

PROJECT DATA

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Project Name Crossroads: Brady Street Bus Shelter, Urban Plaza & Marsupial Bridge Location Holton Street Viaduct Milwaukee WI
 Owner City of Milwaukee, Department of Public Works, Brady Street Business Improvement District
 Project Use(s) Public transportation hub, connective public spaces, and pedestrian and bicycle bridge
 Project Size Plaza: 16,000 sq ft Bridge: 650 Lf Total Development Cost \$3.2 million
 Annual Operating Budget (if appropriate) N/A
 Date Initiated October 1999 Percent Completed by December 1, 2006 100%
 Project Completion Date (if appropriate) Substantial Completion November 10 2005
 Attach, if you wish, a list of relevant project dates _____

Application submitted by:

Name James T Dallman Title Principal
 Organization La Dallman Architects, Inc.
 Address 225 E St Paul Ave Suite 302 City/State/Zip Milwaukee Wisconsin 53202
 Telephone (414) 225.7450 Fax (414) 225.7451
 E-mail albright@ladallman.com Weekend Contact Number (for notification): 414.241.8164

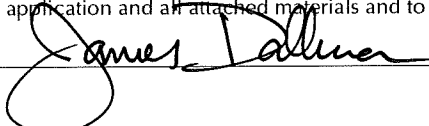
Key Participants (Attach an additional sheet if needed)

Organization	Key Participant	Telephone/e-mail
Public Agencies <u>City of Milwaukee Public Works</u>	<u>Jeff Polenske, P.E.</u>	<u>414.286.2400/jpolen@mpw.net</u>
Architect/Designer <u>La Dallman Architects, Inc.</u> <small>(Masterplan by La Dallman Crisman + Petrus Architects)</small>	<u>James Dallman, AIA</u>	<u>414.225.7450/dallman@ladallman.com</u>
Developer <u>City of Milwaukee Public Works</u>	<u>Jeff Polenske, P.E.</u>	<u>414.286.2400/jpolen@mpw.net</u>
Professional Consultant <u>Bloom Consultants, LLC.</u>	<u>Darrell J Berry, P.E.</u>	<u>414.771.3390/dberry@bloomconsultants.com</u>
<u>Noele Stollmack Lighting Design</u>	<u>Noele Stollmack</u>	<u>414.964.9525/noele@stollmack-lighting.com</u>
<u>Powrtek Engineering</u>	<u>Greg Sadowski, P.E.</u>	<u>262.827.9575/gregs@powrtek.com</u>
Community Group <u>Brady Street Business Improvement District</u>	<u>Julilly Kohler</u>	<u>julillywk@sbcglobal.net</u>
Other <u>Lunda Construction</u>	<u>Daniel Kowalski, PM</u>	<u>262.547.1781/dkowalsk@lundaconstruction.com</u>

Please indicate how you learned of the *Rudy Bruner Award for Urban Excellence*. (Check all that apply).

- Direct Mailing Magazine Advertisement Previous RBA entrant
 Professional Organization Online Notice Previous Selection Committee member
 Bruner/Loeb Forum Other (please specify) _____

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, and to post on the Bruner Foundation web sites, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature 

2007
RUDY BRUNER AWARD
ABSTRACT



ABSTRACT

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Project Name Crossroads Project: Brady Street Bus Shelter, Urban Plaza & Marsupial Pedestrian Bridge

Address Holton Street Viaduct City/State/ZIP Milwaukee Wisconsin 53202

1. Give a brief overview of the project, including major project goals.

“Crossroads: Along, Within, and Through”

Like many North American post-industrial cities, Milwaukee is replete with leftover interstitial spaces that are the byproducts of urban infrastructure planned without a sense of engagement in its context.

The intent of this multi-phased project was to revitalize such a zone surrounding the Milwaukee River's 1925 Holton Street Viaduct. The viaduct is located in the heart of the densest neighborhood in southeastern Wisconsin, an area of regeneration within a city that has experienced dramatic population loss since the middle of the 20th Century. The project consists of three interwoven components *along*, *within*, and *through* the historic viaduct: a **Bus Shelter** that serves as a gateway into the project (*along*); an **Urban Plaza** that acts as a civic connector and media garden (*within*); and a **'Marsupial' Bridge** that offers a new pedestrian and bicycle connection joining the east and west banks of the river (*through*).

2. Why does the project merit the Rudy Bruner Award for Urban Excellence? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.)

In a gesture of civic optimism, a coalition of neighborhood groups sought a transformative intervention to activate the Brownfield zone surrounding the Holton Street Viaduct, an area previously characterized by neglected spaces, empty storefronts, abandoned industrial sites, and poorly planned traffic patterns. Today, this district is the densest in southeast Wisconsin, supporting a mixed-use and residential community of existing and emerging neighborhoods and commercial zones. The bridge has encouraged the relocation of new commercial property as well as sustained support for the established merchants by improving their overall accessibility.

The Crossroads project demonstrates the great potential of urban space that transcends traditional boundaries between architecture, urban design, and planning. It is a project which unabashedly addresses both infrastructure and public space as two sides of the same coin. Crossroads has stimulated a declining area of Milwaukee and has provided a much-needed series of gathering spaces and connections which celebrate the city fabric's potential and the urban, riparian landscape of the Milwaukee River. What once was a wasteland of worn industries has now become home to many relocating residents, community events and has stimulated an overall appreciation of this area in the city.

A key element to the project's success involved a highly collaborative process fueled by a coalition of public/private partnerships. These partners sustained a six-year vision committed to realizing an innovative, site-specific solution to the neglected terrain surrounding the Milwaukee River. The pedestrian/bicycle connection and the associated public spaces renew this unclaimed territory and recalls Milwaukee's industrial heritage. The project offers the urban traveler a new vantage point for uniquely experiencing the unusual spaces created by the viaduct and realizing its potential within the urban fabric.

