FAQs

1. What are the 5 principles of Charles Moore?

Principle 1:
If we are to devote our lives to making buildings, we have to believe that they are worth it, that they live and speak (of themselves, and the people who made them and thus inhabit them), and can receive investments of energy and care from their inhabitants, and can store those investments, and return them augmented, bread cast on water come back as club sandwiches.'

Principle 2:
If buildings are to speak, they must have freedom of speech. It seems to me that one of the most serious dangers to architecture is that people may just lose interest in it … If architecture is to survive in the human consciousness, then the things buildings can say, be they wistful or wise or powerful or gently or heretical or silly, have to respond to the wide range of human feelings'.

Principle 3:
Buildings must be inhabitable by the bodies, minds and memories of humankind. To urge to dwell, to inhabit, to enhance, and protect a piece of the world, to fashion an inside and to distinguish it from the outside, is one of the basic human drives, but it has by now been so thwarted that the act often requires help, and surrogates which can stand upright (like chimneys or columns) or grow and flourish (like plants) or move and dance (like light) can act as important allies of inhabitation'.

Principle 4:
For each of us to feel at the center of our universe, we need to measure and describe points in space as people used to do - in terms of ourselves, not of the precise but meaningless relations

of, for instance, Cartesian coordinates or ‘rational’ geometries. Soon after our birth we arrive at a sense of front and back, left and right, up, down, and center, which are so strong that we can and do assign moral significance to them. Our architecture needs to remember them, too, so that we can feel with our whole bodies the significance of where we are, not just see it with our eyes or reason it out in our minds ‘.

Principle 5:
The spaces we feel, the shapes we see, and the ways we move in buildings should assist the human memory in reconstructing connections through space and time. Half a century ago, those passages of the mind seemed oppressive, and full of cobwebs, and much effort went into cleaning them out and closing them up. It certainly must have seemed a useful effort to Le Corbusier and the others, more than adequately justified by their sense of the oppressive shadows of the past and their faith in a future that would sweep the past away.

2. Describe the life and early works of Charles Moore ?

Moore graduated from the University of Michigan in 1947 and earned both a Master's and a Ph.Dat Princeton University in 1957, where he remained for an additional year as a post doctoral fellow.

During this fellowship, Moore served as a teaching assistant forLouis Kahn, the Philadelphia architect who taught a design studio.
In 1959, Moore left New Jersey and began teaching at the University of California, Berkeley.

Moore went on to become Dean of the Yale School of Architecture from 1965 through 1970, directly after the tenure ofPaul Rudolph.

In 1975, he moved to the University of California, Los Angeles where he continued teaching.

Finally, in 1985, he became the O'Neil Ford Centennial Professor of Architecture at the University of Texas at Austin.

Moore's outgoing, absorptive, and engaging personality and his dedication to innovation, collaboration, debate, and direct experience was sharp contrast to Rudolph's authoritarian approach.

With Kent Bloomer, Moore founded theYale Building Projectin 1967 as a way both to demonstrate social responsibility and demystify the construction process for first-year students.

3. Describe the Piazzad Italia with sketches.

The Piazza d'Italiais located adjacent to the American Italian Renaissance Foundation Museum and Library on the corner of Tchopitoulasand PoydrasStreets.

The Piazza d'Italiais a monument to the Italian-American community and their contribution to the City of New Orleans.

Designed in 1978 by renowned architect Charles Moore. The Piazza gained notoriety as a symbol of late Post-Modernism and is one of Moore's best-known and influential works.

Piazza d'Italiarepresented a new approach to urban design, one that modeled itself on the historic plazas of old Europe rather than on the heroic visions of European modernists.

Designed by August Perez & Associates and the late Charles Moore, the piazza received a lot of attention for its neon-lit classical colonnades painted red, orange, and yellow; its stepped fountain in the shape of Italy; and its clock-tower gateway.

In 1974, Charles Moore, a prominent contemporary architect, former dean of theYale School of Architectureand a proponent of a witty, exuberant design language later termedpostmodern architecturewas approached to help realize the vision of New Orleans' Italian-American community.

In close collaboration with three young architects then practicing with the Perez firm in New Orleans –Malcolm Heard, Ronald Filsonand Allen Eskew-Moore conceived of a public fountain in the shape of the Italian peninsula, surrounded by multiple hemi cyclicalcolonnades, aclock tower, and a campanile andRoman templethe latter two expressed in abstract, minimalist, space frame fashion.

The central fountain, located in the middle of a city block, was accessed in two directions: via a tapering, keyhole-shaped passage extending from PoydrasStreet, or through an arched opening in the clock tower sited where Commerce Street terminates at Lafayette Street.

The fountain and its surrounding colonnades playfully appropriated classical forms and orders, executing them in modern or kinetic manner.

Although the plaza has undergone restoration, the deleterious effects of water and humidity remain evident in the fountain’s broken stones and corroded metal.

But more than 30 years later, the fascination with and furor over the set-design quality of the architecture pales in comparison to what the project says about the difficulties facing New Orleans.
Intended as a center of the city’s Italian-American community, the original design showed the circular, midblock piazza surrounded by culturally related commerce: a trattoria, a pizzeria, and imported food and clothing shops.

4. Describe the Hood museum of Art with sketches.

The 40,000-square-foot postmodern building includes ten main galleries, study storage, and administrative spaces, as well as the 204-seat Hood Museum of Art Auditorium, which is equipped for lectures and film.
The museum occupies the land between the barrel-vaulted modernist Hopkins Center for the Arts and the 1885 Romanesque revival Wilson Hall.
The Hood building establishes its presence on the famous Dartmouth Green by means of a gateway, framed behind three layers of monumental columns.

The building is constructed of Flemish bond brick with a gray brick cornice and copper roof. The crowning jewel of the museum building is a 3,300-pound copper cupola that rests at the top of the entry pavilion.
The main entrance is enveloped within the museum's open Bedford Courtyard.

The museum building is the recipient of three major architectural awards:

- The American Institute of Architects NewEngland design award (1986);
- The American Institute of Architects honor award for architecture (1987); and

- The Brick in Architecture Award (1989).