

Music Corridor

the historic third ward

Dominic Z Fischer

landscape architecture thesis

North Dakota State University



The Historic Third Ward Music Corridor

**A fifth year capstone project submitted to the
Department of Architecture and
Landscape Architecture
North Dakota State University**

Dominic L. Fischer

**In partial fulfillment of the requirements
for the degree of
Bachelor of Landscape Architecture**

Catherine Wiley, Primary Critic

Joshua Walter, Secondary Critic

Angela Hansen, Blind Critic

Don Falkner, Chair

Submitted and approved: May 2005

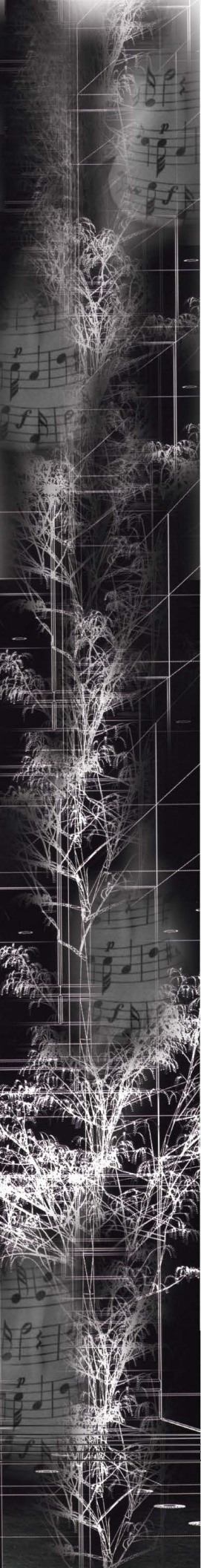


Abstract

The urban corridor engages and accumulates unique relationships between its users and its landscape. This interaction is both visual and musical (aural) in nature. Studying similarities in musical and cultural relations I will relate the landscape to the dynamic diversity of the urban corridor user.

Music, in the realm of fine art, can be a universal language; although often spoken in different dialects is as inherent as the human spirit.

The underlying premise of this design is that the qualities of separate musical genres can generate linking forms, uniting disparate parts of a high density population through their physical interpretation in the landscape.



Project Introduction & Intent

Typology

Theroetical Premise

Project Justification

Emphasis

Case Studies

Site Description

Site Analysis

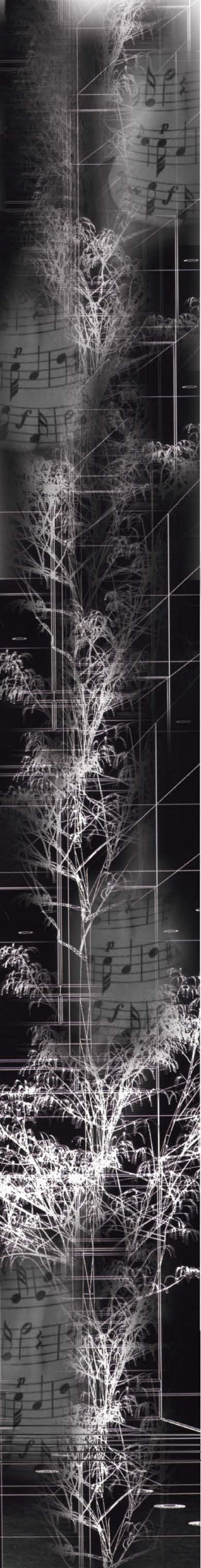
Programmatic Requirements

Design Process

Design Documentation

Bibliography

Appendix



"Landscapes move us in a
manner more nearly
analogous to the action of
music than anything else."

-Fredrick Law Olmstead

Project Introduction and Intent:

The greater Milwaukee area has been infamous for its industrious ensemble of cultures. Cultural diversity in Milwaukee as in many American cities can be superficial. But Milwaukee is a city also known for its location on Lake Michigan and its myriad festivals, colleges, breweries, businesses, theatres, and a rich arts scene.

The Historic Third Ward, adjacent to the heart of downtown Milwaukee, is a 20th Century warehouse and manufacturing district. Behind the facades of this historic cluster of buildings, most of which are on the National Register of Historic Places, lie some of Milwaukee's newest cosmopolitan renovations. It is within this district you will find the highest concentration of art galleries in the city, numerous antique shops, restaurants, unique specialty stores, architects, advertising agencies, graphic designers, artists, the Broadway Theatre Center, the Milwaukee Institute of Art & Design, as well as condominiums, office buildings, and industrial space.

It is the threshold and central corridor, approximately five contiguous blocks along Broadway, of the Historic Third Ward I wish to study and incorporate my theoretical design solution.

Milwaukee boasts one of the leading ensembles specializing in new music in the United States. Its mission is to "engage artists and the audience in imaginative and provocative experiences with new music through ensemble performance and education." Founded and based in Milwaukee since 1982, Present Music has worked closely with many of the nation's most exciting and important composers, and has firmly established a large audience for new music in Milwaukee.

These are the characteristics I wish to expound. Using music as an inspiration or muse, I will design a space that can unify people, and disparate parts of a city. This thesis will explore the revitalizing power of the commonality and connectivity of music in an urban setting.

Industrious Ensemble of
Cultures

Unifying People Through Music in
the Landscape



"First, out of clutter find simplicity. Second, from discord make harmony. Third, in the middle of difficulty, find opportunity."

-Albert Einstein

Typology:

The visual and aural elements in an urban corridor consist of two layers: active and passive. Active elements or events are triggered by the presence of the public and passive elements, or the environment, provide a constant background that reinforces the surrounding urban landscape.

This thesis project is an open space plan for an urban corridor in the Historic Third Ward District of Milwaukee, Wisconsin. The space will be for residents of Milwaukee, more specifically of the Third Ward District, and for tourists and commercial users of the site. The site exists now as a weak connection (Broadway) to downtown Milwaukee. Urban renewal has seen a revival in the Historic Third Ward and is flourishing, this will in effect be a component of my design; as well as corridor park design, and master planning.

As elsewhere in human affairs, we too often fail to realize that our ideas and actions have been thought and done by others, long ago, we should be conscious of our roots.

-Peter Hall
Cities of Tomorrow



Theoretical Premise:

Music, in the realm of fine art, can be a universal language; although often spoken in different dialects is as inherent as the human spirit.

The underlying premise of this design is that the qualities of separate musical genres can generate linking forms, uniting disparate parts of a high density population through their physical interpretation in the landscape.

The urban corridor engages and accumulates unique relationships between its users and its landscape. This interaction is both visual and musical in nature. Studying similarities in musical and cultural relations I will relate the landscape to the dynamic diversity of the urban corridor user.



Project Justification:

The reason this project is most suitable for its implementation in Milwaukee is twofold: Milwaukee is often given the stigma of being a purley industrial (beer) city with an excessive diversity of cultures, and, the greater Milwaukee area specifically the Historic Third Ward is home to many music festivals. The Summerfest grounds (an annual celebration of music) are only blocks from this site, as well as many other festivals, many of them cultural in origin; such as the Milwaukee Irish Fest.

I will apply a decades worth of formal music training and a passion for music to draw connections between various musical genres and in the process unify people through music in the landscape. I am seeking to rejuvenate a debilitated or disjointed city district in need of integration. The theoretical principal being fine art (music in this case) is the underpinning of an inclusive landscape that provides awareness and acculturation through a common place, a crossroads connection for entertainment and leisure of all walks of life.





Emphasis:

The focus of this project will be on urban corridor renewal. It will be a work of connecting spaces through history and musical interpretations; linking qualities of music theories and cultural theories as well.

For example agents within music theory that can be universal; crescendo and decrescendo, forte and pianissimo - the volume of a site, the strength of the users musical variations on a them, or a medley of unrelated compositions -which can contribute to the form and function of the design, tempo: adagio - gracefully slow, allegro - brisk and lively, presto - very rapid. Also the mathematics of a composition's musical climax (often time in relation to the golden section or Fibonacci series), lyrics, key (mood) etc...

These formal studies will also be coupled with the inherent qualities of different musical genres from noise makers (abstract music) to the very classical (calculated or formal music) to provide design decisions and solutions for the Historic Third Ward Music Corridor.

If our artistic rhythms, a result, are to be significant, our prior meditations, the cause, must be so.

-Louis W. Sullivan



Case Studies:

The Toronto Music Garden:

Opening in June of 1999 the Toronto Music Garden is one of kind in the world. Landscape designer Julie Moir Messervy collaborated with landscape architects from Toronto Parks and Recreation department, to create the waterfront Music Garden. The garden design interprets in nature Bach's First Suite for Unaccompanied Cello, with each dance movement within the suite corresponding to a different section in the garden. Two Canadian artists created special features for the Music Garden, and it was Yo-Yo Ma's interpretation of the music which was used as the visual inspiration for its interpretation in the landscape.

The 6 sections of the Music Garden are the same as the Bach suite; Prelude, Allemande, Courante, Sarabande, Menuett, and Gigue. (diagram on following page)

It is important in both music and landscape than an overriding concept or theme be present, this will determine the mood and atmosphere the composer or designer wishes to create.

Included in the Toronto Music Garden design:

Form = variations on a them (possibly a medley of unrelated compositions)

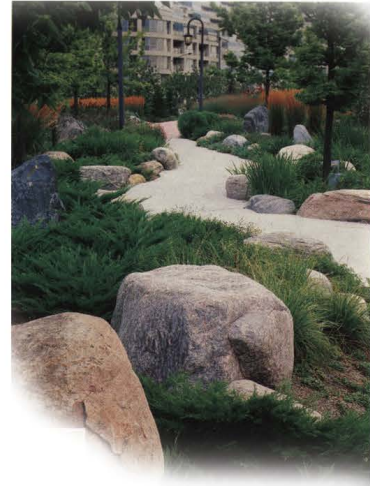
Tempo= Adagio (Gracefully slow) Allegro (Brisk, Lively) Presto (Rapid)

Key = Major or Minor

Beat = Waltz, Polka, March, Syncopated, Straight four four, etc...

What does the flora suggest- Sounds of flutes, trumpets, brass, drums

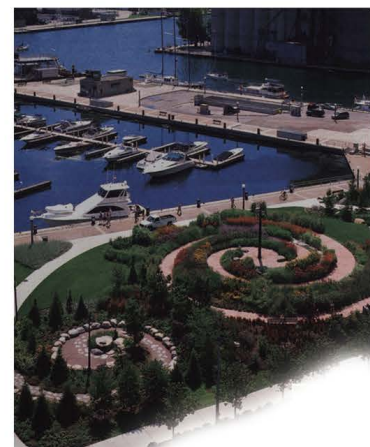
Julie Moir Messervy is known for creating contemplative spaces in downtown areas and has made it her life's work.



The Prelude envisioned as a dry streambed lined with boulders



Upper level of Courante



The central portion of the garden

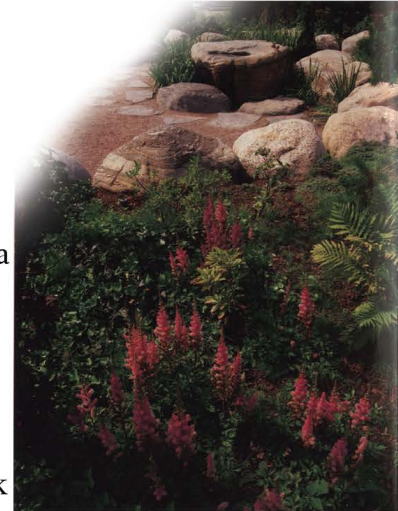
The Toronto Music Garden (cont.)

The 6 sections of the Music Garden are the same as the Bach suite; Prelude, Allemande, Courante, Sarabande, Menuett, and Gigue.

The Prelude (1) has a slower tempo and gave a feeling of a flowing river, which was created for users to stroll by and defined by granite boulders lining the streambed.

Allemande (2), an ancient German dance, is represented by a birch forest, and swirls inward to various contemplative seating areas, progressing up to an overlook of the harbor.

The Courante (3) is an exuberant dance, and is interpreted as an upward spiral through a field of lush grasses and bright perennials. An artist designed a Maypole that spins in the wind.



Concave contemplative Sarabande

Aerial View of Toronto Music Garden

The Sarabande (4) is a contemplative movement represented by an inward arching circle enclosed by tall evergreen trees. A poet's corner is created within this space with a huge stone that holds a small pool of water that reflects the sky.

