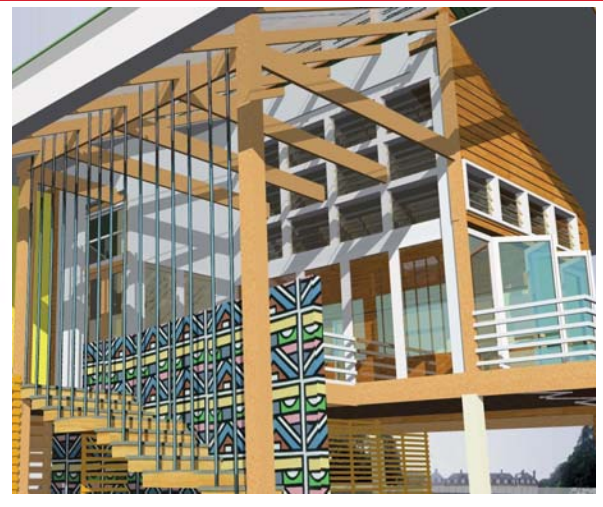


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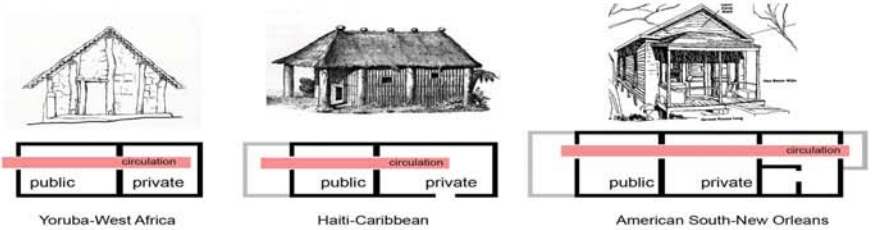
"spheres of influence"



New Orleans must be revived. My recent visit re-inforced this need. This is truly a unique place in the Americas, influenced by many cultures be it Cuban, Native American, Spanish, French and most importantly African American descendants of slaves and have created a unique Culture and experience which has established itself as an important part of Americana. We all view issues through the prisms of our interest and/ or our profession and as an African who has lived in America, worked in Louisiana and currently practicing in Ghana, West Africa, my initial response to the Project, amongst others, is about the 'African Diaspora'. Displaced people of African descent (yet again, after the initial traumatic experiences of Slavery) in New Orleans reconnecting to their roots in Africa and Louisiana via an architecture that is responsive and 'inno-native'™.



The architectural diversity of the towns within the Delta Region is staggering. In many cases they reflect Spanish, French, British, German, African and early American influences; often having survived floods and wars, and having escaped urban renewal. The Lower Delta's architectural heritage evokes a sense of the past defined by scale, materials, and layout. An important element of its culture and architecture are the many styles of folk buildings throughout, including dog trot, shotgun, Creole cottage, raised cottage, I-house, center passage house, and undercut galleries, plus barns and gins. It is here that direct connections can be made with Caribbean and African architecture. For instances the typical shotgun houses of New Orleans, (houses consisting of usually one room wide and several rooms long with a gable roof facing the main street) has been noted for its roots in Yoruba, West Africa. New Orleans is considered the center of the shotgun housing development in the United States and the connection between the two is made via towns in southern Haiti. Where houses were also one room wide and one story high with their gables facing the main road. All the nonessential details that are associated with the shotgun in Haiti are also associated with the shotgun in Louisiana, although not always to the same degree. Historians have linked the occurrence of the shotgun houses in Haiti and Louisiana to the trade links and immigration between the two. During the first days of slavery the Yoruba and Yoruba related peoples were brought to Haiti in sufficient numbers and thus they were able to preserve many traits of their African culture.

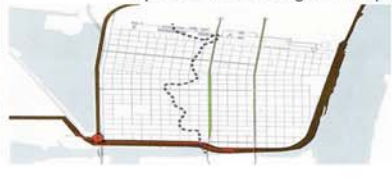
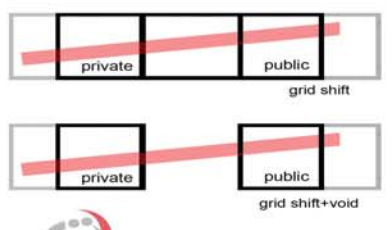


The evolution of the 'Shotgun' house
The above diagrams detail the transition of the shotgun house from West Africa, to the Caribbean, and into New Orleans. The Yoruba House had the shotgun structure without the porches. During the slave trade, West Africans were brought to the Caribbean for sugar cane production in 1503. The Tainos, the original inhabitants of Haiti, lived in simple houses made of thatched walls and roofs. When the Africans arrived in Haiti they combined the house of the Tainos with their own. These houses, called caillies, were made of mud, straw, wood, and thatch. The caillie was usually a thin, narrow building with a gabled entrance, with plastered, stucco walls, a thatched roof, and shuttered windows. Houses such as these may still be found in rural Haiti, where villages without monetary resources are limited to using only natural materials. But more commonly one will find shotgun houses made of wood the next logical transformation.



