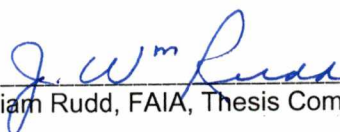


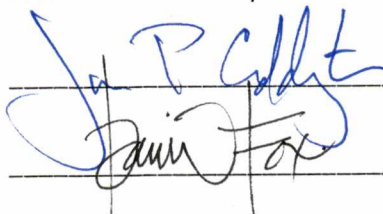
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I am submitting herewith a thesis written by Richard Andrew Belew entitled "A Building Type Reconsidered: The Urban Passenger Train Station." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture, with a major in Architecture.

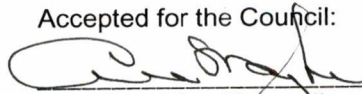


William Rudd, FAIA, Thesis Committee Chairman

We have read this thesis and
recommend its acceptance:



Accepted for the Council:



Associate Vice Chancellor and
Dean of the Graduate School

A Building Type Reconsidered: The Urban Passenger Train Station

A Thesis
Presented for the
Master of Architecture
Degree
The University of Tennessee, Knoxville

Richard Andrew Belew
August 2000

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Dedication

This thesis is dedicated to my wonderful and beautiful daughter

Zoe Grace Belew

For her tremendous inspiration during the very trying period of my graduate studies and whose life has given me the sole purpose to complete this thesis.

Acknowledgments

There are many people to whom I am overwhelmingly grateful for making my educational experience so rewarding. Most significant are the members of my thesis committee, William Rudd, Jon Coddington, and David Fox who have not only guided me through the treacherous waters of my thesis, but who have been beside me from the very beginning of my graduate studies. I am particularly indebted to William Rudd, for without his initial confidence in me, I would not have been able to pursue graduate studies at the University of Tennessee. Similarly, without the guidance and patience of Jon Coddington from beginning to end, my graduate experience would not have been nearly as meaningful.

Further, I would like to thank my classmates who struggled and endured with me these several years. My varied relationships with those classmates have provided unique friendships and an invaluable knowledge of myself - a knowledge that I could not have achieved otherwise.

Lastly, I would like to thank my grandmother, June Rawls for her financial support. Without her assistance and encouragement, the completion of this endeavor would have been impossible.

Abstract

In this study, the program of a specific *building type* in decline is reconceptualized for the purpose of its reinvigoration. The *building type* is the urban passenger train station and its reconceptualization is done through an investigation of comprehensive architectural and urban design issues related to the passenger train station, emphasizing the circumstances specific to a particular city and this moment in time. This study consists of a synthesis of fundamental issues determined to be central to the thesis yet global in their implications. These issues involve the complex planning and spacial relationships between the **city**, the **district**, and the **train station**. Specifically, this study focuses on the urban train station as it is reinvigorated through its service to a district center, and by extension the city, and the range of programmatic considerations associated with the *building type*. The rigorous exploration of these issues suggests compelling programmatic relationships that support such reinvigoration and contribute to positioning the urban passenger train station as an important component of an urban district center.

Preface

The act of building inherently reflects the circumstances of people at a particular place and moment in time. How and what we build within our cities is most often the product of complex sets of needs, desires and opportunities. Thus, the architecture of the city both constitutes a cumulative cultural understanding of nature at any given moment and functions as the physical context for human movements, institutions, and events. The built environment facilitates by design both the interaction and segregation of certain people and directly influences the quality of human experiences. Furthermore, by manipulating the kinds of activities and events that can occur (and in which spaces), the dissemination of information and culture are affected by what and how we build.

This study reconsiders a particular *building type* currently in decline, the urban passenger train station. In the interest of its reinvigoration, a complex set of relationships between the train station, the **city**, and the transit oriented urban **district** are explored. Together, these relationships reveal programmatic considerations toward proposing a renewed model for the *building type* – a model that supports the vitality of the urban district and the people who dwell there.

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Statement of Thesis

This thesis maintains that a specific *building type* in decline can be reinvigorated and be in the service of an urban district center. The thesis re-conceptualizes the *building type* program to speak to the issues of its reinvigoration and reconsideration of the *building type's* relationships to the **city** and the **district**. The *building type* is the urban passenger train station and the revitalization of its program addresses contemporary architectural and urban design issues. Specifically, the project is to create a vibrant district center through the exploration of the planning and spatial relationships between the city, its architecture, and the urban passenger train station. In the past, train stations often served as a catalyst for a community's economic development. While such an ambition goes beyond the parameters of this thesis, the train station program is conceptualized as a linchpin for the development of a city district.



Chicago, World's Fair Terminal (left). By Charles Atwood, 1893. From Carroll L. V. Meeks, *The Railroad Station: An Architectural History*. New Haven: Yale. 1956.

1. Introduction

In this time of intense debate and re-evaluation of how we build and inhabit our cities, an unprecedented opportunity now exists to explore and reconsider a historically vital *building type* currently in decline. The urban passenger train station and its capacity to contribute to the contemporary urban environment has not been adequately addressed in either recent architectural / urban planning scholarship, or practice. Further, the decline of urban passenger train stations has had a curious parallel with the declining physical character of many American cities. The decline of passenger train travel has also been associated with the tragic loss of community and decentralization experienced by many American towns and cities (Kunstler 178-179). Train stations, such as Central Station in Memphis, Tennessee, have often been strategically located within the city fabric, and thus have the potential to make a greater impact on the city than other *building types* in decline (Fig 1)

The purpose of this study is to explore the reinvigoration of the urban passenger train station *building type* as a potential contributor to the condition of the transit oriented district. Contemporary architectural and urban design issues are explored through a new programmatic model for the train station *building type*. The



Figure 1. Memphis, Central Station and South Main Street.

revitalization of any individual station or train travel in general cannot alone breathe new life into a blighted urban environment or reverse the course of a city in decline. But, only through the thoughtful consideration of the train station's complex relationships to the **city** and the **district** can the train station once again become a significant contributor toward that goal. That is, the reinvigoration of any individual station must be informed by its physical and communal relationships to its immediate context, its connectors to other districts and neighborhoods, and the city itself.

The exploration of a specific station provides the opportunity to explore issues of *type* as they relate to the issues of a particular city and an urban district. Issues specific to Memphis, the South Main Historic

District, and Central Station are explored in conjunction with those issues of *type* resulting in a schematic design solution for the station and the urban district center it serves. The synthesis of *typological* issues and those issues particular to this station suggest unique programmatic considerations for the reinvigoration of Central Station.

2. Building Typology

While the ability of any specific train station to contribute to the urban environment may rely upon the successful synthesis of many highly individualized and potentially infinite sets of issues, the train station *building type* can be explored as a generalized idea rather than as a specific project. This allows the study to focus on comprehensive issues relative to the ideal notion of the train station and defers the task of addressing each station independently. Also an exploration of *building typology* provides a generalized matrix of issues necessary for addressing each station as an independent architectural project.

Aldo Rossi asserted that questions of *typology* always arise whenever urban problems are confronted (Rossi, 40). Notions of *building typology* vary, but consistently deal with the realm of the ideal and the sublime rather than the real and the concrete. Also consistent within most beliefs is that *types* constitute a rule not to be perfectly imitated but rather the structuring principle from which specific buildings are conceived. For the purposes of this study, a useful definition of *building typology* will come from a synthesis of notions proposed by contemporary architectural theorists Aldo Rossi and Carroll William Westfall.

Aldo Rossi's notions of *building typology* described a set of guiding principles, the manifestation of which was contingent on the culture producing it. *Type* is constant, but manifests itself according to necessity. Therefore, everything is more or less vague in a *building type*, but precise and given in the model (Rossi 40-41). Rossi provided a useful abridged definition and history of *typology* in *Architecture of the City*.

"The city as above all else a human thing is constituted of its architecture and of all those works that constitute the true means of transforming nature. *type* developed according to both needs and aspirations to beauty, a particular *type* was associated with a form and a way of life, although its specific shape varied widely from society to society. The concept of *type* thus became the basis of architecture, a fact attested to both by practice and by the treatises" (Rossi, 35-40)

This notion explains why Raphael Moneo's Atocha Railway Station (Fig. 2) in Madrid differs radically in appearance and program from New York's Pennsylvania Station (Fig. 3) by McKim, Mead, and White. Both stations represent exemplars of the same *building type*, but the range of conditions associated with their creation were very different. Aside from the obvious gap in time periods between their construction, the cultures, topography, context, and programmatic considerations were unique to their particular place and time. Both train station solutions represent the artful expression of

the same *building type*. Both solutions were appropriate for their individual settings and satisfied the needs surrounding their creation. But, each solution would likely be inappropriate and unsuccessful in another context or constructed at another time. The *type* has remained unchanged from its inception, but the manifestations of the *type* are always unique and constantly changing. Rossi described *type* as, "something permanent and complex, a logical principle(s) that is prior to form and that constitutes it" (Rossi 40). Together, these ideas make *building typology* a universal notion.

Carroll William Westfall's ideas of *type* are very similar to Rossi's notions of permanence. But, Westfall's ideas have a significantly different emphasis. Westfall



Figure 2. Madrid, Atocha Railway Station. By Jose Raphael Moneo, 1994. From Colin Davies, "Grand Terminus." *Architecture* (January 1994).

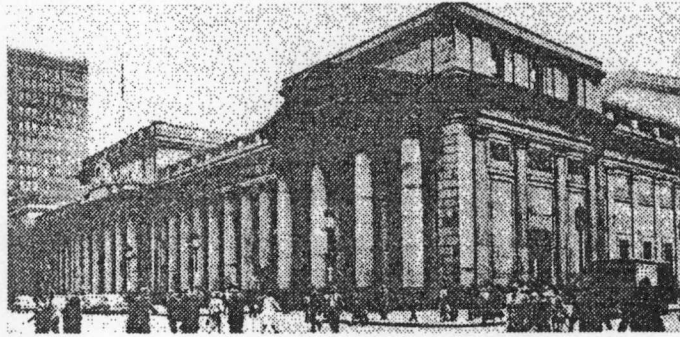


Figure 3. New York, Pennsylvania Station. By McKim, Mead, and White, 1906-1910. From Carroll L. V. Meeks, "The Railroad Station: An Architectural History." New Haven: Yale. 1956.

defined *building type* similarly as a generalized, unbuildable idea of a building knowable only in the intellect:

"In actual experience we encounter not *types* but examples of buildings. Each building is unique, embodying within it the circumstances of the time, the place and the materials in which it was built. This makes it conventional, circumstantial, contingent, dependent, individual, specific and transient" (Westfall 139).

A specific building satisfies unique functions by imitating the essential nature of the *type*, but never actually being the *type* itself. These ideas are very similar to those presented by Rossi. But, Westfall emphasized that the notion of *type* included all the possible examples of actual buildings of that *type* that have been and can ever be built (Westfall, 139). This idea was suggested in Rossi's definition, but not explicitly stated. Like Rossi, Westfall's notions described *building typology* as an idea

that can only be used as a guiding principle and never physically realized. But, Westfall's notions of *type* explicitly included all examples of a *type* that are yet to be

Ideas about *building typology* have varied throughout history. However, it is a generally accepted notion that *type* is a generalized unbuildable idea of an ideal building, the shape, size, materiality, image, and program of which is completely contingent on the circumstances of its creation. *Type* is fixed and permanent. But a *building type* also contains within it all of the possibilities yet to be known – the limits of which will never be known. With this understanding of *building typology*, the intent here is not to change the train station *type* itself or create a new one, but rather it is the purpose of this study to take a fresh look at the program possibilities in concert with the here and now

3. Developmental History of the Train Station

Character and Role

Since the 19th-century beginnings of passenger train stations, their position and character have played an important role in the overall vitality of their local urban environment as well as that of the larger city. As a specific point of arrival to and departure from the city, the train station served to introduce train travelers to the singularity of the city and the people who inhabit it. The passenger train station's relationship to the contemporary city has been considered analogous to the city gate of the ancient city (Meeks 39). For many people in the nineteenth and twentieth centuries, the train station was the first physical contact with the city and the last experience before departing for another.

Like many other civic structures, urban train stations were also focal points for the expression of civic values. According to Witold Rybczynski in *City Life*, early train stations belonged in the category of "civic art" along with two other *building types*: expositions and university campuses (Rybczynski 138). The scale, materials, forms, and methods of construction of early train stations often expressed an image of elegance, permanence, celebration, and civic pride. Examples of these early stations that survive today, such as Grand Central Station in New York City (Fig. 4) and Union



Figure 4. New York, Grand Central Station. By Reed and Stem, 1903 - 1912.

Station in Washington (Fig. 5), are clear examples of the symbolic roles within the city each satisfied. Both of these stations are in the service of a district center and contribute to the vitality of the city on many levels. The scale, use of materials, and the details of these early stations worked together to reinforce the celebration of public space. These elements also combined to present an image of permanence.

None of this is meant to suggest architecture alone has the power re-join the fragmented city. Rather, the thoughtful re-conceptualization of the *building type* program can result in actual settings that facilitate certain varieties of human events in the interest of re-invigorating a moribund station only. This re-



Figure 5. Washington DC, Union Station. By Daniel Burnham, 1907. From Douglas E. Gordon and M. Stephanie Stubbs, "The Rebirth of a Magnificent Monument." *Architecture* (November 1988).

invigoration is done in the extended interests of serving a district center and thusly contributing to the vitality of the city. As only one piece of the city, the train station can only do its part in the larger context.

The presence of people and their interaction invigorates a space. Architecture can provide a context for human events. Architecture does not have the power to insure that any activity or sets of activities will occur. It has even been argued that human events themselves constitute architecture. Bernard Tschumi stated in *Architecture and Disjunction* that, "architecture is defined by the actions it witnesses as much as by the enclosure of its walls" (Tschumi, 100).

Development of the Train Station

The passenger train station came into being as a new *building type* in the 1830's during the Industrial Revolution. According to Carroll L. V. Meeks, the birth of the train station occurred during a time when architects typically recognized and used the familiar details from the past rather than searched beneath the imagery of buildings and their details for their underlying originality or meaning (Meeks 1). In other words, architects were more concerned with being the keepers of culture rather than its creators.

In general, the architecture of the 19th century has often been characterized as a series of independent revivals concerned with the picturesque, eclecticism and pastiche. The resultant *styles* of the period encompassed revivals of ancient Greek, medieval, and renaissance architecture. The adaptations and combinations of these historic styles typically expressed efforts toward romanticism but with little cohesiveness or unity (Meeks 1-2).¹ The architecture produced during this part of the Industrial Revolution did not seem to

¹Carroll Meeks elaborated on the characteristics of 19th century architecture in the first chapter of *The Railroad Station: An Architectural History*. Meeks broke down the constituent elements of picturesque and the phases of applied eclecticism which corresponded with the development of passenger railroad stations in Europe and America.

demonstrate an equivalent inventiveness and creativity that was seen in the other arts, science, and technology. However, many would say that the cities produced during this period were much more unified and cohesive than the city of today.

The first American train station in the United States was the Mount Clare Station in Baltimore, Maryland (Fig. 6). Built in 1830, this station exists as the ancestor of the colossal terminals that came later, but there is no clear evidence of its ancestors. The station was hardly more than a box office for the excursion to Relay, the first

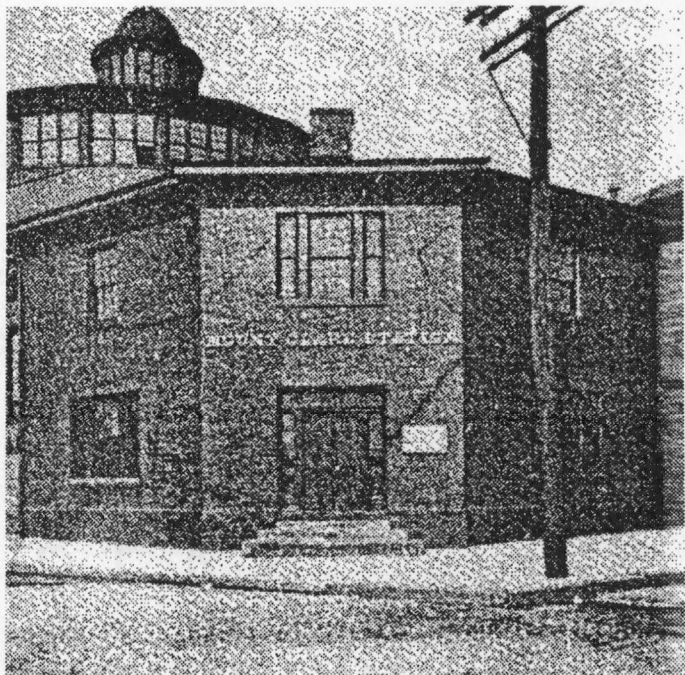
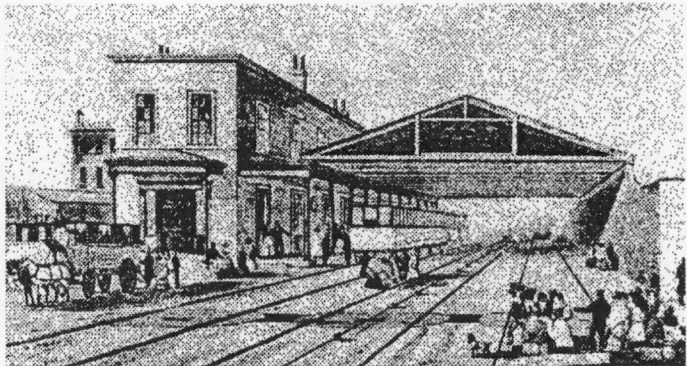


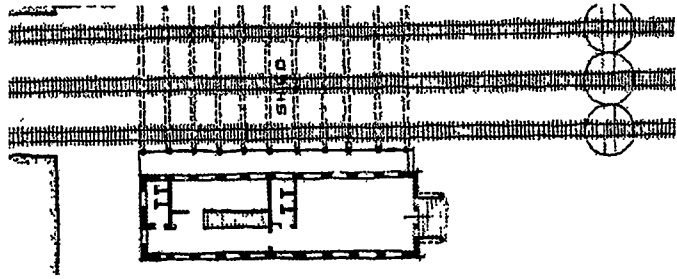
Figure 6. Baltimore, Mount Clare Station, 1830. From Carroll L. V. Meeks, *The Railroad Station: An Architectural History*. New Haven: Yale. 1956.

business of the line. There was no train-shed or porch. The train cars themselves were unroofed at that time, as the passengers were accustomed to enduring the elements. The building was brick and polygonal in shape to fit the site. Late Georgian in style, the station was wholly unpretentious (Meeks, 27).

Since there existed little evidence of precedent for the passenger train station *building type*, the creators seemed to draw upon the familiar and the conventional of that time. The new program requirements of the stations called for new forms and methods of construction, but were often functional adaptations of other established *building types*. The introduction of large train-sheds created the problem of meshing a large long-span structure with a concourse and other



Liverpool, Crown Street Station, 1830. From Carroll L. V. Meeks, *The Railroad Station: An Architectural History*. New Haven: Yale. 1956.



Liverpool, Crown Street Station Plan, 1830. From Carroll L. V. Meeks, *The Railroad Station: An Architectural History* New Haven: Yale. 1956.

spaces that could, otherwise, easily be contained within the envelope of a conventional form. The train-shed (or boarding platform), and concourse were representative of the primary functional and programmatic departures of passenger train stations from other known *building types*. The early results often demonstrated powerful and aesthetically uncomfortable disjunctions of form and activity (Meeks 27).

As stations grew larger, they became too complex to be considered as a whole. A debate began about which element should dominate, the shed, the terminal, or the hotel. Engineers designed the sheds and architects designed the stations and hotels. This duality of design necessity expanded the debate to which discipline would control the development of the *building type* (Meeks 39). Architect Philip Hardwick and the developers of the London and Birmingham Railway believed in the symbolism of train station as a gateway into the city and treated it as such at both ends of the line (Meeks 40).

The first train-shed appeared in the United States in 1835 in Lowell, Massachusetts (Fig. 7).² The boarding platform was not detailed within the architect's set of documents. The separation between architect and engineer was evident. The architect was responsible for proportion and imagery and the engineer for utility (Meeks, 27-28). The relationships of spaces and activities to one another were not completely resolved and the precedent was established.

Engineers dominated the design of passenger train stations for the first half-century. According to Meeks, this seemed to be due to the necessity of engineering the tracks, bridges, tunnels, and other functional aspects of the operating system. The stations themselves were

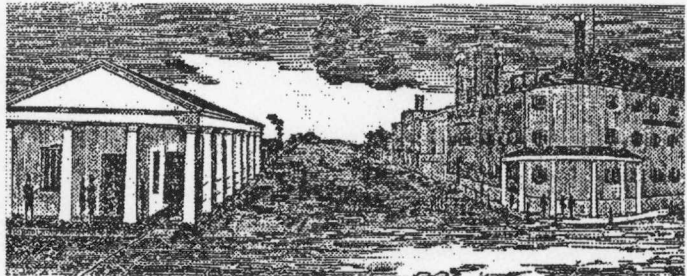


Figure 7. Lowell, Massachusetts, Boston and Lowell Railroad "Car House," 1835. From Carroll L. V. Meeks, "The Railroad Station: An Architectural History." New Haven: Yale. 1956.

²The signed drawings by Pierce Anderson are preserved in the Boston Atheneum and are the earliest surviving design documents for a passenger train station (Meeks, 27).

subsequently considered an engineering problem. Furthermore, when architects did become involved in the design of these early stations, they did not feel obligated to invent new architectural forms. Despite a lack of rigorous explorations of design possibilities and implications, these early stations seemed to function well and did so for a long time (Meeks, 28)

By the mid-nineteenth century, the train station had undergone much experimentation. Many of these proved to be outright failures and others bore strong resemblance to the great stations seen today. In 1846 Cesar Daly, editor of the *Revue Generale de l'Architecture*, attempted to reduce the enormous variations of train stations into a coherent classification system based on circulation and basic formal organization (Fig. 8). The first classifications of station types were as follows: 1) **Head type**, arrival and departure in a single building across the end of the tracks, 2) **Two-sided** or **twin type**, with arrival and departure handled on opposite sides of the tracks, 3) **"L" type**, with arrival at the end of the tracks and departure at one side or vice versa, 4) **One-sided combination type**, with arrival and departure on one side of the tracks. These were the only classifiable variations of stations that seemed to work, according to

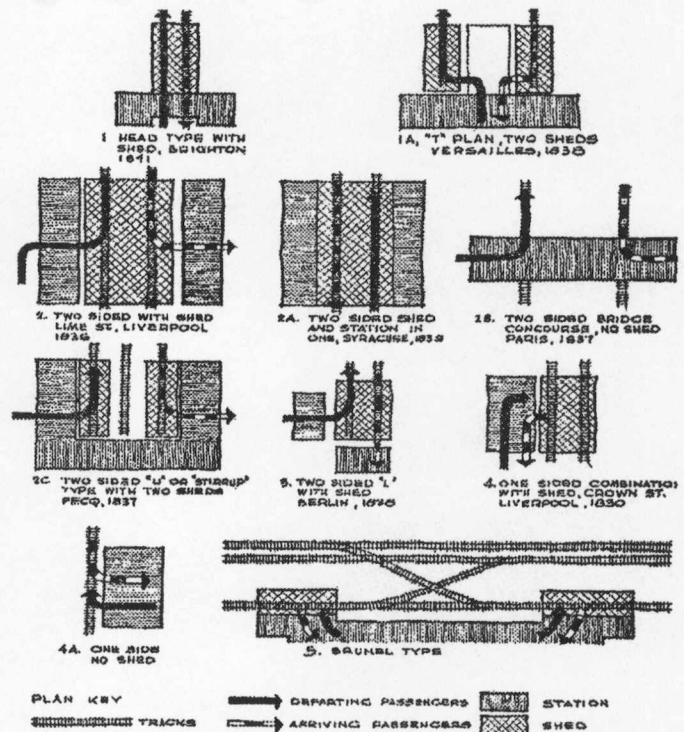


Figure 8. The types of train stations. From Carroll L. V. Meeks, *The Railroad Station: An Architectural History*. New Haven: Yale. 1956.