The Menuett (5) is a French dance of formality and grace. The space created is symmetrical and within it is a handcrafted ornamental steel pavilion for musical ensembles to perform.

The final movement the Gigue (6) is a jaunty, rollicking dance interpreted as a series of giant grass steps that offer views into the harbor.



Minuett viewing and performing space



Gigue viewing, seating, and exploring area

Tanglewood Music Center

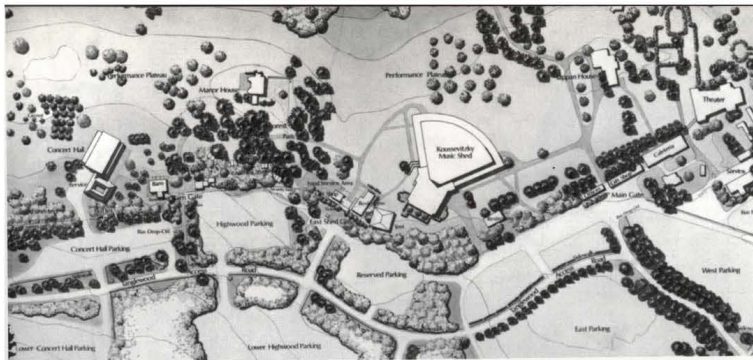
At Tanglewood, the splendor of nature is surpassed only by the magnificence of music.

Tanglewood is located in the Berkshire Hills of western Massachusetts, in a scenic environment of remarkable beauty.

The Tanglewood Music Center (TMC) was established in 1940 by Serge Koussevitzky and provides a unique, in-depth musical experience for emerging professional musicians of exceptional ability.

Eliel Saarinen was the first to draw sketches for a center for the performing arts. He used an idealized landscape in a neoclassical manner.

The Landscape is left in its natural character, with minimal intervention paths move with the contours, and there are no axial relationships.



Linear plantings of evergreens, through which one can enter the inner landscape.

A performance plateau is created as an extension of buildings that are built to merge with the landscape edges.

The paths bind the whole together and reveal landscape and buildings through their movement with and against the contours of the land.

All characteristics of Tanglewood are in sympathy with the natural landscape.



Site Description:

The metro Milwaukee area is Wisconsin's largest population center, located on Lake Michigan's western shore, 90 miles north of Chicago. The metro area covers 1,460 square miles.

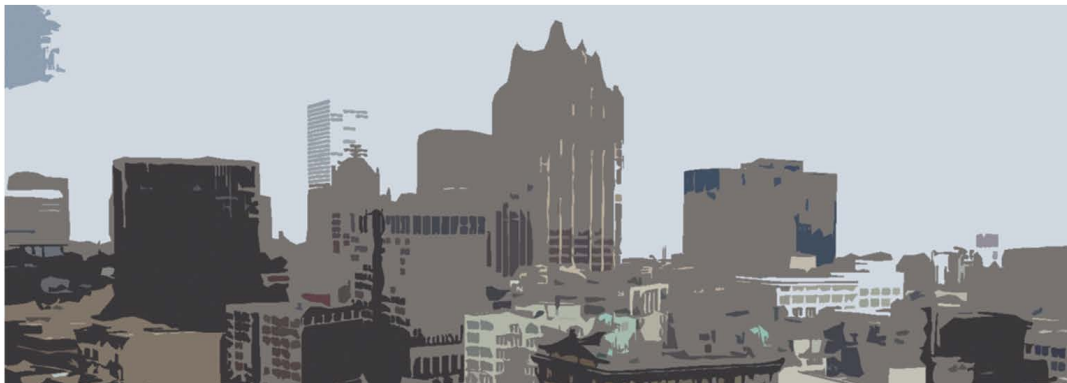
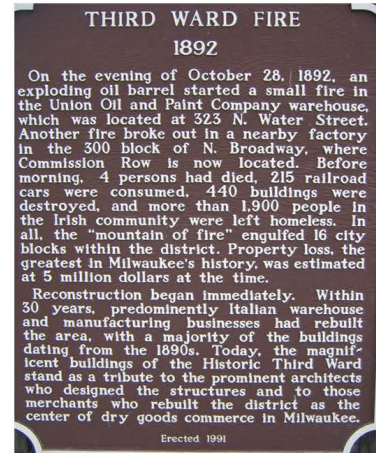
Thirteen Fortune 100 companies, as well as two of the nation's 100 largest banks and one of the nation's 10 largest life insurance companies, are headquartered in Metro Milwaukee. A number of popular events, including the Asian Moon Festival, Bastille Days, German Fest, Indian Summer Festival, Milwaukee a la Carte, Summerfest and the Wisconsin State Fair, draw thousands of people every year.

The importance of this site (The Historic Third Ward) derives both from its physical location, and culturally diverse makeup. The site is a disjointed part of the city which has recently seen renewal and reattachment to the downtown. Being only blocks from Summerfest, one of the largest music festivals in the region it is fitting that the site be inspired by music.

Economic Base:

The population of Milwaukee is 596,974. The metro area of Milwaukee has a population of 1,689,572.

Demographically the metro Milwaukee area is 77% White, 15% Black, 1% Native American, 2% Asian, and 6% Hispanic.



Site Description:

Milwaukee History:

The City of Milwaukee arose from a collection of scattered settlements on a site familiar to the Native American tribes in what is now eastern Wisconsin.

Local historians attribute the name to a word derived from the Potawatomi Tribe. The Potawatomis pronounced it Mahn-ah-wauk, meaning council grounds.

The first written mention of a word closely resembling Milwaukee was recorded in 1761. A British officer stationed in Green Bay, Lt. James Gorrell, transcribed the name of the area as Milwacky. A traveling companion of the French explorer LaSalle, Father Zenobe Membre, wrote in 1697 of a river called Melloike.

The first immigrants to Milwaukee were French traders and trappers. During the 1830s, settlement occurred rapidly, and in earnest. Families established themselves here, bringing the population to several hundred by 1837.

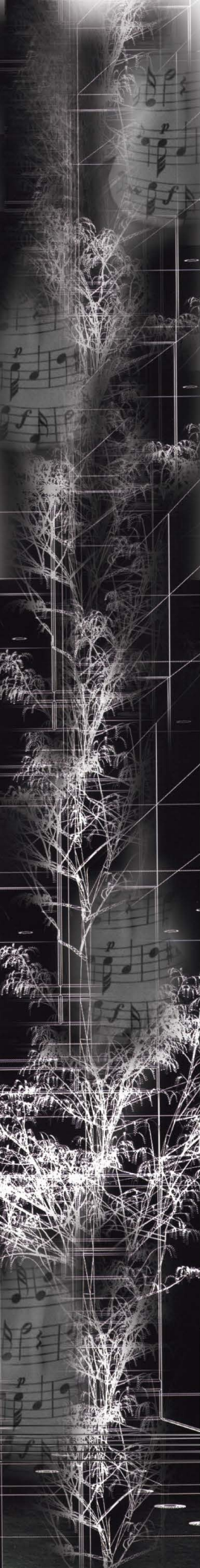
Environmental Issues:

Average Temperatures in Milwaukee range from 44.3 Degrees in Spring, 68.6 Degrees in Summer, 50.7 Degrees in Fall, and 23.8 Degrees in Winter.

The average amount of precipitation in Milwaukee is 32 inches.

The USDA hardiness index for Milwaukee is 4b - 5b.





Site Description:

Major Landmarks:

The Historic Third Ward is adjacent to downtown Milwaukee - directly South. It is within a mile of Calatrava's Milwaukee Art Museum renovation, now a nationally renowned landmark.

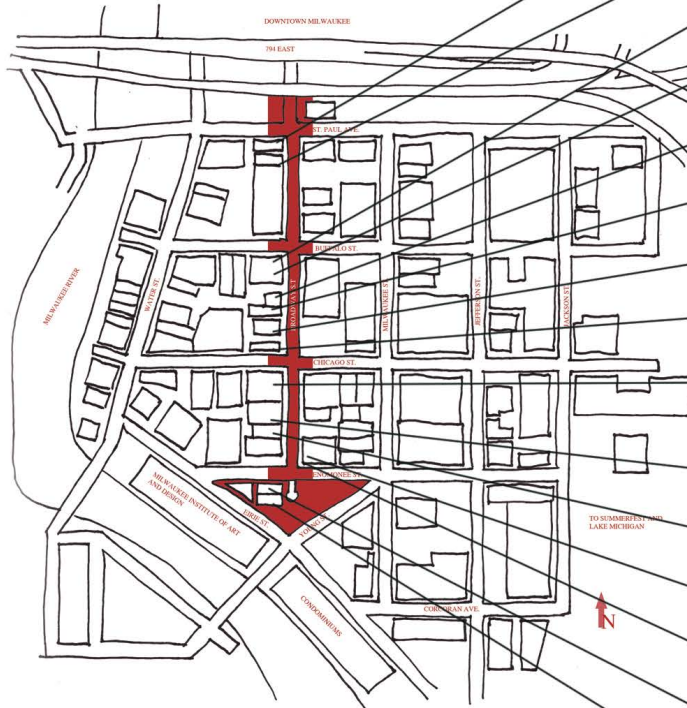
Lake Michigan is approximately five blocks to the east of the site, and the Milwaukee River is one block to the west.

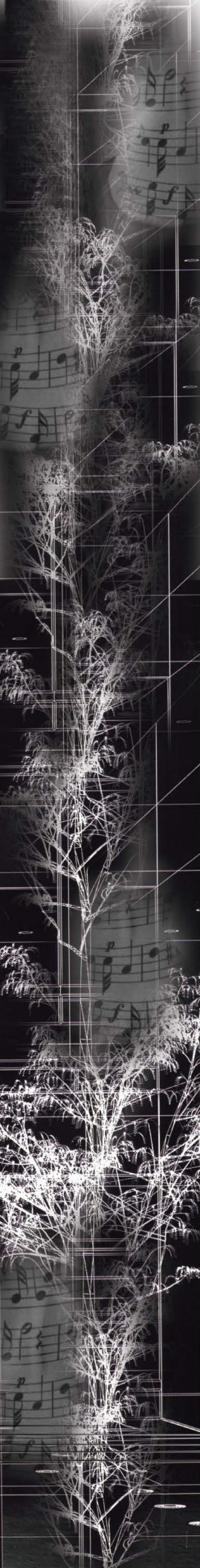
The Historic Third Ward itself is one of the last intact warehouse districts in the country. It has been revitalized and is moving towards a SoHo feeling. The Third Ward is full of shops, art galleries, theatres, eaters, condos, and apartments. Art and Jazz festivals take place ever summer, along with other things such as outdoor sculpture tours, and other cultural events.



Third Ward Businesses on Broadway

- The Wicked Hop - Restaurant
- Eden Massage and Bodywork
- 3rd Ward Jewellery
- Katie Gingrass Gallery
- Palms - Restaurant
- Picture Perfect Gallery
- Paintball Daven's
- Baskets on Broadway - Variety
- Colleen Horner Kitchen Bath Tile Stone
- Broadway Paper
- East Town Women's Resale Shop
- Broadway Theater Center
- Mom & Pop Corn
- New Urban Salon - Hair Salon
- Strange Brew Cafe & Gallery





Site Description:

