

ABSTRACT

Title of Thesis: BRINGING MUSIC TO MIDTOWN: RECREATING AN URBAN COMMUNITY

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What role does architecture play in recapturing a sense of community in an era where cultural boundaries have been redefined by advanced communication technology?

This thesis seeks to explore the relationship of architecture and community through the establishment of a city music center. Located in the Midtown district of Harrisburg, Pennsylvania, an area long-slated for revitalization, the Midtown Music Center's mission is to create a place for musicians to increase their musical abilities and to serve as an entertainment venue, featuring students and local artists. Adjacent to the site, the city marketplace adds another layer of complexity in examining the interaction of social and cultural values with architectural form. Creating a city node, and redefining the edges of the market place are aspects of urban intervention to be examined, which aim at restoring the Midtown Market District to the hub of activity it once was.

**BRINGING MUSIC TO MIDTOWN:
A MUSIC CENTER IN HARRISBURG, PENNSYLVANIA**

by

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Dedication

In honor of the residents of Midtown, in hope for what may lie ahead

Acknowledgments

I would like to thank my committee for their support in the creation and completion of this thesis. I would also like to extend great appreciation to the city of Harrisburg and the countless individuals who, who lent their assistance in my research of this project. I would like to acknowledge my parents, sister and friends for the support which they gave me as I embarked on this endeavor. Above all, I acknowledge and give thanks to my Lord and Savior, Jesus Christ, without whom this entire thesis would not exist.

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I. INTRODUCTION

Recapturing the essence of place within a city which has undergone great transformation over the last century is an issue which many American municipalities have faced. The revitalization of urban areas, which were abandoned for the suburbs in the years following World War II, has been an ongoing dilemma over the last few decades. Invigorating community, developing culture, and fostering economic growth are all concerns when establishing new development within an existing urban fabric.

Pennsylvania's capital city, Harrisburg, is one such place which suffered greatly from population decline during the post war era, leaving the area destitute and crime-infested. The city has overcome many of these perils in the last twenty years through the re-establishment of a strong downtown commercial zone, yet this development has been slow to travel north to Harrisburg's Midtown District.



Figure 1. Aerial Photo of Harrisburg. Source: www.nasda.nsu.edu

The Broad Street Market, established in the 1860s has been the economic and cultural stronghold which has sustained Midtown over the decades. The area adjacent to the Market holds great potential for revitalizing the community today with its prime location along an ever-evolving Midtown commercial corridor. As a center of commerce for the neighborhood and the city at large the marketplace is a meeting ground for community interaction. While the marketplace may appear to be a mundane part of everyday life, it holds the potential for a variety of experiences. The diversity of people, goods, sights, sounds and smells make the Broad Street Market a cultural center for the district, however, the possibilities of the surrounding area to support this node has not yet been realized.

The Downtown has achieved its own vitality from a blend of cultural and commerce activities. The Whitaker Center, Harrisburg's performing arts center, is an outlet for both science and arts. Numerous restaurants, shops, historical sites, and art galleries dot downtown. Midtown lacks this diversity, and therefore, would benefit from broadening its horizons to include complementary amenities. The foundations of creating such a cultural node outside of Downtown are already laid. The Midtown Cinema, an independent and classic film theatre, and two new and vintage book stores have recently opened in the last year. The Harrisburg Historical Society and the Pennsylvania National Fireman's Museum are within walking distance. The new National Museum for African-American History is slated for construction in the coming year as well, in an historic building across the street from Broad Street Market. The Broad Street Market rests amidst it all, yet without increased density and variety around the market, it remains solely a stop along one's journey and not a destination for entertainment or discourse.

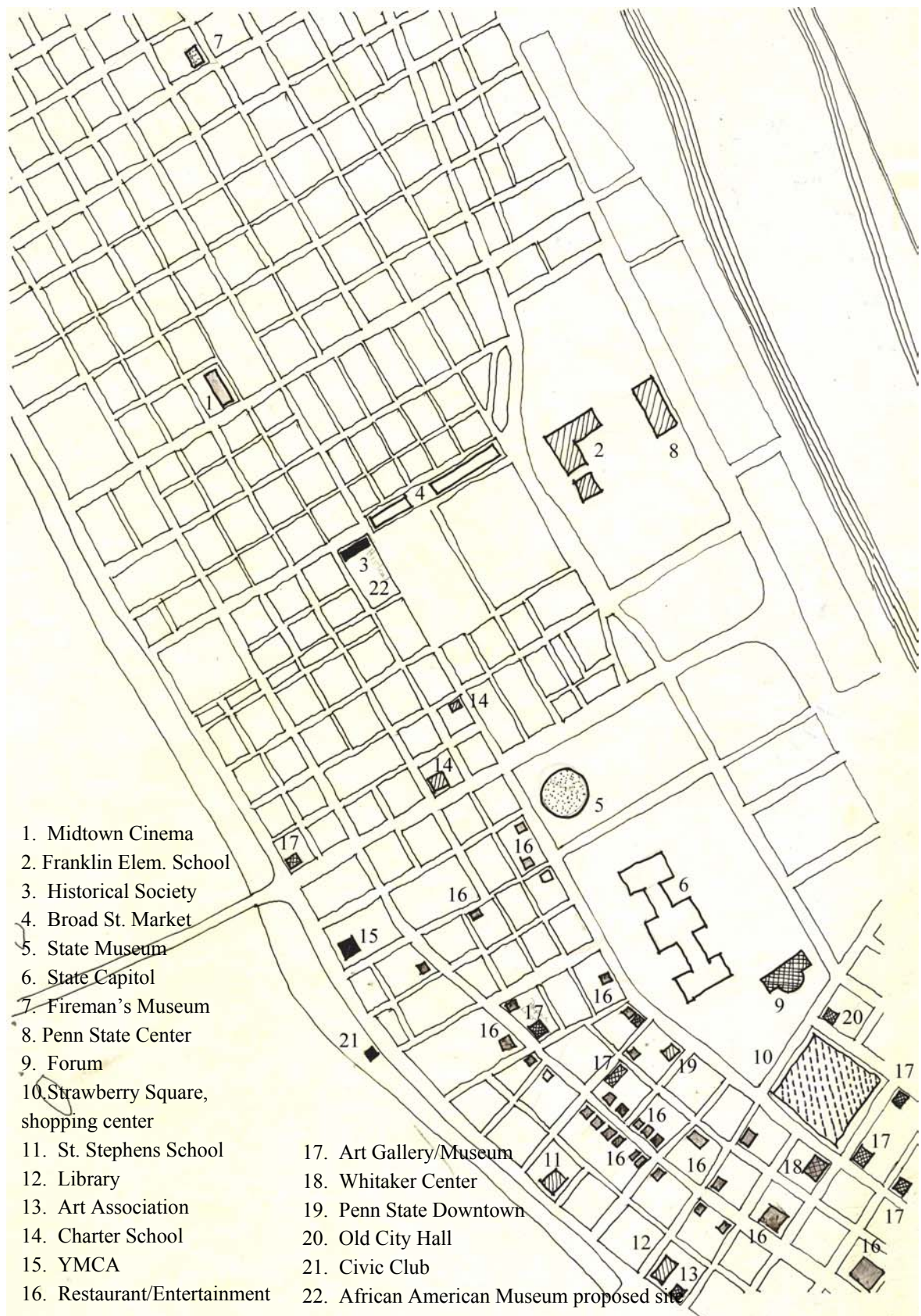


FIGURE 2. Places of Interest in Harrisburg. Source: Author's diagram.

By what means can the sense of community and culture be fostered in Midtown? The Midtown Community Music Center will be the stimuli for re-introducing a sense of community and the arts, as well as increasing economic viability to the neighborhood. As an art form which has become increasingly more vernacular and accessible, music will play an integral role in the cultural development around the marketplace. While the visual arts are prominent in Harrisburg, the city lacks a hub for local musicians and their supporters. The city annually sponsors several festivals in its River Side Park, which features a range of music types. Additionally, the Broad Street Market has been host to events as part of the Millennium Music Conference. However, these musical celebrations last but a moment. Harrisburg has a thriving music community, from its city orchestra to area rock bands, yet it lacks a place to bring together these seemingly disparate groups who all share the same passion for music.

The Midtown Music Center will provide a place for the education, performance, and awareness of music for all ages and backgrounds. Hosting both educational and performance spaces will allow the center to diversify its clientele, both audience and performer, thereby welcoming all community members. Using the music center as a basis for exploration, this thesis will examine the role of architecture in creating a cultural community in today's urban setting.

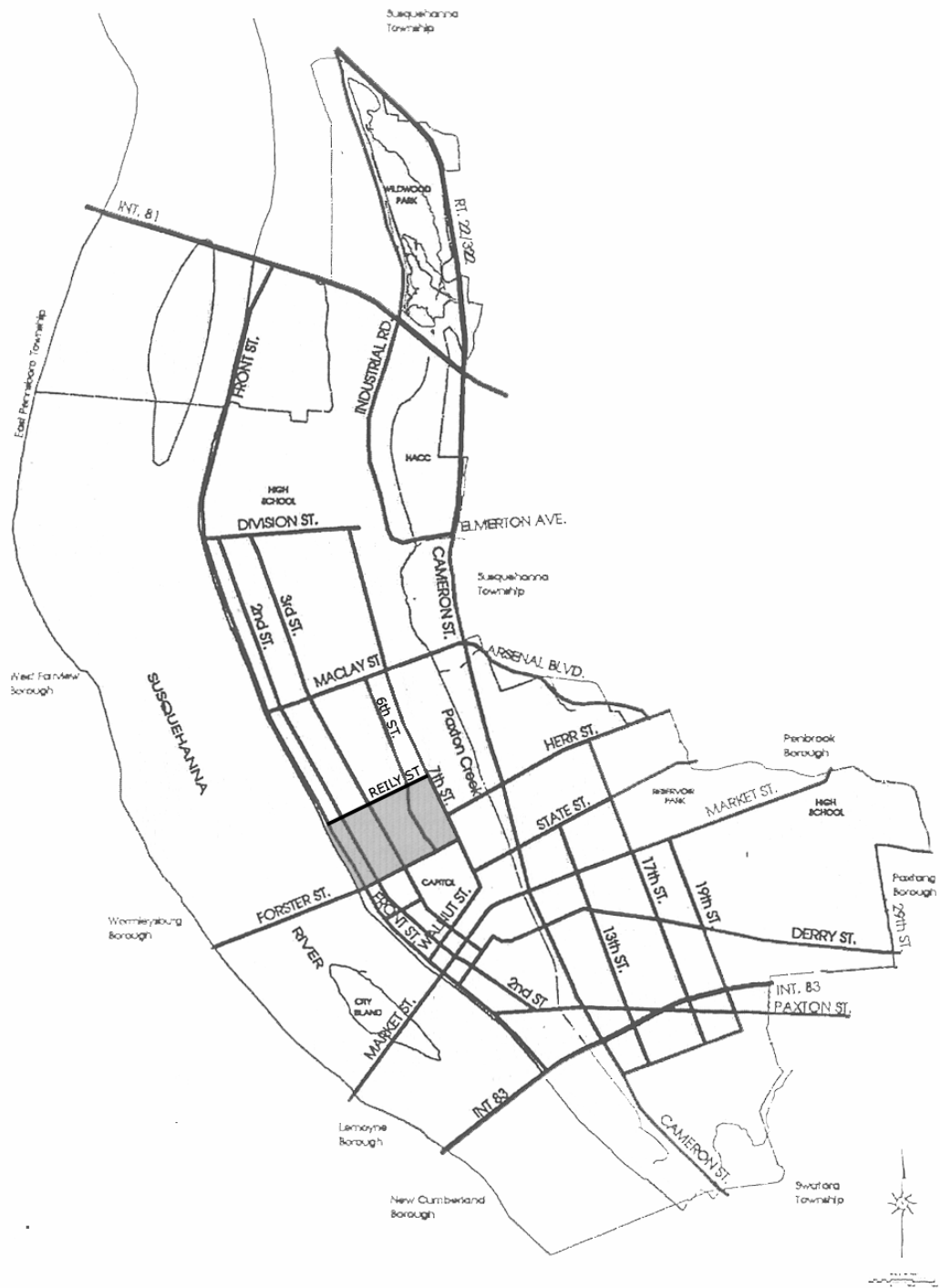


FIGURE 3. Map of Harrisburg. Midtown highlighted in gray. Base Diagram Source: City of Harrisburg Planning Authority.

II. The American Market Place as a Community Builder

The marketplace has long been an important cultural element. Dating from the early civilizations of Mesopotamia, this form of commerce was introduced to the United States, by the French and Spanish who are still known for their vibrant indoor and outdoor markets. Early American markets were copies of their European counterparts. Local farmers lined a city's major thoroughfare, usually known as Market Street, with wagons full of fresh produce. Over time, temporary stalls were introduced for market sales and in some places large buildings were constructed through government or donated funds.¹ Governor John Winthrop opened the first market in the U.S. colonies in Boston in the year 1634. Soon after, markets began to spread throughout the colonies. William Penn incorporated market activities into his Philadelphia design. Many cities placed such an importance on the market place that they prohibited like sales by permanent retailers on market days.²

By the 19th century the public market reached its peak, however, the overcrowded cities of the early 20th century led to its decline. Newly introduced sanitation and health codes caused the razing of many market structures which were not readily rebuilt.³ The introduction of food chain stores and factory farms played a role in the demise of the farmers' market.⁴ Increased technology for engineering produce which was longer lasting, traveled better, and was more visually appealing also had its effects on the small farmer and the need for selling goods on the modest-scale. The turbulent 1960s

1 Sommer, Robert. *Farmer's Markets of America: A Renaissance*, 20.

2 Ibid, 21.

3 Ibid, 24.

4 Ibid, 26.

reintroduced the market place into American society. Consumers, angered by multinational imports, pushed for governmental aid for family farms and thereby the farmers' market. These markets could provide good alternatives to imported foods and those sprayed with pesticides.⁵

Today's farmer's market brings many benefits to the local community, both economically and socially: lower prices, fresher produce, an exciting experience, revitalizing downtowns, and bringing city and country residents together. They boost business for surrounding retail shops on sale days. The Dutin Farmers Market in Syracuse, NY saw a 6% rise in retail business on market days.⁶ In an age of chain stores and mass production, farmers markets strive to maintain the one on one interaction between producer and consumer. Interaction on both social and informational levels is greater within the marketplace compared to chain supermarkets where interaction is often impersonal. Markets are not solely arenas for fresh produce, but also include meats, cheeses, baked goods, arts and crafts. Nearly 31,000 farmer's markets are found across the nation according to the USDA.⁷ These markets range from small road side venues to large urban establishments housed in permanent structures.

Market places not only facilitate the purchase of quality goods, but also act as a gathering place distinct to the location, offering products which are indigenous to the region. These gathering places are forums for cultural exchange: vendors know their customers, neighbors learn to know one another, country farmers interact with city

⁵ Ibid, 27.

⁶ Ibid, 54.

⁷ <http://www.ams.usda.gov/farmersmarkets/facts.htm>

dwellers. Markets are also venues for restaurants, cafes, children's activities, concerts and cooking demonstrations. In addition, these arenas propagate ideas on healthy eating, nutrition, the economy and tourism. Enhancing activities around the market can only ameliorate the economic and cultural vitality of the areas surrounding the market.

Architectural Implications

How can architecture bordering the market place reinforce its cultural significance? What uses and functions best facilitate the healthy cultural exchange which encompasses the market environment? In the case of the Broad Street market, what does the juxtaposition of new (Midtown Music Center) and old (Market) structures mean in creating a distinct place or node within the city? Accentuating and enhancing the urban fabric around the Broad Street market by means of increased density and variety of land use will be key in creating a newly defined sense of community in the Midtown District.

III. The Culture of Music

Music is an art form rooted in the senses. It is a temporal experience, yet one which is continually manifest in daily life. According to Alphons Silbermann, music is a social phenomenon, “social because it is a human product and because it is a form of communication between composer, interpreter and listener...It is no longer restricted to a small circle of cultivated listeners but has cast off intimacy and reserve in order to become popular....The essence of music has become more and more social.”¹ As an integral part of social life music has the ability to bring together a variety of people from all walks of life. Though certain music may appeal to various audiences, one cannot ignore the possibilities which may open cross-cultural and sociological boundaries all in the name of a good tune. Music holds infinite possibilities as a creative outlet and a healing remedy, yet it faces many obstacles in today’s society. The inundation and commercialization of music, and disparate performer/ audience relationships endanger music as an art.

Music is a part of everyday life, as many would agree it should be. The degree to which an individual is inundated with song from morning to night, however, may devalue the beauty and creativity which music holds as an art form. The sound industry packages rhythms and melodies which producers and song writers believe will bring the widest appeal and then, through mass marketing, insure that the public will buy their

¹ Ivo Supicic. *Music in Society*, 88.

merchandise. Performers are distant and audiences are persuaded into the latest product of popular culture. The ‘popular’ music of today’s youth is not the sole victim of complacency and over saturation, rather this is an epidemic endangering all genres, though some more drastically than others.

The lack of music appreciation in society has direct affects on the relationship between the public and the musician. The involvement between performer and audience is one which has evolved over time. In primitive societies the audience and performer were a collective entity. The composer was not important, but active audience participation during the performance was key to music and the ambiance of the village itself. In medieval times the public/ music relationship became more passive. The audience was still an important part of the experience, but their participation was more psychological. By the seventeenth century the distinction between public and performer was great, due to the newly “cultivated” and “learned” nature of music. No longer was euphony for the masses, rather it was geared more to an audience who gathered solely for their interest in music.² Relationships, now have become centered around the increasingly commercialized music industry. Though music is now more accessible than ever, by technological means, the audience and performer are still drawn apart. The connection between artist and audience is exacerbated by a lack of understanding between the two.³

² Ibid, 93.

³ Ibid, 97. Dick Weissman, *Music Making in America*, 124.

How does society begin to re-emphasize music as an art form? Increasing music awareness is one method. Increasing the availability of creative outlets and educational resources outside the school system will enhance listening and perhaps begin to combat desensitization caused by the over-saturation of music in everyday life. Fostering a relationship between artist and performer may be another means of creating a connection between the individual and the art.

Architectural Implications

What role can or should architecture play in the sociology of music? Architecture has long played a critical role in the function of musical spaces. Designing spaces which allow for the best sound quality continues to be an important architectural duty, yet what social role can architecture fill? How can the idea of fostering community among the audience and the performer be addressed in architectural form? The use of lyrical forms, rhythms, melody and syncopation are adjectives which can be ascribed to the art of both architecture and music. What spatial experiences can be created, and expressed which enhance the education, and awareness of today's music listener, performer and composer? These issues must all be addressed in the design of the Midtown Music Center. Using architectural form as a means of addressing greater sociological concerns within society, while contributing positively to the building's function, will allow for a building which enlightens the surrounding neighborhood.

IV. Harrisburg

A. A City Beautiful Past and Present: Harrisburg's History and its Impressions on the Midtown District

The city of Harrisburg, Pennsylvania is a place rich with culture, beauty, diversity, and history. Established in 1719 by John Harris, the small town progressed into a thriving metropolis and in 1812 was named state capital. Sited along the wide and majestic Susquehanna River, Harrisburg took advantage of this amenity by placing its most prominent residences along the water's edge.

For many decades the borough's growth was contained much to the south of the present day city limits, yet by the time Harrisburg was established as a city in 1860, its development had extended north beyond the State Capitol and began to incorporate the smaller neighborhoods located in this area. One such community was 'Verbeketown', named after the entrepreneur William Verbeke who bought a large plot of land north of the state capital, in what is known today as Midtown, to build worker housing for industries located on the city's edge.¹ Verbeke also established the Broad Street Market (1860-70) which still functions today as the country's oldest continuously running farmer's market.

¹ Ken Frew, Harrisburg Historian, interview.

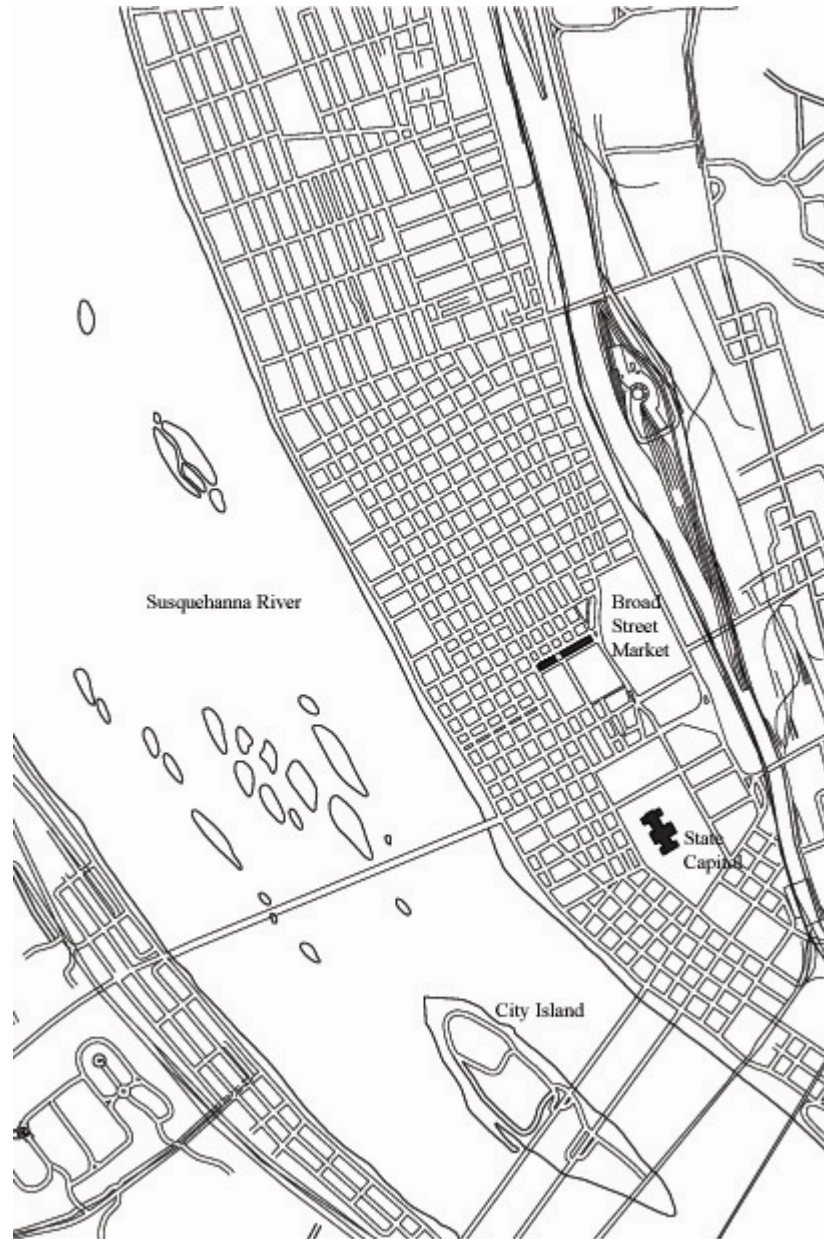


FIGURE 4. Harrisburg Plan.