Daly. Meeks added one significant classification to the list known as the "Brunel type". This type was a variation of the one-sided station created by the engineer Isambard Kingdom Brunel (Meeks, 29-30). These plan diagrams have represented the basic models for the train station *building type* since its maturation.

These plan diagrams represent the range of basic organizational strategies that had been expressed in actual train stations. Virtually all stations, including contemporary ones, belong to one of these

organizational "types," or a variation. As mentioned earlier, the *type* is fixed. The particular organizational strategy selected by the architect for a specific station and the architectural expression was contingent on the complex set of conditions of the city, the district, the need, and the time.

Central Station is representative of the plan diagram labeled "4A," one side, no shed. This strategy was chosen because of the station's relationship to the contextual and communal relationships with the district and the larger city. Observing the dynamics of the existing station and its position in the city fabric, there are readily apparent reasons why the station took the form it did. The station did not represent a terminal point for travel, but rather a stop along a longer journey. Therefore, tracks continued along side the station. Similarly, the relatively low traffic did not merit segregation of arriving and departing passengers. It is likely that a shed was omitted for similar reasons.

The Contemporary Train Station

Like all urban architecture, the development of the train station in North America has both paralleled and reflected the evolution of the American city and its culture. The creation and development of passenger

train travel in America was the direct product of specific needs and technologies unique to specific times, places, and circumstances. As our understanding of political, social and economic phenomena progressed, along with greater advancements in technology, many American cities have tended to evolve according to far more complex circumstances and agendas

The evolution of American society in the early twentieth century, most notably the growing reliance on the automobile, paralleled a decline in train travel and the subsequent reduced vitality of many train stations. Many extant stations lie in a state of decay, deemed useless and abandoned, or exist as functioning stations clinging to a thread of life, such as Central Station in Memphis, the project in support of this thesis. However, many stations like Union Station in Washington (Fig. 5), and Union Station in St. Louis (Fig. 9) have undergone gentrification and/or adaptive reuse and are thriving with their re-invigorated programs

The city as well as the needs and aspirations of its inhabitants, has changed tremendously since the great epoch of the urban train station but the train station *building type* manifested many vital attributes conspicuously absent in the contemporary American

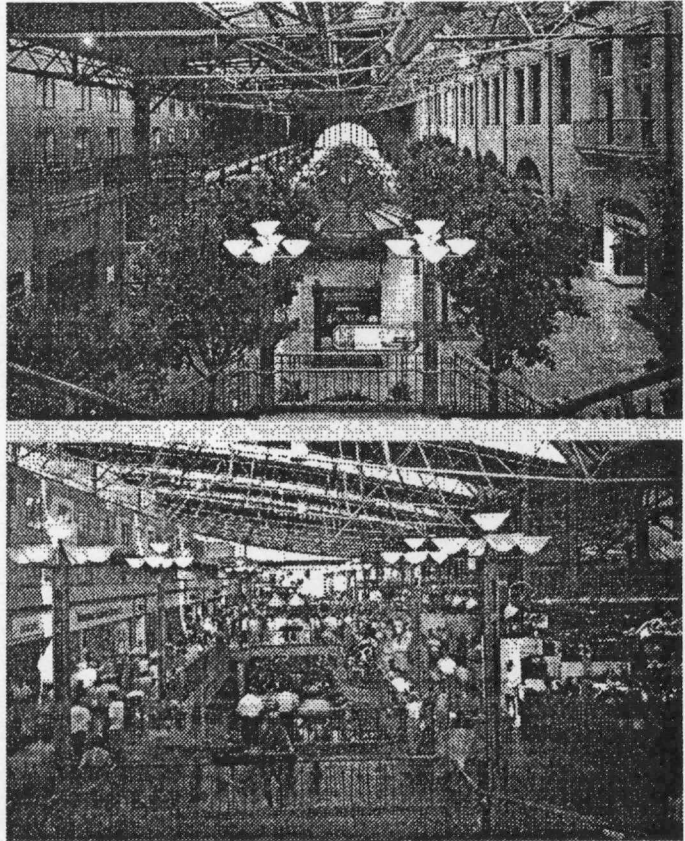


Figure 12. St. Louis, Union Station. By Theodore C. Link, 1894. Renovated by Hellmuth, Obata, & Kassabaum, 1985. From David Morton, "Spirit of St. Louis." *Progressive Architecture* (Nov. 1985).

city. The urban passenger train station provided a particular kind of public space that contributed to the spirit and singularity of the city. The station in many ways represented a microcosm of the contemporary American lifestyle. The freedom to travel, the aggregation of culture, and the political emancipation of people are all fundamental to American life and the foundations upon which our nation was created. These ideas were also evident in the propelling forces that

brought about the train station *building type*. These ideas were expressed in the physical workings, the architectural forms, and the grand yet polite consonance of the urban passenger train station within the city. These defining principles represent the foundations of the station *building type* upon which the new model is developed. In other words, these expressions contribute to the definition of the *building type* as much as the organizational strategies. It is from these organizational and expressive footings that the new programmatic model for the *type* is developed.

4. The City

In the most general terms, the city is understood to be a physical human construct that includes the sum of its architecture over time. The city is also defined by its institutions created in the interest of improving upon the quality of life for its people. The city itself is an artifact and a singular place. That is, each city is an individual element that has been constructed with aesthetic intent and has a unique identity that is the product of time, evolution, and continuous revision.

Each city is also comprised of an incalculable set of individual pieces – each with its own specific identity and valued place in the whole. Groupings of individual pieces take on new special identities themselves, but within their unity there is the opportunity for pluralism. At another scale, the community represents a unified aggregation of pieces and groups expressed as a whole and connects the individual to the city. Communities express a certain amount of adherence and unity while permitting change and dynamism.

The train station represents one particular piece within the city with its own particular identity and value. The station introduces the stranger to the city, the people who inhabit it and who have shaped it. This purpose is a primary part of the station's identity. When combined

with other carefully chosen pieces, the resultant grouping has the potential to take on an altogether powerful new identity.

Urban Artifacts

Of the many varied pieces that make up the city, one particular kind of piece is of primary importance to this study. This critical component of the city is described in the notion of *urban artifacts*. Aldo Rossi described the *urban artifact* in *The Architecture of the City* as a single entity within the city that speaks directly to the issues and memories that constitute that particular city. *Urban artifacts* are physical manifestations of the collective cultural values of a city and penetrate the fabric of subsequent urban forms. *Urban artifacts* are the critical link between the city, man, and the expression of his understanding of nature (Rossi 29-35).

Among its many complex characteristics, the *urban artifact* is an entity that develops in both space and time. Monuments and buildings of historical significance are often included in the city's list of *urban artifacts*. Some *urban artifacts* become monuments due to their persistence in the city both physically and symbolically. Necessary for survival, the artifact must be positioned as an urban focus. *Urban artifacts* reflect values

through their physical survival. In the evolution of the city, *urban artifacts* are not only preserved but are continuously presented as propelling elements of further development. *Urban artifacts* may persist virtually unaltered through time with a continuous vitality. Sometimes, their primary uses disappear and only the permanence of their form, their physical sign, their locus remains. *Urban artifacts* become as much identified with the city as the city becomes identified by its artifacts. Their forms, meanings, and life perpetuate themselves in whole or part, but, constantly recall their own origins (Rossi, 29).

Urban artifacts also embody the history and development of the city through their architectural forms, use of materials, and methods of construction. Building materials such as a particular kind of stone, marble, or clay used in brick, may be indigenous to an area and therefore used extensively in the creation of its buildings. These materials then constitute part of the city's history and memory. Often, cities on riverfronts contain buildings constructed of materials that are more easily transported via river. Memphis, for instance, has many older urban buildings with iron structural systems. Iron is not indigenous to the area and historically, was very difficult to transport on land. But, downtown

Memphis' position along the Mississippi River allowed for easier delivery of iron than to cities that had to rely on methods of transportation via land for import. Further, Memphis' potential for flooding made iron and steel structures more practical than masonry and wood. Many older buildings have iron structural systems on the first level with masonry or wood construction on upper floors. It is in these ways that these circumstances became manifested in the architectural forms of buildings. Although contemporary circumstances may no longer require these kinds of constructions, these historical precedents have often been presented in newer architectural forms.

Planning principles at the foundation of many American cities also informed the architectural expression of its buildings. For instance, many American cities were established upon the Jeffersonian grid, which was an expression of our egalitarian culture among many other symbolic reasons. These early planning strategies outlined the sizes of blocks, street widths, and set height restrictions of buildings in some cities. These early planning principles vary from city to city according to circumstances, but they have all become part of each city's unique culture. Each of these conditions have had profound affects on many building's form, and/or

materiality. By extension, these geographical, topological, and cultural circumstances also effected the architectural expressions of buildings within the city. These early principles continue to be manifested through the form and expressions of *urban artifacts* today

As propelling forces in subsequent development, other architectural expressions of *urban artifacts* penetrate the form of new structures and provide a certain continuity. Sometimes, a new structure will respond to spatial conditions preceded by an adjacent *urban artifact*. This situation is particularly evident in Washington DC where the forms, materials, and expressions of new structures in the urban center have been informed by such *urban artifacts* as the Capitol Building, Washington Monument, White House, the Washington Mall, etc. The form of many new structures such as the Ronald Reagan Building by Pei Cobb Freed & Partners responded to the materials, proportions, and spatial qualities established by its predecessors and those *urban artifacts* that identify the city (Fig 10). The Ronald Reagan Building represents a singular piece of urban infill that takes its form and materiality almost exclusively in response to its contextual conditions. The Ronald Reagan Building combines with its adjacent structures into a group that

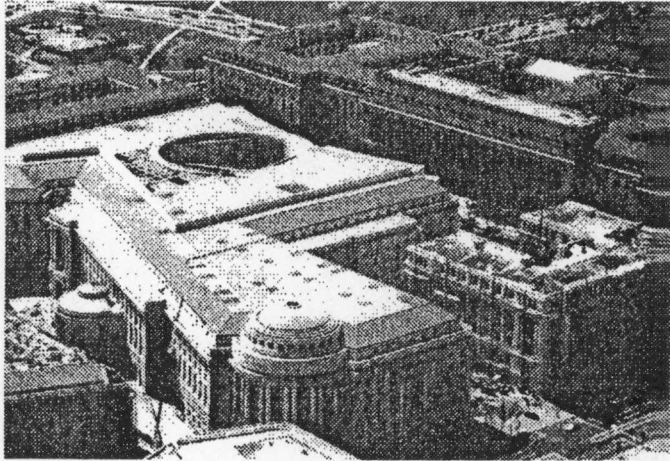


Figure 10. Washington DC, Ronald Reagan Building. By Pei Cobb Freed & Partners Architects. From James S. Russell, "Project Diary: Ronald Reagan Building." *Architectural Record* (July 1998).

supports the identity of the immediate community and the city.

In the urban center of Memphis, there appear a number of structures that more or less fit the description of *urban artifacts* (Fig. 11). Because of the overall nebulous character of downtown Memphis, true *urban artifacts* are difficult to identify. The Peabody Hotel on Union Avenue seems to be in the best position to claim status as an existing *urban artifact*. The Hotel has remained such since its creation and has persisted through the better part of a century. The Peabody Hotel has also become a significant piece of Memphis history. Further, it has been characterized by a continuous vitality and is currently an attraction for tourists year-

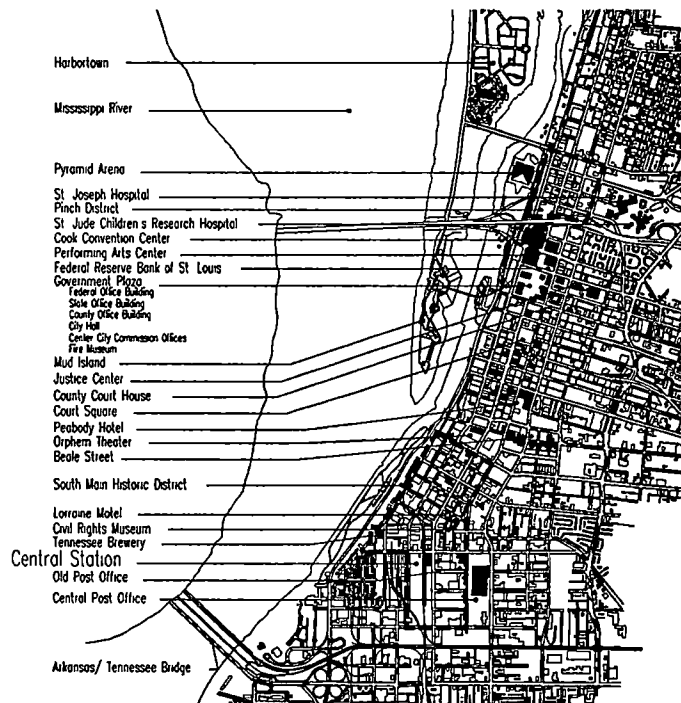


Figure 11. Memphis, downtown landmarks / potential *urban artifacts*.

round. The streets around the hotel also have a continuous life at most all hours of the day supported by various restaurants, bars, offices, apartments, and retail shops.

Central Station's position within the city and history are its best attributes in the interest of its becoming an *urban artifact*. Central Station is set at the intersection of two prominent streets and near the geographic center of the South Main Historic District. The reinvigoration of Central Station should be informed by an inventory of potential urban artifacts in Memphis. Certain qualities

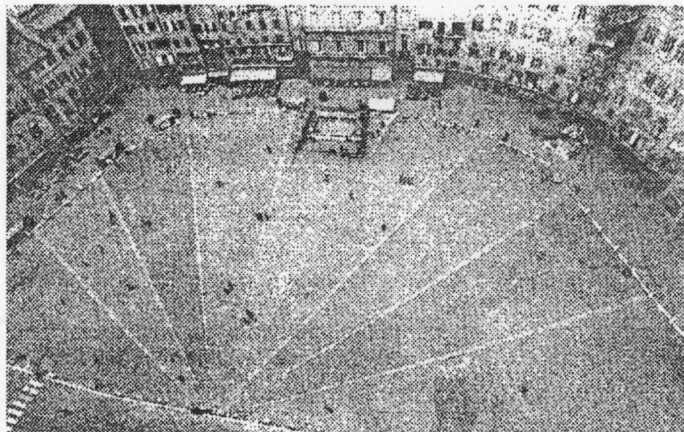
such as the use of materials, proportioning systems, and scale should be merged into the formation of the station and serve as a sort of microcosm of the city. This could be a compelling strategy for introducing someone to the unique circumstances of the city and those structures that help form its identity. It seems that only in time can a building become an *urban artifact*. However, with the understanding of the characteristics that make up an *urban artifact*, we can provide the best possible conditions for it to occur.

Place

Urban artifacts also possess through their physical form and position another quality critical to the make up of the city. The writings of Aldo Rossi and Christian Norberg-Shulz extend the idea of the city by including the intangible spirit of *place* that is unique to each city. The architecture and institutions of a city include a consciousness and a memory that has been developed simultaneously with its physical image. It is this singularity or *locus solus* which ultimately characterizes each individual city. This consciousness and memory undergoes continuous amendment just as the visible image is continuously evolving. There is therefore a mythology that contributes to the singularity of a city (Rossi 21)

The spirit of *place* represents another more complex reality of a city that is unique to it and absolutely necessary for people to dwell poetically. According to Christian Norberg-Shulz, "Architecture belongs to poetry, and its purpose is to help man to dwell." Architecture does this by concretizing the *genius loci* (Norberg-Shulz 23). Norberg-Shulz stated that man truly dwells only when he is able to gather the contradictions and complexities of life and concretize the world in buildings and other things. Man accomplishes this through art and architecture (Norberg-Shulz 23). This spiritual reality represents an individual component to cities that must be present and exists to help differentiate one city from another.

The spirit of place is directly related to our understanding of nature. It is also a critical consideration in the reinvigoration of Central Station.



Siena, *Il Campo*. From Christian Norberg-Shulz, *Genius Loci*. New York: Rizzoli. 1979.

According to Norberg-Shulz, in our attempts to shape our built environment, we look to nature to make it more precise. Where nature suggests a delimiting space, we build an enclosure. Where we feel it appropriate to create a center, we construct a *Mal*. And, where nature indicates a direction, we form a path. Finally, man must provide symbolism. The purpose of the symbolism is to free the meaning from the immediate situation (Norberg-Shulz 17)

Central Station represents one piece of the city. The combination of new elements and their requisite programs in and around the station present new considerations of form and arrangement. The reinvigorated *building type* program necessarily contains new considerations of centers, enclosures, and paths. An emphasis on *place* making according to these considerations provides powerful tools for the reinvigoration of the *building type*. In other words, by prioritizing the objectives of the station's reinvigoration, these objectives and their hierarchical position in our culture can have architectural expression within the design.

5. The District

The successful reinvigoration of Central Station is partially contingent on its participation in a long-range master plan for the South Main Historic District. A complete master plan for the entire South Main Historic District is beyond the scope of this study, but a brief exploration of the district's existing conditions and potential is necessary to establish some critical design parameters

As a vital component of the district's center, the station's design should respond to the needs of that center as well as fulfill its role as an *urban artifact*. That is, the station's form, materials, and cultural expressions must be informed by the physical and communal conditions of Memphis and the South Main District. Only then can the guiding principles shaping the station become propelling forces in the further development of the district. Toward that desired goal, there are a few characteristics of the good district that help inform a sound master plan for South Main District. These characteristics also have direct implications on the design solution for Central Station.

According to Andres Duany and Elizabeth Plater-Zyberk, a district is defined as an urbanized area characterized by a specialized primary function. Districts and neighborhoods are very similar in that they possess a

recognizable center and a series of edge defining corridors, are typically limited to approximately one-quarter mile from center to edge, and have a balanced mix of activities within. Otherwise districts and neighborhoods differ greatly in character and their mixture of uses.

Downtown Memphis is comprised of essentially three distinct districts (Fig. 12). The central business district is more or less bounded by the Wolf River on the West, a blown-out strip of land around Linden Avenue on the South, Danny Thomas Boulevard to the East and Interstate 40 on the North. These edge conditions are not clearly articulated and could be a subject of controversy. Also, there does not seem to be a clearly established center, however most of the activity within the district seems to generate from near the Peabody Hotel on Union Avenue and the newly constructed Autozone Park. A variety of restaurants and bars, several hotels, and the baseball stadium characterize this area. This district is also characterized by the tallest structures in the city and the highest densities. The taller buildings in the district are typically older and contain mostly office space and apartments.

The South Main Historic District is bound by Linden Avenue on the North, a steep bluff along Riverside Drive on the West, Third Avenue on the East and a

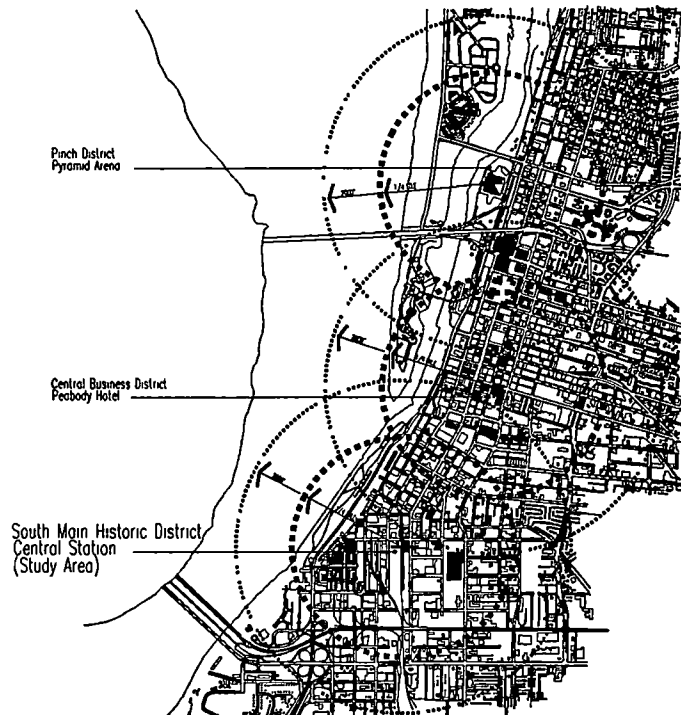


Figure 12. Memphis, downtown districts and their centers.

railroad yard on the South The district has been on the National Register of Historic Places since 1985 This district has been historically known as a railroad district, but has come to be mostly characterized by light industrial uses and warehouses

The South Main District seems to fit the description of a district only in the sense that it is an area delimited and protected for its historic value. Other than that, there does not seem to be an overwhelmingly prominent primary function. Further, secondary uses are scattered and not particularly civic in nature. Of the structures

that are not abandoned, most contain a variety of retail shops, art galleries, restaurants, furniture stores, bars, antique markets, loft apartments, and light industrial businesses (Fig. 13).



Figure 13. Memphis, South Main Street looking South.

Streets

The streets of the good district play a significant role in its overall vitality. The architecture, sidewalks, light-poles, vegetation, and other elements that define the streets' boundaries give three-dimensional character to the public space of the street as well as help communicate a sense of *place*. Other items that fill the public street spaces work together with the architecture to support the scale and visual image of the district. These elements should work together to emphasize the civic nature of districts and provide visual and functional unity while providing for variety and dynamism.

The vertical surfaces that define the streets must express the importance of shaping the outdoor public space (Fig 14) The front elevations of buildings are typically best in alignment parallel to the street, contributing to a visual harmony and continuity. In this way, buildings along the street have a certain kind of anonymity That is, they fulfill the greater purpose of working together to define the boundaries of the public street space rather than calling inappropriate attention to themselves. It is in this way that the architecture of the district supports the idea that public space is more important than private space Streets and buildings should have comfortable width-to-height ratios. Also, the architecture and vegetation should work in conjunction to support the visual rhythm, balance, and unity established by the building elevations



Figure 14. Public street space shaped by buildings and landscape material From Peter Calthorpe, *The Next American Metropolis* Princeton: Princeton University Press. 1993.

For the most part, The existing Central Station elevations contribute to the articulation of street edges and form the corner condition at the street intersection. However, the existing elevated tracks south of the station rest upon a three-block long concrete retaining wall, creating a long rather dull companion for the pedestrian. This wall contains no program and almost completely segregates the southeast quadrant of the district from the southwest.

Otherwise, street space in the South Main Historic District suffers from a great deal of empty space and a lot of uses that have outlived their service to the district, to put it simply. Except for portions of South Main Street, there simply are not enough continuous blocks of development to substantially contribute to the articulation of public street spaces or help provide any sense of *place*. Further, random empty blocks and partially occupied blocks do not typically provide enough visual unity or harmony to give a sense of connection between the district and adjacent districts and neighborhoods. In general, edges are either very difficult to determine or altogether non-existent. At any rate, the edges that are apparent seem to be arbitrary. The figure / ground relationship of the district reveals this lack of continuity and random scale of structures (Fig. 15). The southernmost portion of the district has

particularly suffered from misuse, singularity of use, and/or blight. Structures within the southern half of the district also vary greatly in size, height, and materials.

