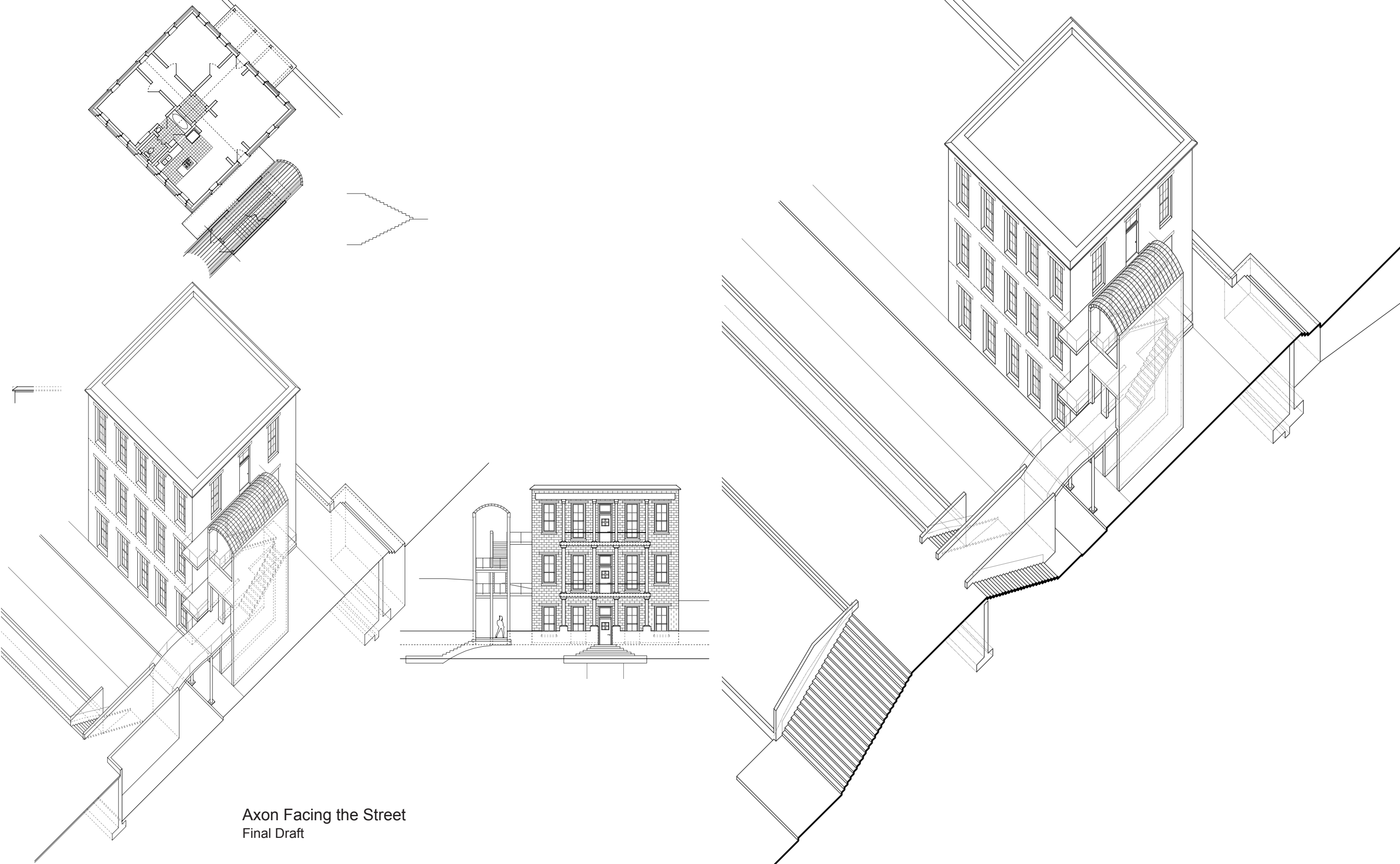


WORKING WITH SITE



Axon Facing the Street
Final Draft

WORKING WITH CONTEXT



Toulouse Street
July 2006

“Representation does not imply that something merely stands in for something else as if it were a replacement or substitute that enjoys a less authentic, more indirect kind of existence. On the contrary what is represented is itself present in the only way available to it.” ~Hans-Georg Gadamer

Gadamer, Hans-Georg. *The Relevance of the Beautiful and Other Essays*.
Trans: N. Walker. Ed: R. Bernasconi. Cambridge University Press, 1986. p.35