2007
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE



COMMUNITY REPRESENTATIVE PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name Julilly Kohler Title President (2000-2003)

Organization Brady Street Business Improvement District Telephone (414) 272.3978

Address 1004 E Brady Street City/State/ZIP Milwaukee WI 53202

Fax (414) 271-8565 E-mail julillywk@sbcglobal.net

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature 

1. How did you, or the organization you represent, become involved in this project? What role did you play?

In 1993, a group of volunteers, with the help of the Milwaukee Department of City Development, formed the Brady Street Business Improvement District (BID) #11. As a past president of the BID, my organization created a new streetscape in 1995, and identified strategic interventions which would improve the life and quality of the street. After much discussion and a comprehensive inventory, the Crossroads Project was conceived, consisting of three components: 1) the Bus Shelter and Lift Station Path serving as a public space and connector at the western terminus of Brady Street, 2) the Urban Space, aka the Media Garden serving as an outdoor gathering space; and 3) the Marsupial Bridge, named for the way it was to suspend beneath an existing 1925 viaduct, leading to an emerging residential development on the far side of the river, so as to create a bike and pedestrian connection to our commercial redevelopment.

2. From the community's point of view, what were the major issues concerning this project?

These new spaces and links were intended to create a pedestrian and bicycle path connecting the Beer Line B residential developments (estimated 500 new units) along Commerce Street, its bicycle path, the Lakefront Brewery and Milwaukee Rowing Club to the densely populated Brady area. The project was intended to promote economic redevelopment, supporting the revitalization of Brady Street's nascent commercial district and its stores, restaurants and nightlife which are within easy walking and biking distance from the old Brewers Hill and new Beer Line B neighborhoods. With minimal environmental impact, the project was to provide an exciting and unusual urban use to attract new residents, business, and visitors and entice them to leave their cars behind—since parking was quickly becoming one of our worst problems.

3. What trade-offs and compromises were required during the development of the project? How did your organization participate in making them?

From the Brady Street BID perspective, there were two compromises due to budgetary constraints that were required during the development of the project. The first involved the active integration of public art in the project. While we were able to achieve some of this along the Lift Station Path, and while the bridge, bus shelter and urban space are artfully constructed, we had hoped that more public art could be integrated into the project. In particular, we had commissioned an artist to design a video art installation, which was digitally programmed to convey real time water quality and characteristics of the Milwaukee River; this project would have been an exciting method of further activating the public space. While the budget could not afford or maintain the art installation, we did ask for electrical conduit to be installed such that this project could proceed in the future. Kiosks with this information are now being developed, but there is no money for the projection equipment, which would so dramatically immerse passers-by into the life and quality of the river.

The second compromise involved a new stair which would link the Marsupial Bridge to the Riverwalk. This stair was to provide yet another connection to the multiple pathways and public spaces forming up and downstream along the river. Rather than diminish the overall quality of the bridge and public spaces, our organization encouraged the city to continue with its plans without this new stair, which could be installed at a later date. The architects therefore designed the handrail in this location to be removed and replaced with a new, future landing for the stair. In addition, a platform, connecting the bridge with the second story beer garden of the Lakefront Brewery to the south, is also a compromised dream.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

4. Has this project made the community a better place to live or work? If so, how?

The project has improved the community enormously by encouraging alternative forms of transportations (bikes, roller blades, pedestrians) and has transformed a derelict, unsafe area beneath the bridge into an active gathering space where film festivals, art performances, and river celebrations take place. Additionally, the project heals the urban fabric, providing greater connectivity and ease of access for the neighborhood and people are actually starting to walk and run this course. Also, in the future, the large residential developments that are starting to be planned on either side of this space are being required by our alderman and planning department to create commercial spaces opening onto it, so that it will be further enliven and truly turn it into a small, under-bridge public square!

5. Would you change anything about this project or the development process you went through?

The BID held numerous information meetings to gather input from stakeholders and from the neighborhood. There were many ideas that came forward, but because the bridge and public spaces are city-owned, it was difficult to fundraise for this kind of infrastructure/public space project. As with many city-related projects, funding is scarce. Perhaps if we had invoked a more comprehensive TIF district to include properties on both ends of this Bridge, this would have given us the mechanism to further enhance and develop the amenities to help bring life to this formerly desolate, unsafe area and further integrate it into the developing citywide green infrastructure.

COMMUNITY REPRESENTATIVE PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name Stephan Filmanowicz Title Communications Director (2000-2004)-Office of Mayor Currently, Communications Director-CNU

Organization City of Milwaukee Office of Mayor Norquist Telephone (312) 927.0979 private

Address 841 N Broadway Room 620 City/State/ZIP Milwaukee WI 53202

Fax () E-mail sfilmanowicz@cnu.org

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature 

1. How did you, or the organization you represent, become involved in this project? What role did you play?

As a former staff advisor in the Office of the Mayor and a resident of the Riverwest neighborhood, just upstream from the bridge site, I became aware of this project at its inception in 1999. At this time, the project was neither funded nor had a design in place. However, a City of Milwaukee initiative to create a system of urban promenades lining the downtown banks of the Milwaukee River had led to a rediscovery of the river and shown the power of public infrastructure to attract new private investment and bring life to moribund areas of the city.

With a redevelopment plan in the works for vacant former industrial land lining the river north of downtown, a real opportunity existed to use Riverwalk extensions and additional public amenities not just to encourage new development but to integrate that development harmoniously with its natural setting and weave it into the fabric of the surrounding neighborhoods.

Upon acceptance of the successful federal grant application of \$2.57 million for the Marsupial Bridge and Public Spaces, the City of Milwaukee through its Department of Public Works provided \$650,000 of matching funds. Since former Mayor John Norquist was a strong believer in this project and was instrumental in securing city support, my role was to assist him in raising public awareness of the benefits of this project and its' potential in revitalizing a brownfield zone of the city.

2. From the community's point of view, what were the major issues concerning this project?

The Milwaukee River history as busy industrial corridor left it with a legacy of abandoned tanneries, wharves, warehouses and contaminated property. Although the area under and around the Holton Street Bridge were typical examples of this post-industrial devastation, they were also very strategically located in between a dynamic and diverse set of revitalizing neighborhoods.