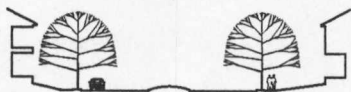
A strategy for the reinvigoration of Central Station should include a commitment to the re-establishment of the street as public space (Fig. 16). The station is only one particular piece of the city, but a vital component of the South Main District's center. By demonstrating a commitment to helping shape the street space, the station can fulfill that specific role while establishing the precedent for subsequent development. In that way, the reinvigoration of Central Station should also be part of a district master plan that explicitly details the re-establishment of the street as public space. Part of that master plan should include policies that encourage infill within the vacant areas and new development in the



Figure 15. Memphis, South Main Historic District existing figure/ground and ground/figure relationships.



Primary Street



Secondary Street



Small Street



Apartment Street



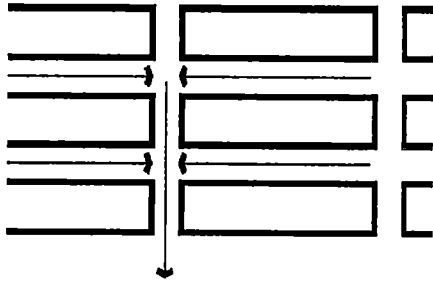
Commercial Street



Figure 16. Memphis, South Main Historic District proposed figure/ground and ground/figure relationships.

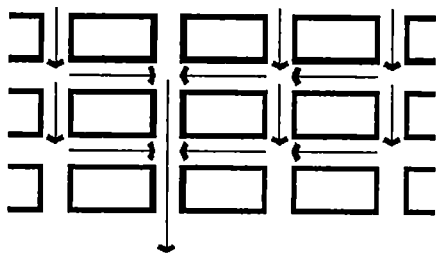
blown-out areas. Future development needs to adhere to strict guidelines outlining multiple-use programs for core commercial development, build-to lines rather than setbacks, building height minimums and maximums, and guidelines for the use of building materials. Proscriptive zoning regulations need to clearly outline necessary mixtures of uses rather than those that restrict an area to a single use. Most importantly, a long-term master plan must be established that provides for the future needs of the district such as schools, parks, and daycare facilities. These uses may not be necessary in the near future, but if a sound long-term plan is to be successful for the district, these and other items must be planned for today. All of these elements must be part of a solid yet flexible plan that has allows for change and expresses the importance of public space.

Blocks



Large blocks

In the development of the district master plan, several other issues are important to the overall vitality of the urban district. The sizes of blocks are critical in the character of districts and providing for a variety of activities. Larger blocks tend to be self-isolating and economically constricting (Jacobs 233). Building frontage is limited, providing for fewer uses. The people on the streets of large blocks also tend to form isolating pockets that have only rare opportunities to come together. Finding alternative paths becomes pointless if the journey takes you substantially out your way and extends the trip (Jacobs 235). Also, by limiting alternative routes, the same old journey becomes dull.



Smaller blocks

Blocks within the district must be short to allow for the frequent turning of corners (Jacobs 233). Shorter blocks allow for more choice and help prevent the pedestrian from losing interest in the same journey time after time. For instance, one could choose alternative paths to the same destination without lengthening the trip significantly. Short blocks also provide more available building frontage for a wider range of uses. All of these factors provide greater opportunities for people to actively engage in the life of the street. After all, it is the presence and interaction of people that alone invigorate a space.

Grid

The southern half of the South Main Historic District has come to be further characterized by a severe disruption of the established street grids (Fig. 17). The district is currently characterized by two primary grid patterns. These two patterns were established when Memphis expanded and annexed the smaller community of Fort Pickering. During the evolution of the district, streets have been closed or removed for various reasons. A plan of the district reveals the remnants of what used to be a logical layout of streets and blocks. Streets in the upper half of the district paralleled the river's edge while the grid in the lower half ran due North / South and East / West³. The existing street network contains blocks of varied sizes and shapes. Some streets end and start again one or several blocks away. Some streets within the district only serve as a connector between two parallel streets with no continuity of their own. There are also frequent dead end streets.

The development of the South Bluffs residential community in the Southwest corner of the district introduced a third street system in the late 1980's. The street system of this gated community works very well

³ The southern half of the district was once part of another town known as Fort Pickering, Tennessee. The street grid of Memphis is parallel with the Mississippi River. The grid of Fort Pickering was oriented with the poles

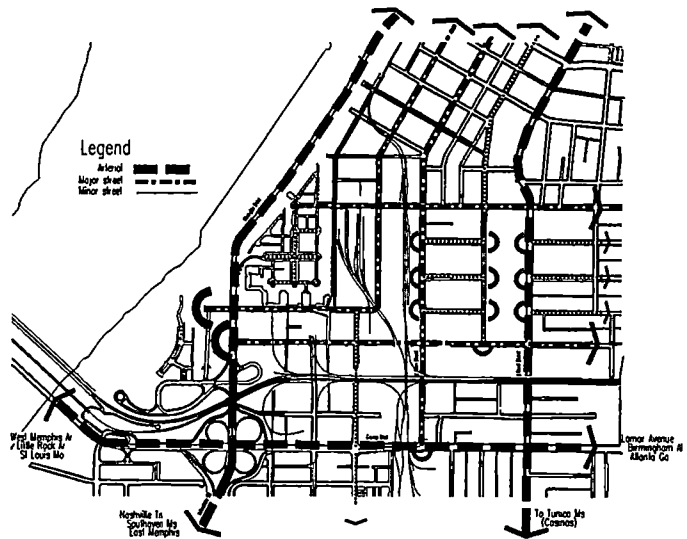


Figure 17. Memphis, South Main Historic District existing street pattern.

internally but was developed with very little or no consideration of what was happening outside of its walls. The streets have no relationship with any other established street network other than one entrance point at the Calhoun Street terminus. For this community to rejoin the district and become a generator of activity for the district the walls must come down and the streets must be integrated into the larger network. Since the South Bluffs community sets the precedent of residential use in that area of the district, it makes a certain amount of sense to foster its growth into a more substantial community of single family, multi-family, and other mixed uses

The master plan for the South Main District should contain a strategy for reconnecting the discontinuous street patterns and weaving the South Bluffs community back into the district (Fig. 18). Several North / South streets must remain broken due to the railroad yard to the South. This southern boundary of the district does, however, provide for several scattered connections with areas to the South.

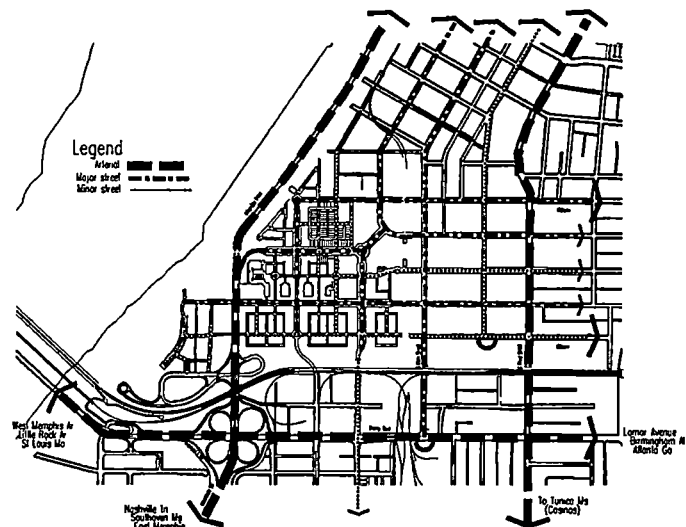


Figure 18. Memphis, South Main Historic District proposed street pattern.

Transit

The transit-oriented urban district is a particular kind of mixed-use district within the city (Fig. 19). The vitality and organizational structure of a district relies heavily on its relationships with public transportation, commercial,

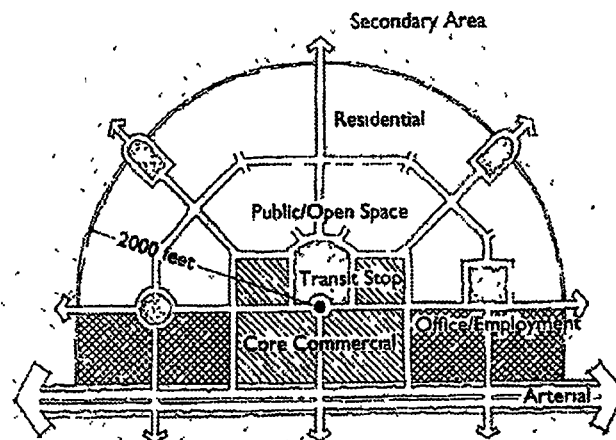


Figure 19. Diagram of transit oriented urban district. From Peter Calthorpe, *The Next American Metropolis*. Princeton: Princeton University Press. 1993.

residential areas, and other public uses. Areas categorized by each of these primary uses should be located within the quarter-mile radius of transit and connected by pedestrian friendly street spaces or walks. Because of the primary transit function and public nature of train stations, they are typically positioned near the center of the urban district and serve as a focal point in the well functioning urban district. According to Peter Calthorpe, transit stops should be located within the quarter-mile walking distance from the outer boundaries of the district and positioned near the commercial core (Calthorpe 105). The quarter-mile (or approximately 2000 feet) has been determined to be the maximum distance that the typical person will consider to be in a walkable distance (Calthorpe 56). The close proximity of the station with core commercial uses helps to support the civic nature of both and allows for easier

access to shops and business from other neighborhoods and districts. Also, people who live in the district but routinely use the transit system to get to another neighborhood or district will have comfortable access to the core commercial as they make their way to and from the station

Transit stops also should be located away from an arterial and bus routes should loop through the district to the transit stop. Light rail systems (if any) should be linked directly to the center of the district and its core commercial area. Sidewalks and clear pedestrian connectors should link the transit stop with the commercial area and office sector of the district (Calthorpe 105).

This brief discussion of the character of districts provides a useful set of criteria for creating a new master plan for the South Main District. More critical to this thesis though, these issues establish another level of programmatic considerations for the reinvigoration of the train station *building type* and design criteria for the addressing Central Station

6. The Train Station

This study has explored issues of the train station *building type* in relationship to the city and the urban district. From this investigation, several historical programmatic foundations characteristic of the *building type* have been synthesized with critical contemporary urban planning issues to develop a schematic planning strategy for the South Main Historic District. The exploration of the physical and communal relationships between the urban passenger train station and its urban district and city provide a set of design goals and parameters for developing the more specific site plan and an architectural model for the *building type*.

Existing Station

The existing Central Station occupies approximately 13 acres bound on the North by Calhoun Avenue, Georgia Avenue on the South, South Main Street on the East, and South Front Street on the West (Fig 20). The station was built for the Illinois Central Railroad exclusively, but is currently being used by AMTRAK, its only tenant.

The existing building consists of a three-story limestone base with a five-story brick veneer tower above (Fig 1). The station resides on the Southwest corner of Calhoun Avenue and South Main Street. The building is one of the largest structures in the district and is the single

Central Station and train yard



Figure 20. Aerial photograph of South Main Historic District.

largest structure on South Main Street. The station helps define the street space of both Calhoun and South Main. The station's elevations align with the fronts of other building along both streets. Although the long East elevation and the office tower depart from the smaller two- and three-story scale characteristic of the rest of the district, the three-story limestone base relates to the scale of other buildings in height and visual rhythm. The limestone base also helps mediate between the smaller buildings and the tower portion of the station.

The program of the existing station contained only those uses considered to be necessary to its primary function. The original plans for the building show only waiting spaces, toilets, telegraph room, and an immigrants'

room (see Appendix A). There were virtually no other secondary uses in the station beyond what which might be considered necessary to the traveler.

Upon entering the station at either of two main entrances, the experience included a vestibule and a staircase to the main hall. Both entrances to the main hall were off-axis. Visitors to the building were introduced to the main hall somewhat unceremoniously at either one corner or from its side. The ground level uses were primarily station-oriented and contributed very little to life on the sidewalk. Other than the two entrances to the station, there were no other uses that fronted the street. Even though the building elevations helped shape the street spaces, there were no uses programmed at the ground level in support of street activity.

The main hall was situated as an encrypted large space in the center of the plan. The main hall was positioned at an interstitial floor between the ground (or street) level and the concourse level. Surrounding the main hall were a collection of waiting areas, restrooms, ticket booths, and an elevator lobby to the tower. The path from street to train involved several turns, first upon entering the main hall and again approaching the train. To board a train, it was necessary to pass through the main hall into a smaller hall to the South. Then one

ascended a large staircase to the boarding platform at the track level. The tracks were approximately sixteen feet above the street level. The platform paralleled the tracks with only minimal shelter from the elements provided by long strips of roofed colonnades.

Site Plan

Informed by its relationships with the surrounding district and the city, the district center is positioned between the primary residential area and the established commercial core along South Main Street (Fig 21). The center is in the form of a village green bound by civic structures at its corners. These four structures serve as anchoring elements for the center and help define the edge of the village green. The train station is positioned between the commons and South Main Street, the main connection to adjacent urban districts.

The village green also helps to mediate between the different street patterns of the district. Adjustments in the alignment of streets occur within and along side the village green. The streets are also reconnected in such a manner as to reinforce the centrality of the village green within the district and provide as little street interruption as possible.

The program of the village green includes bicycle racks,

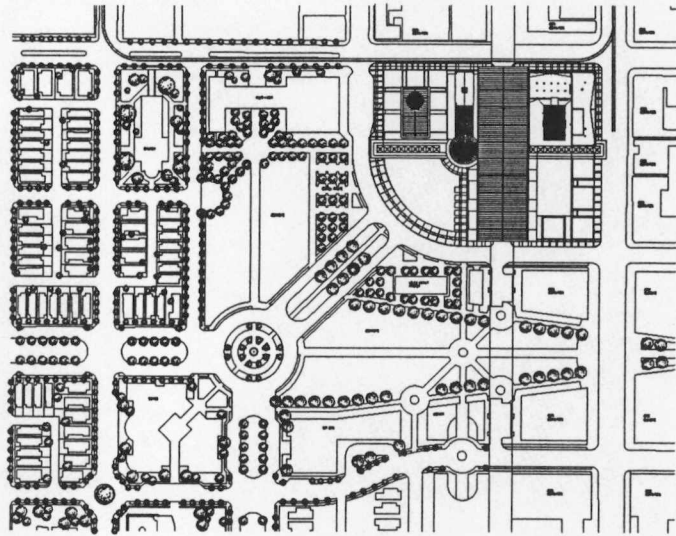
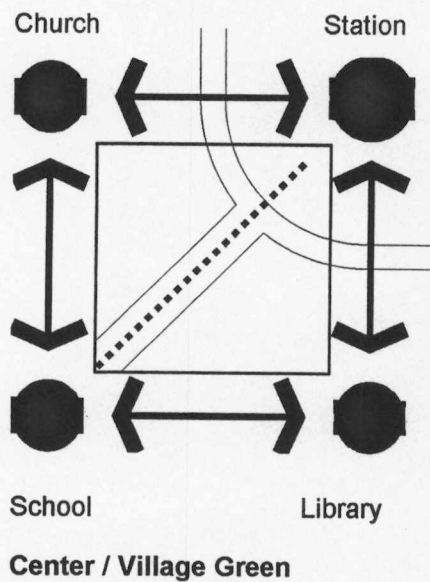
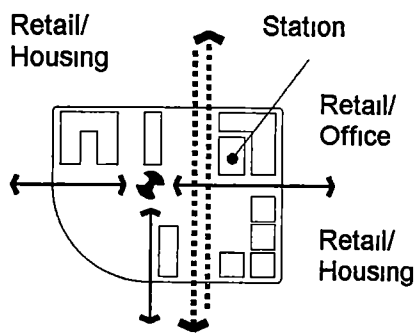


Figure 21. Proposed site plan – Central Station, Memphis, Tennessee.

and a fresh market pavilion. These uses are positioned within the village green between the station and the residential area of district. The intersection of two primary residential streets marks the center of the village green. A third street connects the center of the commons with the main entrance to the train station. Placing the primary entrance of the station on axis with the street bisecting the village green reinforces the station's importance to the district center. It is also in this way that the architectural form of the station is informed by the conditions of the village green and the district.

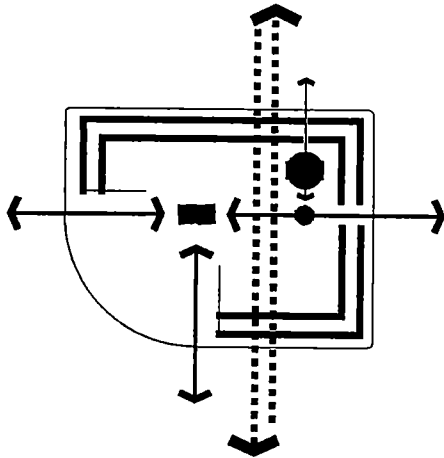
The program for the station block includes uses determined essential for core commercial areas. The



uses along South Main Street include leasible retail space at ground level with residential and office on levels above. Along Calhoun Street to the North, the ground level is similarly filled with retail establishments. Housing and office uses occupy the upper levels. The station-specific functions have been confined to the center of the block allowing for the maximum opportunity of leasible frontage along the street.

Ground Floor Plan

Restaurants, bars, bookstore, gift shops, etc occupy the spaces fronting South Main Street and Calhoun (Fig 22). Within the station, a primary and a secondary arcade are introduced with programmed commercial uses along their edges. Spaces along the arcades are reserved for uses particularly useful to the commuter or traveler, such as a newsstand, a coffee shop, a deli, a luggage shop, a gift shop, etc. Other programmed spaces away from the arcades have uses less directed toward the traveler. These uses include service and retail establishments that support the primary function of the station, but are less transit-oriented. For instance, as one walks or bikes home from the station or vice versa, a flower shop, a bakery, a butcher, a fresh produce stand, etc would each be an encounter along the path. These uses are intended to invigorate the



Ground level Parti

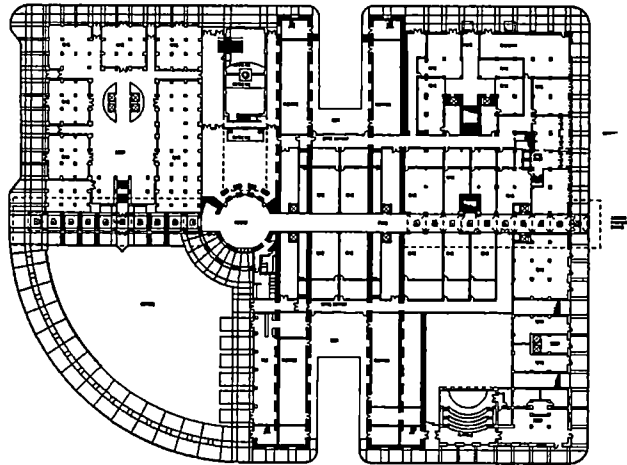


Figure 22. Proposed ground floor plan – Central Station, Memphis, Tennessee.

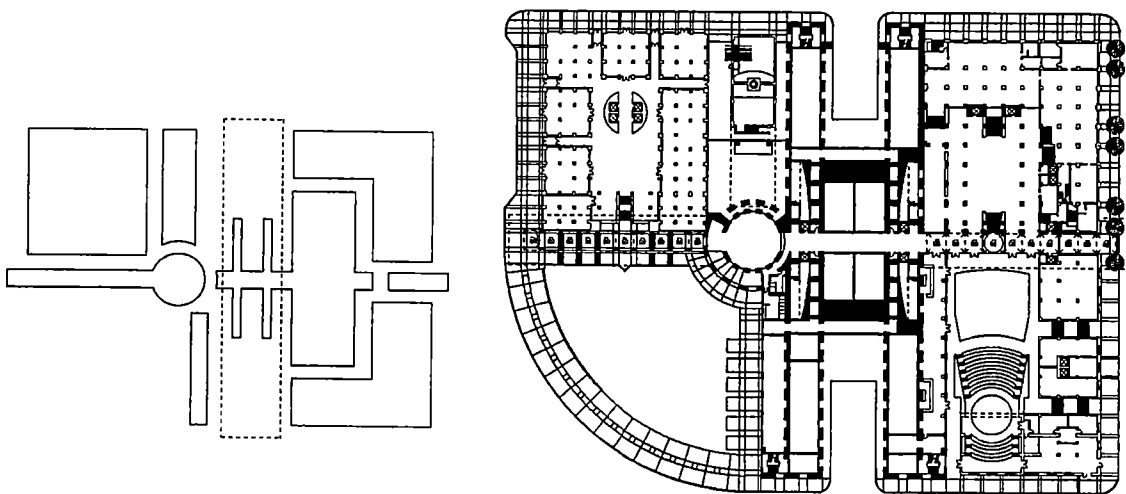
street space regardless of the station uses. Each of these programmed spaces contributes to the variety of human experiences and opportunities within the district center.

Because the train station may be visited both by residents of the community and travelers from other places, it is important that the station be easy to understand and navigate as well as sufficiently complex to provide continued interest. Many people within the community may experience the station several times a week. Other people may only visit the station once in their lifetime. For these reasons, the organizational principles of the station need to be direct and understandable. The station stimulates a continued interest through program and multiple ways to navigate

through the spaces in much the same manner as the blocks provide for multiple choices

Plan at Main Hall Level

The program for the main hall level is programmed for station uses only (Fig. 23) This level contains waiting rooms, toilets, ticketing counters, car-rental booth, and a registration desk for the hotel. Otherwise, the historic main hall and its new outdoor counterpart, the courtyard, characterize this level. The purely station oriented functions are pulled away from the street fronts and placed within and around the main hall. The entry points into the station occur only once along each of the four sides of the block and are positioned on axis with the main hall. This formal relationship between the



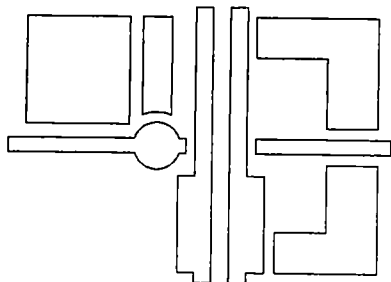
Main hall level Parti

Figure 23. Proposed plan at main hall level— Central Station, Memphis, Tennessee.

main hall and the approach provides a greater sense of ceremony or procession as one enters or leaves the station. Programmed uses for the courtyard include a small amphitheater. This small theater can be joined with an enclosed theater in fair weather to create a partially covered theater-in-the-round. This is an opportunity for the station to become enriched with live music or theater productions.

Plan at Concourse Level

Similar to the main hall level, the program at the concourse level contains programmed uses specific to the station (Fig 24). Specifically, this level contains secondary waiting spaces and restrooms on both sides of the tracks and boarding facilities. This covered level is a three story high space and open at both ends where tracks enter. The concourse also stretches the length of the block. From the centrally located entry points on this level, most of the main arcade connecting the village green to the South Main Street can be seen, giving a sense of the organization of the station, the block, and the relationships with the village green.



