

**PERMANENT HISTORIC DESIGNATION STUDY REPORT
Milwaukee Center for the Performing Arts /
Marcus Center for the Performing Arts
FEBRUARY, 2019**

I. NAME

Historic: Milwaukee Center for the Performing Arts
Common Name: Performing Arts Center (PAC), Marcus Center for the Performing Arts

II. LOCATION

929 North Water Street

Legal Description

Tax Key No. 3921172111
PLAT OF MILWAUKEE IN SECS (28-29-33)-7-22 PART
(BLOCKS 48-48-53-VAC STRS & ALLEY & LOTS 1 TO 5 INCL
FISCHEL'S SUBD) LYING BETW E STATE ST-E KILBOURN-
MILWAUKEE RIVER & N WATER ST BID #21

III. CLASSIFICATION

Site

IV. OWNER

Milwaukee County % Business Manager Performing Arts Center
929 North Water Street
Milwaukee, WI 53202

ALDERMAN

Ald. Robert Bauman 4rd Aldermanic District

NOMINATOR

Jennifer Current and Mark Debrauske

V. YEAR BUILT

Completed Fall, 1969, opened September 1969
(Numerous articles)

ARCHITECT:

Harry Weese
Milwaukee Center for the Performing Arts Building
Dan Kiley, Landscape Architect for the project

NOTE: this nomination was submitted following news stories that the Kiley-designed landscape would be removed and that the Weese-designed Marcus Center for the Performing Arts would be undergoing significant alteration.

VI. PHYSICAL DESCRIPTION

THE AREA

For convenience, the property will be referred to as the "Marcus Center" throughout this report.

The Marcus Center is located in downtown Milwaukee, on the east side of the Milwaukee River, one block from City Hall and the Pabst Theater. The area has traditionally been commercial with market halls, hotels, offices and banks as well as the Blatz Brewery a few blocks away. Buildings range from 19th century masonry structures to tall glass contemporary structures. Urban renewal cleared out a swathe of land from Prospect Avenue to the east, to the Milwaukee River to the west. New construction on this once-cleared land has consisted of office buildings, townhouses and high rise apartments. The Marcus Center was constructed on urban renewal land.

BUILDING DESCRIPTION

MARCUS CENTER

The Marcus Center occupies a parcel of land bordered by East Kilbourn Avenue, North Water Street, East State Street and the Milwaukee River. The structure housing the performing arts auditoriums is sited at the north end of the parcel. A specially designed landscape is located on the south end. Preliminary designs for a performing arts center were in the works for many years with the original intent of locating it on the lakefront in connection with the War Memorial. In the initial schemes, an open plaza was to connect the War Memorial and a center for performing arts. The idea of buildings fronting plazas has a long history but in the 19th and 20th centuries it was common for buildings to be constructed up to their lot line, even public buildings such as City Hall or Central Library. In the 1950s, planners and architects were reinvestigating the concept of developments being set back on their sites with landscaped plazas or courts in front or along the sides of the buildings. Some of this was the result of building codes that aimed at reducing urban congestion and some was an expression of contemporary architecture that was setting itself apart, by intent, from traditional buildings. When Milwaukee's performing arts center project moved to its current site the concept of the plaza was retained, not at the front of the building, but on the east half of the lot. Both the architect and landscape architect wanted the new building to have visibility from all sides and stand out at its location.

Chicago architect Harry Weese designed the Marcus Center as a flat roofed contemporary building with its front façade and main entrance facing North Water Street. It is set back from North Water Street to allow a drop off area at the entrance. It was originally clad in Roman / Italian travertine. The building has sometimes been referred to as designed in the Brutalist Style. The name was derived from the French "breton brut" or "raw concrete", the material most often used for cladding the expressive buildings that were designed from the late 1940s to about the early 1980s. Building components were made to be seen on the exterior and included such things as mechanicals, frame and supports, elevators, stair towers and the like. Due to these features, such buildings often had complex silhouettes. Materials were frequently displayed in a raw fashion, in contrast to the fine, sleek finishes of the International Style which dominated much of first half of the twentieth century. At the Marcus Center, the original cladding was white travertine marble, giving a finished and light character to the otherwise monumental building, making it very formal but not static.

Perhaps the tag of "Brutalism" is not entirely appropriate for this building. A closer attribution could be Formalism, where the design makes use of such classical elements as columns, colonnades, or stylized entablatures and yet incorporates umbrella shades or folded plates. Material choices often include brick, marble or cast stone. There is an organized spatial hierarchy and a monumental presence. The Marcus Center utilizes a colonnade on three of its elevations, giving the building gravity and breaking up the solid mass of the building.

In keeping with the Brutalist ethic and aesthetic, form followed function. Looking at the plans or an aerial view of the Marcus Center the overall footprint is actually rectangular but viewing the building from ground level shows a complexity of volumes. The different portions of this structure project up or outward, each with its own rectangular volume expressing its function. The auditorium is the largest volume at the center. Over Uihlein Hall the roof slopes downward over

the center loge. In front, there is a smaller volume housing the entry/foyer to the building. Tall rectangular elevators stand flanking the foyer. Behind the auditorium is the 10-story fly loft, set in its own rectangular box and standing taller than the auditorium. The east, south and north elevations are similar in treatment. Each has a colonnade. The colonnades on three sides of the building were constructed from funds donated by Pabst Brewing Company, Sherman Becher, and Malcolm K. White. The west elevation facing the Milwaukee River differs from the other three and has no colonnade but entrances to the various spaces within. It also features the most windows of any elevation.

Architect Harry Weese did not ascribe to a particular “style” nor did he invent a new “style” but always tailored his buildings to the needs of the client and site. Neither Brutalism nor Formalism quite fit the Marcus Center.

The elevation at Water Street as mentioned above once had a seven-bay colonnade with the glazed foyer entrance set back from the columns. There have been alterations to this façade which will be described later in the report. (“Milwaukee Center for the performing arts”, Architectural Record, Vol. 146, November 1969, pages 148-157)

The south elevation is similar to the main façade and has a twelve-bay colonnade with several utilitarian entrances that feature simple service doors.

The west elevation extends from or “breaks through” the main center block and fronts the Milwaukee River. Wehr Hall and Vogel Hall are located in this portion of the building with Bradley Hall above. This elevation is topped by what has been described as a cornice and it projects out from the main structure. Plain, unadorned windows flush with the wall form a continuous band along the three sides of this cornice. This area enclosed office spaces. Below, centered on this façade, is a bank of eight windows with its own balcony. This area opens on the interior to a combination foyer and banquet room. Below the balcony is a bank of four windows/doors that lead to a central corridor and access the Todd Wehr drama theater and Vogel recital hall. These are approached by a double stair below which, at the riverwalk level, are additional windows/entrances. Additional single windows are located just below the cornice.

The west elevation repeats the same basic features as the south and east elevations. A one story addition is located at the northwest corner, with glazed entry and metal canopy facing the river. It serves as what may be a handicap entrance to Vogel Hall and the Todd Wehr Theater. Permit records are not clear when this feature was expanded but Marcus Center records indicate this work was completed in 2016. Another addition not shown on the original plans is L-shaped loading dock completed in 1995 and designed by Kahler Slater. East of this feature is a multi-bay blind colonnade that has a door with canopy as well as two service doors. The skywalk from the parking ramp across State Street to the north connects with the main building just behind the elevator/stair tower toward the east end of this façade.

The rooftop features various mechanicals that are mostly hidden by a parapet wall.

Much has recently been made of the fact that the building has relatively few windows. That was the architect’s intent and the Architectural Record indicates “exterior glass is used with restraint to allow for well-contained spaces within lit only by an atrium garden and [crescent shaped] skylights.” (“Milwaukee Center for the performing arts”, Architectural Record, Vol. 146, November 1969, page 148)

There have been changes made to the Marcus Center over its fifty year history. In 1992 work began on re-cladding the building. The fastening for the travertine panels began to fail and there was concern over the panels falling off. The travertine was porous, the sheets were cut too thin, and galvanized supports were used instead of stainless steel. The replacement stone consisted of Diamond Pink Granite for the base, and walls of Winona Travertine, quarried near Winona, Minnesota. The work was completed in 1994 and overseen by Engberg Anderson Architects.

Charles Engberg found the replacement stone to be entirely compatible and that it would “enhance” and preserve the building. The work was not presented for open comment and local Architect Mark Pfaller II complained about a civic structure being altered and called it “a very, very significant building.”

Exterior windows and doors were replaced. Stairs at the west/river-facing elevation were replaced. Engberg Anderson was the firm in charge of this remodeling, completed in 1994. (Milwaukee City Building Permits; Rick Romell, “Change of face called disgrace”, Milwaukee Sentinel March 15, 1993)

The north elevation was altered when the colonnade was infilled and a new loading dock was constructed

Along with the cladding a new front was added to the building on the east elevation. The colonnade with recessed foyer was replaced with sixteen bays of windows that extend across the entire façade. This allowed for a larger foyer at the entrance. The original “columns” are extant behind the glass. The work was completed in 1996 and was the design of Kahler Slater architects. At the center are the glass entry doors above which is signage for Uihlein Hall. At the top of the façade are letters spelling out Marcus Center for the Performing Arts. Letters spelling out Marcus Center are also on the north elevator pier at the front. The change in signage was completed by November 29, 1999. It accompanied a change in name to the Marcus Center for the Performing Arts as a result of a significant donation by the Marcus family. (Permit dated September 8, 1999)

In recent years the Marcus Center has added exterior LED lighting on cantilevered frames from the roof. It changes colors in the evenings and was completed in 1997.

