

What's
Out There[®]
New Orleans



Photo by Jane Satterlee



The Cultural Landscape Foundation (TCLF)

TCLF is a 501(c)(3) non-profit founded in 1998 to connect people to places. TCLF educates and engages the public to make our shared landscape heritage more visible, identify its value, and empower its stewards. Through its website, publishing, lectures and other events, TCLF broadens support and understanding for cultural landscapes.

tclf.org

Welcome to the *What's Out There*® *New Orleans* guidebook produced by The Cultural Landscape Foundation (TCLF) in cooperation with NOLA Parks for All.

This guidebook provides photographs and details for 50 examples from the incredible legacy of the city's parks and public open spaces. Its publication is timed to the annual meeting of the American Society of Landscape Architects being held October 21-24, 2016 during which time more than 6,000 practitioners will visit New Orleans. The guidebook is also a preamble to *What's Out There Weekend New Orleans*, featuring two days of free, expert-led tours that will be held in 2017.

The curious mélange that is New Orleans has developed over the span of three centuries beginning in 1718 first as a French colony (La Nouvelle-Orléans), then part of the Spanish Empire (Nueva Orleans) after the Treaty of Paris (1763), then back to the French under Napoleon before being sold to the U.S. (part of the Louisiana Purchase) in 1803. Strategically located at the mouth of the Mississippi River, the city became one of the nation's most populous and prosperous by the mid nineteenth century – today its port is still one of the nation's busiest. Though a center for the slave trade, the city was not subjected to the extensive wartime devastation other southern cities experienced during the Civil War; as part of Louisiana, it was admitted to the Union in 1868. In the twentieth century, the city grew through drainage and land reclamation projects, leaving roughly half the metropolitan area located below sea level and protected by levees. Hurricane Katrina in 2005 caused levees to break resulting in devastating and deadly flooding. New Orleans' subsequent civic renaissance continues.

Today, the city's cultural landscape legacy includes the iconic, early eighteenth century Vieux Carré Historic District and the late twentieth century Postmodernist Piazza d'Italia (designed by Charles Moore and Perez & Associates), along with antebellum plantations, Picturesque-style parks, gardens, and cemeteries, institutional grounds and others, making it one of the nation's most distinct destinations.

This guidebook complements TCLF's comprehensive *What's Out There New Orleans Guide* - tclf.org/neworleansguide - an interactive online platform that includes all of the enclosed essays plus extensive additional information. The *Guide* is one of a number of online compendia of urban landscapes, dovetailing with TCLF's Web-based *What's Out There*, North America's most comprehensive searchable database of historic designed landscapes, with thousands of sites and images, and optimized for iPhones and similar handheld devices. It includes *What's Nearby*, a GPS-enabled function that locates all landscapes in the database within a 25-mile radius of any given location.

We are grateful for the support of the Turner Family Foundation, Sheila and Tommy Lemann, Zemurray Foundation, and Victor Stanley. On behalf of TCLF, we appreciate your interest in *What's Out There New Orleans* and I hope you will enjoy experiencing the city's unique and unparalleled landscape legacy.

Sincerely,

Charles A. Birnbaum, FASLA, FAAR
PRESIDENT AND CEO, THE CULTURAL LANDSCAPE FOUNDATION

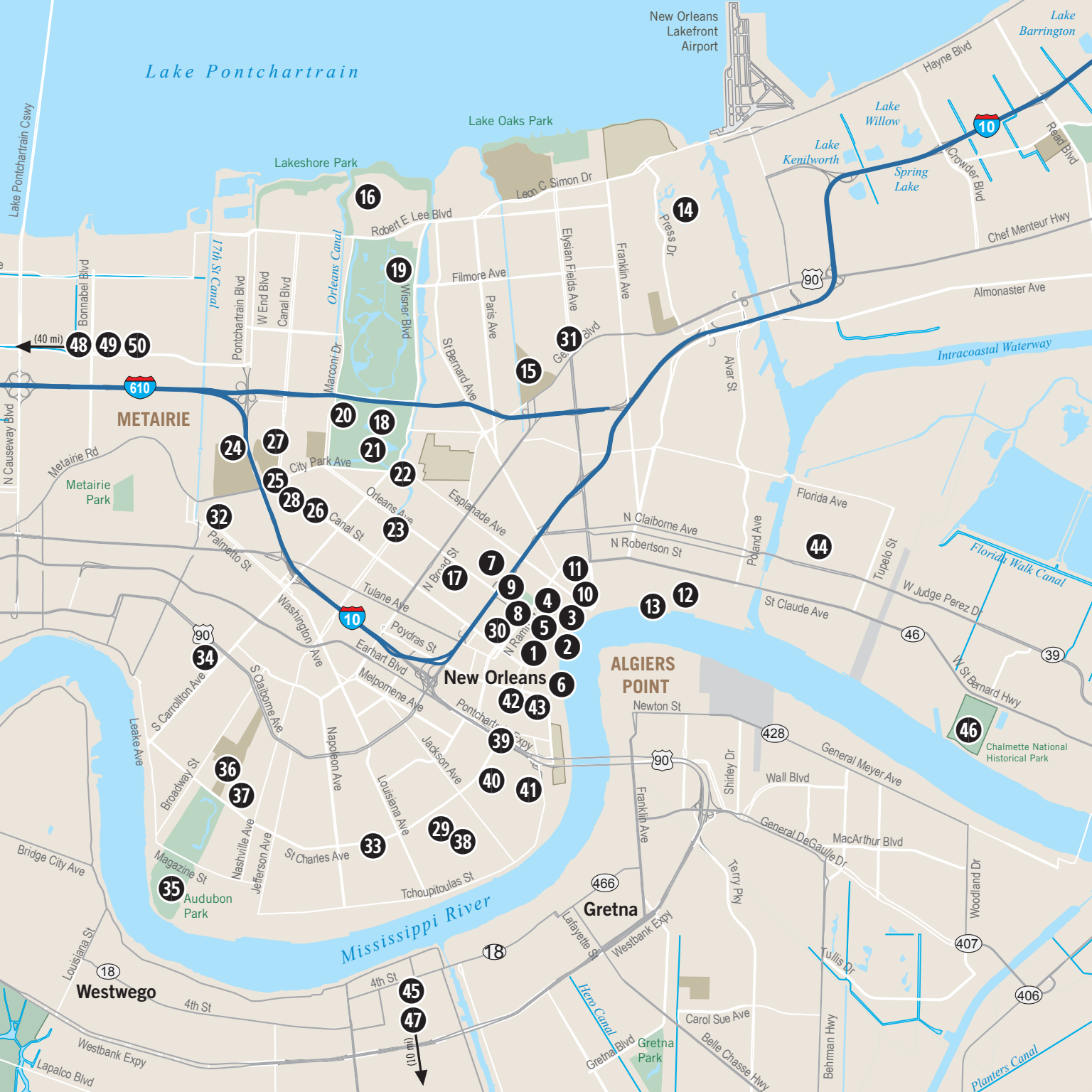


Photo by Joni Emmons

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Vieux Carré Historic District

Located on the banks of the Mississippi River and covering 0.66 square miles, this neighborhood is the site of the original City of New Orleans. Founded by Jean-Baptiste le Moyne, Sieur de Bienville in 1718, the area was laid out into 80 rectilinear blocks by military engineers in 1721, making it one of the earliest planned cities in America. The thriving city became the main port for steamboat traffic following the War of 1812. The arrival of American settlers, traders, and foreign immigrants caused the city to become highly cosmopolitan, and by the 1850s, it was the Mississippi Valley's financial and commercial hub. The district declined from the early 1900s until the mid-1930s, leading to the creation of the Vieux Carré Commission in 1936, formed to preserve the historic area.

The Vieux Carré displays a unique mixture of architectural styles, such as French, Spanish, and Greek Revival, with most of the buildings dating from the period of Spanish control of the city. Often characterized by cast-iron and wrought-iron balconies cantilevering over narrow streets, the district comprises a variety of land uses and property types, including commercial, retail, hotel, entertainment, and residential. It also contains several green spaces, such as Woldenberg Riverfront Park; Jackson Square (the historic heart of the district); Washington Artillery Park; the Moon Walk; Latrobe Park; Place de Henriette Delille; Bienville Place; and Musical Legends Park. America's oldest public market, the French Market, is located adjacent to Latrobe Park near the waterfront. The Vieux Carré Historic District was designated a National Historic Landmark District in 1966.

Related Landscapes:
 Beuregard-Keyes House and Garden Museum
 Jackson Square
 Old Ursuline Convent
 St. Anthony's Garden



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Photo by Joni Emmons



Jackson Square

Photo by Hui Tian



Originally intended as a military parade ground and known as the Place d'Armes, this 2.5-acre public square occupied the heart of the original French colony of Nouvelle-Orléans, as was laid out by engineer Pierre Le Blond de la Tour and his assistant Adrien de Pauger in 1721. The St. Louis Cathedral, flanked by the Cabildo and the Presbytère Museums, is located along the northwestern edge of the square. Commercial buildings arose on the upriver and downriver sides of the square, with its southeastern edge left open to views of the nearby Mississippi River. During the first half of the nineteenth century, the simple, open field, crossed by diagonal paths, was planted with rows of sycamores and enclosed by a fence. A central fountain was installed in 1836.

Under the supervision of city surveyor Louis H. Pilié, the square was renovated and (in 1851) renamed in honor of General Andrew Jackson. Grass was planted along with hundreds of trees and shrubs; a new fence (designed by Pilié) was installed; marble statues of the Four Seasons were erected; the sycamores were removed, and the fountain was relocated to the rear of the cathedral. In 1856, the equestrian statue of Jackson, by Clark Mills, was unveiled at the center of the square. Photographs from the 1860s confirm the general design that prevails today: concentric, curvilinear walkways around the central Jackson statue, with an inner, oval lawn divided into four grassy quadrants by cross-axial paths, all set within a tree-lined perimeter. Jackson Square was designated a National Historic Landmark in 1966.