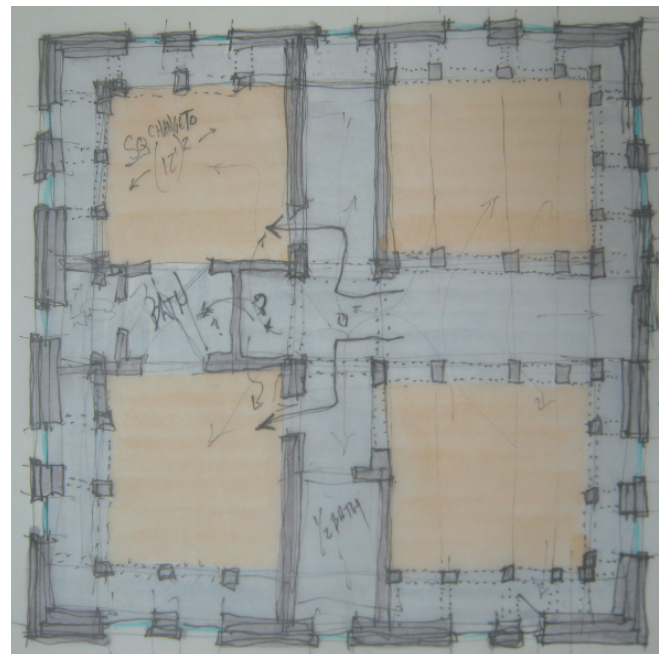


Elevation Facing Canal
Building Front

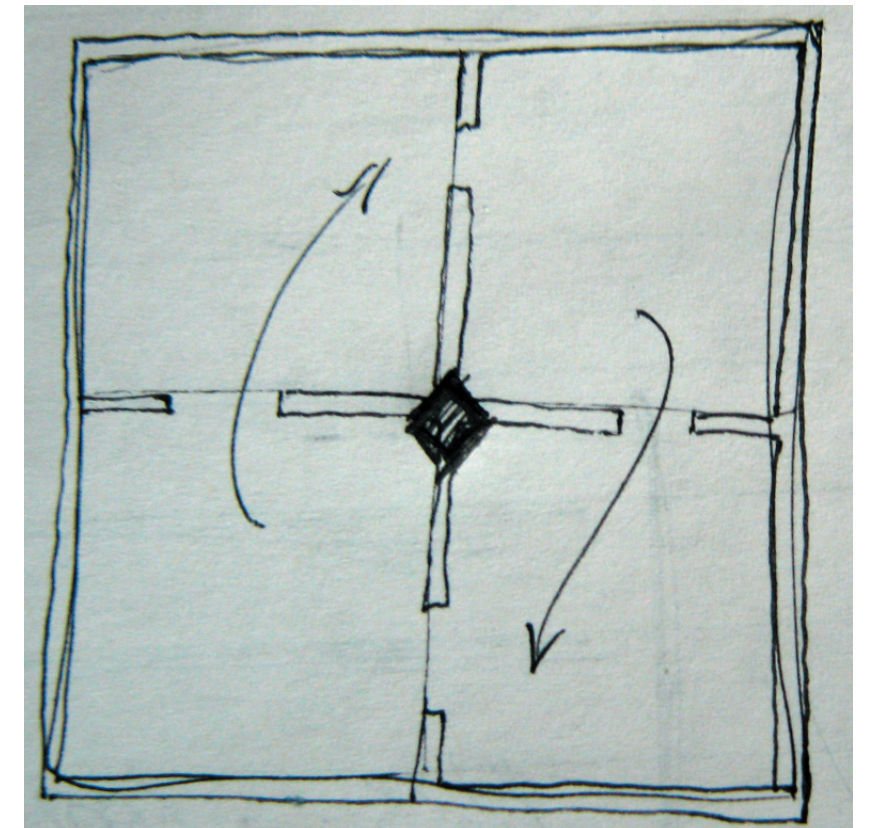
THE FOURSQUARE

The Foursquare represents an ideology of refinement and solidity. Usually seen as a symbol of wellbeing and luxury, the Foursquare is an appropriate model for the apartment units as it speaks strongly to the regional characteristics of New Orleans while owning its construction to manufactured modular blocks, concrete, and other materials wrought from modernity.

Formally, the Foursquare is a generator for the layout of the major cubic rooms of the dwellings, while the inner walls divide and allow places for services and passage. Unlike a true Foursquare, this proposal allows man to inhabit the intersection of the interior walls, thus producing an image of man at the center of all Things. Marble tiles form the surface of the floor in the intersection while the walls step back to allow a place to hold a Thing dear to the inhabitants.

