo's Palazzo Farnese (1541) for the alternating triangular and segmental pediments over the second-floor windows. Third-floor windows are square-headed, and the building is finished with a balustrade. More dramatic are the structure's short sides, where two-story Ionic colonnades screen the second and third floors.

Heavy, rusticated Doric portals are a feature of the corner pavilions; on the roof of each is a copper globe surrounded by four female figures, Daniel Chester French's allegorical sculptures representing History, Horticulture, Commerce, and Industry. The building, faced with Georgia marble, is organized around two interior courtyards, now roofed over, and includes three double-height courtrooms on the second floor.



Gallier Hall

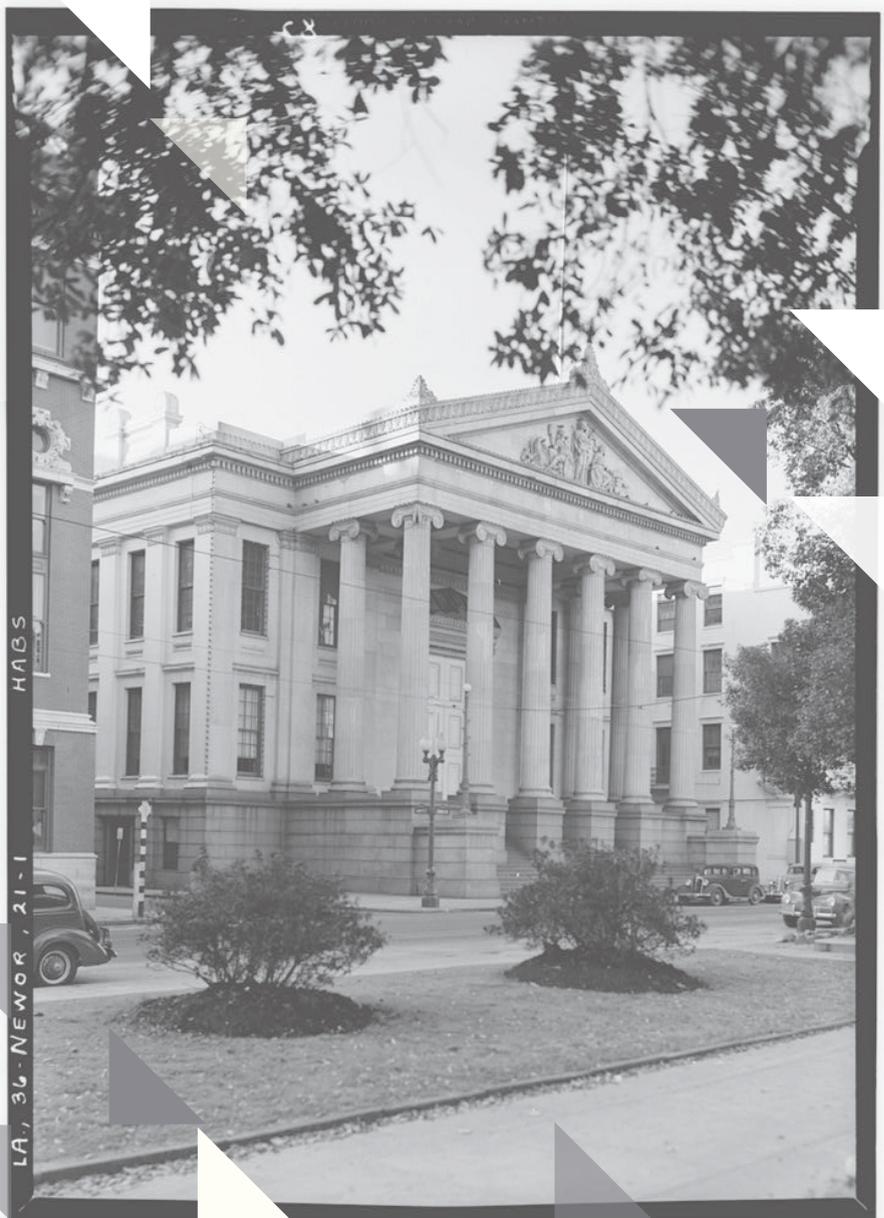
James Gallier

1853

In his autobiography, Gallier noted that this building's "style of architecture is Grecian Ionic, and the portico is considered as a very chaste and highly finished example of that style." Although the portico was inspired by the north porch of the Erechtheum on the Acropolis in Athens, the building's axial orientation and dominant single portico give it a Roman presence. The building is raised on a dark gray granite podium, and the upper walls and columns are faced with white New York marble. Rather than rising from the podium, the portico's columns are placed midway from the base of the stairs, so that to reach the entrance, one has to pass between the columns while still climbing in the area of dark granite—a formidable experience.

