INTERNATIONAL CENTER, INDIANAPOLIS

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INTRODUCTION
This thesis concerns the process of a development for an international center in Indianapolis, to be located in the proposed White River Park area, adjacent to IUPUI.

Graphically it is described in very broad terms due to its sprawling final scale.

The development of the international center as a focus for this thesis is the result of the desire to incorporate a broad social issue into the design process as the chief modifying factor in design.

The International Center as described herein is not intended to be a final or total solution to the defined need for cultural ecumenism, but definitely aims at instigating a resolution through its varied approaches in reaching the general public and in attracting minority group members.

To my knowledge, no definition of "international center" in this role exists as an image made of specific and expected components. The program suggests a plausible construct for such a center, its activities, persons, and assigned spaces. (See appendix 1, Program.)

Architecturally this project begs the questions of contextualism and image in its attempts to resolve planning and aesthetic demands in both its philosophical and physical contexts. It seeks to discover common denominators where they are appropriate and to preserve that differentiation which is the lifeblood of an international community.

Lastly this thesis probes the possibility of the role of designer as social diplomat in its incorporation of social issue in design and touches the incipient stages of my personal philosophy.
SECOND LEVEL
GALLERIA ELEVATION
WEST ELEVATION
I became interested in developing a center of some sort that would help Hispanic migrants solve these types of problems.

During my research I interviewed and sent questionnaires to many agencies and individuals that were already dealing in these areas.

I developed a program for an Hispanic American Center for Indianapolis. Included in this program was a hypothetical construct of all staff members and their relationship to one another. The program included descriptions of all the activities and programs to be sponsored by the center, spatial descriptions, required proximities, and technical support needed.

In brief, the GOAL was to advance the cultural group socially, politically, economically, and educationally; to foster cultural ecumenism, acceptance for and understanding between unlike cultures (in this case between and among minority groups and the dominant white anglo middle class) The intention was to develop a center that would act as headquarters, but by no means sole proponent of programs that would begin to address these issues in the area. Many of the centers functions would take place in remote branch locations in rented facilities throughout the region.

BROADENING THE SCOPE

I was nearly finished programming the Hispanic American Center when a conversation with a professor in the secondary education department emphasised a critical concept which I had only given brief attention. Except for possibly the mobility question, the problems I had chosen to identify as the
most crucial to the Hispanic community were the same or very similar to those experienced by other minority groups in this country. (In fact a number of the Hispanic agencies I spoke with also assisted other low income groups especially recently arrived Asians.) Consequently, I visited a small number of international organizations and cultural exhibits in several major urban centers to get a visitor's eye view of organizational, program, and aesthetic solutions.

My thoughts then turned to the more generic problem, of providing a mode for minority group members to advance themselves and the relative position of their cultural groups in the mass society. The original program was extrapolated to fit these new ideas.

In the process of studying further what would be required, it became apparent that there was another key factor that needed to be investigated. Essentially the bottom line was "where does the money come from to fund such a center?"

One might assume that funding would come entirely from pools of public and private fund set aside for this type of philanthropic idea. The fact is that nearly every agency, including those that were run by the government were constantly in dire straits financially. The demand for outweighed the supply in every case.

I determined to discover how he center might generate sufficient income to support the social service center (at least partially) and simultaneously contribute a worthy service, product or leisure to the broader based patronage that would be needed to support the center. Shops, "museums", a marketing and trade center, theater, and assembly/beer hall were added not only to enhance the social and economic aspects of the program, but the didactic as well.

This led to the fuller development of the commercial and cultural components of the program.

During the development of the project it was also felt that on site parking and housing should be included to allow the center to function in a saver and more integrated manner. Support activities such as maintainace, mechanical, and storage spaces as well as a separate non-public circulation system were added also.

Definable outdoor spaces became part of the landscaping concept in hopes of promoting outdoor activities and a greater participation in the theme of the park.

TOTAL SQUARE FOOTAGE

COAT AT 63.00/ SQ. FT.