Fourth and fifth level Parti

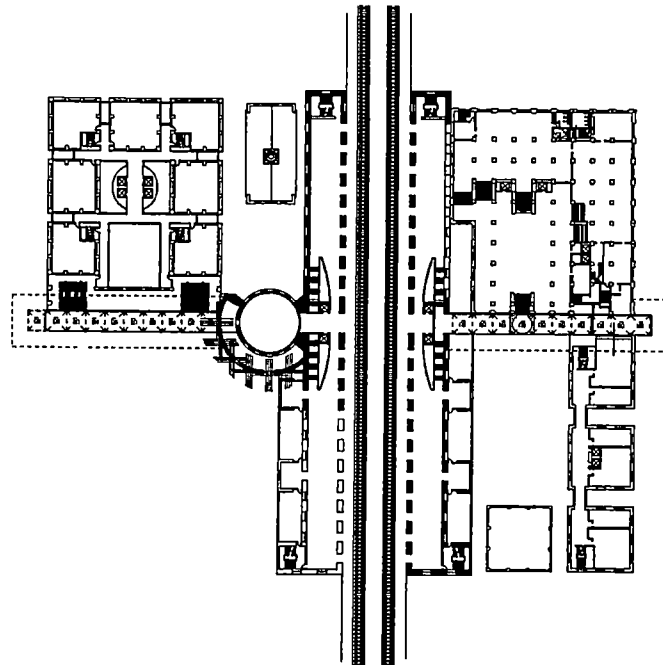


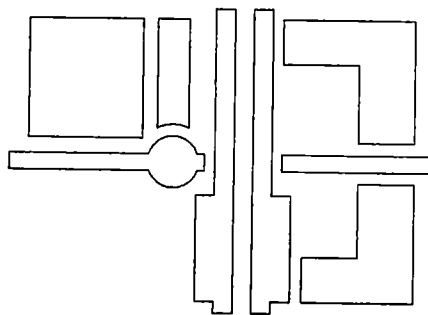
Figure 24. Proposed plan at concourse level – Central Station, Memphis, Tennessee

Plan at Fourth and Fifth Levels

The program at this level is comprised solely of hotel functions (Fig 25). Individual rooms and larger suites line the single-loaded corridors along the train shed. Corridors are on the track-side of the shed to help buffer train noise from the rooms. The rooms and suites are thusly positioned on the outer edges of the shed to provide views of the village green and district on the West and the station courtyard on the East.

Elevations and Sections

The existing station elevations along Calhoun and South Main Street belong to the core commercial area of the



Fourth and fifth level Parti

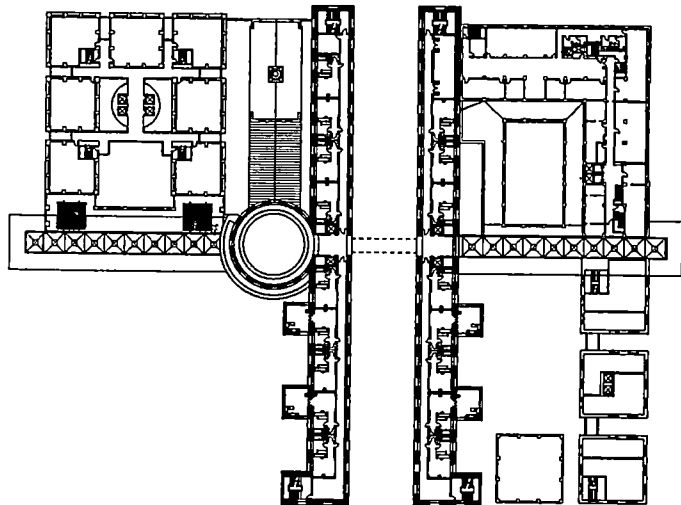


Figure 25. Proposed plan at fourth and fifth levels – Central Station, Memphis, Tennessee

district (see Appendix C). These elevations are preserved with the exception of additional storefronts that address the sidewalk and street. The elevations of new construction filling the remainder of the station block are informed by the existing commercial structures in the community in several ways. The existing column grid of Central Station is extended throughout the block East of the elevated tracks. West of the tracks, the primary residential scale of this part of the district dominates. Thus, new construction here demonstrates a smaller structural grid.

As a kind of microcosm of the district and the city, the elevations express this characteristic a variety of visual expressions. The elevations of the new pieces are clad with brick and limestone, materials typical of many

buildings in the district. This provides a contextual continuity with other buildings that form the street edge.

Metal panels and glass characterize the primary arcade connecting the village green with South Main Street. This part of the design breaks away from the traditional materials and massing that characterize the other new pieces. The primary arcade represents both a historical spatial element typical in early stations and the datum for part of the new revitalized program of the station. That is, a significant part of the new revitalized program is organized along the arcade. The arcade extends the length of the block between South Main Street and Front Street, bisects the block, and the primary entry into the station at each end.

7. Summary and Conclusions

This study has shown a way to reconceptualize the program for the urban passenger train station as a way of invigorating it as a *building type*. The new program's core has devoted itself to the service of an urban district center. In the development of the study, issues related to the **city** and the **district** have been explored in relationship to the urban passenger train station *building type*. From this investigation, a number of considerations related to the train station as a *building type* have emerged as critical to its successful revitalization.

While the *building type* itself is fixed, each individual station is contingent on the circumstances of its creation and thus is flexible and unique. Time, place, and program inform the architectural expression of the *type*. In reality, there is never an encounter of a *type* itself but rather, only encounters of examples of buildings, which can be linked together by *type*. *Types* exist as fundamental guiding principles for the creation of specific buildings. A particular *building type* includes examples of a one kind of building. In this investigation, we have an example of a given *building type* currently in decline. Central Station in Memphis, Tennessee is representative of the urban passenger train station *type*, but has suffered from inadequate program and has only

tenuous relationships with its district and the city. In short, neither the range of *typological* issues nor local programmatic possibilities associated with the station have been adequately considered throughout its history for the purpose of its continued vitality

Throughout the rise and decline of passenger train stations and train travel in this country, demands placed on the train station have changed dramatically. While the needs of our culture have evolved, the train station *building type* program has not been sufficiently revisited and appropriately amended. This has happened for many reasons beyond the scope of this study. Nevertheless, in the spaces often found in examples of this *building type*, the historic train station provides the opportunity for many kinds of human events and architectural expressions critical to the vitality of the city, but often not found in its original program. Among these characteristic uses and expressions are

1. Mixture of uses within a single truly public space.
2. Modes of transportation for a mixture of choice
3. Civic focal point(s) that is actually public space. Expressions of civic pride and importance of public space in the physical image and sense of place
4. Common point of arrival / introduction and departure for travelers

Many of these opportunities and expressions are absent in many cities today. It is the train station's capacity to

provide for these kinds of experiences and expressions that make it an important *building type* to revisit.

The city exists as one of the supreme human creations. The exploration of the nature of cities has demonstrated that the city is comprised of more than just the sum of its architectural parts. The city exists as an instrument by which people attempt to perfect themselves and pursue their individual pleasures. The city is also an instrument used to improve upon the current set of conditions for the whole. But, there is another spiritual reality of cities that is necessary for its continued vitality. That is, the city possesses a consciousness and a memory that helps to define its singularity and enables humans to dwell. *Urban artifacts* are urban structures and/or spaces that connect people to the city and express their collective and cumulative understanding of its nature and by extension, their nature. *Urban artifacts* embody a city's history and these artifacts serve as generators for subsequent development. Further, *urban artifacts* hold the possibility to possess a spirit of *place* that is necessary for humans to dwell poetically.

Central Station could be considered an *urban artifact* for several reasons. The station has persisted more or less unchanged through time since its completion in 1914.

The station also embodies a particular part of Memphis history. It is representative of a time when the railroad was an essential component of urban life. The South Main District was a railroad and industrial district for the entire first half of the century. The architectural form, materials, and expressions are typical of early twentieth century civic buildings. The beaux-arts structure expresses a sense of permanence and elegance while humbly fulfilling its more important obligation: helping define the public street space. The station is grand, yet mannered. The strongest case for categorizing Central station as an *urban artifact* rests within this grand yet polite consonance with the street and its contribution to shaping public space, both exterior and interior to the building.

The city, with its architecture, its institutions, and its spirit, can be partitioned into smaller determinate elements. Neighborhoods and districts represent one method of dividing the city into these smaller manageable and understandable units. Each of these urban elements has their own set of defining criteria. The exploration of these urban elements reveals other levels of considerations necessary to the reinvigoration of the train station.

The analysis of the built form of Memphis, Tennessee reveals three relatively distinct districts in the urban core. These districts have more or less articulated boundary conditions, but have no clearly identifiable centers or primary uses. The well functioning urban district is characterized by a primary identifying use with a wide range of secondary uses in support of the primary function. Central Station rests within a particularly blighted urban district. This district suffers from poor articulation of edges, broken street patterns, some inappropriate uses, and unanimated space of indeterminate form. With a few recent gallery openings and artist's studios along South Main Street, the district is only beginning to assert a primary use. Otherwise, the district contains a number of bars, a few antique markets, and multi-family housing.

The exploration of issues related to the district revealed the necessity for the design to re-establish the street grid and the need for the architecture to stress the importance of shaping public space. Large blocks are significantly reduced as streets are reconnected to the established grids. There also exists a reasonably well defined commercial core along South Main Street, but with very few active businesses. Central Station is positioned at the southernmost end of this area to act as

a catalyst to revive the commercial identity of South Main Street. The design provides multiple circulation choices allowing for a diversity of people to have easy access to the area

Urban infill of vacant areas also express the importance of shaping the street space. New development within the core commercial area contributes to forming the street edge and corner conditions. Infill development relates contextually through the proper use of scale, proportion, materiality, and alignment of building frontage. Further, the fronts of new and existing buildings provide program for the pedestrian. For instance, if the district is to be characterized as an "art district," buildings are to be programmed with restaurants, bars, crafts shops, art supply stores, and other uses that will support the district's primary use. The second level of core commercial buildings include artist's studios, architect's offices, and music and dance studios. Top levels of buildings are reserved for apartments or condominiums.

This study has demonstrated that it is possible to reinvigorate the train station by using its position in the city and reconceptualizing its program to be in the service of a district center. This study has also shown

that the reinvigoration of the station must address issues that extend beyond that of its immediate context. When considered as an integral part of a master plan for a community, the station's potential to serve that community is substantial. Thus, it is important for communities to revisit this neglected *building type* as they are attempting to revive their cities, neighborhoods, and districts.

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Works Consulted

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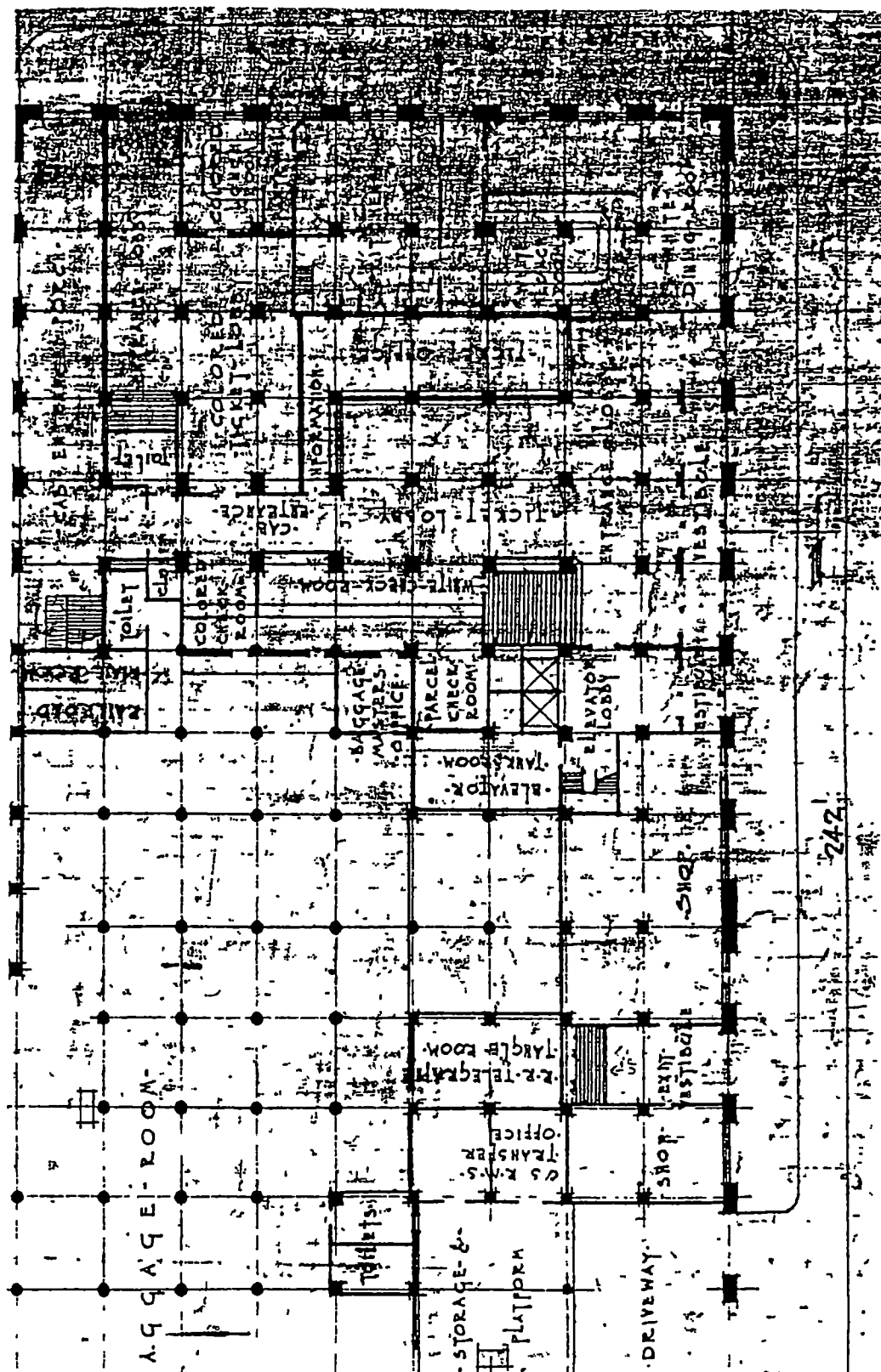
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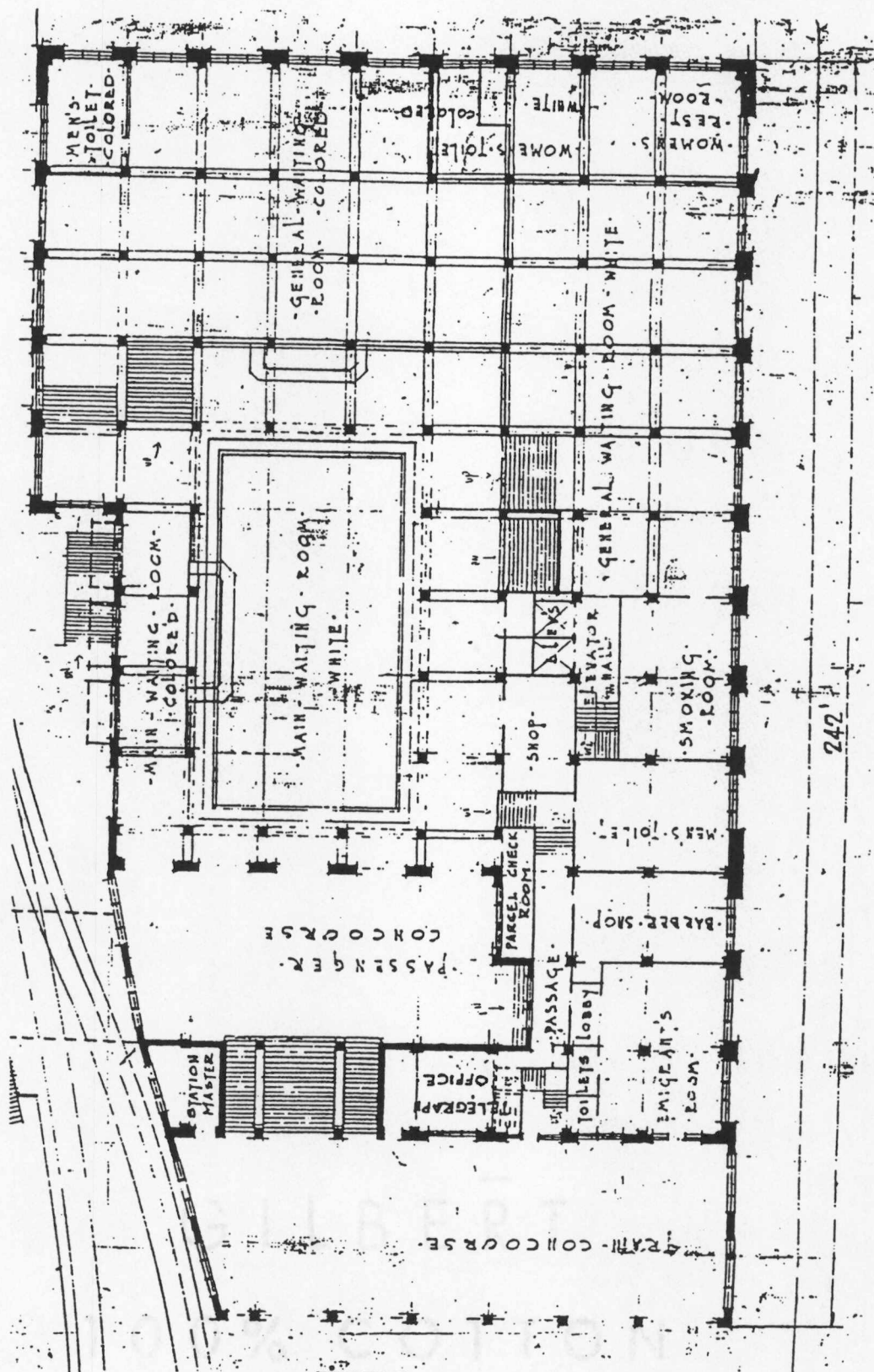
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Appendices