Coincident with Harrisburg's expansion and growth of the 19th century, the city became a stronghold of the Civil War, as a major site of Union troop assemblage and dispatch. In addition to Harrisburg's importance in U.S. history the city is also known for the extent to which it embraced the design principles of the City Beautiful Movement of

the early 20th century. Creation of an elaborate park system along the river was just one of the city's many improvements.² Shortly after WWII, the city entered a decline, spurred by the relocation of retail to large suburban malls and the U.S Supreme Court school desegregation decision of 1954.³ By the 1980s the city faced bankruptcy, unemployment, crime, a drop in property values, and a lack of cohesive community. In reaction to the metropolis' status, Mayor Stephen Reed began a movement to bring retail and housing back into the city, in the same way it sought to beautify itself at the turn of the 20th century. Harrisburg has proven successful in the revitalization of its Downtown district and Capitol Complex areas. While many improvements have been made to the Historic Midtown district as well, this area still waits to embrace the vitality it once held as 'Verbeketown.'

FIGURE 5. Historic Harrisburg, aerial perspective. View looking south. Source: http://lcweb2.loc.gov/cgi-bin/map_tem.pl , J. Thomas Williams, 1855.



2 David J. Morrison, *Renaissance of a Capital City*, 31.

3 Ibid, 58.

V. Midtown District

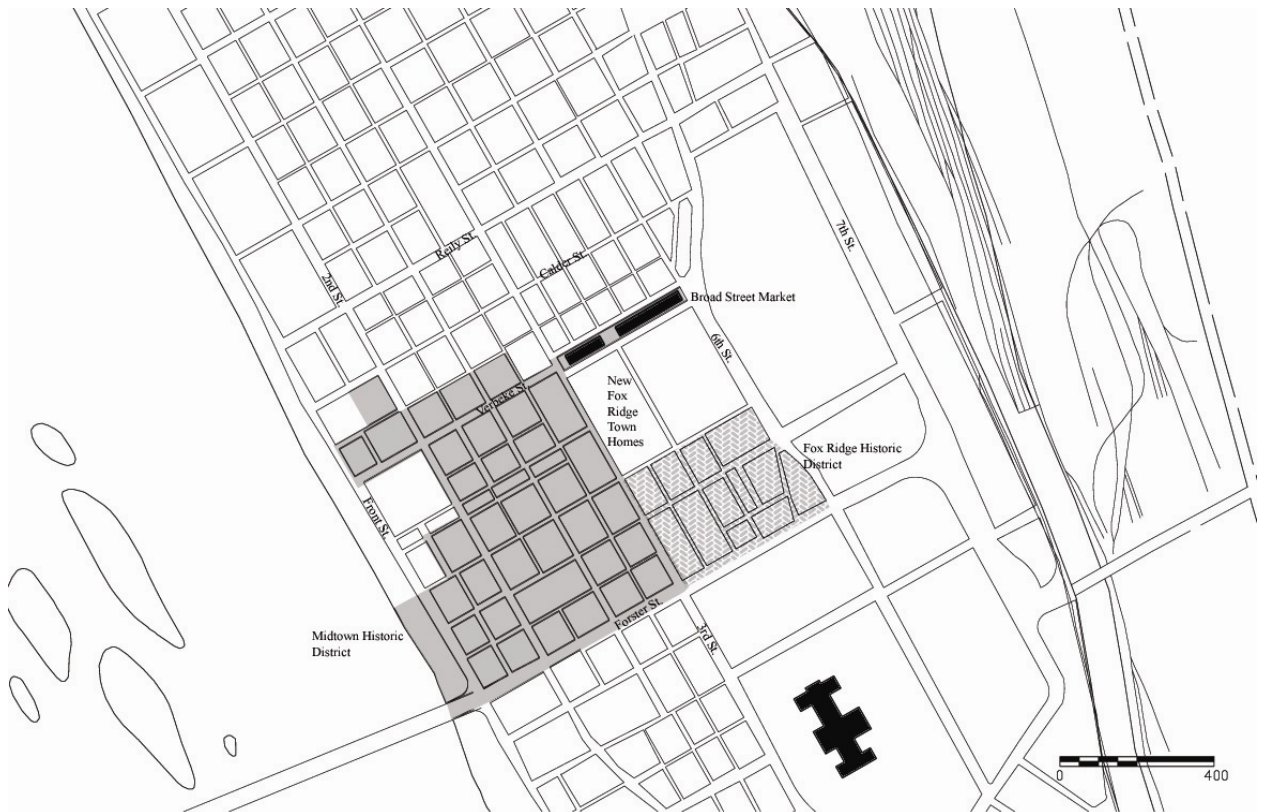


FIGURE 6. Midtown Existing Conditions. Source: Author's diagram.

1. Stone Market building.
2. Market plaza
3. Brick Market building
4. New Fox Ridge Town Homes
5. Garden Apartments
6. Ben Franklin Elementary School
7. Harrisburg School District
8. Quaker Church
9. Proposed site for African American Museum
10. Harrisburg Historical Society
11. Sayford Market grocery store
12. Sayford parking lot
13. Empty lot
14. Broad Street Market Parking
15. Door and Window Manufacturing company

A. Midtown History

FIGURE 7. Midtown Historic Districts. The Midtown Historic District is located southwest of the market and features many buildings from the mid 1800s. Verbeke's plot of land was located in this area. South of the Market is the Fox Ridge Homes historic district, the predecessor to the town homes of the 1980s located adjacent to the market. Source: author's diagram



Harrisburg's Midtown District is one of the oldest sections of the city. Having once been both farmland and a marshy duck hunting site before being partially annexed to the city in 1838, the area was parceled off to six prominent Harrisburg families between 1857-1879.¹ William Verbeke, the city controller, was one such businessman who purchased a strip of land extending north and south along present-day Verbeke Street. Verbeke developed housing on his plot of land for workers

¹ Ken Frew, Interview.

settling in the area to pursue new industrial jobs, such as the Pennsylvania railroad, cotton factory and the silk mill.

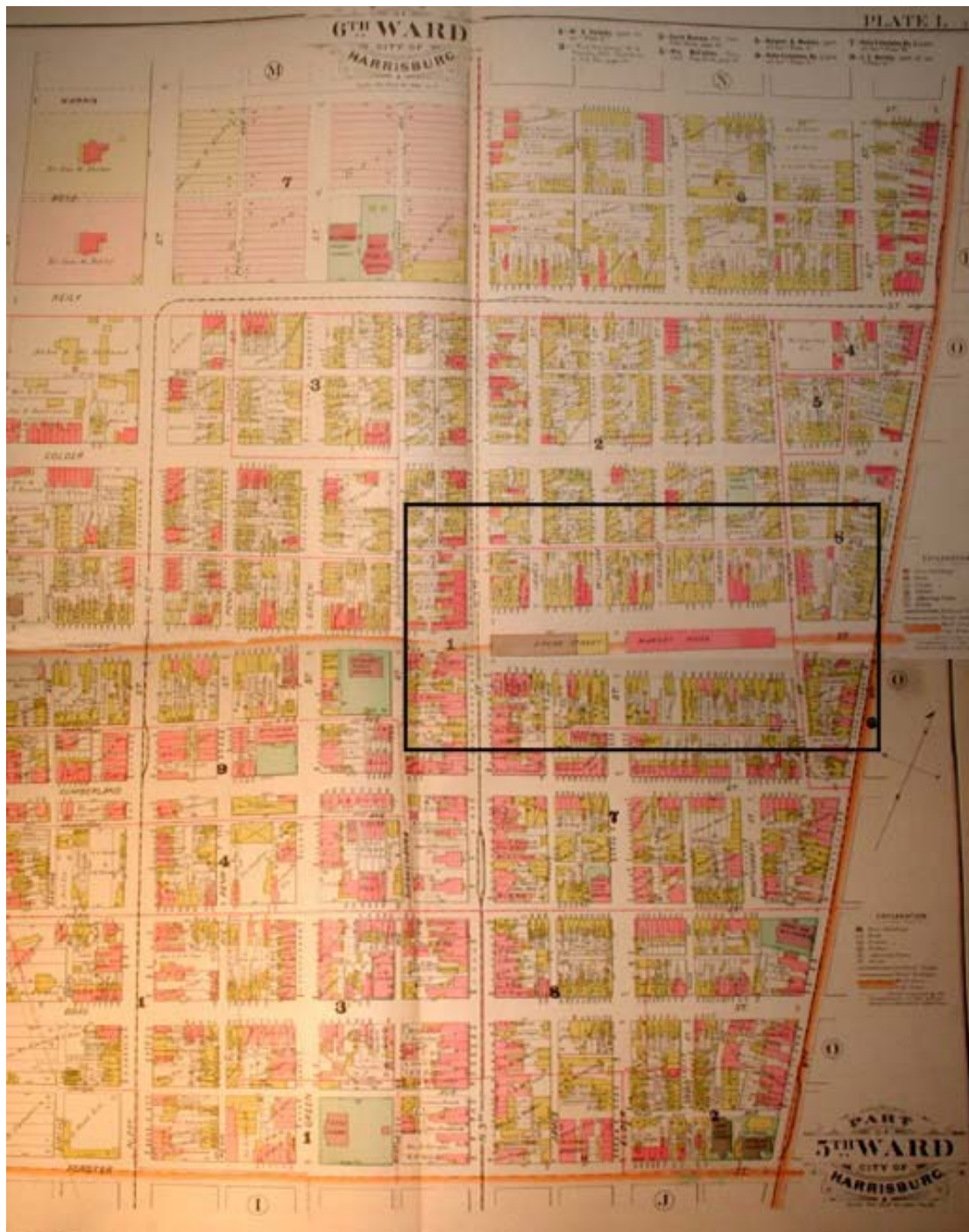


FIGURE 8. Historic Midtown Plan. Dated from the late 1800s this plan shows the density of Midtown at its peak. Broad Street Market, located at center, holds a presence in the plan accentuated by its defined edges. Source: www.genealogy.com

The entrepreneur also established the West Harrisburg Market place in 1856.² The first building facing Third Street and constructed of ashlar, was completed in 1860 with the addition of a frame structure at the rear entrance. The second building, Italianate in style, was built in three sections beginning in 1874. The economic prosperity of the market sponsored both retail and commercial activity which lined the north and south sides of the market buildings.³

FIGURE 9. Brick Market Building prior to rehab. View from Capitol St. which is now closed to create a public plaza. Source: www.arch.pa.state.us



2 National Register of Historic Places Inventory – Nomination Form: Midtown Harrisburg Historic District

3 National Register of Historic Places Inventory – Nomination Form: Broad St. Market

FIGURE 10. Stone Market Building prior to rehab. View from across Third St.
Source: www.arch.pa.state.us



Primary development took place in Midtown in the years following the civil war. Second Street running north/south from downtown was the most prestigious street during this era. Third Street was close behind in its development in the late 19th century becoming a mostly residential street. The intersection of Third and Verbeke was primarily commercial in use, intermixed with multi-family housing. Several of these nineteenth century buildings were later converted to community buildings, such as the YMCA, the Jewish Community Center and the Police Athletic league, in the early 1900s. (Front Street was not developed until the early twentieth century). The Midtown District reached its peak development and population in 1950. The tightly woven urban fabric, which still exists in the area south and west of Verbeke Street, is listed on the national register. In 1950, much of the city was abandoned due to a great draw to the suburbs after World War II, leaving Midtown as a victim of blight.

Shops and homes were left empty. Verbeke's Broad Street Market remained as the sole stronghold of Midtown.

In the 1980s the city began an urban renewal project which destroyed many of the wood frame structures adjacent to the Broad Street Market. Both market rate and subsidized housing were located to its south side, in super block fashion with interior court yards, destroying the old urban fabric. The Broad Street Market was renovated and the wood frame addition on the stone building was razed to allow for a public plaza between the market buildings. The city has pushed many incentives to encourage home buying in the historic section of Midtown and thus far has been successful at re-establishing this section of the midtown district. The Midtown Market District still has much to offer. Its vibrant and booming past prove area was once a strong economic and cultural base. With the proper development, Midtown could once again thrive as a hub of activity in northern Harrisburg.

B. Midtown: The Market Place as an Urban Generator

Unlike many river cities, Harrisburg has always treasured the Susquehanna River front. The natural valley of the Paxton Creek, nine blocks inland from the river, made for an excellent canal which acted as a base for the city's industry and railroad system, thereby, keeping the river front free of pollution.¹ Though protecting the city's amenity, the industrial "brownfields" now act as a barrier between the east and west sides of the city, a boundary further emphasized by the city's eastern bluff.

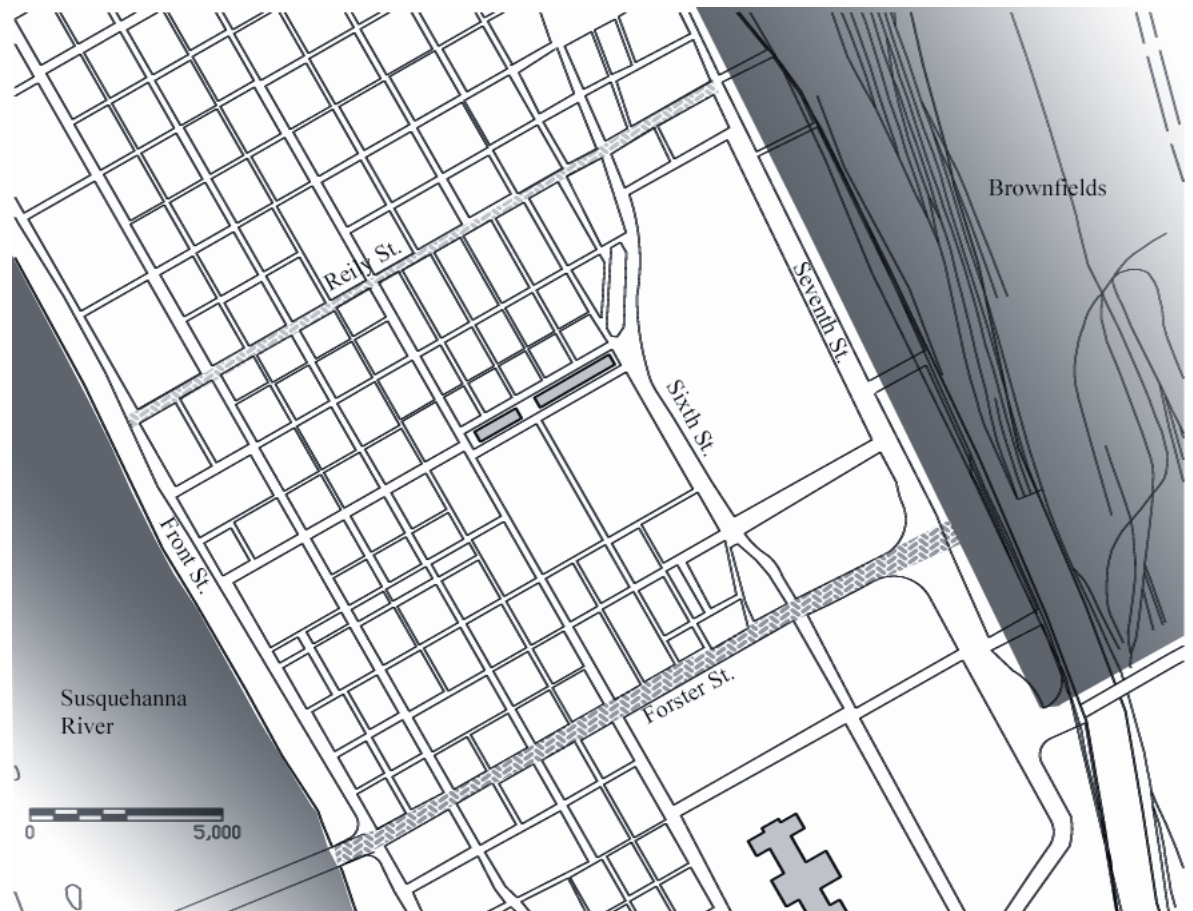
FIGURE 11. Harrisburg Boundaries. The river creates a natural city boundary to the west while the "brownfields" and railroad tracks to the east create a barrier preventing a strong connection with the Allison Hill District



¹David J. Morrison, *Renaissance of a capital city*, 31.

The Midtown District is centrally located between these two barriers on the west side of the city, beginning at the edge of the capital complex on the south and running north to the Englewood neighborhood at Reily Street. Forster Street, a six-lane highway, defines Midtown's southern boundary. Running along the northern edge of the Capitol, the busy street currently acts as a barrier between Downtown and Midtown.

FIGURE 12. Midtown Boundaries. The Midtown District is bordered by the river and city "brownfields" in the east/west direction. Reily St. defines the edge of Midtown, primarily as a distinction between neighborhoods. Forester Street, a six-lane thoroughfare acts as a barrier between Midtown and Downtown.



Acting as the economic stronghold over the last century, The Broad Street Market is the urban generator for this part of Harrisburg. Located on Verbeke Street, it sits at the terminus of an axis, which begins at the Fireman's memorial on the river's edge. The area

surrounding the Market was once quite dense. Mid-rise retail buildings on either side of the long rectangular market edifices formed an edge around the marketplace, creating the Midtown Shopping District. The economic decline of the 1960s however, has left vacant lots, blighted housing and sparse commercial and retail in the area. The New Fox Ridge town houses constructed in the 1980s are found on the south side of the market buildings. These buildings maintain the street edge along Third and Verbeke, while providing a private interior courtyard and parking area for residents. Adjacent to Fox Ridge is a garden apartment complex which is widely spread and fails to provide a defined edge along Verbeke in the manner which Fox Ridge homes do. Third Street which leads to the Capital complex, and once featured a major trolley line, runs directly in front of the market. Lined with a variety of shops and restaurants the City seeks to develop this area as the Midtown shopping area. A major vehicle thoroughfare, Sixth Street, borders the Marketplace to the west, acting as a boundary between the market and high-rise housing on the other side of the street.

The proposed site has several possible locations in the area adjacent to the Market. To its north one finds an empty lot, two vacant buildings, market storage facilities, parking and a light industrial building. A small corner grocery store and a row of deteriorating homes border this site to the north, while small shops are found just across Third Street to the west. The lot, which is currently for sale, is relatively flat and measures 103' x 146'. The buildings adjacent to this site on Verbeke St. hold little architectural significance and their removal may allow for flexibility of the site. The portion of the site at the corner of Verbeke and Third Streets would have the most visibility from this retail corridor. The area adjacent to the outdoor plaza between the market buildings has the opportunity to

address both the market and the axis which beginning at the state capitol. South of the market buildings may also be a good location particularly along Third Street. Here a structure would provide continuity of the commercial corridor beginning at Forester which is now interrupted by a block of housing. The west end, both north and south of the market is now interrupted by a block of housing. The west end, both north and south of the market seems an unlikely site due to the non-pedestrian-friendly character of Sixth Street. Either site, however, may be an excellent location to explore the possibilities of re-establishing the marketplace as an area of activity and a destination outside downtown Harrisburg.



FIGURE 13. Possible Sites.

- A. Site allows for continuity of retail corridor along Third Street and would give the music center greater visibility along this corridor.
- B. This site would allow for greater interaction with the market place, and Capitol Street axis. It would also begin to create an edge around the market.
- C. Similar to Site A, this area speaks to both the market as well as the Third street corridor.

VI. Site Analysis and Documentation



FIGURE 14. Harrisburg Aerial , highlighting Midtown site. View highlights current urban fabric and block sizes.

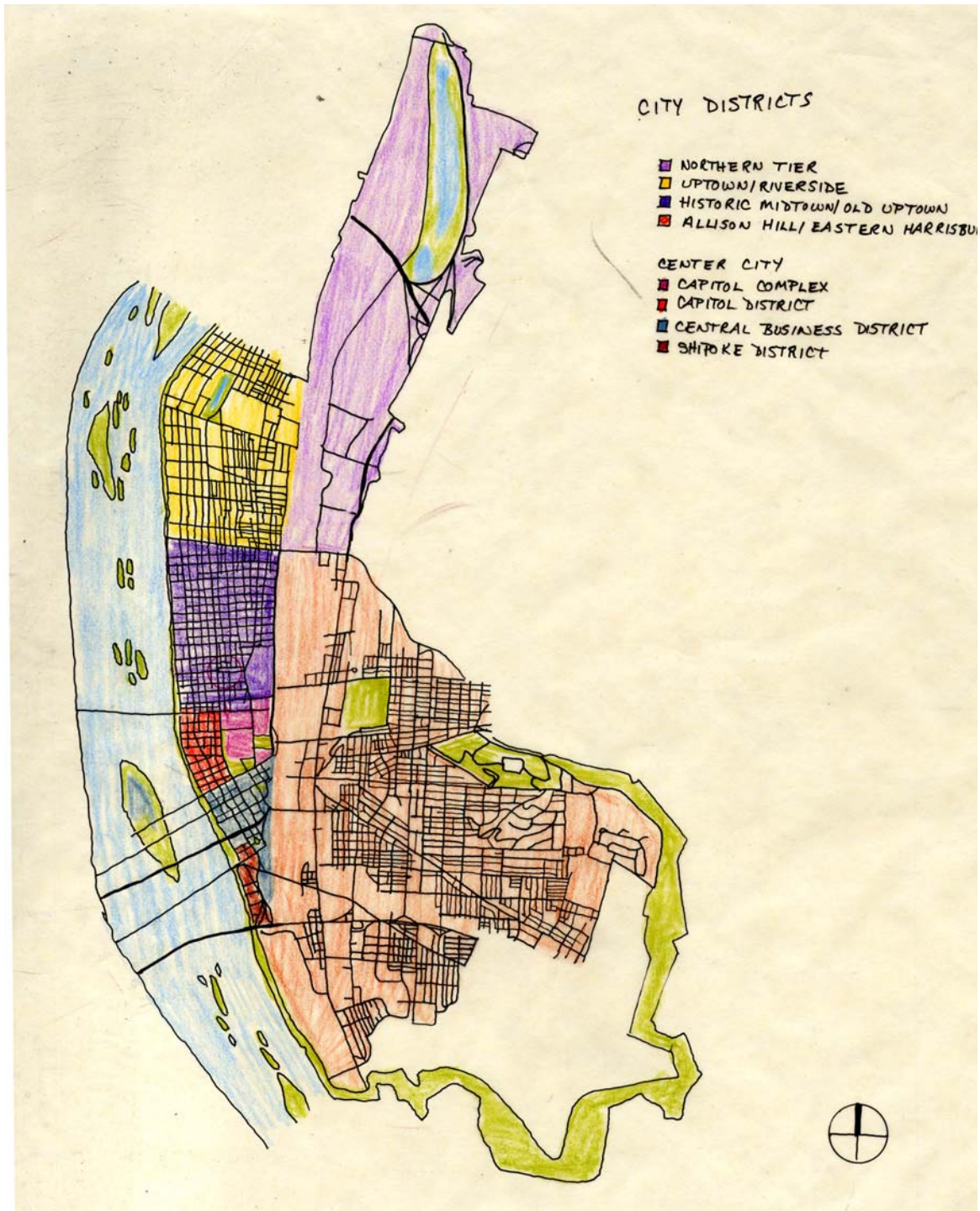


FIGURE 15. City Districts. The City of Harrisburg is divided into four distinct districts based on geography. Midtown is located between the capitol complex and Uptown River Side. This location gives it importance as a transition zone between the commercial downtown district and the more residential uptown.