The principal floor is bisected by a wide central hall with pilasters along each wall and a ceiling of recessed panels. Rooms on either side have square-headed windows and are decorated with plaster cornices and ceiling medallions. New York artist Robert E. Launitz was responsible for the pediment sculpture of Justice flanked by Liberty and Commerce. When New Orleans was divided into three municipalities in 1836, Gallier Hall served as the city hall for the Anglo-American municipality. Upon reunification of New Orleans in 1852, the building functioned as its city hall until 1957.

ADD AA PHOTO



PROJECTS

SA.01

TULANE UNIVERSITY

Mussafer Hall

Studio WTA

2018

The new Mussafer Hall combines a renovated turn-of-the-century building with a striking but sensitive expansion that enriches Tulane's campus and embodies the school's values. Prominently located on Tulane University's historic Gibson quad, Mussafer Hall combines the adaptive reuse of a 1902 brick structure with a modern limestone addition designed to preserve and protect the campus landscape.

The 23,000-square-foot academic building is home to the new Center for Student Success which brings together Tulane's Academic Advising and Career Services programs.



Barbara Greenbaum House

ARO / Waggoner & Ball

2014

This new 256-bed dormitory strengthens Tulane University's residential college system. The architecture creates living and learning communities at the scale of the room, the residential cluster, and the residence hall, as part of the College and the University. Located at a busy street corner on the edge of the campus, the building reinforces the Tulane University architectural identity. Exterior materials of brick, metal, concrete, and cast stone are inherently sustainable and durable. Interior finishes such as colored concrete floors and wood ceilings bring warmth to common areas, along with colorful furniture and abundant natural light.

The residential hall reinforces student health and well-being through a holistic design strategy. Multiuse spaces with movable furniture accommodate future changes, while stairs, outdoor walkways, and a plant filled courtyard encourage physical activity. With state-of-the-art and highly efficient mechanical, lighting, and plumbing systems, as well as stormwater retention, the project achieved LEED Gold certification.



Mayer Residence Hall

Perkins and Will

2000

This student residential college uses careful manipulation of scale and material to unite traditional redbrick styles with modernist concrete, while simultaneously providing outdoor circulation spaces, in recognition of the New Orleans vernacular. The college – now nearly 25 years old – remains a popular living choice for students at Tulane revealing that design qualities like scale, material, clarity and sensitive articulation endure.



Willow Street Residence Hall

Scogin Elam & Bray / Studio WTA

1999

The Willow Street housing project strives to return a collegiate atmosphere to this new part of the campus previously occupied by The Sugar Bowl, while respecting the delicate residential edge condition. Homeowners to the west along Audubon Boulevard could not, at first, envision any possible circumstance in which student housing could reside comfortably adjacent to their back fences.

The "ranges", a term borrowed from the second tier of buildings off the lawn at the University of Virginia, serve as a garden wall, screening the student housing from the Audubon neighbors. Bringing comfort to the homeowners, the "ranges" provide unique living environments for honor students. Like Mayer Hall, this project is nearly 25 years old and remains a testament to quality design.



The Commons

Weiss Manfredi / Waggoner & Ball

2020

The 77,000-square-foot Tulane University Commons creates both a new dining facility for Tulane University as well as a consolidated setting for the Newcomb College Institute. The project consists of both new construction and various renovated spaces at the western end of the Lavin-Bernick Center for University Life.

The new, three story structure contains a dining facility occupying levels one and two, and the Newcomb College Institute occupying level three. Levels one and two consist of dining and serving spaces, food production, storage and support. Level three includes an event space, offices, library and archives with dedicated reading room, a series of study spaces, a conference room, two classroom rooms, and an open air courtyard.