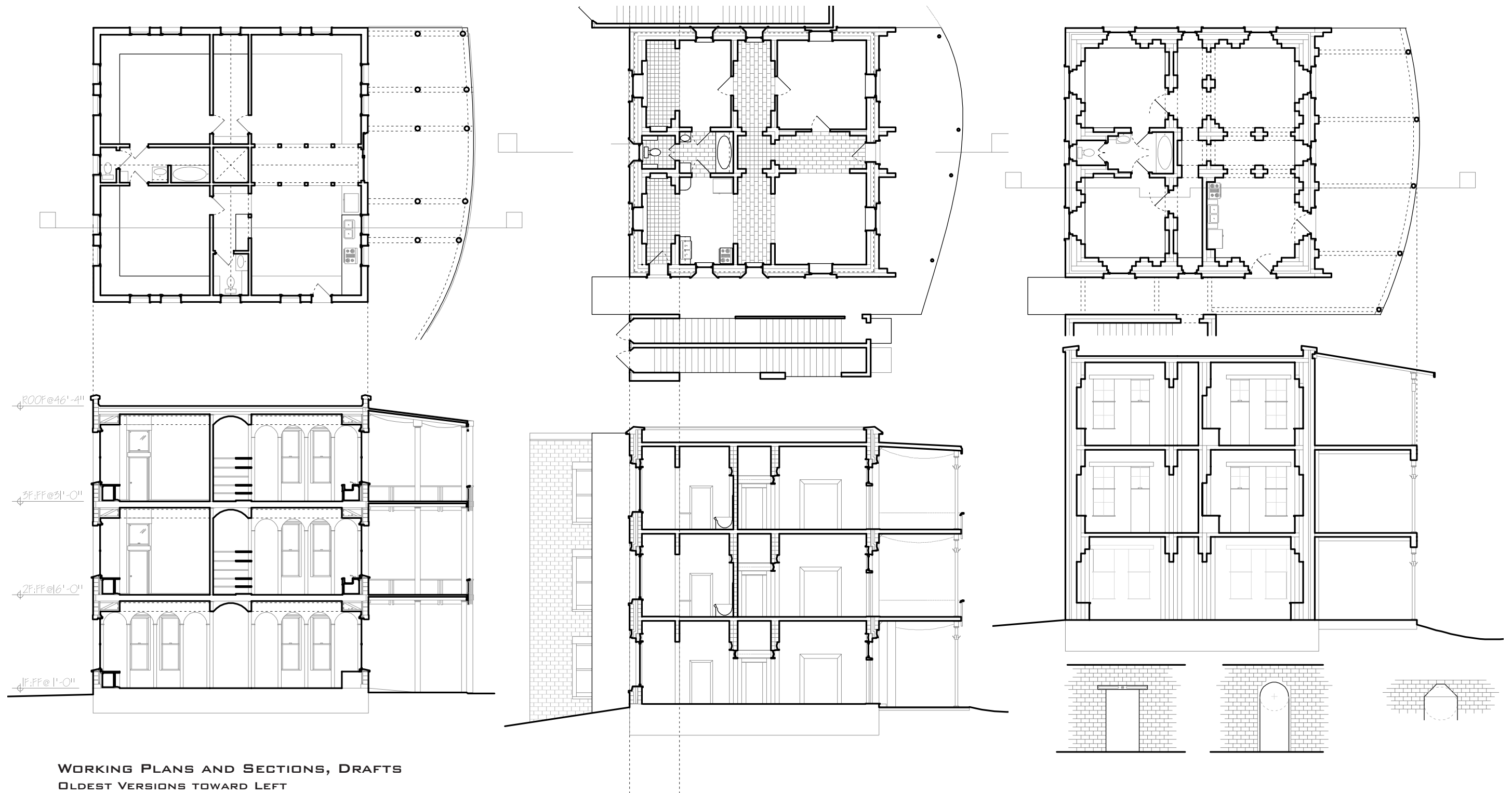


PLAN
EARLY DRAFT



SIMPLIFICATION OF A FOURSQUARE PLAN

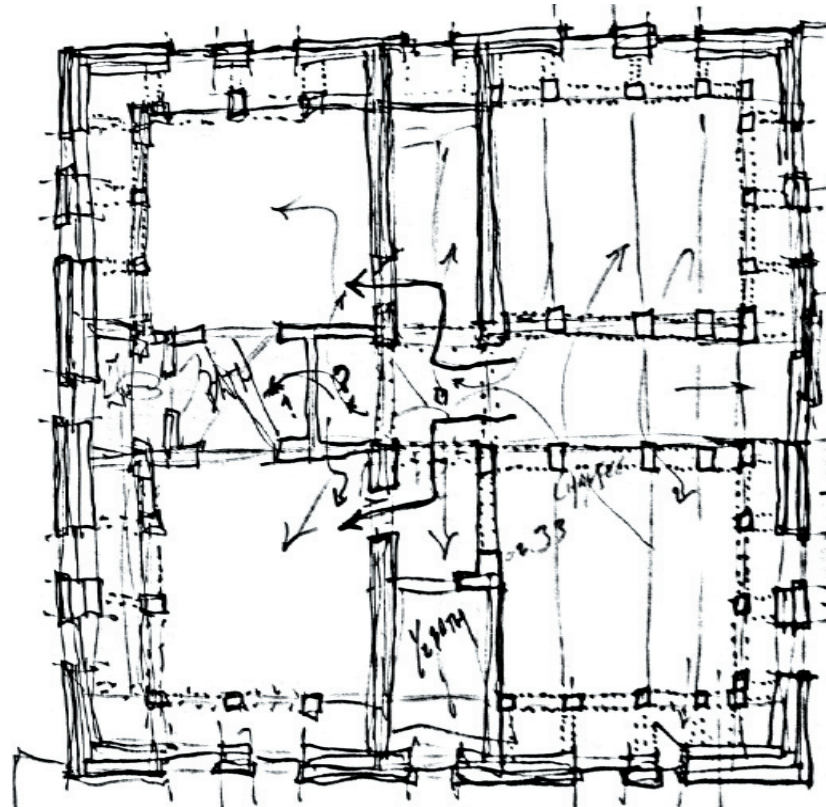
THE DESIGN OF THE FOURSQUARE



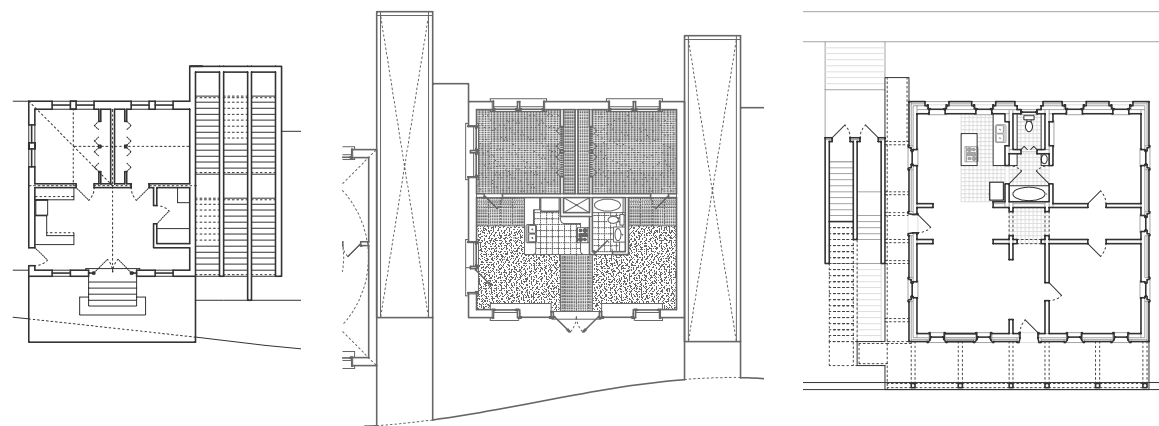
WORKING PLANS AND SECTIONS, DRAFTS
OLDEST VERSIONS TOWARD LEFT

THESE DRAWINGS SHOW EARLY ATTEMPTS TO LOCATE SERVING SPACES INSIDE OF THE WALLS THAT DEFINE THE FOURSQUARE. THE FIRST CONCEPT, ON THE LEFT, SHOWS A WOODEN FRAME INSIDE OF THE LOAD-BEARING MASONRY. THE LATER CONCEPTS SAW MASSIVE WALLS MADE OF CMU WITH REMOVALS FOR SHELVES, TABLES, AND CABNETS.