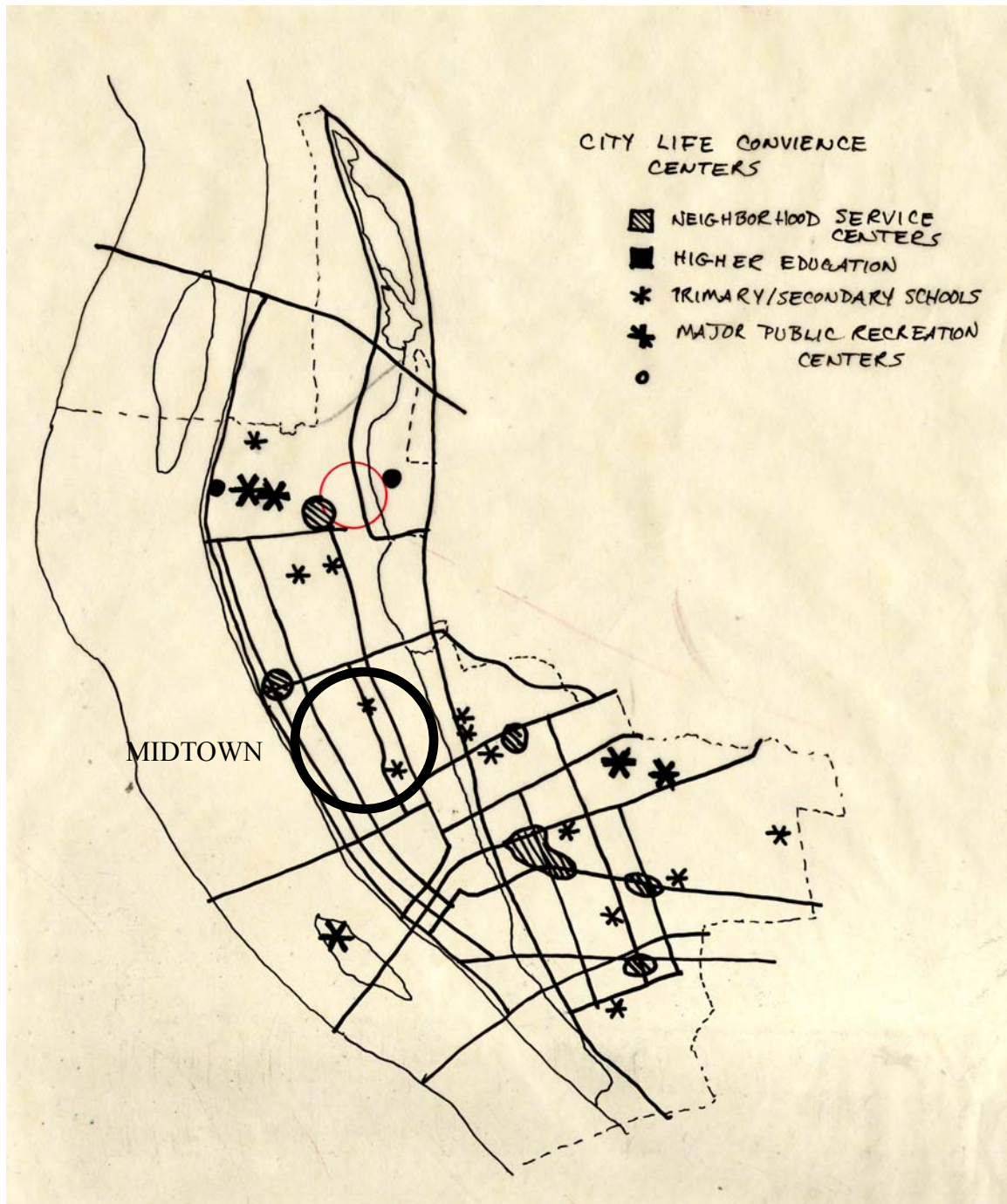


Figure 16. City Life Convenience Centers. This diagram shows the City's vision for retail and commercial activity, as well as education and recreation. The City neglects, however, the established retail and commercial uses in Midtown which, with further development would address the needs of the Midtown neighborhood.

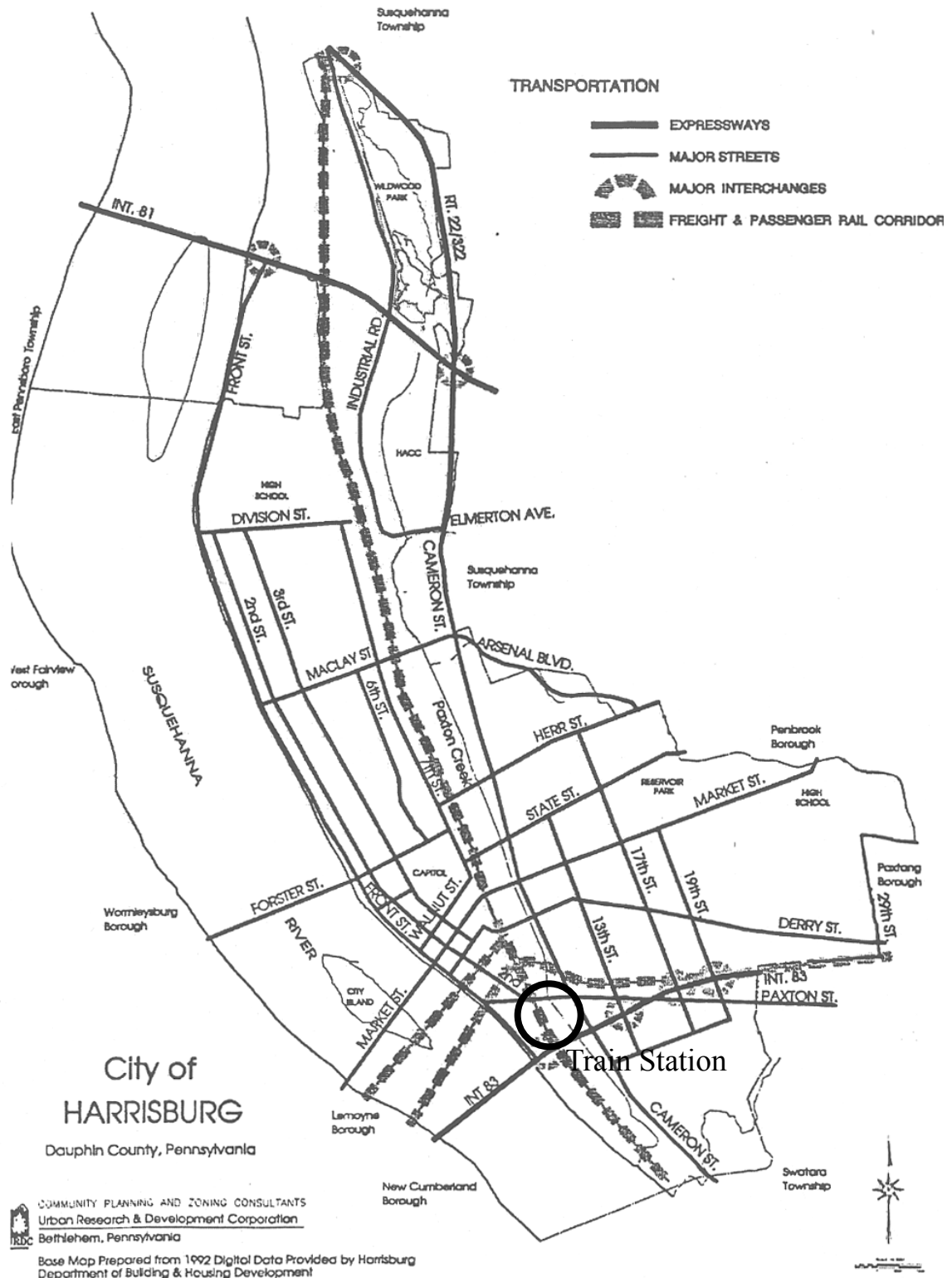


FIGURE 17. Harrisburg Transportation. Major mode of transportation is vehicular. Railroad station located in in downtown district.
Source: Harrisburg City Community Planning and Zoning Consultants

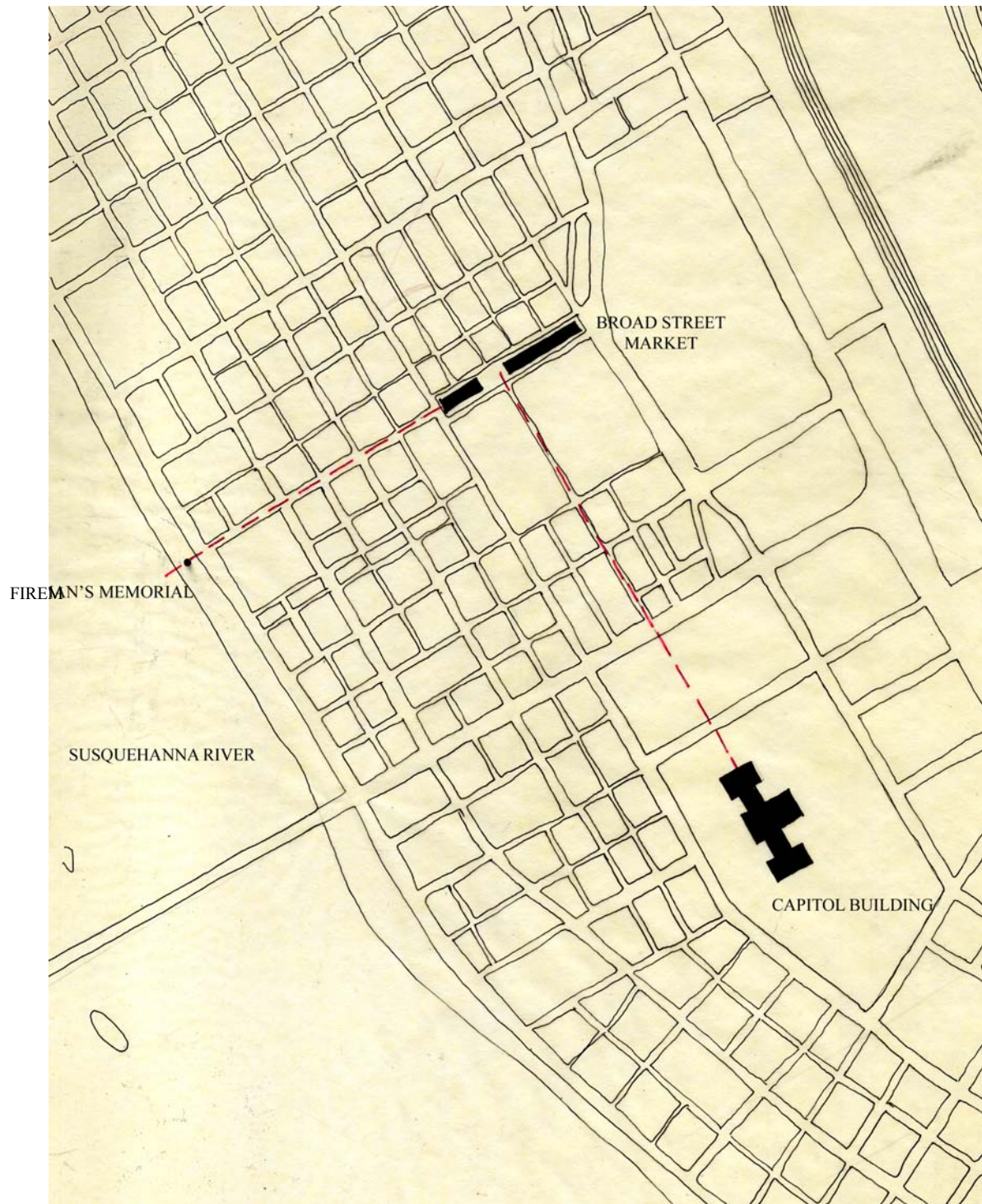


FIGURE 18. Axes. The site is located adjacent to the Broad Street Market which terminates an east/west axis originating at the Firemans Memorial on the river front. A north/south axis runs along Capitol Street from the Capitol Building and terminates in the Market plaza, however, this terminus is neglected and not celebrated. The view of the Capitol dome is currently obstructed by a large tower in the Capitol complex.

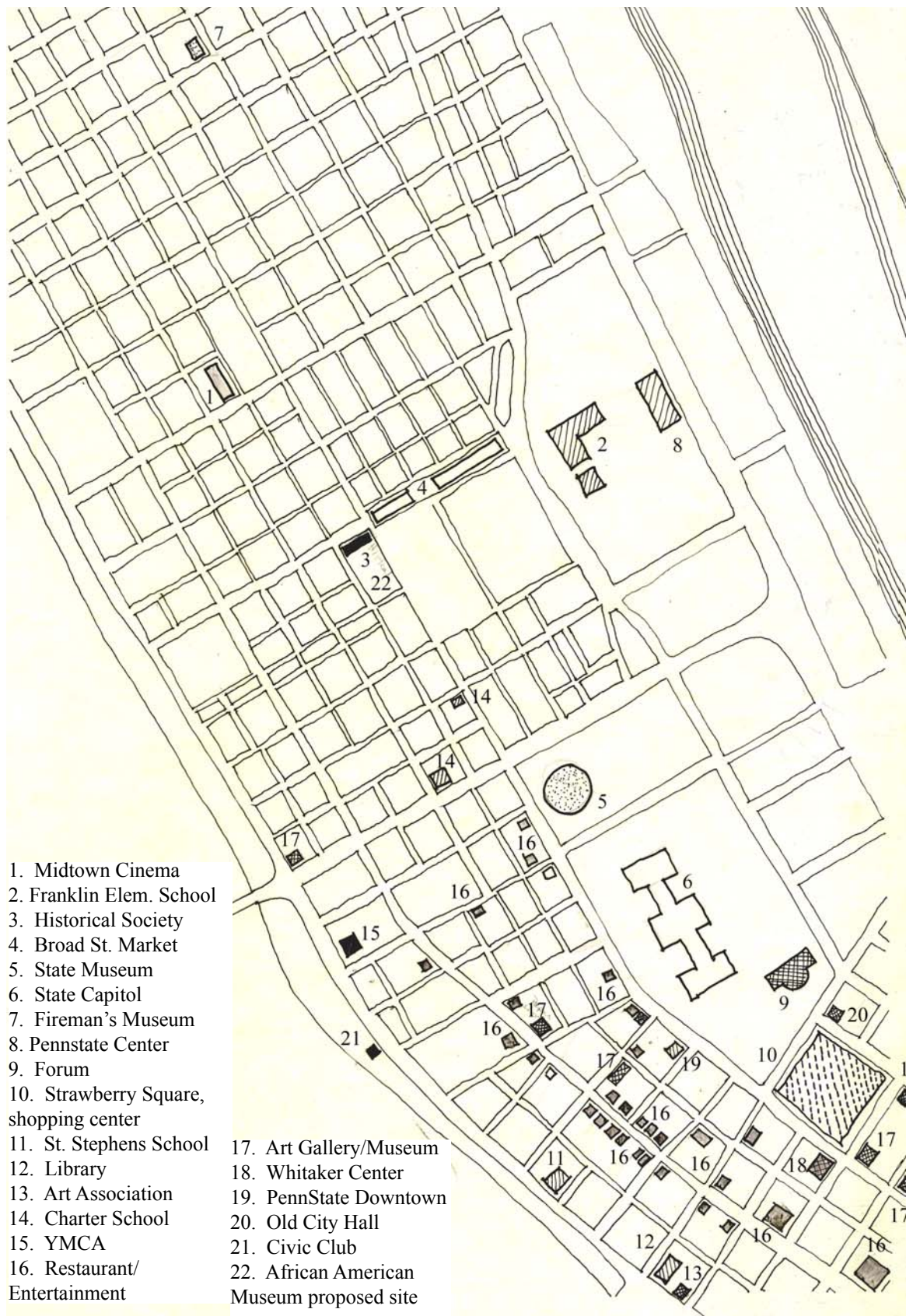


FIGURE 19. Places of Interest.

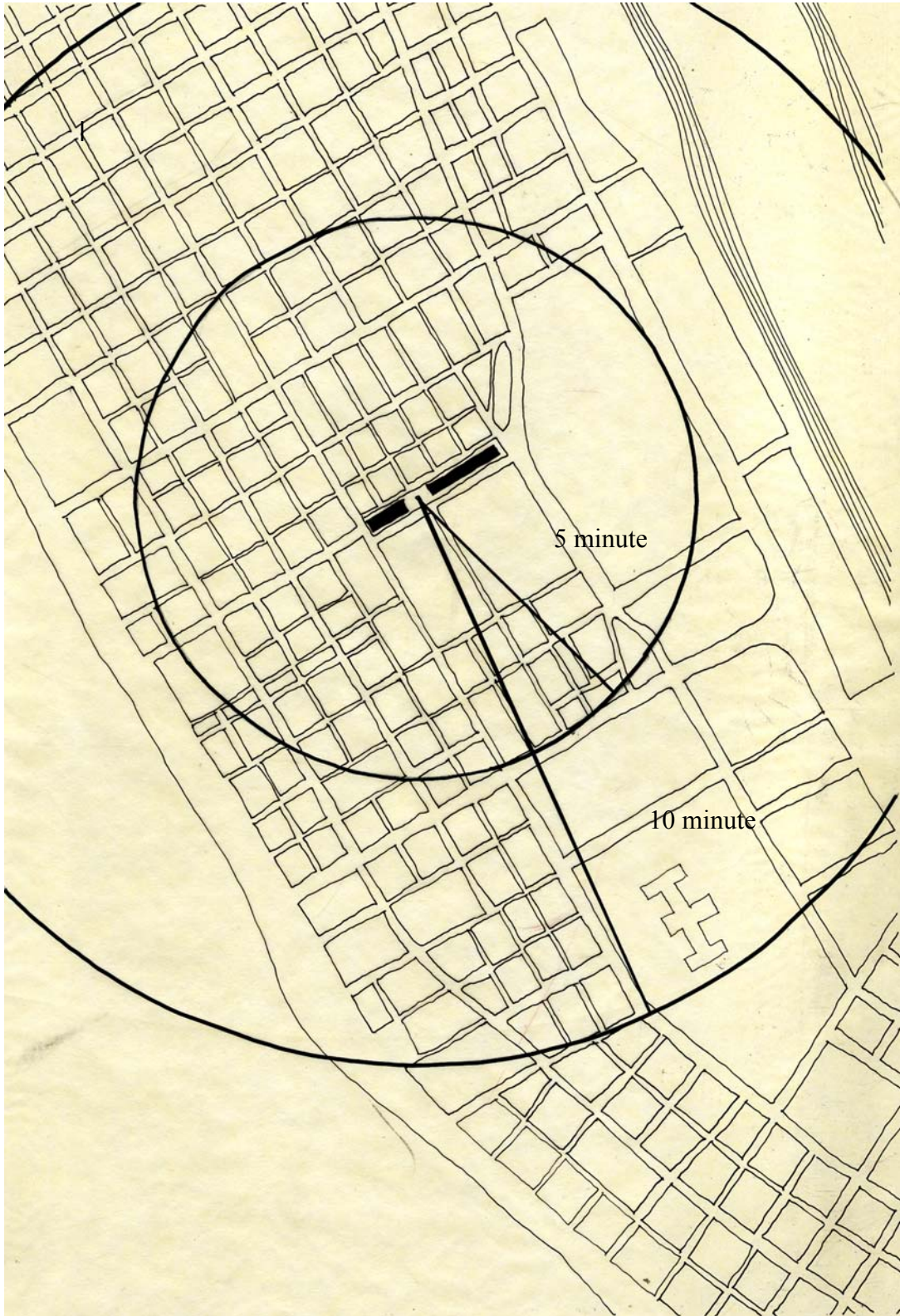


Figure 20. Walking Radius. Midtown is quite walkable and well within travel distance to Downtown. Despite their close proximity much still needs to be done to create a connection between these areas.



Figure 21. Figure Ground. The existing closely knit urban fabric on the west side of the Midtown historic district is in direct contrast with the sparse and open development on the east. Much of the sparseness to the north east is due the City's razing of many blighted buildings.



Figure 22. Parking. A great deal of Midtown has been given over to surface parking. The low rise nature of the western side of district makes parking structures seems intrusive. A five-story parking garage to the north west of the site blends in with the high rise buildings adjacent to it.