Lavin Bernick Center

VJAA / Studio WTA

2006

Tulane's enthusiastic green movement advocated a sustainable design approach for the Lavin-Bernick Center, or LBC: The existing student center building was stripped to its concrete frame (saving large amounts of landfill space and reducing material costs), expanded by one-third, and redesigned with a variety of environmentally efficient systems. New Orleans' hot, humid climate is tempered with strategies for expanding the building's comfort zone via thermal zoning and technically innovative systems for variable shading, moving air, and radiant cooling. Balconies, canopies, and courtyards layer spaces to encourage movement of light, air—and people—in passive ways similar to regional vernacular buildings.

The LBC's façade is in fact inspired by New Orleans' culture, climate, and history, with deep porches mediating between inside and out. A deep, modern gallery on the northeast merges building and quad, and a smaller, more protected "pocket park" on the southwest is adjacent to the bookstore. Large portions of the façade can be opened to the exterior to capture cross-breezes and the natural environment—with hi-tech mechanical systems monitoring the balance throughout. Program elements—a library, bookstore, various social areas, administrative and club offices, student services, and a large commons—are located relative to activity levels and needs for natural light and connections to the exterior.



Goldring / Woldenberg Complex

Pelli Clarke Pelli / Manning

2018

The design of the Goldring/Woldenberg merges the undergraduate and graduate business schools into a unified structure with over 80,000 square feet of space. The expansive three-story atrium is fronted by an undulating wall of glass, allowing the building interior to interact with the external campus, and acting as a beacon, drawing interest from visitors and passersby.

As part of Tulane's mission to equip students as future leaders in the business world, the design supplies the spaces needed for real-world training, such as the Trading Center, designed to mirror a commercial trading floor. Other spaces include ten new classrooms, more than a dozen new student breakout areas, a career management center, and a 24/7 financial analysis lab.



PROJECTS

SA.02

THREE RESIDENCES

St. Thomas / Ninth & 3106 St. Thomas

OJT

(2015 to 2018)

This development is comprised of 12 homes, with 10 single-family and one two-family, occupying an existing warehouse and vacant parcel. The zoning for this transitioning industrial edge required abnormally large lot minimums for single-family structures. This mandated a tactic that leveraged the density allowed under multi-family developments but organized the site as single-family assemblage.

The approach required a subversion of the conventional legal structure, which usually applies individual ownership to the interior of one unit, but in this case creates provisional lots and realizes autonomous ownership. Historically a neighborhood home to both industry and low-density residential. Though each home spans three stories, the height of the buildings align with the industrial building context. Adjacencies not only appear natural, but are entirely relevant.



Camp Place Residence

Studio WTA

1998 to 2018

A full renovation inside and out, including new landscaping and the addition of a studio retreat space, forges a new public face for a mid-century ranch style home on a street of 1860s Greek revival style townhomes. An attached garage converted into a double-height kitchen provides a new verticality at the exterior, referencing the scale of neighboring townhomes while utilizing a fully contemporary design palette including a 3-sided glass "light box" window.

Imagined as a home in a garden, heat treated ash wood slats of varying sizes create a textural façade reminiscent of a tree's scrubby growth while also referencing the traditional exterior siding material of the area. The entire home is designed to be looked through, from inside and outside, grounding inhabitants and passersby in the natural beauty of the front and rear gardens, a linear park located across the street, and the ornate traditional architecture of neighboring homes.



Arabella Residence

EskewDumezRipple

2011

This renovation of an existing c.1920 "shot gun" residence in the uptown neighborhood of New Orleans entailed a complete interior reconsideration of the 2,200-square-foot house along with a 1,500-square-foot addition providing added living space, much needed storage, and bedrooms / baths for the couple's growing family.

The renovation is a case study of using smart, simple design principles to leverage and maximize sustainable outcomes. The renovation maintained all original structural components, taking the structure down to its stud framing, with new open cell spray polyurethane insulation provided for all walls and roof framing.

The project included the replacement of existing mechanical systems with new high efficiency mechanical units and includes a 10Kw solar array on the roof of the second-floor addition. Existing windows were refurbished and retained to maintain the historic quality of the existing house, while new windows were utilized in the addition with high performance coatings and insulated glazing.



PROJECTS

SA.03

ALBERT AND TINA SMALL
CENTER

04

Albert and Tina Small Center

Tulane Community Outreach

As the Tulane School of Architecture's community design center, The Small Center brings together creative makers and doers working for a better city. The program works to advance "community-driven ideas through collaboration, design education and scrappy problem-solving."