Appendix A

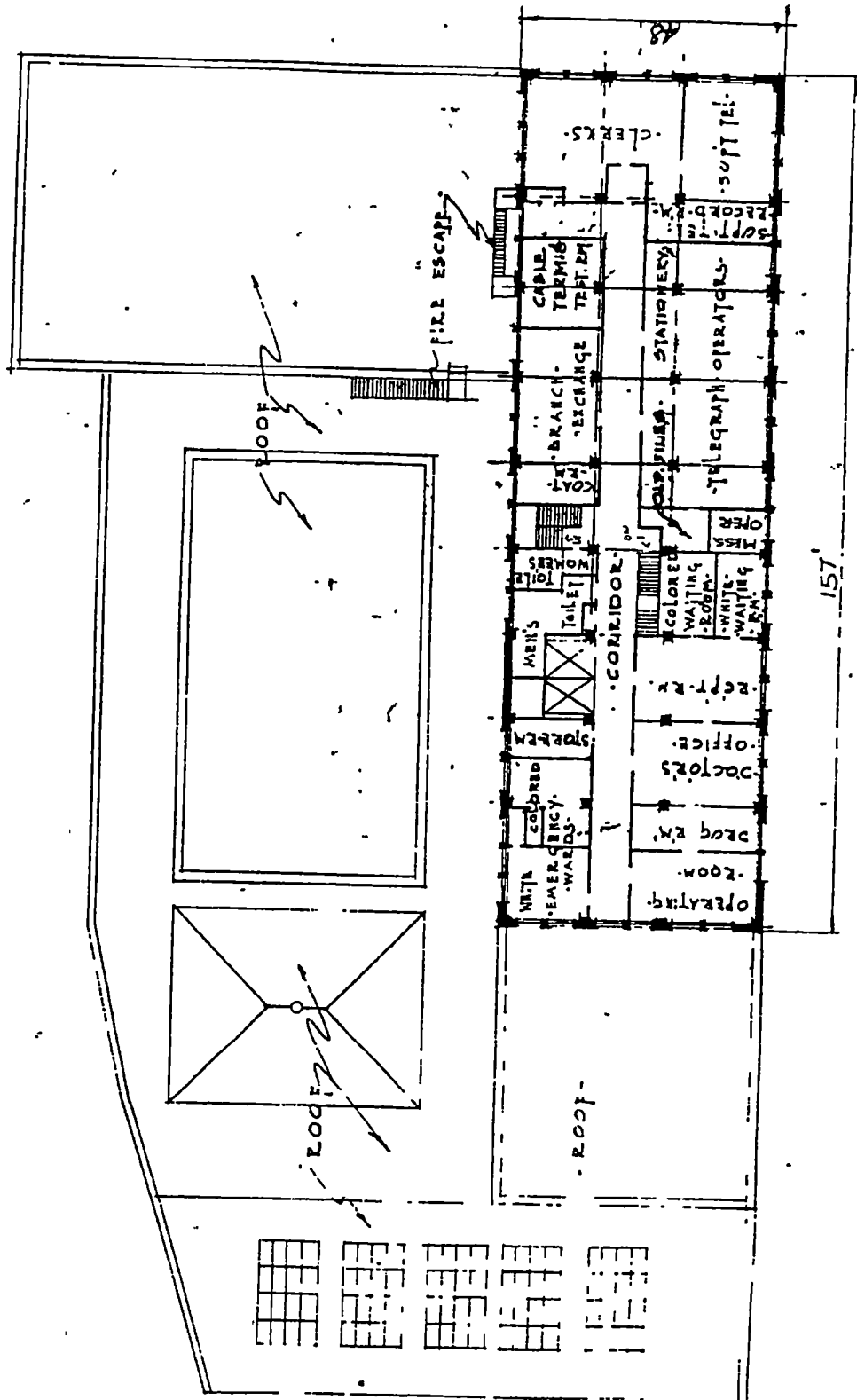
Drawings of Existing Central Station



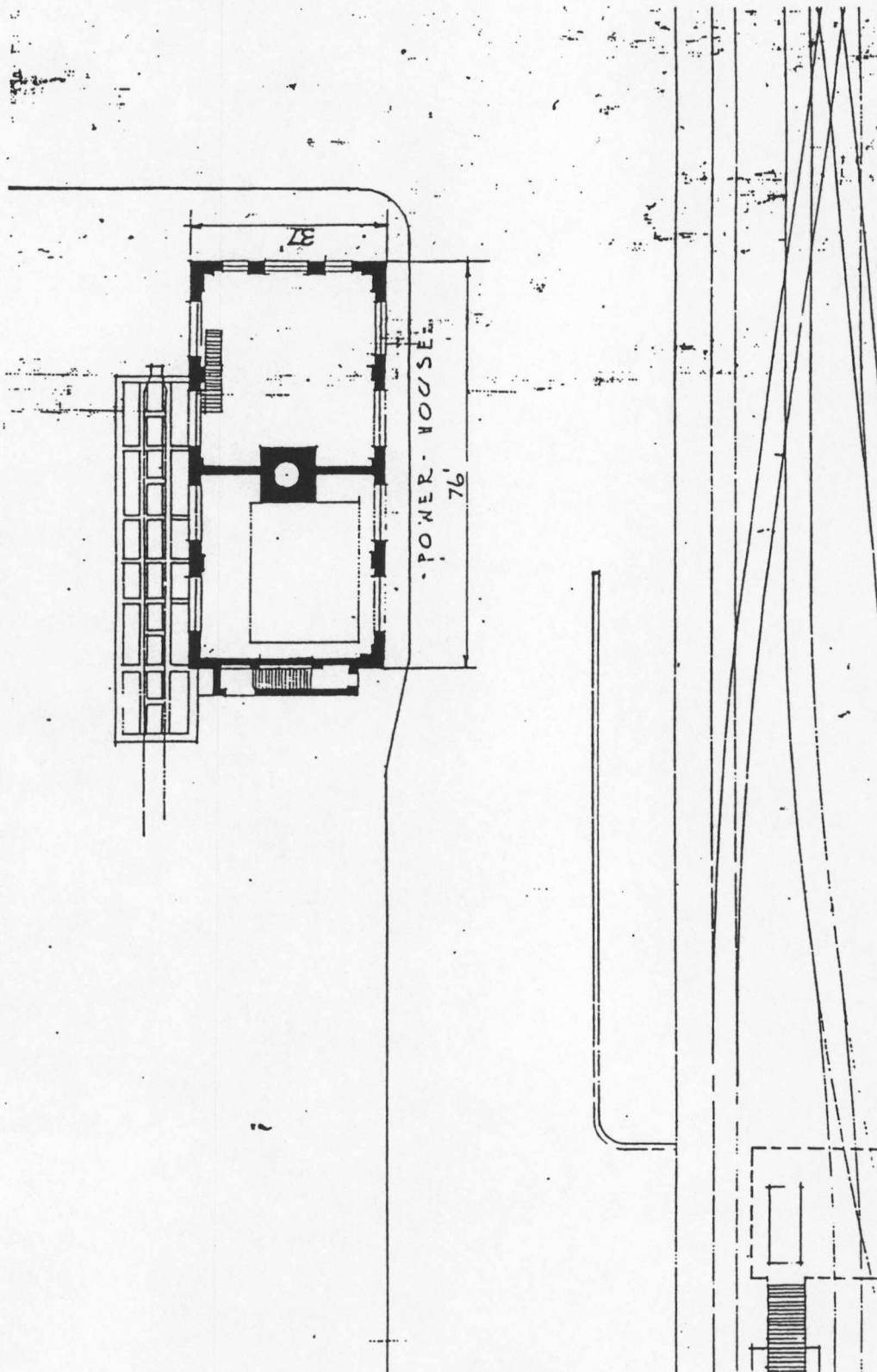


Main Hall and Concourse

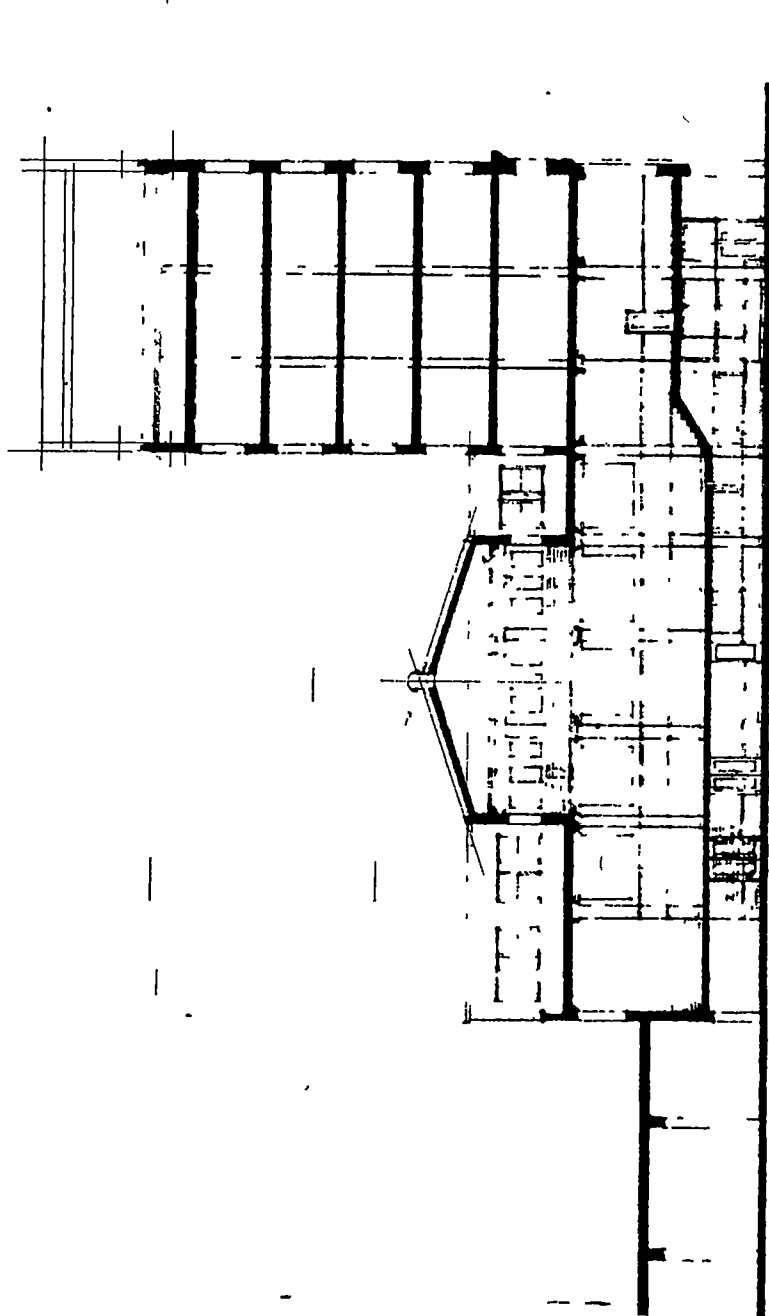
Fourth Level



Fifth Level

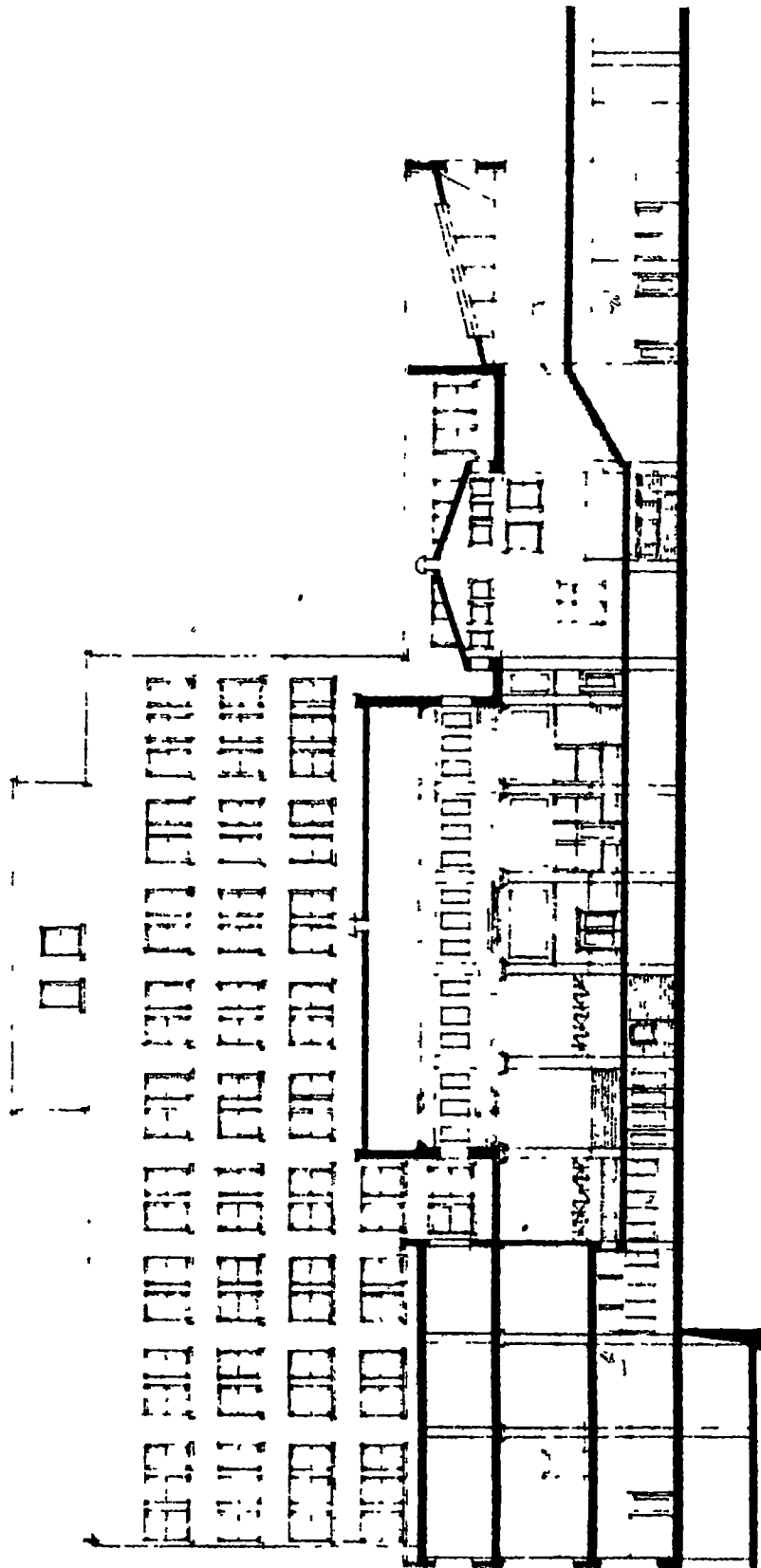


Power House Plan



CROSS SECTION - A-A

Section through Main Hall - looking North



LONGITUDINAL SECTION - 1

Section through Main Hall - looking East

Appendix B

National Register of Historic Places Inventory - Nomination Form

ID.

JAN 26 '96 2:53 No.002 P.02
EXR. 12/31/34United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination FormSee instructions in How to Complete National Register Forms
Type all entries—complete applicable sections

for NPS use only
received <u>Aug</u>
date entered <u>1</u>

1. Name

historic South Main Street Historic District

and/or common

2. Location

Roughly S. Main St. between Webster and Linden,
and mainly between Calhoun and Vance.
street & number See Attached Map not for publicationcity, town Memphis vicinity of congressional districtsstate Tennessee code 41 county Shelby code 157

3. Classification

Category	Ownership	Status	Present Use
☒ district	☐ public	☒ occupied	☐ agriculture
☐ building(s)	☐ private	☒ unoccupied	☒ commercial
☐ structure	☒ both	☐ work in progress	☐ educational
☐ site	Public Acquisition	Accessible	☐ entertainment
☐ object	☐ in process	☒ yes, restricted	☒ government
	☐ being considered	☒ yes, unrestricted	☒ industrial
		☐ no	☒ military
			☐ museum
			☐ park
			☐ private residence
			☐ religious
			☐ scientific
			☒ transportation
			☐ other:

4. Owner of Property

name Multiple Ownership

street & number

city, town Memphis

vicinity of

state Tennessee

5. Location of Legal Description

courthouse, registry of deeds, etc. Office of the Shelby County Register, County Clerkstreet & number 160 North Main Streetcity, town Memphisstate Tennessee

6. Representation in Existing Surveys

title N/A has this property been determined eligible? ☒ yes ☐ nodate N/A N/A federal state county localdepository for survey records N/Acity, town N/Astate N/A

7. Description

Condition

☐ excellent
☒ good
☐ fair

☐ deteriorated
☐ ruin
☐ unexposed

Check one

☒ unaltered
☒ altered

Check one

☒ original site
☐ moved

date _____

Describe the present and original (if known) physical appearance

The South Main Street Historic District is located immediately south of the Central business district of Memphis, Tennessee (pop. 680,000). As in the early twentieth century, the eleven-block district is basically a commercial area and contains a variety of small retail and wholesale businesses, hotels, bars, and restaurants. All but a few of the one hundred and five buildings in the district were constructed between 1900 and 1930. Using brick, terra cotta, and cast stone as their principal building materials, most of the structures on South Main Street are either two or three stories. The facades of these buildings employ a wide range of early-twentieth-century architectural details showing strong Beaux Arts, Georgian Revival and Chicago Commercial influences. The district's buildings have remained remarkably original architectural integrity with only a very few buildings having been significantly altered.

Located on the fourth Chickasaw Bluff overlooking the Mississippi River, downtown Memphis is on one of the highest points in the relatively flat central Mississippi Valley. The South Main Street Historic District is bounded on the north by the city's central business district, on the east and south by elevated land and scattered commercial/industrial buildings, and on the west by an old warehouse district. Although the economy of the area has been poor since the sharp decline of railroad passenger traffic beginning in the 1950's, there are few vacant buildings in the district. The mixture of businesses has remained relatively the same since the economic peak of the district in the late 1920's. There are still six hotels, five bars, and four restaurants as well as barber shops, various furniture and other retail stores, small manufacturers, and storage companies.

The buildings on South Main Street represent a wide variety of styles illustrating the area's business boom which began with the construction of the city's main railroad facilities, Union Station (1912) and Central Station (1914), at the southern boundary of the district and ended with the Great Depression. The stylized Chicago Commercial ornament of the large retail and wholesale businesses complements the traditional Beaux Arts, and Georgian Revival details of the hotels, bars, and other small businesses. Within the district there are six houses remaining on Mulberry Street, including the Victorian Gothic house which is now the Eureka Hotel and three early shotguns with an unusual gable treatment. Except for two houses on Front Street outside of the district, these buildings are all that remain of a large residential area which bordered both sides of South Main Street at the turn of the century.

A majority of the buildings in the district are from two to three stories with some one-story buildings and the eight-story Central Station (1914) and Hotel Chisca (1913), which respectively anchor the southern and northern ends of the district. Along with some pressed metal and cast iron, the principal building materials are brick, terra-cotta, and cast stone. All of the structures on South Main Street, except for the fire station, are built flush with the sidewalks. The only green spaces in the district are the grounds of the fire station and the Eureka Hotel.

Of the one hundred and five buildings in the South Main Street Historic District, all but one are in relatively good structural condition and only six do not contribute architecturally to the district. Despite a few vacant lots, the streetscapes in the district remain remarkably unchanged from the early twentieth century.

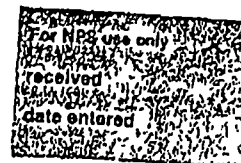
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National Park Service

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Inventory—Nomination Form

Continuation sheet South Main Street
Historic District

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The buildings are categorized into contributing and non-contributing structures. Contributing buildings (C) are significant in the historic and architectural development of the district, possess compatible design elements, and maintain the scale, use and texture of the district. Non-contributing buildings (N) disrupt the scale and texture of the district, have little or no historic or architectural significance, or have been considerably altered. They are listed below by street address, with the historic name in parenthesis. The current occupant of each commercial building is listed at the end of the description.

1. 128 Butler. Ca. 1940. Commercial vernacular. One-story, two-bay brick; flat roof; front window bricked in. Butler's Grill. (N)
2. 78 Calhoun. Ca. 1910. Commercial vernacular. Two-story, two-bay brick with cast stone facade; flat roof with parapet; paired windows on second story; cast iron pilasters. Vacant. (C)
3. 80 Calhoun. Ca. 1910. Commercial vernacular. One-story, one-bay brick; flat roof with pedimented parapet. Daisey's Lounge. (C)
4. 104-106 Calhoun. Ca. 1900. Commercial vernacular. One-story, three-bay brick; flat roof with parapet; cast iron attic vents. Friendship Place. (C)
5. 108-110 Calhoun (Arcade Hotel). Ca. 1910. Eclectic. Three-story, six-bay brick flat roof with parapet and arched metal cornice; decorative brick work in arches and panels. Arcade Hotel. (C)
6. 114 Calhoun. Ca. 1920. Commercial vernacular. One-story, two-bay brick; metal pent roof; windows covered with paneling. Crown Printing. (C)
7. 115 Huling. Ca. 1930. Commercial vernacular. Two-story, eight-bay orange brick; flat roof with parapet; first-story windows covered with plywood. Vacant. (C)
8. 262 S. Main (Chisca Hotel). 1913. Commercial vernacular. Eight-story, eleven-bay brick; flat roof with parapet; paired windows on second through eighth floors; simple terra-cotta details; first story altered. New four-story addition (1965) joined by one-story connector. Church of God in Christ Center. (C)
9. 263 S. Main (Adler Hotel). Ca. 1908, 1912. Commercial vernacular. Three-story, ten-bay brick, U-shaped plan; flat roof with parapet; decorative brick arches on second story of north wing. Vacant. (C)
10. 275 S. Main. Ca. 1910. Commercial vernacular. One-story, two-bay brick; flat roof with parapet; front covered with removable metal panels. Supreme Mortgage and Realty Co., Inc. (C)
11. 285 S. Main. Ca. 1975. Commercial vernacular. One-story, three-bay brick; flat roof; recessed entrance. Supreme Mortgage and Realty Co., Inc. (N)

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12. 299-301 S. Main. Ca. 1900. Commercial vernacular. One-story, six-bay brick; shingled pent roof; cast iron pilasters. Interstate Blood and Plasma Center.
13. 300 S. Main. Ca. 1910. Commercial vernacular. One-story, three-bay brick; flat roof with parapet. Vacant. (C)
14. 302-306 S. Main. Ca. 1920. Commercial vernacular. One-story, nine-bay brick; tile pent roof; front somewhat altered. Jones Barber College, Eggleston the Tailor, Jim's Restaurant. (C)
15. 303-305 S. Main. Ca. 1920. Commercial vernacular. One-story, six-bay brick; flat roof with parapet; stuccoed facade, front somewhat altered. George Hedge Printing, Modern Clothing and Sportswear. (C)
16. 310 S. Main. Ca. 1915. Georgian Revival (Wren). Two-story, five-bay brick; flat roof with parapet and metal cornice; second-story windows with cast stone jack arches and window surrounds. Peoples Furniture Co. (C)
17. 311 S. Main. Ca. 1915. Commercial vernacular. Two-story, large four-bay brick; flat roof with parapet; first story bricked in. Pepperite Co. (C)
18. 314 S. Main. Ca. 1915. Georgian Revival. Two-story, three-bay brick; flat roof with pedimented parapet and metal cornice; second-story central bay window; cast stone jack arches on second-story windows. Ace Sales. (C)
19. 316-320 S. Main. Ca. 1915. Commercial vernacular. Two-story, four-bay brick; flat roof with parapet; long cast stone pediments over second-story multiple-pane windows. Jones Furniture Co. (C)
20. 321-323 S. Main. Ca. 1930. Commercial vernacular. One-story windowless brick; windows recently covered with wire mesh and stucco. Pepperite Co. (N)
21. 322-328 S. Main (Merchant's Hotel). Ca. 1910. Eclectic. Two-story, five-bay brick; flat roof with pedimented parapet; architrave second-story windows; first story altered. Stone's Antiques, Vonn's Lounge. (C)
22. 325-327 S. Main. Ca. 1910. Beaux Arts. Two-story, six-bay brick; flat roof with parapet and metal cornice; second-story windows with semi-circular cast stone arches; first story altered. Green Beetle, Frank's Liquor Store. (C)
23. 335 S. Main. Ca. 1900. Commercial vernacular. Two-story, three-bay brick; flat roof with parapet. Memphis Lounge. (C)
24. 337-341 S. Main. Ca. 1925. Commercial vernacular. Two-story, large three-bay brick; flat roof with parapet and bull's eye details; first and second-story windows altered. Chapman Furniture. (C)

10.
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25. 338 S. Main. Ca. 1910. Commercial vernacular. Two-story, four-bay brick; flat roof with parapet, arched metal cornice remaining only over one bay. S & S Grocery. (C)
26. 340-342 S. Main. Ca. 1910. Beaux Arts Two-story, four-bay brick; flat roof with parapet, prominent cornice; tripartite second-story windows; pedimented first-story doorway; first story altered. First story vacant, second story apartment. (C)
27. 344 S. Main. Ca. 1920. Commercial vernacular. Two-story, five-bay brick, pent roof with pan tiles; paired second-story windows. National Sundry. (C)
28. 345-347 S. Main (Ambassador Hotel). Ca. 1915. Three-story, seven-bay brick; L-shaped plan; flat roof with parapet; cast stone spandrels removed. Three-story six-bay Eclectic brick wing facing Vance, flat roof with parapet; first-story cast stone urns and pilasters. Ambassador Hotel. (C)
29. 346 S. Main. Ca. 1920. Commercial vernacular. One-story, six-bay brick; pent roof; ball finials at roof line; first story somewhat altered. Discount Sales.
30. 350 S. Main. Ca. 1920. Commercial vernacular. One-story, six-bay brick; pent roof; ball finials at roof line. Discount Sales. (C)
31. 356 S. Main. Ca. 1920. Commercial vernacular. One-story, six-bay brick; pent roof; ball finials at roof line. Discount Sales. (C)
32. 361-365 S. Main. Ca. 1930. Art Deco. One-story, nine-bay brick; flat roof with parapet; glazed brick and terra-cotta facade; foliated details; buttresses. K-Testing Lab. (C)
33. 371 S. Main. Ca. 1890. Commercial vernacular. Two-story, five-bay brick; flat roof with parapet; brick hoodmolds on second-story windows; cast iron attic vents. Vacant. (C)
34. 372 S. Main. Ca. 1910. Commercial vernacular. Two-story, three-bay brick; flat roof with parapet; second-story tripartite windows; cast iron pilasters; windows covered with plywood; Hill's Trading Co. (C)
35. 376 S. Main. Ca. 1900. Commercial vernacular. Two-story, five-bay brick; flat roof with stepped parapet; cast iron attic vents, first story altered with carrara glass. Smith Fixture Co. (C)
36. 378-380 S. Main. Ca. 1910. Eclectic. Two-story, six-bay brick; flat roof with parapet; triple grouping of second-story windows, prominent keystones; first story altered. Vacant. (C)
37. 382-384 S. Main. Ca. 1910. Eclectic. Two-story, six-bay brick; flat roof with parapet; triple grouping of second-story windows, prominent keystones; first story somewhat altered. Tyler Barber School. (C)

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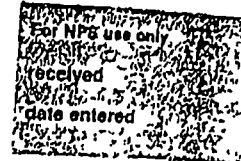
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38. 385 S. Main. Ca. 1915. Commercial vernacular. One-story, four-bay brick; flat roof with stepped parapet and consoles. Vacant. (C)
39. 386 S. Main. Ca. 1900. Commercial vernacular. Two-story, four-bay brick, flat roof with parapet; second-story covered with metal sheets. The Warehouse. (C)
40. 387 S. Main. Ca. 1930. Commercial vernacular. Two-story, four-bay brick; flat roof with parapet; second-story multiple-pane windows, buttresses. Goldsmith's Display Department. (C)
41. 390 S. Main. Ca. 1900. Commercial vernacular. Two-story, three-bay brick; flat roof with parapet and arched metal cornice; cast stone lintels on second story; cast iron attic vents. G.P.S. Outlet Store. (C)
42. 396-400 S. Main. Ca. 1915. Georgian Revival (Wren). Two-story, six-bay brick flat roof with parapet and prominent metal cornice; terra-cotta second-story window surrounds; quoins. Fred P. Gattas. (C)
43. 409 S. Main. Ca. 1915. Commercial vernacular. Three-story, three-bay brick; flat roof with pedimented parapet and central terra-cotta panel of boy and apple tree; cast iron columns and pilasters. Lucky Heart Cosmetics. (C)
44. 410-414 S. Main. Ca. 1900. Commercial vernacular. Two-story, seven-bay brick; flat roof with parapet; cast iron pilasters and attic vents; cast stone lintels on second story. U.S. Fixture Co. (C)
45. 413-415 S. Main. Ca. 1915. Commercial vernacular. Three-story, large two-bay brick; flat roof with parapet; first-story recessed for loading dock. Sleep-Tite Bedding Co. (C)
46. 416 S. Main. Ca. 1915. Georgian Revival (Wren). Two-story, three-bay brick, flat roof with parapet and cast stone cornice; raised brick window surrounds on second story; first story altered. Nick's Sales. (C)
47. 417 S. Main. Ca. 1915. Commercial vernacular. Three-story, large three-bay brick; flat roof with parapet; tripartite windows on second and third stories; simple terra-cotta details. Crosstown Transfer and Storage. (C)
48. 418 S. Main. Ca. 1915. Georgian Revival (Wren). Two-story, large one-bay brick; flat roof with parapet and cast stone cornice; second-story tripartite window with raised brick surround. Vacant. (C)
49. 421 S. Main. Ca. 1915. Commercial vernacular. Three-story, large three-bay brick flat roof with parapet; tripartite windows on second and third stories; recently painted. Hot Line Record Distributors. (C)