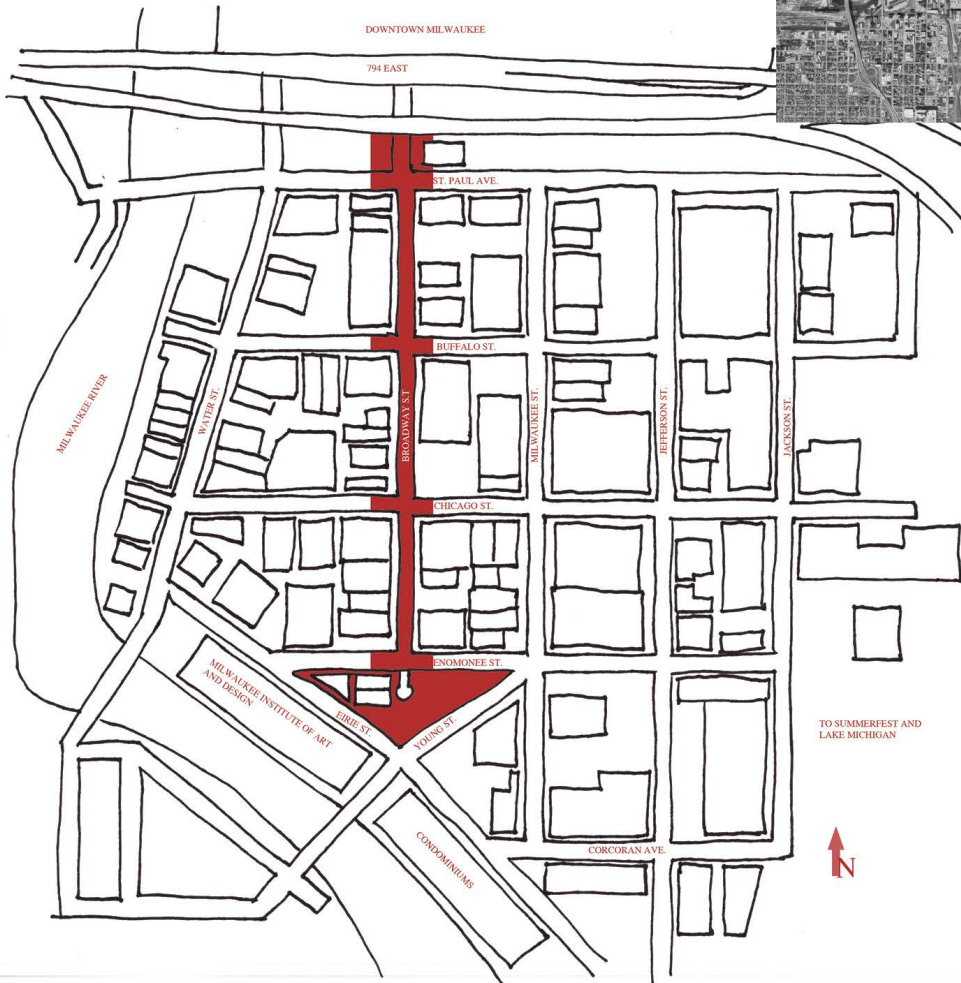
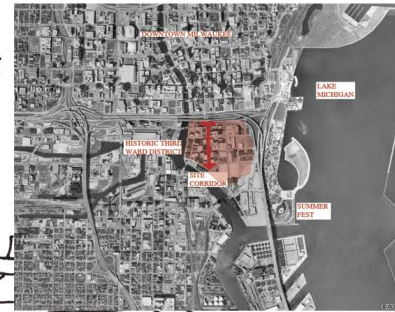
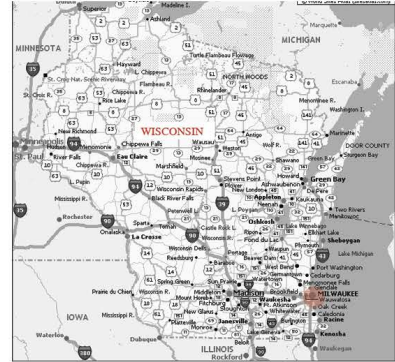
Specific Location:

Milwaukee, WI

Historic Third Ward District

The site of this project is approximately three contiguous blocks of Broadway running from beneath I-794 and St. Paul Avenue to its terminus at Menomonee Street. Intersecting streets include St. Paul Avenue, Buffalo Street, Chicago Street, and Menomonee Street. Erie Street and Young Street intersect at a Y-intersection creating an angular terminus to the site.

Two blocks to the West of the site is the Milwaukee River and Water St. three blocks to the east of the site is the Summerfest Grounds along Lake Michigan.



Site Topography and Existing Geology:

The site is a nearly level existing piece of city. Vegetation includes street trees, and planters along the sidewalk.

The site is accessible by the bus transit system in Milwaukee, and is now a point of interest on tour specific buses.

Major Project Elements:

- Major project elements will include
- Streetscaping
- Installation Art
- A Performance Space
- Connections to Riverwalk on Water St.
- Lighting Standards
- A large multi-use open space at the terminus of the site
- Connections to downtown
- Definitive Entrance Structure on Broadway

"Need of cities for a most intricate and close-grained diversity of uses that give each other constant mutual support, both economically and socially."

Jane Jacobs

The Death and Life of Great American Cities

User/Client Description:

Because the site is mainly public property the client for this site will be the city of Milwaukee, in cooperation with the businesses of the Historic Third Ward.

Users will be the residents of the Historic Third Ward as well as consumers, tourists, and other public visitors.

The site should fulfill the "need of cities for a most intricate and close-grained diversity of uses that give each other constant mutual support, both economically and socially."

-Jane Jacobs



Research Direction:

Areas of research I must be concerned with are urban renewal, urban corridors, music in the landscape, and music theory as a design premise, the mathematics and intuitive underpinnings of music.

Design Methodology:

I will utilize this design philosophy by researching music in the landscape, particularly cases in which music has been a direct interpretation in the design. I expect to learn much about the mathematics of music and the similarities in both various musical genres, but varying demographics.

Calendar:

7 October Thesis Proposal Due
Preliminary Cover Design Due
Email and Hardcopy of Abstract Due
11 October Research Materials

Landscape Architecture Magazine 2002 Dec.
Canadian Architect 2000 Dec.
Metropolis 2003 Oct.
Garden Design 2000 Aug-Sept.

25 October Fergus Falls River Walk due
26 October Assembling the Program
28 October Final day of ALA 561

1 November Line in the Land Presentation LA 590
2 November Midterm Exam in Bar Operations

11 November Veteran's Day Holiday
15-19 Nov. Final Week LA 571

24 November Draft Thesis Due to Primary Critic
25 November Thanksgiving Break

26 November Contact City of Milwaukee for scaled
maps.

1 December Schedule visit with city of Milwaukee
officials
2-7 December Formatting Graphics/ Finish Program

8 December My Birthday

9 December Final Thesis Program due to Primary Critic

10 December Final Day of Classes

16 December Program Grade due to AR/LA 561 course
instructor



Calendar:

Spring Semester 2005

11 January Classes Begin

Finish Thorough Site-Analysis

Begin Design Concepts and Schematic Drawings

*Begin weekly meetings with critics

17 January Dr. Martin Luther King Jr. Holiday

18 January

*Site Visit to Milwaukee- City Officials Meeting

21 February President's Day Holiday

Finalize Schematic Design

17-11 March Mid-semester Thesis Reviews

14-18 March Spring Break

Design Development - Perspective Drawings and
Details

Make final design decisions

25-28 March Easter Holiday

Begin all final drawings

25 April Thesis Projects due at 4:30 in the Memorial
Union Ballroom

26-27 April Thesis Exhibit in the Memorial Union Ball-
room

29 April Draft of Thesis document Due to Primary Critics

6 May Last day of classes

12 May Final Thesis Document due at 4:30pm in the
Dept. Office



Previous Studio Experience:

Fall 2nd Year - Tim Kennedy

- Design your ideal Landscape
- Planting Design Case Studies
- Conceptual Landscapes
- Plains Art Museum Muse Caf? and Plaza

Spring 2nd Year- Dennis Colliton

- NDSU Fountain Plaza
- Devil's Lake Park System
- Boy Scout Camp Amphitheatre
- All School Bridge Design Charette

Fall 3rd Year - Joshua Walter

- Multi-use Car Park
- Sheyenne National Grasslands Campground
- City of Winnipeg Tour

Spring 3rd Year - Tim Kennedy

- Perspective Drawing
- Camp Cormorant Renewal and Additions
- Masonry Competition

Fall 4th Year - Barhouse, Urness, and Walter

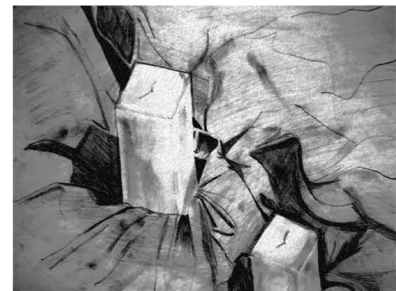
- Downtown Fargo, Urban Design

Spring 4th Year - Hansen

- Broadway Square Design Competition
- City of Edgely Park
- Historic Ft. Totten Sign and Entry
- Mine Reclamation Stone Project

Fall 5th Year - Joshua Walter

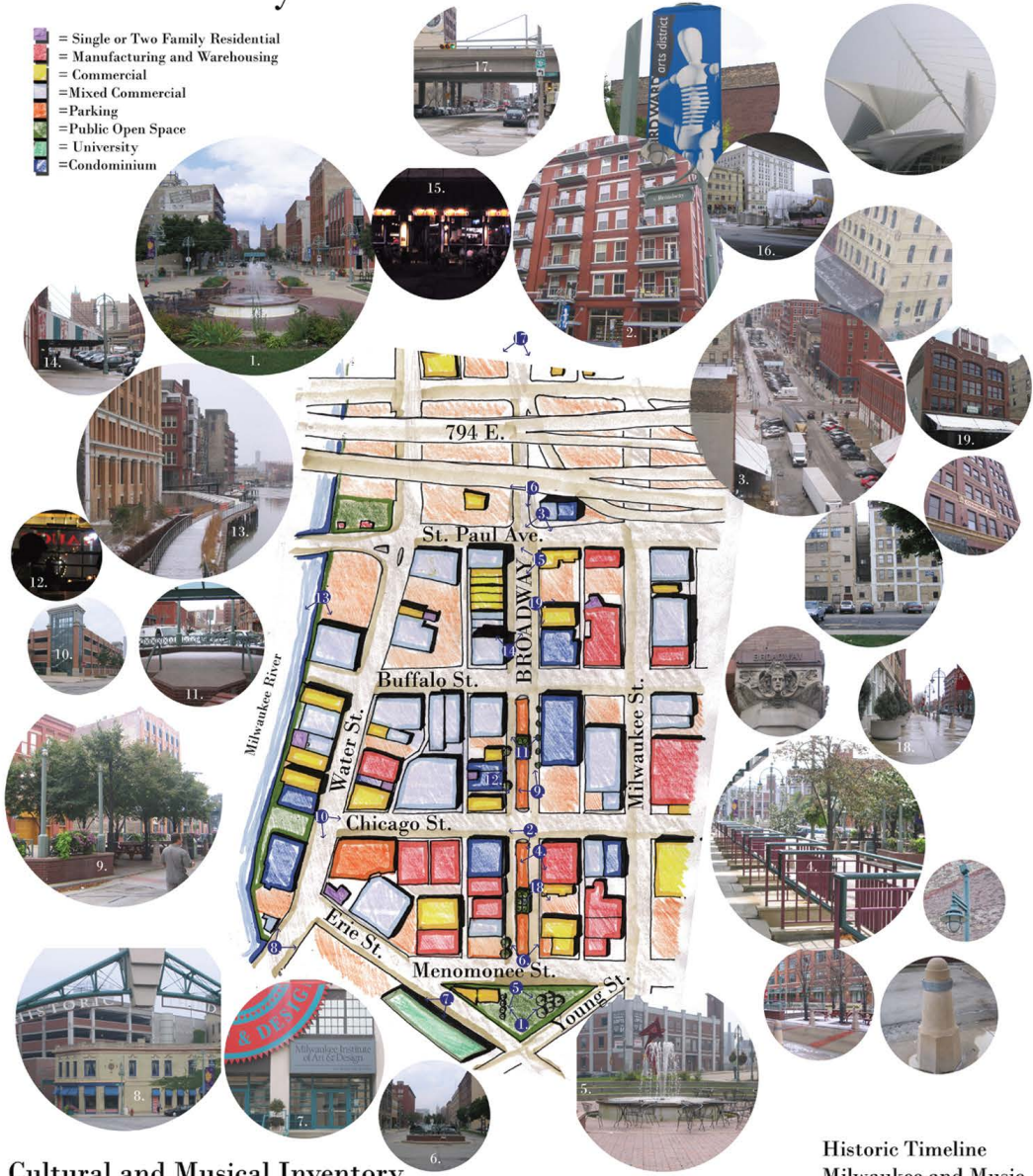
- Fergus Falls Riverwalk



Site Inventory

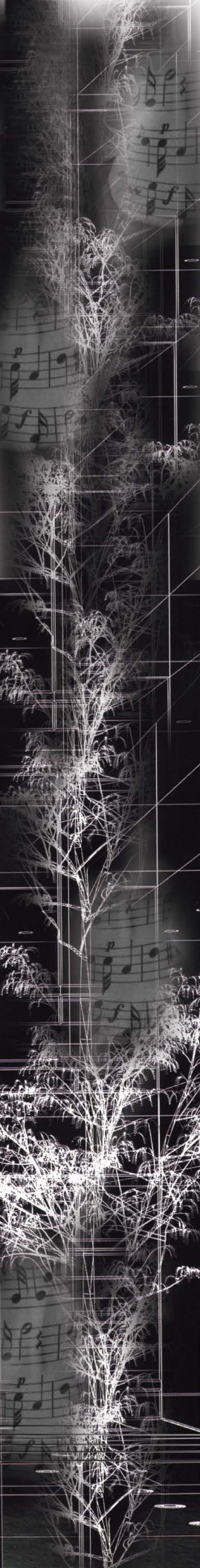
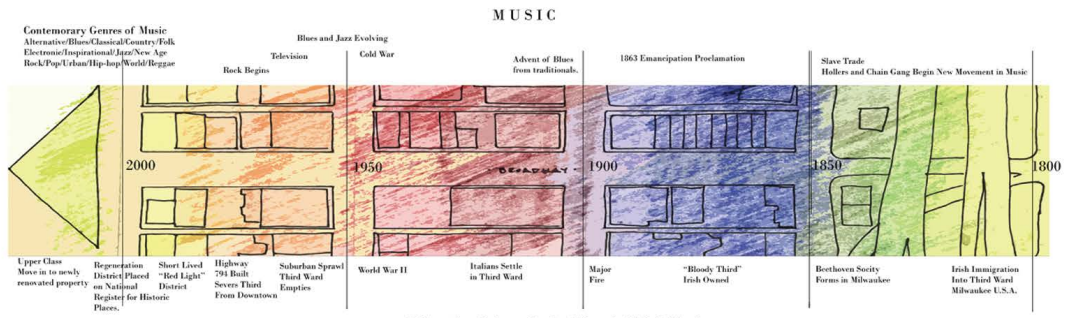
Site Inventory - Third Ward Music Corridor