A summer food and beverage enclosure was added to the southwest side of the building in 1986.

New Banner Poles to the north and south of the main entrance replaced small groves of trees in 1996, under the supervision of Kahler Salter Architects.

Do these alterations diminish the overall character of the Marcus Center? For the most part, no, many of the changes were tucked carefully into the building’s façade and a number of them might have been approved by the Historic Preservation Commission had the building been historically designated. The recladding of the exterior made use of stone cut in dimensions that followed the original. The overall shape, height, dimension of the building was not changed. The biggest change has been to the east or main elevation where an entire glass front replaced a colonnade that played with solid vs. void vs. shadows with the recessed foyer. The new front adds transparency and breaks up the solidity of the overall massing. A different solution could have been explored. This remodel does not diminish the overall importance of the building, however.

DAN KILEY LANDSCAPE

The other equally significant portion of the site is the Dan Kiley-designed plaza along the south half of the site. It was specifically designed to work in conjunction with Harry Weese’s performing arts center. The blocky and geometric quality of the Marcus Center is matched by the geometric and linear quality of Kiley’s design. The project was designed to be one piece; the landscape was not an afterthought. The two men worked together on other projects and their approach to Modern design was complementary.

To quote from the Cultural Landscape Foundation website, article entitled “Marcus Center for the Performing Arts”:

The facades of Weese’s Brutalist building were articulated in bold but simple planes of travertine. Equally bold in form and simple in materiality, Kiley’s landscape comprised a

grid of grass rectangles set within the pavement surrounding a central, trapezoidal plaza directly south of the building. That central space, sunken three steps below the adjacent walkways (recalling the better-known South Garden at the Chicago Art Institute, designed and constructed from 1962 to 1967), mimicked the conversation pit of the famous Miller House and Garden which Kiley had completed with architect Eero Saarinen in Columbus, Indiana, in 1957. The interior of the plaza in Milwaukee was covered in crushed stone and planted with 36 horse chestnut trees laid out in a 4 x 9 grid. The meticulously placed rows of trees are slightly more than eighteen feet apart on the eastern end of the plaza, increasing to just over 21 feet apart on the western end. The careful spacing created the illusion of a perfect rectangle, masterfully disguising the slightly trapezoidal shape of the plaza.... Complementing the simple bosque of trees in Milwaukee are twelve-foot-high pylon lights designed especially for the project by Weese. Kiley specified that moveable tables and chairs be set among the trees, allowing the plaza to function as an extension of the Performing Arts Center's interior spaces; precast concrete benches were installed in this area in 1989. (<https://tclf.org/marcus-center-performing-arts>; accessed January 31, 2019)

The landscape can be classified as Modern/Contemporary. There are no curvilinear paths and grand vistas that are characteristic of Olmsted's romantic parks/gardens. Rather geometry is preeminent, as it was in the architecture of the time and plantings were simplified, only turf and horse chestnut trees were used. The trunks and branches have an architectural quality, defining a space without enclosing it. The fact that trees change in the seasons and have movement of their leaves, makes for a wonderful contrast to the solid, immovable performing arts structure behind. The thirty-six horse chestnut trees were acquired from a gift of \$7,500 from the Green Tree Garden Club. (Milwaukee Journal, "Memorial Donations Form Setting of Hall," September 14, 1969, page 214 of 364 digital copy)

The Patrick Cudahy flag plaza west of the grove was begun with a gift of over \$25,000 from Michael and Richard Cudahy. The remainder of the landscaping was donated by funds from Mr. and Mrs. James Wright. (Milwaukee Journal, "Memorial Donations Form Setting of Hall", September 14, 1969, page 214 out of 365 digital pages".

OTHER STRUCTURES, OBJECTS ON THE SITE

CONRAD FOUNTAIN

The fountain at the corner of East Kilbourn Avenue and North Water Street was designed to be part of the overall installation at the site. It consists of a stone basin with low curbing in the center of which is a round/multi-sided basin with metal columns that support a "ring." The columns spout water. The circular pattern of the fountain contrasts with the square pavement on which it is located. Geometry again is foremost in the overall design. The fountain was designed by architect Harry Weese. "Four jets of water spray from the compass points of the outer marble basin and are aimed at a bronze bowl atop the structure which itself will have its own spray". It was made possible by a \$300,000 gift from Mrs. Ernst A. Conrad. It was dedicated September 18, 1969. (Milwaukee Journal, "Memorial Donations Form Setting of Hall", September 14, 1969 digital page 214 out of 364)

THE PECK PAVILION

The Peck Pavilion is part of the Marcus Center site and provides for outdoor concerts on the grounds. It is located at the west end of the chestnut grove with its stage open to the east and its rear wall facing the river. The pavilion was completed in 1982 made possible by a gift from the Peck Family. It was designed by Miller Meier Associates and Architects. The building is a three-sided rectangular structure, clad in travertine to match the original cladding of the Marcus Center. It is open to east as stated above and referred to as a space frame construction, said to be the first in Milwaukee. Extending out from the structure is a cantilevered roof, consisting of rigid but

lightweight trusses constructed from interlocking struts. There is permanent covered seating for 400 people. Behind this seating, patrons can sit in the chestnut grove. In 2010-2011 the pavilion was rehabilitated refurbishing the wood ceiling and replacing the roof as well as re-coating the metal frame.

Rainbow Summer was a popular free concert series that ran at the Peck from 1983 through 2003. Many activities have taken place at this plaza over the years in addition to music and include ice and snow sculpting competitions, Shakespeare in the park, cinema presentations as well as weddings and special events. (Jeff Sherman, "Marcus Center's Peck Pavilion finally getting a facelift", On Milwaukee November 10, 2010, accessed January 31, 2019 <https://onmilwaukee.com/ent/articles/peckpavilionfacelift.html>, Milwaukee Peck Pavilion, <https://www.wibandshellsandstands.com/milwaukee-peck-pavilion.html> accessed January 31, 2019)

KIDZ STAGE

The children's stage or Kidz Stage is an outdoor gathering place at the northwest corner of the site at the river. The firm of Kahler Slater designed the structure which consists of eight poured concrete columns and bench type seating. Colored letters spell out "Kidz Stage" between the columns. The permit was taken out for this construction on April 6, 2000 and work was completed July 10, 2000. (Milwaukee Permit Records 929 North Water Street)

TRIGON SCULPTURE

This stainless steel sculpture by artist Allen Ditson was donated in honor of Ida and AP Rosenberg by their daughters in 1970. It is located along East Kilbourn Avenue and near to the Peck Pavilion. The three figures represent Drama, Dance and Music. (Milwaukee Peck Pavilion, <https://www.wibandshellsandstands.com/milwaukee-peck-pavilion.html> accessed January 31, 2019)

LAUREATE SCULPTURE

This 12 feet 6 inch abstract sculpture was designed by artist Seymour Lipton in 1969. It was commissioned by Mrs. Harry Lynde Bradley after Allen Bradley Corporation donated \$625,000 in honor of her husband. It is located on the west side of the site, not far from the Kidz Stage and the riverwalk.

RIVERWALK/ BOAT LANDING

The west side of the site features a promenade along the Milwaukee River. It foreshadowed the Riverwalk system now in place for the Milwaukee River. Incorporated into this area is a staircase leading down to a landing at the water's edge. The Boat Landing was constructed by a \$25,000 gift from Louis Charles, senior partner of Quarles, Herriott, Clemens, Tescher, & Noelke law firm. The walkway along the river was built from a \$275,000 donation by First National Bank.

LIGHTING

The marble triangular light posts have clear globes and are arranged on the grounds to coordinate with the geometric grid of the landscaping. The lighting was the result of a \$55,000 donation in memory of William M. Chester, former president of Chapman's.

VII. SIGNIFICANCE

We have approached the time that post World War II architecture and landscape design must be given serious attention in the preservation field. The exuberance of modern design in the 1950s

and 1960s was appreciated at the time of construction but fell out of favor by the 1980s and 1990s. This had led to the demolition and remodeling of most of the major projects in Downtown Milwaukee designed by Grassold and Johnson for example, once the largest firm in Milwaukee. Architectural and landscape historians are revisiting this period to recognize the important contributions that inform our understanding of what modernism is.

The Marcus Center and its accompanying landscape are significant for their architectural heritage as well as what the development meant to the city of Milwaukee. The property represents the mature work of two prominent modernists, known and celebrated internationally. It is the only surviving example from the 1960s of a building and landscape site that were designed in tandem to complement one another. What other projects can boast that distinction in Milwaukee? It is significant that Milwaukee officials looked to prominent and forward looking men to design a site with building that would symbolize Milwaukee's forward looking attitude, however brief that attitude would be. The development from the beginning was seen as a civic project, not a privatized development. Decisions were made by a public committee. To underscore the public nature of this project it is recorded that more than 4,000 donors contributed to its construction. The big ticket items were supported by prominent members of the community and included sculpture, fountain, boat landing, lighting, and the like.

