WILLIAM STEPHEN WILLIS BAKER

RENAISSANCE CENTER
RESTORING VITALITY AND ACTIVITY IN THE CENTER CITY

MAY 1995
...FOR GRAMPS
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MOLLY
JOE & MARTY BELL
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ANDY SEAGER
PAT
MARY MCHUGH
MICHELE CHIUINI
PAT CROW
TONY COSTELLO
PHILL’S COFFEE MUG
BOGLE
SWITZERLAND
CRAIG CLARK
JOHN MCCREERY
MIKE’S CORNBREAD
RKE HOUSE
RIES, NEAL & SKI
KOOTCH
DREWBOY
BROTHER TRE
REX & BHUTROS
SMITH & VOGEL
URB
THE GREEN BEAST
THOUGHTS...

AMERICAN SOCIETY CONSTANTLY SEEKSTO REFINE ITSELF. EACH SUCCESSIVE ERA HAS A TENDENCY TO STRIVE FOR MATERIAL AND PROFESSIONAL SUPERIORITY TO THE PREVIOUS GENERATION. THIS DRIVE TO ACHIEVE SUCCESS COULD BE TRACED TO THE SPIRIT AND PERSONALITY OF THE FOUNDERS OF THE COUNTRY.

THESE PIONEERS WERE DETERMINED TO CONQUER AND CREATE A NEW WORLD IN CONVENIENCE. TO ACHIEVE STATUS, ONE MUST POSSESS OR UTILIZE THE NEWEST LUTECOMPEL OVER THE POPULACE. THE SERVICES/STRUCTURES/STYLES REGARDLESS OF THE PERFORMANCE OF THE PRE-TRANSFORMED ITSELF INTO A THE HUNGER FOR ALL THAT IS CONTEMPORARY. THE thought PROCESS OF THIS SOCIETY IS EXPRESSIVE OF AN OBSESSION CADES IS UNLIKE ANY EVER SEEN IN THE

RENAISSANCE CENTER*II
history of our nation. Previous to the middle of this century, a majority of societal and cultural changes were the result of a gradual process which built upon the achievements of the previous era. With the advent of the information age, society has passionately sought to refute precedents and embrace the values and ideals resulting from contemporary thought. This appetite for all that is new and exciting prompted many American to turn away from quality achievements/assets of the previous generation to find solace in the new "modern" way of life.

This quest for modernity can be carried over into the architectur-
Instead of rejuvenating the urban condition, society chose to migrate to the perimeter of the city. The wealthy were traditionally associated with the suburb; now the common man could exist amongst the affluent. Traction transportation systems were removed from the landscape of most American cities and towns. Instead of utilizing these mass transit capabilities, the automobile became the primary method to move people in and out of the city. A need for additional parking (for the increased automotive traffic) destroyed the dense scale of the inner city/town center and replaced it with a random smattering of parking lots and free standing structures reminiscent of the suburb.

The areas of the urban fabric that managed to avoid conversion to parking lots were ghastly affected by the onset of a new design movement in the middle of the twentieth century. With the widespread adaptation of the international style for construction from the late 1950's through the late 1970's, much of the architectural character of the first half of the twentieth century was damaged or destroyed. Building owners, in order to respond to the 'progress' of the time period, began to cover up the detail of the historic build-
ings with metal and wood siding (to achieve a streamlined and modern aesthetic).

While the author of this thesis recognizes the outstanding innovations of high modernism and the international style, the destructive capabilities of this design trend occurred when mediocre architectural practitioners sought to replicate the masters. Too often in America, a beautiful early 20th century building was destroyed and replaced by an attempted copy of a particular designer's style (i.e., Rudolph, Van Der Rohe, Le Corbusier). Architects, through design, must respond to the surrounding context and spirit of the community. The design of a building in which the function would be standardized (such as a bank) cannot be the same in Cedar Rapids as in Raleigh. There are too many variations in context to allow the same building to be unique and responsive while being erected at two very different locations.