Landscape Style:
Victorian Gardenesque

Landscape Type:
Public Park
Greens/Commons/Squares

Designed By:
Adrien de Pauger
Louis H. Pilié
Pierre Le Blond de la Tour
Carlos Cashio

Related Landscapes:
Vieux Carré Historic District



Photo by Joni Emmons



Photo by J. Marshall Brown



Photo by J. Marshall Brown

Old Ursuline Convent

Built between 1745 and 1750 for the Ursuline nuns who arrived in the New Orleans colony in 1727, the Old Ursuline Convent is recognized as one of the oldest extant buildings in the Mississippi Valley and the oldest American example of French Colonial public architecture. The nuns maintained a botanical garden near the convent, which was used to test the suitability of certain French species for the New Orleans climate and to grow medicinal herbs. Following an extension of Chartres Street through the Ursuline property in 1824, the convent was reoriented to face the new street rather than the river. After the nuns moved their ministry that year, the old convent was used as the Archbishop's residence until 1889, and has since served various archdiocesan functions. The main entrance on Chartres Street is through a white stuccoed gatehouse, beyond which is the Bishop's Garden, a formal parterre garden designed by A. G. Seifried in 1955, with low, geometric boxwood hedges referencing the French ancestry of the Ursuline sisters. A brick pathway forms a central axis leading to the convent entrance, while two smaller paths cut diagonally through the garden, dividing the space into six triangular sections that meet at the center. Sago palms mark the terminus of each narrow path, and a cast-iron gazebo sits prominently in one corner of the garden. Behind the convent is a second garden, designed by landscape architect Christopher Friedrichs in 1995. Geometric hedge-lined beds contain citrus trees, sago palms, bay trees, and antique rose varieties. The property was listed in the National Register of Historic Places in 1960.

Landscape Style:
Victorian Gardenesque

Landscape Type:
Institutional Grounds
Religious Institution

Designed By:
A.G. Seifried
Christopher Friedrichs

Related Landscapes:
Vieux Carré Historic District



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Beauregard-Keyes House and Garden Museum

Four lots on the corner of Chartres Street and Ursulines Avenue were sold by the Ursuline nuns in 1825 to wealthy auctioneer Joseph LeCarpentier. The house, built in 1826, was designed by architect François Corréjolle. In 1833, John A. Merle, Consul of Switzerland, purchased the home and designed and built the parterre garden. The next owners, Josephine Laveau Trudeau and her daughter, continued to improve the garden. After subdividing and selling that portion of the property in 1865, the garden was replaced by commercial and industrial use until almost a century later.

Novelist Frances Parkinson Keyes, with the guidance of architects Richard Koch and Samuel Wilson, Jr., restored the Beauregard-Keyes House, its rear courtyard, and formal side garden. Completed in 1945, the rear courtyard is composed of a flagstone patio bordered by planting beds, with a central fountain. The fountain, a Victorian cast-iron model with an egret motif base, was secured and moved by Keyes from the yard of a home in Vermont. In 1954, work on the side garden began, based on the original plans for the garden as constructed by the Merle family. This included a formal parterre garden with magnolias and sculpted boxwoods, and a cast-iron fountain at its center. Bricks from buildings previously on-site were salvaged to construct the garden's walls. Iron gates and grilles were fabricated to allow pedestrians to view the garden. The estate was listed in the National Register of Historic Places in 1975.

Landscape Style:
Colonial Revival

Landscape Type:
Garden and Estate
Colonial Garden

Designed By:
Richard Koch
Samuel Wilson, Jr.

Related Landscapes:
Vieux Carré Historic District



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St. Anthony's Garden

Landscape Style:
Colonial Revival

Landscape Type:
Garden and Estate
Colonial Garden

Designed By:
Richard Koch
Alvarez + Basik Design Group
Louis Benech
William Wiedorn

Related Landscapes:
Vieux Carré Historic District

Standing in the shadow of St. Louis Cathedral, St. Anthony's Garden is one of the city's oldest garden spaces. Dating to the early seventeenth century, the site has served a range of public and private uses, including a potager for Capuchin monks, a dueling site, and a shelter for fire victims. In 1831, the city bought the narrow strips of land on each side of Orleans Street behind the cathedral and closed off that section of the street, creating a public square. The space functioned as such until 1848, when it was deeded to the cathedral trustees, who erected an iron fence around the square and managed it as a private garden. In 1941, architect Richard Koch, in collaboration with landscape architect William Wiedorn, designed boxwood-lined pathways for the garden. In 2002, Alvarez + Basik Design Group added a brick patio area and renovated the garden, replacing damaged magnolia trees and introducing camellias, azaleas, and antique rose varieties.

Following a setback due to damage from Hurricane Katrina, site excavation was completed and French landscape designer Louis Benech was hired to renew the garden in 2008. His design employs a geometric arrangement of clipped hedges that mimic the gridded plan of the Vieux Carré. A red brick pathway lines the garden's perimeter, with a cross-shaped, mowed area in the center and four squares of ornamental grass arranged in a geometric pattern. Botanical choices are informed by records of plant exchanges between Louisiana and France during the eighteenth century. Other notable features include a stone obelisk and a marble statue of the Sacred Heart of Jesus.



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Woldenberg Park

Designed by Cashio, Cochran, Torre / Design Consortium in anticipation of the 1984 Louisiana World Exposition, this sixteen-acre waterfront park follows the river bend from the Audubon Aquarium at the foot of Canal Street to the Governor Nicholls Street Wharf, with pedestrian entries at each intersecting street. Developed on the site of former industrial warehouses and wharves, the park is an extension of the earlier Moon Walk promenade and is connected by a paved walkway to the Washington Artillery Park, which looks onto Jackson Square and St. Louis Cathedral. The Riverfront Streetcar runs along the river levee, shuttling visitors from the Convention Center to the French Market.

A red brick promenade wraps around the curve of the riverbank for the entire length of the park, offering sweeping views of Algiers Point across the river and of the Crescent City Connection bridge. At the intersection with St. Louis Street, the path widens to a recreation area with benches and covered pavilions, then opens to a central lawn that is shielded from the bustle of the Vieux Carré by clustered plantings of crepe myrtles, cypress, and magnolia trees. Several sculptures are sited prominently throughout the park, including one of New Orleans philanthropist Malcolm Woldenberg; a stainless steel sculpture titled *Ocean Song*, which expresses the movement of water; the white marble *Monument to the Immigrant*; a sculpture called *Old Man River*, which highlights the power of the adjacent waterway; and a Holocaust Memorial. In 2015, a 90-foot linear spray fountain was installed on the southern end of the park near the Aquarium of the Americas.

Landscape Type:
Public Park
Neighborhood Park
Waterfront Development

Designed By:
Carlos Cashio
Cashio, Cochran, Torre / Design Consortium



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Tremé

Related Landscapes:

Congo Square
Lafitte Greenway
Louis Armstrong Park
St. Louis Cemetery

Carved out of a portion of the Morand-Moreau plantation north of the Vieux Carré and incorporated into New Orleans in 1812, Tremé is considered the nation's oldest African American neighborhood. The area's character has been defined by the cultures of the free African Americans and the French-speaking Creoles who first settled here, attracted by the availability of cheap land along the backswamp edge of the city. Bounded by Orleans Avenue, North Rampart Street, North Broad Street, St. Bernard Avenue (to Claiborne Avenue) and Bayou Road, the neighborhood is characterized by houses built in the Creole-cottage or shotgun styles: closely compacted buildings with long, narrow footprints and a minimal setback from the street. Congo Square is the neighborhood's earliest public space, where enslaved persons would meet on Sundays to perform traditional African songs and dances.

In 1946, New York City Parks Commissioner Robert Moses was hired to make New Orleans more accessible to vehicles, and in 1966, the North Claiborne Avenue "neutral ground" (the local term for a wide, grassy median between lanes of traffic), once home to Tremé's unique neighborhood life and Mardi Gras traditions, was destroyed to make way for an elevated highway connecting suburban New Orleans to its downtown. The large collection of mature live oaks on the neutral ground was removed for construction of the highway that bifurcated what was a thriving mixed-use corridor. In the 1970s, Louis Armstrong Park was built to honor Tremé's contributions to the city's musical legacy. Tremé is part of the National Register Esplanade Ridge Historic District and was designated a local historic district in 1998.



All photos this page by Jacqueline Etheart



Photo by Jacqueline Etheart



Congo Square

Consisting of three acres, this public square lies just outside of the Vieux Carré’s northwestern boundary, and is comparable in size and on axis with Jackson Square. Many names have been associated with the square throughout its history, including Place des Negros, Place Publique, Place Congo, Circus Place, Place D’Arms, and Beauregard Square, each reflecting a distinct role the space has played. Beginning in the late 1740s, the site served as a social and cultural meeting ground for the city’s enslaved African American population. In 1817, legislation was passed that permitted enslaved African Americans to meet for dancing on Sundays in Congo Square. Continuing until the 1840s, locals and visitors alike traveled to see the drumming and dancing of the “Bamboula,” “Congo,” and “Flat-Footed-Shuffle,” often celebrated by 500 to 600 African Americans. The square has also been the site of gatherings to promote women’s rights in the mid-1800s, and as a venue for circus shows in the late 1800s. In the 1970s, Congo Square was redesigned by architect and urban designer Robin Riley, who concurrently designed the adjacent Armstrong Park. Granite cobbles laid out in a fan design radiate from the center, creating a spiral of light and dark gray tones; individual cobbles and fans grow in size while moving outward. Plantings, including canopies of mature live oaks, southern magnolias, and palms, envelop the center plaza while shading gravel pathways and spaces for seating along the periphery. Today, the square is used for cultural events and music festivals. The site was listed in the National Register of Historic Places in 1993.

