

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, How to Complete the National Register of Historic Places Registration Form. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic Name: Lower Central Business District (Boundary Increase II)
Other Names/Site Number: n/a
Name of related multiple property listing: n/a

2. Location

Street & Number: See below for addresses in boundary increase
City or town: New Orleans State: LA County: Orleans
Not for Publication: Vicinity:

Boundary Increase Addresses: 234 Loyola Avenue; 1111 Gravier; 1100 Tulane Avenue; 225 Baronne; 300, 306, 308, 310, and 314 Rampart Street; 935 Gravier Street; 1010 Common Street; 222 Loyola Avenue

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets, meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria.

I recommend that this property be considered significant at the following level(s) of significance:
 national state local

Applicable National Register Criteria: A B C D

Pam Breaux 12/1/14
Signature of certifying official/Title: Pam Breaux, State Historic Preservation Officer **Date**
Louisiana Department of Culture, Recreation, and Tourism
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official: **Date**

Title: **State or Federal agency/bureau or Tribal Government**

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4. National Park Certification

I hereby certify that the property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other, explain: _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply.)

<input checked="" type="checkbox"/>	Private
<input type="checkbox"/>	Public – Local
<input type="checkbox"/>	Public – State
<input type="checkbox"/>	Public – Federal

Category of Property (Check only **one** box.)

<input type="checkbox"/>	Building(s)
<input checked="" type="checkbox"/>	District
<input type="checkbox"/>	Site
<input type="checkbox"/>	Structure
<input type="checkbox"/>	object

Number of Resources within Property (Do not include previously listed resources in the count)

Contributing	Non-contributing	
10	6	Buildings
		Sites
		Structures
		Objects
10	6	Total

Number of contributing resources previously listed in the National Register: 2

6. Function or Use

Historic Functions (Enter categories from instructions.): Commerce/Trade: business, specialty store, department store, financial institution, professional, restaurant; Social: meeting hall; Domestic: multiple dwelling

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Current Functions (Enter categories from instructions.): Commerce/Trade: business, specialty store, department store, financial institution, professional, restaurant; Domestic: Multiple dwelling

7. Description

Architectural Classification (Enter categories from instructions.): Mid 19th Century: Greek Revival; Late Victorian: Italianate; Late 19th and Early 20 Century Revivals: Classical Revival; Modern Movement: Moderne, International Style, New Formalism

Materials: (enter categories from instructions.)

foundation: Brick, concrete

walls: brick, glass

roof: tar, metal, slate

other: cast iron, granite

Narrative Description

Summary Paragraph

This submission will increase the existing National Register boundaries of the Lower Central Business District Historic District, listed on the Register in 1991 and updated and expanded in 2006. There is one area of boundary increase and the total number of buildings and structures in the proposed expansion is 16. Contributing elements range from c. 1830 through 1964, except for one building, dating from 1967. This building is being counted as contributing because it reflects the design ethos of a significant component of the district and is almost fifty years old. Styles in the district include Greek Revival, Italianate Classical Revival, Moderne, New Formalism, and International Style. In terms of building use, the increased boundaries encompass a variety of commercial and the buildings range in height from 2 stories up to tall buildings and skyscrapers. This district retains integrity of location, setting, materials, design, workmanship, feeling, and association.

Narrative Description

This document will increase the boundaries to include sixteen additional buildings, some of which are major expressions of 1950s and 1960s architecture. The specific areas of boundary increase abuts the existing district along Gravier Street for one block between O’Keefe Avenue and Baronne Street, continues along Gravier Street pulling in four properties on S. Rampart Street until ending at the existing boundary at Loyola Avenue and Gravier Street. This fills a “hole” of sorts that currently exists in the district. The boundary expansion rounds out the northern end of the district. It adds 10 contributing buildings and 6 non-contributing.

Contributing/non-contributing count for the area of the Boundary Increase:

Contributing 10 buildings

Non-Contributing 6 buildings

2 buildings previously listed on Register (individual listings)

Contributing/Non-contributing Buildings

Buildings are considered contributing to the district if they are at least fifty years of age and have retained their exterior integrity. Emphasis was placed on the exterior materials, design, and workmanship. Some buildings that experienced alterations to their ground floor were still considered

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contributing to the district because enough of the rest of the building retained original materials, window openings, windows themselves, finishes, and design elements to maintain overall integrity (regardless of condition).