The notion of a universal style for the good of humanity (regardless of context) must be reexamined in favor of an architecture responsive to the location. The architect will achieve a higher status of respect when the designs completed across the country are conceived in such a manner as to be completely
CONTEXTUAL TO THE LOCAL SURROUNDINGS. IF I AM COMMISSIONED TO DESIGN A WAL-MART, THEN THE RESULTING DESIGN MUST BE UNIQUE TO THE COMMUNITY. IT IS AN ARCHITECTURAL TRAVESTY THAT EVERY K-MART, WAL-MART, AMES, AND TACO BELL LOOKS ALIKE. OUTSIDE OF A FEW COLOR/MATERIAL OPTIONS, EVERY ONE IS IDENTICAL. WHILE UNDERSTANDING THE NEEDS OF THE CORPORATION TO ACHIEVE AN ARCHITECTURAL IDENTITY TO THEIR FACILITIES, I STILL CANNOT BELIEVE THAT A TRULY UNIQUE PIECE OF 'WAL-ARCHITECTURE' FOR SYRACUSE WOULD BE THE SAME AS IN SEATTLE. THE NAMESAKE OF A CORPORATION SHOULD BE ABLE TO SPEAK OF ITS PRODUCT RATHER THAN A PASTEL BLUE AND BROWN SPLIT FACED BLOCK BOX PLACED IN THE MIDDLE OF A CORNFIELD.

minish. Would Lever House be as succes-
sful if placed in a sea of parking
lots? Probably not.

The American quest for all
that is new has embraced both of
these stylistic trends and must be
altered in order to restore the ur-
ban fabric of our country. The chal-
lenge of the architect is to become
active in American society at a level
where he/she can begin to alter de-
velopment policy. Reduce this de-
struction and the architect will have
made an enormous accomplishment to-
wards a better society. The archi-
tect must also achieve a position of
leadership in both the local and na-
tional community. The unique prob-
lem solving skills learned in design-
oriented education are of great use
in the public arena. The leaders of
our society have created a wasteland
of architectural and societal filth
in the past 30 years. Drive down any
main street in an American community
and the results of this quest for mo-
dernity and newness is evident. Cen-
tury-old structurally sound build-
ings are being abandoned and replaced
by a generic cornfield architecture

Architects must awaken soci-
ety to this waste of resources and
infrastructure by uneducated and
short sighted leaders. It is danger-
ous for leaders to encourage this
consumptive and wasteful recon-
struction of our communities. The
architectural identity of many American communities is being eradicated by speculative development that does not address the surrounding context. Long term consequences can be disastrous. Before long, the bank next door needs additional parking and the 100 year old building is subsequently razed. The few historic structures left are strewn amidst vast parking lots.

The immediate influx of minimum wage jobs can be positive, but how many local business owners will close their doors? What is the cost of abandoning central city infrastructure in order to spread miles of service connections through cornfields? The architectural price of progress is the community can pay it, perhaps the loss of the youth, removal of local business in favor of national chains, greatest of all, the giant box on the landscape, can drive the seven or eight merchants in a downtown block while embracing the positive aspects of societal change.

The purpose of this thesis is to address all of these issues and result in the creation of an architecture that is contextual, convenient and unique to the specific function chosen. This architecture must enhance the attributes of the past while embracing the positive aspects of societal change.
"Perception... does the public see the central city as dead... defunct? Since the newest generation is conceived of the suburb, they have no conception of the community as it existed in the past. These 'modern' citizens have more appreciation for parking lots & strip malls than for barbershops & newsstands. They have no concept of strolling down streets & talking to your neighbor. Modern society drives everywhere. A freshly paved street is more important than a town square. Now, a community is judged by the number of fast food chains instead of central city amenities. Why has this changed? Because we are a fat, lazy, auto-oriented culture. However, society is burning itself out. The 'NEW, NEW, NEW' mentality is getting tiresome. People are beginning to see the value of the past by restoring historic elements to their original state. I wonder if this return to original condition is necessary. If we keep reverting... can we ever get away from the negative aspects of the past? Is it absolutely necessary to return these buildings/areas to their original state? Can architecture change public perception of these areas by altering the historic arrangement to accommodate modern needs and desires?"

-THESIS SKETCHBOOK, 3 NOVEMBER 1994
As American downtowns fall victim to suburban strip development, the need to preserve what remains is a major concern of many communities. The small city of Mount Vernon, Ohio has managed to retain vitality and activity downtown in lieu of extensive development at the perimeter of the city. Despite the loss of two large department stores, a variety of businesses continue to draw consumers to the downtown shopping district. Recent community surveys have expressed that the central business district is in need of additional retail stores, meeting/office space, and parking facilities.