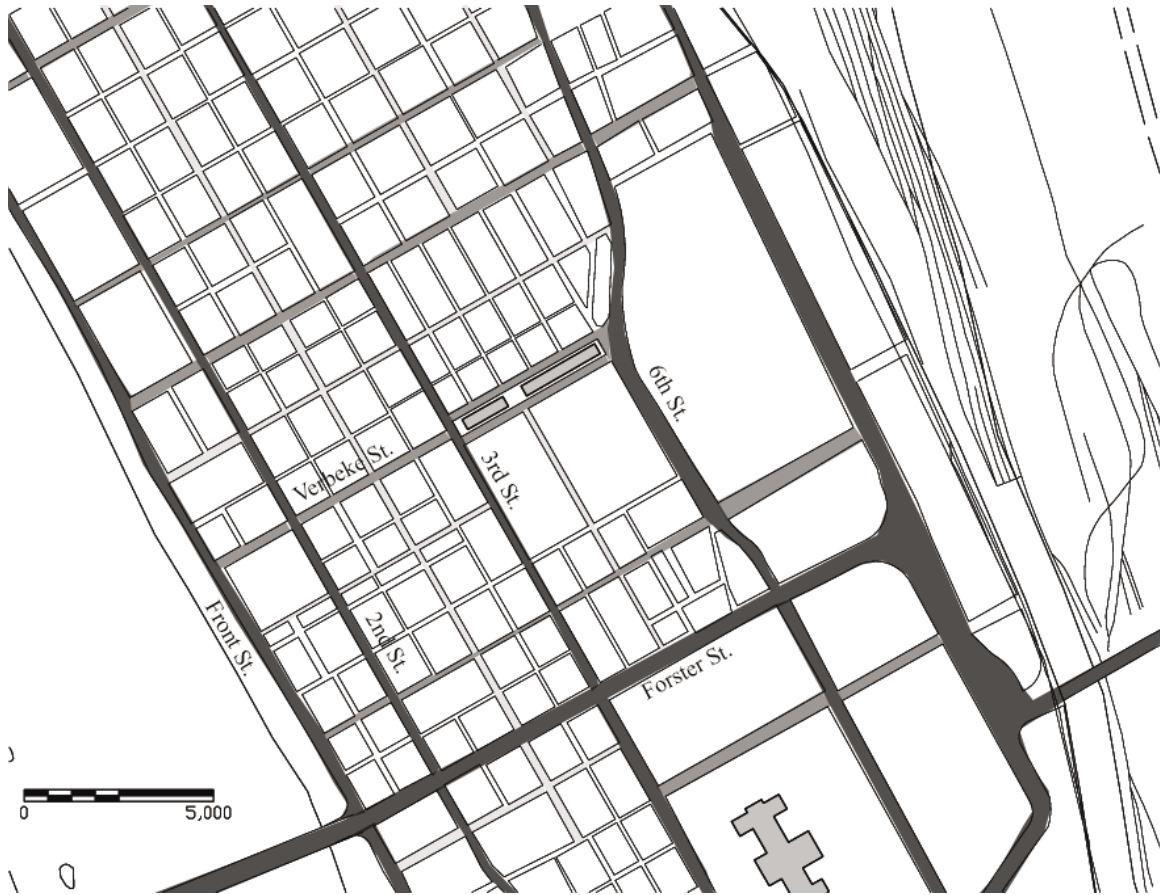


FIGURE 23.
Street Hierarchy

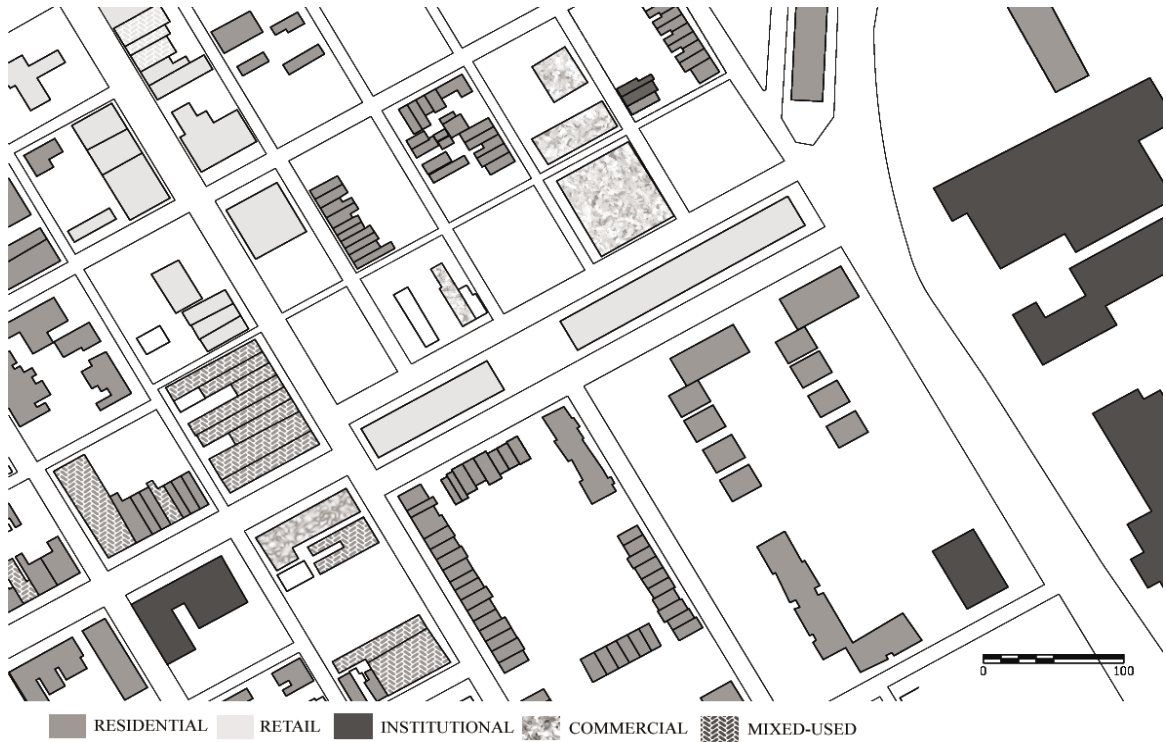


FIGURE 24. Land Use Third Street is Midtown’s current retail corridor. This strip of retail is currently interrupted by the residential blocks found to the south of the broad street market.

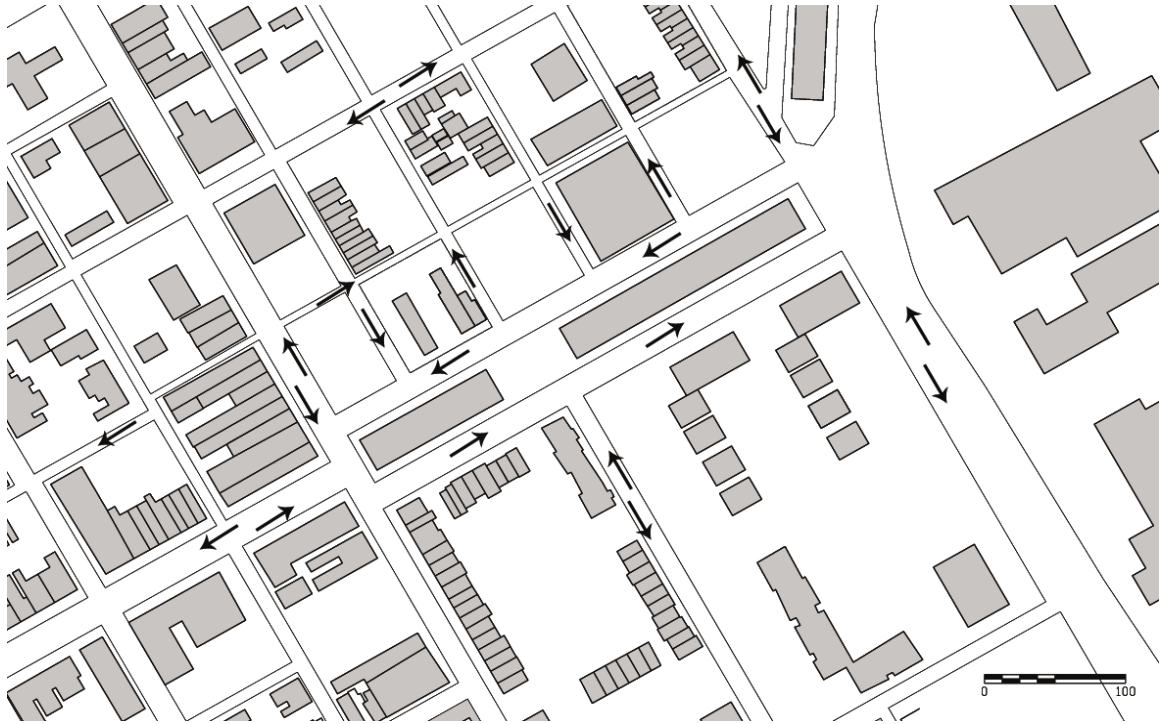
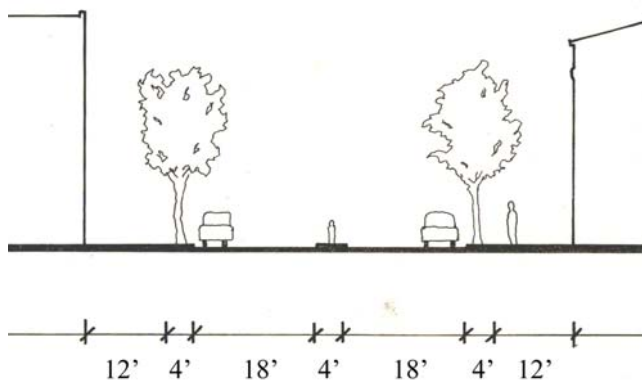
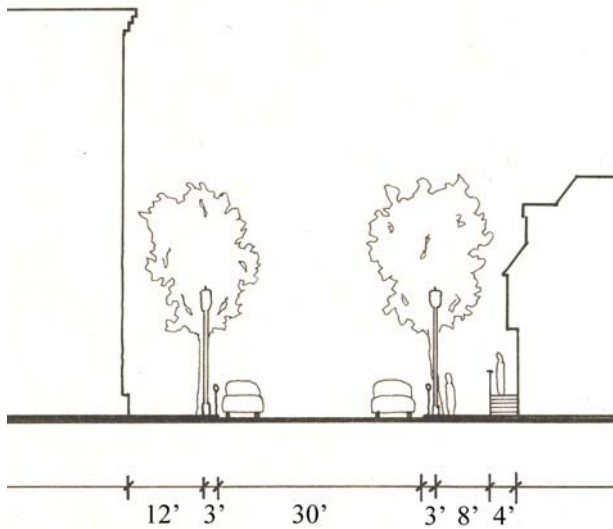
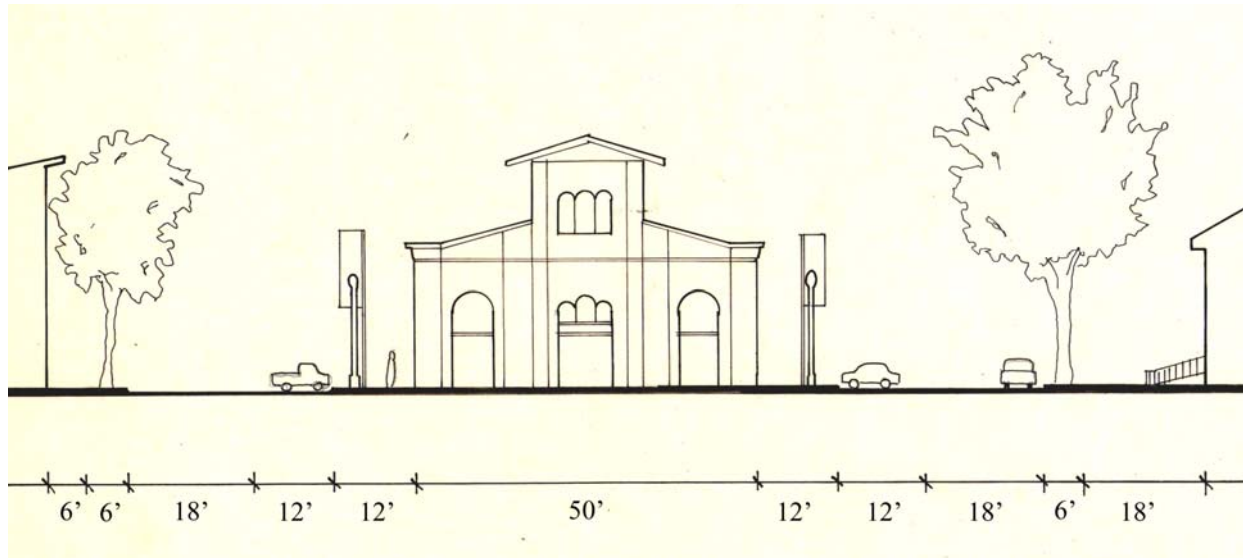


FIGURE 25. Traffic Patterns

Major streets have bi-directional traffic, with alleys being one way. Traffic splits around the market, moving in a counterclock-wise fashion to allow for parking on both sides of Verbeke street.



STREET SECTIONS

FIGURE 26. Verbeke Street through Market plaza (Top)

FIGURE 27. Third St. (Middle)

FIGURE 28. Verbeke St. facing river (Bottom)

Streets surrounding the site have been improved within the last decade to include street trees, lighting, and banners around the market buildings.



FIGURE 29. Market Plaza



FIGURE 30. Market Plaza



FIGURE 31. View from Forster St. of capitol dome



FIGURE 32. Interior of brick market



FIGURE 33. Capitol St. facing south



FIGURE 34. Capitol St. facing north



FIGURE 35. New Fox Ridge Homes



FIGURE 36. Third St. across from Market



FIGURE 37. Sayford Market.
Located adjacent to site on Third St.

FIGURE 38. Verbeke St. looking towards river. Street was rehabbed into “boulevard” with addition of center median and street trees.



FIGURE 39. View of empty lot adjacent to Broad Street Market.

FIGURE 40. Third Street looking south. Broad Street Market on right. Capitol dome in distance.



VII. PRECEDENT STUDIES

Faneuil Hall

Boston, Massachusetts

Description

Located in eastern downtown Boston, Faneuil Hall is a market place bustling with activity. The site is comprised of four market buildings, Faneuil Hall being the oldest structure dating from the early 1700s. The Quincy Market, and flanking North and South buildings were constructed over 100 years later in 1826. Originally built with private funds, Quincy and its contemporaries were developed as individual lots according to strict guidelines. After falling into a state of disrepair in the mid-1900s, the market was redeveloped in the 1970s. Downtown Boston promoted this urban renewal by initiating the development of new shops, outdoor cafes, restaurants, theatres, covered arcades, boutiques and night clubs within the market place.

In addition, the streets between the buildings were closed to vehicular traffic, allowing the area to become entirely pedestrian-friendly. The market place is self-contained with the North and South buildings acting as liners, and activating both sides of the pedestrian street. The vehicular street then acts as a physical boundary, making



the marketplace a kind of island however, the plaza at the south end of the site begins to reach out to the city. The human scale of the structures contrasts to the surrounding high-rise development giving Faneuil a very welcoming atmosphere.

FIGURE 41.

Faneuil Market Aerial view. Market acts as buffer between close-knit urban fabric and major arterial traffic zone

Source: Boston Redevelopment Authority



FIGURE 42. Faneuil Market Place, Aerial perspective. Market was originally center of dense urban community with a strong connection to the water.
www.bc.edu, Alexander Parris postcard

FIGURE 43. Faneuil Market Place Figure Ground. Reveals break in urban fabric west of market.

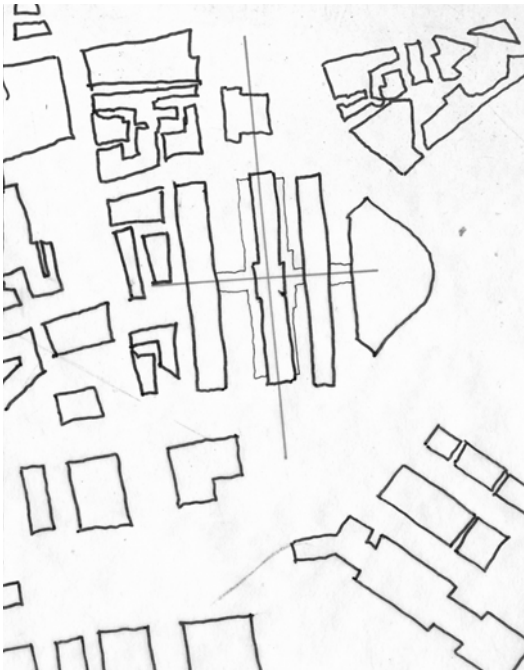


FIGURE 44. Faneuil Market Place, Axes. Market buildings maintain strong axial relationships.

FIGURE 45. Faneuil Market Place, aerial plaza view. home.comcast.net-zuwanovic/zlatko/prints.html

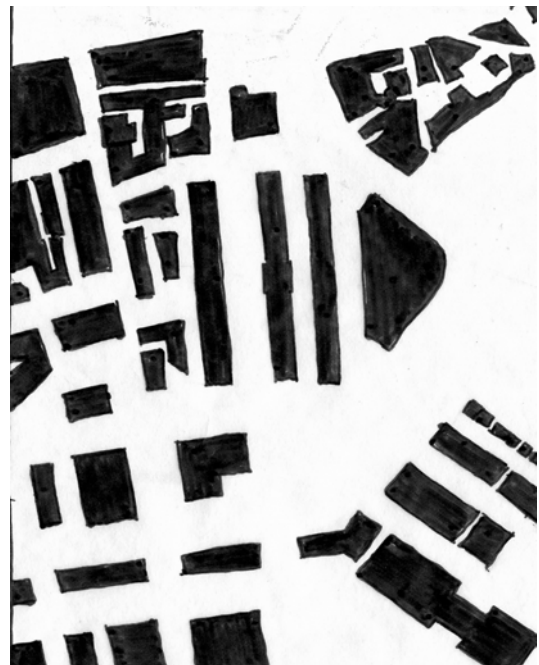
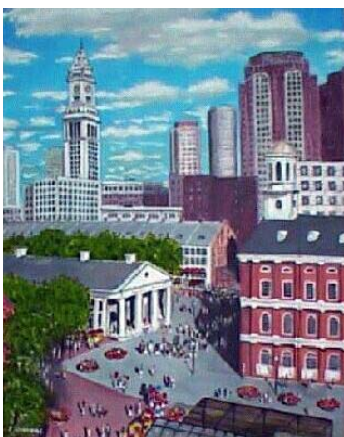


FIGURE 46. Quincy Market Building. Plaza between Quincy and Faneuil markets acts as public gathering place. Buildings face each other, enclosing market place and while buildings backs face surroundings. (ttt.esperant.org)



Charleston Market, Charleston, South Carolina

Description

Built on land donated by a wealthy Charleston family in 1841, the Charleston Market Hall was design in the manner of a Greek temple. The building, which now houses the Daughters of the Confederacy Museum, extends well beyond its original length towards the water front with the addition of four open air market buildings behind it. The market has expanded beyond its normal goods of fresh produce, fish and meat, to include local art, books, clothing, souvenirs and the like.

The Charleston Market is at the terminus of an axis along Market Street. The building is framed by the neighboring buildings as one approaches the site. The streets then divide around the market making the area a vivid car and pedestrian experience. Development around the market is mixed-use in nature welcoming both local and tourist activities.



Left: **FIGURE 47.**
Charleston Market Front Elevation.
Front facade mimics greek temple.
www.exileonamainst.com

Below: **FIGURE 48.**
Charleston Market, Interior of open air building





Above: **FIGURE 49. Charleston Open Air Market.** One of four smaller scale structures, behind original market building, used daily for market activities.

Abbie Cronin.

Top Right: **FIGURE 50. Historic Charleston Market Hall.** Scale of building lends to dominant nature within urban space.

www.xroads.virginia.edu

Right: **FIGURE 51. Charleston Market, axon with surroundings**

Market St. splits at Market Hall where building rests as axis terminus.

www.charlestonillustrated.com

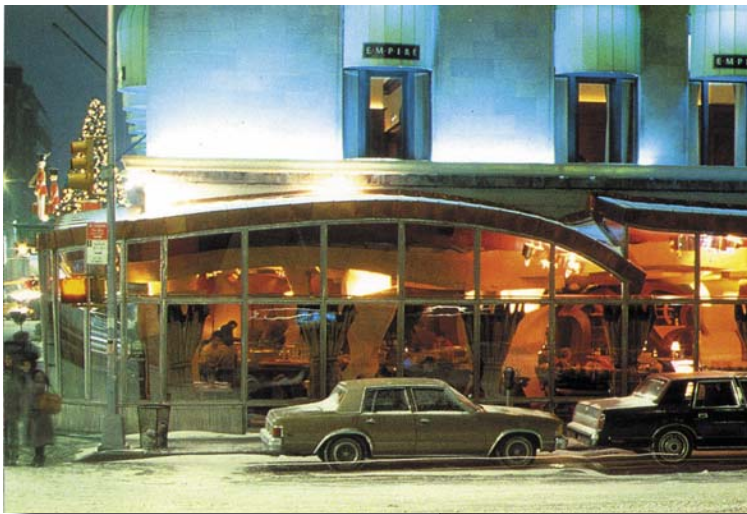


Iridium Restaurant

New York City

Description

The Iridium Restaurant, takes the principals of the music found across the street at the Lincoln Center quite literally. The architect, Jordan Mozer has created a lyricism in the use of the building forms, both on the interior and exterior. The curvilinear shapes reflect movement and rhythm. The plan of the building is very regular, that is, using orthogonal spaces, as a stabilizing factor in contrast to the flamboyant columns and furniture found throughout the space. Mozer chose to be very literal in his interpretation of using music to prescribe the built form. Though the upper stories of the facade are quite regular, the first level elevation suggests a movement along the streetscape.



Above: **FIGURE 52.**
Iridium Restaurant, night.
Lighting and lyrical curvature of facade help to activate street. (Cerver, 12).

Right: **FIGURE 53.**
Iridium Restaurant, exterior perspective. Constant rhythm of fenestration is juxtaposed with rhythm of first-level roof. (Cerver, 13)

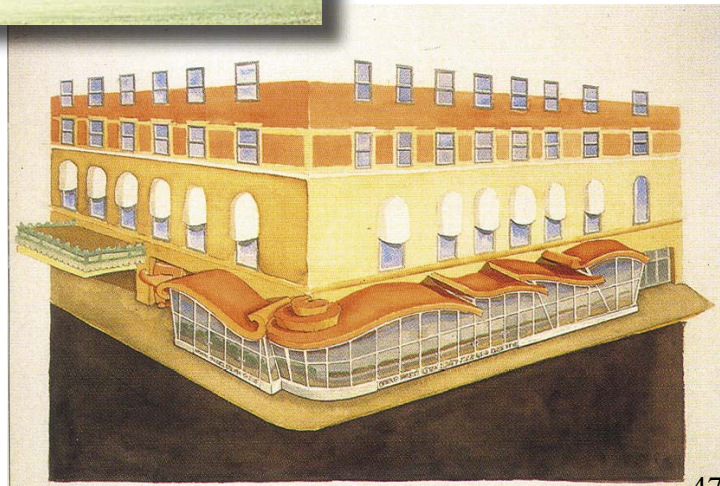
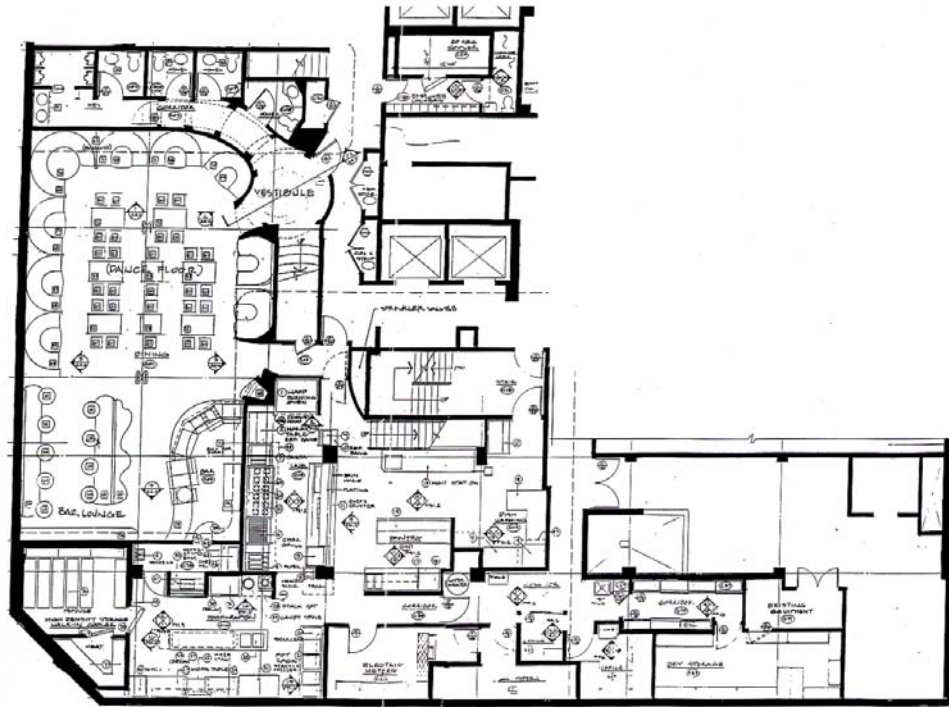


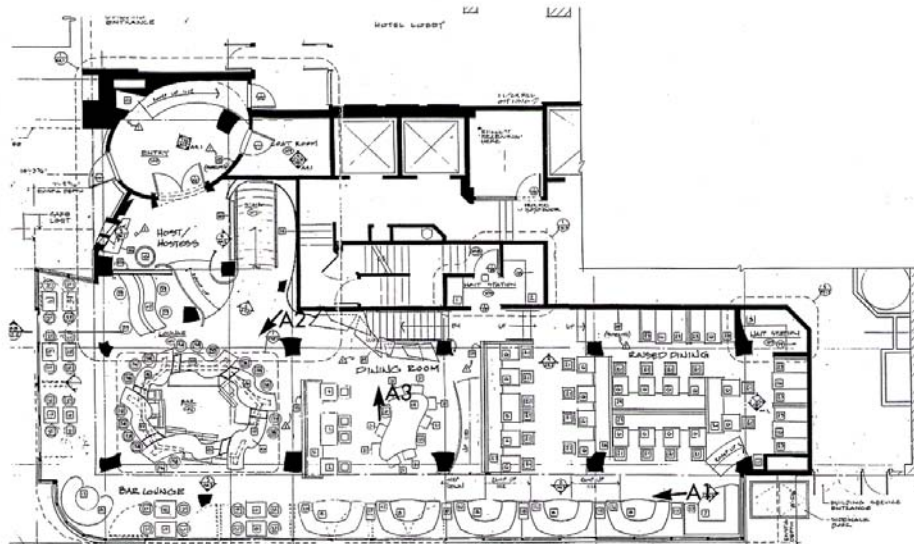
Figure 54.