TOTAL COST
The final program for the building is broken down as follows:
***********************************************************************

ADMINISTRATION AREA:
Includes offices and reception areas.

ECONOMIC DEVELOPMENT AREA:
offices, reception areas, conference rooms.

EDUCATIONAL PROGRAMS AREA:
classrooms, workshops, offices, and shared computer facilities.

MEDIA AND INFORMATION AREA:
includes all necessary workspaces for the production of the center's radio and T.V. programs as well as mock up for all printed materials.

RESOURCE CENTER
similar to a library in format but more vigorous, special areas for video and multi-media materials as well as a borrower's archive of teaching resource materials, art work, maps etc. Special areas for quiet zones.

HUMAN SERVICES
offices and counselling rooms for all social service programs of the center.

CLUB SPACES
rentable spaces for ethnic club meetings, kitchenettes, etc.

CULTURAL EXHIBITION SPACES:
mini museums that would display cultural artifacts, both historic and contemporary. These would also sponsor some free exhibits in adjacent spaces, show films, sponsor small shows or musical performances, and show films etc.
PERFORMING ARTS AREA:
a theater and adjunct spaces for primarily musical performances, but also outfitted for the showing of films to a moderately large crowd.

PUBLIC ASSEMBLY/ DINING HALL (BEER HALL)
a large, center oriented hall, with food prep area, eating, drinking, dancing and gaming take place every evening. The hall can also be rented out on by private parties at limited times.

COMMERCIAL AREAS (INCLUDING RESTAURANTS)
specialty shops (in pavillions)
general merchandise and services
assigned temporary booths and stands.

RESIDENTIAL:
apartment units in two sizes offered to center staff, entrepeneurs, and special guests of the city.

PRODUCT MARKETING CENTER.
exhibition halls or wholesale marketing of foreign products in the midwest and for the promotion of Indiana products in foriegn markets, commodities exchange linked to "Wall Street", office spaces.

CIRCULATION: (not including local circulation)
public
private

UNDERGROUND PARKING, STORAGE AND LOADING AREAS

SERVICE SPACES:
SITE SELECTION

CONTEXT ANALYSIS

SITE SELECTION

The site for this project was chosen using these criteria:
* Central location within the state and metro area.
* Public transport accessibility.
* Potential contribution to the city through strategic location.
* Location near complimentary but non-identical land uses.
* Sufficient size to accommodate outdoor activities such as festivals, dances and exhibits in the good weather.
* Proximity to municipal open spaces.
* Visibility/prominence in attracting both regional and out of town tourists.

SITE ANALYSIS

THE WHITE RIVER PARK

Eventually a site was chosen on the edge of the White River Park.

The White River Park is proposed as a major municipal cultural and educational attraction intended to establish tourism as a major industry in the city and to enhance Indianapolis' image as a city of first rank.

The park is located in the heart of the city, just west of the "mile square" central business district, state offices and expanding hotel entertainment district.

To the south the park is separated from fringe industrial and residential land by the relocated Washington Street, a major cross town traffic artery.

To the West is a residential zone.

To the North is the IUPUI campus, Military Park and the canal (also to be developed in the future.)

THE ROLE OF THE CENTER WITHIN THE PARK CONTEXT.

The park itself is laid out on a path-node system and so development of the site repeats this motif (in somewhat altered form.) "Events" occur along the path and at the end is a major public space where several paths converge in front of the theater, beer hall and bridge.

The density of the overall site development is in keeping with my contention that the present park master plan lacks sufficient density in development to create truly defined and cohesive urban park spaces. I suggest that the park be supplemented with the addition of many more activities along its paths. This would cause more people to be drawn to the park.