Landscape Style:

Modernist

Landscape Type:

Public Park
Greens/Commons/Squares

Designed By:

Robin Riley

Related Landscapes:

Tremé
Louis Armstrong Park



Photo by Jane Satterlee



Photo by thepipeds



Photo by Jane Satterlee

Louis Armstrong Park

Named to commemorate the talented New Orleans jazz musician, Louis Armstrong Park occupies 31 acres, adjacent to historic Congo Square and the Mahalia Jackson Theater for the Performing Arts. Proposed in the 1970s by the City of New Orleans, the municipal park and cultural center were intended to support urban renewal, the design being inspired by Copenhagen’s historic amusement park, Tivoli Gardens. After plans by the San Francisco landscape architect Lawrence Halprin (to include a large Ferris wheel), were not approved, architect and urban designer Robin Riley was chosen to design the park, which opened in 1980. In 1994, the site was chosen by the National Park Service to become home to the New Orleans Jazz National Historic Park. Following Hurricane Katrina, the site was neglected for six years until it reopened in 2011.

Framing the park’s entrance is an iconic white metal arch, which was executed in the Postmodern architectural style and is reminiscent of the classical Roman arch entryway of Tivoli Gardens. This gate opens to a wide axis that bisects the earlier and more recent sections of the site, Congo Square being located to the south and the 1980 park addition lying to the north. Subsidiary gates, axes, and paths lead to the center of this addition. Ornatly-designed bridges, tree-lined promenades, and sculptural elements punctuate a meandering man-made lagoon. The park features sculptures of Louis Armstrong and Mahalia Jackson by sculptor Elizabeth Catlett. The New Orleans Jazz National Historic Park was listed in the National Register of Historic Places in 1994.

Landscape Style:

Postmodernist

Landscape Type:

Public Park
Large Municipal Park
National Park

Designed By:

Robin Riley

Related Landscapes:

Tremé
Congo Square



All photos this page by Jane Satterlee



Faubourg Marigny

Established in 1805, the Faubourg Marigny was the first neighborhood to develop downriver from the Vieux Carré during a time of increasing immigration and American investment in New Orleans. It quickly became home to many Creoles, free African Americans, and working-class Irish and German immigrants. The land was originally part of a plantation belonging to the family of Bernard Xavier Philippe de Marigny de Mandeville, who hired Nicholas de Finiels to plat the area, with development beginning in 1806. Esplanade Avenue serves as the border between the Vieux Carré and the Faubourg Marigny neighborhood, which extends to Franklin Avenue to the west, St. Claude Avenue to the north, and the Mississippi River to the south. Well-preserved Creole and Classic Revival cottages sit beside shotgun-style houses throughout the neighborhood, serving as reminders of its historical and cultural diversity.

At nearly five miles long and comprising a wide, grassy median lined with oaks, crepe myrtles, and palm trees, Elysian Fields Avenue cuts through the middle of the neighborhood, envisioned by Marigny as its primary thoroughfare. Though it never developed into the grand promenade Finiels imagined, the avenue crossed tributaries of Bayou St. John, the Gentilly Ridge, and marshland to connect the Mississippi River to Lake Pontchartrain, creating an industrial corridor and containing the Pontchartrain Railroad from 1831 to 1935. The Faubourg Marigny was designated a National Historic Landmark District in 1974.

Landscape Type:
Suburb

Related Landscapes:
Washington Square Park



All photos this page by Juni Eamonis

Washington Square Park

Located near the center of the Faubourg Marigny, the 2.54-acre Washington Square Park was created in the early nineteenth century, when the neighborhood was established out of plantation lands. Popular from its inception, the neighborhood was predominantly Creole by the 1820s. Bernard Xavier Philippe de Marigny de Mandeville took an interest in planning the community, especially the street names, layout and siting of the green space that is now Washington Square Park. It has always functioned as the community's gathering place.

Originally called Founders Park, the space was renamed after the Washington 141st Field Artillery regiment, which was founded in 1838. The park is enclosed with a decorative, nineteenth-century iron fence, with entrances at the four corners. A sidewalk lined with benches wraps inside the perimeter, heavily shaded by a double allée of live oaks and planted with flowering shrubs and palm trees. The center of the park is a flat, open lawn, with a small children's playground located in one corner. The park is surrounded by residential and commercial development, and is bounded by Frenchmen, Royal, and Dauphine Streets and Elysian Fields Avenue, a major divided boulevard that runs from the Mississippi River to Lake Pontchartrain. The park was refurbished in the mid-1970s and is used today for major festivals. It is part of the Faubourg Marigny Historic District.

Landscape Style:
Beaux-Arts / Neoclassical

Landscape Type:
Public Park
Greens / Commons / Squares

Related Landscapes:
Faubourg Marigny



Photo courtesy Infrogmation of New Orleans

Photo by Hui Tian and Xue Bai

Photo by Hui Tian and Xue Bai

Bywater

Landscape Type:
Suburb

Named for its setting alongside the Mississippi River and the surrounding canals, the Bywater neighborhood is located downriver from the Vieux Carré and the Faubourg Marigny. Once a dense hardwood forest, the area was developed into various sugarcane plantations in the eighteenth century. By the early 1800s, these plantation estates were subdivided into a residential neighborhood, originally named Faubourg Washington and populated by African Americans, Haitians, and poor European immigrants. Its proximity to the river and various railroad connections established the neighborhood as an important industrial hub particularly related to shipping. Post Katrina, it has seen significant growth and gentrification, its architecture having remained intact. Bywater is bordered by Faubourg Marigny to the west, St. Claude to the north, and Holy Cross to the east (across the Industrial Canal). Houses have a small setback from the street and are typically separated from neighboring houses by thin strips of grass. Shotgun houses are the most common architectural type, usually in the Greek Revival and Italianate styles, and Creole cottages also characterize the area. Brightly colored houses and colorful street plantings lend a Caribbean character to the neighborhood and speak of its diverse cultural heritage. Along the river, many vacant industrial structures have been converted to artists' studios, shops, and residential developments. Crescent Park has helped reconnect the neighborhood to the Mississippi River. The Bywater Historic District was listed in the National Register of Historic Places in 1986.



Photo by Joni Emmons



Photo by Joni Emmons

Crescent Park

This twenty-acre, 1.4-mile linear park stretches from Faubourg Marigny to the Bywater on the river side of the floodwall. In the 1920s, during an expansion of the Port of New Orleans, wharves were constructed from Governor Nicholls Street to Poland Avenue. The consolidation of the port has left many of these wharves and the surrounding land in neglect. Following Hurricane Katrina, a design team was hired to create a riverfront development plan. In 2008, landscape architects George Hargreaves and Kirt Rieder, along with architect Allen Eskew of the local firm Eskew+Dumez+Ripple, began the implementation of their 152-acre plan. The design was intended to reconnect the city to the river.

The park is anchored by two repurposed wharves, the Mandeville Shed upriver and Piety Wharf downriver, and connected by a wide promenade along the water's edge. Located near the Piety Wharf, Piety Gardens features curving paths splayed across rows of plantings that trace the spur lines of the railroad, used to facilitate the loading of boxcars at the wharf. Located on one end of Piety Wharf is an original wall, now a sculptural piece reinterpreted by David Adjaye, designer of the park's unique metalwork. Along the river promenade, wide sections of red brick intersect at points displaying an extension of the city's streets from the other side of the floodwall. At the Mandeville Wharf, an elevated lawn, bench swings, and the restored wharf roof offer opportunities to take in the city skyline.

Landscape Style:
Postmodernist

Landscape Type:
Public Park
Neighborhood Park
Waterfront Development

Designed By:
George Hargreaves, Kirt Reider -
Hargreaves Associates
Allen Eskew - Eskew+Dumez+Ripple
David Adjaye



Photo by Joni Emmons



Pontchartrain Park Neighborhood

Located in the lakeside neighborhood of Gentilly, this one-square-mile housing development was constructed in 1955, and is recognized as one of the earliest African American suburbs in the United States. It was particularly designed for and marketed to middle- and upper-class African Americans, setting it apart from other housing developments in the city. Attracted by the ideal of the modern, suburban home as well as the professional residential community, many black Creoles left older city neighborhoods to settle in Pontchartrain Park. Conceived during a time of racial segregation, the neighborhood came to symbolize expanding residential opportunities for African Americans when they began moving into adjacent lakefront properties in the 1970s.

Designed by the W.H. Crawford Corporation on what had previously been a cypress swamp, the development features single-family homes, mostly in the California Ranch style, surrounded by lawns and situated on standardized suburban lots. The houses were built on low-lying, reclaimed land with at-grade concrete slabs, making them vulnerable to flooding. At the center of the neighborhood is the approximately 183-acre, Pontchartrain Park and the Joe Bartholomew-designed golf course. Two curvilinear roads, Press Street and Congress Drive, wrap around the park and serve as the primary neighborhood thoroughfares, while smaller winding interior streets create a sinuous pattern. The development remains one of the most prominent African American residential enclaves in the city, despite severe flooding in the aftermath of Hurricane Katrina.

Landscape Type:

Suburb
Postwar Planned Community

Related Landscapes:

Pontchartrain Park



All photos this page by Jani Lemmons



Dillard University

Established from the merger between Straight College and New Orleans University, Dillard University is located on a 70-acre triangular site in the Gentilly district north of downtown New Orleans. It was conceived as a liberal arts college and named after James Hardy Dillard, a white educator devoted to serving the African American community.