Iridium Restaurant plans. Plans remain very orthorgonal and ordered although interior spaces relate whimsical feelings through use of furniture and ornament. (Cerver, 13)



▲ Plan of the ground floor.

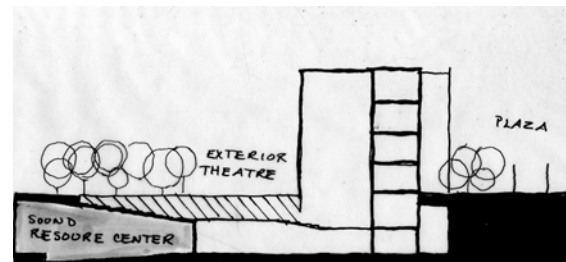
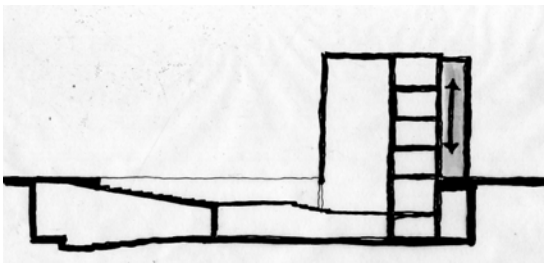
▼ Plan of the first floor.



Electro-Acoustic Music Center

Montreal, Quebec,

An award winning student project, The Electro-Acoustic Music Center houses programs related directly to music education and creation. The project proposes the reuse of an existing building as well as new construction to create an urban space catering to electro-acoustic music. The primary spaces are located below grade, including an exterior theatre which is visible from the public plaza level. The building forms are simple pavilions which create zones for various functions, such as the sound library and performance theatre. The designer chose not to use architectural forms to directly express the movement and character of music. Rather, the focus was on creating an urban space, where the music itself speaks to the listener and the buildings become the unifying backdrop.



Clockwise from top:

FIGURE 55.

Electro-Acoustic Music Centre. Circulation.

Major circulation takes place along facade corridor opposite public plaza.

FIGURE 56.

Electro-Acoustic Music Centre.

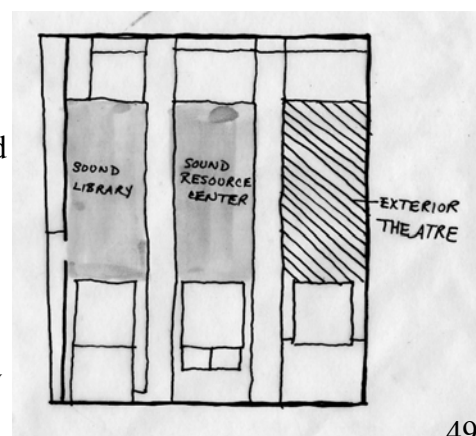
Section, Primary Spaces. Major spaces are located below grade. Exterior plaza opens these spaces to above, making their presence known at grade.

FIGURE 57.

Electro-Acoustic Music Centre.

Plan, Primary Spaces.

Major spaces divided into three zones, connected by circulation, which translate as towers in volume.



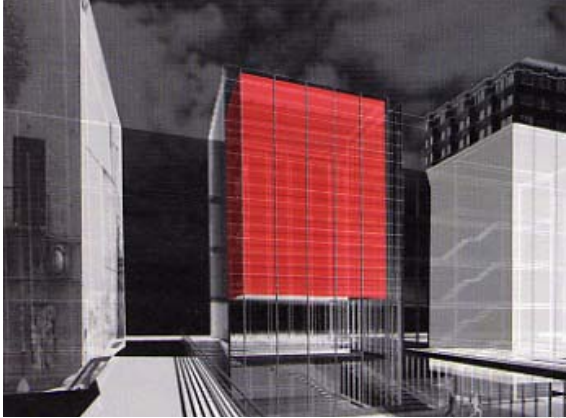
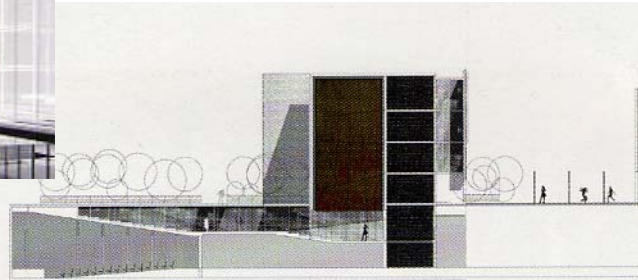


FIGURE 58.
Electro-Acoustic Music Centre.
Exterior Perspective.

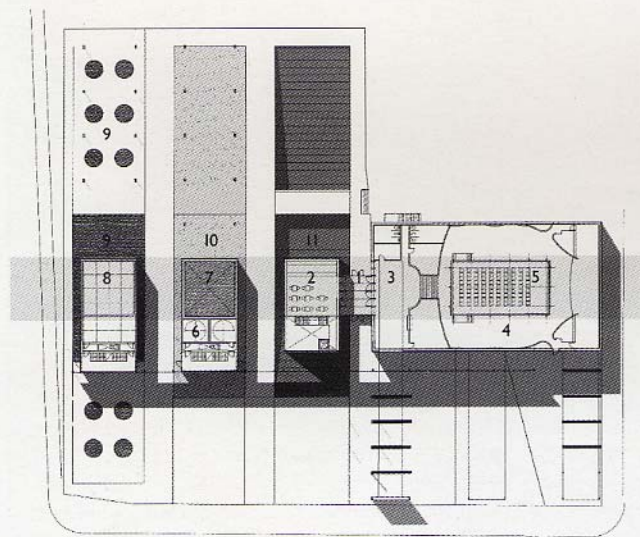
Towers relate to three primary spaces in plan.
(Canadian Architecture, 34)

FIGURE 59.
Electro-Acoustic Music Centre.
Plan and Section.

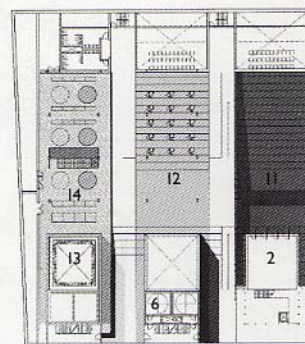
Section reveals placing function below grade in order to form public plaza.
(Canadian Architecture, 35)



Section



Ground floor



Below grade

1. entrance
2. café-bar
3. lobby (York Theatre)
4. lounge
5. media lantern
6. composition studio
7. sound box
8. sound capture studio
9. water ponds
10. landscaping
11. exterior theatre
12. sound resource centre
13. anechoic chamber
14. sound library

0 10m



Music and Film Institute

Witten, Germany

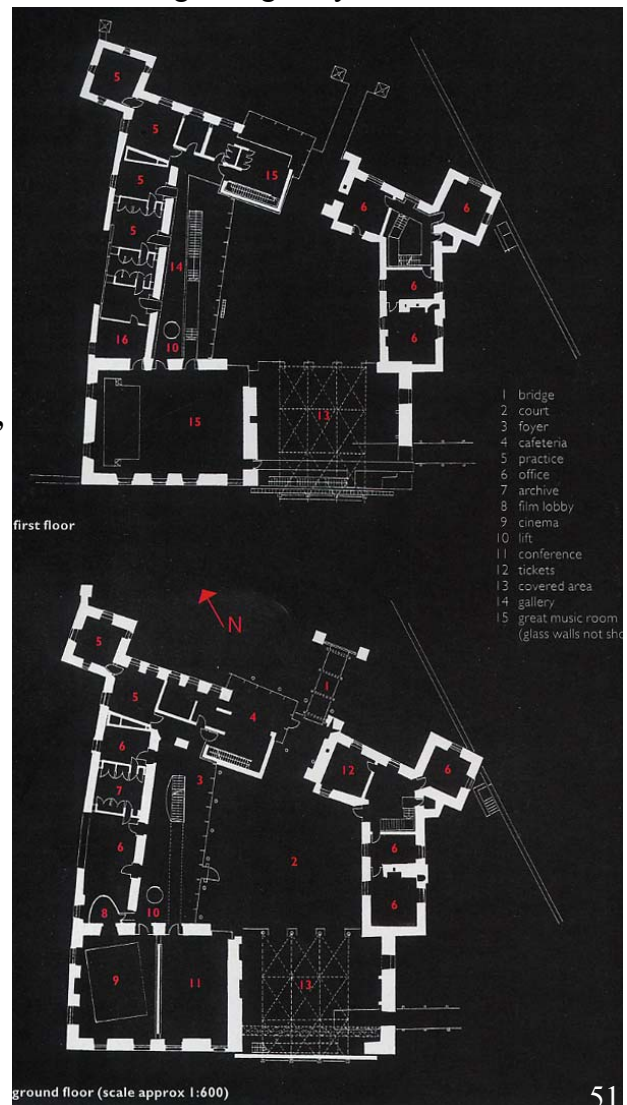
Description

Housed in a former manor house, The Music and Film Institute is celebration of old and new construction. The building, which features, an evening institute, music school, film club and cafe, is simply detailed, yet profoundly uses new elements to highlight the original building's solid masonry construction. The building program is unified by a courtyard which emphasizes the public and private zones. A glass wall that allows a view into the gallery, the structure's primary circulation space, is offset by the practice rooms behind a solid stone wall. The promenade through the gallery leads to the masterpiece of the building, the Great Music Room. The architecture in this room, not only enhances the acoustics but the wall panels create a visual syncopated rhythm around the space.

FIGURE 60. Music and Film Institute, First and second floor plans. Plans show disparate nature of buildings. Courtyard acts to unify old and new structures. Architectural Record, April 1998, pg. 90

FIGURE 61. View of Courtyard.

Architectural Record, April 1998, pg. 90



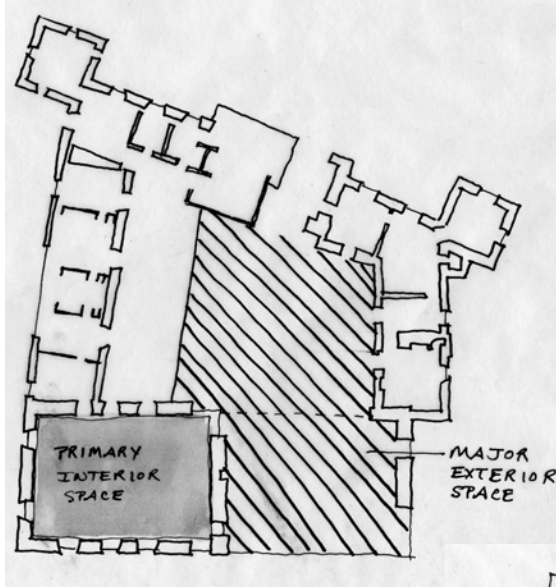


FIGURE 62. Music and Film Institute, Primary Spaces, plan. A courtyard is the primary exterior space around which all functions are centered. The primary interior space is the performance hall and theatre.

FIGURE 63. Music and Film Institute, Primary Spaces, section. Important spaces align in section and have same floor area.

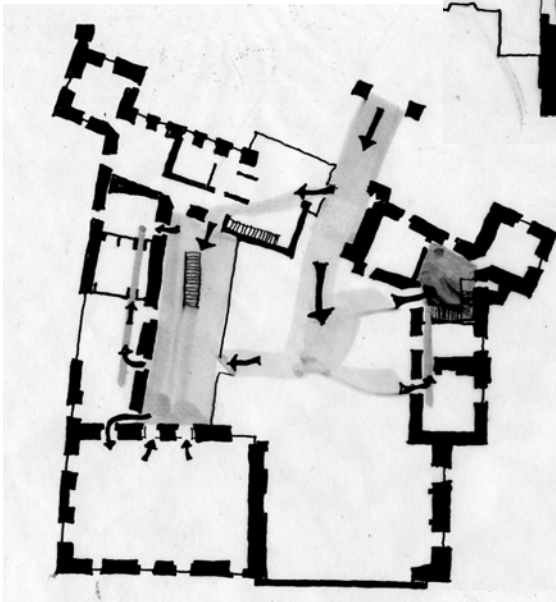
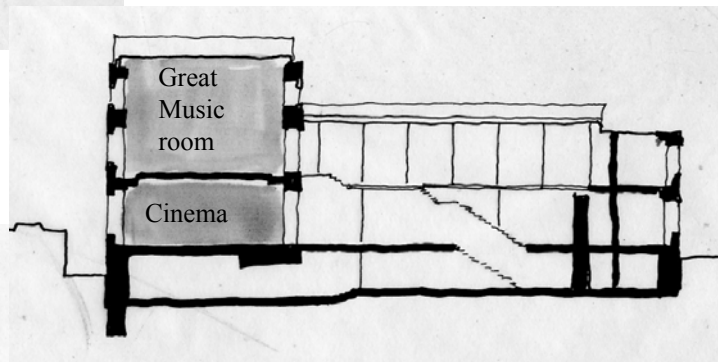
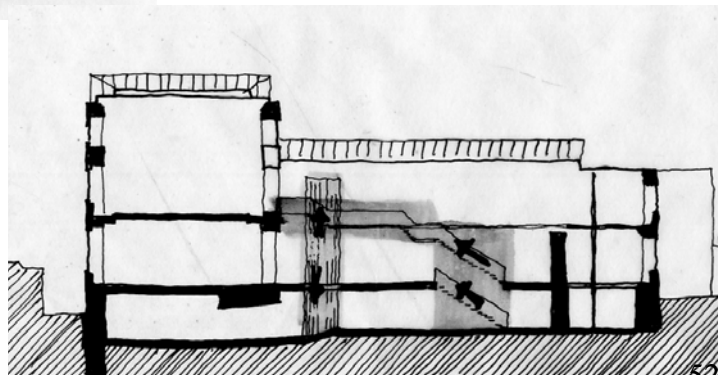


FIGURE 64. Music and Film Institute, Circulation. Major circulation flows through gallery space.

FIGURE 65. Music and Film Institute, Circulation, section. Major vertical circulation located in gallery space



VIII. DESIGN GOALS

1. *Create a distinct edge for the marketplace and establish connections to the downtown commercial zone in order to establish the market as a node within the city.*

The introduction of new development is an instrumental part in the revitalization of Harrisburg's Midtown district. The current fabric in the southeast section of Midtown is tightly woven, but this density quickly tapers out, leaving gaps in the urban framework. Reintroducing structures, which will enhance the concentration of commercial and residential development in the area, is a fundamental part of activating the streets around the Broad Street Market.

The introduction of The Midtown Music Center is one such means of re-establishing the density and diversifying land. The Center's mission is to act as a medium for music education, performance, and awareness for the Harrisburg community. As a fulcrum of the district, it will provide a place for entertainment and artistic development outside the downtown cultural area.

2. *Located at the edge of an historic district, the building should be distinct as a contemporary structure, yet maintain height and massing which lend to the ambience of the historic buildings surrounding it.* The use of materials will reflect these qualities as well as introduce sustainable technologies.

3. *In addition to its focus on education and interaction, The Midtown Music Center seeks to act as a stronghold within the community by providing a place for local musicians of all genres to perform.* The Center seeks to establish itself as a cultural and entertainment center along the Midtown Market Commercial corridor. A café-bar within the facility will create a relaxed atmosphere for residents to support local musicians, (students of the center

and otherwise), and to be entertained. In contrast to the café's casual ambiance the Center will also have a recital area for more formal music performances. Outdoor performance space is also a vital part of the Center's interaction with the community. This area will allow for a relationship with patrons of the adjacent farmers market.

IX. Design Issues and Problems

Parking

Parking will play a major role in the design development of any project in the Midtown District. Currently large areas around the site are used for parking. How much parking for new structures will be needed, the coordination of parking between building functions, and the elimination and creation of parking are all concerns in this area.

Edge and Infill

Continuing and creating the urban fabric is a key factor in Midtown where large numbers of blighted structures have been razed.

Connectivity

Connections to other areas in the city are critical to the economic and social success of any development. For instance, how does one create a link to the downtown, which is currently separated by a six-lane street? Can a connection be made with the state capital? A visual axis is currently overlooked. Local connections much also be fostered. For instance, interaction with the adjacent market place, which is essential to the vitality of this project. How does one initiate community between two different functions?

Building Character

How can open spaces be used connect the Music center and Market? Should they be used? The role of a contemporary structure in a predominately historic neighborhood is also of issue. While some residential structures near the site date from the 1980s, most all the other structures date from the early 20th century. To what extent does one address the context.

X. Functional Considerations and Program

The Midtown Music Center will function as an educational center for the community. Residents of all ages and abilities are welcome to take individual lessons, both vocal and instrumental, at their convenience, either day or evening. The Center will also feature large group instruction (10-15 students) on music theory, history, and composition. An interactive gallery is an added educational element which will allow for newcomers to explore the possibilities of music for themselves without the pressure of committing to lessons.

The Center is not solely an educational facility but also a gathering place for musicians to interact and rehearse. Evening functions will take place in both the formal recital hall and the music café. A recording studio is available for musicians to produce their music and to encourage the both the recreational and vocational aspects of the art.

Functional issues of this building revolve primarily around the coordination of use and entry to the building. While many aspects of the program will function all the day (classes, lesson, etc.), these are of a more private nature. The public spaces (café, recital halls and gallery) are open later in the day. Although the hall may double for teaching functions earlier in the day several points of entry and a variety of transition zones between public and private entities will be necessary.

Parking will also have to be addressed. The Midtown area is low-rise in nature and therefore a parking garage doesn't seem likely. However, plans for the new African-American museum include a parking structure, so such a possibility may not be entirely unreasonable. Nonetheless, additional parking will have to be supplied. Assuming a maximum occupancy of 500 with all performance and educational spaces filled, 250

parking spaces will be necessary. Current surface parking for the market may be used during its off-peak hours; however, certain site interventions may reduce this current parking. If this is the case, at least 250 spaces will need to be added. If current parking areas can be saved, it is feasible that the music center would only require approximately 150 spaces.

PROGRAM

Lobby 2000 sq.ft.

The Center's main entry should act as a meeting and gathering area for the entire building as well as a connector between the various functions which take place within the building. This space will act as a pre-function space for the formal recital hall.

Formal recital hall 4000 sq. ft.

The recital hall will be for more 'classical' performances, but will not be entirely fixed on this use. The space will allow for both public and private performances, that is, those for invited guests of students and school, or shows open to the general community.

Functioning both day and night, the hall may be used as a large group instruction space and a performance area. The room may also be adapted for community meetings by groups outside the school. This space will accommodate an audience of approximately 100 people. Seating will not be fixed in order to allow for flexibility in performances.

Included is a reception area with a warming kitchen facility for post-performance gatherings and storage space for table and chairs.

Café,

4500 sq. ft.

The café will be the music center's street activator. Though its peak use will be in the evenings, the café will be open late in the morning providing an additional neighborhood lunch spot. Performances by students will take place throughout the day and into the evening. Local musicians outside of the center will also be invited to provide entertainment throughout the week. Musicians of the week, both local and national will make appearances weekly to perform and meet casually with students and the public. The atmosphere of the café will give students a relaxed, low-stress atmosphere in which to perform and allow the community to be a part of nurturing novice musicians. This area should include seating for 150-200 people as well as kitchen facilities

Gallery

1500 sq. ft.

Interactive space for experimentation with a variety of instruments and learning how each works. Demonstration of acoustics and highlights of local music new will also be part of the exhibition. The gallery's primary focus will be towards individuals who are entertaining the idea of learning and instrument and those interested in learning the science of music. Although the Center seeks to be a community center, the gallery will be an inviting stop for tourists and others from outside the city.

Performer Preparation spaces

4 @ 225 sq.ft. each

900 sq.ft

These will provide lavatories as well as resting area.

Individual practice rooms

15 @ 100 sq. ft. each

1500 sq. ft.

Several rooms should be able to accommodate a piano as well as extra chairs. Sound proofing necessary.

Classrooms 3 @ 300 sq. ft. each 900 sq. ft.

Rooms will have ample space for demonstration by instructors. Flexible and adaptable spaces in order to provide for both book and instrument instruction.

Group Rehearsal rooms 5 @ 300 sq. ft. each 1500 sq. ft.

Rooms must be flexible to allow for variety of instruments. Soundproofing is necessary.

Music Shop 900 sq. ft.

Small retail space for sale of instruments, sheet music and supplies.

Outdoor performance area 3000 sq. ft.

Space should allow for non-fixed seating for 200 people as well as additional standing space for 150. Stage may also be removable.

Administration 1500 sq. ft.

Requires office space for three to five staff member and Center administrator as well as a teachers' lounge.

Lavatories 800 sq. ft.

Facilities necessary for café and recital spaces. Separate facilities for rehearsal and classroom spaces.

Instrument Storage 1000 sq. ft.