It took great vision to see that that his largely blighted river corridor was not just another development site offering river views but that it could serve as connective tissue for a whole set of neighborhoods, ensuring that the revitalization occurring in each was not an isolated phenomenon but a broader renewal that gives residents a stronger sense of city and civic life.

A major concern for this project involved how the bridge could assist in connecting neighborhoods on either side of the river and provide new, safe, public spaces for all residents and visitors to enjoy. It was hoped that the Marsupial Bridge and Urban Space project could provide a "green highway" that could connect existing and emerging neighborhoods to natural amenities, Downtown and the revitalized Brady Street area, one of the densest housing zone in southeastern Wisconsin. With the western stretch of the existing Holton Street Viaduct passing over a brownfield area where 500 housing units have been planned (and hundreds now built), the project was intended to assist in promoting economic redevelopment by helping to humanize a still forbidding landscape, while providing alternative means of transportation for pedestrians and bicycles.

3. What trade-offs and compromises were required during the development of the project? How did your organization participate in making them?

Much initial research was required to clarify the ownership of the abandoned land adjacent to and beneath the existing 1925 Holton Street Viaduct, where a rail right-of-way known as the Beer Line once served an array of industrial users including the now defunct Schlitz Brewery. The Office of the Mayor made city resources available to help clarify ownership and obtain the easements necessary to make the Marsupial Bridge and its associated areas truly public spaces, open to all.

The primary challenge was getting decision makers, infrastructure specialists and the public to see the value of creating a public space in the forgotten underbelly of a major viaduct. The Holton Street Viaduct had long served a prominent function in carrying automobile traffic headed to and from downtown. It was a connector of major streets at bluff level, far above the river and its banks below. Heavy automobile and bus traffic, as well as the long span from bluff to bluff, made the windswept viaduct something that pedestrians use only if they have no other option for getting across. The idea of using the underside of the bridge as a valuable link for pedestrians and bicycle riders – with the easy-to-overlook lower banks beneath the viaduct– required vision to understand and it took persistent advocacy so that other stakeholders would understand that it was a worthwhile use of resources. For some of these reasons, the creators of the bridge did not have an extravagant budget. They needed to achieve quality through efficient, beautiful design.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

4. Has this project made the community a better place to live or work? If so, how?

As mentioned earlier, the idea of using the underside of an auto-oriented viaduct to create a vital link for pedestrians and bicyclists was enough to stretch the imagination. Once the marsupial bridge became a reality, however, the power of the concept and its execution became obvious.

With an elegant and carefully crafted design, the architecture team deftly nestled the marsupial bridge into the steel structure of the viaduct itself, revealing the beauty of the viaduct's impressive collection of steel posts, beams and struts. The design itself affirms Milwaukee's strong tradition of investing in human-scaled public infrastructure and public spaces and using these to make the experience of the city more enriching for all. While other communities come under pressure to add value by restricting access to new development behind security gates, the Marsupial Bridge is part of a proud tradition of encouraging new development through outstanding public amenities. The marsupial bridge is now an asset that draws residents. Realtors mention it in ads for real estate in the area to emphasize the livability of the neighborhood. And the bridge works to support the diversity of the city, connecting new market-rate and upscale condominiums (which were under-represented in a city as wealth fled to the suburbs), new affordable housing, and economically and racially diverse neighborhoods such as Historic King Drive, Brewer's Hill, and Harambee.

Through excellence in design and execution, the Marsupial Bridge succeeds in elevating the tradition of fine human-scale public works to a new level of artistry. This artistry itself reaffirms the value of public spaces, the viability of city life, and the important role of individual residents and their neighbors in the life of the city. I feel fortunate that a trip across the bridge is part of my daily bike commute during warmer months and I have brought my own family there numerous times so that they can appreciate how this special place belongs to all of us and how it connects us to nature and our neighbors.

5. Would you change anything about this project or the development process you went through?

Not really. This was an inspired project from start to finish. Nevertheless, with the availability of additional funds, it could be even better. While it makes strong connections to surrounding neighborhoods, those connections could become even more complex, including new paths, stairs or ramps that make use of the bridge even more natural and convenient. An award would be put to very good use in the case of the Marsupial Bridge.

2007
RUDY BRUNER AWARD
DEVELOPER
PERSPECTIVE



DEVELOPER PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by the person who took primary responsibility for project financing or is a representative of the group which did.

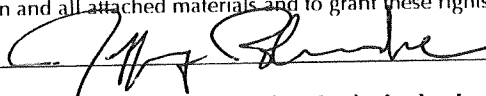
Name Jeff Polenske Title City Engineer

Organization City of Milwaukee Department of Public Works Telephone (414) 286.2400

Address 841 N Broadway Room 620 City/State/ZIP Milwaukee WI 53202

Fax (414) 286.5994 E-mail jpolen@mpw.net

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature 

1. What role did you or your organization play in the development of this project? Describe the scope of the involvement.

As the 1925 Holton Street viaduct and the space both beneath and adjacent to the viaduct are city-owned, the City of Milwaukee Department of Public Works (DPW) was responsible for the development of the project. As City Engineer, my department was involved in overseeing all aspects of the project, including the initial grant proposal, administrating the bid process, and providing project management and quality control on behalf of the City throughout construction. In the early stages of the project, DPW engineers were involved in an initial assessment of the existing structural conditions. The DPW is officially the "Owner" of the bridge.

2. What trade-offs or compromises were required during the development of the project?

Due to budgetary constraints, perhaps the largest compromise to the project involved a new stair connection between the Marsupial Bridge and the City's RiverWalk below. The RiverWalk is intended as a public path along the Milwaukee River which will link the city's central business district with neighborhoods and communities along its edges. Rather than degrade the entire project to include the stair at this time, our department chose to postpone the construction of the stair until more funds became available. Additionally, the Urban Space under the bridge was intended to have greater seating opportunities and planted zones which were also postponed.