The school opened in 1935 with the completion of four major campus buildings. The campus was laid out in the Beaux-Arts tradition, with ten classical brick buildings painted white and oriented around a broad, open quadrangle. The center of the lawn quad is divided by two rows of mature live oaks, the “Avenue of the Oaks,” with concrete pathways down its length and connecting across the quad. Concrete and brick entrance portals with ornamental metal fencing date from the university’s establishment, with crepe myrtles and native palm trees planted to enhance the campus approach. A land swap in the 1980s allowed for campus expansion, while a 1996 fifty-year lease from the Parkway Commission resulted in access to contiguous open space and a pond along Gentilly Boulevard.

Since its inception, campus development has remained sensitive to architect Moise H. Goldstein’s original symmetrical plan, in part due to his and his successor firm’s continuous involvement from 1930 to 1997. Landscape architect William Wiedorn began work on the campus in 1945, initially on women’s housing and vehicular circulation and then planning the expansion of core campus buildings in the 1960s. Dillard University was listed in the National Register of Historic Places in 2003.

Landscape Style:

Beaux-Arts/Neoclassical

Landscape Type:

Campus
Quadrangle Plan

Designed By:

William Wiedorn
Moise H. Goldstein, Sr.



All photos this page by Peter Summerlin



Lake Vista

Built on a site containing the ruins of a colonial-era fort, the approximately 330-acre Lake Vista neighborhood is a subdivision located within the Lakeview District. The subdivision is bordered by Lake Pontchartrain to the north, Bayou St. John to the east, Robert E. Lee Boulevard to the south, and the Orleans Avenue Canal to the west. Growing out of the New Orleans Lakefront Reclamation efforts during the 1920s, the state diverted funds to infill the marsh and construct a seawall and public park. The new park improved the desirability of the neighborhood, leading to the construction of Lake Vista during the 1930s. A master plan for the neighborhood was devised by Hamilton Reynolds, an engineer and contractor who sat on the City Planning Commission. It was the first of several mid-century lakefront developments.

The design of the subdivision was influenced by the Garden City movement, a city planning concept that focused on self-sufficient communities with concentric site-planning and ample greenspace. All of the roads in Lake Vista originate at perimeter parkways and terminate in cul-de-sacs near the center of the property. The roads are edged with narrow sidewalks and lined with mature pine trees. The cul-de-sacs contain islands planted with a holly, palmetto, or pine tree. Diagonal parks crisscross the subdivision, dividing the property into quadrants with a campus at the center containing two churches, a shopping center, and a school. The homes at Lake Vista are built in a variety of architectural styles, and fronted by open lawns. Living rooms face the parkland or wooded backyards. Property sales slowed when the U.S. entered World War II, but sales and construction resumed after its conclusion.

Landscape Style:
Modernist

Landscape Type:
Suburb
Garden City / Garden Suburb

Designed By:
Hamilton Reynolds



All photos this page courtesy Information of New Orleans



Lafitte Greenway

Located in the Tremé and Parkview neighborhoods, the greenway follows the path of the former Carondelet Canal. Under Spanish colonial Governor Francisco Luis Hector, Baron de Carondelet, construction of the 1.5 mile-long canal commenced in 1794 as a shipping corridor to connect Lake Pontchartrain with New Orleans. From its origin, dirt walkways extended from Bayou St. John along the canal's route to the Vieux Carré, which were later developed into a pedestrian promenade referred to as the Carondelet Walk. By 1938, the canal was filled in and the Carondelet Walk became Lafitte Street. In 2010, the City of New Orleans initiated the design process for the Lafitte Greenway, a plan to convert the abandoned 54-acre corridor into a sustainable and connective landscape. Led by landscape architect Kurt Culbertson of Design Workshop, the project resulted in a 2.6-mile linear park that includes a bicycle and pedestrian trail connecting the Vieux Carré to Bayou St. John and New Orleans City Park, and bordering seven historic neighborhoods. A bald cypress grove containing a rain garden located along the Lafitte Avenue side of the park follows the historic footprint of the Carondelet Canal, and also acts to mitigate stormwater drainage issues of the surrounding neighborhoods. Meadow plantings were chosen to reintroduce the area's native ecology. A crushed red brick path, which traces the line of the 200-year-old pedestrian promenade, makes up the new Carondelet Walk and facilitates secondary movement along the park's central amenities. The city broke ground on the project in 2014, with the greenway opening the following year.

Landscape Type:
Public Park

Designed By:
Kurt Culbertson
Design Workshop, Inc.



Photo by Jane Salterlee



Photo by Jane Salterlee



Photo courtesy Tenbio Air

New Orleans City Park



Photo courtesy Infrogmatation of New Orleans

Once part of Allard Plantation established in the 1770s, the initial park land was donated to the city by philanthropist John McDonough in 1854. The park's swampier, northern portion includes extensive woodlands, sports fields, playgrounds, recreational trails and golf courses, with cultural amenities and a stadium clustered to the south. The park has a rich ecological landscape, with eleven miles of lagoons, lakes, and bayous, and one of the world's largest live oak collections.

A study plan for the park was completed in 1872 by John Bogart and John Yapp Culyer but was never implemented. The park remained overgrown until 1891, when Victor J. Anseman formed the City Park Improvement Association (CPIA), which developed the park and continues its management today. Significant projects from this era include the New Orleans Museum of Art, opened in 1911; the Carousel Gardens Amusement Park, listed in the National Register of Historic Places; the Peristyle, Popp Bandstand, and Casino Building, all built between 1906 and 1917; and the golf course, expanded from nine holes to 27 in 1922. In 1933, Bennett, Parsons & Frost of Chicago completed a master plan that was implemented by the Works Progress Administration. This work included stone bridges and roads; Tad Gormley Stadium; the New Orleans Botanical Garden designed by William Wiedorn, architect Richard Koch, and Art Deco sculptor Enrique Alférez; and an expansion of the golf course, also by Wiedorn. At 1,300 acres, City Park is the sixth largest urban park in the U.S.

Landscape Style:
Picturesque

Landscape Type:
Public Park
Large Municipal Park

Designed By:
Bennett, Parsons & Frost
Carlos Cashio
William Wiedorn

Related Landscapes:
Besthoff Sculpture Garden
City Park Golf Courses
New Orleans Botanical Garden



Photo by Kyle Jacobson and Peter Summerlin



Photo by Kyle Jacobson and Peter Summerlin



Photo by Suzanne Turner

City Park Golf Courses

Landscape Style:

Picturesque

Landscape Type:

Golf Course
Landmark Period

Designed By:

Carlos Cashio
Cashio Cochran
Wallace, Roberts & Todd
William Wiedorn
Joseph Bartholomew

Related Landscapes:

New Orleans City Park

Golf was introduced to City Park in 1902 by enthusiast John Tobin, who organized the New Orleans Golf Club and leased land in the park to host its course. The club moved to Pontchartrain Boulevard in 1914 and the City Park course became the first public golf course in the city. From 1921 to 1922, the original nine-hole course was expanded to 27 holes, all south of the current Interstate 610. Efforts by the Works Progress Administration brought an additional golf course in 1934—the East Course, designed by landscape architect William Wiedorn. A third course, the West Course, opened in 1957, and a fourth, the North Course, opened in 1968. Designed by Wiedorn and course designer Joseph Bartholomew, the North Course completed the City Park golf complex, which at its height comprised four distinct courses and occupied approximately half of the 1,300-acre City Park.

In 2005, Wallace, Roberts & Todd, in conjunction with local landscape architecture firm Cashio Cochran, developed a City Park master plan, which recommended improvements to the golf complex with the exception of the South Course, which was to be converted to public space. Later that year, Hurricane Katrina left the area inundated with floodwaters, damaging trees and destroying the architectural infrastructure of the complex. The North Course was renovated and reopened in 2009. The borders of the southern and eastern courses are defined by oak allées, while fairways look out onto picturesque oak groupings, with an occasional cypress tree hearkening back to the site’s history as a cypress swamp.

Photo by Joni Emmons



All photos this page by Joni Emmons

New Orleans Botanical Garden

Landscape Style:
Beaux-Arts/Neoclassical

Landscape Type:
Botanical Garden

Designed By:
William Wiedorn
Richard Koch
Jon Emerson and Associates

Related Landscapes:
New Orleans City Park

Opened in 1936 and sited on seven acres in City Park within a large stand of live oaks, the botanical garden was part of the park's development under the Works Progress Administration (WPA). The classical garden's irregularly-shaped site was designed by William Wiedorn, with architect Richard Koch and Art Deco sculptor Enrique Alferez, and includes the Conservatory, the Pavilion of the Two Sisters, a reflecting pool, a rose garden, and four large garden rooms. Each room is centered on a mature live oak and is planted with distinctive collections of plants. The rooms are divided along a central grass runway anchored by the Conservatory at one end and the Pavilion of the Two Sisters at the other. Two large rose arbors and a yaupon holly hedge enclose the Parterre Rose Garden, which is filled with rose beds divided by brick paths that intersect at a small round fountain. The garden remains a rare example of Art Deco and WPA-era public garden design.

In the early 1980s, the garden was renamed the New Orleans Botanical Garden, with a focus on diversifying the horticultural collections. A 1990 master plan by Jon Emerson and Associates guided the expansion of the garden to twelve acres to accommodate the new Pavilion of the Two Sisters, and to increase plant collections including an azalea and camellia garden, a Japanese garden, and a historic train garden. In 2005, Hurricane Katrina put the entire garden under four feet of water, destroying all plant life except the live oaks. The garden was almost immediately rehabilitated, becoming a symbol of recovery for the city.