The programming, research, and design of the Renaissance Center will explore these issues by expanding the retail variety of the downtown and incorporating a large convention/office facility into the central business district. The resulting design is intended to bring an influx of new activity and consumers to the historic downtown; thus assuring continued vitality in this area of the city.
The community of Mount Vernon (pop. 15,000) is in the foothills of the Appalachian Mountains 50 miles northeast of Columbus and 90 miles southwest of Cleveland. The community dates to the Colonial era of American history and has been nicknamed the "Colonial City" because of its rich architectural heritage. As a result of this heritage, all public buildings constructed downtown in the past 30 years attempt to mimic this style of design including: City Hall, YMCA, National City Bank, First Knox National Bank & Addition, Curtis Hotel, Colonial Cinemas, and the Chamber of Commerce Building. While many of these copies are less than ideal replicas of the colonial style, the combination of these structures with the historic context has prevented any buildings of a contrasting style (i.e. high modernist) to be constructed in the downtown.

CHAMBER OF COMMERCE (1979)

The economic situation of the community is traditionally stable. The loss of a large manufacturing facility for Pittsburgh Plate Glass in the early 1980's has been stabilized by an influx of professionals and laborers who commute to nearby cities and towns. A significant portion of the households are middle and upper income. In addition to the stable economy, the presence of two colleges: Mount Vernon Nazarene and Kenyon (in nearby Gambier, Ohio) provide a local population of young adults and academic professionals. This diverse population supports a variety of cultural institutions including: the Knox County Symphony, Mount Vernon Player's Theater Company (of which this author is a member), and the Ohio Festival Theater. The presence of many athletic teams and cultural organizations associated
WITH THE TWO COLLEGES PROVIDES NO SHORTAGE OF ACTIVITY IN THE AREA.

The presence of organized religion plays an important role in the community. Mount Vernon is home to large offices of two denominations: the Nazarene Church and the Seventh Day Adventist Church. Historically, Kenyon College has been an important influence in the Ohio Diocese of the Episcopal Church. These denominations, as well as the United Methodist Church count a majority of the population of the community as members. This presence of organized religion is reflected in the conservative values (and low crime rate) in the area.

The presence of the professional/cultural/religious ideology in the population has allowed the city to maintain an active sense of community. Performing arts, lodge hall functions, religious services, retail activity, and government activity still transpire in the downtown. The presence of apartments and homes within blocks of the South Main St. shop-
ping district continue to add to central city activity. The distance from the suburban sprawl of both Columbus and Cleveland has proved to be a positive asset to the community. Without convenient access to the retail/social amenities of these large cities, local residents tend to spend time and money within the county. The activities of this community have not left the central business district unlike communities such as Muncie, Indiana and Mansfield, Ohio. These larger cities have abandoned their downtowns in favor of 'progressive' perimeter development. However, Mount Vernon has retained a vital and active downtown. Perimeter development has occurred, but is limited to the large discount department store chains, with only one upscale (J.C. Penney Co.) store moving into the developments at the eastern edge of the city. This lack of 'high-end' retail shops at the perimeter has allowed many upscale clothing stores and unique specialty shops to remain in the heart of the community. Recent efforts...

Redevelopment efforts have focused upon South Main Street in recent decades. The most recent efforts (1979) included a new streetscape for this area, as well as facade and signage improvements on the individual buildings. The establishment of a strict zoning code and

**FORMER GREYHOUND STATION (CENTER)**

RINGWALTS BLOCK (DEM. 1993)
South Main Street has allowed this area to maintain its unique historic charm. In the spring of 1993 the Ringwalt's Department Store block was razed by a local bank in need of additional office space. While original proposals called for the partial removal of the block, the final design wiped out two additional buildings in order to provide six parking spaces. The community was outraged and, while the loss of this landmark was a tragedy, community awareness of the need to preserve the downtown was raised.