THE FOURSQUARE AS A GENERATOR

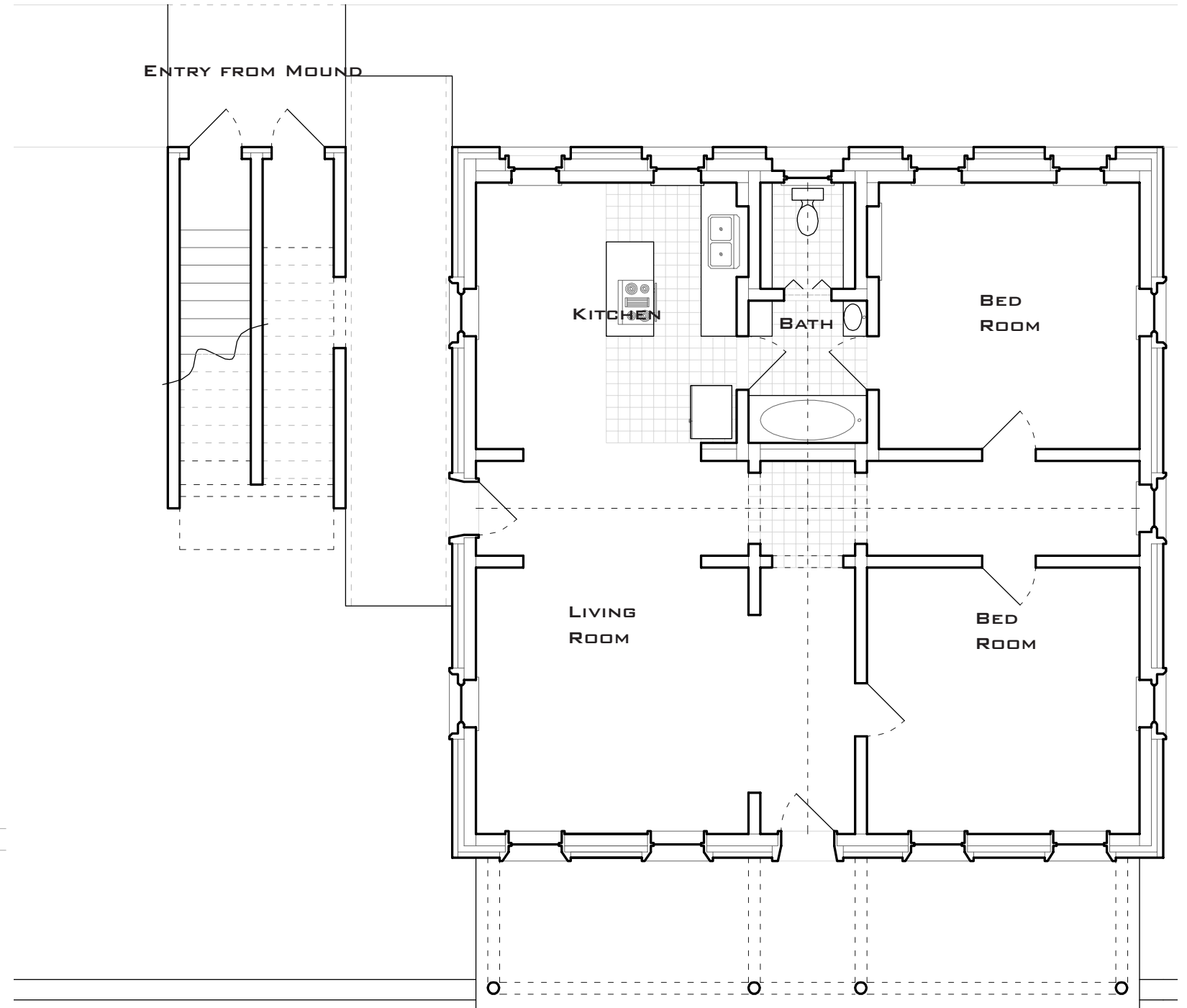


RESIDENTIAL UNIT, PLAN
EARLY SKETCH



RESIDENTIAL UNITS, EARLY PLANS
OLDER VERSIONS TO LEFT

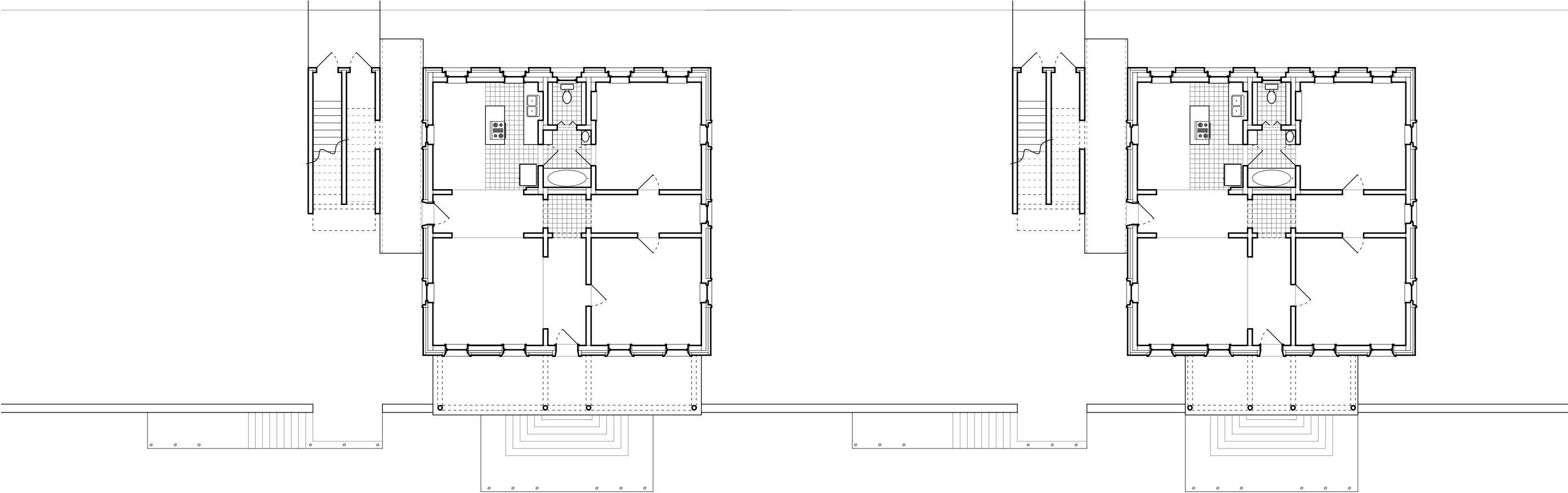
ENTRY FROM MOUND



RESIDENTIAL UNIT
SECOND FLOOR PLAN