Other modifications which I suggest for the proposed park include:
* allowing public transit to come into the center of the park,
* shortening walking distances for people who come to the park to pursue a
single activity.
* retaining the existing Washington Street bridge as a useful path within the park.
* Greatly downscaling the proposed bridge which connects the zoo and park.
* Substitution of another structure of a smaller size for the Indiana Tower to act as a symbol for the park (and not as a symbol for the state.)
SITE ANALYSIS

ACCESS

The site can be accessed by bus and auto from Agnes Street (a looped low traffic road which branches from New York Street, a major Eastbound boulevard. It can also be entered from the Indiana Tower Plaza or via a bridge which connects the zoo.

CONTEXT

To the North the site is bordered by the IUPUI sports complex (which includes the tennis courts, clay court stadium, natatorium, velodrome, and ball diamonds.) To the South there is the White River. To the East are a power plant and the Acme Evans Four Company. To the Southeast is the Indiana Tower Plaza. To the West are more sports facilities.

TOPOGRAPHY

The site itself is flat, sandy, and roughly triangular in shape. There is a 20 foot shear concrete flood wall which drops from the site edge to the river bank. (Early design schemes treated this wall as an inviolate, later care was taken to maintain channel controls when it was redesigned in the final landscape plan.

CLIMATE

In terms of micro-climate, the site is ideally situated, with its longest edge the Southern river edge permitting unobstructed sun year round and cooling Southwestern breezes in the summer. It is not well protected from the North and West, but the final landscape plan and massing attend to this concern.

The temperate climate of central Indiana played heavily on the early schemes. It was hoped to make the outdoor spaces between zones very active outdoor courts. The complex was intended for year round use. Elaborate systems of alternating enclosed and open arcades and bridges connecting the various activity zones were eventually devised but finally rejected in favor of a more moderate and easily understood enclosed galleria scheme.

The least pleasant views from the site are hardly eye sores: the tennis court complex to the North, the sculptural Acme Evans power plant complex to the East. From one point on the site the dome of the state capitol framed between two of the factory's silos.

These views are the least sought after while the splendid views West and South along the 90-degree bend in the river are the best. One can see not only the river, but, looking South, the lights of the park at night; looking West the quiet grassy banks and the IUPUI Med Center in the distance.
SITE CONTEXT

- Site is completely open to south and west.
- Site will relieve midtown shadow from E. Union and Indiana Aves.
- Wind from prevailing winter wind from northwest.
- Sling summer wind from south.

Edges: edges are defined by the main buildings - ballpark, union station, south west.

Parking:
- Proposed parking
- Existing parking

Zoological Park:
- Proposed railroad station

Site location:
- North scale: 1/1000
- 0.5 miles: 1000 ft.

Site constraints:
- Relief from midtown shadow
- Prevailing winds from northwest
- Sling summer wind from south
- Edges defined by main buildings:
  - Ballpark
  - Union Station
  - South West

Additional notes:
- The proposed railroad station is adjacent to the site.
- The site is bounded by the north side of the main buildings.
ANALYSIS OF THREE PLANNING SCHEMES.

After choosing the site and taking inventory of all potentially weighty context factors, I proceeded to generate concepts that would result in 3 schemes based on the program before its square footage expanded.

The most influential to the final design is the first scheme. This scheme established the positions of "buildings" relative to one another that would remain essentially intact through the final phases of the project.

It established the more voluminous buildings as a "wall" of commonly shared activities along the Northern edge of the site allowing the river edge to be open to more diverse uses, such as a commercial area of small scattered shops. The shops were to be connected with a series of bridges that could be used comfortably in both summer and winter. The bridges (as in later variations on this theme) were to act as a unifying element connecting the diverse shops and delineating outdoor spaces between them.

This scheme also introduced the idea of a terrace landscape (to enhance views) and of dual promenades, one "urban", one "river edge."

Scheme two introduced the idea of the service center as the spiritual heart of the building complex by putting it in a prominent position. The position was later rejected in deference to the "private" nature of some people's visits to the center. Parking lot entry was thought better suited to the needs of the users who would unlikely be visiting the center for purposes of leisure on the same visit. (In the final solution the "heart of the building is located centrally along the Northern edge of the site, it is therefore both prominent and private.