In the spring of 1994, a coalition of private and public organizations made a proposal for a hotel & convention center complex to be located on the site of the old railroad shops at the southeast corner of the downtown. The riverfront site, which commands a prominent view into the heart of the city, will be developed in late 1995. The proposal calls for a 57 room hotel adjacent to a 14,000 sq ft convention/meeting center.

The general population of the community, in recent years, has begun to perceive the downtown as tired, inconvenient, and lacking vital-

RENAISSANCE CENTER • 23
ity. While the issues previously discussed in this thesis document would provide information to the contrary, the public's fascination with the parking conveniences of the strip development has caused this displeasure with the downtown to develop. The current convention center proposal attempts to address this along with a CDBG application to repair and enhance available parking areas within the downtown. While the current number of spaces is more than ade-

BUILDING IN NEED OF RENOVATION

The current convention center proposal, in the opinion of this author, seems to lack the civic identity and location that would greatly contribute to a continuation of the architectural and pedestrian vitality in downtown Mount Vernon. To gain the perception as a positive development in the eye of the general public, the building should respect the historic context while being able to somehow address the hunger of the population for a new & uniquely modern facility. While locating the hotel at the proposed site would contribute to riverfront development (an amphitheater is proposed along the Kokosing River in the near future), the author has chosen to focus the thesis project by separating the convention center proposal from the hotel and combining the meeting space with additional retail/office space at a site located in the heart of the commercial district. By locating the Renais-
sance Center in close proximity to the retail shops/restaurants along South Main Street, the existing pedestrian vitality could be enhanced by the influx of additional activity. It is only when the design of this project both addresses the historic context while proclaiming its convenience and modernity that a new civic architecture responsive to this community will be resolved. It is the intention of this author to explore and create this architecture in order to renew vitality in the American center city.
<table>
<thead>
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<th><strong>FIRST FLOOR</strong></th>
<th><strong>CONVENTION CENTER</strong></th>
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<tbody>
<tr>
<td>1500 SF</td>
<td>Atrium/Reception Lobby</td>
</tr>
<tr>
<td>2200 SF</td>
<td>Circulation Lobby</td>
</tr>
<tr>
<td>7300 SF</td>
<td>Convention Hall</td>
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<tr>
<td>800 SF</td>
<td>Conference Room</td>
</tr>
<tr>
<td>400 SF</td>
<td>Reception Desk</td>
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<tr>
<td>800 SF</td>
<td>Restrooms (2)</td>
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<td>200 SF</td>
<td>Coat Room</td>
</tr>
<tr>
<td>200 SF</td>
<td>Janitorial Room</td>
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<tr>
<td>2000 SF</td>
<td><strong>RETAIL SHOPS</strong></td>
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<td>Small Showroom (2)</td>
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<td>1500 SF</td>
<td>Large Showroom</td>
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<tr>
<td>135 SF</td>
<td>Storeroom (3)</td>
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<td>400 SF</td>
<td>Restroom (3)</td>
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<td>450 SF</td>
<td>Visitor's Center</td>
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<td>1900 SF</td>
<td>Information Room</td>
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<td>Convention Center Operations</td>
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<td>600 SF</td>
<td>Presentation Room</td>
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<td>Copy Center/Kitchen</td>
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<td>1500 SF</td>
<td><strong>SERVICE</strong></td>
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<td>450 SF</td>
<td>Mechanical/Custodial room</td>
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<td></td>
<td>Rooftop Access Mechanical Room</td>
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<th><strong>SECOND FLOOR TOTAL</strong></th>
<th><strong>TOTAL SQUARE FOOTAGE (EXC CIRCULATION)</strong></th>
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<tbody>
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<td>5340 SF</td>
<td>32697 SF</td>
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RENAISSANCE CENTER
THE UNDERGRADUATE THESIS:

"EXPLORE THE USE OF ARCHITECTURE TO CHANGE THE PUBLIC PERCEPTION OF AN AREA THOUGHT TO BE INCONVENIENT AND LACKING VITALITY."
THE CONTEXTUAL RESPONSE...

...PROCESS OF THE THESIS

•The entire process consisted of both 3D and 2D explorations into the thesis project. These explorations occurred simultaneously throughout the entire process with initial study being based upon a series of model explorations.