Photo courtesy New Orleans Botanical Garden



Photo by Kyle Jacobson and Peter Summerlin



New Orleans Museum of Art Besthoff Sculpture Garden

Occupying approximately five acres of New Orleans City Park to the west of the New Orleans Museum of Art, the garden opened in 2003 as a result of the Besthoff's desire to display their collection of large-scale sculptures within a space evocative of Louisiana's unique landscape. Landscape architect Brian Sawyer of Sawyer | Berson created a design that enhances the "intrinsic beauty" of the site while maintaining the existing lagoon and mature pine and live oak stands. A pair of cast stone and bronze pavilions designed by architect Lee Ledbetter flank the main entry axis. Within, the garden is divided into three distinct zones. From the entry plaza, a series of limestone steps descend to the elliptical Pine Grove, where many of the collection's late nineteenth and early twentieth-century pieces are on display. Opposite, curvilinear paths extend further into the park, piercing through shrubbery to reveal views of sculpture and the second defined zone, a bisected lagoon. Three bridges crossing the City Park Lagoon along with the Cascade Pool offer vantage points from which to view sculpture in interplay with the water. Beyond the Lagoon, the Oak Grove is the majestic setting for many of the collection's contemporary works, as well as those of largest scale. The collection features works by French, British, Italian, Japanese, Israeli, and American artists, as well as works expressing human figuration, geometric abstraction, Surrealism, and Pop art. The sculpture garden, which opened with 50 sculptures (41 donated by the Besthoff Foundation and nine works from the museum's permanent collection), now has more than 60 pieces on display.

Landscape Style:
Picturesque

Landscape Type:
Institutional Grounds
Cultural Institution

Designed By:
Brian Sawyer
Sawyer | Berson
Lee Ledbetter
Lee Ledbetter Architects

Related Landscapes:
New Orleans City Park



All photos this page by Jane Slattelee



Pitot House

Located on the banks of Bayou St. John, the Pitot House was built in 1799 by Spanish colonial official Don Bartólome Bosque as a country retreat. The house is named after James Pitot, the first mayor of the newly incorporated city of New Orleans, who resided in the house from 1810 to 1819. In 1904, Mother Frances Xavier Cabrini, the first American-born Catholic saint, purchased the house, which became a convent in 1930. Slated for demolition in 1963, the house was purchased by the Louisiana Landmarks Society, which moved it some 200 feet east of its original location on Moss Street. It was restored in the 1960s and opened to the public in 1973.

In the 1960s, landscape architect Christopher Friedrichs worked with architect Samuel Wilson to develop a garden design that featured a parterre arrangement of dwarf periwinkle with dwarf azalea borders and gravel paths between the beds. In the 1990s, Lydia H. Schmalz and Lyn J. Tomlinson designed and installed a garden featuring some of the crops typically grown in colonial Louisiana, including sugarcane, okra, cotton, tobacco, indigo, grapes, and peppers. In the 2000s, landscape architect Lake Douglas developed a site plan for the gardens, replacing beds of dwarf periwinkle with native plants, including Louisiana iris, rudbeckia, and coneflower. The brick walkways form geometric patterns around the beds and lead to two encircled grapefruit trees that reach a second-floor balcony. Adjacent to the garden is a large, open lawn surrounded by cypress, magnolia, and citrus trees. The Pitot House was listed in the National Register of Historic Places in 1971.

Landscape Style:
Colonial Revival

Landscape Type:
Garden and Estate
Colonial Garden

Designed by:
Christopher Friedrichs
Samuel Wilson, Jr.
Lydia H. Schmalz
Lyn J. Tomlinson
Lake Douglas



All photos this page by Jani Fennema

Bayou St. John

Shown on early eighteenth-century maps of New Orleans, Bayou St. John was once a four-mile-long natural waterway. Originating some two miles northwest of the Mississippi River, the bayou flowed through cypress swamps to Lake Pontchartrain. A trail along the bayou was first created by Native Americans, who, in 1699, showed the route to New Orleans founders Bienville and Iberville, along with a portage between the bayou and the river, which later became a trade route for the French Colonial city. In the late 1700s, with the addition of the Carondelet Canal, which extended the waterway to the Vieux Carré, an important shipping network emerged and lasted until the early 1900s. In 1936, the Works Progress Administration began the construction of concrete levees and additional bridges that traversed the bayou, hindering boat navigation and creating flood protection for the increasing residential development in the area. Bayou St. John has become a prominent recreational corridor bordered by seven neighborhoods, including Bayou St. John, Mid-City, and Gentilly, as well as a 2.6-mile stretch along the eastern edge of City Park. Activities along the bayou include canoeing, picnicking, and fishing, while footpaths along its grassy banks are routinely used by joggers and dog-walkers. The 4.7-mile-long Wisner Bike Path runs along the western edge of the bayou, a paved trail designed for bicyclists and pedestrians.

Landscape Type:
Public Park
Neighborhood Park



All photos this page by Jane Satterlee

Metairie Cemetery

Photo by y6y6y6



Founded in 1872 upon a 150-acre former horse-racing track dating from 1838, Metairie Cemetery was designed by Benjamin Morgan Harrod, a civil engineer known for building extensive water and sewer systems in the city. The site was used as an encampment during the Civil War, which ruined it for future horse racing and led to its origins as a cemetery. Harrod's design alludes to the earlier track, with its concentric oval rings, the largest of which is Central Avenue, overlaid by a grid to create smaller sections for burial plots. Unlike many New Orleans cemeteries, Metairie includes both aboveground vaults and in-ground burials, which allowed for areas of open lawn scattered with deciduous trees. A long, narrow canal, with an informal fountain and lined with trees, offers a focal point in the center of the site. Metairie Cemetery is known for its eclectic architectural styles including notable Egyptian Revival monuments, and has the largest assemblage of marble tombs and statuary in the city. Among other significant structures, the Brunswig mausoleum is a masonry pyramid adorned with a sphinx, and the Moriarty tomb, with a 60-foot height, is considered the tallest family monument in the nation. Metairie Cemetery was listed in the National Register of Historic Places in 1991.

Landscape Style:
Picturesque

Landscape Type:
Cemetery

Designed By:
Benjamin Morgan Harrod

All photos this page courtesy of Infragation of New Orleans



Cities of the Dead

Having the appearance of small villages, New Orleans' "Cities of the Dead" are characterized by stone crypts and mausoleums that are built aboveground in response to the city's high water table.

Cypress Grove Cemetery 120 City Park Ave

Established in 1840, Cypress Grove is situated on the banks of former Bayou Metairie. Its graves are arranged in a grid with a central, broad, paved walkway, called Live Oak Avenue, forming a north-south axis from Canal Street to Banks Street. The walkway is flanked by narrow parallel and intersecting paths named after local plants. Elaborate marble, granite, and cast-iron tombs populate the cemetery, with multi-vault tombs constructed by various volunteer fire companies for their members. Two live oaks stand on the eastern perimeter of the cemetery.



Photo by Joni Emmons

Gates of Prayer Cemetery No. 1 4824 Canal St

Originally founded as Tememe Derech in 1858, this Jewish cemetery was renamed Gates of Prayer in 1939. It is located at the end of Canal Street on the Metairie Ridge. While a section of the cemetery is dedicated to in-ground burials marked by simple marble slabs, most of the graves consist of marble-frame raised beds filled with soil, satisfying Jewish tradition that the deceased be buried in the ground, while responding to the city's high water table. The cemetery is entirely paved in concrete, excepting the rectangular patches of grass in the raised tombs.



Photo by Joni Emmons

Greenwood Cemetery 5200 Canal Blvd

Established in 1852, this 150-acre cemetery is one of the city's largest in volume. Wide, paved walkways divide the cemetery into dozens of large blocks. Within each block, tombs are compactly arranged back-to-back in rows, separated by uniform swathes of lawn. Greenwood was the first cemetery with above-ground tombs to be constructed without perimeter walls. In 1982, a grand mausoleum with 14,000 burial spaces was added in the northeastern sector of the cemetery along Canal Boulevard.



Photo by Joni Emmons

St. Patrick Cemetery 5000 Canal St

Established in 1841 for St. Patrick Catholic Church, this cemetery comprises three sections divided by Canal Street and City Park Avenue. Despite this fragmentation, the sections form one rectilinear strip, with a paved central walkway bisecting each and connecting them visually across the intersecting streets. St. Patrick No. 1, the oldest and largest section, features a large mausoleum at the terminus of the central greenway. St. Patrick Cemetery Nos. 2 and 3 follow a grid layout, with orderly rows of tombs flanking the central walkway.



Photo by Joni Emmons

Lafayette Cemetery No. 1 1427 Washington Ave Related Landscapes: Garden District

The earliest of seven municipal cemeteries, this one is located in the heart of the Garden District and is bordered by Washington, Sixth, Prytania, and Coliseum streets. In 1832, city surveyor Benjamin Buisson was commissioned to develop a plan for the cemetery. The cruciform, one-block cemetery is surrounded by a white brick wall with gates at each end of the drives. The perimeter and drives are lined with trees, giving the cemetery the appearance of a park. It was listed in the National Register of Historic Places in 1972.



Photo by Jane Satterlee

St. Louis Cemetery 425 Basin St Related Landscapes: Tremé

This cemetery consists of three distinct sites. The first was founded in 1789 on Basin Street. Comprising one square block, it features densely-packed rows of vaults and is enclosed by a whitewashed wall. In 1823, it was extended to a more spacious three-block parcel on Claiborne Avenue. The third site, founded in 1854 on Esplanade Avenue, is the largest of the three, with organized rows of vaults. The sites are sparsely planted. The first two cemetery sites were listed in the National Register of Historic Places in 1975.



Photo by Bart Everson

Hebrew Rest Cemetery 4100 Frenchmen St

Situated along the Gentilly Ridge, the cemetery comprises three, one-block sections. Hebrew Rest No. 1 was founded in 1860; No. 2 in 1894; and No. 3 in 1938. Together they comprise the largest Jewish cemetery in New Orleans. All three are laid out with graves in a grid-like plan; the first two feature a tree-lined east-west primary drive intersected by numerous north-south footpaths. The third section features a Modernist mausoleum at its center, built in the mid-1960s.