- = Single or Two Family Residential
- = Manufacturing and Warehousing
- = Commercial
- = Mixed Commercial
- = Parking
- = Public Open Space
- = University
- = Condominium



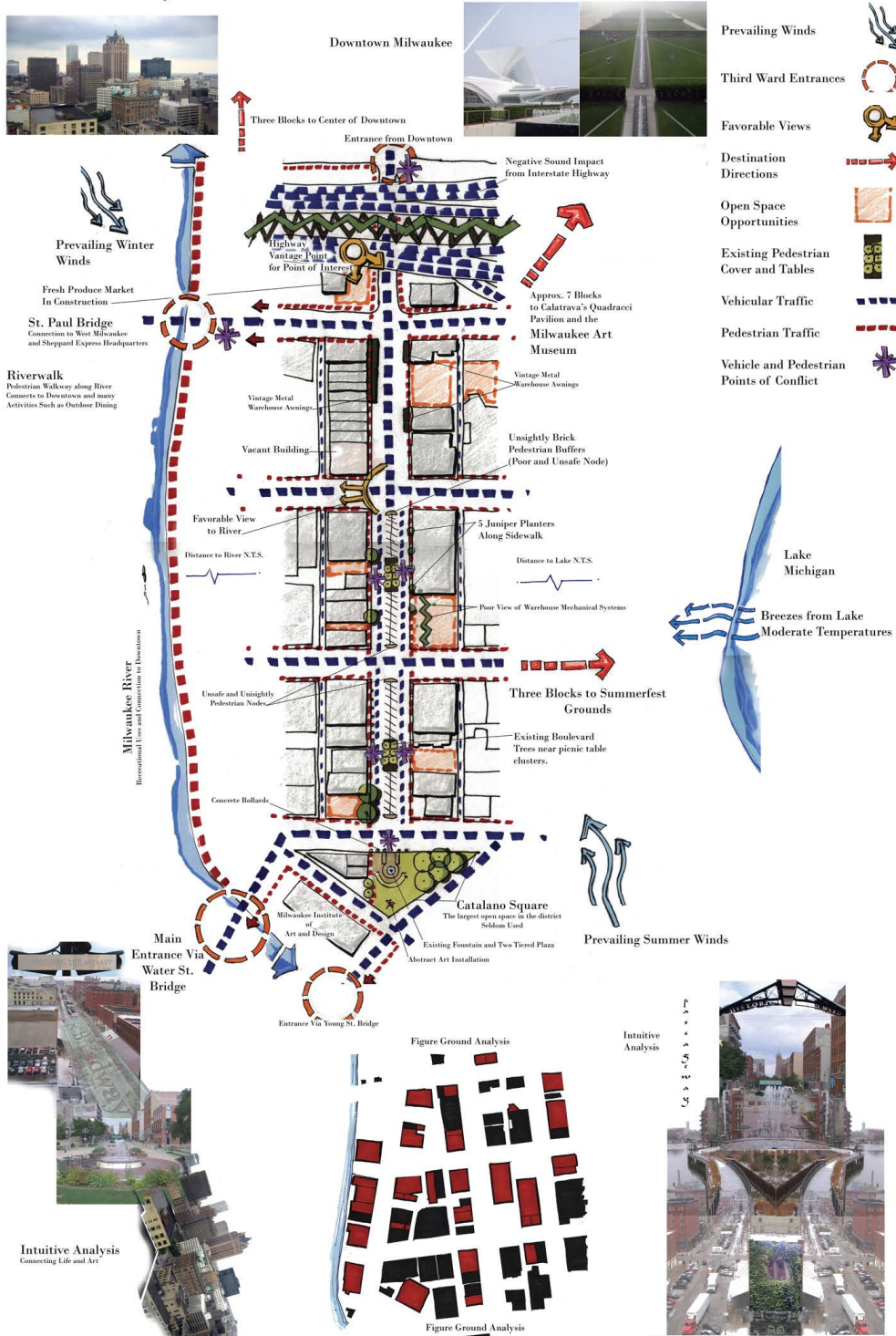
Cultural and Musical Inventory

Historic Timeline Milwaukee and Music

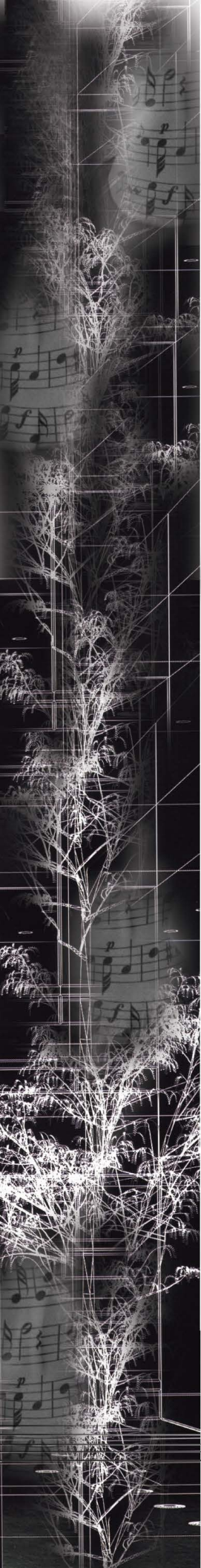
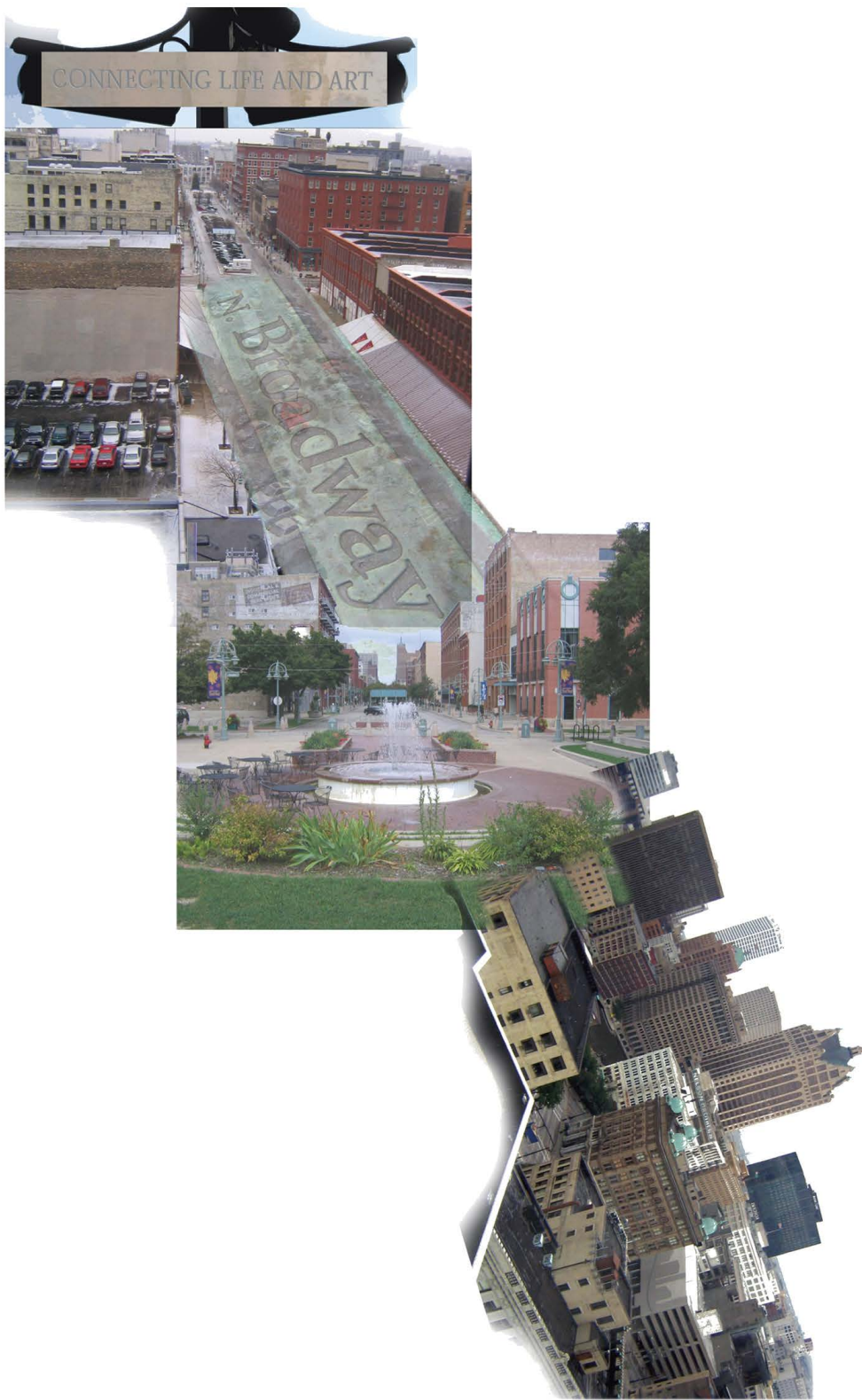