United States Department of the Interior
National Park Service

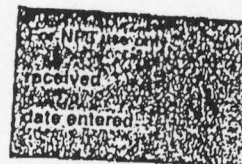
National Register of Historic Places
Inventory—Nomination Form

South Main Street
Historic District

Continuation sheet

Item number 7

Page 6



50. 422 S. Main. Ca. 1910. Beaux Arts. Two-story, seven-bay brick; flat roof with parapet (metal cornice missing); arched second-story windows with terra-cotta tympanums; first-story doorway with elaborate cartouche. Canipe Amusement Co.
51. 431 S. Main. Ca. 1915. Commercial vernacular. Three-story, large three-bay brick flat roof with pedimented parapet; tripartite windows on second and third stories. Machinery Sales. (C)
52. 465 S. Main. Ca. 1930. Commercial vernacular. One-story, three-bay brick, triangular-shaped plan; flat roof. Machinery Sales. (C)
53. 474 S. Main (Fire Station #2). 1952. Wrightian. One-story, four-bay brick and stone; flat roof; elliptical corner bay with wide eave and copper sheathing. Fire Station #2. (N)
54. 477 S. Main. Ca. 1915. Commercial vernacular. Five-story, three-bay; flat roof with corbeled cornice; new windows and metal panels between full-story pilasters dividing bays. Lewis Supply. (C)
55. 481 S. Main. Ca. 1920. Commercial vernacular. Two-story, four-bay brick; flat roof with parapet; second-story window openings covered with tile; first story altered. Quality Craft. (C)
56. 487 S. Main. Ca. 1930. Commercial vernacular. Two-story, one-bay yellow brick; flat roof with parapet; second-story multiple-pane windows. Map South. (C)
57. 489 S. Main. Ca. 1915. Commercial vernacular. Three-story, large three-bay brick flat roof with arched parapet; tripartite multiple-pane windows; buttresses. Mid-South Fixture Co. (C)
58. 491 S. Main. Ca. 1915. Commercial vernacular. Three-story, three-bay brick; flat roof with pedimented parapet; multiple-pane windows. First story altered. Red Line. (C)
59. 492 S. Main. Ca. 1915. Commercial vernacular. One-story, one-bay; flat roof with parapet; simple cast stone details. Illusion Disco. (C)
60. 493 S. Main. Ca. 1915. Commercial vernacular. Three-story, three-bay brick; flat roof with stepped parapet; three-story architrave surrounds. First story altered. EZ Storage. (C)
61. 496 S. Main. Ca. 1915. Commercial vernacular. Two-story, three-bay brick; flat roof with parapet; paired second-story windows; attic vents; first story bricked in. Vacant. (C)
62. 498 S. Main. Ca. 1930. Commercial vernacular. One-story, two-bay brick; flat roof with parapet; black carrara glass front. Massey's Metal Polishing. (C)

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Continuation sheet South Main Street
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Item number 7

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63. 500 S. Main. Ca. 1910. Commercial vernacular. Two-story, three-bay brick; flat roof; recent brick front. Berco Funeral Products, Inc. (C)
64. 502 S. Main. Ca. 1915. Beaux Arts. Two-story, three-bay brick; flat roof with arched parapet; group of three arched windows on second-story with cast stone arches, console keystones, and pilasters. Berco Funeral Products, Inc. (C)
65. 505 S. Main. Ca. 1915. Commercial vernacular. Two-story, large one-bay brick, flat roof with pedimented parapet; second-story windows covered with plywood; first story bricked in. Ashworth Chemical Co. (C)
66. 506 S. Main. Ca. 1910. Beaux Arts. Two-story, three-bay brick; flat roof with parapet; metal cornice missing; cast stone keystones over second-story windows; first story bricked in. Berco Funeral Products, Inc. (C)
67. 508 S. Main. Ca. 1915. Commercial vernacular. Three-story, large one-bay brick flat roof with cast stone cornice; second and third-story windows in banks; first story altered. Vacant. (C)
68. 509 S. Main. Ca. 1915. Commercial vernacular. Two-story, large one-bay brick; second-story windows in bank; first story altered. Vacant. (C)
69. 510 S. Main. Ca. 1920. Eclectic. Two-story, three-bay brick; flat roof with stepped parapet; glazed white brick facade; second-story windows outlined in narrow glazed brick. Vacant (C)
70. 511 S. Main. Ca. 1915. Commercial vernacular. Two-story, large one-bay brick; second-story windows in bank; first story altered. Vacant. (C)
71. 514 S. Main. Ca. 1920. Commercial vernacular. One-story, three-bay brick; pent roof; windows covered with plywood. Jay's Amusement Co. (C)
72. 515 S. Main. Ca. 1930. Commercial vernacular. Two-story, large one-bay brick; second-story windows in bank; first story altered. Fixtures. Co. (C)
73. 516 S. Main. 1913. Commercial vernacular. Two-story, two-bay brick with hipped facade; flat roof with pedimented parapet; tripartite second-story windows; first story altered. Frank James Hotel. (C)
74. 517 S. Main. Ca. 1915. Commercial vernacular. One-story, two-bay brick; flat roof with parapet; cast stone details. Vacant. (C)
75. 518 S. Main. Ca. 1915. Beaux Arts. Two-story, three-bay brick; flat roof with parapet; tripartite second-story central window with architrave surround; first story altered. Mid-South Fixture Co. (C)
76. 520 S. Main. Ca. 1915. Georgian Revival (Wren). Three-story, three-bay brick; flat roof with pedimented parapet; simple terra-cotta second-story window surrounds; arched third-story windows; first story altered. Twelve Mellow Fellows Lounge. (C)

Heritage Conservation and Recreation Service

National Register of Historic Places
Inventory—Nomination FormContinuation sheet South Main Street
Historic District

Item number 7

Page 8

77. 522 S. Main. Ca. 1910. Commercial vernacular. One-story, three-bay brick; flat roof with parapet. Vacant. (C)
78. 523-525 S. Main. Ca. 1915. Commercial vernacular. One-story, large two-bay brick; windows covered with plywood. Dave's Woodcraft. (C)
79. 524-530 S. Main. Ca. 1910. Commercial vernacular. One-story, four-bay brick; flat roof with parapet; fronts altered. Armstead Health Foods. (C)
80. 531 S. Main. Ca. 1915. Commercial vernacular. Two-story, two-bay brick, flat roof with parapet; paired second-story windows, first story altered. Ernestine
81. 540 S. Main. Ca. 1920. Eclectic. One-story, six-bay brick; flat roof with par and urns; canted corner entrance. Arcade Restaurant. (C)
82. 545 S. Main (Central Station). 1914. Beaux Arts. Three-story, eight-bay cast stone and metal terminal with five-story, eight-bay brick and terra-cotta office tower; flat roof with elaborate terra-cotta cornice on tower. Illinois Central-Gulf Railroad offices and Amtrak terminal. (C)
83. 552 S. Main. Ca. 1910. Commercial vernacular. One-story, large one-bay brick; flat roof with parapet. B & P Enterprises. (C)
84. 562 S. Main. Ca. 1890. Romanesque Revival. Two-story, two-bay brick; flat roof with parapet and steep pediment; two second-story bay windows; first story altered. Vacant. (C)
85. 564 S. Main. Ca. 1920. Commercial vernacular. One-story, three-bay brick; flat roof with parapet; terra-cotta bordered panels above windows. National Paper and Chemical Co. (C)
86. 570 S. Main. Ca. 1930. Commercial vernacular. One-story, three-bay brick; flat roof with simple cast stone parapet. Doall Industrial Supply Center. (C)
87. 582 S. Main. Ca. 1890. Commercial vernacular. Two-story, three-bay brick; flat roof with parapet; cast iron attic vents; first story altered. Vacant. (C)
88. 584 S. Main. Ca. 1950. Commercial vernacular. One-story, six-bay brick. Vacant.
89. 590 S. Main. Ca. 1890. Commercial vernacular. Two-story, three-bay brick and one-story, three-bay brick; flat roof with parapet; brick hoodmolds on second story; cast iron pilasters and attic vents. Vacant. (C)
90. 608 S. Main. Ca. 1900. Commercial vernacular. One-story, six-bay brick; flat roof with parapet; cast iron attic vents; front windows altered. Vacant. (C)
91. 612 S. Main. Ca. 1915. Beaux Arts. Two-story, three-bay brick; flat roof with parapet; attic vents; second-story windows with semicircular cast stone arches and keystones; first story altered. ABC School Supply. (C)

United States Department of the Interior
Heritage Conservation and Recreation Service

**National Register of Historic Places
Inventory—Nomination Form**

Continuation sheet **South Main Street
Historic District**

Item number **7**

Page **9**

92. 614-618 S. Main. Ca. 1900. Commercial vernacular. One-story, large three-bay brick; flat roof with parapet; cast iron pilasters; windows bricked in. Vacant.
93. 352 Mulberry. Ca. 1910. Vernacular. One-story, two-bay frame; gable roof; new siding. Residence. (C)
94. 356 Mulberry. Ca. 1885. Victorian Gothic. Two-story, four-bay brick; multiple gable roof; decorative gable trusses; arched windows; later porch. Eureka Hotel.
95. 361 Mulberry. Ca. 1960. Vernacular. One-story, two-bay clapboard; hip roof. Gilliam Communication. (N)
96. 363 Mulberry. Ca. 1920. Commercial vernacular. One-story, three-bay brick; flat roof. Tee's Garage. (C)
97. 372 Mulberry. Ca. 1890. Eastlake. One-story, three-bay clapboard shotgun; gable roof; fan details in front gable; porch altered. Residence. (C)
98. 375 Mulberry. Ca. 1900. Vernacular. Two-story, three-bay clapboard; gable roof small porch with Tuscan columns. Residence. (C)
99. 376 Mulberry. Ca. 1890. Eastlake. One-story, three-bay clapboard shotgun; gable roof; fan details in front gable; porch altered. Residence. (C)
100. 378 Mulberry. Ca. 1890. Eastlake. One-story, three-bay clapboard shotgun; gable roof; fan details in front gable; porch missing. Residence. (C)
101. 390 Mulberry. Ca. 1900. Commercial vernacular. Two-story, seven-bay brick and one-story, four-bay brick; flat roof with second-story stepped pediment. Lucky Heart Cosmetics. (C)
102. 406 Mulberry (Lorraine Motel). Ca. 1920. Commercial vernacular. Two-story, fourteen-bay brick; tile pent roof; ca. 1965 fourteen-bay, two-story addition. Lorraine Motel. (C)
103. 520 Mulberry. Ca. 1900. Commercial vernacular. One-story, three-bay brick; flat roof; steel frame addition to the rear. (C)
104. 69 Pontotoc (Pontotoc Hotel). Ca. 1910. Commercial vernacular. Two-story, five-bay rusticated concrete block; flat roof with parapet; raised basement. Residence.
105. 115 Vance. Ca. 1915. Commercial vernacular. One-story, two-bay brick; flat roof with parapet; windows covered with plywood. Raiford Lounge. (C)

An architectural and historical survey of the South Main Street Historic District was conducted from October, 1981 to May, 1982 by Lloyd Ostby, Preservation Planner, Memphis Landmarks Commission, and Catherine Robbins, Housing and Community Development. Primary research was done at the Memphis and Shelby County Public Library. This information was the basis for determining the historic boundaries and significance of the district. Each building was inspected and researched to establish its importance in the district. Interviews with property owners and local historians supplemented the above-described research.

B. Significance

JUN 20 90 2 55 PM '00 P 04

Period	Areas of Significance—Check and justify below			
☐ prehistoric	☐ archeology-prehistoric	☐ community planning	☐ landscape architecture	☐ religion
☐ 1400-1499	☐ archeology-historic	☐ conservation	☐ law	☐ science
☐ 1500-1599	☐ agriculture	☐ economics	☐ literature	☐ sculpture
☐ 1600-1699	☒ architecture	☐ education	☐ military	☐ social/
☐ 1700-1799	☐ art	☐ engineering	☐ music	☐ humanitarian
☒ 1800-1899	☒ commerce	☐ exploration/settlement	☐ philosophy	☐ theater
☒ 1900-	☐ communications	☐ industry	☐ politics/government	☒ transportation
		☐ invention		☒ other (specify)
				Black Hist

Specific dates ca. 1889 - ca. 1930 Builder/Architect Multiple

Statement of Significance (in one paragraph)

The South Main Street Historic District is being nominated under categories A, B, and C.

The South Main Street Historic District is the best remaining area of Memphis which shows the architectural and commercial impact of the railroad on the city during the first three decades of the twentieth century. The district contains the only remaining railroad passenger station in Memphis, Central Station (1914), as well as the city's largest and most intact collection of small, early-twentieth-century commercial buildings. Also within the district is the Lorraine Hotel (1925) a formerly prominent hotel in the city and the site of Dr. Martin Luther King's assassination in 1968.

Because of the district's proximity to the city's major railroad terminals, Union Station (1912, demolished 1969) and Central Station (1914), the area has historically contained a large number of businesses catering to railroad travelers, such as hotels, restaurants, bars, barber shops, etc. In 1929 there were eleven hotels and eight restaurants on South Main and Mulberry Streets, in addition to a mission for indigents. Businesses selling furniture, heavy equipment, and caskets also found it profitable to be near the railroad terminals to reduce transportation costs. Not surprisingly the closeness of the stations was important in making Mulberry Street one of the city's most famous redlight districts at the turn of the century.

The rapid development of the district because of the railroads has given the city its fine collection of small, early-twentieth-century commercial buildings. The streetscapes and buildings remain relatively unchanged from their appearance at the beginning of the Great Depression. There is no other small business section of Memphis dating from 1900 to 1930 which has the variety and quality of design that exists on South Main Street. The styles cover late-nineteenth-century vernacular, Beaux Arts, Georgian Revival, Chicago Commercial and Art Deco.

In the second half of the nineteenth century the South Main Street area had been a fashionable residential section of Memphis. However, only the portion of Mulberry Street within the district is left as a reminder of the early residential character of the area, along with two isolated houses on Front Street not included in the district. The building which is now the Eureka Hotel (ca. 1885) is one of few Victorian Gothic houses remaining in Memphis and is representative of the large houses which once stood in this part of the city. The three shotguns (ca. 1900) on the same street illustrate the type of modest houses that were in the district at the turn of the century.

Prior to 1942 the Lorraine Hotel (1925) had been a typical South Main Street hotel for white travelers only. However, by the end of World War II the Lorraine had become a black establishment which had among its early guests Cab Calloway, Count Basie, and other prominent jazz musicians, in addition to later celebrities such as Roy Campanella, Nat King Cole and Aretha Franklin. Partly because of its historical importance to the black community of Memphis, Dr. Martin Luther King chose to stay at the Lorraine during the 1968 Memphis sanitation workers strike. It was outside of his second-floor room in the 1965 motel addition to the Lorraine that he was assassinated while helping to settle the strike.

9. Major Bibliographical References

JAN 26 '96

2:56 No.002 P.05

See Continuation Sheet

10. Geographical Data

Acreage of nominated property Approx. 20 acresQuadrangle name Northwest Memphis, TN-ARQuadrangle scale 1:24000

UMT References

A	115	76811510	31891221810
Zone	Easting	Northing	
C	115	7686810	3189111310
E	115	7672610	31891181410
G			

B	115	76811510	31891231910
Zone	Easting	Northing	
D	115	7682510	3189111310
F	115	761771210	31891181410
H			

Verbal boundary description and justification

See Continuation Sheet

List all states and counties for properties overlapping state or county boundaries

state	N/A	code	county	N/A	code
state	N/A	code	county	N/A	code

11. Form Prepared By

name/title Lloyd Ostby, Preservation Plannerorganization Memphis Landmarks Commissiondate March, 1982street & number 22 N Front Streettelephone (901) 528-2834city or town Memphisstate Tennessee

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

☐ national ☐ state ☒ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

Deputy

State Historic Preservation Officer signature Herbert C. Snydertitle Executive Director, Tennessee Historical Commissiondate 7/28/82

For NPS use only

I hereby certify that this property is included in the National Register

Keeper of the National Register Shelous Dyer

Attest:

Chief of Registration

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

Continuation sheet South Main Street
Historic District

Item number 9

Page 2

9. Major Bibliographical References

Coppock, Paul. Excerpts from a paper read before West Tennessee Historical Society. March 20, 1967.

McKee, Margaret, "Memphis Railroad Stations." Press Scimitar. November 26, 1966.

Memphis City Directory, 1885 1930.

"Memphis Railroad terminals Among the South's Busiest," Commercial Appeal, June 9, 1935.

Sigafoos, Robert A. From Cotton Row to Beale Street. Memphis: Memphis State University Press, 1979.

Thomas, William, "Twice-Nightly Train Brings Station Alive," Commercial Appeal, September 3, 1975.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

Continuation sheet South Main Street
Historic District Item number 10 Page 2

Geographical Data - Verbal Boundary Description and Justification

The district covers South Main Street from Linden to Webster, Mulberry Street from Vance to Butler, and buildings on Butler, Calhoun, Huling, Pontotoc, and Vance where they intersect with South Main and Mulberry. The district contains the small business area which developed between the major railroad stations and downtown Memphis during the early twentieth century and the major remnant of the nineteenth-century residential area that this expanding commercial development eventually replaced.

The district boundaries have been somewhat expanded from those of the area which was determined eligible for the National Register on April 7, 1982. The added buildings are located at 562-618 South Main Street and 520 Mulberry Street. The South main properties were included because they are the only remaining turn of the century small commercial buildings south of the Central Railroad Station. They are among the earliest buildings in the district and contribute to its historical and architectural character. The building at 520 Mulberry was added at the request of the owner and contributes historically and architecturally to the district.

Appendix C

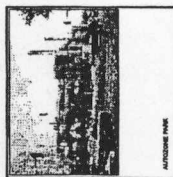
Presentation Drawings – Central Station



Pyramid Arena



Pyramid Arena



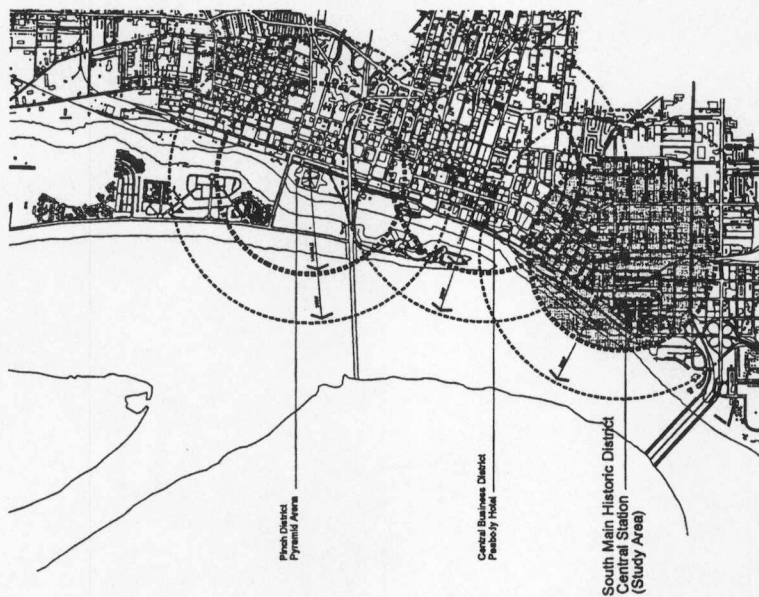
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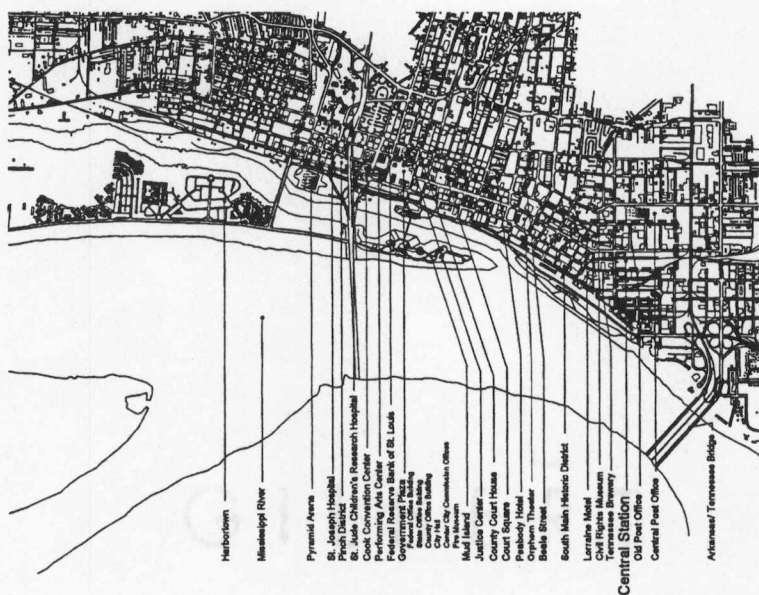
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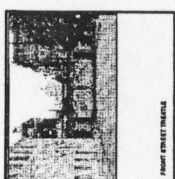
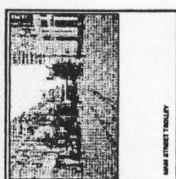
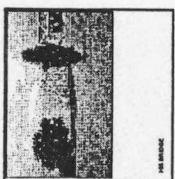
Pyramid Arena