Photo by Joni Emmons

Longue Vue House and Gardens

Philanthropists Edith Rosewald Stern, an heiress to the Sears, Roebuck & Company fortune, and her husband Edgar Bloom Stern, a New Orleans cotton broker, commissioned landscape architect Ellen Shipman to design the gardens for Longue Vue in 1936. Shipman's scheme included a boxwood parterre adjoining the house, a double camellia allée near a long reflecting pool, and a small pavilion that formed the primary vista. After the creation of the garden, the Sterns, at Shipman's suggestion, replaced the Colonial Revival one with a Classical Revival house providing ample views of the gardens and additional gardening opportunities. The new home was designed by William and Geoffrey Platt, sons and successors of Shipman's mentor, architect Charles Platt. Shipman created a second vista, a live oak allée leading to the new entrance, reworked the parterre garden near the house, and created new seasonal planting beds. Naturalist Caroline Dormon created the Wild Garden, containing a significant collection of native irises, and Shipman designed its distinctive brick dovecote. Longue Vue was one of the last great Country Place Era estates, and a prime extant example of Ellen Shipman's work, representative of her most complex projects. After her death in 1950, William Platt augmented Shipman's designs, adding the Spanish Court, lined with fountains and modeled after the Alhambra's Generalife garden in Spain. Longue Vue now operates as an educational and cultural nonprofit; it was named a National Historic Landmark in 2005.

Landscape Style:

Beaux-Arts/Neoclassical

Landscape Type:

Garden and Estate
Country Place Era Garden

Designed By:

Caroline Coroneos Dormon
Ellen Shipman
Geoffrey Platt
William Platt



Photo © Tina Freeman Photography



Photo © Tina Freeman Photography



Photo © Tina Freeman Photography



St. Charles Line

Established as a steam-powered railroad in 1835, the St. Charles Line provided passenger service to the City of New Orleans from unincorporated suburbs outside the city limits. As New Orleans grew, the communities were annexed and the line expanded, going electric in 1893. Today, the St. Charles Line traverses multiple municipal neighborhoods, including the Garden District, Uptown, and Carrollton. Measuring approximately 13.4 miles in length, much of the St. Charles Line runs along dual tracks at the center of New Orleans' broad avenues, otherwise known as "neutral ground." Unlike traditional railroads where the tracks are left exposed, those on the St. Charles Line are covered with topsoil and planted with grass to preserve the picturesque nature of the affluent neighborhoods through which the line travels. The width of the neutral ground averages between 40 and 60 feet; it is graded slightly above the road and edged within concrete curbs. Signage, light fixtures, electrical poles, and concrete sidewalks at the streetcar stops punctuate the route. While the neutral ground is sparsely planted, mature live oaks dating to the early twentieth century line the avenues providing a striking tree canopy.

In most other American cities, streetcars have been replaced with buses and automobiles. Thus, the St. Charles Line is the oldest operational street railway in the United States. Perley Thomas streetcars dating from 1923 to 1924 remain in use today, having been restored to their original appearance. The line was listed in the National Register of Historic Places in 1973, and designated a National Historic Landmark in 2014.



Photo by Spencer Malab and Lucas Frey



Photo by Eliot Kamnitz



Photo by Derek Bridges

Palmer Park

This rectangular, two-block, 5.6-acre park is located in the Carrollton neighborhood of New Orleans on the site of the former McCarty plantation, the parcel of land purchased in 1831 that became the village of Carrollton. In 1833, a German architect, engineer, surveyor, and mapmaker named Charles Zimpel was hired to map New Orleans, arranging lots around Hamilton, Green, and Frederick Squares. Hamilton Square first became a public park in 1861, being renamed Palmer Park for Dr. Benjamin M. Palmer in 1902. In 1977, the park became a part of the city's park and parkways system.

The park's development was slow, partially because of the surrounding community's objection to recreational equipment and fear of inviting miscreants and city children into the neighborhood. In 1910, fill dirt from the improvement of Carrollton Avenue was moved to the park, and oak trees were planted. The Palmer Arch, which marks the entrance to the park on its eastern boundary, was built in 1912. At the center of the park is the Carrollton Centennial Monument, installed in 1945. A concrete path beginning at the arch runs through the center of the park. Concrete paths also radiate from the north and south ends of the stone pavers surrounding the monument, each eventually splitting into two separate paths leading towards the park's east and west boundaries. The park mainly consists of open green space bordered by trees. In 2011, a covered playground was constructed at the southern end of the park, and art by local children and artists was introduced.

Landscape Style:
Beaux-Arts/Neoclassical

Landscape Type:
Public Park
Greens/Commons/Squares

Designed By:
Charles Zimpel



All photos this page by Jane Satterlee



Audubon Park

Photo by Hallie Borstel



Purchased by the city for parkland in 1871, this former sugar plantation abutting the Mississippi River was renamed Audubon Park in 1886 to honor John James Audubon, who became a New Orleans resident in 1820. A Victorian-style conservatory, gardenesque flower beds and allées of live oaks were added to the park's southwestern section when the park hosted the 1884 World's Industrial and Cotton Centennial Exposition.

These elements were retained when John Charles Olmsted of Olmsted Brothers was hired in 1898 to transform the swampy divided flatland into a park. His design in 1902 echoed earlier Olmsted work on the Boston Fens, unifying the site and solving drainage problems by developing a varied watercourse, later called the lagoon, which was intended to meander through the two major sections of the park. On the northern half of the park, he used fill from the stream bed to grade the flat site into a rolling meadow, which quickly became an eighteen-hole golf course. His plan also incorporated numerous picnic shelters and diverse plantings, including live oaks along the stream banks and curving paths.

While the park's current 340-acre configuration follows much of the Olmsted plan, the planting recommendations and the full watercourse were not implemented. A zoo was established in the early twentieth century and developed more fully during the 1930s, with design advice from Olmsted Brothers and implemented under the Works Progress Administration. The park also includes a 1.8-mile pedestrian path, riding stables, and Ochsner Island, a prime birding spot.

Landscape Style:
Picturesque

Landscape Type:
Public Park
Neighborhood Park

Designed By:
John Charles Olmsted
Olmsted Brothers



Photo by Peter Summerlin



Photo by Peter Summerlin



Photo by Hallie Borstel

Tulane University

Located in the Carrollton neighborhood, the university was founded as the Medical College of Louisiana in 1834. In 1847, it was subsumed under the University of Louisiana. In 1882, wealthy merchant Paul Tulane donated money and land to the university, which became Tulane University two years later. Newcomb College, Tulane's coordinate women's college, was founded in 1886. In 1894, the university began relocating to its current uptown campus on St. Charles Avenue, on land formerly owned by Loyola University. In 1938, landscape architect William Wiedorn collaborated with architect Moise Goldstein at Tulane, returning from 1950 to 1951 to work with architect Richard Koch on a men's dormitory.

The 110-acre main campus contains 80 buildings, several quads, and a park. Surrounded by a primarily residential neighborhood, the long, narrow campus sits adjacent to Loyola University and extends from St. Charles Avenue to Claiborne Avenue. The campus is characterized by mature live oaks and its intimate scale, a product of its neighborhood setting. The vegetation selected for the campus consists of species indigenous to the region. The oldest portion is the Romanesque Revival complex on the southern end of campus, which features more mature plantings. Gibson Quad is planted with an abundance of trees, laid out in an irregular pattern of grass and sidewalks, while the Newcomb area of campus is broad, axial, and open. A tree-lined main vista consisting of Newcomb Quad and LBC Quad extends from Newcomb Hall to McAlister Auditorium. Tulane University was listed in the National Register of Historic Places in 1978.

Landscape Style:
Beaux-Arts / Neoclassical

Landscape Type:
Campus
City Beautiful Campus

Designed By:
William Wiedorn



Photo courtesy Tulane University



Photo by Halina Borstel



Photo courtesy Tulane University

Loyola University

Founded by the Jesuit Order in 1847 as the College of the Immaculate Conception, Loyola's original campus was at the corner of Baronne and Common streets. A new location was sought upriver in 1886, where development had recently been spurred by the 1884 World's Fair. A tract of land was purchased directly across from the newly established Audubon Park. Formerly a part of the Foucher Plantation, the parcel extended from St. Charles Avenue to the Claiborne Canal. Loyola College opened at this new uptown location in 1904, becoming Loyola University in 1911. In subsequent years, a significant portion of the site was sold, leaving a twenty-acre campus whose current boundaries extend from St. Charles Avenue to Freret Street, and from Calhoun Street to the adjacent Tulane University.

The earliest academic buildings were built in the Tudor-Gothic style and arranged around a large, U-shaped lawn looking south toward St. Charles Avenue and Audubon Park. Several other distinct quadrangles are contained within the rectilinear campus plan, each bordered by more recent academic buildings, which are juxtaposed with broad oaks, cypress, magnolias, and exotic palm trees. The Academic Quad features prominent geometric walkways with two inward-facing semicircular hedges at the western and southern boundaries whose paths meet in the center, which is surrounded by a round, clipped boxwood hedge. The Palm Court, adjacent to the Academic Quad, features four fan-shaped grassy spaces intersected by paved walkways and outlined by two concentric circles of palm trees.

Landscape Style:
Beaux-Arts/Neoclassical
Modernist

Landscape Type:
Campus
Quadrangle Plan



All photos this page by Joni Emmons



Garden District

Originally part of the Livaudais plantation upriver from the Vieux Carré, this area was subdivided into lots after the separation of François de Livaudais and his wife in 1825. The new neighborhood proved an attractive landing place for many Americans arriving in the Crescent City with newfound wealth. It offered distance from the seemingly exotic Creole residents of the Vieux Carré, and more spacious accommodations than the dense downtown residences. Houses were typically sited in the center of two lots, surrounded by lush plantings, and enclosed by a cypress or cast-iron fence. These large, exterior garden spaces were influenced by the East Coast roots of the residents and stood in stark contrast to the compact, interior courtyard spaces that characterized the Vieux Carré. The area was incorporated as the City of Lafayette (in Jefferson Parish) in 1833, and in 1852, it was annexed to New Orleans and referred to as the Garden District.