Staff and students work with a variety of nonprofit organizations and community groups to provide design services to communities who are consistently underserved by our field. Their work is routinely recognized for its design innovation and social agenda. In 2022 they were a finalist in Architizer's A+ Product Awards program.



PROJECTS

SA.04

ACE HOTEL

ACE Hotel

EskewDumezRipple

2016

This 184,000 square foot development restored an existing 9-story circa 1920s building with Art Deco elements while complementing it with a contemporary 4-story addition to create a timeless boutique hotel. Once the home of the largest furniture store in the South, the building was designed by the architect of Huey P. Long's Louisiana State Capitol—Weiss, Dreyfous and Seiferth.

A mid-century renovation drastically changed the entryway to the building, infilling the vestibule with an aluminum storefront system with mirrored glass, and replacing the original wood-framed double hung windows with fixed aluminum storefront windows that did not reflect the building's historic character.

The renovation restores the existing building to its original appearance. The entryway was restored, and in replacing the 1970s windows with a custom high-performance window system, the profiles and site lines were restored to match those of the original building.



05

LAGNIAPPE

RESTAURANTS

In the neighborhood

Cochon – Cajun Southern Cuisine – www.cochonrestaurant.com

Compère Lapin – Caribbean and Creole Cuisine – www.comperelapin.com

Emeril's – Louisiana Cuisine – www.emerilsrestaurants.com

Herbsaint – French-Southern Cuisine – www.herbsaint.com

Le Chat Noir – Contemporary Cuisine – www.lechatnoirnola.com

Maïs Arepas – Columbian Cuisine – www.facebook.com/maisarepas

Peche – Contemporary Seafood – www.pecherestaurant.com

Vyoone's – Contemporary French Cuisine – www.vyoone.com

Further Afield

Bacchanal Wine – Mediterranean Cuisine – www.bacchanalwine.com

Brigtsen's – Chef Driven Contemporary Cuisine – www.brigtsens.com

Casamento's – Oysters and Seafood – www.casamentosrestaurant.com

Clancy's – Creole Cuisine – www.clancysneworleans.com

Lillette – French and Italian Cuisine – www.lilletterestaurant.com

Marjie's Grill – Thai, Vietnamese, and Gulf South Cuisine – www.marjiesgrill.com

Mosquito Supper Club – Oysters and Seafood – www.mosquitosupperclub.com

06

PEOPLE

Planning Committee

Anna Aversing, Assoc. AIA
Steve Dumez, FAIA
Michael Mantese
Dakota Smith, Assoc. AIA
Jonathan Tate

Speakers/Guides

Thursday

The Warehouse District
Richard Campanella; Tulane University

Friday

Jackson Square, Lafayette Square & In-Transit
Robert Cangelosi Jr., AIA; Koch and Wilson Architects
Sandy Baptie, RA LEED AP; Linder Baptie Architects
Carlos Prieto
Waymand Brothers

City Park

Susan Taylor, Director - New Orleans Museum of Art
Lee Ledbetter, FAIA; Lee Ledbetter & Associates - Bestoff Sculpture Garden & Pavilion
Chris Loudon, AIA; Lee Ledbetter & Associates
Allison Stouse, AIA - New Orleans Children's Museum

930 Poydras / Civic Theater

Jack Sawyer, AIA; Eskew Dumez Ripple - CIVIC Theater

Saturday

Tulane University

Amanda Rivera, AIA LEED AP; University Architect - Tulane University Campus
Randy Philipson; Vice President of Facilities - Tulane University Campus
Inaki Alday; Dean & Koch Chair in Architecture - Tulane University School of Architecture
Jennifer Yoos, FAIA; VJAA Architects - Lavin Bernick Center, Tulane University
Emily Palumbo, AIA; Waggoner & Ball Architecture/Environment - The Commons, Tulane University

Three Residences

Steve Dumez, FAIA; Eskew Dumez Ripple - Arabella Residence
Jonathan Tate; OJT - Irish Channel Housing
Teresa Cole - Camp Place Residence

Albert and Tina Small Center

Ann Yoachim, Director - Albert and Tina Small Center

ACE Hotel

Noah Marble, AIA; Eskew Dumez Ripple - ACE Hotel



AIA COMMITTEE ON DESIGN

NEW ORLEANS

2023

AIA