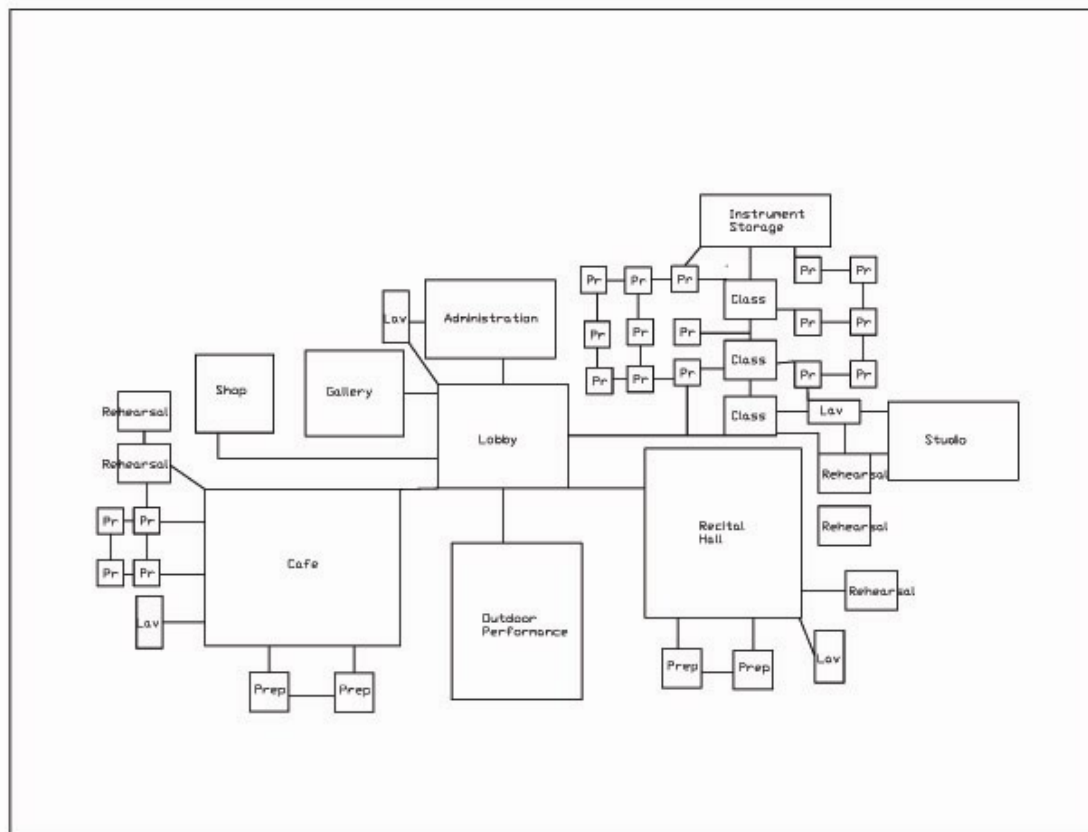
Conditioned space with variety of locker types and sizes for instruments. This area must be kept secure.

Sound recording studio 1500 sq. ft.

The studio will be used at all hours by students and local bands, and therefore requires a private entrance which allows limited access to other parts of the building. May be connected to practice rooms and instrument storage.

Maintenance/Custodial	500 sq. ft.
Net Area	26,000 sq. ft.
Mechanical 10%	2,600 sq. ft.
Grossing factor	1.45%
Gross Area	41,470 sq. ft.

FIGURE 66. Program Size and Adjacencies Source: Author's Diagram



XI. Conceptual Design Approach

A. Urban Interventions Schemes

Several issues must be addressed regarding the urban design condition of Midtown. The two large super-blocks formed by the housing complexes south of the market interrupt the small-scale urban fabric in the surroundings. Connections with the downtown are lacking due to the boundary created by Forester Street. Creating an edge around the market is another concern. Continuing the commercial/retail land-use along Third Street must be examined and reinforced.



FIGURE 67. Urban Intervention 1. This scheme adds density to the market surroundings with mixed-use development. The Music center is sited on the Third Street corner to enliven the retail corridor.

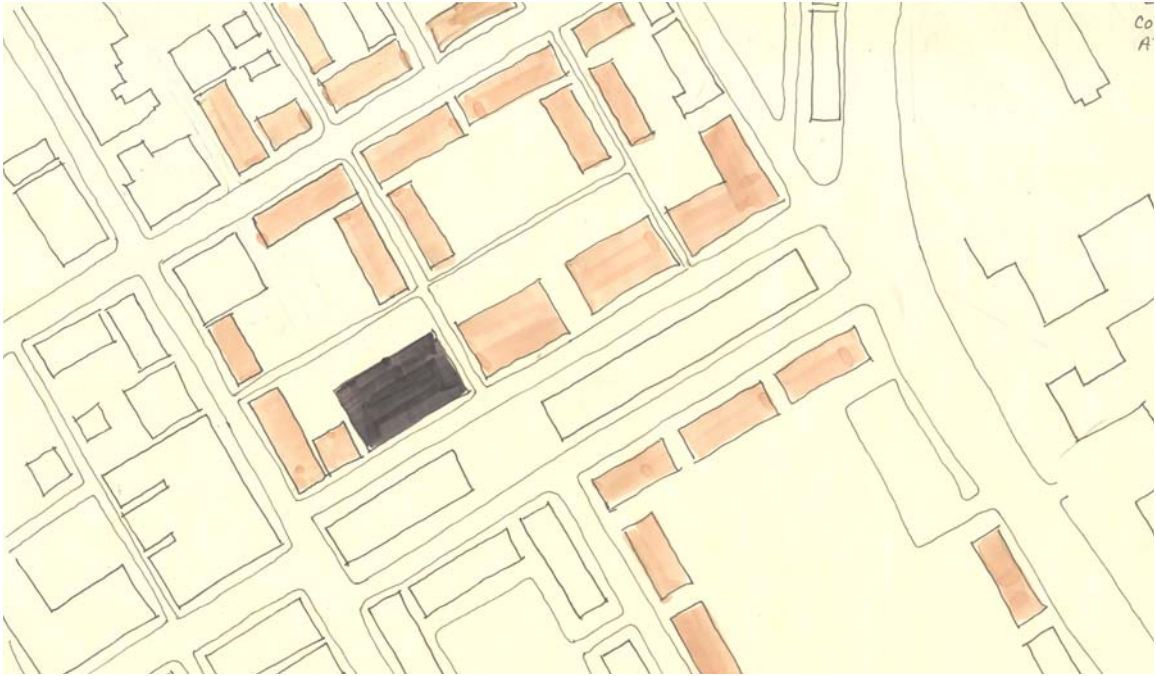


FIGURE 68. Urban Intervention 2. This scheme focuses large commercial and retail densities on either side of market, with the music center helping to maintain this edge. The center's placement also allows for interaction with the market.



FIGURE 69. Urban Intervention 3. This scheme creates a series of green spaces along the Capitol Street to facilitate a pedestrian muse and park system from the Capitol Building.



FIGURE 70. Urban Intervention 4. This scheme focuses on the plaza, by expanding and redefining its boundaries. The music center would be one of four buildings to wrap this edge. The focus here is inward, ignoring the Capitol axis.

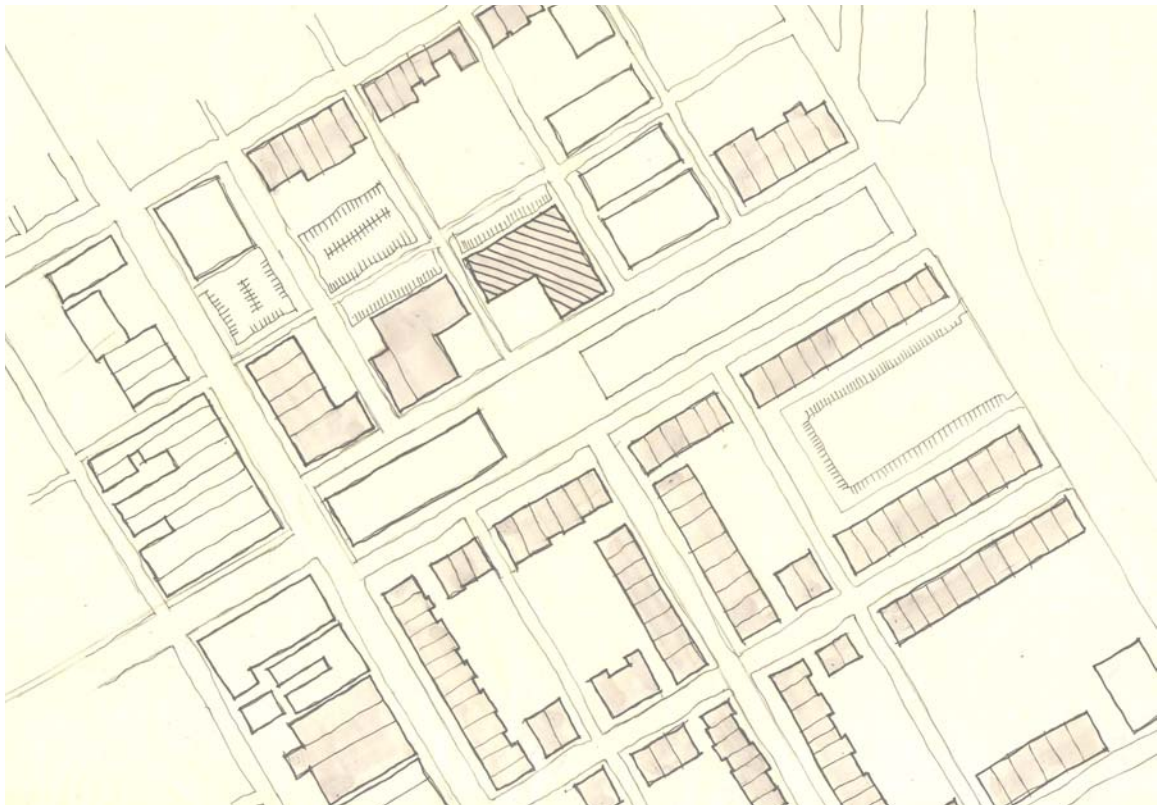


FIGURE 71. Urban Intervention 5. This scheme terminates the Capital Street axis by extending the plaza onto the site to allow for connectivity with both the capitol and the market.

B. Parti Analysis

The following partis are based on Site B, found in section V. This site allows for the greatest opportunity to address the issues of connection with Downtown, the market and urban revitalization. These interventions also follow Urban Intervention 5, where the Capital Axis is terminated.

PARTI 1 -- Shaping Urban Space/ Form Follows Function

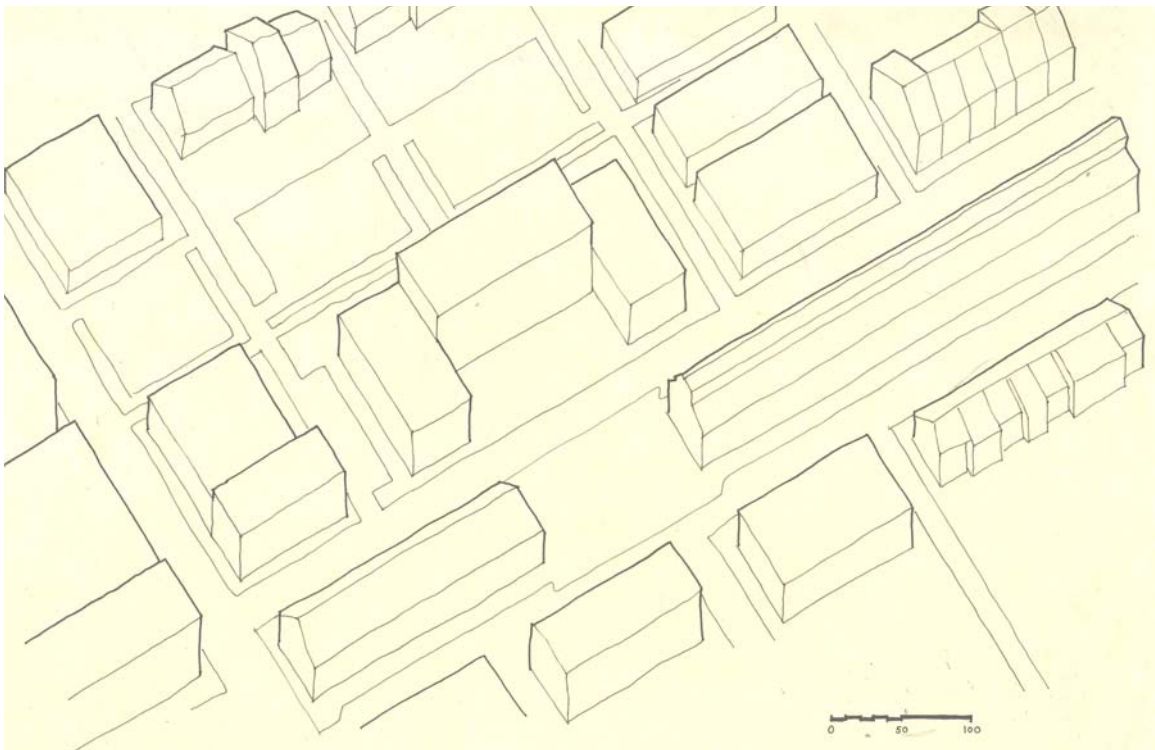


FIGURE 72. Parti 1, Axon

Parti 1 uses the building masses to define the three major building functions: performance, education, and exhibition. Urbanistically it extends the public plaza onto the site, blurring the edge between market and music.

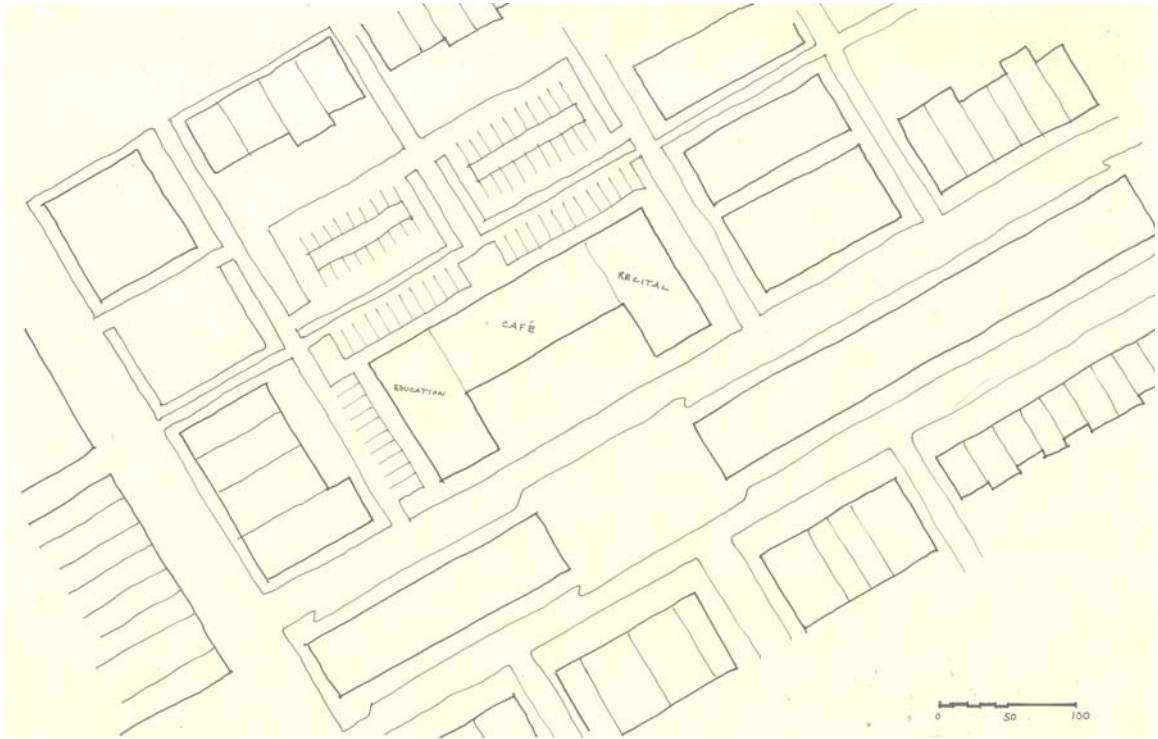


FIGURE 73. Parti 1, Plan with Context

This parti also allows for the creation of parking behind the structure while placing the economic generator at the forefront.

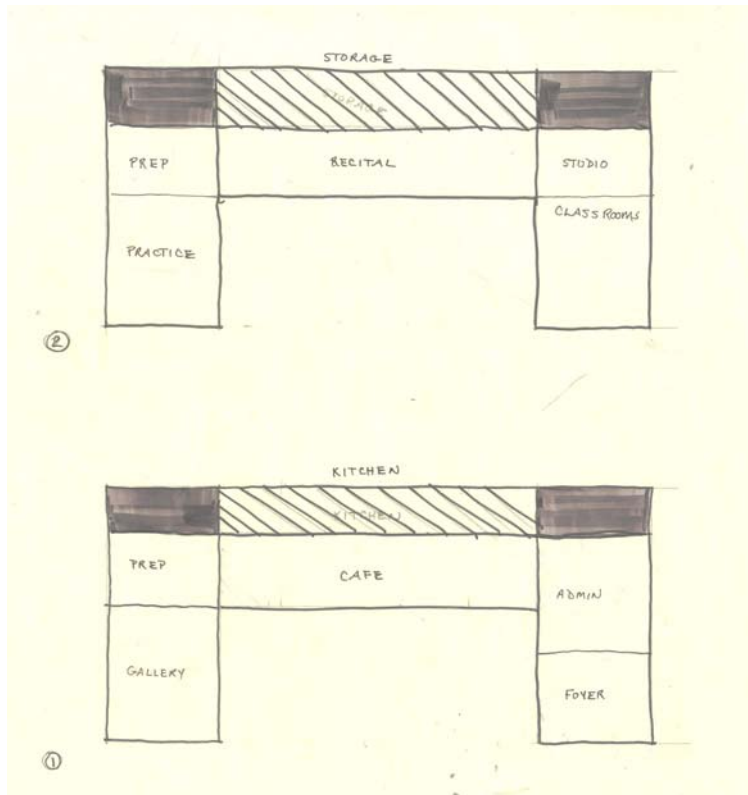
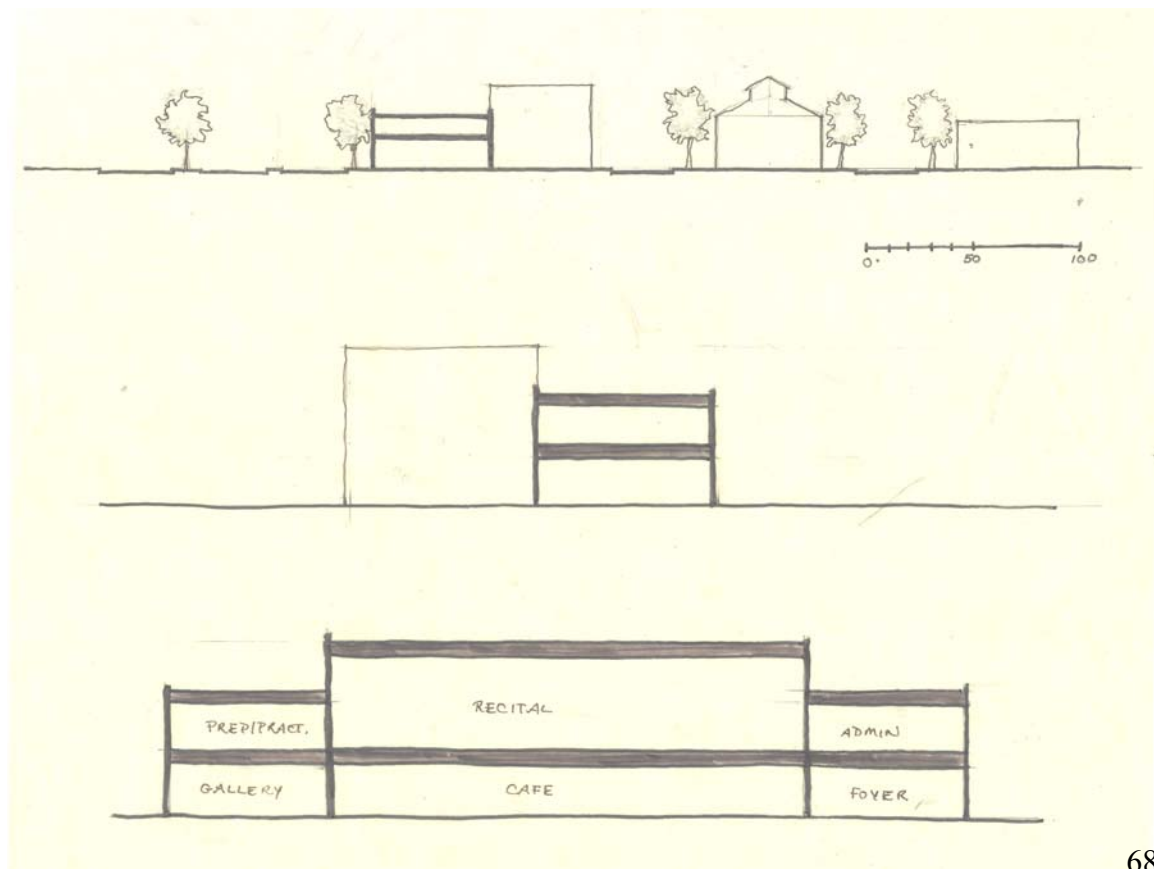


FIGURE 74. Parti 1, Plan

The public Recital and cafe spaces are centrally located, flanked by the educational and gallery spaces.

FIGURE 75. Parti 1, Section

The spatially hierarchical spaces would align in section.



PARTI 2 -- Axis Termination/ Courtyard

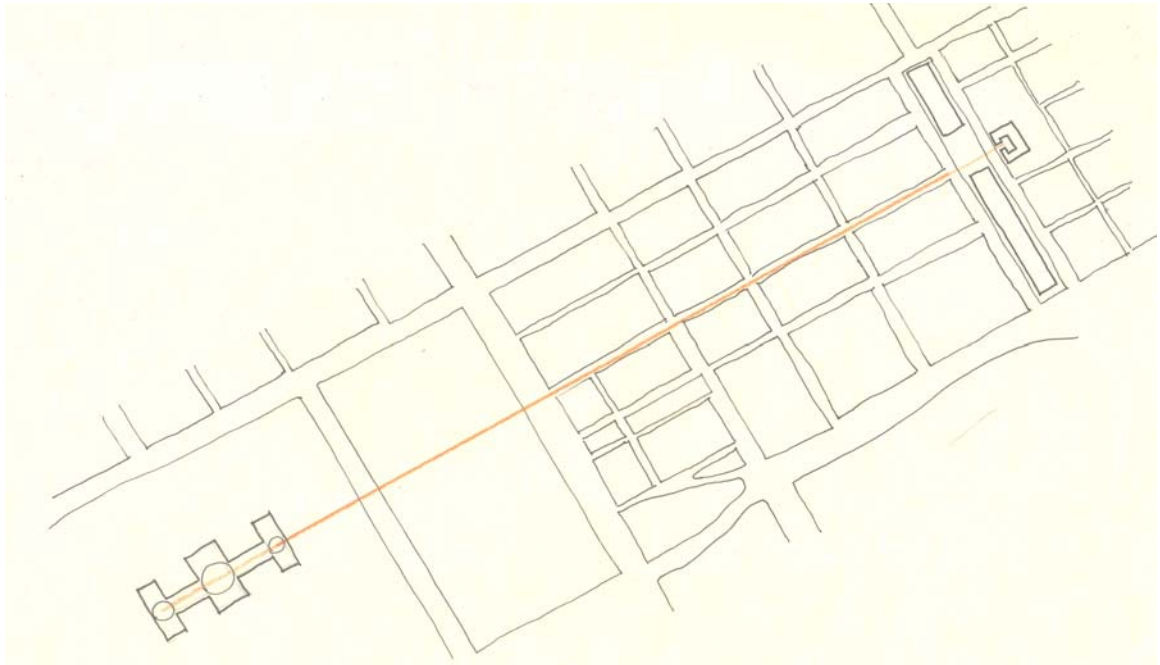


FIGURE 76. Parti 2, Axis

Parti 2 focuses on maintaining a visual axis to the capitol and terminating this axis within the building.