Site Analysis

Site Analysis - Third Ward Music Corridor

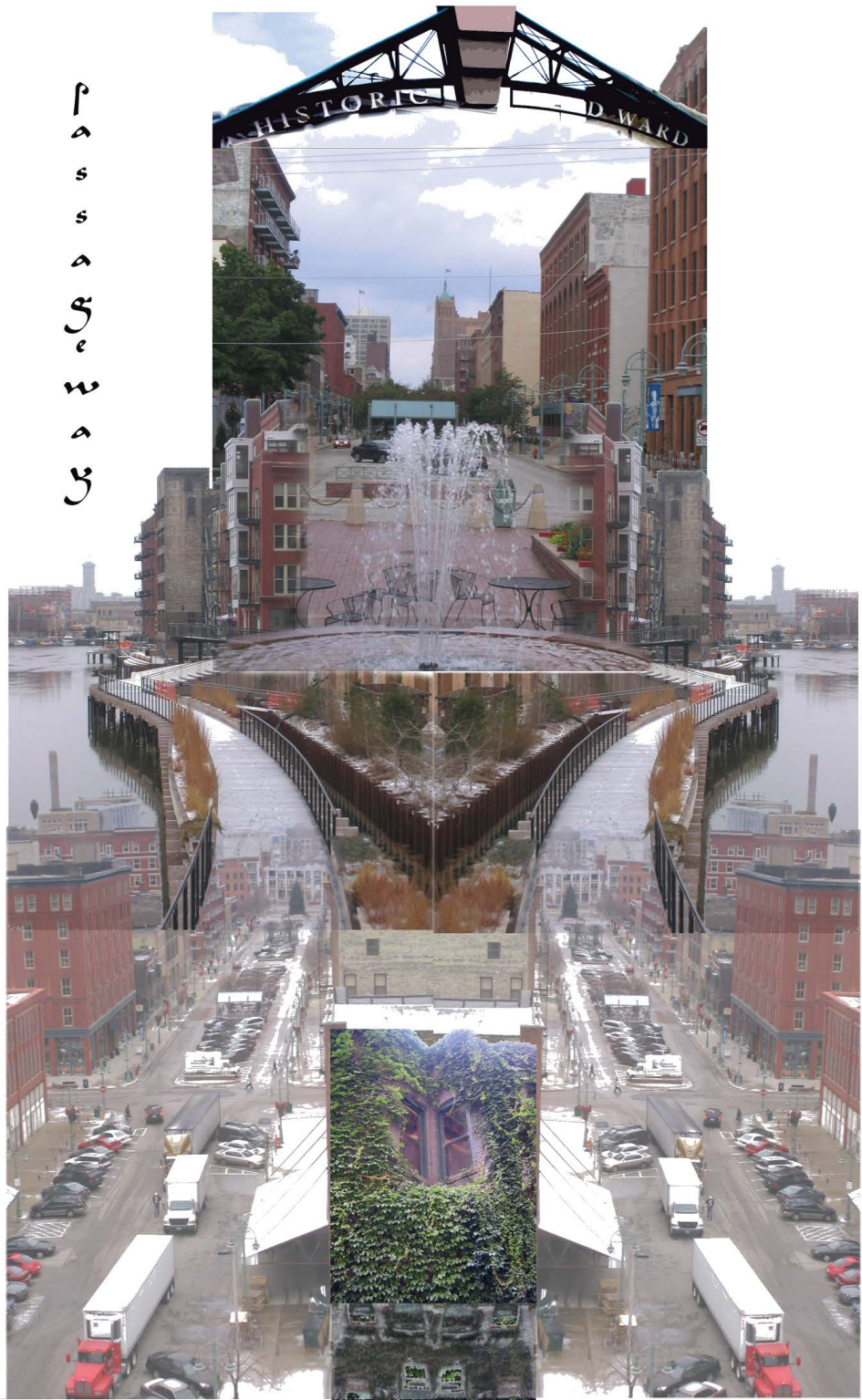


Intuitive Photographic Analysis

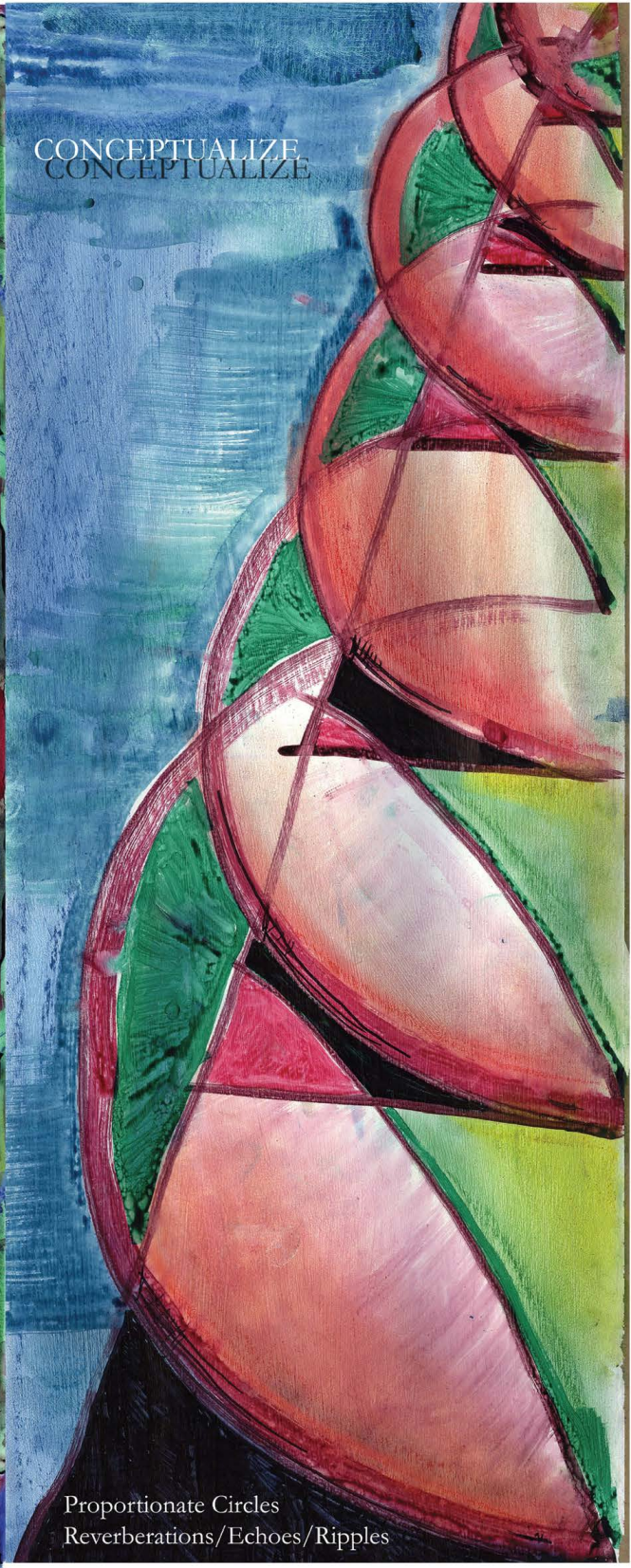
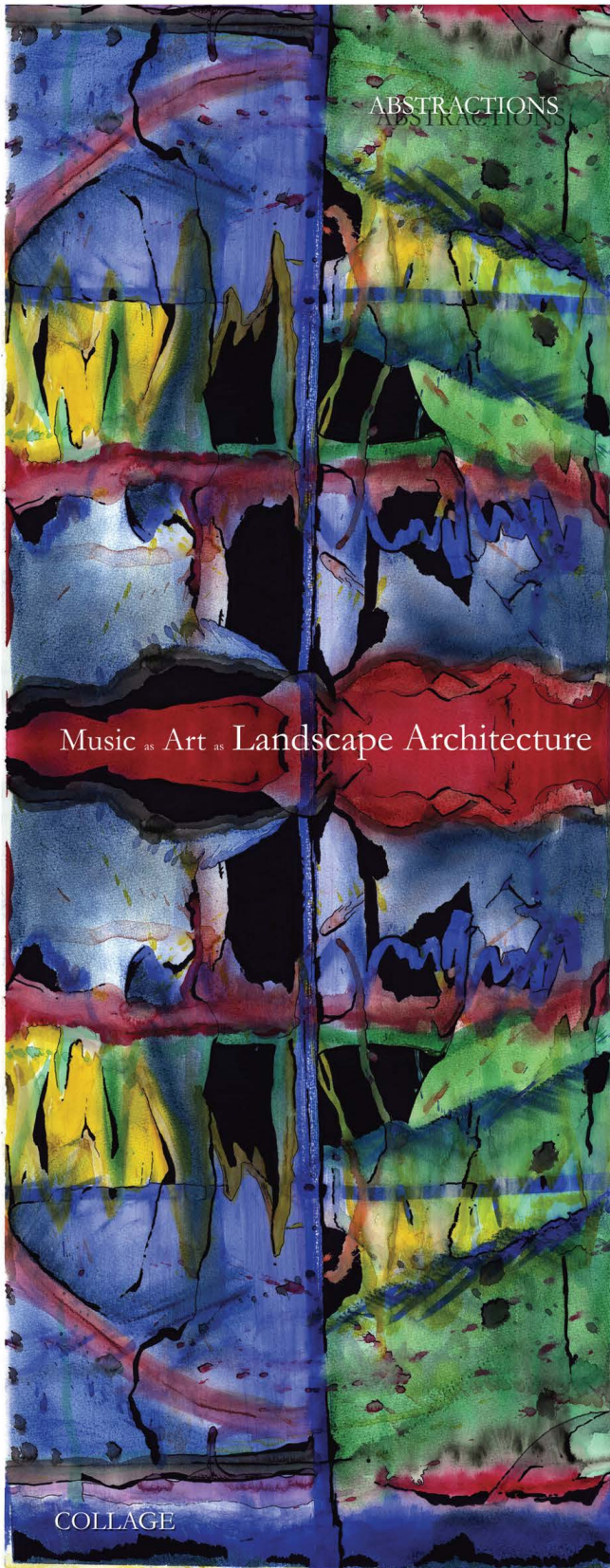


Intuitive Photographic Analysis

P
a
s
s
a
g
e
w
a
y



Conceptual Abstractions of Music



Music as Art as Landscape Architecture

Proportionate Circles
Reverberations/Echoes/Ripples

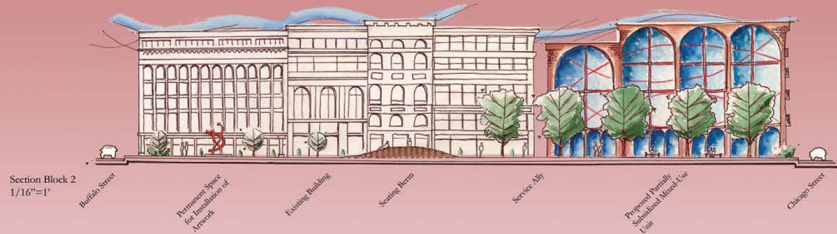
Final Board 2

THIRD WARD



Design Statement:

The intentions of this design were to unite disparate parts of a high density urban area by generating linking forms in the landscape. These forms were determined by the inspirations and abstractions of separate musical genres into physical forms and shapes with various materials to become an inclusive instead of an exclusive design. Buildings within the corridor will merge with the Landscape at specific edges and lines of desire.



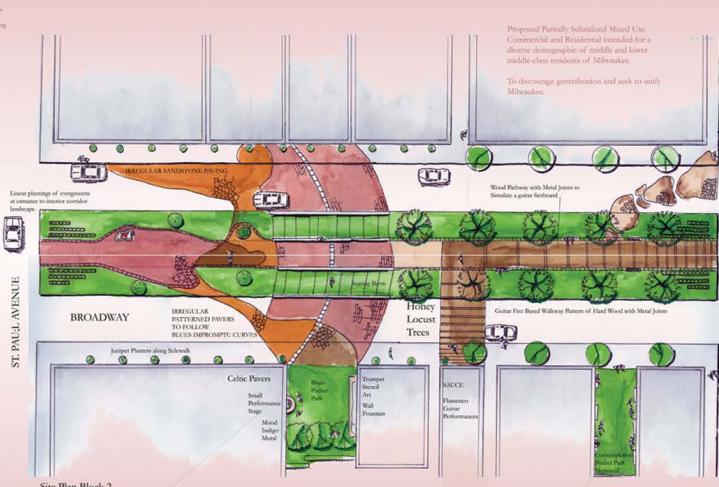
Section Block 2
1/16"=1'

Buffalo Street
Renaissance Square
An Imagination of
Avenue
Existing Building
Swimming Between
Service Alley
Proposed Pavement
Suburban Retail Use
City
Chicago Street

Buildings merge with Landscape at Specific Edges and Lines of Desire.

Linking the Third Ward Corridor with Downtown, Westside, and International City blocks.

The existing parks and historic lighting landmarks will be repaired or replaced at various places needed in the Third Ward Corridor as well as connected by connecting the lighting network.



A series of wings were chosen based on the genre in which they reside.

Traditional aspects of the Irish and Italian culture were researched and used as inspiration for existing forms in the landscape.

The wings are available to learn on with the landscape. They were chosen based on one common trait can be learned through the landscape.

They were chosen based on genre (production, genre, and musical influences). They range from very classical and traditional, to the more contemporary movements in music, hip-hop.



Blues Pocket Park
Blues Montage of pocket park connected to the blues regional activities of the landscape. Will reuse site inspired by David Ellingrath illustrating Third Ward.



Pocket Park Memorial
This montage of memories from pocket park dedicated to the historical events of the Third Ward in particular. The Montage of the Last Flight and the Third Ward fire. Memorialized Last Flight in Cultural use for both before installation and engraving of Historical Samples.