•This model shows a conceptual circulation scheme for the project. The building (in white) was intended to wrap around the store-fronts immediately behind the site and pronounce its function and activity to pedestrians along Main Street. The piece piercing through the store-fronts represented the element(s) that would draw people to the Renaissance Center.

•An early concern of the project was how the activity on the interior of the building would be perceived from the street. It is important for the building to 'open up' to the pedestrian and passing motorist.

•The scale of the interior meeting spaces is also explored through the sketches. The nature of the function of the convention hall dictates a tall space. How can this scale be exploited in the perception of the interior by the public?
This sketch shows a preliminary building massing scheme. The intention was to come up with the worst possible design - I call this one the "big barn with circulation towers" scheme. Note the large glass facade on the Mulberry Street elevation.

The above sketches are studies dealing with how the building could pronounce its function through revelation of activities on the interior (glass facade).
The above sketch explores a massing schematic in which the three functions of the facility: convention, office, and retail would be expressed through form. The 'snakelike' nature of the forms would contrast with the surrounding context.

The sketches below are continued studies dealing with the scale of the interior meeting spaces and how the function is perceived by those on the outside of the building.
This model was another in the initial series of basic form exploration. The basic premise behind this conceptual arrangement of the convention center began to explore the nature of the site. The western edge of the site (side of the towers) is a highly traveled state highway. This scheme sought to turn the activity away from this highly travelled corridor. The towers served as icons of identity; much in the same way that the spires of a church serves as an icon of identity. These towers were to be viewed by passing traffic.

The adjacent sketches are conceptual arrangements of roof and building form. The top sketch was the first exploration into the possibility that, in this project, a singular roof form could unify a series of forms (functions) housed underneath. The sketches below deal with the elevation of the building. The middle recalls imagery of the movie palace. The lower elevations explore the possibility of the 'WAL-MART' identity whereas a box could be erected with all activity around the entrance.
How does the building look along the Mulberry Street elevation? This question is discussed in these schematic elevations of the entire site (including the proposed parking garage directly south of the facility).

At this stage in the development of the project, the massing of the building was being explored in greater detail, both in 3D and 2D. The details of organizational layout would have to begin to be detailed.

Yet another schematic massing model is explored for the project. The functions are stacked off of a circulation spine that angles across the site. The large façade along Gambier Street would be a screen pronouncing interior functions and activities. Iconography of the drive-in movie theater was the influence for this schematic design of the facility.
These sketches and models started to deal with the specifics of the building exterior. The rhythmic proportions and relation to surrounding scale was beginning to be...
COME A FACTOR AS THE DESIGN CONTINUED TO DEVELOP BEYOND THE CONCEPTUAL STAGE AND INTO A MORE DETAILED LEVEL OF EXPLORATION. NOTE THE RELATION TO THE PROPORTION AND SCALE OF THE ADJACENT EAGLES LODGE BUILDING. THE RELATION OF PEDESTRIAN CIRCULATION TO STREET AND BUILDING IS ALSO EXPLORED IN THE SKETCHES.
The building begins to take form with this series of studies. The elevations start to take shape and attempt to address issues of contextual proportion and scale. Environmental issues and daylighting are becoming a factor in the design of the building section.
The conceptual design is explored and developed. The breakdown of the elevations becomes important to relate this structure to the contextual variation in form and material. The building can possess a modern identity while relating to the context through material and form. The corner becomes a Victorian turret of activity and identity for the structure. Entry into the building is important. Can a transition space contribute to the experience of entry? The rhythm of the structural system will unify both the convention and parking facilities.
The section of the building continues to develop, as is shown by these sketches. The Gambier Street elevation shows the variety of form and material that helps to break down the scale of this facade. The retail shops will be located at this end of the building in close proximity to the parking facility. The relation of the human to size of the space is explored.
MIDTERM REVIEW MODEL...

• This model, constructed at 1/16" scale, was an important step in the final design of the project. This represented the first comprehensive cohesion of all explored elements to scale. The Vine Street Facade (at right) served as a transition from the Storefront to the corner entry piece. The Victorian turret on the corner is articulated in this study. The portico becomes a buffer between the corner tower and the Visitor's Center storefront. The Mulberry Street Facade (below) opens to the street through the transparent west wall of the circulation lobby. This is a realization of earlier studies that sought to reveal interior functions to pedestrians and vehicular traffic travelling south on Mulberry. A smaller version of the turret is used to terminate the circulation lobby volume.
The opposite image shows the general massing of the building. The main entrance/public lobby at the north end of the building is placed in proximity to the government center/public square downtown. The retail shops are located at the south elevation of the building in order to be directly accessed from the parking garage and adjacent department stores on South Main street.