The third scheme introduced the idea that it would be better to scatter the commercial zone somehow throughout the project rather than to confine it to a single area. In doing this visitors are drawn throughout the project and become acquainted with the other facets of the center as well. In the final solution this idea is handled much better by stringing the commercial areas along the entire length of the river edge.
SCHEMATIC DESIGN

MODIFYING A COMPOSITE SITE SCHEME

The second quarter of this project began with three loosely developed schemes which were evaluated and all found lacking in some way.

I attempted to create a fourth synthesized and improved version but found my efforts taking me farther from the strengths of the project rather than enhancing them because I would too often reject a scheme before it would be fully developed in favor of a newer idea.

EXPERIMENTS WITH GEOMETRY AND IMAGE AS THE GOVERNING FACTORS IN DESIGN

In an effort to tighten up the visual chaos of the first scheme, to give it more cohesion and order, I experimented for a long time with various rigid geometric systems to order the structure and circulation patterns. At this point I defined both structure and circulation as being common denominators or generic elements which would provide the "sameness" needed to make the complex function as a whole of many parts. I attempted to confine these elements within tightly patterned schemes. I experimented with geometries that could be the same in both plan and section.

Outdoor schemes using hexagonal units and a series of pavilions connected by bridges which took on the form of geometrically expanding rectangles were found too theatrical and incohesive. Perceptually they would have contributed nothing to the understanding of the space by the visitor who would be on the ground, not perceiving the site in plan.

Some of these digressions, though unsuccessful in themselves because they were either too weak or too rigid and predictable influenced later design decisions.

Due to a growing appreciation for the dynamic of year round use in this climate, I reluctantly began to explore indoor schemes. The avenues were tightened up and functions were confined to modules. At this time I was somewhat influenced by the square raster schemes of Louis Kahn and came up with some very tight schemes based on pavilions surrounding courts and connected in a modular way. It was also about this time that I began regarding the commercial and exhibit functions as a combination.

I tried both indoor and outdoor schemes in developing pavilions which would define with a physical grouping several cultures bound by common language or geographic heritage. They first appeared as loose, unconnected clusters around a "node" and progressed through geometry refinements into an indoor, more cohesive whole. This development grew from outdoor clusters of commercial units to varied pavilions to identical pavilions connected by alternating systems of enclosed and open arcades and galleries to the final design where each pavilion is structurally identical to the next, but whose interiors, museums and aperatures on the gallery identify its cultural group. This concept was drawn loosely from an organic analogy that all people have bones and organs (structure, mechanicals) which are arranged similarly and define them as human, peculiar variation in eye, hair and skin etc., that identify one at a glance (visual cues in color, aperature, and skin treatment) and minds and souls which make us special on the inside and like no one else (unique
bridge concept

scheme

SECTIONAL CONCEPT - INTERNATIONAL CENTER - SHOWING BRIDGES
Scheme 2

WASHINGTON STREET BRIDGE
contents, exhibits, shops, people.) If one conceives of the building complex as a microcosm of the world, and each pavilion as a citizen, the appropriateness of this precept becomes clear.

In the final design the structural module shifts in the North/South direction to accommodate an path which angles to the Northwest. On the lower level the structural bays generally reflect the pattern above except where a wider bay is needed for more space consumptive functions such as the underground roadway and the loading area. The use of a raster based on square bays and waffle slab construction made these adjustments simple.
outdoor pavillion scheme
PATTERNS IN DESIGN

It was in this period of rather wide experimentation that it was suggested that I try PATTERN LANGUAGE* as a tool for re-evaluating my design. This became a critical step in the design process, though I did not use the patterns as literal biblical interpretations on how to build.