3. How was the project financed? What, if any, innovative means of financing were used?

The project was quite innovative in its financing through the combination of public and private sources, in a number of different phases. One of the first phases, the Brady Street Bus Shelter that serves as a gateway to the project, was funded by the Brady Street Business Improvement District (BID #11), the Brady Area Foundation for the Arts, the City of Milwaukee, and the Metropolitan Sewerage District (owner of the land adjacent to the viaduct). The bus shelter project carried joint agreements for shared maintenance of the project by the Milwaukee County (operator of the city bus system) and the BID #11, as well as in-kind donations from private businesses such Clear Channel Outdoor Advertising. The other phases, the Marsupial Bridge and Urban Space project, were funded jointly by a \$2.57 million federal Congestion Mitigation and Air Quality (CMAQ) Grant, and \$650,000 in City matching funds. The DPW served as administrator of the contract with the CMAQ funds flowing through the Wisconsin State Department of Transportation. The DPW continues to be the primary source of financing for maintenance of the Marsupial Bridge with unique shared responsibilities with the BID for certain aspects of maintenance, such as lighting. Through true shared responsibilities and financing, this project was able to be successfully realized.

DEVELOPER PERSPECTIVE

4. How did the economic impacts of this project on the community compare with or differ from other projects you have been involved in?

This project was unique in three distinct yet integrated ways: 1) the project revitalized a derelict and abandoned space under the 1925 viaduct, providing a model use of the transformation of a brownfield zone; 2) the project created a "green highway" which encourages pedestrian and bicycle use and connects both sides of the river encouraging new and existing neighborhoods as well as emerging commercial districts along Brady Street (on the east) and Brewer's Hill (on the west); and 3) the project provides an important public, urban gathering space within this dense neighborhood which offers alternative entertainment and economically enhances the viability and attractiveness of the surrounding commercial and residential zones.

5. What about this project would be instructive to other developers?

Many cities may suffer from the common leftover spaces surrounding highways and roads, and/or brownfield conditions produced by their industrial past. This project offers a prototype for methods of ameliorating the urban fabric in an innovative way through re-thinking infrastructure and public space. The project also serves as a model for public and private partnerships in terms of funding and shared vision.

6. What do you consider to be the most and least successful aspects of this project?

As this project was a public project, one of the difficulties or less successful aspects of the project involved the bidding process. There are very few bridge builders in the area with the capability to construct such a unique structure. Consequently, it was difficult to solicit interest from a wide range of potential bridge contractors. This difficulty forced the DPW to reject the initial bids because they were all well above our budget, and it forced us to defer some elements of the project. More competition within the contractor selection process may have allowed us to retain a builder with shared ambition and expectation for the project. This being said, we feel that one of the greatest strengths of the project is in terms of the high build-quality of the project. The Marsupial Bridge and Urban Space project is the recipient of the American Institute of Architects WI Honor Award, the City of Milwaukee Mayor's Urban Design Award and the American Society of Civil Engineers Engineering Achievement Award. These awards confirm the unusually high quality of workmanship and craft for an infrastructural and public space project.

2007
RUDY BRUNER AWARD
PROFESSIONAL
CONSULTANT
PERSPECTIVE



PROFESSIONAL CONSULTANT PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by a professional who worked as a consultant on the project, providing design, planning, legal, or other services. Copies may be given to other professionals if desired.

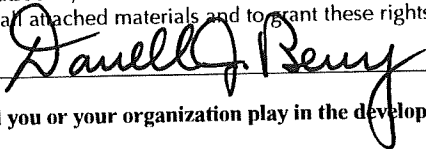
Name Darrell J Berry Title Associate Vice President

Organization Bloom Consultants, LLC Telephone (414) 771.3390

Address 5420 S Westridge City/State/ZIP New Berlin WI 53151

Fax (414) 771.4490 E-mail dberry@bloomconsultants.com

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature 

1. What role did you or your organization play in the development of this project?

Our firm, Bloom Consultants, LLC, was the prime consultant, design project manager and engineer of record for this project, under a Three-Party Design Engineering Services Contract with the City of Milwaukee and the Wisconsin Department of Transportation. We were also the structural engineer and civil (transportation) for the engineering design of this unique, one-of-a-kind bridge in the state of Wisconsin. We worked closely with City of Milwaukee's Department of Public Works, with La Dallman Architects, and with a number of other professional consultants including electrical engineers and a lighting designer to realize this project. Our extensive experience with public projects allowed us to handle the administration of the project, which included ushering the project through a number of regulatory agencies including the Department of Natural Resources, the United States Coast Guard, and the Wisconsin Department of Transportation. As part of project development, our firm prepared a structural evaluation report for the existing viaduct, coordinated public involvement, and provided field surveying services. Our firm prepared the construction document package, which consisted of plans, specifications and estimates for letting by the City of Milwaukee. We also provided periodic construction engineering services during the construction phase of the project.

2. Describe the project's impact on its community. Please be as specific as possible.

This project meets the goal of providing safe, reliable, and functional pedestrian and bicycle access across the Milwaukee River. It connects neighborhoods, specifically Brewers Hill, Riverwest and the Beerline to the established business district along Brady Street. The project also intends to provide a connection to the Lakefront Brewery, an establishment reminiscent of the old Beerline rail corridor, which provided raw materials to the former Schlitz and Blatz breweries. This connection to the Lakefront Brewery, in the form of a stair, is in the next phase of the project. This project serves the community by inviting people to walk or bike rather than drive in congested neighborhoods. It adds a critical link to the walking and biking trails in Milwaukee, and serves to provide a link to the lakefront. Because of this project's positive impacts to the community, it has earned the Milwaukee Mayor's Urban Design Award. The City of Milwaukee City Engineer has acknowledged that this project has become a jewel within the City, and truly enhances the quality of life of Milwaukee residents.