The Marcus Center and grounds were the culmination of a decades-long debate and planning for a public/civic building that would serve as a memorial to the dead of World War II and the Korean War by providing a place to house symphony, drama and dance all under one roof. Breaking away from the original location at the lakefront, selection of the four-acre riverside site, part of an urban renewal project (East Side A), was symbolic of rebirth for the city and gave Milwaukee a renewed focus on the performing arts. The city had been notable for its vigorous arts scene in the late nineteenth and early twentieth centuries, but since it was significantly rooted in German heritage, the arts had lost a lot of their vigor following World War I.

After interviewing numerous architects, the War Memorial Development Committee selected Harry Weese & Associates of Chicago in July 1963. He had established himself as an adventurous modernist, one who sought out different kinds of commissions and not specializing in any one building type. He did not produce Miesian boxes as so many architects did. Weese gave Milwaukee a strong brutalist style performing arts center, but one clad in travertine, with stylized colonnades that lent the building elegance and light in contrast to the typical ponderous forms of Brutalism. Weese was a significant architect of the twentieth century with projects not only in Chicago, Milwaukee and the upper Midwest but also Singapore, Saudi Arabia, India and Ghana. He designed all types of building from performance halls to office buildings to churches. Another of his buildings stands on East Wisconsin Avenue called the IBM Building. It is notable for its innovations in pre cast concrete; an article about it was featured in *Architectural Forum* in 1965. He is famous for the Washington Metro giving the subway great coffered spaces. Weese's Marcus Center was one of the fourteen AIA Honor Award winners for 1970. ("1970 Honor Awards", *AIA Journal*, June 1970, page 79-80)

Dan Kiley was one of the most important post-war landscape architects in the United States. "He is considered a visionary of the Modernist movement and is acclaimed for more than 1,000 landscapes worldwide." He collaborated with significant architects of his time including Eero Saarinen, Louis Kahn, and Harry Weese. Kiley and his landscape associates, Garrett Eckbo and James Rose, were of a common mind and philosophy that landscapes needed to be designed in the same manner as the Modern buildings of the day. They did not see why "the hand of man" needed to be disguised in designed landscapes. Among their principles were the need to integrate landscape with building, the need for flexibility, and the need to be social and not individual in approach. Minimalism was important. Geometric, biometric and free form shapes were used to define space. In Kiley's design for the Marcus Center there are clean lines, hard edges and plant types with simple forms. Plants were used as sculptural interest.

In contrast to the romantic destination landscapes of Olmsted for example, Kiley worked on projects that were part of an architectural development. He made use of geometry, grids, and linear forms and worked with spatial relationships by using hedges and walls. He was adapting the new architectural thinking to landscape design.

The project at the Marcus Center came about due to his long association with Weese. The two had recently completed the IBM Building in Milwaukee and had other work at the UW-Madison campus. The Marcus Center shows how he laid out a grid of concrete and grass squares around the site, with a sunken central space planted with four rows of chestnut trees. This worked well against the bold and simple planes of Weese's building. It is a mature work of Kiley showing how he incorporated the formal landscapes he saw in Europe with simple forms and simplicity in the use of plant species.

MARCUS CENTER HISTORY

The creation of a complex for the arts in Milwaukee goes back many decades and emerges after World War I as a way to honor those who gave their lives during the war and a way to celebrate music, dance and theater. There had been any number of theaters in the city in the late 19th and early 20th centuries; all built privately for profit. The Milwaukee Auditorium, constructed in 1909, was the first major civic structure constructed to hold a variety of events from musical entertainment to presidential visits and product conventions. The Auditorium itself was constructed on the site of the Exposition Building that had been financed by business interests to hold technology fairs, a popular mode of bringing together forward-looking inventions and products after the success of Britain's Crystal Palace exhibition of 1851.

After the devastation of World War I there many activities across the country initiated to erect monuments and buildings to honor the fallen warriors. Many cities turned to the concept of housing memorials and the arts under one roof. One idea in Milwaukee was to transform the old courthouse in Courthouse Square (now Cathedral Square) to such a place. Veterans groups could meet there and there would be a museum to house the fine arts. The potential occupants could not agree and the old building was demolished after the new and current courthouse was built in 1931.

The Great Depression and World War II intervened, pushing the idea of a War Memorial to the back burner. The devastation of this Second World War made it imperative to revisit the concept of a war memorial. Three local women's organizations (Altrusa, Zonta, and the Business and Professional Woman's Club) presented the Milwaukee Civic Alliance with a proposal for a cultural-community veterans' center in 1944. This resulted in the creation of a non-profit corporation of civic leaders to activate the project called The War Memorial Corporation. (Milwaukee County War Memorial Center, Inc., undated, stamped "received at Municipal Reference Library February 18, 1959") On July 21, 1946, Ald. Koerner introduced a resolution to the Common Council to hold a meeting to consider a war memorial be located at the proposed MacArthur Square. That resolution passed. In November of 1946, the Milwaukee Journal announced that there would be a fund drive planned for May 15th through June 16th of 1947 with a goal of \$5 million dollars. Three sites would be considered: Juneau Park, McKinley Beach, and Red Arrow Park. The memorial would be a collaborative venture. A contract between Milwaukee County and the War Memorial Board stated that the Milwaukee County would provide the site while the Board would provide the building funds with the building ultimately dedicated to Milwaukee County. (Milwaukee Journal November 26, 1946)

The First Preliminary Progress Report on the Civic Center and Kilbourn Avenue development project, dated May 13, 1948, was submitted to the Common Council. On January 17, 1949 the American Veterans Committee requested that a selection of a site by the Common Council be postponed until the Civic Center Report was completed.

As can be seen, the construction of a war memorial combined with spaces for the arts was a very complex “dance” between Milwaukee County, the City of Milwaukee, and the Milwaukee County War Memorial committee as well as interests promoting various sites and engaging in fundraising. Acquisition of land, transfers of land, determining on an entity that would oversee the completed project, initial problems with building material shortages, obtaining legal approvals

The events leading to the creation of the Marcus Center have a long and interesting trajectory. Included are the efforts to locate the center in Washington Park and the Guthrie Theater rejecting Milwaukee as a location due to disagreements over site. This latter occurrence got the movers and shakers to finally make a decision over location.

The Milwaukee County War Memorial Center, Inc. report of December 1950 recapped progress to date and indicated that \$2,200,000 had been received with money coming in from pledges and new contributions. It also stated that the contract between the County and the Memorial group had been signed that assures “sound operation on a community basis” with the County purchasing the land and contributing a portion of the operating expenses while the Memorial group would build the Memorial Center, manage it and will raise the balance of the building fund goal. The preliminary plans were being completed and work on the first structure, the Veterans Building, could start the following spring. There would also be an art center and audience hall. The site chosen was at the east end of Kilbourn Avenue, overlooking Juneau Park.

In 1951 a Minority Report on the Milwaukee County War Memorial was presented by County Board Chairman Lawrence J. Timmerman outlining all the ways that Washington Park would make a more suitable location for the memorial complex. It shows the still-fluid decision-making process in the governmental process since the city’s Common Council failed to adopt a similar resolution back on April 25, 1949 because it would result in the removal of homes for 37 families, was not central to the downtown and would lead to traffic congestion. The Minority Report must not have received enough report and the lakefront site remained in play.

Images of the buildings were depicted in the Milwaukee County War Memorial Center, Inc. progress report of June 1952. Their descriptions emphasized contemporary design, with clean-cut lines, functional architecture revealed by structure. The new Music Hall would accommodate 3,500 people for concerts, opera, operettas and drama. It was fan-shaped to provide the best acoustical qualities. The three-story Veterans Building was a long rectangular, flat roofed structure clad in glass. The Art Center was low-lying in contrast and featured an open-air sculpture court. It also had a hall for lectures and civic gatherings. Eero Saarinen was named as the architect. A new legal plan was ready for the County to approve and it was urged for adoption so that construction could begin once defense building restrictions would be lifted.

By November 1953 the report from the Milwaukee County War Memorial Center, Inc. indicated that new plans were being drawn, this time combining the Veterans Building and Art Center into one structure. The concert hall would retain its fan shaped exterior and be located closer to the shoreline and east of the veterans’/art building.

The veterans’ building was completed along the lakefront in 1957, dedicated on Veterans Day November 11, 1957, and is commonly known as the War Memorial Center.

A report located at the city’s Municipal Reference Library “Milwaukee County’s War Memorial Center” from 1961 gives details about the building and its functions and indicated that funds had been insufficient for the construction of a music hall. A new fund raising plan was planned, and the building was intended for the lakefront, near the War Memorial Building. It was felt the “Music Hall will go a long way toward abetting a musical renaissance in this area.”