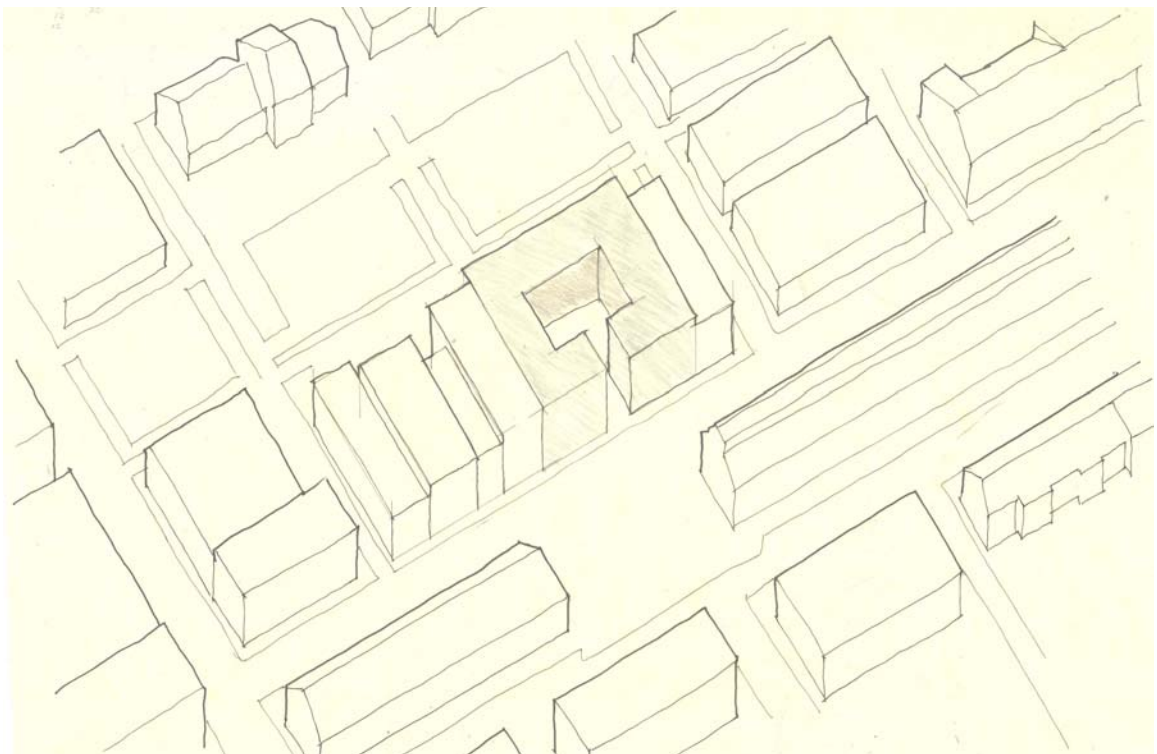


FIGURE 77. Parti 2, Axon

The building height would be higher in this scheme so to add prominence as a axis terminus.

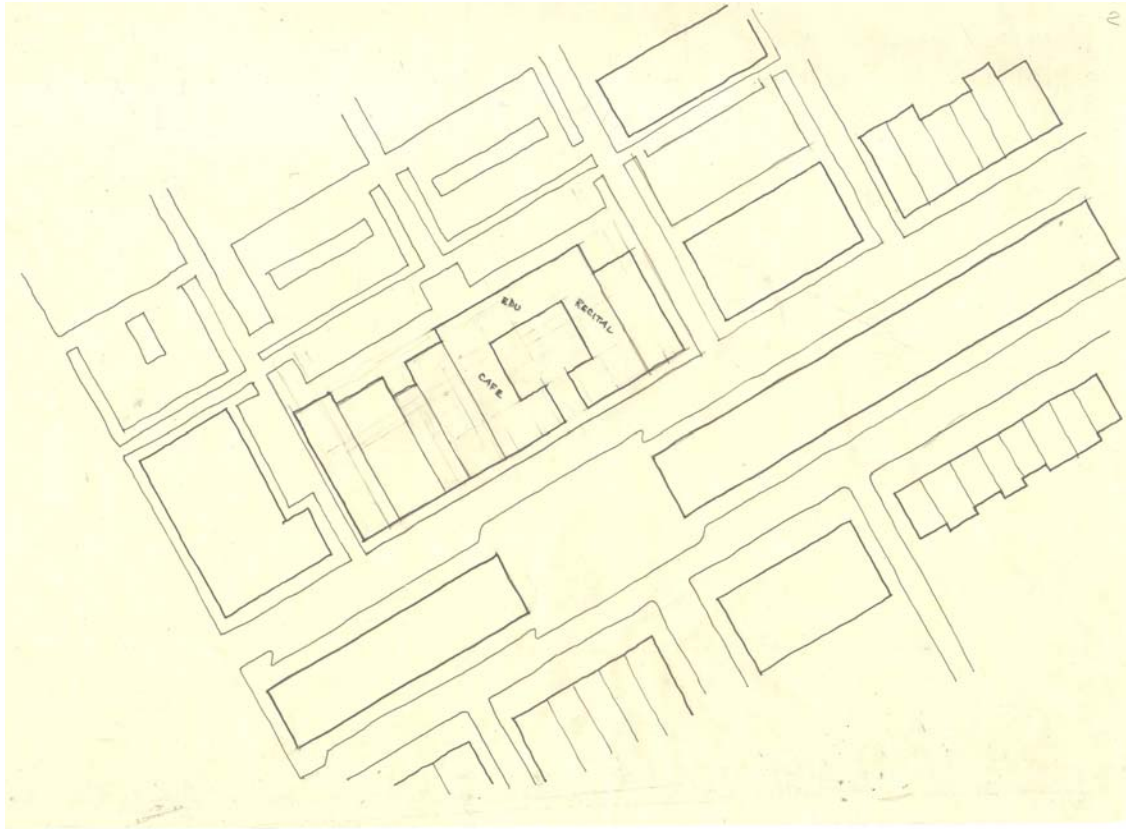


FIGURE 78. Parti 2, Plan

This parti creates a more compact building with the addition of a third story. The public performance outdoor space becomes more private as it is enclosed in a courtyard, however, the street edge is maintained.

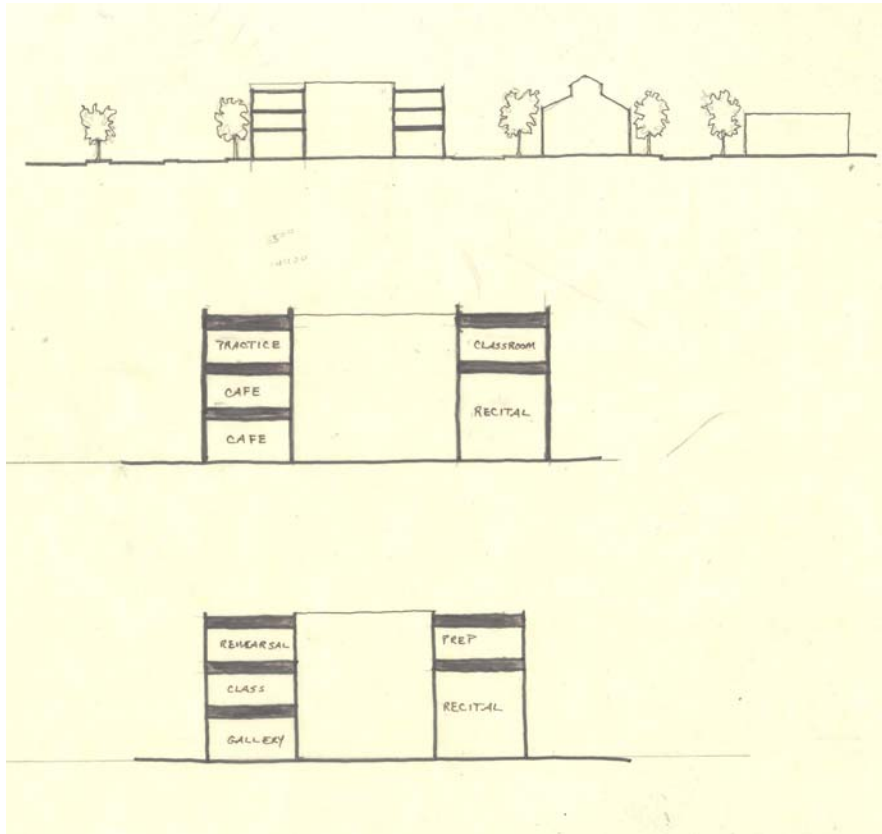


FIGURE 79. Parti 2, Sections

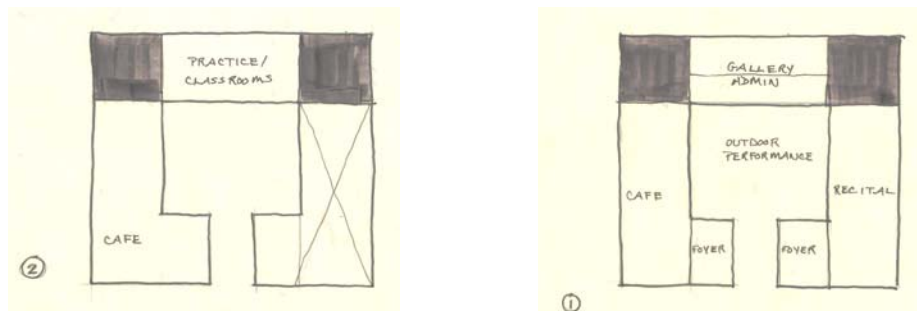


FIGURE 80. Parti 2, Floor Plans

Varying functions each inhabit a wing with the educational functions terminating the axis.

PARTI 3 -- Maintaining the Street Edge/Creating Rhythm

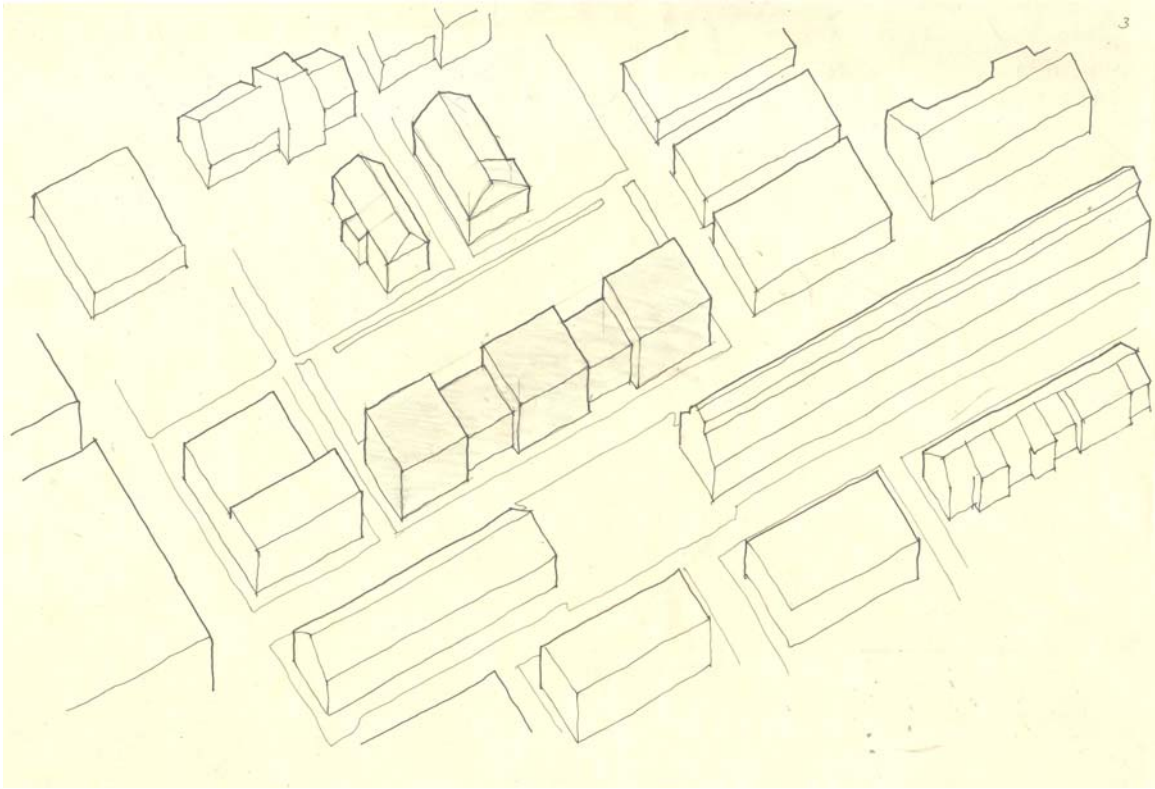


FIGURE 81. Parti 3, Axon

The structure would maintain the street edge and begin to speak to more musical notions of rhythm on the street.

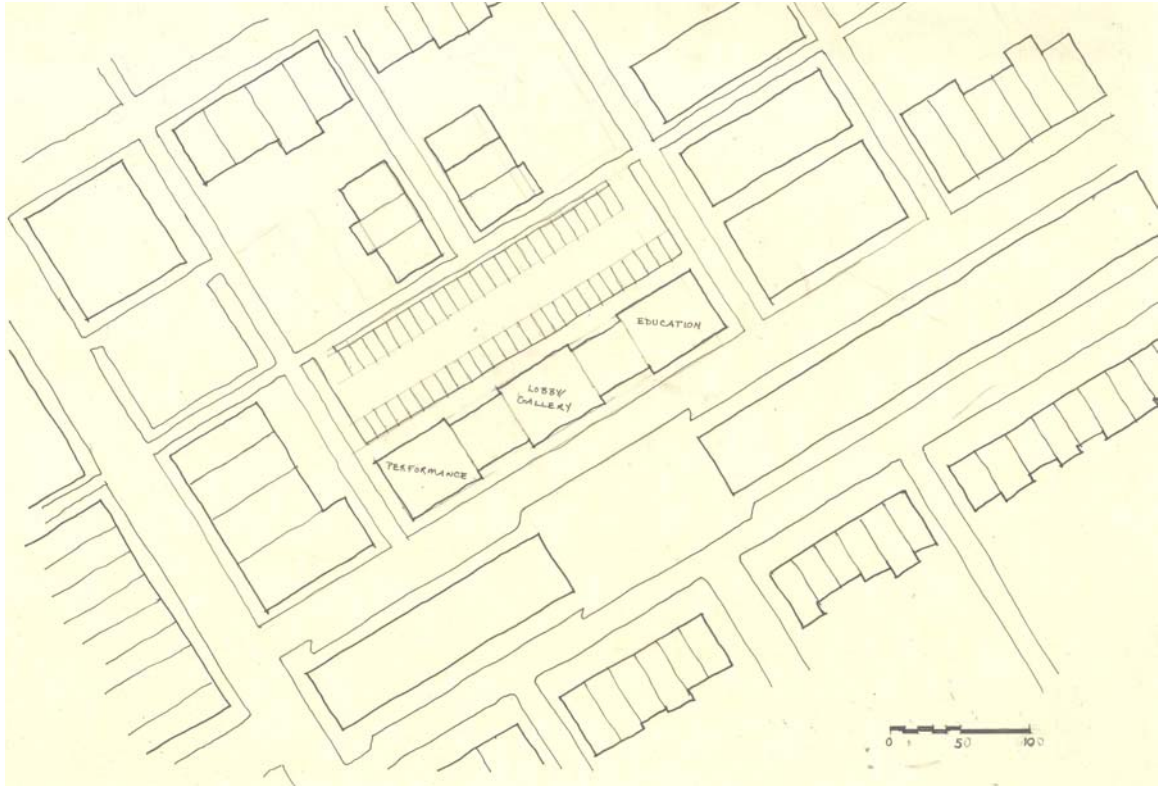


FIGURE 82. Parti 3, Plan with Context
Long slender massing allows for greater parking in rear.

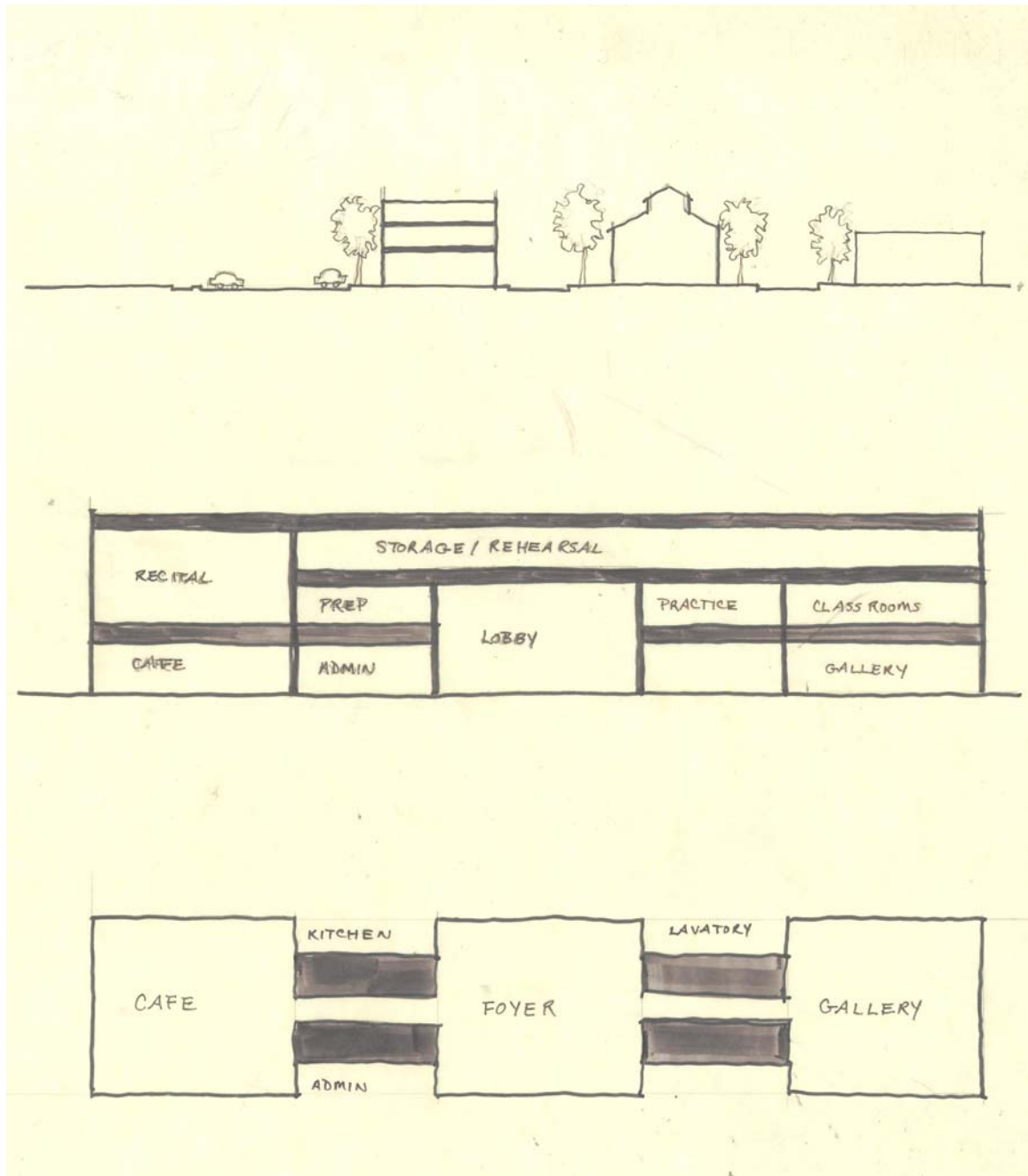


FIGURE 83. Parti 3, Sections, Floor plan
 Major spaces are all give street frontage.

XII. DESIGN

Bringing Music to Midtown: Recreating an Urban Community is a thesis which seeks to promote the revitalization of an area of Harrisburg, Pennsylvania which has lost its strength as a community both socially as well as in its physical form. This thesis seeks to create a forum for increasing the sense of community with the creation of a community music center.

The primary objectives driving this design were as follows:

1. To create a new identity for mid-town
2. To provide a place for gathering
3. To provide a cultural and social playground in this district of the city

At the urban scale this design seeks to reintegrate the existing urban fabric back into the areas where it has currently been altered. Re-introducing the traditional street grid back into the 'super-blocks' south of the Broad Street Market allows for more dense housing to be established in this area. The increase in residential density also creates a basis for increasing and enhancing the retail, commercial and institutional land uses along Third Street and bordering the Market.

The addition of retail and housing will enhance the sense of community in Midtown, but the cultural amenities of the district are what will give it its name. The Broad Street Market alone has not been able to sustain the vitality which Midtown needs. The Midtown Music Center addresses this issue by being a building for the community and giving residents and visitors another destination in Midtown.

The building actively addresses the urban issues at hand. Comprised of three pavilions, the two more solid wings house the café and gallery on the ground level so as to enhance the street life. The upper levels are then reserved for the more private functions of the music school.

The central pavilion is transparent to allow for a sense of continuity with the market place. Visitors arriving for performances in the recital hall enter in to the build and as they ascend on the stairs and overlook the plaza engage themselves once more with the street activity below before entering in the performance.

Small gardens flanking the recital hall allow for fluidity and openness to the neighborhoods beyond. The curving wall inside the building adds a sense of lyricism and lends to the metaphor of performer/audience where the wall acts not only as a threshold between public and private functions but separates performance and visitors. The recital hall is located at the mezzanine level allowing visitors the opportunity to look out to the plaza below as well as to give it hierarchy and create a transition between the entertainment and educational functions. The façade is intended to convey as sense of civic monumentality in contemporary materials, while alluding to the past by revealing a distinct base, middle and top.

The Midtown Music Center is a building for the people. In principle its type could have varied, while still maintaining its urban role as a cultural outlet for Midtown. Yet one cannot downplay the positive effects of music and its importance in today's society. The interplay between the musical performer, listener and student, mimics the interaction of the vendor, consumer, and observer in the marketplace. Music and market places are both unifiers. They are actually intangible elements which when brought into physical form create community. Bringing music to Midtown may not only recreate an urban community but sustain it for generations to come.



FIGURE 84.
Midtown Existing Site Plan.