The following is a list of the patterns I chose to investigate as part of this design. (The notes and drawings I made while evaluating these are included in the back of this volume in appendix 2.)

pat. 16: treat interchanges as primary and transport lines as secondary.
pat. 17. ring roads
pat. 19. web of shopping
pat. 25 access to water.
pat. 28: eccentric nucleus
pat. 31: promenade
pat. 32: shopping street
pat. 34: interchanges
pat. 46:  
pat. 48:  
pat. 49: looped local roads
pat. 50: "t" junctions
pat. 52: network of pats and cars
pat. 53: main gateways
pat. 61: small public squares
pat. 62: high places
pat. 64: pools and streams.
pat. 87: individually owned shops
pat. 88: street cafe
pat. 90: beer hall
pat. 92: bus stop
pat. 93: towns
pat. 94: sleeping in public
pat. 95: building complex
pat. 97: shielded parking
pat. 98: circulation realms
pat. 99: main building
pat. 105: south facing outdoors
pat. 106: positive outdoor space
pat. 107: wings of light
pat. 108 connected buildings
pat. 110: main entrance
pat. 112: entrance transition
pat. 116: cascade of roofs
pat. 117: sheltering roof. (pat. 116 & 117 were used together.)
pat. 120: paths and goals
pat. 126 something roughly in the middle

The most broad patterns which deal with site analysis and urban planning serve essentially to reinforce, define, and justify many of my initial concepts and site observations. The next group of concepts helped to establish the actual building layout and prioritize the program elements. In such a diversified and sprawling complex the most significant form givers were the patterns dealing with the connective tissue of the building, the various circulation systems, the development of the shared public spaces and lighting.
CIRCULATION SYSTEMS

Pat. 95 established the general building components and justifications and arrangements. Pat. 97 established how the parking and outdoor circulation would be treated. It suggests sheltering parking, and offers areas for the future expansion of the center to the North and East. The final solution came to include private parking and service areas below the building complex.

Pat. 98 was on of the most significant of all form givers. It outlined the circulation paths: the galleria promenade, the river promenade, the pavilions, the service circulation, and the systems of making which would cue the visitor as to his location and what to expect next. Similar circulation patterns were used at increasing scale of plan development whenever possible. Paths which branch into smaller and smaller areas of increasing definition were used. Service circulation was kept entirely separate from public circulation by using a system of paths between the pavilions. Pavilions were connected by galleries and bridges on the second level for practical circulation reasons and to literally tie the project components together. For this reason next the galleria was established as the most "important" or vital space in the building. The remaining spaces in the building were then prioritized to establish a clear hierarchy of embellishment and detail. This was and prioritized the rest of the spaces and the connections between them.
N.E. entry & garage

service circulation

Parking entry

rent parcels for parking
contender in the form determining category although this was stymied somewhat by the mass of the project. It was felt, however that a taller building would have been inappropriate in this site context. First the South edge of the building was kept unobstructed and made as long as possible. Areas were opened up within the buildings' cores to allow natural light throughout. this was done with clerestory in the pavillons, skylighting through the center of the building complex and with lightwells in the service center and marketing and merchandise center. At one point light shelves were tried to push even more light into the commercial spaces in the pavillons, but this was eventually rejected as to hi-tech a solution where a simpler one, adding windows above the sight lines achieved as much. Balconies form sufficient overhangs for year-round indirect lighting into all spaces so heat gain should not be a problem.

Glass blocks were placed in floor panels along the service corridors and in the floor of the galleria at select points to bring in light while maintaining fire ratings.

Uniform flourescent lighting was used in linear frames placed at the 8'-0" mark along the columns of the galleria and the courtyard arcades. This lighting acts as a space defining element, giving vertical scale to the arcades and allowing light to be graded in the space in a similar manner as it is in the daytime. Additional point sources of lighting in the galleria give it an ambient sparkle.

In the pavillons a suspended frame with 2-way incandescant can lights was used to

modular and recessed within the ceiling depth so as to provide light but be as visually unobtrusive as possible so as not to detract from the display of merchandise and exhibits. Adjustable track lighting hung from the ceiling grid is another simple way of meeting the need for flexible systems for highlighting displays.