Buildings are considered non-contributing if they are less than fifty years old or are older than fifty years, but have been significantly altered so that their exterior historic integrity has been lost. Most of the altered historic buildings or vaguely historic-looking buildings were constructed within the last 20 to 30 years. Non-contributing resources fall into one of two categories: 1) those built after the end of the period of significance and 2) those built within the period of significance that have lost integrity.

For those buildings constructed within the period of significance, changes to exterior materials and the removal or obscuring of stylistic details are the most significant issues affecting their contributing status. One building, 1120 Tulane Avenue, was built within the period of significance, but the building has no roof or interior partitions and is thus, a shell. While this building was built within the period of significance, it has experienced too much loss to be considered a "building". Where available, Sanborn maps and historic photos were used to determine if changes took place within or outside the period of significance. Most alterations made within the period of significance are historic in their own right and, therefore, acceptable.

For those buildings with materials and stylistic elements removed or obscured outside of the period of significance, the property generally had to retain enough historic physical features and design integrity to be considered contributing. For example, a modernist cladding was added to the historic structure of 234 Loyola Avenue in 1957, disguising the initial 1909 façade, and was removed in 2013 revealing the historic exterior. Now it is considered to retain its historic façade. Where changes are less severe, appear reversible, or in keeping with the overall style and feeling, the building should be deemed contributing.

The Rault Center at 1111 Gravier is considered an exception to the non-contributing fifty-year guideline. The structure was built in 1965 and will be within the age of significance within a few months. Additionally, the Rault Center fits within the architectural ethos of the district, as it was constructed in the International Style, which is found on several of the other tall buildings in the district.

Inventory of Boundary Expansion:

1. **234 Loyola Avenue** - *Contributing*, 1909, Diboll, Owen, + Goldstein. Known historically as the Pythian Temple. Built in 1909, this seven-story building was constructed in steel, iron, brick, terra cotta, and cement. The Pythian Temple was highly decorated with terracotta; ornamentation included parapets over the entrances, terracotta asterisks at the belt course above the central arched windows, and crenellated keystones above windows. Typical of an early high-rise commercial building featuring a flat roof, projecting cornice, and a height of between six and twenty stories. In 1923, the Colored Order of the Knights of Pythias celebrated paying off their debts by adding a double height eighth floor to the top of the building. The windows on the eighth floor were large Palladian windows with eight lite wooden casement windows topped by multi lite fanlights and topped off with a keystone and decorative terra cotta molding. A terra cotta belt course ran between each window and around to the side elevations. Flanking each set of windows were half round pilasters topped with Doric capitals and with four lite sidelights on the outside of the columns. In 1943, Moise H. Goldstein + Associates removed the projecting cornice from the building and removed the pressed brick in the central arched windows on the Loyola façade.

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In 1957, Benson + Riehl with DeMontulzin remodeled the building to fit in with the Civic Center design. Aluminum and porcelain cladding was added to the Loyola Ave facade and the Gravier elevation of the building. The installation of this slipcover resulted in the loss of the relief of the terra cotta details on the street facing elevations (some original details remain in the "courtyard" between the building and its 1961 addition). Four years later in 1961, the property received an addition, which was given the street address of 1119 Gravier Street. This addition was also surrounded in the modernist cladding to match the former Pythian Temple's cladding.

The metal slipcover was removed from the building in December 2013, revealing the façade and Gravier Street elevation of the former Pythian Temple. The Gravier Street elevation of the buildings' addition remains cladded in the metal slipcover as that is its exterior cladding (was not applied over a historic façade).

234 Loyola retains its exterior integrity, as it is now recognizable as the former Pythian Temple, and the addition still retains the 1961 cladding. Many original features of the building remain such as: original windows and openings, decorative headers with keystones, decorative brickwork, arched window openings, terra cotta belt course, and decorative asterisks.

2. **1111 Gravier - Contributing;** Known historically as the Rault Center. Constructed between 1965 and 1967, this 17 story high rise building was clad in marble veneer, rubbed concrete panels, and grey colored enamel panels and plate glass windows. This building is the one exception to what makes a building contributing as it was built just outside the period of significance for the update. Its design goes along with other tall buildings and skyscrapers of the 1960s that are found in the Lower CBD.