DOWNTOWN MEMPHIS LANDMARKS

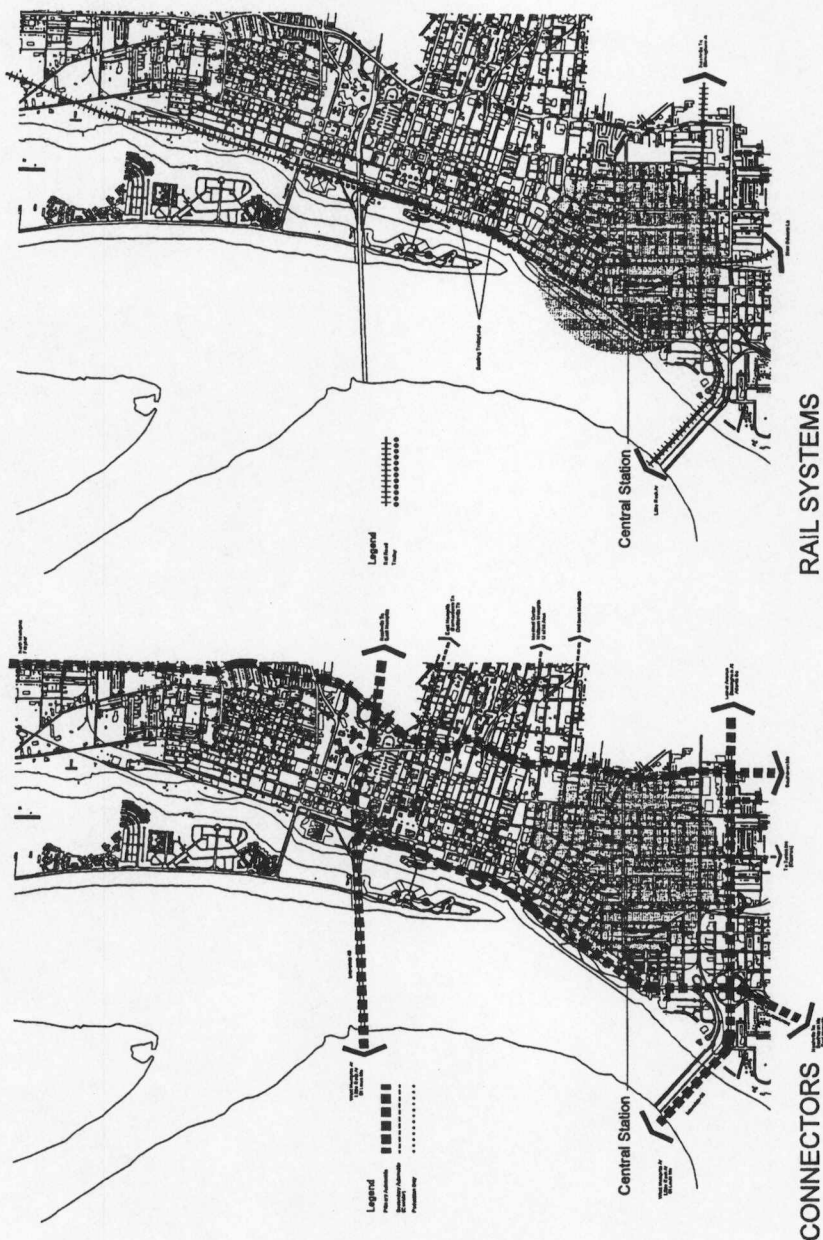


DOWNTOWN DISTRICTS / CENTERS

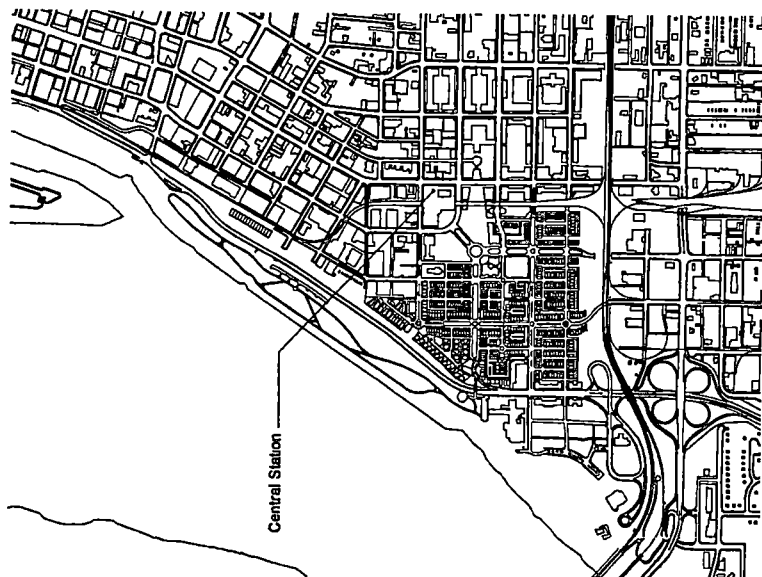
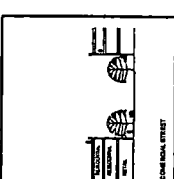
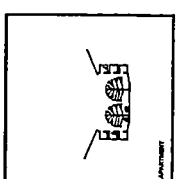
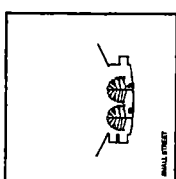
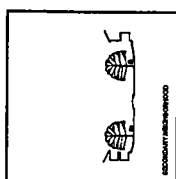
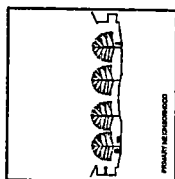
City 

C2

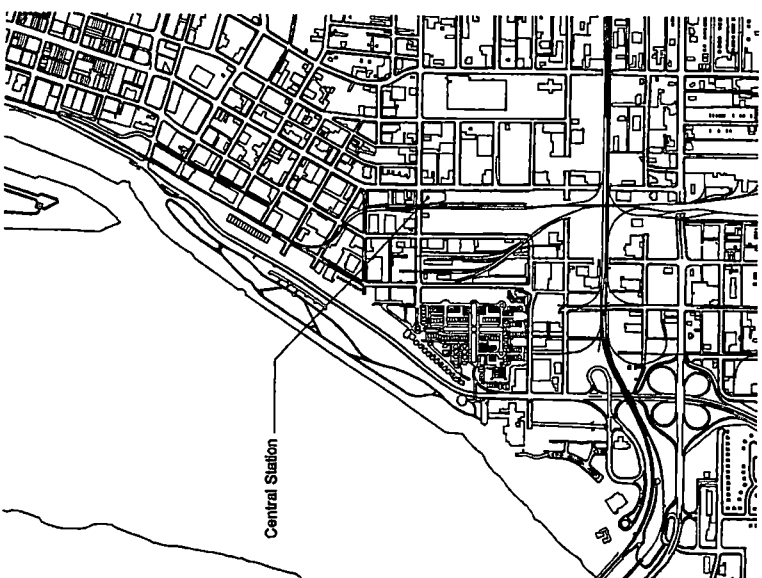
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A Building Type Reconsidered: The Urban Passenger Train Station
A Thesis Presented to the Master of Architecture Degree
The University of Tennessee, Knoxville

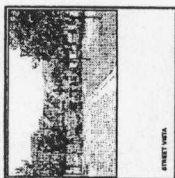


DISTRICT PLAN - PROPOSED

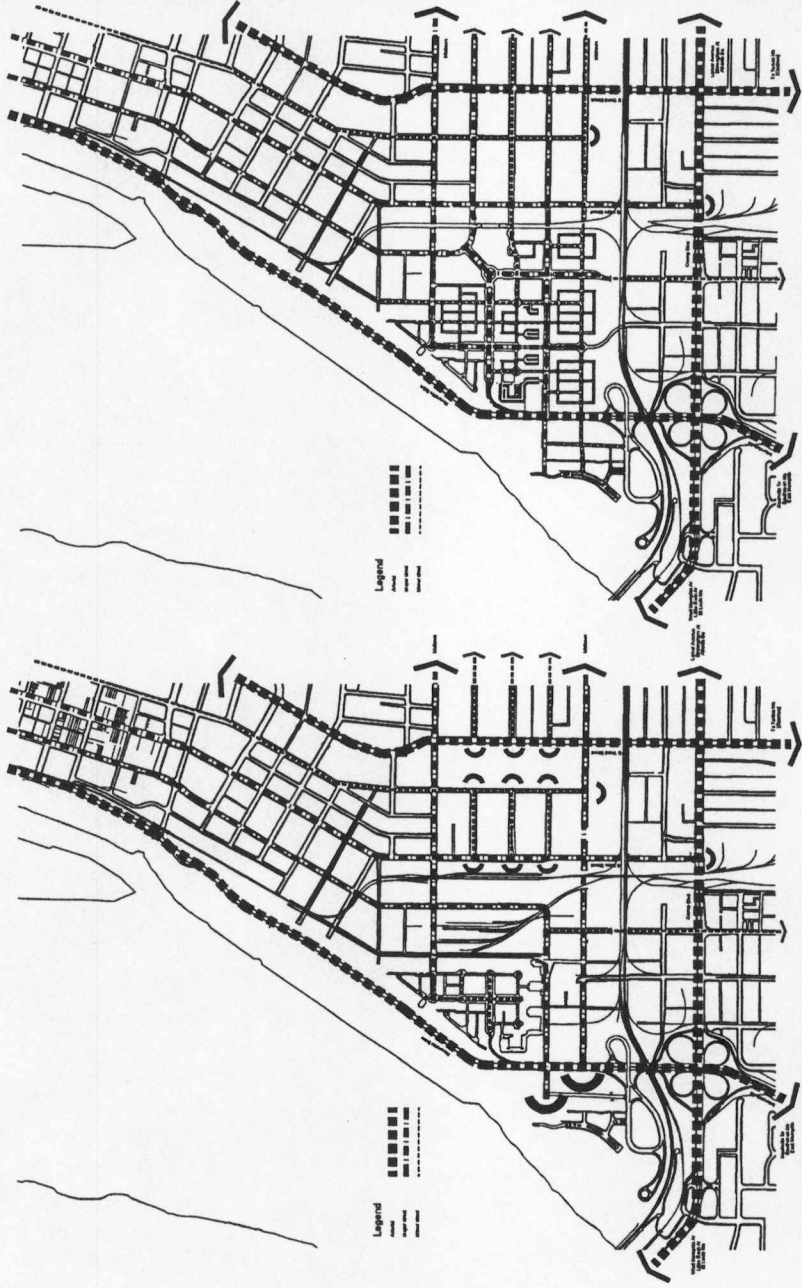


DISTRICT PLAN - EXISTING

District **D**



D2



A. Planning Staff Recommendation: The City's Planning Staff has reviewed the proposed street network and found it to be consistent with the City's Comprehensive Plan and the City's Transportation Plan. The City's Planning Staff has also reviewed the proposed street network and found it to be consistent with the City's Comprehensive Plan and the City's Transportation Plan.

District **D**

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FIGURE / GROUND - PROPOSED



FIGURE / GROUND - EXISTING

D3

City of Portland, Oregon
Department of Planning
February 2008

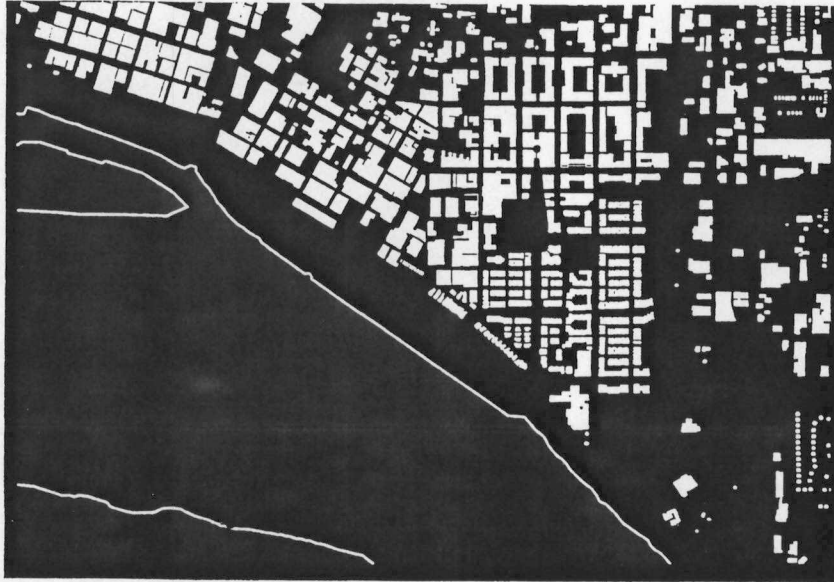
City of Portland, Oregon
Department of Planning
February 2008

District **D**

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D4

Central Station - Memphis - Tennessee
Aerial View
© 2000

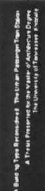


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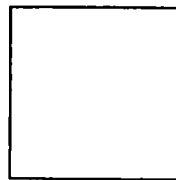
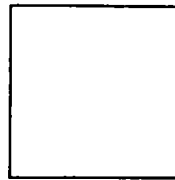
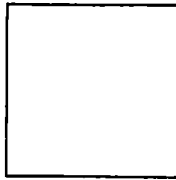
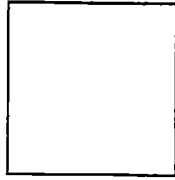
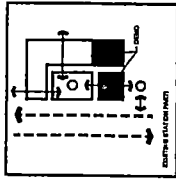


GROUND / FIGURE - EXISTING

Aerial View
© 2000

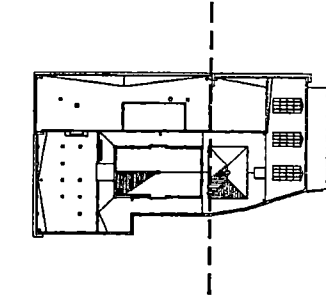
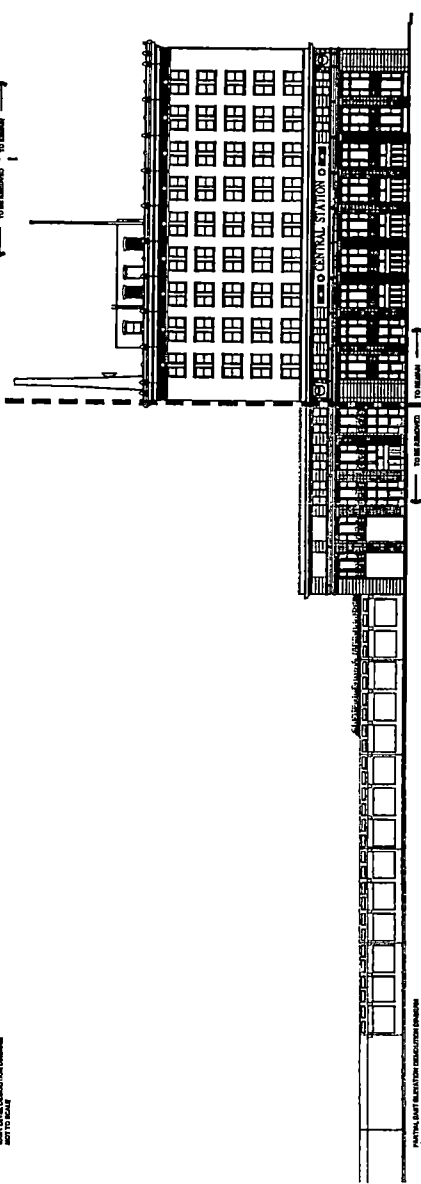
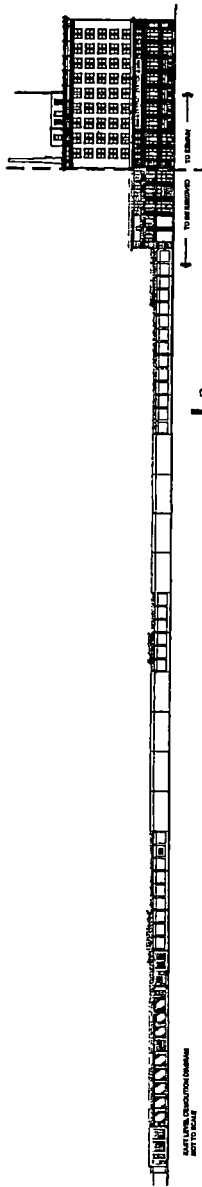


Architectural [A]

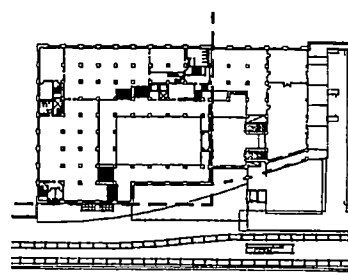


A1

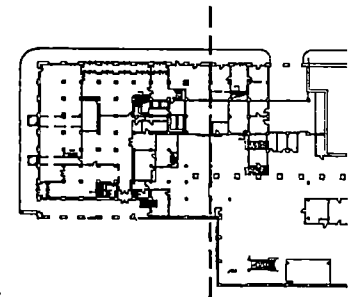
Central Station - Architectural Drawings
 2nd Floor Plan
 1/8" = 1'-0"



ROOF LEVEL - CONSTRUCTION DRAWING
 1/8" = 1'-0"



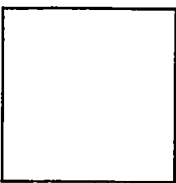
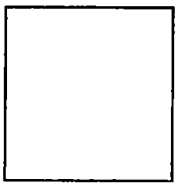
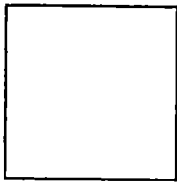
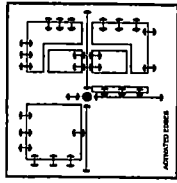
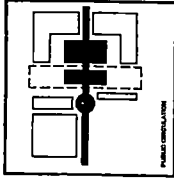
ROOF LEVEL - CONSTRUCTION DRAWING
 1/8" = 1'-0"



ROOF LEVEL - CONSTRUCTION DRAWING
 1/8" = 1'-0"

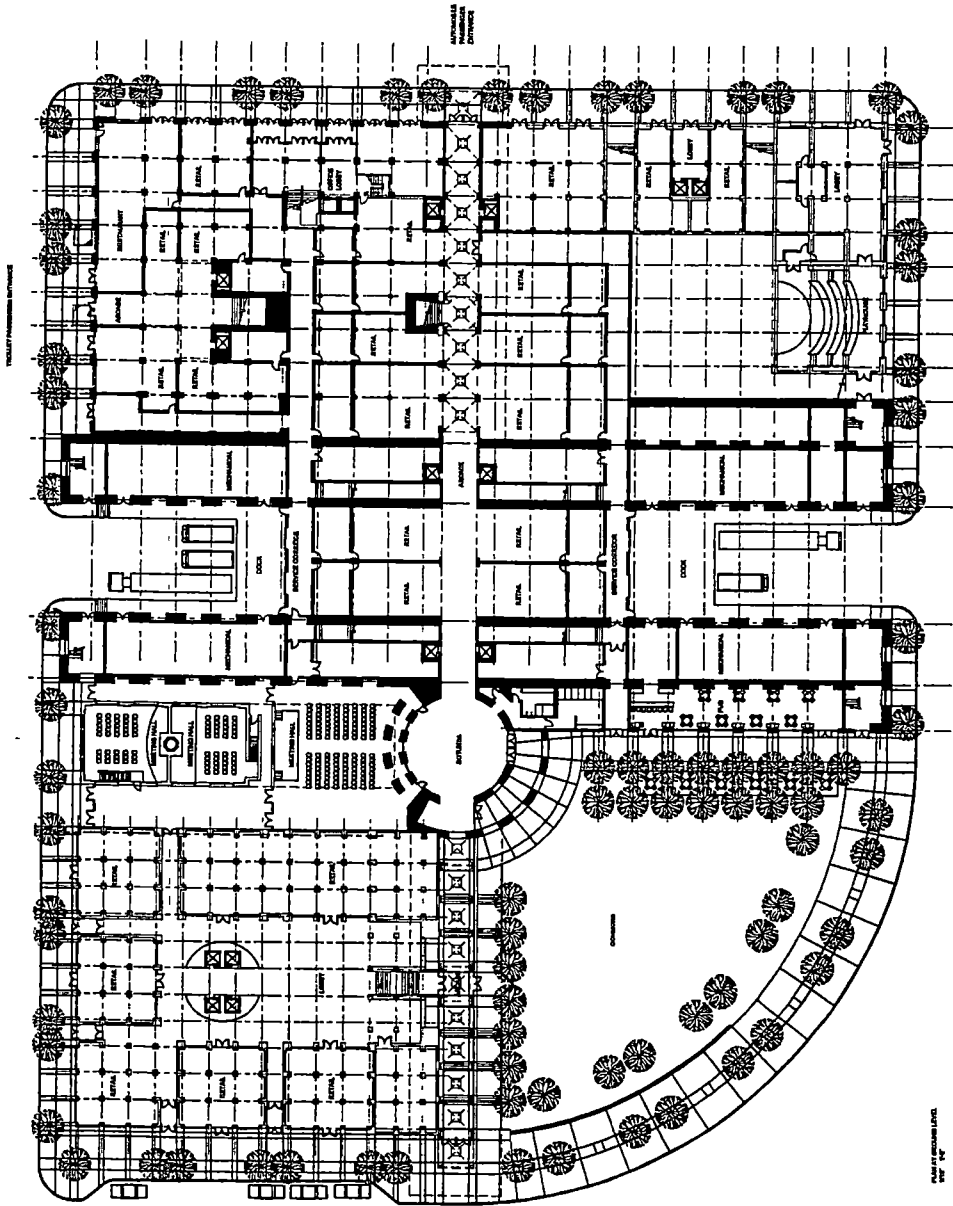
Architectural Drawings
 2nd Floor Plan
 1/8" = 1'-0"

Architectural A



A2

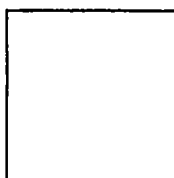
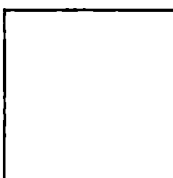
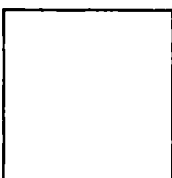
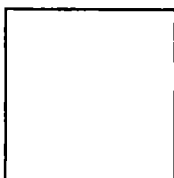
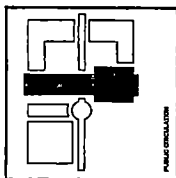
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PLANT AT BUILDING LEVEL
1/8" = 1'-0"

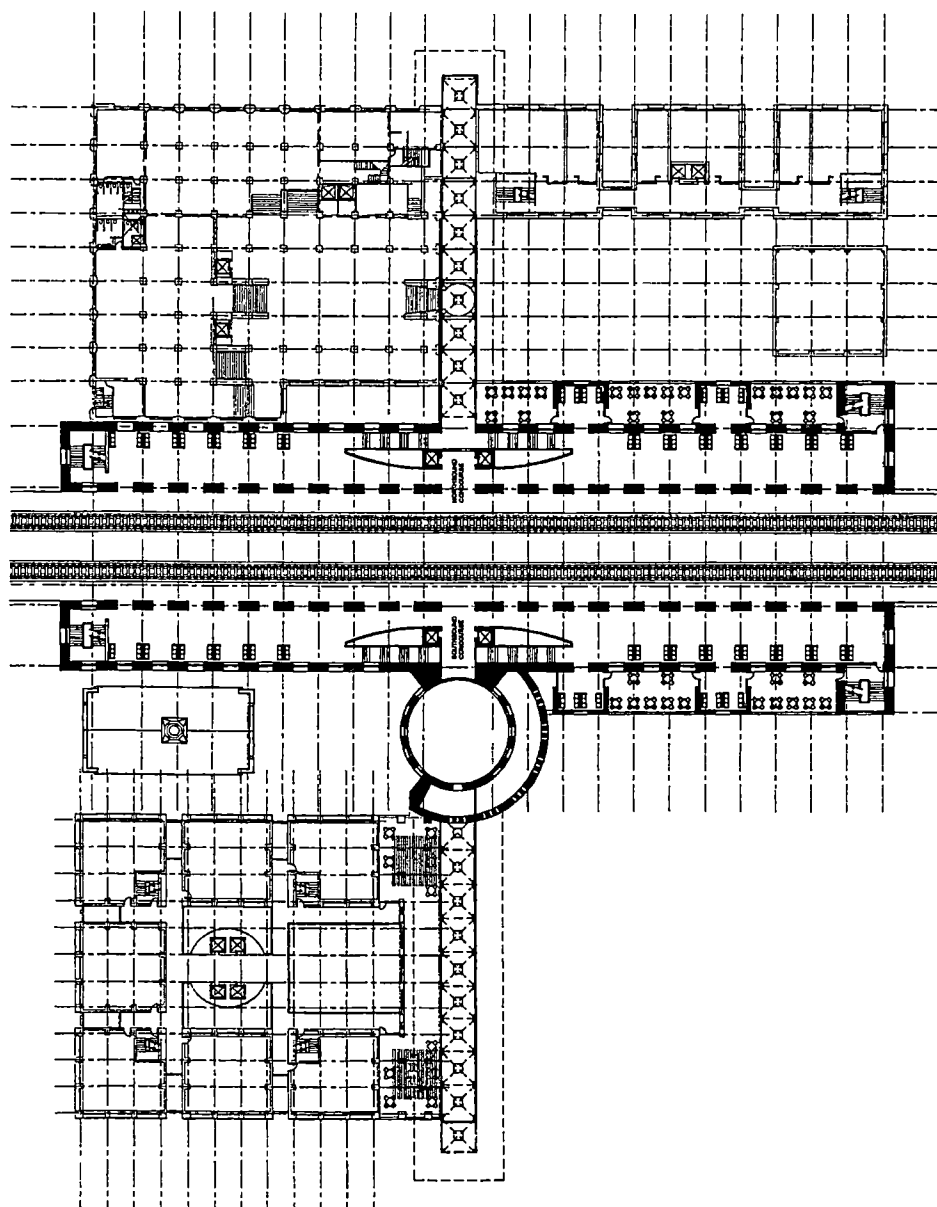
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Architectural A