PROFESSIONAL CONSULTANT PERSPECTIVE (CONT'D)

3. How might this project be instructive to others in your profession?

This project, which recently was awarded the 2006 Wisconsin Section American Society of Civil Engineers Engineering Achievement Award for Projects in Category B (Construction Cost over \$2 Million and under \$10 Million), serves as a model for our profession in six important ways: 1) it provides service to the well-being of people and the community; 2) it is highly unique; 3) it incorporates pioneering aspects in design and construction; 4) it provides economy in initial costs and operation & maintenance costs; 5) it has exceptional use of materials; and 6) it has a balanced regard for utilitarian and aesthetic values, particularly the high quality of the concrete surface finish. Additionally, the structural complexities of the project required our firm to analyze both the existing 1925 historic viaduct, as well as the new pedestrian bridge. We discovered in this analysis that each structural bent was unique (non-repetitive) and would require exacting coordination with the new bridge, as well as a flexible detailing strategy to cope with the high degree of variability at the connection points. Our survey team closely marked important elevations and targets throughout the existing structure; and we analyzed the minimum number of members to be removed in order to create the least quantity of alterations to the existing viaduct. We developed a number of unique strategies for supporting the new structure. These support strategies included the development and use of the three methods: 1) the "Milwaukee Crab"—a nickname for the innovative method of cross-bracing which supports the new pedestrian bridge at each bent and also serves as a method for resisting uplift; 2) steel cable stays which allow the bridge to hang from the viaduct above, and 3) post-tensioning of the concrete deck that spans from bent to bent. This post-tensioning also provided structural redundancy, thereby enhancing safety. High performance concrete, with high strength and durability, was used for this structure, resulting in an estimated 100 year life span. These strategies serve as a model for re-using an existing viaduct, integrating old and new structures. This project has already been the topic of instruction for others in the engineering profession, as it was selected for a special tour during the 2006 annual national meeting of the Institute of Transportation Engineers in Milwaukee.

4. What do you consider to be the most and least successful aspects of this project?

The most successful aspect of this project was collaboration. We very much enjoyed the collaboration with the City of Milwaukee, the Wisconsin Department of Transportation and the design team overall and feel that the project's success is in large part, due to a shared vision and rigor. Through the innovation of the structure, we worked closely with the architects to find an elegant expression of the structural forces at play. Together as a team, we studied various options for an elegant expression of the concrete underside of the bridge. As a result, the new bridge was studied from many different perspectives and is conceived as a sculptural form threaded through the existing 1925 steel structure. The new bridge appears seamlessly integrated with the old bridge, yet maintains its independence as a new layer of history for the river. It has been repeatedly stated that this project is a practical and elegant solution to an eyesore of unused infrastructure unlike any in the State of Wisconsin.

Excellent workmanship was one of the greatest challenges on this type of project, particularly for retrofitting the existing structural steel to accommodate the new bridge. Although a rigorous effort was made during the design of the structural steel connections of the new bridge to the existing 1925 bridge, some modifications needed to be made in the field during erection of the new bridge. These modifications, although not significant in the scheme of the overall project, resulted in cost adjustments for the contractor.

2007
RUDY BRUNER AWARD
ARCHITECT
OR DESIGNER
PERSPECTIVE



ARCHITECT OR DESIGNER PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services. Copies may be given to other design professionals if desired.

Name <u>James Dallman & Grace La</u>	Title <u>Principals</u>
Organization <u>La Dallman Architects, Inc.</u>	Telephone (<u>414</u>) <u>225.7450</u>
Address <u>225 E St Paul Ave Suite 302</u>	City/State/ZIP <u>Milwaukee WI 53202</u>
Fax (<u>414</u>) <u>225.7451</u>	E-mail <u>la@ladallman.com</u>

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.
2. Describe the most important social and programmatic functions of the design.

This design project seeks to find the physical, social and economic possibilities inherent in residual spaces produced by infrastructural systems. The design proposes a physical reconfiguration that builds subtly upon the existing conditions to offer an innovative and progressive insertion of public space and connective tissue. As indicated in the abstract, the Crossroads project consists of three interwoven components:

Component I: Brady Street Bus Shelter (*aka the gateway gathering spot*).

Completed in 2003, the shelter serves as a waiting station for city bus passengers, bicyclists and pedestrians, and marks the gateway between lively Brady Street and the new Urban Plaza and Marsupial Bridge (Components II and III). The shelter is set within a platform defined by concrete and stone walls that are shaped and folded to serve as benches, retaining walls, and structural elements. Mahogany benches rest upon interlocking concrete and steel supports, forming an L-shaped plan that invites varied seating positions and protects users from the elements while allowing clear views to approaching buses. Large steel sash glass panels serve to block wind and frame views down the connecting Lift Station Path, and wood wraps the steel elements that come into direct contact with the occupants. The Bus Shelter collects rainwater through a butterfly roof, which drains into a cast concrete basin below.

Component II: Urban Plaza (*aka Media Garden / village green*).

Completed in early 2006, the Urban Plaza converts an unsafe, barren underbridge area into a civic gathering space for film festivals, regattas, and other river events. The internally illuminated benches provide a respite for pedestrians and bicyclists as they make their way across the Marsupial Bridge. By night, the glowing concrete benches transform the Plaza into a beacon for the neighborhood. This open space strategy challenges the traditional notion of public space as a "town square," or "village green," and provides a site-specific solution for the underbridge zone. The design for the urban plaza has been characterized as "loose and open." This strategy was implemented to encourage varied programmatic use-- to be suggestive yet not prescriptive. Uses include film festivals and site specific musical and dance performances.

Component III: Marsupial Bridge. (*aka the ribbon of light*)

Also completed in early 2006, the Marsupial Bridge is woven through the viaduct, using the existing structure as its "host." The viaduct was originally engineered to support trolley cars, a transportation system which was abandoned with increased automobile use in the early 1900s. The Marsupial Bridge hangs opportunistically from the over-structured middle-third of the viaduct's trolley structure. The bridge is a "green highway" that activates the unused space beneath the viaduct, connecting residential neighborhoods to natural amenities, Milwaukee's downtown, and the Brady Street commercial district. The Marsupial Bridge's undulate post-tension concrete deck offers a counterpoint to the existing steel members of the viaduct, inspired by the notion of weaving a new spine through the structure. Recalling the wood docks along the Milwaukee River, formerly an industrial corridor linking northern territories with the Great Lakes, the concrete deck is finished with a wood deck and handrails, as well as stainless steel stanchions and a diaphanous apron. Floor lighting is integrated behind the apron, and precision theatrical fixtures are mounted above to create a localized ribbon of illumination with minimal spill into the riparian landscape below.

ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

3. Describe the major challenges of designing this project and any design trade-off's or compromises required to complete the project.

Major challenges to the project involved integration into the 75 year old viaduct, the valley topography, and the conflicting clearances required over the river and through the existing cross-bracing of the viaduct. Idiosyncratic support conditions required innovative solutions for spanning and stiffness within the new structure, resulting in a post-tensioned concrete deck with a faceted undercarriage having allusions to vertebrate forms. The railing system needed to be both sturdy and visually indeterminate, to give the sense of openness while offering the reassurance of enclosure and safety. The resulting railing design offers a layered, contrapuntal play of horizontal and vertical structure and cladding which balances a structural robustness with an ethereal transparency. The limitations of the budget represented the greatest challenge to the project, and eventually forced the indefinite postponement of the Riverwalk stair at mid-span and the Trestle ramp/stair at the north end. Ideally, an entirely new bridge and connection system would have been devised, but the project made the most out of the reuse of existing space and structure as a way of controlling costs. Eventually this contingency offered the benefit of forcing a hybrid, interwoven solution which gains metaphorical power from the interdependent nature of the parts.

4. Describe the ways in which the project relates to its urban context.

Milwaukee is physically structured by complex infrastructural systems that provide for the movement of goods, services and people. Built upon a softly undulate landscape showing the effects of recent glaciation, the city grid system becomes idiosyncratic where it intersects topographical anomalies such as the Lake Michigan shoreline and the Milwaukee River Valley. A byproduct of these collisions includes the leftover spaces that buffer these systems from other uses, and the associated artifacts, such as bus shelters, which appear as seemingly random and dissociated occurrences within the urban realm. Although the post-industrial city is rich with such unconsidered land and suggestive artifacts, a more engaged life is rarely envisioned for these left-over conditions, and the complex cooperation required for spatial transformation is seldom initiated. The project introduces connective urban tissue woven through this non-urban and underutilized terrain, heightening its otherness from the densely populated surrounding neighborhoods, while providing safe passage and dramatic vistas of the valley floor.

The bridge itself winds through the viaduct structure, undulating sectionally to respond to the bluff edges and to the river water levels, resolves sectional difficulties in the site; weaves through the structure; and makes larger connective gestures to the Riverwalk, the city bike trail system, and the adjacent neighborhoods.

2007
RUDY BRUNER AWARD
OTHER
PERSPECTIVE





School of Architecture and Urban Planning

December 11, 2006

PO Box 413
Milwaukee, WI
53201-0413
414 229-4014 *phone*
414 229-6976 *fax*
www.uwm.edu/SARUP

Rudy Bruner Award 2007 Selection Committee
Bruner Foundation
130 Prospect Street
Cambridge, MA 02139

Attn: Rudy Bruner Award Selection Committee: Perspective on Marsupial Bridge, Milwaukee, WI

1. What role did you play in the development of this project?

In 1999, the concept for this project was broached to me by the Brady Street Business Improvement District (BID #11)—a very proactive organization dedicated to the improvement of urban life on Brady Street and the surrounds. The notion that public space and better pedestrian connection across the river could be possible was an idea that had been floating among Milwaukee's architects for some time, yet was considered by many designers and engineers to be both naïve and risky. As the Dean of UWM School of Architecture & Urban Planning, I felt strongly that this project indeed had potential. At this time, I introduced Julilly Kohler (past President of the BID and visionary developer of Brady Street) to an energetic and innovative faculty member within the School of Architecture & Urban Planning, Professor Grace La, to study this project in more depth. Professor La took it on as part of her research agenda in the realm of public space and infrastructure and initiated master plan efforts.

As the project scope became larger to include a bus shelter, urban spaces and the pedestrian bridge, Grace's design studio, La Dallman Architects, then assisted the City in providing more detailed design concepts and fund raising material. This work resulted in a successful federal grant application of \$2.57 million dollars and \$650,000 in matching city funds.

2. Describe the impact that this project has had on the community. Please be specific.

In my role as the Director of Planning and Design for the City of Milwaukee, I have been an avid supporter of the project for its innovative contribution to the on-going dialogue about public space and connections within the city. The Crossroads project's unique programming offers a surprising transformation of derelict space beneath the bridge and has become an active part of Milwaukee's consciousness. Prior to the project's inception, many people did not know that this space beneath the viaduct existed, let alone could be transformed into such a vital gathering spot. Dance performances, film festivals, and even photo shoots for music album covers occur at the project. It was lauded by Milwaukee Magazine this past year as one of the "hippest" locations in the city. The Marsupial Bridge fosters pedestrian life, and connects neighborhoods. As a result, it also recently won the *Mayor's Urban Design Award* as a testament to the positive impact on the community.

At a smaller, yet equally important scale, is the Brady Street bus shelter. As part of the initial phase of the CrossRoads project, the bus shelter is a gem at the western terminus of Brady Street. It has served as a catalyst for the improving street quality in this area, which had not been as actively restored as its eastern counterpart. The bus shelter's unique combination of materials—steel, wood, and concrete—offer an excellent example of site-specific and thoughtful design that is typically absent in such mass-produced street furniture. Perhaps most importantly, the bus shelter project serves as a marker of contemporary public space, offering a quiet dignity to a frequently forgotten condition in the urban fabric. For this quality, the bus shelter has encouraged broad discussion about public space locally and nationally, including forums held at the Milwaukee Art Museum, as well as at the Association of

Collegiate Schools of Architecture National Conference where the project was awarded the *Faculty Design Award* (honoring "work that advances the reflective nature of practice and teaching by recognizing and encouraging outstanding work in architecture as a critical endeavor" -quotation of the ACSA award).