The original plans for the Rault Center featured five large bays on the facade, each of which was divided into four sections by vertical aluminum mullions and featured ¼" solar grey glass windows on the first two levels and the 16th floor. The bays themselves were divided by marble veneer panels that extended all the way up the full 16 stories of the building (the 17th floor was an inset space for a gymnasium and also featured an outdoor pool). The windows were divided into twelve panes with the horizontal spandrel center row of windows being about a third of the height of the upper and lower windows. The central bay, where the main entrance was, featured four sets of double glass doors topped by an eight light "transom" of which the bottom row of windows was about 1/8 the size of the upper glass panels. On the side of this main entrance were tall decorative marble panels. The fourth through fifteenth floors featured the same five bays as the first floor divided into four windows each. Each bay had four enamel panels at the bottom, with aluminum sash windows above, topped by four more enamel panels. The windows were each separated from one another by vertical aluminum panels. The bottom portion of each window was inoperable and the upper portion swung inward. The sixteenth floor, also divided into five large bays with four sections each had four sliding center glass panels in each bay topped by spandrel panels and a porcelain enamel capping and face at the top. The 17th floor was concrete block and rubbed concrete and was even more simply detailed than the rest of the building.

The two side elevations mimicked the design and materials of the main façade, but instead of five main bays, it was designed with only three main bays divided into three glass sections. The rear elevation does not directly mirror the main facade, but is still divided into five main bays. Floors 1-4 were not filled in with glass panels, but rather were masonry stucco with

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vertical unfinished concrete panels as this elevation was not visible from the street. The central bay is composed of rubbed concrete around its edges and stucco in the middle from the ground floor up to the 17th floor. Flanking this central bay on the fifth through fifteenth floors are two bays on each side, the outermost of four windows and the innermost of three windows each. The same design and materials was used in each of these bays as on the other elevations. The sixteenth floor on this elevation matches the other elevations at this level and was similar to its lower elevation in that it had four windows in the outermost bay and three windows on the innermost bay. The 17th floor was concrete block and rubbed concrete and was more simply detailed than the rest of the building.

The current appearance of the building has not changed extensively from this original design. The windows on all elevations have been removed as have the dividing vertical aluminum and marble panels as they had begun to fall off of the building. The first and second floor windows of the façade have been boarded up with many glass panels remaining behind the wood covering. The sixteenth floor appears to have been changed at some point in time to fixed in place glass panels in aluminum frames; however, now it appears that only three of the five sections of aluminum frames remain with no glass. Only some steel and metal framing of the 17th floor remains.

While this building has suffered damage from the 1972 fire, water damage, subsequent renovations, and being open to the elements, it does retain integrity of location, setting, feeling, and association, The original materials that were on the building do still exist and most sit either inside the building itself or in a warehouse as they were falling off the building and were a danger to public safety and will be reused in an upcoming rehabilitation of the building. It also retains integrity of design to a degree as the Mid Century Modern International Style details can still be seen by the remaining framing on the exterior. The building still stands today as a tall, concrete frame Mid Century Modern building that maintains a modicum of exterior integrity.

3. **1100 Tulane Avenue** – *Contributing*, 1962. Mid-century modern 14 story steel and glass skyscraper with an irregular L shaped footprint. The materials that make up the elevations are steel, glass, and marble and divide the elevations into bays horizontally with marble and vertically with aluminum glazing bars resulting in a regular geometric pattern on all sides. The building was individually listed on the National Register in February of 2014.
4. **222 Loyola Avenue** – *Contributing*, 1958. Mid-century modern parking structure with two floors of office space above the parking deck. The addition of the parking structure was designed by Diboll, Owen and associates. The exterior façade cladding is in the same style as the former Civic Center complex (234 Loyola prior to the removal of the slipcover). The rear and the side of the structure is brick, two floors of windows are visible on the south elevation. A metal grate covers the parking structure on the Rampart Street elevation. This building retains the integrity of location, setting, materials, design, workmanship, feeling, and association.
5. **225 Baronne** – *Contributing*, 1962. 28 story, steel-frame, high-rise building in the New Formalist style. The building consists of four nearly identical elevations made up of a base of with granite columns and a polished aluminum canopy, upper floors of brick with aluminum framed windows alternating with banks of white brick and recessed horizontal bands of brown brick, and topped off with a 24 foot tall penthouse with a projecting roof forming a “hat”. This building was individually listed on the National Register September 10, 2013.

