



Figure 8.56 Building control envelope for the building at the corner of Fayette and Charles Streets. (a) Isometric drawing from the northwest and (b) view from the west.

of height and bulk. These controls became the basis for specific agreements with individual developers. In the negotiated dispositions many changes took place but in design competitions few. Much depended on what an architectural review board decided.

The first office building was selected by competition. The goal was to have an internationally renowned architect design the scheme in order to set a high standard. The winning entry (of six) was that proposed by Metropolitan Structures of Chicago. The architect was Ludwig Mies van der Rohe. Later developments were selected in a number of ways: by design competition and review, by displaced site tenants, by government agencies or by owner-builders. They included a variety of building types – hotels and housing – but they were mainly commercial structures. The most adventurous building was the Mechanics Theatre, seating 1800 people, designed by John Johansen.

By the late 1960s, Charles Center was largely built-out. It included 1.8 million square feet of office space, 800 hotel rooms, the Mechanics Theatre, 367 apartment units and parking for 4000 cars. The number of jobs increased to 17,000 creating a spin-off in terms of shopping demand. Perhaps the greatest success was that 93% of the businesses in Charles Center were relocated without liquidating. The project, as intended, also generated considerable growth around it – apartment buildings and offices. One of the companies that lost out on the original design competition for a building simply crossed the road and built a building for itself. The process by which Charles Center was implemented also demonstrates how public-private partnerships in redevelopment can be best achieved. Unfortunately Baltimore did not learn as much from Charles Center as it might have done. Some of the excesses of 1980s and early 1990s