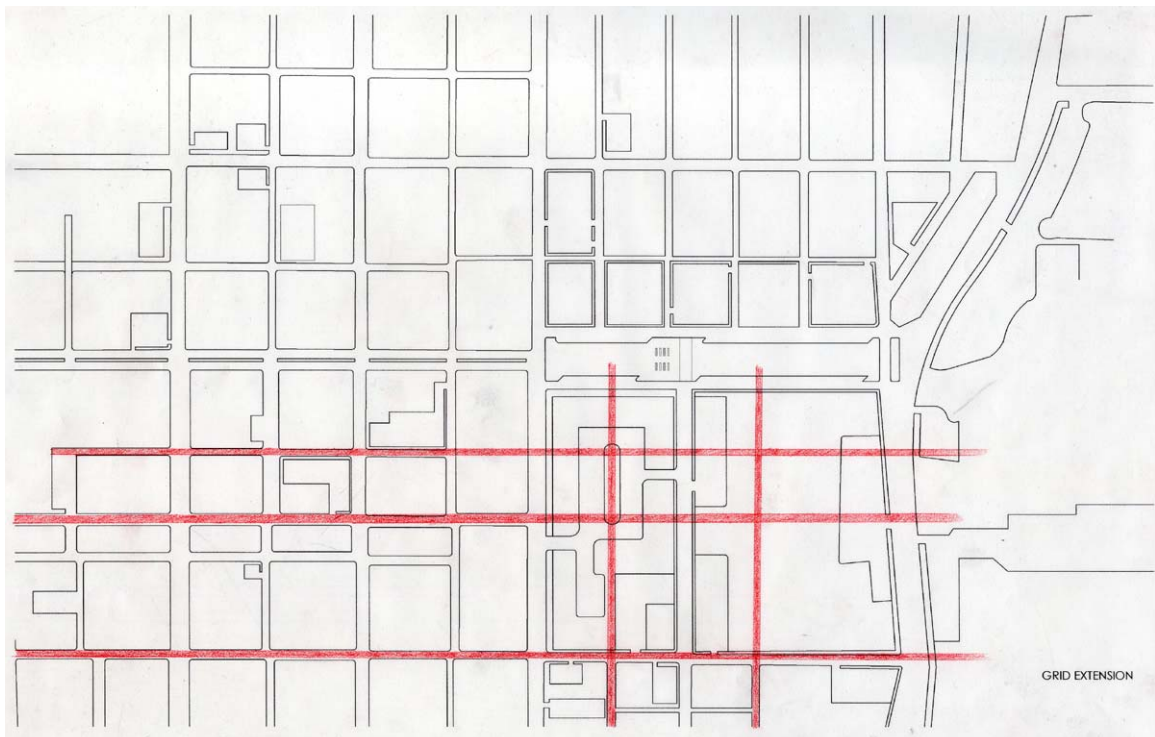


FIGURE 85.
Midtown, grid diagram

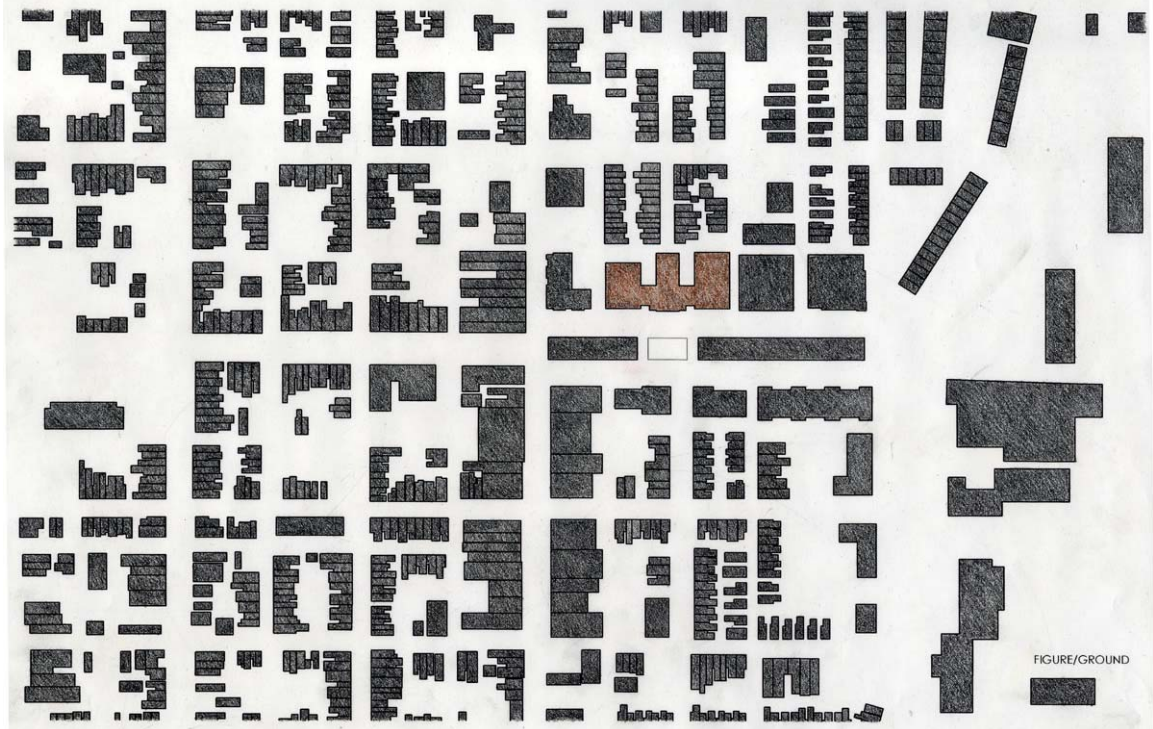


FIGURE 86.
Midtown, figure ground diagram



FIGURE 87.
Midtown, landuse diagram

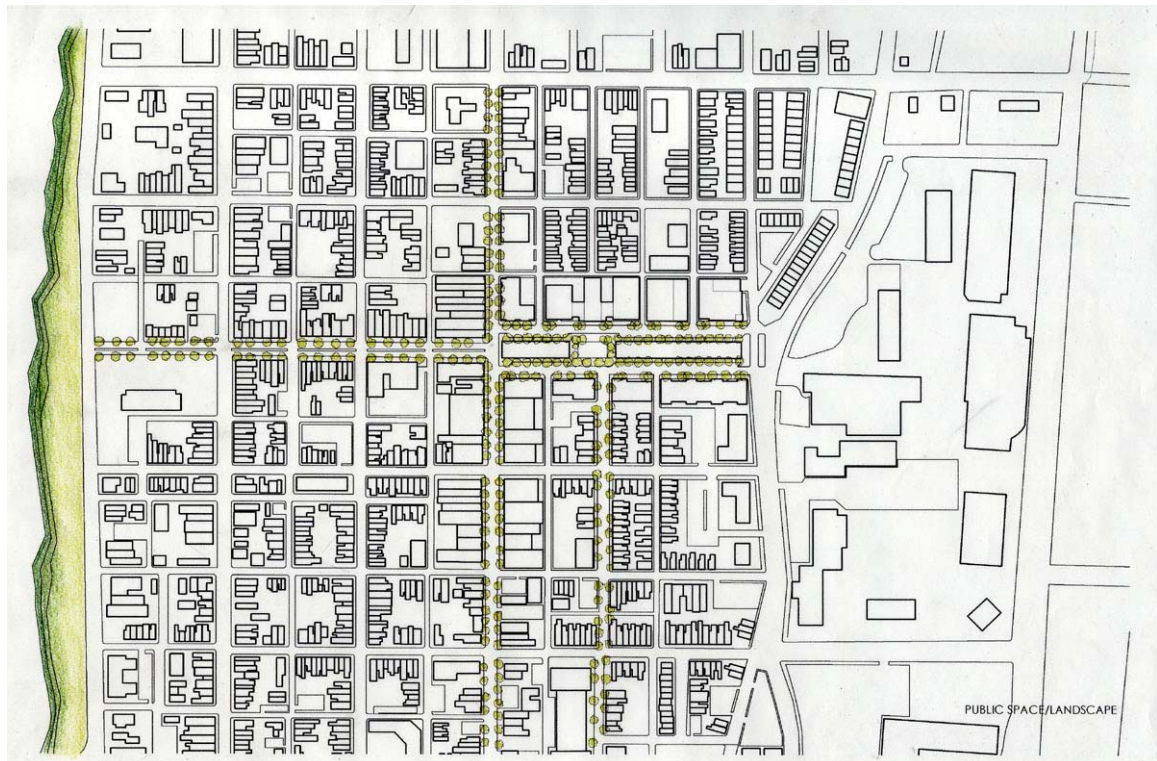


FIGURE 88.
Midtown, landscape diagram

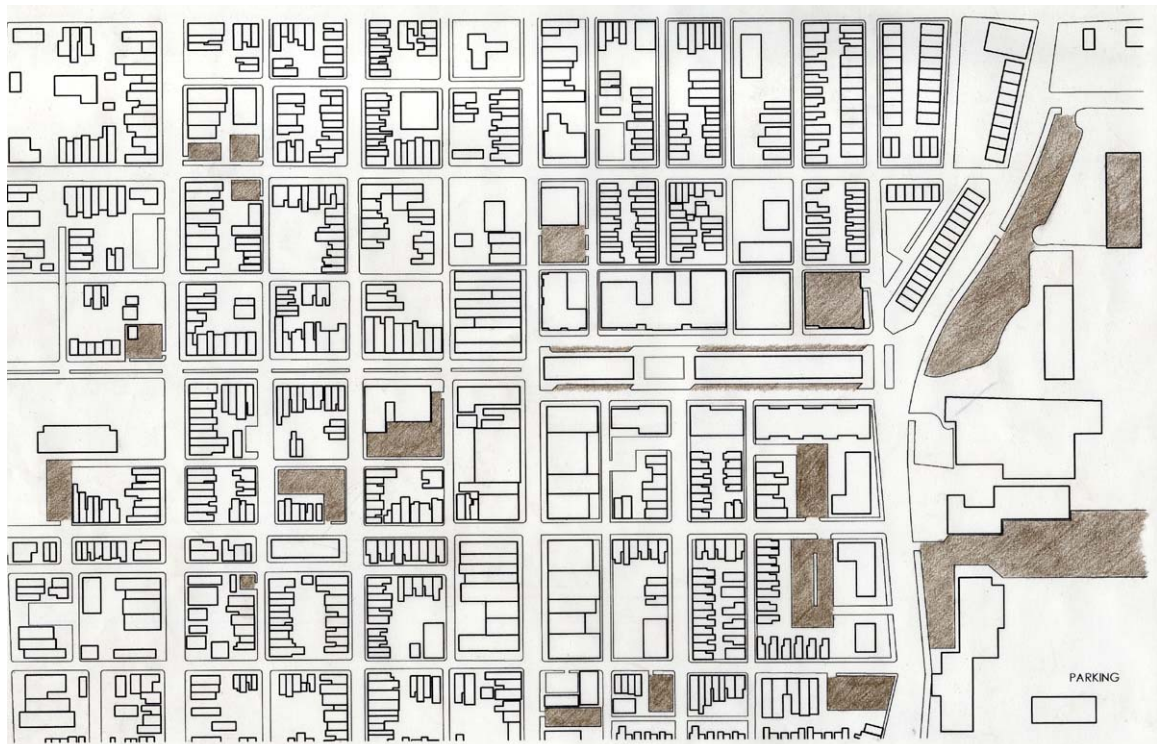


FIGURE 89.
Midtown, Parking diagram



FIGURE 90.
Midtown, Site Intervention

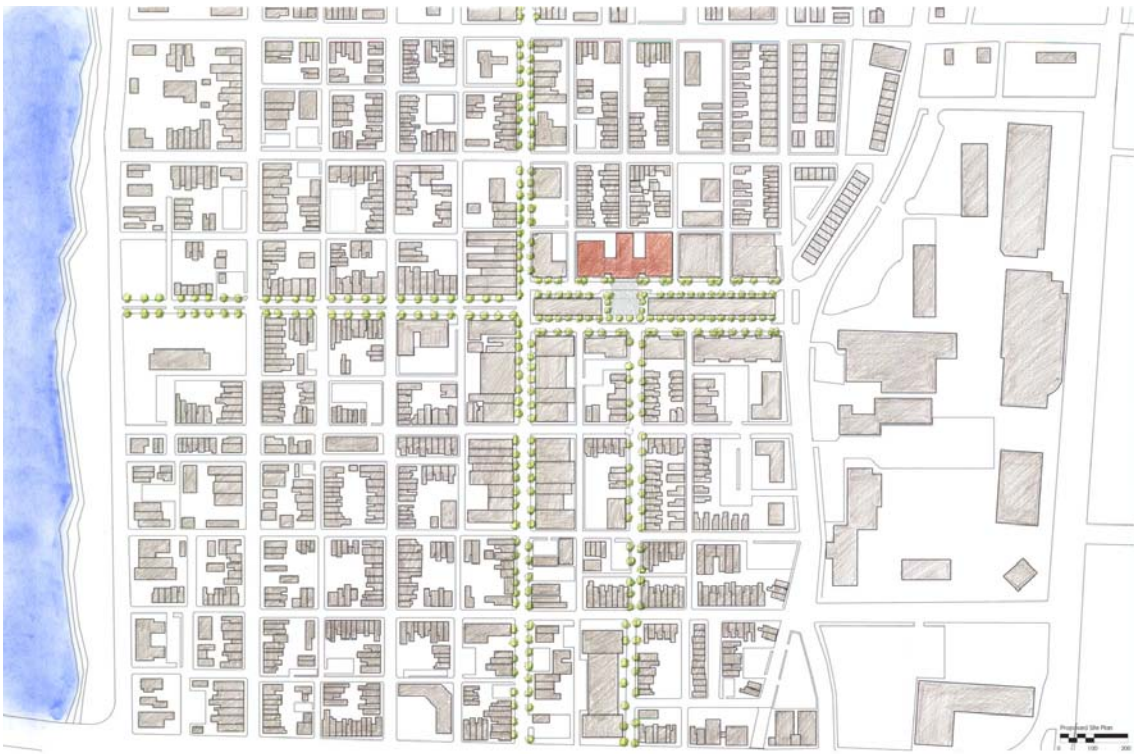


FIGURE 91.
Midtown, Site Intervention with context



FIGURE 92.
Midtown Music Center. Axon



FIGURE 93.
Perspective of Market Plaza

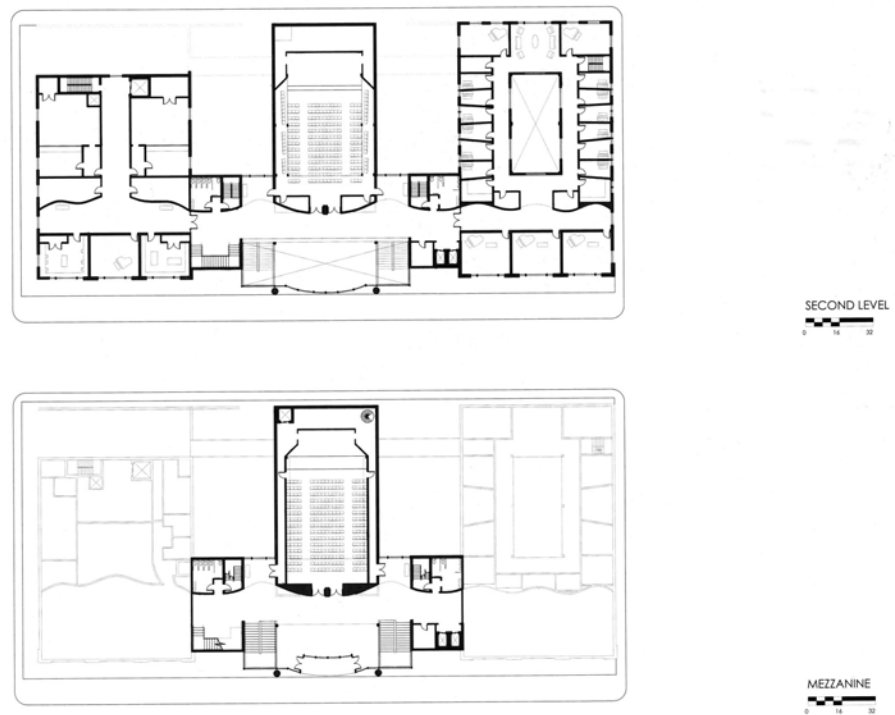


FIGURE 94.
Midtown Music Center, Mezzanine and Second floor plans



FIGURE 95.
Midtown Music Center, Ground floor Plan



FIGURE 96.
Midtown Music Center, transverse section



FIGURE 97.
Midtown Music Center, longitudinal section



FIGURE 98.
Midtown Music Center, South Elevation



FIGURE 99. Midtown Music Center, Perspective View from Third Street

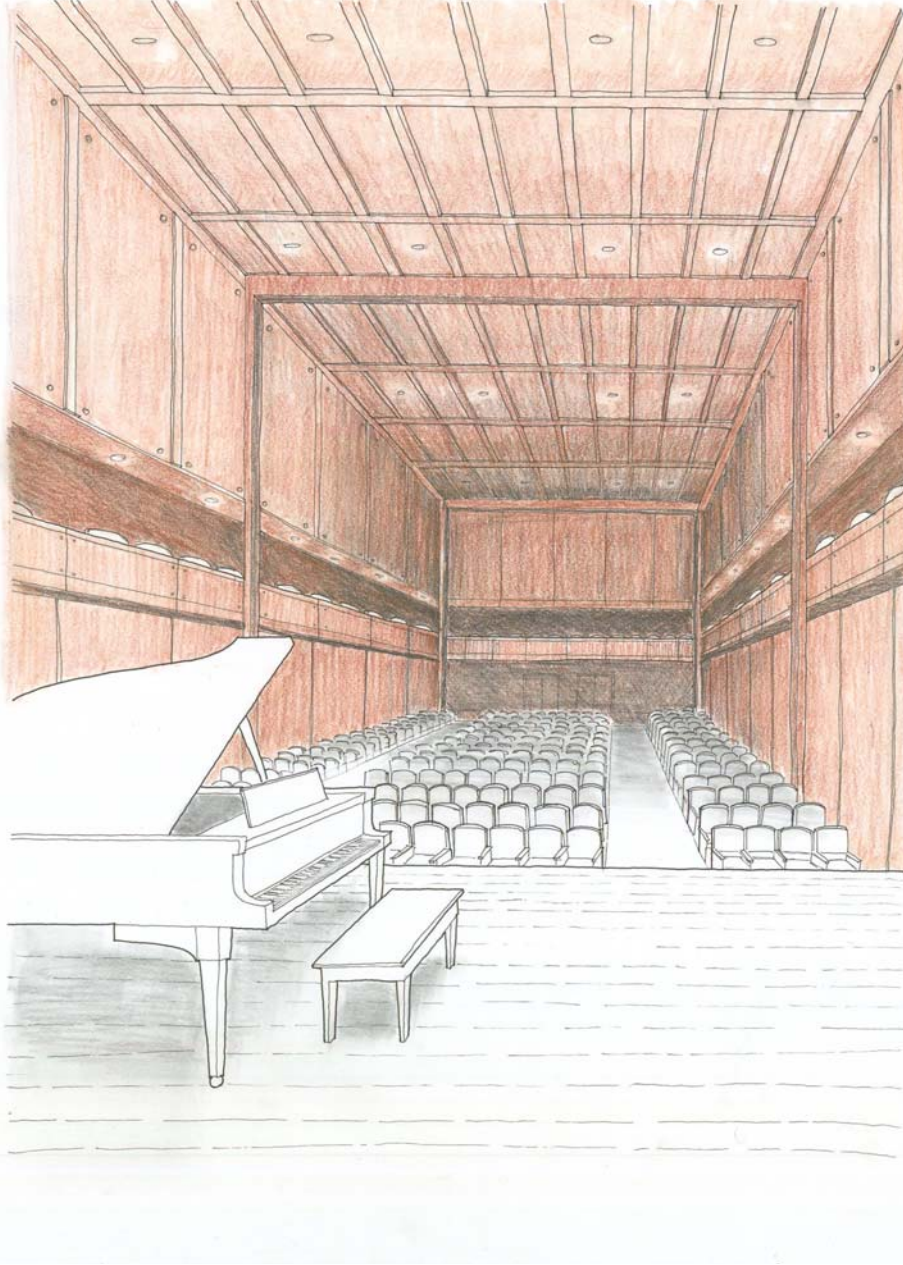


FIGURE 100.
Midtown Music Center, Recital Hall Perspective



FIGURE 101.
Midtown Music Center, Cafe Perspective



FIGURE 102.
Midtown Music Center, Gallery Perspective

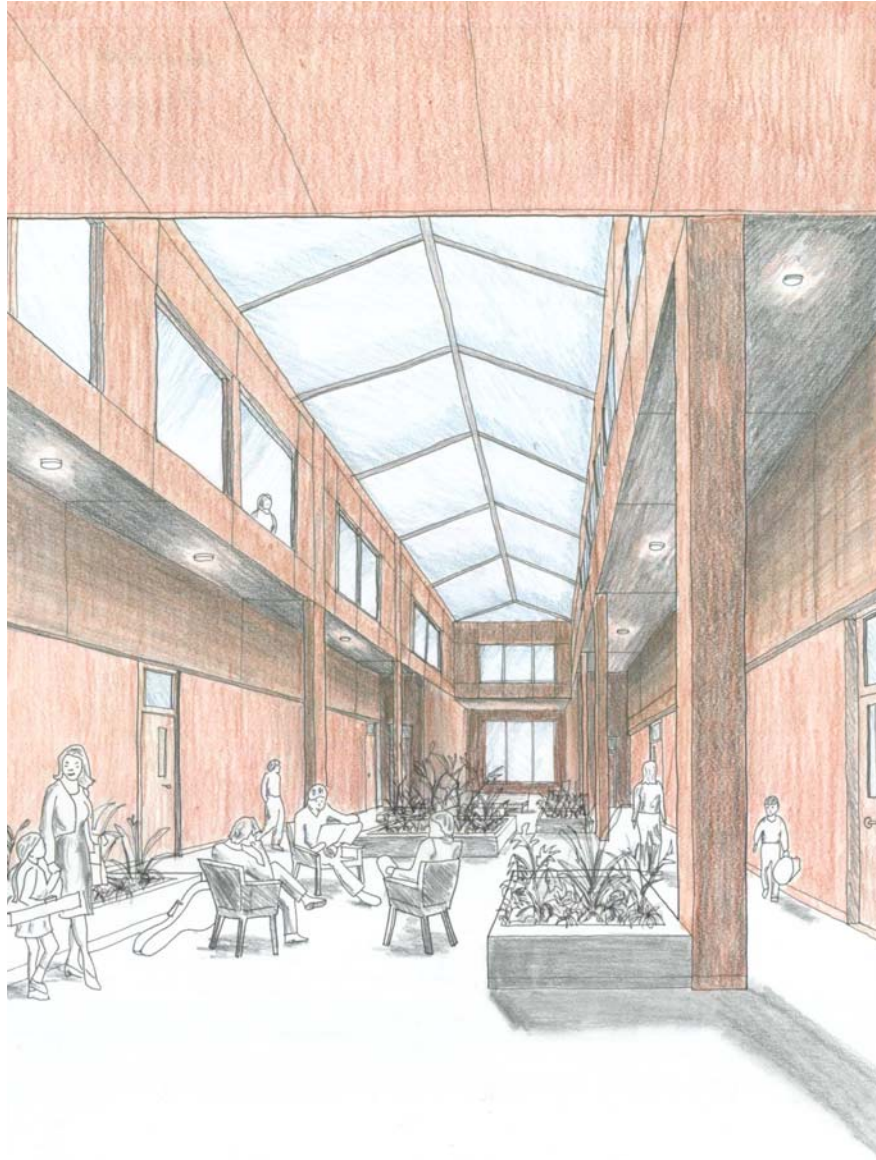


FIGURE 103.
Midtown Music Center, Atrium Perspective

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