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6. **300 Rampart Street - Contributing.** This building was outside the footprint of the district boundaries for the 1991 application and the 2006 district expansion. The 300 block of S. Rampart Street contains four architecturally significant structures. This building was constructed before 1908 and is consistent in the 1908 and 1940-1951 Sanborn maps. Today, this building retains the same scale and use - French Empire, two story building with a mansard roof. First floor has six windows and one entrance door and the second floor matches the design and scale of the first floor, but has ten lite windows and no doors. Second story is adorned with dentils beneath the belt course. Third floor features arch topped dormers on both street facing elevations. Alterations to this building appear to be minor with some window replacement. The replacements were inserted into the original opening sizes and are compatible replacements. This building still retains integrity of location, setting, feeling, association, design, materials, and workmanship.
7. **306 Rampart Street - Contributing.** This building was outside the footprint of the district boundaries for the 1991 application and the 2006 district expansion. The 300 block of S. Rampart Street contains four architecturally significant structures. This building was constructed before 1908 and is consistent in the 1908 and 1940-1951 Sanborn maps. Much of the first floor entry way has been removed and covered for protection. The second floor retains the window pattern, scale, and details consistent with its original design and the buildings that nearby. It has three six over nine wood windows, that have been painted, and the cornice has dentils matching those on 300 Rampart Street. It appears that the buildings from 300-308 may have all shared a cornice line. The upper floor is brick covered with stucco that has been scored to look like stone blocks. Despite the changes to the ground floor, this building retains integrity of location, setting, materials, design, workmanship, feeling, and association.
8. **308 Rampart Street - Contributing.** This building was outside the footprint of the district boundaries for the 1991 application and the 2006 district expansion. The 300 block of S. Rampart Street contains four architecturally significant structures. This building was constructed before 1908 and is consistent in the 1908 and 1940-1951 Sanborn maps. Today this building retains the same scale and use. This building follows the style of 300 Rampart Street. The building's ground floor, like its neighbor at 306, has been modernized and infilled with glass blocks. The second floor has the same three window openings as 306 Rampart St and the windows are currently covered with painted wood boards. The same dentilated cornice is found on this building. The upper floor of this building is painted brick. While the loss of the original storefront does affect the integrity of design to a degree, the rest of the building still retains enough original design elements and materials to help the building remain contributing to the district update.
9. **310 Rampart Street - Contributing.** This building was constructed before 1908 and is consistent on the 1940-1951 Sanborn maps. Some of the ornamentation of the building has been removed. The building still retains its scale and its relationship to the buildings surrounding it. 310 Rampart St has a stepped parapet at the top of its façade, three six over six wood windows on its second floor, and a large width ground floor covered with boards for security. The exterior of the building is covered in textured stucco. Beneath each second floor window is a projecting sill and a decorative projecting band connects the three windows at their tops. It is likely that the ground floor has been altered to a degree, but this does not significantly detract from the building's overall integrity.

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10. **314 Rampart Street - Contributing**, This building was outside the footprint of the district boundaries for the 1991 application and the 2006 district expansion. This building was constructed before 1908 and is consistent in the 1908 and 1940-1951 Sanborn maps. Today this building retains the same scale and use. This structure has a stucco facade, and repeats the pattern of the other buildings on this block. There are six openings on the first floor, two of which are entry ways into the building flanking four sets of French doors. The second floor follows the pattern of the first floor with windows. The building is capped with a belt course and dentilated cornice. The main alterations to the building appear to be replacement windows on the second floor, set within the original opening size, and the addition of what appears to be synthetic stucco sheets on the right elevation (facing an empty lot). While the loss of the second floor windows does affect integrity of materials to a degree, overall, the building retains its original form, fenestration patterns, and other materials to help it retain its historic integrity and remain contributing to the district.
11. **1116 Tulane Avenue –Contributing** Built circa 1961, this building was outside the footprint of the district boundaries for the 1991 application and the 2006 district expansion and it is considered contributing to this boundary increase. The building appears in the 1964 Sanborn maps. Today, this building retains the same scale although it is now vacant. The structure today is largely composed of glass panes separated by metal supports between the doors and windows. It appears that the building may have replacement doors, but the overall simple mid-century design is still in place. Because of the relatively unchanged 1961 appearance, this building retains the integrity of materials to a degree. Overall, it retains its integrity of design, workmanship, location, setting, feeling and association and thus, it remains contributing to the district.
12. **1120 Tulane Avenue – Non-contributing** Built circa 1964, this building was outside the footprint of the district boundaries for the 1991 application and the 2006 district expansion and is considered non-contributing to this boundary increase. The façade of this building has tile covering brick on the second floor and three openings on the first floor. While the façade exists, the building has lost its roof and has long been open to the elements and is essentially, no longer a building. There are no interior walls left and only a portion of the floor slab remains. Because of the extensive loss of material, this resource is not considered a building and is considered non-contributing.
13. **145 University Place – Non-contributing**. This “L shaped” concrete structure is a seven level parking garage that wraps around a vacant parcel of land that was built outside of the period of significance.
14. **935 Gravier Street - Non-contributing**. Built in 1981, this building was constructed outside of the period of significance for the district and is considered non-contributing. The building is a 21 story high rise in the lower central business district. It is made out of concrete with horizontal bands of windows.
15. **1010 Common - Non-contributing**. Built in 1971, this building was constructed outside of the period of significance for the district and is considered non-contributing. The building is a 30+ story skyscraper built out of concrete. It features single paned windows and its main entrance on Common Street is decorated with red marble to highlight the entrance.