FINAL DRAFT



TWO PORCH TYPES



RESIDENTIAL UNITS, PLANS AND FRONT ELEVATIONS
FINAL DRAFT

10' 40'
SCALE

THE FOURSQUARE IN CONTEXT



VIEW FROM CANAL
SEEN FROM WATER

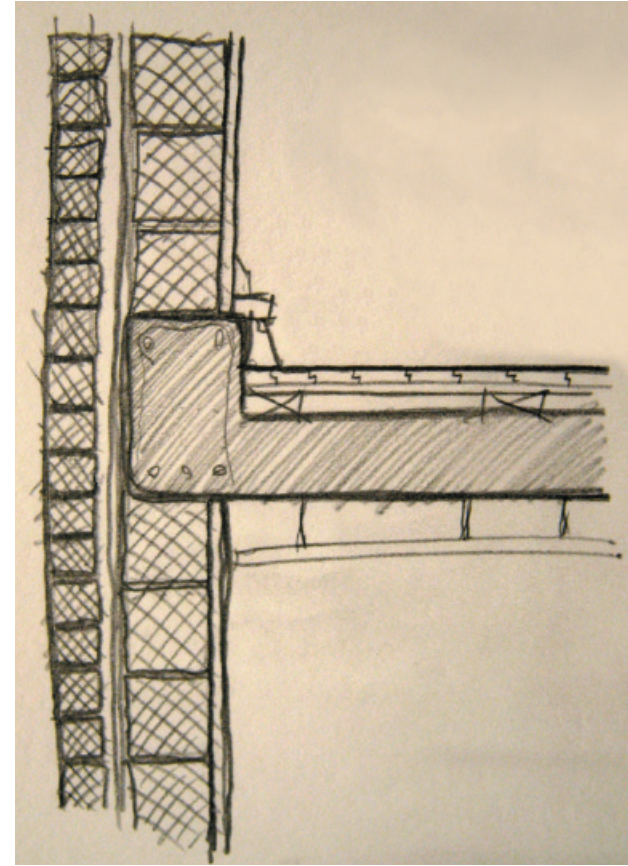


VIEW FROM NEW ONE-WAY STREET
STUDY MODEL