Interior surfaces in the public or shared spaces are to be pastel and natural tones (the most appropriate for each culture within the pavillons, neutral-fleshy tones in the galleria.) in order to make the most of the ambient, indirect natural light in these spaces. My chief resources in developing my lighting concepts were a book by William Lam called Perception in Lighting and some of Alexander’s ideas brought out in the patterns.

lights in
courtyard
LIGHTING

Emphasis on natural lighting was a serious contender in the form determining category although this was stymied somewhat by the mass of the project. It was felt, however, that a taller building would have been inappropriate in this site context. First the South edge of the building was kept unobstructed and made as long as possible. Areas were opened up within the buildings cores to allow natural light throughout. This was done with clerestory in the pavilions, skylighting through the center of the building complex and with lightwells in the service center and marketing and merchandise center. At one point light shelves were tried to push even more light into the commercial spaces in the pavilions, but this was eventually rejected as to hi-tech a solution where a simpler one, adding windows above the sight lines achieved as much. Balconies form sufficient overhangs for year-round indirect lighting into all spaces so heat gain should not be a problem.

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In the pavilions a suspended frame with 2-way incandescant can lights was used to light the ceiling in the 'cupola' above courtyards and the space below.

Elsewhere lighting systems are intended to be modular and recessed within the ceiling depth so as to provide light but be as visually unobtrusive as possible so as not to detract from the display of merchandise and exhibits. Adjustable track lighting hung from the ceiling grid is another simple way of meeting the need for flexible systems for highlighting displays.

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a prototypical
placement of linear lighting

section

translucent

not translucent

plan

detail concept for passages

reflected plan
PAVILIONS

The pavilion, in a generic sense has the greatest level of resolution of any portion of the project. Spatially, the activities and structure of each pavilion were defined in the simplest, most comprehensible, pragmatic terms I could find.

Logically, public activities (shops, museums, cafés) are confined to the first 2 floors for ease in access. Private offices and residential uses are confined to the spaces above (though they have visual contact and private access to the spaces below). Service spaces (parking, loading, maintenance) are concealed below.

They are arranged around simple courtyard plans to give the effect of a visual menu as one enters, to provide a central and linking space and to be easily understood by the person negotiating within it. These plans were somewhat influenced classical plans of Palladio, especially concerning the stair arrangements.

The square courtyard plan lends itself easily to the waffle slab concrete construction. Most dimensions within are based on the structural module: a 36" grid which combines to 30'-0" bays.

Floor to floor heights are 16'-0", except the to which is only ten. Most roof slopes are 1:3.

The mechanical systems in the pavilions are zoned local for each user and are generally accommodated within the ceiling depth. Two wet columns and two air shafts make the vertical connections for these systems as non-supporting members in the courtyard. Common garbage shoots are used to transport
The stairwell off the gallery is intended to be an identifying element for each cultural pavilion and in the core of each well is an exhibit selected by the tenants which can then be seen from many angles as one raps around it moving up the stairs. A skylight above spotlights it further. The other stairwell is intended for private and emergency use only and so is closed from view.

Pavilions are arranged so as to maximize their edge exposure along one or both of the promenades (thus the stair-stepping.) Fenestration on both promenades is a series of punched masonry openings, approximately 6'-0" square. These openings are intended to act as sort of shadow box showcases to preview the merchandise and displays inside. They are large enough to accommodate 2 or 3 window shoppers, and are low enough to afford children and handicapped people adequate view. Identical windows above these are to let light light into the display spaces, without giving up a lot of interior wall surface, or having visitors more interested in the view outside the space than the views within it.

Most of the development of the interior of the pavilion should be left to the discretion of the occupants and their designers. There should, however be some sort of general signage limitations for size and placement of adds, but not for color m materials, etc. I would propose suspending moderately sized panels from the galleries under the arcade. These restrictions are intended to promote some unity, but not to destroy the vitality of the space.
galleria (typ.)

PAVILLION ELEVATION STUDIES
In this section I will attempt to explain some of the influences on the image of this project by contrasting the first and the final schemes.