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16. **234 S. Rampart Street** – *Non-contributing*. First floor of the parking tower has commercial uses; the remainder of the building is dedicated to twelve levels of parking. The building is composed of concrete and glass windows at the commercial level. This building is considered non-contributing as it was built outside of the period of significance.

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

	A	Property is associated with events that have made a significant contribution to the broad patterns of our history.
	B	Property is associated with the lives of persons significant in our past.
x	C	Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
	D	Property has yielded, or is likely to yield, information important in prehistory or history

Criteria Considerations:

	A	Owned by a religious institution or used for religious purposes
	B	Removed from its original location
	C	A birthplace or grave
	D	A cemetery
	E	A reconstructed building, object, or structure
	F	A commemorative property
	G	Less than 50 years old or achieving significance within the past 50 years

Areas of Significance (Enter categories from instructions.): Architecture

Period of Significance: 1830-1964

Significant Dates: N/A

Significant Person (Complete only if Criterion B is marked above): N/A

Cultural Affiliation (only if criterion D is marked above): N/A

Architect/Builder (last name, first name): Various

Period of Significance (justification): The period of significance under Criterion C ranges from c. 1830 (the date of the earliest building) to 1964 (the present fifty year cutoff).

Criteria Considerations (explanation, if necessary): N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Lower Central Business District is of statewide significance in the area of architecture because it and the Upper Central Business District are Louisiana's finest collections of historic commercial buildings. The Lower CBD achieves this distinction due to several factors, including an early building stock, the quality of its commercial Italianate architecture, its unparalleled collection of skyscrapers and Mid-Century Modern architecture, and the large number of landmarks (often architect designed) from various periods. The period of significance ranges from 1830 to 1964 (the fifty year cutoff). The Lower CBD, like other New Orleans districts, should be regarded as a *toute ensemble* of many styles and periods as well as building types. This document does not aim to change the significance of the district, but rather to explain how the area of boundary increase relates to the district's overall architectural significance.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Significance of the Lower CBD

Given the incredible developmental pressure in downtown New Orleans, it is quite remarkable that almost half of the buildings in the district date from before the Civil War. The typical central business district in the state, whether it be in a large city or a small town, is almost completely twentieth century. The small percentage of earlier buildings that exist are, generally speaking, have nineteenth century watered down Italianate commercial buildings. In terms of antebellum commercial architecture, only three significant collections exist, and all are located in New Orleans. In addition to the buildings found in the Lower Central Business District, important collections can be found in the Vieux Carre National Historic Landmark district and in the Upper Central Business District listed on the Register last year. It should also be noted that a significant number of the antebellum commercial buildings in the district are in the Greek Revival style. While Louisiana is justly famous for its Greek Revival domestic architecture, it is rare to find even a single surviving commercial. example, let alone an entire collection. In fact, the only place in the state with concentrations of Greek Revival commercial buildings are the Upper CBD, the Lower CBD, and the Vieux Carre.

The Lower CBD and the adjacent Vieux Carré contain Louisiana's finest Italianate commercial buildings. Very little "full-blown" commercial Italianate architecture exists outside these two districts. The typical Italianate commercial building in Louisiana is a very much watered down (and usually late) manifestation of the style, featuring perhaps segmentally arched windows and a corbelled cornice. By contrast, examples found in the Lower CBD are characterized by free-standing columns, oculus windows, brackets several feet high, round head windows, elaborate tablets, paneled friezes with double modillions, spandrel panels, etc. One even has a full pedimented pavilion. The isolated full-blown examples of the style that exist here and there in other towns in the state pale in comparison to -the district's flamboyant Italianate landmarks.