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them?

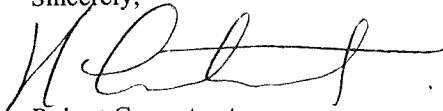
The Marsupial Bridge spans 650 linear feet, supported by the Urban Plaza and highly-crafted Brady Street Bus Shelter. This type of infrastructure and public space project was achieved for a surprisingly low cost given the scale and scope of the work. In order to achieve this level of success, it was natural that the project required careful value engineering in order not to degrade the overall build-quality. The City worked closely with the architects and engineers to postpone several landscaping conditions which could be implemented at another time, as well as a site-specific stair connection to the river walk which would provide an important connection to adjacent paths. The Department of City Development did not directly participate in making these precise decisions as the management of the project was handled by Milwaukee's DPW, however our office encouraged all parties involved to retain as high standards as possible in order to encourage catalytic projects of this sort. The existence of the bridge has encouraged housing development on both sides of the river and contributes strongly to urban vitality of the area.

4. What do you consider to be the most and least successful aspects of this project?

Related to my comments above and the need to constrain the budget, I believe that the landscape design and vegetation which was postponed on the project would assist in making better transitions to other circulation paths. For example, at the micro scale, the transition between the bridge's western public landing and the connection to the bicycle trail is not as inviting and seamless as it could have been had landscape features been employed to mark the threshold at this point. Having said this, the craft of the project is unparalleled in the city.

From an urban design perspective and in my role as the Director of Planning and Design, I believe that this type of project exemplifies a remarkable impact at a macro scale. The project's greatest success is its ability to strategically take advantage of nascent and existing circulation paths (such as the Oak Leaf bicycle trail, Commerce and Water Streets, the Riverwalk, etc.) in order to encourage the greater use, connection and accessibility of multiple neighborhoods. This is a hallmark of great urban design, and this project does it daringly, providing an innovative model that transforms and elevates the communities within which we live.

Sincerely,



Robert Greenstreet
Director of Planning and Design, City of Milwaukee Department of City Development (DCD)
Dean, University of Wisconsin-Milwaukee School of Architecture & Urban Planning (SARUP)

RG/lg

OTHER PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Name Debra Loewen

Title Artistic Director

Organization Wild Space Dance Company

Telephone (414) 271.0307

Address P O Box 511665 820 E Knapp Street

City/State/ZIP Milwaukee WI 53202

Fax (414) 271.6087

E-mail info@wildspacedance.org

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature 

1. What role did you play in the development of this project?

N/A

2. Describe the impact that this project has had on your community. Please be as specific as possible.

The Marsupial Bridge and Urban Plaza provided the setting for Wild Space Dance Company's site-specific "View from the Bridge" performance September 22-23, 2006.

"The View From the Bridge" integrated the architectural design of the plaza and bridge with movement of dancers and audience in relationship to both structure and materials (benches, stones, concrete, iron, wood, water, walls and walkways). The audience of 300 surrounded the plaza area as the dance took place on and around the low benches of concrete and illuminated glass. The ground area of white stones provided a rich musical resource for the dancers as they jumped, tossed, scuffed and waded through them in a coordinated counterpoint of movement and sound.

The audience was guided over the Milwaukee River via the Marsupial Bridge to a performance area on the bank of the west side of the river. Crossing over the suspended bridge gave the audience an opportunity to experience firsthand the uniqueness of the footbridge design and engineering and to view the marvelous perspective of Milwaukee's downtown to the south and the river's source to the north.

Rehearsals at the Urban Plaza were shared with skateboarders, bicycle enthusiasts, runners, dog lovers and film enthusiasts (once a month showings in the summer) and it was fascinating to have the neighborhood residents drop by to watch us rehearse and ask questions about what we were doing.

WILDSPACE

◀ STILL WILD AFTER ALL THESE YEARS ▶

20



Sight Specific, Marsupial Bridge

September 22-23, 2006



OTHER PERSPECTIVE (CONT'D)

3. What trade-offs compromises were required during the development of the project? Did you participate in making them?

N/A

4. What do you consider to be the most and least successful aspects of this project?

The bridge links Milwaukee's Brady Street neighborhood to the Riverwest neighborhood and the city's new Beerline condos and our audience for the performances reflected this. Bringing neighborhoods together is often done in a token fashion, but in this instance it has been accomplished with labor and love and elegance and grace.

Attendance at "*A View from the Bridge*" surpassed all of our expectations, and we continue to receive rave reviews about the performance and the bridge.

La Dallman's design of the space has many elements of detailed interest and mystery, from the undulating curve of the footbridge to the special lighting along the walkway. This balance between design and function is what makes the Urban Plaza and Marsupial Bridge one of the most fascinating additions to the city in recent years.

OTHER PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Name Noele Stollmack

Title Principal

Organization Noele Stollmack Lighting Design

Telephone (414) 264.3044

Address 3059 N Weil St #405

City/State/ZIP Milwaukee WI 53212

Fax ()

E-mail nstollmack@aol.com

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature 

1. What role did you play in the development of this project?

I served as the Lighting Designer for the project. My background is in theatrical lighting design and I played a primary role in creating both safe, innovative and dramatic lighting effects.

2. Describe the impact that this project has had on your community. Please be as specific as possible.

The Marsupial Bridge and Media Garden is constructed on a site that is considered a high risk lighting condition due to its location and the nature of the pedestrian traffic prior to construction. Lighting has played a role in making the bridge more inviting to the surrounding area both from the perspective of diminishing risk and helping to make the adjacent environment more inviting and participatory during the darker periods of the day. The space is now being used as a gathering point and a site for performance events.