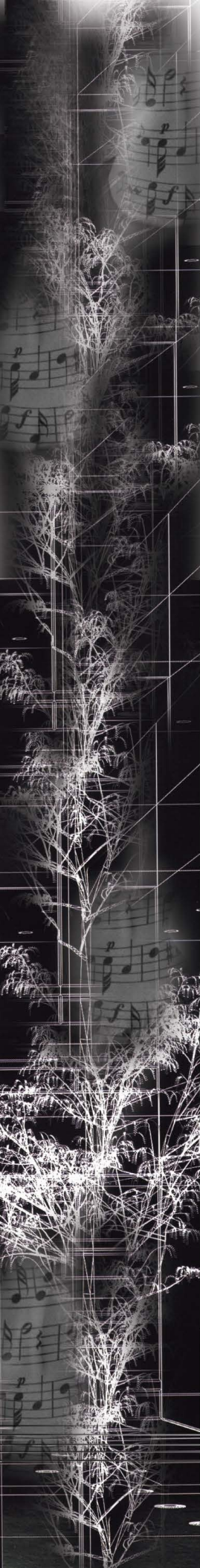


Cargo Container Wall Kiosk
This montage of a container information kiosk built of recycled cargo containers, showcasing the large scale of the great labor and history of Milwaukee.

Cultural and Musical Inventory



unifying people through music in the landscape



Final Board 3

MUSIC CORRIDOR

CONCEPTS IN MUSICAL ASSOCIATIONS PART 1

THIRD WARD

a POLYPHONIC design

REQUIRED ENVIRONMENTS

APRICA

ROOTS OF MUSIC

Custom Tile inspired by Urban Beat music Brooklyn Funk Essentials

Section Block 3
1/16" = 1'

Chicago Street
Permanent Space for Installation of Artwork
Existing Building
Cargo Container Installation
Proposed 18' Graftm Inspired Seawall
Existing Building
Existing Theater
18' Graftm Inspired Seawall
World Music Market
Gradually Sloped Fountain and Performance Stage
Stage and Access Stair
Seawall

Community Park with opportunity for showing outdoor films
Off Broadway Theater
18' Graftm Inspired Seawall
Sandstone forms inspired by Brooklyn Funk Essentials
Proposed Facade
World Music Market on Remaining for Amphitheatre

PEDESTRIAN BLOCK ON BROADWAY

Little Leaf Linden Street Trees

Sandstone and Planting Bed Urban Beat Forms
Cargo Container Kiosk
Repetition of Materials from entire site
18' Graftm Inspired Seawall
Performance Stage
Fountain

MEMORONOE STREET
YOUNG STREET
FIRE STREET

Consistent Corridor Facade
Repeating Architecture with Pedestrian Walk, Acoustic wall and contoured planter bed forms. Back lighting to create shadows into corridor and keep umbrellas from the park. This system will also be used to show films or other showings within the outdoor park.

Custom Granite Tile Edging
Historic Local Brick Pavers
Street Side
Curb
Boardwalk Side
Algae Repress
Japanese Horizontal

Urban Beams Form Design Detail

Existing Historic Lighting
Suggested to be continued as connection to Downtown, Riverwalk, and Summerfest Grounds.

Intuitive Photo Analysis
Threshold and City Connections Study

Transition of Materials
Wood
Brick
Sandstone
Irregular Stone Pavers
Plate Steel

Custom Granite Tile
Concrete Base
4"x4" Steel Plate
2nd Floor
6" Wall Grouted Concrete
Four 18" Brick on four and lock 4x4 and steel plate or placed on Concrete Base

Plate Steel Pathway Design Detail
NTS
Edges
Water Features
Flat Applied Waterproof Membrane

Boardwalk Detail
NTS
Custom Granite Tile
Concrete Base
Building 2nd Floor Decking
2nd Floor
6" Wall Grouted Concrete
World Music Market
Seawall

Amphitheatre Section 1/2" = 1'
42" Concrete Rail
Tall Seating in Amphitheatre
Edges
Water Features
Flat Applied Waterproof Membrane
DRAIN
PUMP
Acoustic Wall to match Wood of Boardwalk
Cargo Container Veneer on outside of stage

Design Detail
Steel Railing for Amphitheatre
42"

"Sever is the River of the city. We come to these places not to escape from the city but to partake of it."
-William Whyte



Bibliography:

Attali, J. Noise: The Political Economy of Music. (Brian Massumi, Trans.) University of Minnesota Press, Minneapolis, MN. 1985

Bye, A.E., Art into landscape Landscape into art. PDA Publishers Corp, Mesa, AZ 1983.

Bloomer, Kent, The Nature of Ornament. W.W. Norton and Company, New York, NY 2000.

Foertesch D. Hell's Kitchen Hyperspace. Architectural Thesis NDSU. 2004.

Gehry, Frank, & Gilbert-Rolfe, Jeremy. Frank Gehry: The City and Music. Routledge, New York, NY. 2002.

Halprin, Lawrence, Notebooks 1959-1971. The MIT Press, Cambridge, MA 1972.

Halprin, Lawrence, Cities. The MIT Press, Cambridge, MA 1972.

Henderson, Amanda, The Seen, Unseen, and Scene. Architectural Thesis NDSU. 2003.

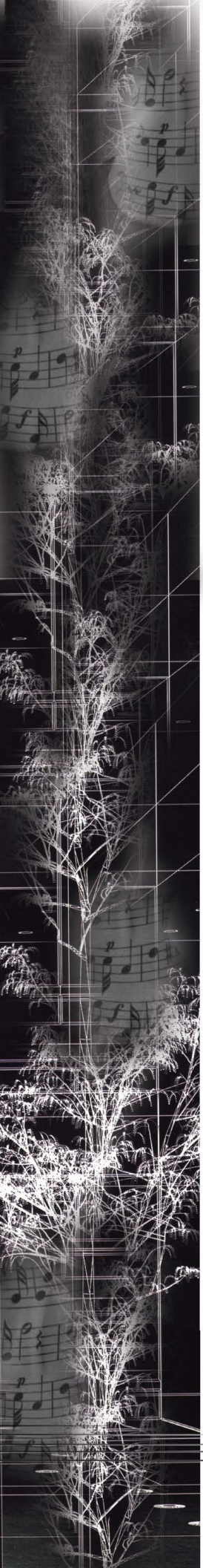
Hershberger, Robert G. Architectural Programming. McGraw-Hill New York, NY. 1999.

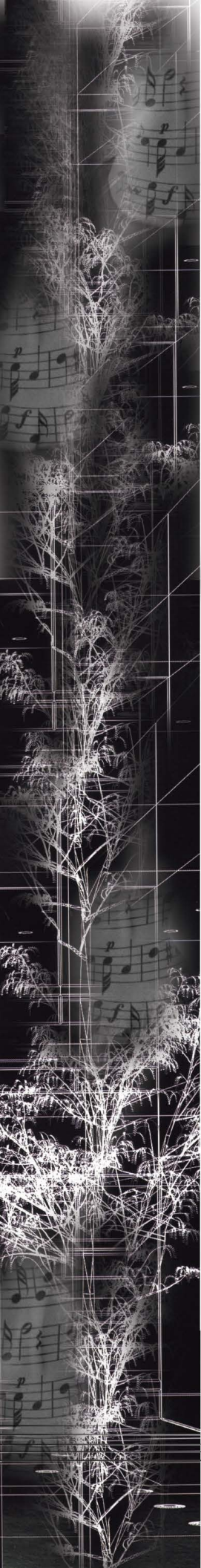
McClure-Banz Karen. International Music Academy Florence, Italy. Architectural Thesis NDSU. 1995

Montero, Marta Iris, Roberto Burle Marx the Lyrical Landscape. University of California Press, Los Angeles, CA 2001.

Verhulst, Catharine and Porter, William. Places. Thematic Development of a Landscape. Fall 1998 pages 66-69.