The district is also significant for its unrivaled collection of skyscrapers. The skyscraper is of paramount importance, being one of very few building types one can point to as an American invention. While about half a dozen towns in Louisiana have one, two or three historic skyscrapers, the Lower C.BD is the only place where one could say there was a concentration, yielding the standard urban America skyline. The district contains numerous examples, ranging

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from the Chicago School to the Modernistic style. The district's skyscrapers also are the state's largest, both in terms of height and footprint. Two even have striking rooftop pavilions visible from across the city, a feature found nowhere else in the state.

1940s and 50s buildings:

When the Lower CBD was first designated as a National Register District in 1991, the period of significance ended in 1941 and left out the district's collection of mid-century modern architecture. In 2006, the district was updated to include buildings constructed through 1956. This nomination serves to further update the district to include more of its collection of mid-century modern buildings constructed through the 1960s.

The mid-century modern buildings of the Lower CBD represent Louisiana's only collection of cultural resources exemplifying an important American architectural phenomenon of the 1940s and 50s -- the triumph of European Modernism on the corporate/ institutional/ urban scene. Other larger downtowns in the state simply do not have as significant or concentrated architectural resources that date from this period. Generally speaking, the buildings in these other Central Business Districts either represent the pre-World War II era or the immediate recent past (1970s and later). The only comparable district is the downtown district in Shreveport, but that district is not nearly on the same scale as the Lower CBD.

Probably the overriding American urban architectural trend of the post-World War II era, through the 1950s, was the triumph of European Modernism. It was a boom that, on the whole, relaxed some of the rigors of Modernist ideology but embraced its architectural vocabulary. The European International Style, which had only a fledgling hold in this country before the war, emerged as the standard American way to be modern. Indeed, the International Style, in its various permutations, reshaped major downtowns and created a new image of the American city that would have international reach.

The 1950s American building boom was fueled by post-war recovery, prosperity and the resulting need for new buildings of all kinds. And, for a variety of reasons, it came to be dominated by the abstractions of what we now term the late International Style. Some have noted the influence of Walter Gropius, who became Dean of Harvard's Graduate School of Design in 1937. His many graduates of the 1930s and 40s read like a *Who's Who* of American architectural practice from the 1950s and beyond. Similarly, Ludwig Mies Van Der Rohe became director of the architecture program of the Armour Institute in Chicago (later the Illinois Institute of Technology) in 1938 and had his own stream of dedicated graduates as well as a wide circle of professional influence. Others have noted widespread corporate patronage. Then, too, there were the efforts of the *Union Internationale des Architects*, dubbed "one of the most influential propagators of modern architecture after the Second World War."

But in a larger sense, from reviewing the history of the post-war period, one can also infer that by 1950 the old Art Deco mode was fading from fashion. The International Style was relatively new on the greater American scene, had a strong quasi-moral philosophy behind it (as Art Deco did not) and for a long time had no serious competition (at least not for large and/or tall buildings).

Aesthetes and critics of the day hailed the style's emergence. In 1958, *Look*'s architectural editor John Peter noted:

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“There is now a general body of theory and practice that constitutes a Modern style which is rapidly becoming as clearly defined as the Greek style or the Gothic style. . . . In almost every type of building - office, factory, bridge, dam, school, hospital - modern architecture works. Only in the private family dwelling, where human needs are scaled to modest and even obsolete handicraft building methods, does modern architecture lag behind. Architecture has now scraped itself clean of the encrustations of the past. It has advanced new purposes and new forms.”

In the same vein, Wolf von Eckardt offered in 1961, “Even those who still prefer ‘traditional’ at home accept ‘modern’ as the appropriate architecture for the schools of their children, their places of business, and – a little more reluctantly – for their churches and temples.” The triumphal emergence was complete.

In a poetical sense, to a later generation Modernist post-war buildings came to symbolize their era, a period of growing corporate wealth and power and of American ascendancy. Writing in 1992, architectural historian Alan Gowans asserted that “Modern coincided with and came in great part to express the nation’s rise to imperial superpower.” Be that as it may, American Modernism surely did inspire imitation in other countries. In the decade or so after the 1950s, the gleaming curtain-wall downtown office block in cities like Chicago and New York inspired tall building project developments across the world in cities ranging from London to Singapore. For these projects, American downtowns projected to the world “the image of the modern city,” as the Taschen guide to the International Style has noted so succinctly.