The shotgun house's transformed as they moved from rural to urban. However, one thing that remained the same was the need to group the houses in rows. This grouping reflects a West African method of houses working together; the "shotgun row" kept the houses cool in the summer time and warm in the winter. This again reflects the West Africans philosophy of a communal before individual architectural approach.

Our take on the next step of evolution...
Manipulations of the circulation path relates to the city grid shift which takes place in the lower 9th ward. This new axis combined with penetrations and voids creates a more unique experience while moving thru the space.



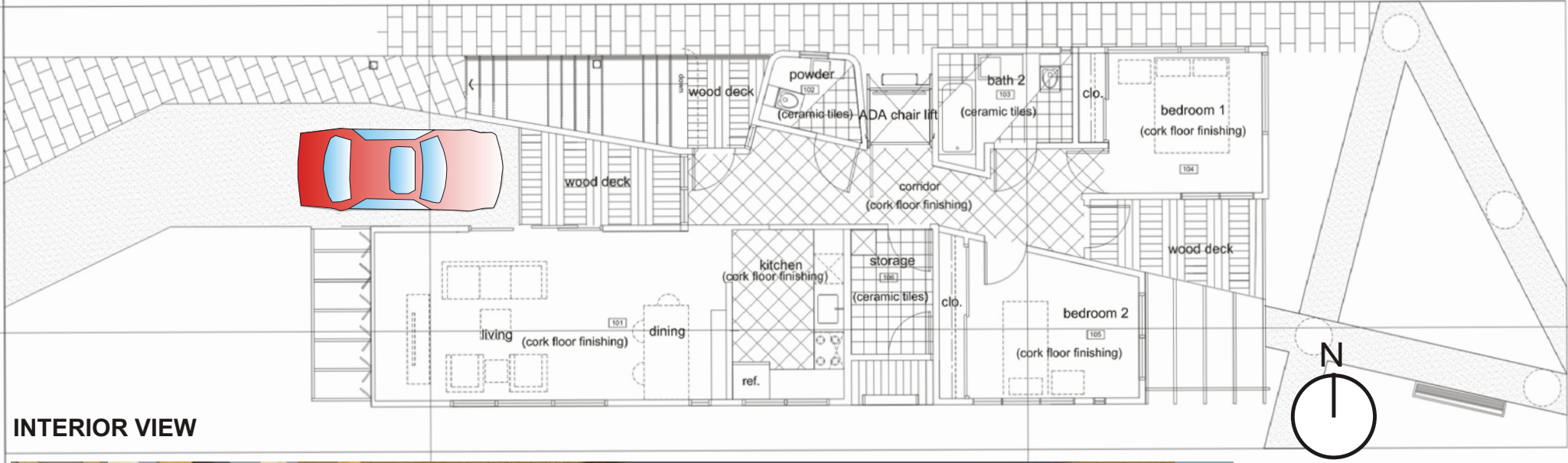
-Re-interpretation of typical public to private orientations.

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The shotgun house originates in structure and name from West Africa. The Yoruba word "togun" means "house;" "shogun" means "God's house."



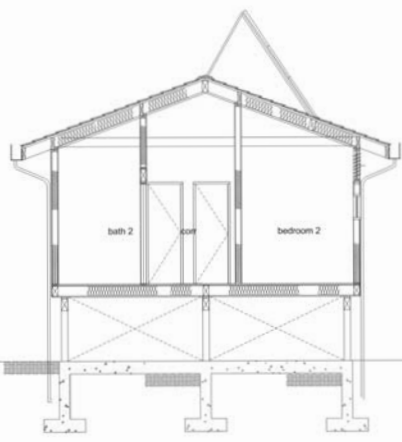
FIRST FLOOR PLAN



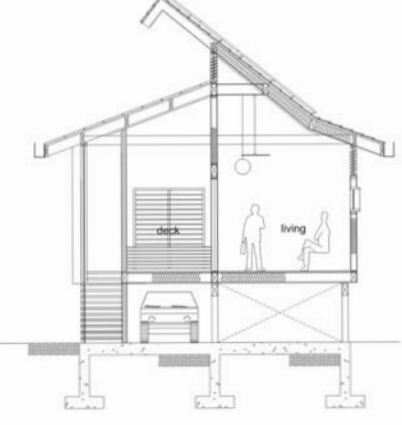
INTERIOR VIEW



VIEW FROM LIVING LOOKING TOWARDS DINING & KITCHEN BEYOND.