By 1960, however, voices were heard urging a new location for the music hall. One of those voices was Mayor Maier. This time, the site was a parcel in the East Side A urban renewal district, located along the Milwaukee River and nearby to City Hall. When the Guthrie Theater was looking to relocate in the Midwest, it selected Minneapolis over Detroit and Milwaukee in late May, 1960. Milwaukee's uncertainty over the site was said to be a major factor. The Milwaukee Journal urged "Milwaukee: Full Speed Ahead on Theater-Music Memorial" since "after 15 years' waiting and fumbling, there must be no hitches now." The paper pointed out that the community can agree and work together on a "great cultural project." (Milwaukee Journal June 1, 1960)

In 1963 theater and engineering specialist George Izenour was hired as a consultant to the project. He was not in favor of a design competition as had been proposed by the Milwaukee chapter of the American Institute of Architects but said the design team needed an architect, a theater design consultant and an acoustical consultant. He commented that the number of performing arts venues being constructed in the United States was a sign of increasing cultural maturity in this country. ("Good Music Hall Called Not a One Man Show", Milwaukee Journal February 7, 1963) What followed was a series of actions that involved various approvals from the federal government due to its urban renewal standing, the city's redevelopment authority, the city, land assessment and re-assessment, county board approval, and changes in prior contract between the county and the Milwaukee County War Memorial Center, Inc. The county board voted officially to switch the site to the river front location in May, 1963.

The War Memorial Committee then interviewed some 25 architects, awarding the design to Harry Weese & Associates of Chicago in July 1963. ("The Time is Now", undated page)

The 1960s was a period of tremendous activity in the construction of performing arts centers.

"This year [1969] has seen the opening of several major performing arts centers on the campuses and the cities and towns of the United States and Canada. Many more are nearing completion and dozens are in the project stage. As building types these centers are becoming increasingly sophisticated, and much has been learned from past successes and failures. Programming of facilities is being done on a more realistic basis than a few years ago, the advice of acousticians is now more seriously regarded, architects have developed a broader base of experience in theater design and the applied science of theater electro-mechanics continues to produce ever more flexible and adaptable space." ("Architecture for the Arts of Music, Dance and Drama," Architectural Record, November, 1969, page 145)

The Architectural Record describes the two new centers that opened that fall, Milwaukee's Center for the Performing Arts and the Krannert Center for the Performing Arts at the University of Illinois. "Milwaukee's new center is elegant and glamorous as befits its role as a catalyst for the growth of downtown Milwaukee and as a center of civic life. The Krannert is described as "more of a work place, clearly a school." ("Architecture for the Arts of Music, Dance and Drama," Architectural Record, November 1969, page 145) An accompanying article goes on to say "This handsome structure [Milwaukee Center for the Performing Arts], certainly one of the best performing arts centers built in the United State or Canada since the postwar building-for-culture boom began, is the result of a highly successful collaboration between theater consultant George C. Izenour, who programmed the center and engineered the stage mechanics, R. Lawrence Kirkegaard of Bolt Baranek and Newnan, who was the acoustical consultant, and architect Harry Weese, who designed it." ("The Milwaukee Center for the Performing Arts: Facilities for Orchestra, Recital, Opera, Musical, Drama and Repertory in one Building", Architectural Record, November 1969, pages 146-147) Izenour is quoted "But Weese has so much talent...it flows from his fingers—he made the building beautiful while accepting the constraints."

Construction began on the Performing Arts Center in June 1966. Incorporated into the interior were Uihlein Hall (2,331 seats) Vogel Hall (482 seats) and the Todd Wehr Theater (504 seats) in

addition to the Velvet Chair restaurant, and the Bradley Pavilion that provided meeting, dining and banquet space for up to 500 persons. Final construction costs totaled \$12 million dollars.

Milwaukee's Performing Arts Center opened on Wednesday night, September 17, 1969. It was declared a success although there were critics at the time bringing up confusing connections between the three performing arts stages and other features. Interestingly, there was a demonstration outside the building that opening night. About 600 youth, some just bystanders, partially unveiled the cover over the Seymour Lipton sculpture which was about to be dedicated that evening. They then gathered at the main entrance and chanted "Stop the War on the Poor. Start the War on the Rich" and "Pigs today, bacon tomorrow". The group passed out flyers, signed by the White Panthers, demanding 20% of seats go to the poor and students, 20% of seats be made free for welfare recipients, add persons of minority and subculture groups to aid the center's management regarding use and budget, deal realistically with specific needs and demands of Milwaukee's various communities, Make space and equipment to persons or groups willing to take their culture into the streets and parks of Milwaukee. The group wanted the new Performing Arts Center to be relevant to the needs of the poor and minority. The center from its inception was promoted as a civic and community asset yet there were groups that felt left out of the process and programming. Only six arrests were made for disorderly conduct. By and large the protest was non-violent, (Michael B. Schmitz, "600 Youths Razz First Nighters; Riot Police Clear Path for Guests", Milwaukee Journal, September 18, 1969 page 25 of 94 digital file)

VIII. THE ARCHITECT AND LANDSCAPE ARCHITECT

Harry Weese, 1915 – 1998

Weese was born on June 30, 1915 and raised in Chicago/Chicago Suburbs. After graduating from high school in Winnetka, Illinois, he attended MIT for architecture. The curriculum in 1933 still emphasized the classical education of the Beaux Arts and was being criticized by those who wanted more influence from the "avant-garde European modernist practice".

While learning from those instructors who believed only in the classical methods he was also exposed to those who introduced him to the "International" style as espoused by Corbusier. Also at MIT, he became friends with another student, I.M. Pei, with whom he would collaborate during his career. In 1936, he transferred from MIT to Yale University, partially because Eero Saarinen, whom he admired, had graduated from there. It was there that he discovered the value of saving historic buildings.

The summer before his senior year he traveled throughout Europe, including to Scandinavia where he formed his ideas of modern architecture and how it created a "compact with the natural resources, climate and perception of social justice". Upon his graduation in 1938, he received an American Institute of Architects medal and a Roche prize for his work in school.

Weese spent the first year after graduation as a fellow studying city planning at Cranbrook outside Detroit, Michigan. There he made connections with Benjamin Baldwin and Charles Eames, both of whom would later impact his career. He spent the next several years as a research assistant at the Bemis Foundation, which was experimenting with "ways to reduce the cost of shelter by using new materials and techniques, such as fluorescent light and plastics". In 1940, he was offered a position at Skidmore, Owings & Merrill in Chicago and moved back to his hometown.

While continuing to work at SOM, Weese also began a partnership with Baldwin. Together, they won several furniture design competitions, which provided most of their work in addition to small houses. During this period, Weese thought about how he could change the urban landscape

around him. While other Modernist architects wanted to tear everything down and start new, Weese felt “co-existence” was a better way to develop the city.

During WWII, Weese served in the Navy as an engineering officer. Upon returning home after the war, he married Kitty Baldwin, the sister of his former partner. He returned shortly to SOM but within a year started his own practice. As a way to supplement his income, he opened a modern-design furniture store with a partner and his wife: Baldwin Kingrey. As one of the first places where ordinary people could buy modern furniture by stars such as Eames directly and not through a dealer, it was a huge success.

Through his connection with Eames and Saarinen, Weese began a long series of commissions in Columbus, Indiana. It was here that his long association with Dan Kiley began. Both favored a “direct, modern approach to problem solving”. He teamed with I.M. Pei on urban renewal projects in Washington, D. C. and Chicago. His practice continued to earn high-profile and urban commissions, resulting in being named a member of the College of Fellows by the American Institute of Architects in 1961.

That same year, Weese designed a prototype for a “Poor Man’s Rational Office Building” in Milwaukee. Using cast-in place concrete for the service structure and precast concrete wall units and floor slabs, the cost was less than half the typical prestigious office building. A design and engineering feat, the building at 611 East Wisconsin Street became known as the IBM building.

The 1960s turned out to be the apogee of Weese’s work. In 1964, Weese was awarded the \$1,000 Brunner Memorial Prize from the National Institute of Arts and Letters. In addition to the “impressive performing arts center” in Milwaukee, he completed a large number of buildings for a variety of college campuses, the Time-Life building in Chicago, the Seventeenth Church of Christ, and Scientist, also in Chicago, and the Elvehjem Art Center and the Humanities Building for the University of Wisconsin – Madison. The most important commission of his career also occurred during this time: the Washington Metro. It still appears as a timeless piece of architecture in the “great coffered spaces, the fine durable materials, and the meticulous detailing of every object in the system”.

“At his peak in the 1960s and 1970s, Weese represented Chicago’s most sustained and successful alternative to what was then the overwhelming dominance of Mies van der Rohe and the International style.” Jack Hartray, who had previously worked as a designer at Skidmore, Owings & Merrill, then and now the foremost proponent of Miesian modernism in the city, said, “Harry was a [modernist] architect who was doing very interesting buildings, but they weren’t like anyone else’s.”*

Later in his career, Weese played a key role in preserving some of the greatest buildings in Chicago: the Auditorium Theater designed by Adler and Sullivan; the Glessner House designed by H. H. Richardson; Orchestra Hall; Newberry Library; Soldier Field and the Field Museum. He also invested personally in urban redevelopment, purchasing buildings and an entire district in the South Loop that was renamed Printers Row. It was one of the first instances of renovating old industrial buildings into residential lofts. Meanwhile, his firm had offices in Chicago, Washington and Miami and employed 250.* In 1978 it was given the Firm of the Year Award from the American Institute of Architects. Weese continued its reputation of an informal, creative firm with continual novelty in its projects.