INTERIOR QUALITIES, DEVELOPMENT



INTERIOR CORNER
EARLY RENDERING



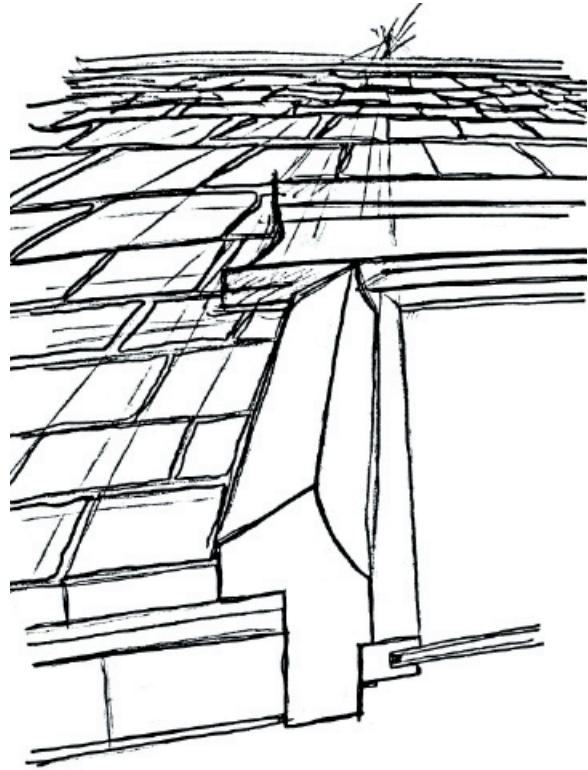
WALL SECTION AT FLOOR SLAB
SLAB WITH PERIMETER BEAM SUPPORTED BY WALL



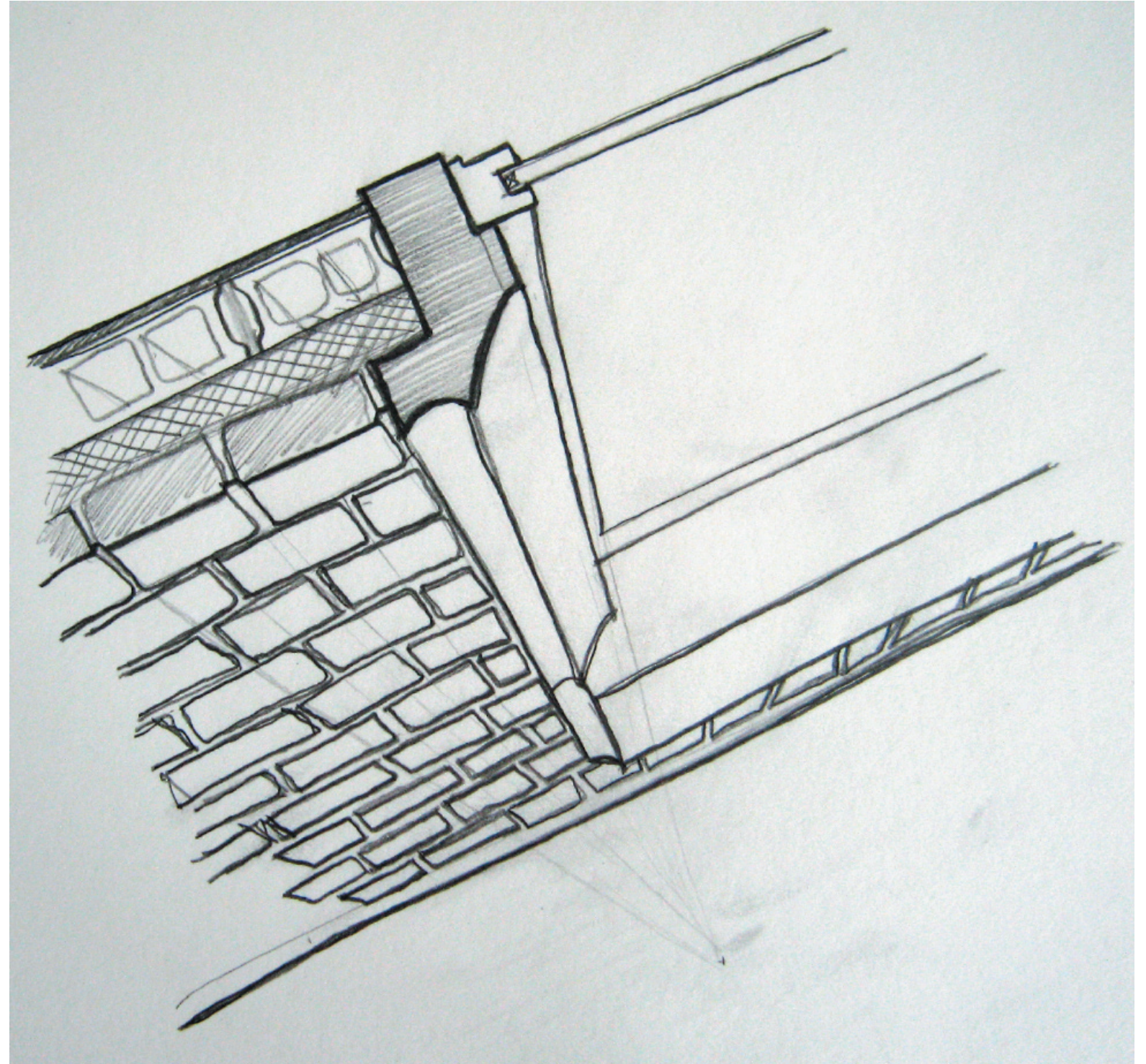
INTERIOR CORNER
RENDERING OF LATER VERSION