APPENDICES

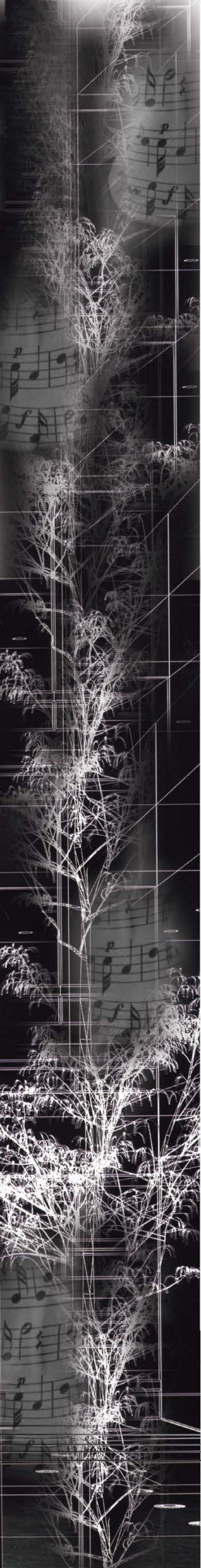




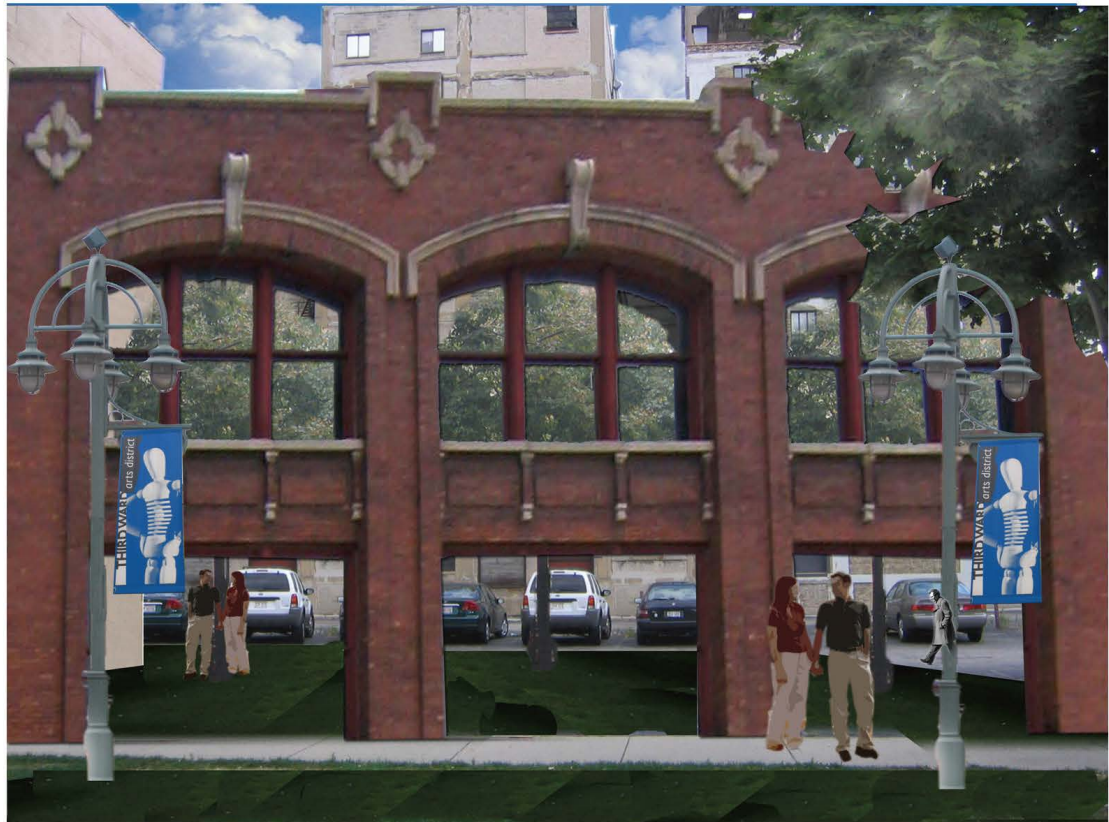
MEMORIAL WALL PHOTO MONTAGE



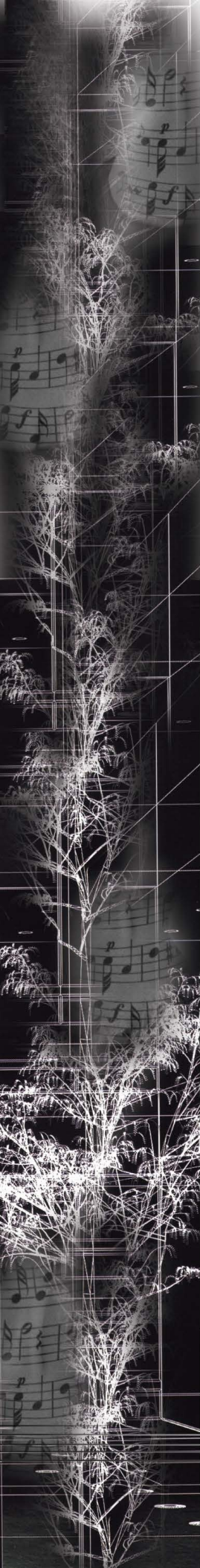
CARGO CONTAINER KIOSK PHOTO MONTAGE



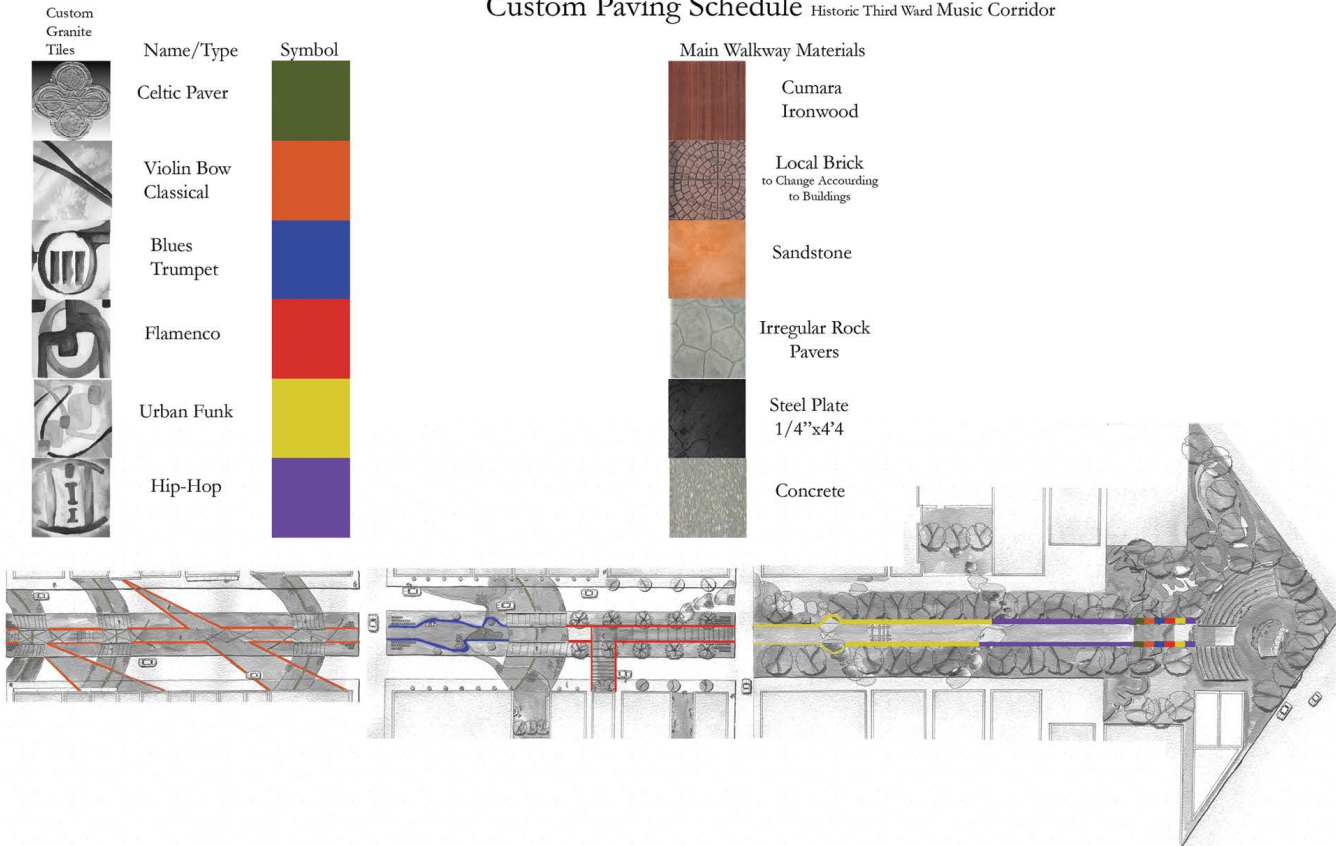
BLUES PARK PHOTO MONTAGE



HISTORIC CORRIDOR FACADE PROPOSAL
PHOTO MONTAGE



Custom Paving Schedule Historic Third Ward Music Corridor



Planting Schedule Historic Third Ward Music Corridor



Project Introduction and Intent:

The greater Milwaukee area has been infamous for its industrious ensemble of cultures. Cultural diversity in Milwaukee as in many American cities can be superficial. But Milwaukee is a city also known for its location on Lake Michigan and its myriad festivals, colleges, breweries, businesses, theatres, and a rich arts scene.

The Historic Third Ward, adjacent to the heart of downtown Milwaukee, is a 20th Century warehouse and manufacturing district. Behind the facades of this historic cluster of buildings, most of which are on the National Register of Historic Places, lie some of Milwaukee's newest cosmopolitan renovations. It is within this district you will find the highest concentration of art galleries in the city, numerous antique shops, restaurants, unique specialty stores, architects, advertising agencies, graphic designers, artists, the Broadway Theatre Center, the Milwaukee Institute of Art & Design, as well as condominiums, office buildings, and industrial space.

It is the threshold and central corridor, approximately five contiguous blocks along Broadway, of the Historic Third Ward I wish to study and incorporate my theoretical design solution.

Present Music is one of the leading ensembles specializing in new music in the United States. Its mission is to "*engage artists and the audience in imaginative and provocative experiences with new music through ensemble performance and education.*" Founded and based in Milwaukee since 1982, Present Music has worked closely with many of the nation's most exciting and important composers, and has firmly established a large audience for new music in Milwaukee.

These are the characteristics I wish to expound. Using music as an inspiration or muse, I will design a space that can unify people, and disparate parts of a city. This thesis will explore the revitalizing power of the commonality and connectivity of music.

Typology:

The visual and aural elements in an urban corridor consist of two layers: active and passive. Active elements or events are triggered by the presence of the public and passive elements, or the environment, provide a constant background that reinforces the surrounding urban landscape.

This thesis project is an open space plan for an urban corridor in the Historic Third Ward District of Milwaukee, Wisconsin. The space will be for residents of Milwaukee, more specifically of the Third Ward District, and for tourists and commercial users of the site. The site exists now as a weak connection (Broadway) to downtown Milwaukee. Urban renewal has seen a revival in the Historic Third Ward and is

flourishing, this will in effect be a component of my design; as well as corridor park design, and master planning.

Theoretical Premise:

Music, in the realm of fine art, can be a universal language; although often spoken in different dialects is as inherent as the human spirit.

The underlying premise of this design is that the qualities of separate musical genres can generate linking forms, uniting disparate parts of a high density population through their physical interpretation in the landscape.

The urban corridor engages and accumulates unique relationships between its users and its landscape. This interaction is both visual and musical in nature. Studying similarities in musical and cultural relations I will relate the landscape to the dynamic diversity of the urban corridor user.

Project Justification:

The reason this project is most suitable for its implementation in Milwaukee is twofold: Milwaukee is often given the stigma of being merely an industrial city with a multitude of cultures, and, the greater Milwaukee area specifically the Historic Third Ward is home to many music festivals. The Summerfest grounds are only blocks from the site.

I will apply a decades worth of formal music training and a passion for music to draw connections between various musical genres and in the process unify people through music in the landscape. I am seeking to rejuvenate a debilitated or disjointed city district in need of integration. The theoretical principal being fine art (music in this case) is the underpinning of an inclusive landscape that provides awareness and acculturation through a common place, a crossroads connection for entertainment and leisure of all walks of life.

Emphasis:

The focus of this project will be on urban corridor renewal. It will be a work of connecting spaces through history and musical interpretations; linking qualities of music theories and cultural theories as well.

For example agents within music theory that can be universal; crescendo and decrescendo, forte and pianissimo – the volume of a site, the strength of the users musical variations on a them, or a medley of unrelated compositions –which can contribute to the form and function of the design, tempo: adagio – gracefully slow, allegro – brisk

and lively, presto – very rapid. Also the mathematics of a composition's musical climax (often time in relation to the golden section or Fibonacci series), lyrics, key (mood) etc...

These formal studies will also be coupled with the inherent qualities of different musical genres from noise makers (abstract music) to the very classical (calculated or formal music) to provide design decisions and solutions for the Historic Third Ward Music Corridor.

Case Studies:

The Toronto Music Garden:

Opening in June of 1999 the Toronto Music Garden is one of kind in the world. Landscape designer Julie Moir Messervy collaborated with landscape architects from Toronto Parks and Recreation department, to create the waterfront Music Garden. The garden design interprets in nature Bach's First Suite for Unaccompanied Cello, with each dance movement within the suite corresponding to a different section in the garden. Two Canadian artists created special features for the Music Garden, and it was Yo-Yo Ma's interpretation of the music which was used as the visual inspiration for it's interpretation in the landscape.

The 6 sections of the Music Garden are the same as the Bach suite; Prelude, Allemande, Courante, Sarabande, Menuett, and Gigue.

The Prelude has a slower tempo and gave a feeling of a flowing river, which was created for users to stroll by and defined by granite boulders lining the streambed.

Allemande, an ancient German dance, is represented by a birch forest, and swirls inward to various contemplative seating areas, progressing up to an overlook of the harbor.

The Courante is an exuberant dance, and is interpreted as an upward spiral through a field of lush grasses and bright perennials. An artist designed a Maypole that spins in the wind.

The Sarabande is a contemplative movement represented by an inward arching circle enclosed by tall evergreen trees. A poet's corner is created within this space with a huge stone that holds a small pool of water that reflects the sky.

The Menuett is a French dance of formality and grace. The space created is symmetrical and within it is a handcrafted ornamental steel pavilion for musical ensembles to perform.

The final movement the Gigue is a jaunty, rollicking dance interpreted as a series of giant grass steps that offer views into the harbor.

It is important in both music and landscape than an overriding concept or theme be present, this will determine the mood and atmosphere the composer or designer wishes to create.

Included in the Toronto Music Garden design:

Form = variations on a them (possibly a medley of unrelated compositions)

Tempo= Adagio (Gracefully slow) Allegro (Brisk, Lively) Presto (Rapid)

Key = Major or Minor

Beat = Waltz, Polka, March, Syncopated, Staight four four, etc...

What does the flora suggest? – Sounds of flutes, trumpets, brass, drums.

Julie Moir Messervey is known for creating contemplative spaces in downtown areas and has made it her life's work.

The Banff Music Centre:

The Banff Centre of Music and Sound is know for its success in providing supportive, flexible, and intensive programs which meet the artistic and career needs of musicians and audio engineers.

Music and Sound supports individuals at all stages of their careers, both emerging and established professionals. Programs, facilities, and visiting artists are designed and selected to advance skills, creativity, and careers to the highest level. The Banff Center's mountain retreat atmosphere away from demands of professional work or study is ideal for periods of focused work and development.

Tanglewood Music Center:

“At Tanglewood, the splendor of nature is surpassed only by the magnificence of music. The 2004 season featured performances by the BSO with world-class conductors, acclaimed soloists, and renowned musicians—a vibrant mix of musical styles.”

The Tanglewood Music Center (TMC) was established in 1940 by Serge Koussevitzky and provides a unique, in-depth musical experience for emerging professional musicians of exceptional ability.

Tanglewood is located in the Berkshire Hills of western Massachusetts, in a scenic environment of remarkable beauty. The Boston Symphony Orchestra performs at the 5,000-seat Koussevitzky Music Shed; other performances take place in the acoustically and architecturally impressive 1,100-seat Seiji Ozawa Hall.

Site Description:

The metro Milwaukee area is Wisconsin's largest population center, located on Lake Michigan's western shore, 90 miles north of Chicago. The metro area covers 1,460 square miles.

Thirteen Fortune 100 companies, as well as two of the nation's 100 largest banks and one of the nation's 10 largest life insurance companies, are headquartered in Metro Milwaukee. A number of popular events, including the Asian Moon Festival, Bastille Days, German Fest, Indian Summer Festival, Milwaukee a la Carte, Summerfest and the Wisconsin State Fair, draw thousands of people every year.

The importance of this site (The Historic Third Ward) derives both from its physical location, and culturally diverse makeup. The site is a disjointed part of the city which has recently seen renewal and reattachment to the downtown. Being only blocks from Summerfest, one of the largest music festivals in the region it is fitting that the site be inspired by music.

Economic Base:

The population of Milwaukee is 596,974. The metro area of Milwaukee has a population of 1,689,572.

Demographically the metro Milwaukee area is 77% White, 15% Black, 1% Native American, 2% Asian, and 6% Hispanic.