OTHER PERSPECTIVE (CONT'D)

3. What trade-offs compromises were required during the development of the project? Did you participate in making them?

A key success factor for the lighting of the Marsupial Bridge involved delivering the adequate illumination levels to meet or exceed minimum standards for high risk environment, while not creating the "light pollution" customarily produced by standard exterior lighting fixtures. As a result, it was determined that the pedestrian surfaces would be illuminated with specificity using exterior framing projectors that employ sophisticated optical systems. In addition, the spaces that were to be generally lighted would be illuminated with fixtures that have more sophisticated optics to provide more control over the placement of light in the environment. The fixtures in question are ideally located within a specific relationship to the lighted surface to provide adequate performance. As the pedestrian surfaces are woven through an existing structure, this proved to be challenging, often prompting compromise in the placement of the fixture or the structure on which the fixture was placed.

4. What do you consider to be the most and least successful aspects of this project?

The Marsupial Bridge and Media Garden is a site that is now used by pedestrians, bicyclists and local performers at night and during transitional lighting periods. It is an inviting space that is comfortable and useful 24 hours a day.

2007
RUDY BRUNER AWARD
PROJECT DESCRIPTION



PROJECT DESCRIPTION

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

1. Describe the underlying values of the project. What, if any, significant trade-offs were required to implement the project?

There were three primary underlying values that guided the project through inevitable trade-offs required to realize the project. The first of these values involved the respect of place. Sensitivity to the historic structure, to the riparian landscape, and to Milwaukee's unique industrial heritage were important factors to underpin the design of the project. Another important value involved the respect for public process. Open communication, trust, shared vision, optimism, and a commitment to collaboration between public and private entities served the project well in times of difficult negotiation and decision-making. A third value involved a desire for progressive thinking. This was a collective philosophical position which encouraged alternative transportation systems, embraced contemporary varied program, and engaged innovative structural and architectural solutions.

Given the limited budget, there were components of the project such as the Riverwalk stair connection and landscape conditions which were postponed in order to implement the most important priorities of the project. As a result, one critical trade-off was the extension of the schedule and the subsequent acceptance of the fact that additional components of the project would be realized at a later date. The three major conditions of the project were completed after six long years; yet, the team felt that the commitment to the underlying values was more important than unduly rushing the project and risking the quality of important features of this effort.

2. How has the project impacted the local community? Please include relevant information on urban context.

The greatest impact to the local community lies in the new connection of communities across the Milwaukee River. Related to this condition is the weaving of numerous circulation paths in the city which now have relationship to one another (such as bike paths, roads, etc.). The new public gathering areas transform derelict spaces around and under the viaduct. These renewed public spaces activate abandoned territory, encouraging the community to view itself as a powerful agent of change. An estimated 500 new housing units have sprouted in this section of city, which was previously considered both inaccessible and polluted by Milwaukee's industrial past. Additionally, local businesses and organizations have become invigorated. The Crossroads project is now the natural home for river festivals and many forms of recreation. For example, the Bicycle Federation of Wisconsin runs a film festival in the Media Garden and there was an urban treasure hunt held at the bridge this past spring.

PROJECT DESCRIPTION (CONT'D)

3. Describe the key elements of the development process, including community participation where appropriate.

Much of the Crossroads project was initiated before developers became involved (particularly on the river's west side). A key challenge for the project was to be catalytic in transforming not only the physical quality of the derelict space but also the negative perception of this abandoned territory. As a result, the team sought numerous supporters at various levels of government and community organizations.

Also, a key to the development process involved investment in a preliminary design and master planning process in order to create a legible, multi-faceted vision. This planning process allowed the team to prepare a more thorough grant proposal to seek funding.

Over 25 public meetings, both formal and informal were required to build support. The design served to brand the project and allowed the community groups to disseminate the idea broadly.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable.

Though only 1500 sf, the bus shelter took more than three years to complete, and required the collaboration of a number of public and private entities. The land is owned by the Milwaukee Metropolitan Sewerage District [MMSD], which it leases to the Milwaukee Department of Public Works [DPW]. The Milwaukee County Transit Authority [MCTA] runs the bus routes, and the Milwaukee Department of City Development [DCD] oversees public projects and planning in the city. The project itself was funded by a coalition of Milwaukee Community Development Block Grants, the City of Milwaukee Arts Board, the MMSD and DPW as well as the Brady Street Business Improvement District and the Brady Area Foundation for Arts and Education. Clear Channel Outdoor, an advertising company, also contributed to the project and provided an advertising sign that is integrated into the structure, providing part of the sheltering system and a portion of the lighting for the space. La Dallman Architects worked with all of the participants, as well as an array of highly skilled independent craftsmen, fabricators and DPW staff to assemble and install the various components of the project. The final cost of the bus shelter was approximately \$160,000.

The \$3.25 million Marsupial and Urban Plaza portion of the Crossroads project was fueled by a coalition of public/private partnerships, generating civic support from government officials and resulting in a federal Congestion Mitigation and Air Quality Grant of \$2.57 million dollars, \$650,000 in matching city funds. This portion of the project was overseen by the Milwaukee Department of Public Works as the "owner" and required interface with the Wisconsin Department of Transportation, the Department of Natural Resources, and the US Coast Guard on issues of infrastructure and waterways. The bridge spans 650 linear feet.

5. Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings?

The site for this project was for years treated as a back alley to the city, a place of abandoned industrial infrastructure, tanning factories, rail lines, coal storage yards and other defunct uses. Only recently has this area begun its transformation, such that the Crossroads project has been a catalyst for further evolution and reuse. The hybridization of infrastructure systems and the introduction of new places for transportation, gathering and recreation has already helped to foster further development in the area. Perhaps just as important, this project has altered public perception of this forgotten landscape as a viable component of the urban tapestry. The project is unique in that it optimizes existing structure, creating a layered and co-dependent matrix out of infrastructural systems which are commonly kept apart.

For these and other reasons, this project should provide inspiration as a model to be adapted and transformed in other urban settings, due in part to its inherent flexibility and pragmatism. For example, the city of Pittsburgh recently conducted the West End Bridge Competition with the goal of developing a strategy for using an existing automobile bridge to support a pedestrian bridge.