THE LARGE CUBIC ROOMS FEATURE HARDWOOD FLOORING AND CEILINGS. THE TWO-WAY REINFORCED CONCRETE SLABS SUPPORT THE FLOORING DIRECTLY, WHILE THE CEILING IS SUSPENDED FROM THE BOTTOM OF THE SLAB. THE WALLS ARE MADE FROM PLASTER APPLIED DIRECTLY UPON THE CONCRETE BLOCKS.

WINDOWS

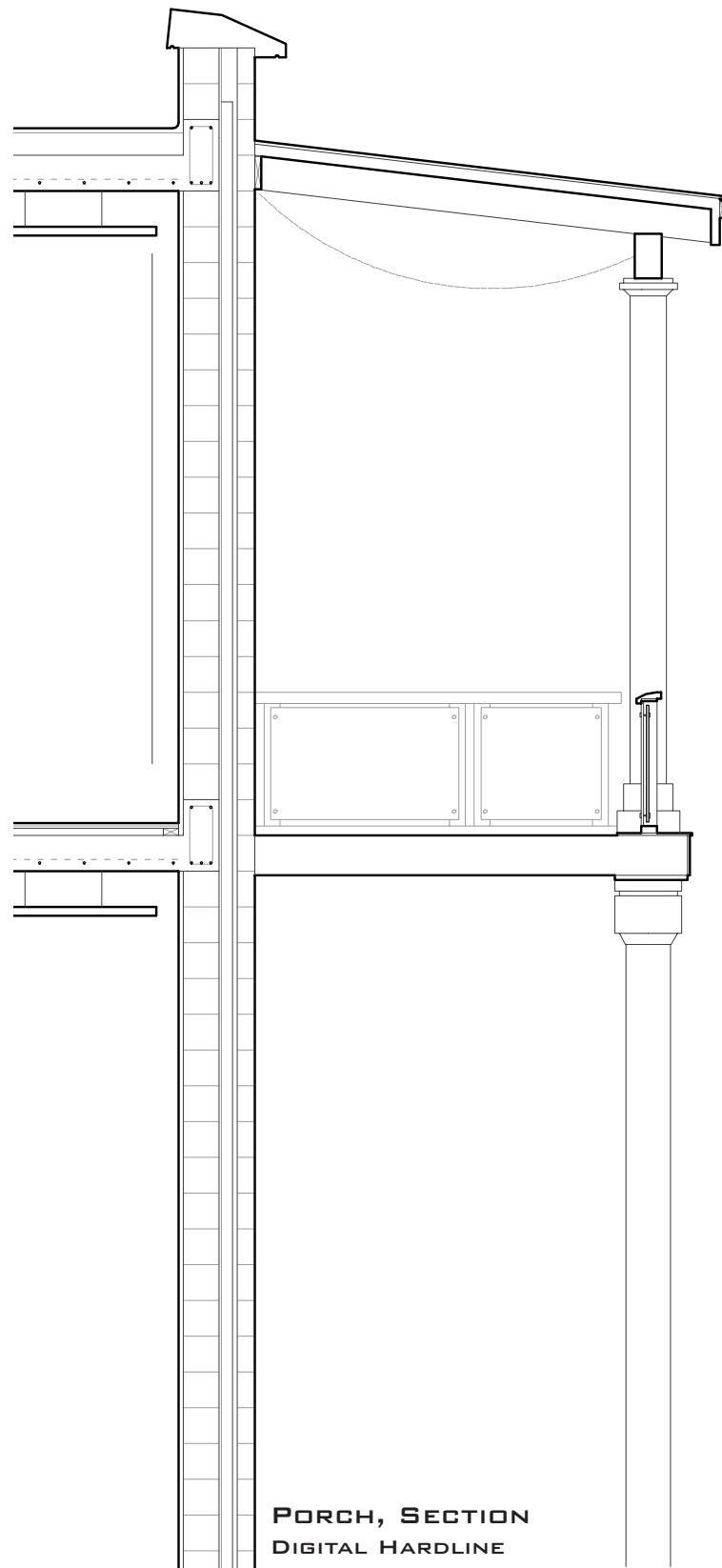


IRON LINTEL, SANDSTONE SILL
POSTEDITED PLAN/ONE-POINT



WINDOWS FROM OUTSIDE
PLAN/ONE-POINT

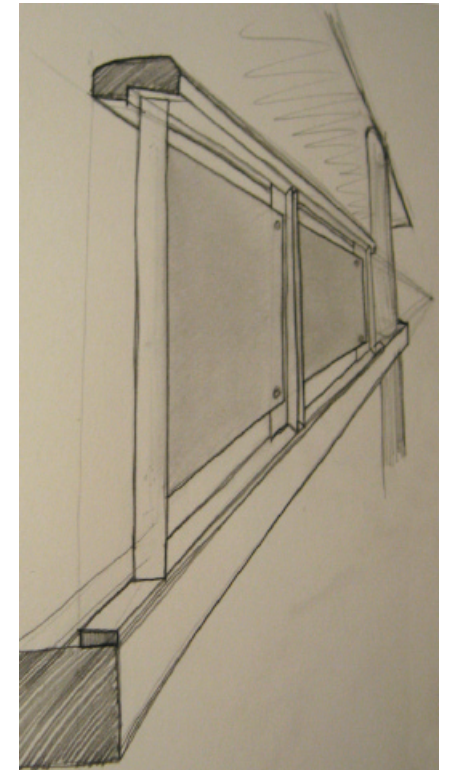
PORCHES



PORCH, SECTION
DIGITAL HARDLINE



PORCHES ALONG CANAL
STUDY MODEL



HANDRAIL DETAIL
CONCEPTUAL SKETCH

GLOSSARY

ARCH: A LEAPING FIGURE

AWE: THE ACKNOWLEDGEMENT AND REVERENCE OF OTHERNESS OR BEAUTY

BALCONY: A PROJECTION FROM A WALL THAT EXTENDS OVER A STREET, AND CANTILEVERS A DISTANCE EQUAL TO HALF THE WIDTH OF THE SIDEWALK

BEING: SOMETHING UNDERSTOOD BY MARTIN HEIDEGGER

BRIDGE: A STREET OR FIGURE OVER A PRESENCE OF WATER OR ANOTHER STREET

CANAL: A CULTIVATED PRESENCE OF WATER; A TYPE OF STREET

CASTING: A COLLECTING AND TRANSFORMING OF MEMBERS OR INGREDIENTS

COLUMN: A VERTICAL FIGURE

CORNICE: THE EDGE BETWEEN A WALL AND THE SKY

DOOR: A PORTAL WITHIN A WALL THAT PHYSICALLY CONNECTS THE PRIVATE DWELLING TO THE URBAN REALM OR RURAL WORLD

DWELLING: NOT PASSAGE, BUT THE ACT OF POETICALLY EXISTING WITHIN A SINGLE REALM

ESSENCE: THAT WHICH IS ESSENTIAL TO BEING

FIGURE: A BODY IN FROZEN MOTION

FLOOD: AN UNCULTIVATED PRESENCE OF WATER

FOURSQUARE: A TYPOLOGICAL MODEL OF BUILDING, OFTEN SEEN AS REPRESENTING WELL-BEING AND ARISTOCRACY, USUALLY EXPLAINED AS A FOUR-ROOMED HOUSE WITH SYMMETRICALLY LOCATED DOORS, WINDOWS, AND SQUARE ROOMS