Section h-h



Section a-a

SECTIONS



NORTH ELEVATION



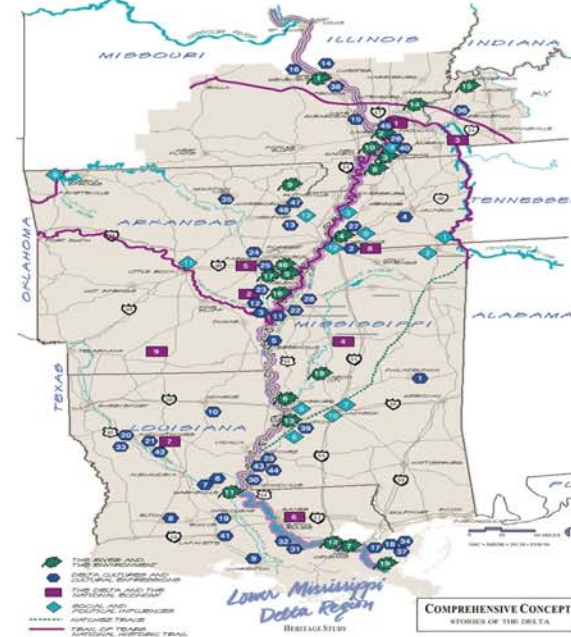
AERIAL BACK VIEW

The Lower Mississippi Delta Region and its array of cultural connections...

The Mississippi Delta is a vast and vital part of the American landscape. This broad, alluvial valley encompasses all or parts of seven states bound together by their ties to the river. Broadly defined, the Delta region spans the entire lower portion of the river beginning in southern Illinois, covering portions of Missouri, Kentucky, and Tennessee, and including all of Arkansas, Mississippi, and Louisiana.

It is a land of converging cultures with a unique complexity and density of history, prehistory, and cultural expression. Over the centuries American Indians, French, Arab, Spanish, African, German, English, Irish, Scots-Irish, Jewish, Italian, Chinese, Mexican, and Southeast Asian peoples have established and maintained their distinctive ethnic identities. Often these cultures intermingled to form discrete, new cultural elements found only in the Delta.

The Delta Region offers one of the best examples of the African-American influence. The lower region (originally having Spanish and French influence) and the upper region (originally having Native American and Anglo-American influence) were changed by the introduction of African Americans. Much can be learned about the impacts of African Americans on the larger culture, and the mixing of African Americans with other cultures.



DELTA CULTURES AND CULTURAL EXPRESSIONS

- American Indian**
 - 6. Marksville State Commemorative Area (Marksville, Louisiana)
 - 7. Tunica-Biloxi Indians of Louisiana (Marksville, Louisiana)
 - 8. Coushatta Tribe (Eton, Louisiana)
 - 9. The Chitimacha Tribe (Charenton, Louisiana)
 - 10. Jena Band of Choctaw (Jena, Louisiana)
- French and Spanish Influences**
 - 17. Vieux Carre Historic District (New Orleans, Louisiana)
- Cajun Culture**
 - 18. Jean Lafitte Park and Preserve (New Orleans, Louisiana)
 - Prairie Acadian Cultural Center (Eunice, Louisiana)
 - Wetlands Acadian Cultural Center (Lafayette, Louisiana)
 - Acadian Cultural Center (Lafayette, Louisiana)
 - 19. Acadiana Visitor Center (Opelousas, Louisiana)
- Creole Culture**
 - 20. Natchitoches Historic District, Badin-Roque House (Natchitoches, Louisiana)
 - 21. Kate Chopin House and Bayou Folk Museum (Cloutierville, Louisiana)
- African-American Culture**
 - 31. Lehman Store Building, Historic Donaldsonville Museum (Donaldsonville, Louisiana)
 - 32. River Road African-American Museum (Arrow, Louisiana)
 - 33. Melrose Plantation (Melrose, Louisiana)
 - 34. New Orleans Jazz National Historical Park (New Orleans, Louisiana)
 - 41. Arna Bontemps African-American Museum (Lafayette, Louisiana)
- Other Cultural Influences**
 - 37. American Italian Museum and Library (New Orleans, Louisiana)

19th Century New Orleans Creoles- Free People of Color



The diaspora of people of African descent doesn't usually include large migrations of free people of color from Louisiana in the years preceding the Civil War. In fact, little is known about such groups except that they left the state seeking equality and freedom from racism in countries such as Haiti, France, Cuba and Mexico.

Congo Square, New Orleans - a significant location which exemplifies the communal relationships of the enslaved Africa Americans who gathered and danced on Sundays.