Majestic, oak-lined St. Charles Avenue is the neighborhood's main thoroughfare. Carondelet Street defines the neighborhood's northern boundary, Magazine Street marks the southern edge, and Josephine Street and Delachaise Street bound it on the east and west, respectively. The neighborhood's gardens pair broad, shady evergreen trees (live oaks and magnolias are most common) with evergreen ground covers and shrubs. Though its prominent outdoor spaces earned the district its name, it is also known for its vast collection of Greek Revival, Victorian, and Italianate-style homes. The Garden District was designated a National Historic Landmark District in 1971.



All photos this page by Joni Emmons

Photo by Joni Emmons



Margaret Place Park

Landscape Style:
Victorian Gardenesque

Landscape Type:
Public Park
Greens / Commons / Squares

Occupying a 0.36-acre triangular parcel near the Pontchartrain Expressway in the Lower Garden District, this small park is a monument to Margaret Haughery, who dedicated her life to supporting the city's orphans. The public called for a memorial immediately following Haughery's death in 1882, and the site selected was previously a pasture adjacent to the Louise Home, one of the orphanages that Haughery supported. The original park design featured two long, diagonal walkways that converged at the northern tip, a double allée of Canary Island palms lining Camp and Prytania Streets. The site remained relatively unchanged until 1956, when the Crescent City Connection was constructed with an elevated entrance ramp on Camp Street, cutting Margaret Place off from public view. The decision was made in 1994 to take down the ramp and restore the area to the 1806 plan for the Lower Garden District designed by Creole architect and surveyor Barthélémy Lafon. In this Greek Revival plan, the triangle occupied by Margaret Place was one piece of a finger-park system with interlocking, linear green spaces leading to the centrally located Coliseum Square.

The park is bordered by Margaret Place, Camp Street, and Clio Street. The wide, arching branches of mature live oaks shade a broad bed of aspidistra and ferns on the both ends of the park. A statue of Margaret Haughery consoling a child by sculptor Alexander Doyle was erected in 1884 at the center of the park. It is surrounded by a cast-iron fence and a brick path lined with clipped hedges, fountain grass, and sago palms which radiates out toward each corner of the park. An allée of crepe myrtles screens traffic from Camp Street.



All photos this page by Jani Lemmons

Coliseum Square

Following the 1803 Louisiana Purchase, the increasing number of Americans settling in New Orleans moved upriver of the Vieux Carré to create their own residential neighborhoods. Madame Delord-Sarpy hired Barthélémy Lafon, a French architect, engineer, and surveyor, to subdivide her plantation into a new Faubourg, or suburb, beyond the city's colonial boundaries. Envisioning a classical-style neighborhood, Lafon's 1806 design laid out an oblong grid of city blocks with a roughly triangular-shaped park at its center that was intended to be the focal point of the community's social and intellectual life. The streets created out of these previously Jesuit-owned plantation lands were named for the nine muses of Greek mythology; the name of the three-acre park derives from a planned, though never-constructed, Roman-style Collesée, or coliseum. Lafon accomplished the drainage necessary on the swampy lands by designing two tree-lined canals (later filled) extending along the bordering streets of the park that emptied into a semi-circular basin at the Melpomene Street end. The park was planted with water oaks, tallow, and China trees. An improvement project in 1895 called for the installation of curbing, two fountains connected by curved walks, a fish pond, and three plastered-over-brick circular basins. In the mid-1970s, a park restoration completed by the landscape architecture firm Charles Caplinger and Associates introduced new walks, paved areas, lighting, benches, and two water features, one of which remains.

Landscape Style:
Beaux-Arts/Neoclassical

Landscape Type:
Public Park
Greens/Commons/Squares

Designed By:
Barthélémy Lafon
Charles Caplinger and Associates Inc.

Related Landscapes:
New Orleans Garden District



All photos this page by Jane Satterlee

Photo © 2016 Neil Alexander

Annunciation Square

This 3.5-acre square once formed the center of an exclusive antebellum residential neighborhood in New Orleans. In 1807, Surveyor General Barthélemy Lafon laid out two adjoining plantations into lots and squares, one subdivision called Faubourg Lacourse and the other Faubourg Annunciation. In the middle of the two subdivisions was a square named Place de l'Annunciation. In 1854, the City of New Orleans purchased the square and designated it for public use. The square's current configuration was designed by the local firm Cashio Cochran in 1989.

Landscape Type:
Public Park
Greens / Commons / Squares

Designed By:
Carlos Cashio
Cashio Cochran

Related Landscapes:
New Orleans Garden District

Covering one large city block, the square is bordered by streets and sidewalks on all sides. A recreation center, basketball court, and formal entrance are located along the northern edge of the parcel. The entrance there is framed by a metal gateway and black metal lamp posts. The gateway leads to a circular concrete pad with grass at its center and encircled by mature canopy trees. A playground and picnic area extend along the eastern edge of the square. The remainder of the parcel is separated from the surrounding sidewalks by wooden posts. Most of the square comprises a large multi-use field, which extends to its southern boundary, while a rectangular open field forms its western edge. Concrete sidewalks divide the individual sections of the square, which is otherwise open.



All photos this page by Jane Scharf



Lafayette Square

Established in 1788 as Place Gravier and sited across from the old City Hall (now Gallier Hall), this 2.5-acre square, designed by surveyor Charles Laveau Trudeau, general surveyor for Louisiana under the Spanish government, is the second oldest public space in New Orleans. It was renamed for the Marquis de Lafayette in honor of his visit to the city in 1825. Throughout the nineteenth century, the square consisted of a lawn transected by two perpendicular walks, surrounded by an ornamental iron fence with four gated entrances in the center of each block. A perimeter of deciduous shade trees lined the fence's interior, with a paved walk that circumscribed the central green. The fence was removed for scrap metal during World War I.

Landscape Style:
Beaux-Arts/Neoclassical

Landscape Type:
Public Park
Greens/Commons/Squares

Designed By:
Charles Laveau Trudeau

At the turn of the twentieth century, sculptural monuments were introduced to the park, including bronze statues of Benjamin Franklin, John McDonogh, and Henry Clay, each surrounded by planting beds filled with African irises. The east-west axis has been removed; now four curved, diagonal paved walks radiate to each corner from the center. The park is circumscribed by an outer brick sidewalk and an inner concrete sidewalk, which are separated by azaleas and other flowering shrubs. Large shade trees, including live oaks, southern magnolias, yaupons, and sycamores, provide a leafy canopy over the lawn and around the park's perimeter. Many of the trees were badly damaged by Hurricane Katrina in 2005, leading to the founding of the Lafayette Square Conservancy, which works with the city's parks department to maintain and preserve the square.



Photo by Hun Tian and Xue Bai



Photo courtesy Infrogmation of New Orleans



Photo by Hun Tian and Xue Bai

Piazza d'Italia

Photo by Charles A. Birnbaum



Situated in the Warehouse District, this two-acre plaza was completed in 1978 as part of an urban revitalization scheme intended to commemorate the cultural contributions of Italian-Americans to New Orleans. The whimsical design is the result of a collaboration between architect Charles Moore and architectural firm Perez & Associates. Spanning the central portion of a city block and surrounded by rehabilitated industrial buildings and parking lots, the plaza is accessed from the north via an axial walk delineated by cobblestones and a colonnaded, open-air entrance structure. More than half of the circular plaza is a radiating pattern of cobblestone and bands of granite pavers, referencing an Italian piazza. The eastern section comprises architectural references to the Roman Forum: stuccoed and vibrantly colored colonnades in yellow, ochre, and red represent the five Classical orders (plus Moore’s invented “Delicatessen order”); arched doorways provide access to a recessed stage flanked by walls adorned with Latin script and Moore’s own face on twin cartouches; and the cascading St. Joseph’s Fountain in the shape of Italy includes contours and rivers lit by florescent lights. At the southern extent in a multi-story, box-like bell tower, a gated doorway on axis with Commerce Street provides access to the piazza from the adjacent Lafayette Street. In 2002, with Piazza d’Italia and its surroundings suffering from neglect and unrealized development, Loews Hotel invested in a nearby building and commissioned Perez & Associates to restore the plaza. In 2013, the Canal Street Development Corporation funded the planting of trees and shrubs to screen the plaza from the neighboring parking lot.

Landscape Style:
Postmodernist

Landscape Type:
Plaza

Designed By:
Charles Moore
Perez & Associates



Lower Ninth Ward

Located on the eastern periphery of Orleans Parish, the once sparsely populated land downriver from Franklin Avenue was officially designated the Ninth Ward in 1852. The district comprised two distinct ecological zones: the high hardwood forest located along the natural levee of the Mississippi River; and the cypress swamp extending north toward Lake Pontchartrain. The Lower Ninth Ward stretches from St. Claude Avenue north to Florida Avenue and occupies swampy land forming the parish's eastern border. Much of the area remained a swamp until the early twentieth century, while its higher southern neighbor, Holy Cross, had been divided into sugarcane plantations during the colonial era. The construction of the Industrial Canal in the early 1920s physically divided the Ninth Ward into two sections, further isolating the downriver Lower Ninth Ward. Even after its draining and development, the Lower Ninth retained an almost rural, small-town character distinct from the other neighborhoods of the city. It was first populated primarily by African Americans and immigrants who could not afford to live in the older, higher parts of the city. This community-oriented character is reflected in the prominent front porches that served as the primary gathering places in a neighborhood where there were few public open spaces. During Hurricane Katrina, critical levee breaks, powerful storm surges, and the naturally low elevation proved devastating to the community, which is still experiencing a painfully slow recovery relative to other parts of the city.