Milwaukee History:

The City of Milwaukee arose from a collection of scattered settlements on a site familiar to the Native American tribes in what is now eastern Wisconsin.

Local historians attribute the name to a word derived from the Potawatomi Tribe. The Potawatomis pronounced it Mahn-ah-wauk, meaning council grounds.

The first written mention of a word closely resembling Milwaukee was recorded in 1761. A British officer stationed in Green Bay, Lt. James Gorrell, transcribed the name of the area as Milwacky. A traveling companion of the French explorer LaSalle, Father Zenobe Membre, wrote in 1697 of a river called Mellioke.

The first immigrants to Milwaukee were French traders and trappers. During the 1830s, settlement occurred rapidly, and in earnest. Families established themselves here, bringing the population to several hundred by 1837.

Environmental Issues:

Average Temperatures in Milwaukee range from 44.3 Degrees in Spring, 68.6 Degrees in Summer, 50.7 Degrees in Fall, and 23.8 Degrees in Winter.

The average amount of precipitation in Milwaukee is 32 inches.

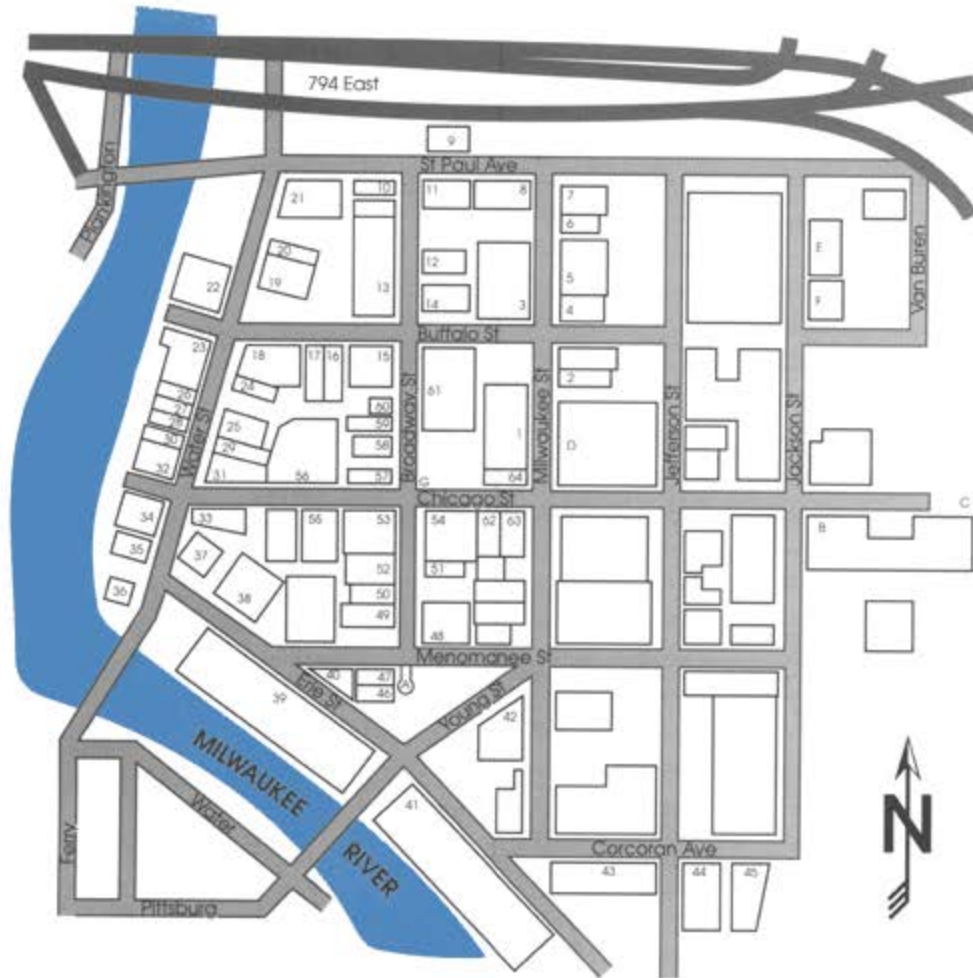
The USDA hardiness index for Milwaukee is 4b – 5b.

Specific Location:

The Historic Third Ward is one of the last intact warehouse districts in the country. It has been revitalized and is moving towards a SoHo feeling. The Third Ward is full of shops, art galleries, theatres, eaters, condos, and apartments. Art and Jazz festivals take place every summer, along with other things such as outdoor sculpture tours, and other cultural events.

The site of this project is approximately three contiguous blocks of Broadway running from beneath I-794 and St. Paul Avenue to its terminus at Menomonee Street. Intersecting streets include St. Paul Avenue, Buffalo Street, Chicago Street, and Menomonee Street. Erie Street and Young Street intersect at a Y-intersection creating and triangular terminus to the site.

Two blocks to the West of the site is the Milwaukee River and Water St. three blocks to the east of the site is the Summerfest Grounds along Lake Michigan.



Major Landmarks:

The Historic Third Ward is adjacent to downtown Milwaukee; it is within ½ mile of Calatrava’s Milwaukee Art Museum.

Lake Michigan is approximately five blocks to the east of the site, and the Milwaukee River is one block to the west.

Site Topography and Existing Geology:

The site is a nearly level existing piece of city. Vegetation includes street trees, and planters along the sidewalk.

The site is accessible by the bus transit system in Milwaukee, and is now a point of interest on tour specific buses.

Major Project Elements:

Major project elements will include

- Streetscaping

- Installation Art
- A Performance Space
- Connections to Riverwalk on Water St.
- Lighting Standards
- A large multi-use open space at the terminus of the site
- Connections to downtown
- Definitive Entrance Structure on Broadway

User/Client Description:

The client for this site will be the city of Milwaukee, in cooperation with the businesses of the historic third ward.

Agenda for Proceeding:

Research Direction:

Areas of research I must be concerned with are urban renewal, urban corridors, music in the landscape, and music theory as a design premise, the mathematics and intuitive underpinnings of music.

Design Methodology:

I will utilize this design philosophy by researching music in the landscape, particularly cases in which music has been a direct interpretation in the design. I expect to learn much about the mathematics of music and the similarities in both various musical genres, but varying demographics.

Documentation of the Design Process:

It will be important for me to document exact mathematical theories in music, as well as the qualities that are intuitive. I hope to create both audio and visual records for documentation. Documentation has already been occurring, and will continue to mass itself with more audio and more visual as conforms to the site throughout the Design process.

Site Analysis:

- Research Results (unfinished)
- Theoretical premise research
- Historical context
- Goals

Calendar:

- 7 October Thesis Proposal Due
Preliminary Cover Design Due
Email and Hardcopy of Abstract Due
- 11 October Research Materials
- Landscape Architecture Magazine 2002 Dec.
 - Canadian Architect 2000 Dec.
 - Metropolis 2003 Oct.
 - Garden Design 2000 Aug-Sept.
- 25 October Fergus Falls River Walk due
- 26 October Assembling the Program
- 28 October Final day of ALA 561
- 1 November Line in the Land Presentation LA 590
- 2 November Midterm Exam in Bar Operations
- 11 November Veteran's Day Holiday
- 15-19 Nov. Final Week LA 571
- 24 November Draft Thesis Due to Primary Critic
- 25 November Thanksgiving Break
- 26 November Get official maps from City of Milwaukee.
- 1 December Verify visit with city of Milwaukee officials
- 8 December My Birthday
- 9 December Final Thesis Program due to Primary Critic
- 10 December Final Day of Classes
- 16 December Program Grade due to AR?LA 561 course instructor

Spring Semester 2005

- 11 January Classes Begin
Begin Design Concepts and Schematic Drawings
Site Model
*Begin weekly meetings with critics
- 17 January Dr. Martin Luther King Jr. Holiday
- 21 February President's Day Holiday

*Site Visit to Milwaukee – City Officials Meeting
Friday or Tuesday
Design Development – Perspective Drawings and Details

7-11 March Mid-semester Thesis Reviews
14-18 March Spring Break
*Additional Site Visit if needed
Finish Site Model
Make final design decisions

25-28 March Easter Holiday
Begin all final drawings

25 April Thesis Projects due at 4:30 in the Memorial Union Ballroom

26-27 April Thesis Exhibit in the Memorial Union Ballroom

29 April Draft of Thesis document Due to Primary Critics

6 May Last day of classes

12 May Final Thesis Document due at 4:30pm in the Dept. Office

Previous Studio Experience:

Fall 2nd Year – *Tim Kennedy*

- Design your ideal Landscape
- Planting Design Case Studies
- Conceptual Landscapes
- Plains Art Museum Muse Café and Plaza

Spring 2nd Year- Dennis Colliton

- NDSU Fountain Plaza
- Devil's Lake Park System
- Boy Scout Camp Amphitheatre
- All School Bridge Design Charette

Fall 3rd Year – Joshua Walter

- Multi-use Car Park
- Sheyenne National Grasslands Campground
- City of Winnipeg Tour

Spring 3rd Year – Tim Kennedy

- Perspective Drawing
- Camp Cormorant Renewal and Additions
- Masonry Competition

Fall 4th Year – Barhouse, Urness, and Walter

- Downtown Fargo, Urban Design

Spring 4th Year – Hansen

- Broadway Square Design Competition
- City of Edgely Park
- Historic Ft. Totten Sign and Entry
- Mine Reclamation Stone Project

Sources I intend to gather information include:

- General City Offices 414-286-5900
- The Historic Preservation 414-286-5705
- City Planning & Development Services 414-286-5436
- Past Thesis Projects:
- Rhythm and Harmony in the Urban Environment 2002
- Music and Cultural Immersion 2003.
- Landscape Architecture Journals including Landscape Architecture magazine, Canadian Architect, and Architecture Review.
- A system to approach music by Georgescu 1990
- Information on the Toronto Music Garden as a case study.

Bibliography

Gehry, Frank, & Gilbert-Rolfe, Jeremy. (2002). *Frank Gehry: The City and Music*. New York, NY: Routledge.

Attali, J. (1985). *Noise: The Political Economy of Music*. (Brian Massumi, Trans.).
Minneapolis, MN: University of Minnesota Press.

The Architectural Review. June 2004.

Landscape Architecture Magazine. December 2002. Pages 55-58

<http://www.city.toronto.on.ca/parks/musicpan3.htm>

http://www.presentmusic.org/about_us.mission_and_history.php

Hershberger, Robert G. *Architectural Programming*. 1999 McGraw-Hill New York, NY.

Landscape Architecture Magazine:

Canadian Architect: July 2003 pg 31-31

Domus 874. October 2004

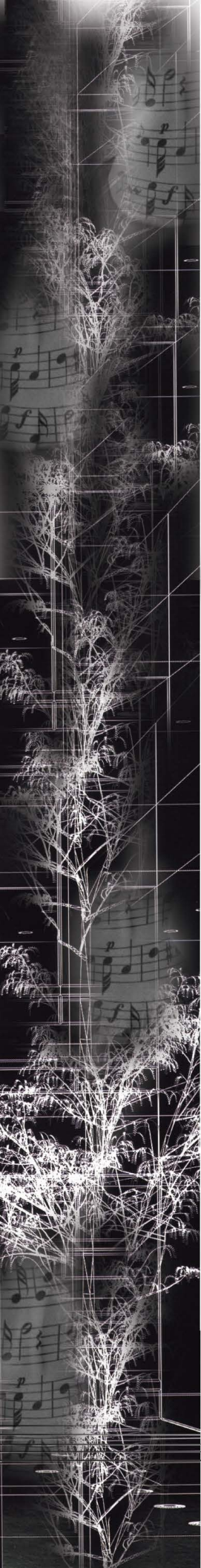
McClure-Banz Karen. *International Music Academy Florence, Italy* 1995
Architectural Thesis NDSU

The Architectural Review. June 2004 pages 45-53

Foerresch D. *Hell's Kitchen Hyperspace*. 2004 Architectural Thesis NDSU

Henderson, Amanda. *The seen, unseen, and scene*. 2003 Architectural Thesis NDSU.

Verhulst, Catharine and Porter, William. *Places*. Fall 1998 pages 66-69.
Thematic Development of a Landscape.



"MEMORY IS A MAGPIE AFTER CHIPS OF COLORED GLASS AND RIBBON RATHER
THAN THE UPRIGHT ACCURACY OF OBJECTIVE SEQUENCE."

LARRY WOIWODE

DOMINIC L. FISCHER