In 1970, he summarized his philosophy as follows:

“The physical environment determines the quality of a large part of our life. It is more than individual buildings. In most respects landscape is more important than architecture. In the exterior world the public sector is more important than the private. The things we own in common are the measure of civilization and what we preserve of these is the civilization. The separation of man from nature is distorting values and is producing less human people. Man doesn’t need to be

separated from nature. Profit making must be subordinated to the responsibilities of producing environment. Nature is design."

As Modernism began to be criticized and Post-Modernism took hold, Weese still "believe[d] deeply in the modernist project, that architecture was about solving human problems and that it had to be based on rational analysis". He became a constant critic and writer of the issues in Chicago of urban development. Weese was known as "the conscience of the city". In 1978 Chicago Press Club named him "Chicagoan of the Year"

By the mid-90s, Weese's health declined. He retired in 1992 and his office was bought out by a group of senior employees. Without Weese's charisma, the firm's commissions declined. In 2000 they were bought out and absorbed by Gensler, a San Francisco-based design firm.

Weese was a unique voice in the world of architecture. His work had wide appeal "because it was experimental and innovative on the one hand, and intensely pragmatic and attentive to psychological and physical human comfort on the other". He believed that his role as an architect was "to help create a built environment where most citizens would be able to find buildings that suited them". Weese refused to specialize, always looking for new and interesting commissions. Architects during the Modernism period "imagined they could fulfill the dreams of the pioneers of the modern movement and bring modern architecture, good taste, and good design to millions of ordinary citizens". Weese certainly fit that description.

*Additional source: <https://www.chicagomag.com/Chicago-Magazine/July-2010/On-the-Life-and-Work-of-Chicago-Architect-Harry-Weese/>, accessed January 29, 2019, published July 7, 2010, Robert Sharoff

(Bridget Greuel, with the Historic Preservation Office, wrote this section)

A sampling of projects listed in the National Register of Historic Places includes:

Mercantile Bank and Trust, Kansas City, MO. Listed 12-31-09 (09000830) LOCAL LEVEL

Robert and Suzanne Drucher House, Wilmette, IL. Listed 9-18-13 (13000715) LOCAL LEVEL

Crown Center Hotel, Kansas City, in progress (first draft returned for further work) Proposed: LOCAL LEVEL

Humanities Building, UW Madison, contributing building in Bascom Hill Historic District (74000065) STATE LEVEL (DISTRICT)

Humanities Building and Elvehjem Art Center (1969)

Daniel Urban Kiley, 1912 - 2004

Daniel Urban Kiley was born in Roxbury Highlands in Boston, Massachusetts, in 1912. He vacationed at his grandmother's farm in New Hampshire and worked as a golf caddy; it is these experiences that he says began his interest in the outdoors.

In 1932, he began a 4-year apprenticeship with Warren Manning. Manning had once worked for Frederick Law Olmsted, continuing a heritage with the founder of the field of landscape architecture. There he was often assigned to the supervision of construction and selection of plant materials while learning from Manning's expertise in plants. Kiley, who is noted for his vigorous and creative plant selections and for adventurous plant choices, often searched out available plants even before beginning his design. His interest in extending the planting

possibilities in use and location is at the heart of his design innovation. Planting was the first important element that would affect his professional work.

In 1936, Kiley entered the landscape architecture program at Harvard University while continuing to work for Manning. At the time, Harvard was undergoing a revolutionary change in the architecture department with the arrival of Walter Gropius and the influence of the Bauhaus. The landscape department, however, was less driven by an interest in modernism than by the study of estate gardens, the Beaux Arts traditions and faculty advocacies of naturalism versus formalism. Kiley and his classmates Garrett Eckbo and James Rose, while accepting the earlier ideas of the Olmsteds, were extremely interested in the emerging European social, spatial, and artistic interests. They attempted to adapt the new architectural thinking to landscape design. Kiley led the design innovations, leaving the polemics to Rose and Eckbo. This interest in the new modernism became the second major element in Kiley's work.

Kiley left Harvard in 1938, without graduating. He worked briefly for the National Park Service in Concord, New Hampshire, and then in Washington, D. C. at the United States Public Housing Authority. There he met the young architect Louis Kahn. Kiley credited him for teaching him about the concise and eloquent use of materials and said Kahn's devotion to clarity of design structure became a cornerstone of his own design philosophy.

In 1942 he married Anne Lathrop Sturges and opened his own office in Franconia, New Hampshire. He was licensed to practice architecture in New Hampshire in 1943 with a recommendation from his friend, Louis Kahn.

From 1943 to 1945, Kiley served in the U.S. Army. Due to his design background, he was assigned to the presentations branch of the Corps of Engineers in the Office of Strategic Services, where he became the director of the design staff. At the end of the war in Europe, Kiley was assigned the task of laying out the courtroom for the war crimes trials at Nuremberg. While in Europe, Kiley first visited the German countryside and the great French gardens of Andre Le Notre, the 17th century French landscape designer and gardener to King Louis XIV, and others. The European landscape and these gigantic formal works left a strong impression on the young Kiley and were perhaps the third informing element in his career.

Kiley had absorbed the work of the Olmsteds and the early ecological planning of Manning, but after his return to the United States, his professional contacts, particularly with the first generation of American modern architects, such as Eero Saarinen, I.M. Pei, Louis Kahn, and Gordon Bunshaft of Skidmore, Owings and Merrill (SOM), provided not only professional opportunities but shaped his modern design direction as well.

As the postwar American built environment exploded in the 1950s, Kiley found himself one of the few practitioners of modern landscape architecture, particularly on the East Coast and in the Midwest. In 1947, he was on the winning team with Eero Saarinen for the Jefferson National Expansion Memorial Competition, known as the St. Louis Arch, and in 1955, again with Saarinen, he designed the garden for J. Irwin Miller's family in Columbus, Indiana, perhaps the most important postwar garden in the United States. It is also the first site to be designated a National Historic Landmark while one of its designers, Dan Kiley, was still living.

(<https://discovernewfields.org/do-and-see/places-to-go/miller-house-and-garden> accessed January 26, 2019) In 1963 he designed the gigantic approach gardens for Saarinen's Dulles Airport outside Washington, D.C.

In 1968 Kiley with Walter Netsch of SOM designed the gardens for the new Air Force Academy in Colorado Springs, Colorado, followed in 1969 with the remarkable rooftop gardens at the Oakland (California) Museum with Kevin Roche, Saarinen's surviving partner.

Like other postwar landscape architects, Kiley has many important works that were not properly built or maintained. We will never know how the St. Louis Arch Park might have looked had it

been developed according to his design. Nevertheless, a number of Kiley's projects remain today. These include his modern masterpiece, the Miller Garden; the Dallas Museum of Art Sculpture Garden with Edward Larrabee Barnes in 1983; and the 1985 Fountain Palace in Dallas, Texas, designed with Harry Cobb of Pei Cobb Freed.

One can see clearly in Kiley's work both the monumental clarity of the French Baroque gardens and the influence of the classical constructivist and spatial elements in the early postwar works of his colleagues, the new generation of architects. His gardens use hedges and walls in a clearly Meisian manner, and his grids of trees perhaps owe more to the columnar grid of contemporary architecture than to Le Notre.

However, it is clear he was influenced by Le Notre. Kiley's designs are often based on grids and allees that could be manipulated to create both intimate enclosures and sprawling expanses. The order, geometry, and endless sweep of landscapes at Versailles and Vaux-le-Vicomte are the conceptual underpinnings of Kiley's oeuvre. Upon viewing the formal, spatial-built landscapes in France, he declared, "THIS is what I had been searching for - a language with which to vocalize the dynamic hand of human order on the land - a way to reveal nature's power and create spaces of structural integrity. I suddenly saw that lines, allées, and orchards/bosquets of trees, tapis verts, and clipped hedges, canals, pools, and fountains could be tools to build landscapes of clarity and infinity, just like a walk in the woods. I did not see then, and to this day do not see, a problem of using classic elements in modern compositions, for this is not about style or decoration but about articulation of space. The thing that is modern is space." (*Kiley, Dan and Jane Amidon, Dan Kiley: The Complete Works of America's Master Landscape Architect*, p. 12, Bullfinch, 1999).