Landscape Type:
Suburb



All photos this page by Joni Emmons

Photo by Joni Emmons



Jean Lafitte National Historic Park and Preserve

Photo by Joni Emmons



Established in 1978 and named for a French American pirate and privateer, this National Park encompasses more than 30 square miles and comprises six sites spread throughout southern Louisiana: the 23,000-acre Barataria Preserve in Marrero; the 0.66-square-mile Vieux Carré in New Orleans; the 143-acre Chalmette National Historical Park and Cemetery; the Acadian Cultural Center in Lafayette; the Prairie Acadian Cultural Center in Eunice; and the Wetlands Acadian Cultural Center in Thibodaux. While the other sites are largely recognized for their cultural significance, the Barataria Preserve makes up a portion of one of the country's largest estuaries. Located six miles southeast of New Orleans, the preserve features three distinct zones (hardwood forest on levee ridges, backslope swamp, and freshwater marsh between levees), is crisscrossed by many bayous and canals, and contains an environmental education complex, picnic areas, trails, and a boardwalk. Chalmette National Historical Park and Cemetery is situated on the east bank of the Mississippi River northeast of the Barataria Preserve. The cemetery contains more than 14,000 headstones and is located on the site of the 1815 Battle of New Orleans, adjacent to Chalmette Battlefield. The oldest neighborhood in New Orleans, the Vieux Carré occupies a crescent in the Mississippi River at one of the highest points in the city. The three Acadian cultural centers, interpretive of Cajun culture, are located west of New Orleans. In 1966, the Chalmette Battlefield and the Barataria Preserve were both listed in the National Register of Historic Places, and the Vieux Carré was designated a National Historic Landmark District.

Landscape Style:
Public Park
National Park
Scenic Reservation

Landscape Type:
Naturalistic or Cohesive

Related Landscapes:
Barataria Preserve
Chalmette Battlefield



All photos this page by Peter Summerlin



Chalmette Battlefield

Located seven miles downriver from the Vieux Carré, the 143-acre battlefield commemorates the remarkable American victory at the Battle of New Orleans in 1815. Originally part of the Chalmette de Ligny plantation, the State of Louisiana purchased the Chalmette Plains, a significant portion of the six-mile-long battlefield, in 1855. Federal construction of a 155-foot-high memorial obelisk began later that year, but was interrupted by the Civil War and was not completed until 1908. In 1933, the National Park Service began managing the battlefield, which was declared Chalmette National Historical Park in 1939. In 1965, a vehicular loop road was constructed for touring the battlefield, wayside markers introduced, and the American rampart partially reconstructed.

Landscape Type:
Commemorative Landscape
National Park

Related Landscapes:
Barataria Preserve
Jean Lafitte National Historic
Park and Preserve

Surrounding industrial development has diminished the setting's rural character, and levees built along the Mississippi River have blocked the strategic views from the site. Running the length of the battlefield along the east side of the rampart are the remnants of a canal, which marks the American defensive line and once connected the Mississippi River with a cypress swamp to the north. The Chalmette National Cemetery borders the battlefield to the east, separated from it by a low, brick wall. A second-growth woodland thicket stands north of the interpretive tour loop, buffering the site from nearby industrial development. A design competition was held to create a new memorial on the battlefield in 2013, with the winning proposal, by Design Workshop, envisioning an interpretive trail and garden. Chalmette Battlefield was listed in the National Register of Historic Places in 1966.



All photos this page by Jon Emmons



Barataria Preserve

Twenty-three thousand acres of swamp, marsh, and bayous make up the nature preserve. Named after a notorious French pirate and smuggler, the preserve is located in Marrero, six miles southeast of New Orleans. It provides a glimpse of the native Louisiana landscape just beyond the urban metropolis. The area was first designated a state park in 1966 and was later incorporated into the Jean Lafitte National Historical Park and Preserve, established in 1978. The Barataria Preserve functions as the ecological component of the federal government's efforts to provide a framework for understanding the natural history and cultural heritage of Louisiana's Mississippi Delta. Approximately 3,000 acres of adjacent wetlands were added to the preserve in 2009. In 2010, Biohabitats, Inc., worked to minimize the effects of fossil fuel extraction on site, clearing invasive Chinese tallow from the preserve and restoring freshwater surface flow.

Landscape Type:
Public Park
National Park
Scenic Reservation

Related Landscapes:
Chalmette Battlefield
Jean Lafitte National Historic
Park and Preserve

The Preserve comprises three distinct zones: hardwood forest on levee ridges; backslope swamp; and freshwater marsh between levees. Hiking trails of dirt and gravel cut linear paths through the eastern side of the preserve, where higher ground fosters a dense understory of palmetto, hawthorne, and holly, shaded by a thick canopy of willow, maple, sweetgum, ash, elm, and oak. A wooden boardwalk winds through the swamp, its long lines giving order to an impenetrable, shady mass of cypress and tupelo trees. There is an environmental education complex on the site, as well as areas for picnicking. West of the preserve are Lakes Cataouatche and Salvador and the Salvador Wildlife Management Area.



All photos this page by Hallie Borstel



Evergreen Plantation

Located on the west bank of the Mississippi River equidistant between New Orleans and Baton Rouge, this 575-acre property was founded by the Becnel family as a sugar and rice plantation around 1812. Compact and symmetrical, the plantation complex is organized around the Greek Revival-style house, which was designed by John Carver in 1832 and has a striking pair of helical staircases extending from the facade. The house is flanked by two dependencies and oriented towards the river, overlooking an extensive lawn and wetlands along the riverbank. The plantation frontage has whitewashed wood fencing and stuccoed walls that meet at an ornate wrought iron gate. The rear of the house faces a square, ornamental boxwood parterre, edged by outbuildings with live oaks shading the corners farthest from the house. A 1300-foot live oak allée extends deeper into the plantation, under which 22 slave cabins flank the drive.

Landscape Style:
Colonial Revival

Landscape Type:
Garden and Estate
Colonial Garden

Evergreen functioned as a plantation until the onset of the Great Depression, when it was abandoned. It was purchased by Matilda Gray in 1944, who oversaw extensive renovations to the property. Today, still a working farm but also open to the public, Evergreen Plantation and its 37 antebellum buildings is considered one of the most extensive and intact examples of early American agricultural enterprise in the Southern U.S. It was designated a National Historic Landmark in 1992.



All photos this page by John Cummings

Photo by Clément Bardot



Laura Plantation

Photo Spencer McNab and Lucas Frey



Sited 54 miles above New Orleans on the Mississippi River, the DuParc Plantation was established in 1805 by Guillaume DuParc, a French veteran of the American Revolution. For nearly 100 years the DuParc family maintained the Creole plantation with slave and wage labor, exporting indigo, rice, pecans, and sugar cane and keeping a self-sufficient farm with orchards and a potager garden, a sugar mill, dairy, blacksmith shop, smokehouses, barns, overseer cottages, and 64 slave cabins with gardens.

The family home, the Maison Principale, was surrounded by a tall, white picket fence and generous yard. Family gatherings took place in an open courtyard and a lush parterre garden with manicured walkways and beds of European and Asian perennials shaded by palmettos and oaks. The property was approached along a gravel road oriented perpendicular to the river and lined with a pecan allée and orchard.

In 1891, Laura Plantation was sold to Florian Waguespack, who continued sugarcane production and general farming operations. A century later, although sugarcane farming continued, the Maison and gardens were in disrepair. In 1993, the Laura Plantation Company, LLC, acquired the Maison and fourteen acres and renovated it, including the re-establishment of the French parterre garden, a pecan orchard, walkways, roads, fences, and gates, a potager planted adjacent to the original kitchen, and vegetable plots replanted near the slave cabins. Laura Plantation was listed in the National Register of Historic Places in 1993.

Landscape Type:
Garden and Estate
Colonial Garden



Photo by Phil Whitehouse



Photo by Farragutful



Photo by Farragutful

Oak Alley Plantation

Originally called the Bon Séjour Plantation, Oak Alley Plantation was built by Jacques T. Roman on an existing farm and homesite. Roman built a Greek Revival mansion, thought to be designed by Joseph Pilié, on axis with an allée of mature oaks planted in the early 1700s. Today these trees are a signature feature of the plantation, an iconic, ¼-mile long shaded passage that stretches from the house to the River Road.

Landscape Type:
Garden and Estate
Colonial Garden

Designed By:
Jacques T. Roman

The plantation was laid out in a typical Louisiana Colonial manner. The mansion was located closest to the river in a square layout, while the overseer's house, enslaved workers lodgings and sugar mill were behind the mansion nearer the sugar cane fields. Camellias, crepe myrtles, azaleas, and magnolias were planted around the mansion, while a teardrop-shaped drive marks the terminus of an extended, boxwood-lined oak allée approaching from the south. A more formal boxwood and lawn garden, circa 1927, occupies the place of a former kitchen garden to the east.

The plantation changed hands numerous times after 1866, and by the 1920s fell into disrepair. In 1925, it was purchased by Andrew and Josephine Stewart, and the mansion was restored with the help of architect Richard Koch. In 1972, the mansion and 25 acres passed to the Oak Alley Foundation, which continues its management and restoration today. It was named a National Historic Landmark in 1974.



Photo by Spencer Meluh and Lucas Frey



Photo courtesy Oak Alley Plantation (TCLF archives)



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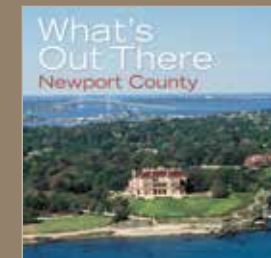


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