The lower image shows the potential relationship between the Renaissance Center and proposed parking structure. The structural system used to articulate the west facade of the Renaissance Center could be used to visually combine the two. The potential integration of retail into the first level of the parking garage could be explored.
The final presentation for the solution represents a combination of all studies, processes, and schematics conceived throughout the semester. The author of the thesis sought to build upon each step of the process in order to allow the design to be as resolved as possible. The final design will, in the opinion of the student, effectively satisfy the requirements of the thesis by increasing vitality and activity in downtown Mount Vernon. A primary consideration in the solution was the location of the entrance facade of the building. In order to maintain a civic presence in the community, the entrance facade is located along West Vine Street one block southwest of the Public Square. The corner placement of the portico allowed this piece of the building to both pronounce a corner identity and command a prominent sight line from the southwest.
corner of the Public Square. This sight line is a connection between the project and the square. While most commercial activity occurs on South Main Street, a majority of Civic/Social activity occurs on the square. By exploiting this sight line and making the Renaissance Center visible from the 'heart' of the community, the architectural and visual relationship is achieved.

*This entrance is also connected through imagery. The large columnar elements are reflective of local civic buildings. Prominent public buildings in this community have both a portico and a set of steps to the entrance. This relationship to the community context was incorporated into the final design. The massive scale of the front entrance is reduced through the incorporation of the Visitor's Center Storefront. The Storefront both breaks down the scale of the entrance portico and serves as a transition from the adjacent Eagles Lodge.

*The canopy over the Visitor's Center entrance is an element that assists in this transition. The piece continues the height of the Eagles' canopy and curves to a larger scale as it continues toward the corner entrance portico.

(above) Close-up view looking southwest from the Public Square towards the Renaissance Center.

(below) View looking east on Vine Street towards the Woodward Opera House. Note the Visitor's Center Elevation and canopy.
•This elevation shows the Vine Street facade in detail. The Visitor's Center entrance (left) is the transition from the existing shopfront context to the corner facade/articulation of the building. Note the integration of the architectural volumes by arched roof forms.
The South Mulberry Street corridor is an important consideration in the design. The rapid traffic patterns inspired a rhythmic articulation of structure and form. The portion of the building facing this street is public in nature, inspiring an architectural solution that would express the interior function to those on the exterior of the building. Earlier sketch and model studies were utilized in the final decision to articulate this facade with a glazed curtain wall system. The views into the facility will enable both pedestrian and vehicular traffic to see the activity on the interior of the building. The message board is located on this facade. The large scale of this piece makes it easily viewable by vehicular traffic.

Looking south on Mulberry Street towards the Renaissance Center.

The importance of the Vine Street facade is also expressed by the above image. This view shows the view from the West High/Mulberry intersection. This gateway to the downtown is a prominent location for motorists arriving from the west. The architectural elements, in combination with the massing of the convention hall, provide a unique identity for the project in comparison to the surrounding historical context.

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PARTIAL VIEW OF THE MULBERRY STREET (WEST) FACADE LOOKING INTO THE CIRCULATION LOBBY (NOTE MESSAGE BOARD)
•The Mulberry Street (west) elevation shows the louver system over the southern portion of the facade. These are controlled by a system of motors that pivot the louvers to shade the circulation lobby from sunlight.
The Gambier Street entrance serves as the termination of the circulation lobby volume. The architectural massing is reminiscent of the forms used at the entrance. This is intended so that an architectural continuity will occur at both entrances to the project. This portion of the project attempts to address the thesis through its concern with the pedestrian scale and activity at the level of the street. Those who park in the garage will be forced to exit the garage at street level and cross to access either the retail shops or the Renaissance Center. The parking facility could have retail/office space on the first floor in order to increase the amount of activity and vitality on the street. The scale of the facade is broken down by a canopy projecting from the Gambier Street entrance.