Landscape historians Treib and Rainey wrote that, like Le Notre, Kiley's designs possess "strong geometry, clear axial organization, bold architectonic massing of plant materials, crispy articulated walls and terraces, and interlocking spaces." (<https://tclf.org/blog/an-kileys-modernist-origins-17th-century-france>, "Landscapes of Clarity - Dan Kiley's Modernist Origins in Seventeenth Century France", Charles Birnbaum, accessed January 26, 2019)

From his earliest work on the Collier residence (Virginia), Kiley strove to create outdoor spaces that were extensions of indoor living spaces. The Miller Garden expanded upon this idea. When Kiley spoke of his process, he described it as finding the best solution for the existing conditions and problems of the site, in conjunction with the needs of the client. At the same time, he was attracted to what he called, "a tangible order: line, grid, circle and square". One of the trademarks of a Dan Kiley landscape is the row of trees. Many of his designs begin with a row or grid of trees. Kiley said about his own home's site design: "We planted a row of sugar-maples along the west side to provide shade. That's landscape design: putting that row of trees in is a master stroke of design, it's the start of the structure for the site." (*Kiley, Dan and Jane Amidon, Dan Kiley: The Complete Works of America's Master Landscape Architect*, p. 14, Bullfinch, 1999). Kiley once said, "I have always thought it was some kind of superficial, sentimental, romantic corruption of man's culture on the land, when he gets cute and throws trees around in a disorganized way." (<https://urbanmilwaukee.com/2014/01/16/in-public-how-we%CA%BCve-abandoned-dan-kiley/>, accessed January 26, 2019, "How We've Abandoned Dan Kiley The great landscape artist's work for the Milwaukee Art Museum is being diminished by neglect." Tom Bamberger, January 16, 2014)

While Kiley was never a prolific writer, he was known for one mantra: "Should not the rule of design be to reconnect human beings with their space on their land?"

A former colleague, Peter Walker wrote of Kiley, "The legacy of Dan Kiley is that his work demonstrates how place informs life and how life in turn gives meaning and value to place. That he has done with art, grace and good humor to the lasting benefit of all."

(<https://tclf.org/annual-spotlight/landslide-2013-dan-kiley>, accessed January 26, 2019)

The present-day condition of Kiley's legacy is mixed. Some works are dying quiet deaths through neglect, while others are doing well. The Miller Garden in Indiana and the Fountain Garden in Dallas are well maintained. The National Gallery of Art has recently replanted the portion of Kiley's design between the East and West buildings and additional work will occur in conjunction with the East Building's renovations. The ground plan of the Kiley Garden in Tampa, Florida has been rehabilitated. (<https://tclf.org/sites/default/files/microsites/kiley-legacy/introduction.html> accessed on January 26, 2019)

Although generally remote and rarely published in the 1960s and 1970s, he was considered by knowledgeable landscape architects to have led the way in postwar American landscape design, along with Thomas Church, Lawrence Halprin, and Garrett Eckbo.

Kiley is admired by many of his colleagues. Charles Birnbaum says Kiley is second only to Frederick Law Olmsted in terms of the number of his landscapes that have been added to the National Register of Historic Places. Cornelia Oberlander, a highly regarded Canadian landscape architect, says Kiley's genius was using a Modern approach to create a "classical feeling". Another says, "Kiley's work transcends his era. His landscapes go beyond Modernism. There is an essential quality." (<https://dirt.asla.org/2013/11/15/the-legacy-of-dan-kiley/>, accessed January 26, 2019, "The Legacy of Dan Kiley", Jared Green, 11/15/2013)

In 1997, Kiley was awarded the National Medal of Honor in the Arts. It was the culminating award during a lifetime in which he received over sixty state, national and international awards for his work.

Kiley has very few of his Wisconsin works remaining. His projects in Wisconsin include:
Ingraham (housing for the aged), Eau Claire, landscaping, architect: Vivrett, 1955
IBM, Milwaukee, landscaping, architect: Weese, 1964
University of WI, Madison, landscaping, Weese, 1964
Milwaukee PAC, site plan, Weese, 1965
Ansul Chemical Co., Marinette, landscaping, Murphy, 1966 & 1967 (now part of JCI/Tyco)
U of WI, Madison, South Lower Campus, site plan, 1967
Milwaukee PAC, landscaping, Weese, 1967
U of WI, Madison, Lower Campus (L.C. 1), site plan, 1967
Ansul, Madison, Marinette, site plan, 1968
Talesin Spring Green, prospective, 1992
Milwaukee Art Museum expansion, landscaping, Calatrava, 1998

His work for the University of Wisconsin at Madison campus along the shoreline of the Memorial Union is a contributing property for the Bascom Hill National Historic District. The IBM building at 611 E. Wisconsin in Milwaukee is in the process of being sold to FoxConn. To date, the landscaping is intact. It is, however, a very simple design consisting primarily of a row of trees along the street. The Ingraham housing in Eau Claire appears to be no longer extant. The Ansul Chemical Company in both Marinette and Madison is now owned by Johnson Controls. Without knowing what the original design was it is hard to say how much it may have changed. Below is a photo of the headquarters in Marinette today; it does seem to have clear grids of trees as Kiley was known for.

(Bridget Greuel, with the Historic Preservation Office, wrote this section)

A sampling of his projects listed in the National Register of Historic Places include:

Seymour Krieger House, Bethesda, MD, listed 10-29-08 (08001022) LOCAL LEVEL

National Mall Historic District, listed 11-29-16; boundary increase 12-8-16 (16000805) NATIONAL LEVEL

Harbour Square, Washington, DC; listed 11-28-18 (SG100003158) LOCAL LEVEL

Gateway Arch, St. Louis, listed 5-28-87 (87001423). NATIONAL LEVEL



It would appear that the UW-Madison shoreline, Cudahy Garden at the Milwaukee Art Museum and the Marcus PAC are the only remaining, fully intact, Kiley designs in Wisconsin of any import.

The Marcus PAC by Kiley

The architect of the PAC, Harry Weese, asked Dan Kiley to work with him on the project. They had just finished working together on the IBM building in Milwaukee and were also working jointly on the UW-Madison campus. The two men worked well together and strove to complement their designs. The facades of Weese's building were articulated in bold but simple planes of travertine. Kiley's landscape was equally bold in form and simple in materiality.

The grid of horse chestnuts speaks directly to Kiley's inspiration from French formal gardens, specifically the Tuileries, also planted with horse chestnut trees. Complementing the simple bosque of trees are twelve-foot-high pylon lights designed especially for the project by Weese. The concrete benches that fill the plaza today, however, are not original to the design. Keeping true to the idea that urban life could and should happen spontaneously and unprogrammed, even within a highly ordered landscape, Kiley specified that moveable tables and chairs be set among the trees, allowing the plaza to function as an extension of the Performing Arts Center's interior spaces. The use of these furnishings was a pioneering effort to create a flexible outdoor space. (<https://tclf.org/demolition-dan-kiley-landscape-milwaukee-announced>, Jennifer Current)

The Marcus Center grove bears some resemblance to the Art Institute of Chicago's much-lauded South Garden. (<https://www.milwaukeeemag.com/landscape-architect-dan-kiley-enduring-milwaukee-legacies/>, accessed January 26, 2019, "9 THINGS YOU MIGHT NOT KNOW ABOUT LANDSCAPE ARCHITECT DAN KILEY'S ENDURING MILWAUKEE LEGACIES" Virginia Small, November 8, 2017, quote from Jennifer Current)

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(<https://tclf.org/blog/an-kileys-modernist-origins-17th-century-france>, "Landscapes of Clarity - Dan Kiley's Modernist Origins in Seventeenth Century France", Charles Birnbaum, accessed January 26, 2019)

<https://urbanmilwaukee.com/2014/01/16/in-public-how-we%CA%BCve-abandoned-dan-kiley/> accessed January 26, 2019, "How We've Abandoned Dan Kiley.

The great landscape artist's work for the Milwaukee Art Museum is being diminished by neglect." Tom Bamberger, January 16, 2014)

<https://tclf.org/annual-spotlight/landslide-2013-dan-kiley>, accessed January 26, 2019)

<https://tclf.org/sites/default/files/microsites/kiley-legacy/introduction.html> accessed on January 26, 2019

<https://dirt.asla.org/2013/11/15/the-legacy-of-dan-kiley/>, accessed January 26, 2019, “The Legacy of Dan Kiley”, Jared Green, 11/15/2013

<https://tclf.org/demolition-dan-kiley-landscape-milwaukee-announced>, Jennifer Current)

<https://tclf.org/marcus-center-performing-arts>; accessed January 31, 2019)

<https://www.milwaukeeamag.com/landscape-architect-dan-kiley-enduring-milwaukee-legacies/>, accessed January 26, 2019, “9 THINGS YOU MIGHT NOT KNOW ABOUT LANDSCAPE ARCHITECT DAN KILEY’S ENDURING MILWAUKEE LEGACIES “Virginia Small, November 8, 2017, quote from Jennifer Current)

<https://www.chicagomag.com/Chicago-Magazine/July-2010/On-the-Life-and-Work-of-Chicago-Architect-Harry-Weese/>, accessed January 29, 2019, published July 7, 2010, Robert Sharoff

IX. STAFF RECOMMENDATION

Staff recommends that the Marcus Center for the Performing Arts site be given permanent historic designation as a City of Milwaukee Historic Site as a result of its fulfillment of criteria e-1, e-5, e-6 and e-9 of the Historic Preservation Ordinance, Section 320-21(3) of the Milwaukee Code of Ordinances.

- e-1. Its exemplification of the development of the cultural, economic, social or historic heritage of the City of Milwaukee, State of Wisconsin or of the United States.