The New Orleans Context

The emergence of the American “modern city” in the New Orleans Central Business District was the centerpiece of a larger post-war building boom. One local commentator recounts that during these years “there was so much construction going on hailed as the “second largest construction year in the city’s history.” A mid-1950s source refers to “the unprecedented demand in New Orleans for first-class office space.” All this was fueled by a strong and expanding post-war economy. There was the prosperity of the petro-chemical industry, as symbolized by the construction, in 1952, of the Shell (Oil Company) Building on Common Street (NR). Surpassing oil was the meteoric rise of the city’s port. In 1952, *Newsweek* declared, “The Port of New Orleans, in sixteenth place after the first world war, has moved into second place among the nation’s shipping centers (after New York).” The following year another article noted eighty-nine public wharves with seven million feet of covered storage and berthing for two hundred deep-water vessels. By 1956 the value of commerce through the port had risen to over \$1.6 billion. During these years population rose as well -- up by 15% between 1940 and 1950. The much-ballyhooed goal of a million residents by 1960 was never realized.

Expanded Importance – Buildings from 1957-1964

The buildings from the period 1957 to 1964 in the expanded Lower CBD make a significant contribution to the district’s patrimony. They further build on the discussion above of the Lower CBD’s collection of mid-century modern resources and its architectural significance within the state of Louisiana. These buildings were left out of the most recent update mainly based on their construction dates, which postdated 1956.

Mayor DeLesseps “Chep” Morrison governed the city from 1946-1959 and oversaw much of the postwar and petroleum boom in New Orleans. During this boom, he commissioned the development of a Civic Center just outside the northern border of the Lower Central Business District. The

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development of a Civic Center influenced the design of the New Orleans Public Library (built in 1958 and added to the district in 2006) and the renovation of 234 Loyola in its 1957 and 1961 iterations of the building (glass and metal slipcovers recently removed in 2013). The mid-century designs used for the buildings in the Civic Center area displayed the modernist influence over New Orleans and differentiated it from the historical disposition of the city. In 1959, after 107 years, City Hall relocated from Gallier Hall to the Civic Center at Duncan Plaza (located catty-corner from 234 Loyola). This modernist spirit continued into the 1960s as is seen on the buildings located within the boundary increase area.

In addition to becoming a modern city, the petroleum industry brought wealth and increased the population of the New Orleans metro region. New Orleans' population peaked in 1960 at 627,525 persons and became the fifteenth largest city in the United States; suburban Jefferson Parish more than doubled from 103,873 persons in 1950 to 208,769 persons in 1960. The rise of petroleum around coastal Louisiana and off shore oil brought investment, professionals and "triggered construction of skyscrapers," including prominent examples such as the Oil and Gas building (individually listed) and the Rault Center (included in this boundary increase and currently pursuing individual listing).

In addition to the inclusion of more of the Lower CBD's mid-century modern buildings, this boundary increase also includes some earlier buildings, primarily on S. Rampart Street, that were not included in the original district or previous increase for reasons largely unknown. There are several parking lots in neighboring blocks of these buildings, which could account for why they were left out, but in the current increase, only the five contributing buildings are being included (not the adjacent parking lots).

This boundary increase of the historic district and the Additional Documentation to update the period of significance are in keeping with the Lower CBD's social and architectural history. The Lower CBD continues to retain integrity of location, setting, materials, design, workmanship, feeling, and association. Looking at the area of the boundary increase, it does not appear that any other updates will be needed in the foreseeable future. The majority of the non-contributing buildings in the district have construction dates in the 1980s and would thus, not be eligible for inclusion in the district for at least 20-30 years.

Developmental History/Additional historic context information

See above

9. Major Bibliographical Resources

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Campanella, Richard. *Geographies of New Orleans: Urban Fabrics before the Storm*. Lafayette, LA: Center for Louisiana Studies, 2006. Print.

"Downtown New Orleans." *DDD's 21st Facade Improvement Grant on Canal Street to Restore Historic 838 Canal, Future Home of New Era...* @. Downtown Development District, 24 Apr. 2012. Web. 18 Sept. 2014.

Handlin, David P. *American Architecture*. London: Thames and Hudson, 1985. Print.