The image below displays the Gambier Street entrance from two blocks to the east. The size of the columns flanking the entrance attempts to relate to the scale of the neighboring historic buildings.
The Gambier Street (south) elevation demonstrates the use of material and form to articulate the various retail shops. The horizontal louvers are intended to protect the entry vestibule from direct sunlight.
These views articulate the massing relationship of the project to the surrounding context. The contrast between the roof forms of the Renaissance Center and the adjacent structures allows this facility to possess a unique identity. The roof forms are scaled so as not to overpower or dominate the skyline of the community.
This view looks back through the atrium to the Vine Street Entrance of the building. The bridge behind the glass elevator lowers the ceiling height and serves as a spacial transition between the vestibule and the atrium.
This perspective is looking south inside the circulation lobby towards the Gambier Street entrance. This area is visible from Mulberry Street in order for the meeting/convention activity to be perceived on the exterior.
The longitudinal section shows the relationships between the Vine Street entry (left) to the atrium and convention hall volumes. The massing of the convention hall serves both as a landmark at the Vine Street elevation (left) and as a gradual transition to the single level retail shops (right). Note the spacial variation at the Vine Street entry sequence.
This cross-section shows the volumetric relationships between the circulation lobby (left), convention hall (center), and the service core.
This cross section expresses the relationship of the atrium to the surrounding spaces. The Chamber of Commerce offices (2nd floor) are positioned so that natural light can permeate the area. The lower level conference and administration spaces (right) are sheltered so that little or no natural light can infiltrate the spaces.
The success of this thesis proposal stems from the restoration of activity and vitality to the center city. This can only occur if commercial, social, and government events/activities are located within the center city. A facility such as the Renaissance Center, which combines meeting/office/retail space on one site, restores this vitality by bringing a variety of people into the downtown for different functions. This diversity of function creates a variety of events that will occur on the site (i.e., religious meetings, dances, trade shows, shopping, and office functions).

In addition to the above points, the thesis also serves to relate to the historic context. This is not achieved by post modern replication but through a relationship with the forms, massing, and proportions of the surrounding context. This eclectic combination of form and mass in the thesis serves to break down the scale while simultaneously contributing to the architectural diversity in the surrounding historic context.

It has been proven that, in order to restore vitality and activity to the center city, people must be returned to the streetscape. Through the design of facilities such as the Renaissance Center, this goal is attainable. Upon this return, the center city will once again become the heart of activity within the American community.
*If you are reading this after the year 2000, call me "Tonyboy" and I'll buy you lunch.*
APPENDIX A...
...ESTIMATION OF BUILDING COSTS

<table>
<thead>
<tr>
<th>ITEM</th>
<th>CALCULATION</th>
<th>$SUB-TOTAL</th>
<th>$TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building Cost</td>
<td>[32,697sf x $76/sf]</td>
<td>2,484,972</td>
<td></td>
</tr>
<tr>
<td>Fixed Equipment</td>
<td>[8% of Building Cost]</td>
<td>198,798</td>
<td></td>
</tr>
<tr>
<td>Site Development</td>
<td>[15% of Building Cost]</td>
<td>372,746</td>
<td></td>
</tr>
<tr>
<td>Total Construction Cost</td>
<td>[additive amount of total above]</td>
<td></td>
<td>3,056,516</td>
</tr>
<tr>
<td>Site Acquisition</td>
<td>[unknown]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Movable Equipment</td>
<td>[9% of Building Cost]</td>
<td>223,647</td>
<td></td>
</tr>
<tr>
<td>Professional Fees</td>
<td>[7% of Construction Cost]</td>
<td>213,956</td>
<td></td>
</tr>
<tr>
<td>Contingencies</td>
<td>[5% of Construction Cost]</td>
<td>152,826</td>
<td></td>
</tr>
<tr>
<td>Administrative Costs</td>
<td>[2% of Construction Cost]</td>
<td>61,130</td>
<td></td>
</tr>
<tr>
<td>Total Budget*</td>
<td>[additive total of above]</td>
<td></td>
<td>3,708,075</td>
</tr>
</tbody>
</table>

*ALL FIGURES IN MAY 1995 DOLLARS