Rationale: The construction of a performing arts center that would also memorialize Milwaukee’s dead from World War II and the Korean War was a long and drawn out process. The selection of an urban renewal site, close to City Hall and the Pabst Theater, was symbolic of Milwaukee’s renewed optimism with regard to the arts and the renewal of the downtown. With the nationwide boom in such performing arts centers during the late 1950s and 1960s Milwaukee showed itself to be progressive. It is important that in a city filled with 19th century treasures, the city, the county and the War Memorial Development Committee selected a modern design, brutalist/formalist in style, for the building and a unique design for the landscape based on geometry, linear forms, and crisp edges with a simple planting consisting of a grove of trees. Milwaukee left behind its traditional roots to look to the future.

- e-5. Its embodiment of distinguishing characteristics of an architectural type or specimen.

Rationale: The Marcus Center is one of a handful of Brutalist/Formalist style buildings in the city. While the majority, like Wells Fargo Bank or Curtin Hall at UW-Milwaukee, feature rough concrete and an almost unwelcoming character, Weese had a different image for the performing arts, creating a monumental, blocky structure expressive of its interior volumes that was likewise light and welcoming due to his choice of cladding material, travertine stone. Although now reclad in different stone, the form and silhouette of the building has not changed. The building's design was meant to be monumental and stand alone on its multi-acre site, accented by the modern landscape that plays off the building's geometry yet softens it with turf and a grove of chestnut trees. The building's blocky enclosed space and the open yet defined space of the landscape work beautifully together. We do not have any surviving examples where a 1960's modernist building and its accompanying landscape are intact in the city.

Dan Kiley's landscape with its grove of chestnut trees set within an overall grid of squares was something new to Milwaukee. It was simple in form and plant selection. The truly modern landscape design was created to complement the flat planes and expressive volumes of the Marcus Center. Kiley's use of trees, linear rows and geometric forms are characteristic of his landscapes, another example of which is the garden at the Calatrava-designed addition to the Milwaukee Art Museum. Kiley received many accolades and awards for his work. In 1970, Weese received on the 14 Honor Awards given out by the American Institute of Architects for his design of the Milwaukee Center for the Performing Arts.

- e-6 Its identification as the work of an artist, architect, craftsperson or master builder whose individual works have influenced the development of the city.

Both Harry Weese and Dan Kiley were significant modernists who had commissions around the world. Harry Weese gave the city the IBM Building in addition to the Marcus Center. With the IBM Building Weese was able to put his exploration of pre-cast concrete (The Poor Man's office building) into an actual building, demonstrating how it could be built more economically than traditional use of concrete. His work showed Milwaukee that modernism can take on many different faces. It has been said that the MGIC development across Water Street (1971-1972) made use of white cladding to emulate the Marcus Center. Dan Kiley likewise gave Milwaukee something new, a landscape that reflected the geometry of the Marcus Center. It utilized nature with its trees and grids of turf but nature here conformed to specific patterns, very different from the landscape treatment of our past public parks and parkways. Kiley also designed the very linear landscape in front of the Calatrava addition to the Milwaukee Arts Museum, again, a modernist approach in conjunction with a very modernist building. Make no mistake; both Weese and Kiley are internationally prominent. The two men were influential on the future generation of architects and landscape architects and left behind unique commissions that can inform and delight viewers today. They both have projects listed in the National Register of Historic Places.

- e-9. Its unique location as a singular physical characteristic which represents an established and familiar visual feature of a neighborhood, community or the city.

The Marcus Center and the Kiley landscape stand out on their site in the heart of Milwaukee's downtown. They cannot be separated from one another since they were conceived together by their respective designers. The monumental, blocky Marcus Center does not resemble anything around it and is a destination building set apart on its own site and the landscape with its grove of horse chestnut trees serves as a welcoming spot to enjoy outdoor performances and provides the kind of amenity not found elsewhere downtown.

**Preservation Guidelines
For the
Marcus Center for the Performing Arts**

The following preservation guidelines represent the principal concerns of the Historic Preservation Commission regarding the permanent historic designation of the Marcus Center for the Performing Arts including its site. The intent of the commission is to preserve the historic, existing exterior features of the building and designed landscape and associated objects and guide any changes and restorations that might be done on the exterior.

Building maintenance and restoration must follow accepted preservation practices as outlined below. Any exterior changes such as masonry repair, re-roofing, and so on but exclusive of routine painting will require a certificate of appropriateness. Most certificates are issued on a staff-approved basis and only major new construction or alteration requests typically will go before the Historic Preservation commission. The Commission reserves the right to make final decisions based upon particular design submissions. The following guidelines are separated into those applicable to the structures/objects on the site and those related to the designed landscape.

GUIDELINES FOR STRUCTURES/OBJECTS

Structures on the property of the Marcus Center for the Performing Arts include the Marcus Center itself as well as the Peck Pavilion (1982), Kidz Stage (2000), Trigon Sculpture (1970), Laureate Sculpture (1969), and the Landing down to the Milwaukee River.

MARCUS CENTER FOR THE PERFORMING ARTS

A. Roofs

Retain the roof shape. No changes can be made to the roof shape which would alter the building height, the roofline or its pitch. The appearance of the flat roof and straight parapet are key features of 20th century modernism. Weese's crescent shaped skylights should be retained as they tie in with the interior features of the building. Additional skylights may be added to the roof if they are not visible from the street or public right of way. [Note: all four sides of this building are visible] Locate mechanical systems and vents on portions of the roof not visible at all from the public right of way and paint them out to minimize impact. There are many mechanicals currently on the roof and not visible. Re-roofing requires consultation with historic preservation staff and a Certificate of Appropriateness to ensure appropriate materials and installation. Electronic devices such as satellite dishes require review with historic presentation staff and a Certificate of Appropriateness. No large rooftop construction or addition is allowed, as this would have a negative impact on the historic character and proportions of the building. The construction of other rooftop features, such as but not exclusive to a small penthouse, requires review by Historic Preservation staff and/or the Historic Preservation Commission and a Certificate of Appropriateness.

B. Materials

1. Masonry

- a. Unpainted brick or stone must not be painted or covered. Painting masonry is historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date. Covering masonry with other materials (wood, sheet metal, vinyl siding, etc.) is not allowed. No painting of the limestone walls or granite base is

permitted.

- b. Re-point defective mortar by duplicating the original in color, hardness, texture, joint finish and joint width. See the masonry chapters in the books, As Good As New or Good For Business for explanations on why the use of a proper mortar mix is crucial to making lasting repairs that will not contribute to new deterioration of the masonry. Using much harder, contemporary Portland cement mortar will not make a lasting repair and can damage the historic brick and stone. Replaced mortar joints should be tooled to match the style of the original. Do not use mortar colors and pointing styles that were unavailable or were not used when the building was constructed. Consultation with historic preservation staff and a Certificate of Appropriateness is required before starting any re-pointing.
- c. In the future should masonry cleaning be necessary (to remove environmental pollutants, graffiti etc.) it should be done only with the gentlest method possible. Sandblasting or high pressure water blasting or the use of other abrasive materials (baking soda, nut shells, dry ice, etc.) on limestone or brick surfaces is prohibited. This method of cleaning erodes the surface of the material and accelerates deterioration. The use of accepted chemical products to clean masonry is allowed and a test panel is required before general commencement of the work. Work should be done by experienced individuals as the chemical cleaning process can have a negative impact on the masonry. Consultation with historic preservation staff and a Certificate of Appropriateness is required before any cleaning would begin.
- d. Repair or replace deteriorated masonry with new material that duplicates the old as closely as possible. The use of EIFS (exterior insulation and finish systems) which is synthetic stucco is not permitted. Consultation with historic preservation staff and a Certificate of Appropriateness is required before attempting work on the masonry.

2. Wood/Metal

- a. Retain original material, whenever possible. Do not remove architectural features that are essential to maintaining the building's character and appearance. Metal is chiefly found around windows and entries.
- b. Retain or replace deteriorated material with new material that duplicates the appearance of the old as closely as possible. Covering metal with aluminum or vinyl or other substitute material is not permitted. Spot replacement or spot repair of any deteriorated elements is encouraged rather than complete removal and replication.

C. Windows and Doors

- 1. Retain existing window and door openings. Retain original doors and windows within those openings if any are extant. [Note: there has been

replacement of windows and many if not all doors in prior renovations. But the openings remain mostly as designed by the architect]. Windows have consisted of single panes of glass or large windows with single horizontal muntins that create an almost transom-like effect in keeping with the Modernistic aesthetic. Do not make changes in existing fenestration by enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes. Do not change the size or configuration of the original window panes or sash. The installation of additional windows is discouraged but approval will depend on the proposal submitted. The architect's intent was to have as few windows as possible in order to maintain the monolithic appearance of the building. Most windows appear on the west elevation where there are public spaces and offices rather than performance spaces. There are also the crescent shaped skylights and windows adjacent to the elevator towers along Water Street elevation.

2. In the event any windows need to be replaced, consultation with Historic Preservation staff is required to determine appropriate replacements. New glass must match the size of the historic glass. Do not fill in or cover openings with inappropriate materials such as glass block or concrete block.

Any original windows on the building must be retained and repaired if at all possible. Vinyl, vinyl clad, metal, and metal-clad or fiberglass prime window units are not permitted. Any changes to doors and windows, including installation of new doors and windows, require consultation with Historic Preservation staff and a Certificate of Appropriateness.