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New Orleans Architecture: Volume 2, The American Sector. Gretna, Louisiana: Pelican Publishing Company, 1972

Sanborn Insurance Maps, New Orleans, 1909

Wagner, Jacob A., and Michael Frisch. *New Orleans and the Design Moment.* London, NY: Routledge, 2013. Print.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreeage of Property: 8.370 acres

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|-------------------------|-----------------------|
| 1. Latitude: 29.953498 | Longitude: -90.075152 |
| 2. Latitude: 29.953983 | Longitude: -90.074984 |
| 3. Latitude: 29.953889 | Longitude: -90.074560 |
| 4. Latitude: 29.951365 | Longitude: -90.074370 |
| 5. Latitude: 29.954183 | Longitude: -90.073929 |
| 6. Latitude: 29.954899 | Longitude: -90.073272 |
| 7. Latitude: 29.954376 | Longitude: -90.072580 |
| 8. Latitude: 29.953765 | Longitude: -90.073285 |
| 9. Latitude: 29.953330 | Longitude: -90.073428 |
| 10. Latitude: 29.952925 | Longitude: -90.072281 |

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- | | |
|-------------------------|-----------------------|
| 11. Latitude: 29.952414 | Longitude: -90.072444 |
| 12. Latitude: 29.952943 | Longitude: -90.073801 |
| 13. Latitude: 29.952537 | Longitude: -90.073950 |
| 14. Latitude: 29.952678 | Longitude: -90.074302 |
| 15. Latitude: 29.953107 | Longitude: -90.074208 |

Verbal Boundary Description (Describe the boundaries of the property.)

Beginning at a point at the northeast corner of Loyola Avenue and Gravier Streets, proceed north on Loyola Avenue to the property line of 222 Loyola Avenue. Then follow the southern and eastern property lines of 212 Loyola Avenue to Tulane Avenue. On Tulane Avenue, proceed east to the intersection with S. Rampart Street. Proceed north along South Rampart Street to the northern property line of 145 University Place. Follow the northern property line of 145 University Place Street to University Place. At University Place, proceed south to the northern property line of 935 Gravier Street. Follow the northern property line of 935 Gravier Street as well as the northern property line of the neighboring property (225 Baronne) to Baronne Street. At Baronne Street, proceed south to the intersection with Gravier Street. Proceed west along Gravier Street for 1.5 blocks to the eastern (rear) property lines of 300-314 S. Rampart Streets. Follow the eastern property lines of these properties to the southern property line of 314 S. Rampart St. At the southeastern corner of 314 S. Rampart, follow the southern property line to S. Rampart Street. Proceed north along S. Rampart Street to the intersection with Gravier Street. Proceed west along Gravier Street to the point of origin.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of the area were chosen to encompass a section of the central business district that was previously left out of the Lower CBD boundaries. The area includes mid-century buildings as well as earlier buildings that relate to the district's overall architectural significance, but were not included in the original nomination or the 2006 Boundary Increase I. The specific boundaries chosen surround these properties and exclude the numerous parking lots, which serve as the southern boundary between S. Rampart Street and O'Keefe Avenue. The other boundaries of the district abut the existing district at Gravier St, Baronne St, University Place, N. Rampart St, and Loyola Avenue, as well as at the property lines that formed the 2006 boundary increase.

11. Form Prepared By

name/title: Regina La Macchia, Development Analyst
organization: Green Coast Enterprises
street & number: 2725 South Broad Street
city or town: New Orleans state: LA zip code: 70125
e-mail: gina@greencoastenterprises.com
telephone: 504-281-4372
date: 10-06-2014

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 3000x2000 at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Lower Central Business District (Boundary Increase II)

City or Vicinity: New Orleans

County: Orleans Parish

State: LA

Name of Photographer: Regina La Macchia

Date of Photographs: September 2014

- 1 of 14: 234 Loyola Avenue; Camera facing southeast
- 2 of 14: 222 Loyola Avenue; Camera facing southeast
- 3 of 14: Loyola Avenue Streetscape; Camera facing east
- 4 of 14: 1100 Tulane Avenue; Camera facing southwest
- 5 of 14: 1010 Common Street; Camera facing southwest
- 6 of 14: Rampart Street Scape; Camera facing southwest
- 7 of 14: 300 Rampart Street; Camera facing southeast
- 8 of 14: 1111 Gravier Street; Camera facing north
- 9 of 14: 306 Rampart Street; Camera facing southeast
- 10 of 14: 308 Rampart Street; Camera facing southeast
- 11 of 14: 310 Rampart Street; Camera facing southeast
- 12 of 14: 314 Rampart Street; Camera facing southeast
- 13 of 14: 935 Gravier Street at right; Camera facing northeast
- 14 of 14: 225 Baronne Street at center; Camera facing northwest

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). **Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.