There are far fewer visual theatrics in the final resolution of this design than in the clumsier post space age potpourri of the earlier design.

In plan organization and in the development of the facades there is a great deal of theme repetition. The variety in this system comes from subtle variations, its visual appeal from regarding the complex as a whole. The repetitiveness of the exterior also contributes the needed contrast to make the interior courtyards and galleria special. The repeat contrast ploy is used in other ways such as in determining roof forms, entry spaces and comparative volumes of spaces.

An historic example that has influenced my thinking on this project is the World's Columbian Exposition of 1893. At that point in time architecture was looking for a new direction (albeit a style) the world was also in a phase of major social reform so people were in a nervous state of moral re-evaluation. To bring together a collection of diverse cultures in one place is no easy task. It is the more difficult when a culture cannot define itself or has no way of expressing its present condition. To a certain extent that is true in the U.S. today, or at least so many of us are uncomfortable with the reflection we see when we look in the mirror.

The solution of Burnham, Root, et. al. was twofold: visual unity, and classical eclecticcsim.

In terms of image There are striking similarities between the question asked by an international center in 1984 and that asked by the world's exposition in 1893.

Some of the questions that I had to ask when thinking about the IMAGE of this building were:

*What is the appropriate expression of our culture in Indiana in 1984?*
*How should the International Center contribute to and relate to the image and life of the White River Park?*
*How can a happy balance be struck between the expression of 40-odd cultures and the culture of context?*
*How can this building reflect both the roots of the culture from which it has grown, the time in which it is built and the aspirations of the culture that built it?*
*How can it be sensitive or reflective of the many cultures it contains?*

My answer to these questions had to be eclectic. There are no specific historic analogies drawn but rather I looked for those items that cross cultures that have wide influence and understandability in many cultures.

In looking for these cultural similies, I considered the most ubiquitous aspect of the Greek, Roman, Byzantine and "British" empires because, in terms of cultural spread, these are among the most influential.

I looked also to the functional needs and patterns understood by people who live in the "here and now," the most likely users. I looked at the way others have devised international or cross cultural complexes. I
looked at the way these have sprung up in the vernacular. For these references I relied most heavily on impressions gathered from visits to these types of facilities in major cities on this continent which include: New York, Washington, D.C., Boston, Chicago, Indianapolis, Phoenix, as well as parts of Canada and Mexico.

I also undertook a literature survey of related building types in recent periodicals. (I have included the part of it I recorded in Appendix 3, Building Types.) For historical solutions I consulted various texts on Western and Japanese architecture. Particularly helpful were two books on arcades in Europe: Passagen (Arcades in English title, by Geist) and Covent Garden.

Some of these common solutions which I have tried to build into the project are:

- The galleria or colonaded shopping street.
- The use of bridged as space definers within a galleria.
- The development of a public plaza between important buildings and at the juncture of paths.
- The concept of tiny shops (in contrast to the popular U.S. superstores.)
- The concept of housing above the commercial districts.
- The concept of the promenade and the river walk.
- The concept of terraced walls meeting the water.
- The use of symmetry in plans as spatial organizer and as an orientation device.
- The use of the courtyard as a plan organizer.
- The use of clerestory lighting as opposed to open air or skylighting solutions.
- The emphasis of natural indoor lighting.

* The use of masonry construction in a temperate or harsh climate (type varies widely.)

I was looking for what I consider to be "very Hoosier materials, acceptable for the construction of a modern '80's building, acceptable for the construction of an historic regional building. In the end it is built of dark red brick, concrete, steel and glass. (Two modern commercial buildings which I have visited which solve a similar dilemma between old and new values are Pheunel Hall in Boston, and Fulton market in New York. In Indianapolis my favorite local example of recent vintage is the city market, an equal distance to the East of the monument circle as this site is West. These materials are popular in both old and new construction in the city; the materials are more or less indigenous to the region.

These observations combined with a preference for integral ornament vs. non-essential or added ornament were the chief factors governing the aesthetic concerns of this project, and image as the governing factors in design.