3. Steel bar security doors and window guards would be inappropriate for this building. If permitted, the doors or grates must be of the simplest design and installed so as to be as unobtrusive as possible. A Certificate of Appropriateness is required for this type of installation.

D. Trim and Ornamentation

There appears to be no applied trim or ornamentation on this building.

E. Additions

As the building was designed to stand alone on its site, any additions can compromise the blocky character of the Marcus Center. Small scale extensions related to handicap accessibility or other forms of access may be considered. The roof may not be removed or reconfigured to allow for additional stories. Should a small addition be contemplated, such as a penthouse, approval shall be based upon its compatibility with the primary building in terms of visibility, window proportion and placement, building height, roof configuration, scale, design, color, setbacks from the parapet walls and materials. Additions must be smaller than the original building and not obscure the historic building.

F. Signs/Exterior Lighting

The Marcus Center has had its light pylons from the time of its completion. Weese designed them to complement the building. Their removal or the addition of different fixtures would be inappropriate and is not recommended since they were designed to be part of the entire ensemble of the site. Any proposed changes would require consultation with Historic Preservation staff and approval by the

commission. Plastic internally illuminated box signs with a completely acrylic face are not permitted. Current signage consists of individual letters on the building itself spelling out Marcus Center and there are stantions to the north and south of the building on which are hung banners indicating performances. There are also two kiosks, rectangular in shape on either end of the Water Street frontage that display coming and current performances. Any changes to these would require consultation with Historic Preservation staff and a Certificate of Appropriateness.

G. Guidelines for New Construction on the Site

It is important that new construction be designed to be as sympathetic as possible with the character of the Marcus Center structure. Large scale construction such as commercial buildings, residential units, and the like are not permitted on the site as it would diminish the character of the Marcus center and its accompanying Kiley-designed landscape with its grove of trees. Small-scale accessory structures, like a gazebo, or fountain, small outdoor performance structures may be permitted depending on their size, scale and form and the property's ability to accommodate such a structure. Any request to construct a new structure would require a Certificate of Appropriateness. The following categories are consistent with all sites that receive local historic designation.

1. Site work

New construction must respect the historic site and location of the building. The primary building on the site must maintain the appearance of a freestanding structure as it was built.

2. Scale

For new construction, overall building height and bulk, the expression of major building divisions including foundation, body and roof, and individual building components, such as overhangs and fenestration that are in close proximity to the historic building must be compatible to and sympathetic with the design of the Marcus Center. New construction is to be smaller in size and shorter in height than the historic building. New construction will not extend over the top of the current Marcus Center.

3. Form

The massing of the new construction must be compatible with the goal of maintaining the integrity of the historic building as a freestanding structure.

4. Materials

The building materials which are visible from the public right-of-way and in close proximity to the Marcus Center should be compatible with the colors, textures, proportions, and combinations of cladding materials used on the historic building. Since the historic building is clad in stone, stone on new construction would be appropriate. Faux wood grained panels, wood panels, cementitious panels, panels constructed of pressed wood, metal panels or corrugated metal, or panels made of other materials would be inappropriate for new construction

H. Guidelines for Demolition

It is not anticipated that the Marcus Center would be demolished, either in whole or in part. Although demolition is not encouraged and is generally not permissible, there may be instances when demolition may be acceptable if approved by the Historic Preservation Commission. The following guidelines, with those found in subsection 11(h) of the ordinance, shall be taken into consideration by the Commission when reviewing demolition requests.

1. Condition

Demolition requests may be granted when it can be clearly demonstrated that the condition of a building or a portion thereof is such that it constitutes an immediate threat to health and safety and is beyond hope of repair. This would generally be in case of a major fire or a natural catastrophe.

2. Importance

Consideration will be given to whether or not the building is of historical or architectural significance or displays a quality of material and craftsmanship that does not exist in other structures in the area.

3. Location

Consideration will be given to whether or not the building or portion of it contributes to the neighborhood and the general street appearance and has a positive effect on other buildings in the area.

4. Potential for Restoration

Consideration will be given to whether or not the building is beyond economically feasible repair.

5. Additions

Consideration will be given to whether or not the proposed demolition is a later addition that is not in keeping with the original design of the structure or does not contribute to its character.

Guidelines for Structures and Objects on the Site

Peck Pavilion

The Peck Pavilion has been a part of the Marcus Center since 1982 and its space form construction is said to be the first in Milwaukee. Its open character and siting does not conflict with the Marcus Center and forms a focal point for the allee of trees in Kiley's landscape. The Peck Pavilion brings the arts outdoors where there have been concerts, drama, cinema, dancing and many other events

held there. Changes to the Peck Pavilion will require a Certificate of Appropriateness and the guidelines above, A. through H. will be used for evaluating any proposed changes.

KIDZ STAGE

The Kidz Stage was completed in June, 2000. The Kidz Stage has many outdoor programs and entertainment for children ages three through twelve. The stage consists of simple concrete pylons and concrete benches with no walls or roof. It is located at the river end of the site. Only proposed enlargement or proposed removal of this stage would require a Certificate of Appropriateness

RIVERSIDE LANDING

The finished promenade along the west side of the site with its stepped landing down to the Milwaukee River is a significant feature of the site. It foreshadowed the recent River Walk system which was provided to enable pedestrians to stroll along the banks of the Milwaukee River. Proposals to modify or remove the landing would require a Certificate of Appropriateness.

TRIGON SCULPTURE AND LAUREATE SCULPTURE

Both of these sculptures were donated to the Marcus Center, the Laureate in 1969 and the Trigon in 1970. It is fitting to have sculpture on the Marcus Center site as it ties into the arts theme at the site. The above guidelines do not apply to sculptures. However, should there be a change in location, proposed removal, or the need to have the sculptures undergo conservation, a Certificate of Appropriateness would be required, especially to ensure appropriate conservation methods are followed.

CONRAD FOUNTAIN

The Conrad Fountain was designed by Harry Weese as a focal point at the corner of Water Street and Kilbourn Avenue. This fountain is incorporated into the geometric landscape of the site. It is essential to the site and needs to be retained.

GUIDELINES FOR LANDSCAPE

The south side of the Marcus Center site features an important landscape by the internationally recognized landscape architect Dan Kiley. The landscape and the Marcus Center were conceived as one entity so cannot be separated. The landscape was not an afterthought, merely a collection of trees, grass, and concrete thrown in on the grounds once the Marcus Center was completed. Architect Harry Weese specifically asked Dan Kiley to work on this project because Weese knew he needed a modern landscape to set off his new building. The two men had worked together previously and among their circle were some of the most celebrated architects of their day such as Eero Saarinen.

Kiley laid down a grid around the site, some filled with grass, some with concrete and others with brick. The focal point was at the center with an area sunken three steps below the adjacent

walkways, almost a “conversation pit” of the type that he had used in the Miller House and Garden that Kiley worked on with Eero Saarinen. In this area were planted four rows (thirty six trees) of horse chestnut trees.

The geometry and linear quality of the landscape are to be preserved by retaining the grid of grass rectangles set within the pavement surrounding the central trapezoidal space.

The central trapezoidal space is to be retained. Slightly sunken, the Historic Preservation commission will consider some modification where handicap access points can be installed.

The fountain at the east end is to be preserved as it is tied in to the geometry of the space. Any proposals to alter, remove or replace the fountain will require a Certificate of Appropriateness.

The rows of chestnut trees (thirty six trees) are to be retained. This feature is a hallmark of Kiley's designs much like architects have hallmark features such as ribbon windows or rusticated stone. At either end of the bosque of trees are focal points; to the east is the fountain, to the west the Peck Pavilion. The trees are important for a number of reasons: they are architectural in their form with the trunks serving as living columns; they provide natural shade for patrons attending events on the grounds; their response to the changing seasons (soft leaves, movement, empty winter branches) is a foil played against the unchanging and monolithic Marcus Center building.

The trees are to be maintained in a professional manner with appropriate arborists doing the trimming and addressing any disease or insect problems. Retaining the gravel around the trees will be important for their health and suitably appropriate gravel can be found to meet ADA requirements. Consultation with the Historic Preservation staff and Certificates of Appropriateness will be required to review the care and maintenance of the trees, to discuss any removal of individual trees or planting of replacement trees.

Fixed benches currently occupy the sunken “forested’ area. Kiley had originally recommended moveable benches and seats here. The current benches (1989) can stay and any needed replacements should match the existing. The Historic Preservation Commission will also entertain any proposals to change the seating and/or install moveable seating.

Hardscape elements such as the steps leading down to the trees should be replaced with the same materials should repairs or replacements be required.

New plant materials, paving, or fencing shall be compatible with the historic architectural character of the landscape.

Consultation with Historic Preservation staff is required before starting any work that would involve the landscape features, walkways, and installation of any fencing. Depending on the nature of the work, Certificates of Appropriateness might be required after consultation with Historic Preservation staff.

Currently a chain link fence is installed around the Kiley landscape, following Temporary Designation. It did not receive a Certificate of Appropriateness and does not appear to have been erected with a required permit.



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The nomination includes the buildings, objects, and landscape for the entire site.



MARCUS CENTER BEFORE REMODELING



MARCUS CENTER AFTER REMODELING