IMAGE: A THING THAT SPEAKS TO THE MIND

JOINT: A CONNECTION OF MATERIALS, SURFACES, STRUCTURES, OR ELEMENTS. ALSO, ANY FILM BY SPIKE LEE

KNOWING: A VIOLENT ACT OF CENSORING AN UNSPEAKABLE OTHERNESS ABOUT A THING, A PERSON, A CONDITION, OR A SITUATION

LAKE PONTCHARTRAIN: A LARGE BRACKISH BODY OF WATER, SIMILAR TO THE OCEAN, BUT SMALLER

MAGIC: THAT WHICH CASTS WITH AWE

MEANING: SOMETHING THAT STANDS FOR, AGAINST, OR IN-BETWEEN

MEMORIAL: A PHYSICAL ENTITY THAT RE-MEMBERS

MOUND: A SURGE OF EARTH THAT GREETSS THE SKY

NINESQUARE: THE MIMETIC REPRESENTATION OF THE FOURSQUARE, CONSTRUCTED MATHEMATICALLY

GLOSSARY, CONT

OCEAN: A VERY LARGE PRESENCE OF WATER HIGHER THAN MUCH OF NEW ORLEANS

PASSAGE: NOT DWELLING, BUT THE ACT OF PASSING FROM ONE REALM OF DWELLING TO ANOTHER

PORCH: AN EXTENSION OF A FAÇADE THAT FORMS A COVERED ENTRY OR EXTERIOR ROOM

PRESENTATION: AN IMAGE THAT CONFRONTS AN INDIVIDUAL OR GROUP OF INDIVIDUALS

REALM: A PLACE OF BEING

REPRESENTATION: A RE-PRESENTATION THAT FURTHER ILLUSTRATES AN IMAGE

STREET: A REALM OF PASSAGE AND DWELLING WITHIN THE URBAN ENVIRONMENT

TECHNOLOGY: THAT WHICH CASTS WITH KNOWINGNESS AND WITHOUT AWE

THING: AN ENTITY, ESSENCE, OR FIGURE ENCOUNTERED, REMEMBERED, OR IMAGINED. A HUMAN BEING IS NEVER A THING.

THINKING: THE ACT OF REFINEMENT AND CULTIVATION

WALL: ANY ELEMENT THAT JOINS OR SEPARATES ONE REALM AND ANOTHER

WINDOW: A PORTAL WITHIN A WALL THAT EXPERIENTIALLY CONNECTS OR SEPARATES THE PRIVATE DWELLING TO THE URBAN OR RURAL WORLD

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