A4

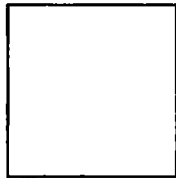
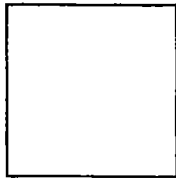
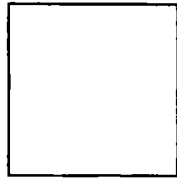
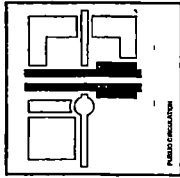
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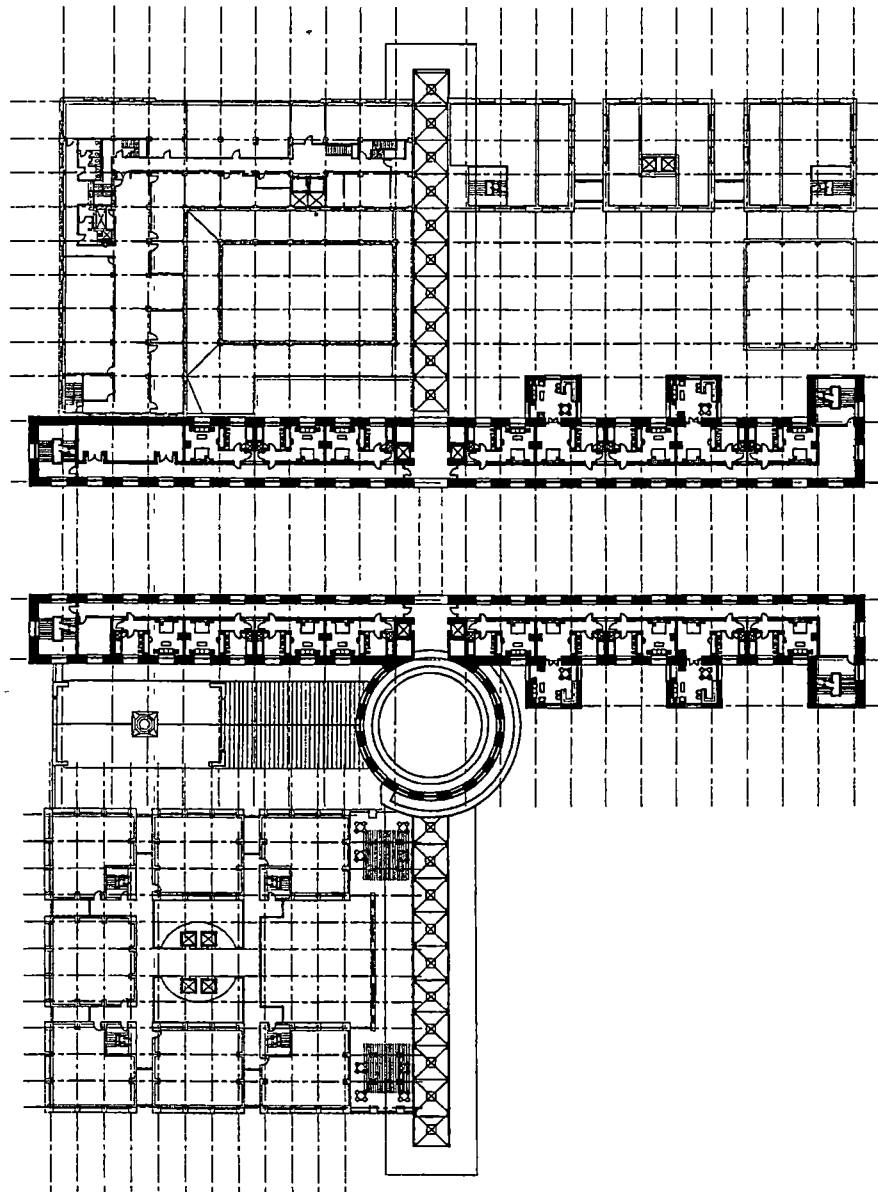
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Architectural A



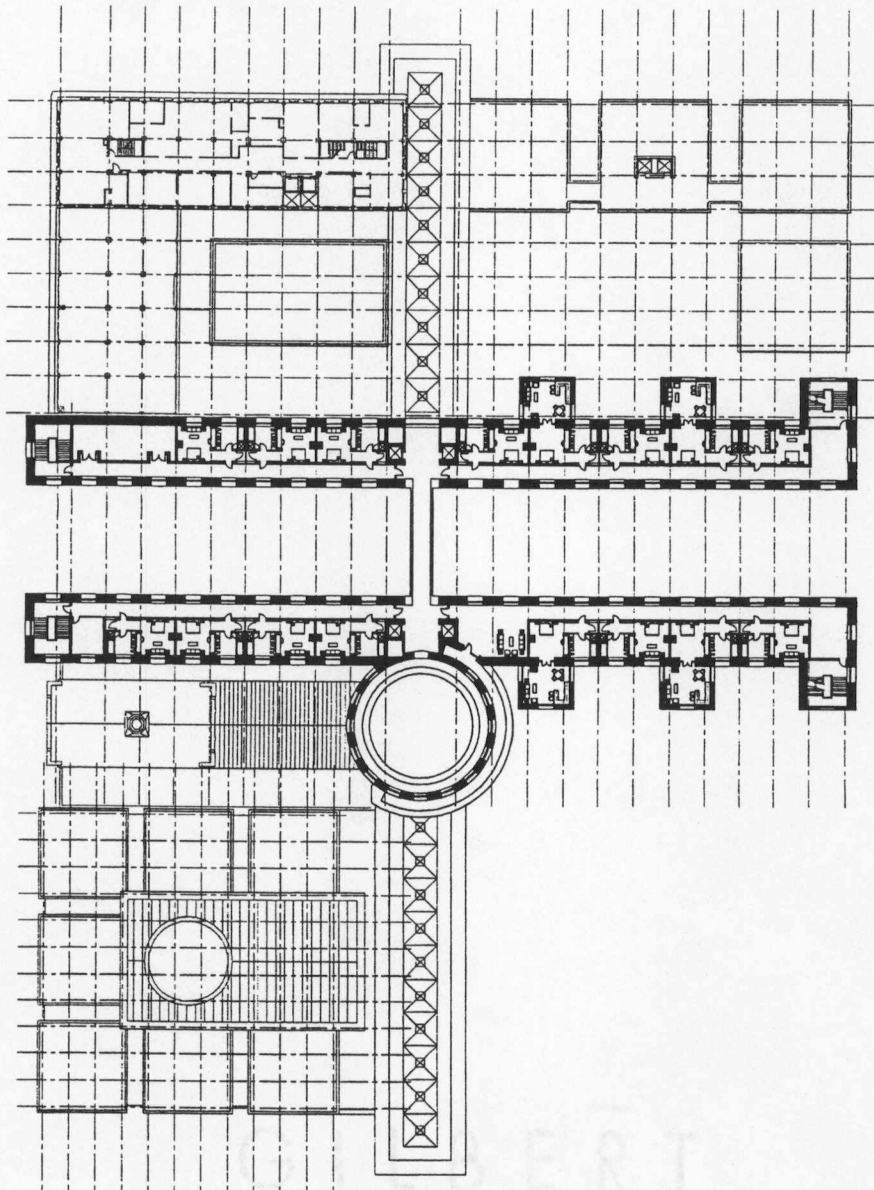
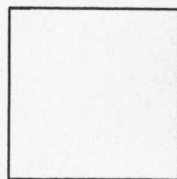
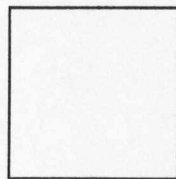
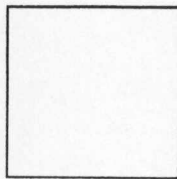
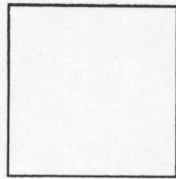
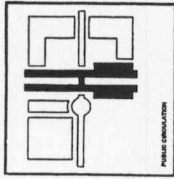
A5

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FLOOR PLAN
100'

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PLAN A1 / 1/8" = 1'-0"

Architectural A



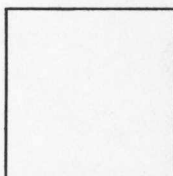
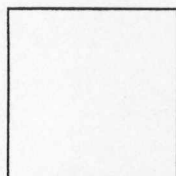
SECTION 101 - CENTRAL ENTRANCE



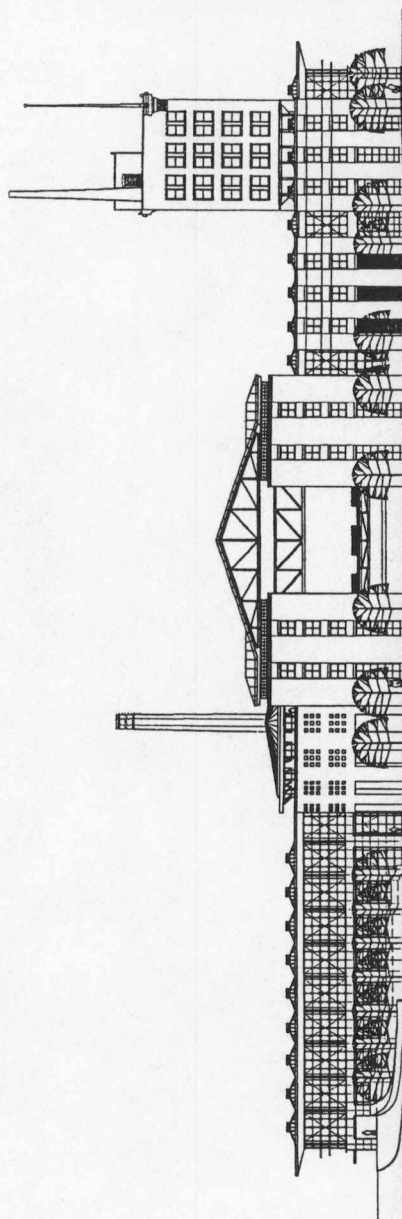
SECTION 102 - WEST SIDE ENTRANCE - JAWHURAT



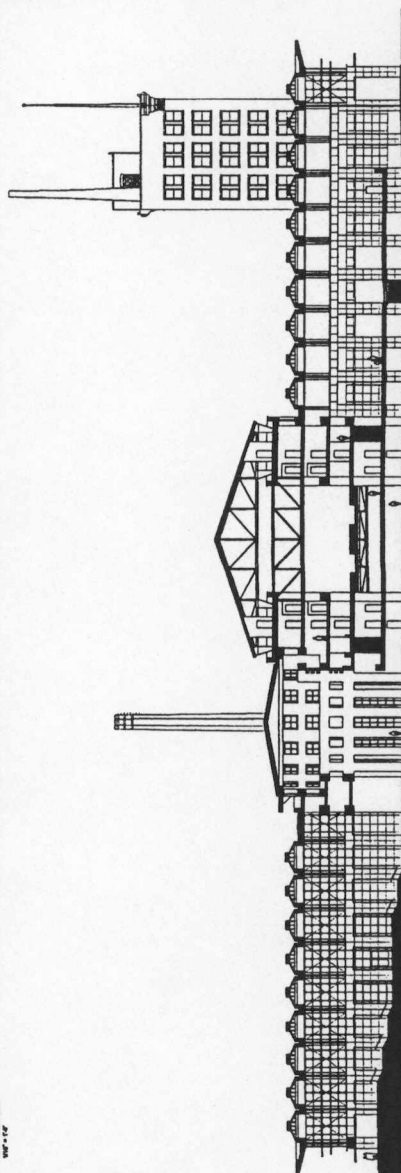
SECTION 103 - EAST SIDE ENTRANCE



A7
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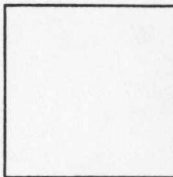
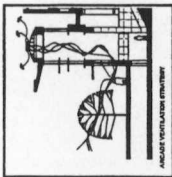
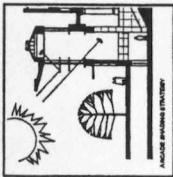
SECTION 104 - EAST SIDE ENTRANCE
1/8" = 1' - 0"



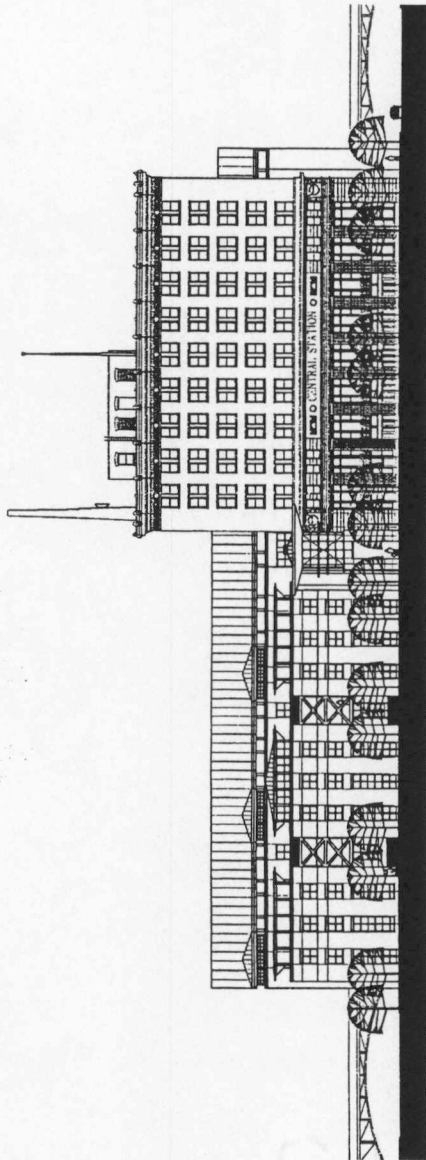
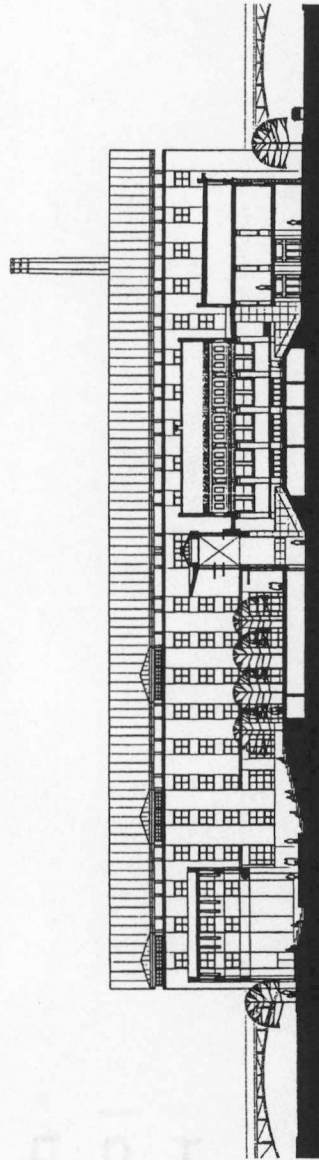
SECTION 105 - EAST SIDE ENTRANCE
1/8" = 1' - 0"

A History of the University of Memphis
A History of the University of Memphis
A History of the University of Memphis
A History of the University of Memphis

DEFENSE JOURNAL



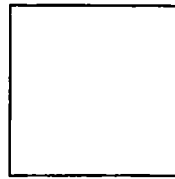
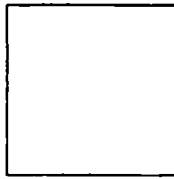
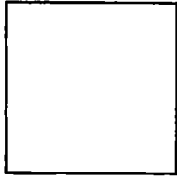
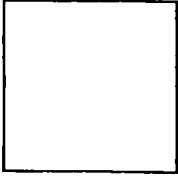
Carol Sabin - Memphis Tennessee
 Richard Richard Sabin

EAST ELEVATION
1/4" = 1'-0"

SECTION THROUGH MACHINERY.
SCALE = 1/2"

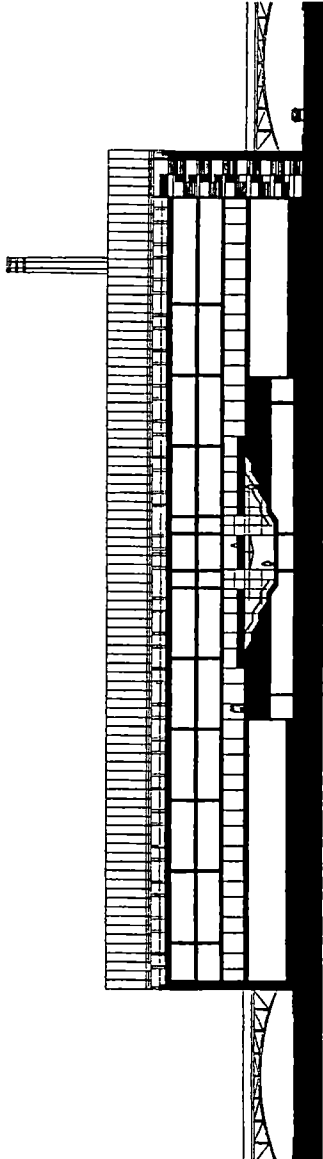
A. Boudry, Type Reconsidered: The Urban Passenger Train Station
A Thesis Presented for the Master of Architecture Degree
The University of Texas at Austin, 2004

Architectural A

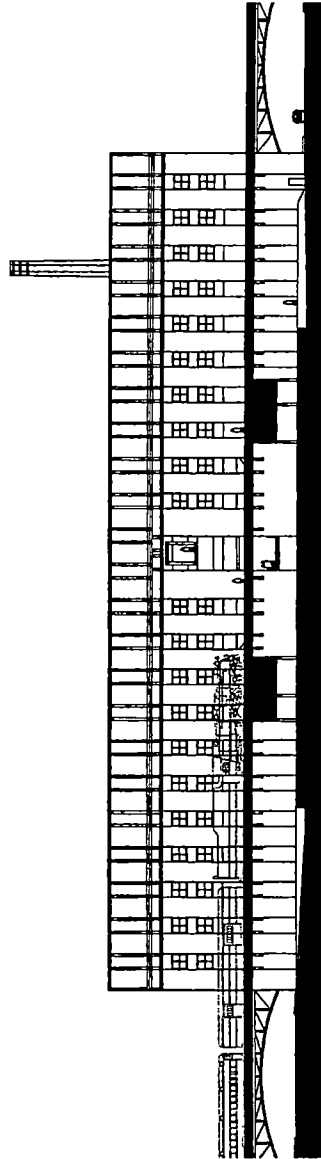


A9

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SECTION THROUGH TOWER BICO
1/8" = 1'-0"



SECTION THROUGH TOWER BICO
1/8" = 1'-0"

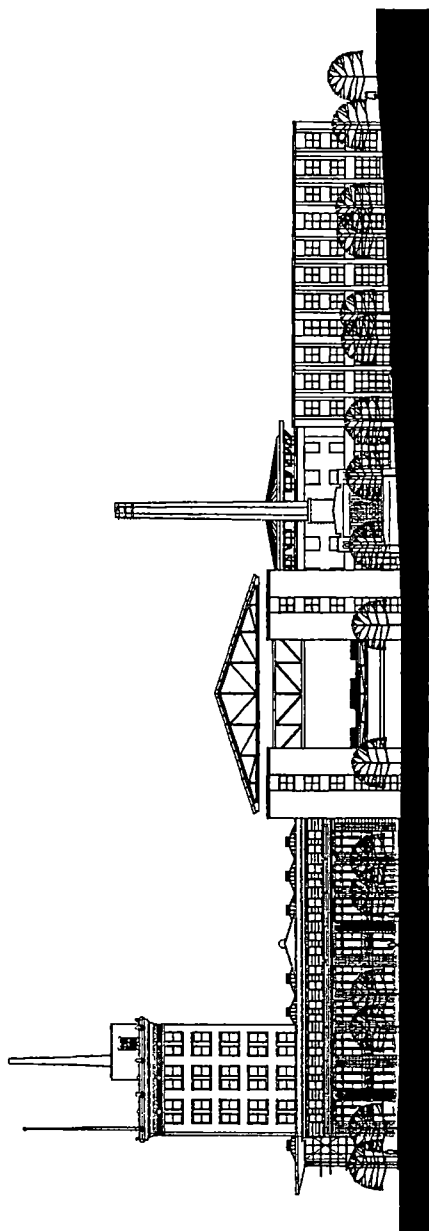
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Architectural A

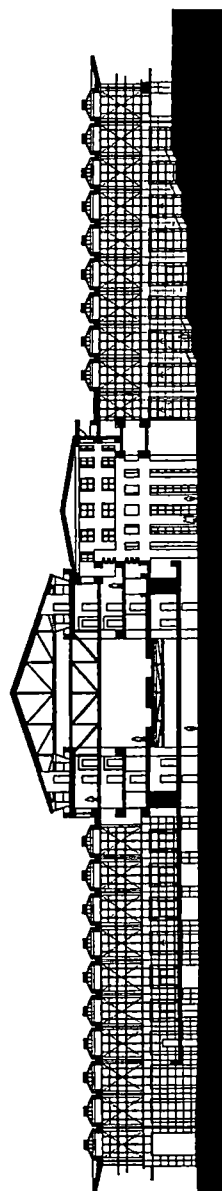
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A10

Curry School - Memphis, Tennessee
 1911-1912
 1911-1912



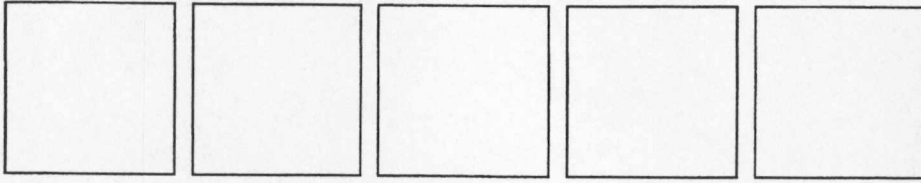
WEST ELEVATION
 1/8" = 1'-0"



SECTION THROUGH HALLWAY
 1/8" = 1'-0"

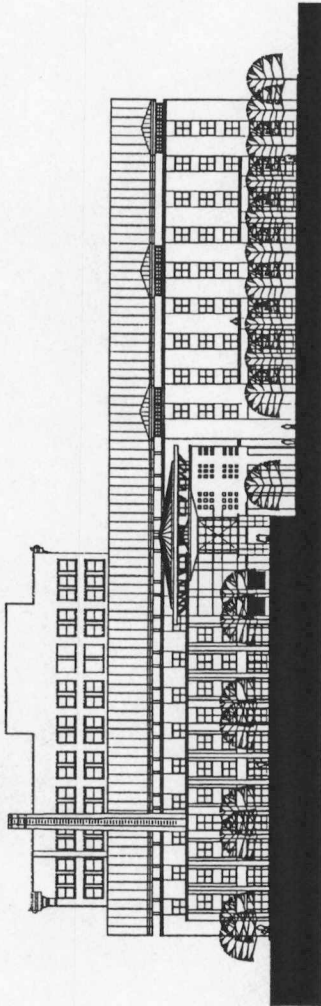
A Building Type - Educational - The Curry School - The Building
 1911-1912
 1911-1912

Architectural **A**

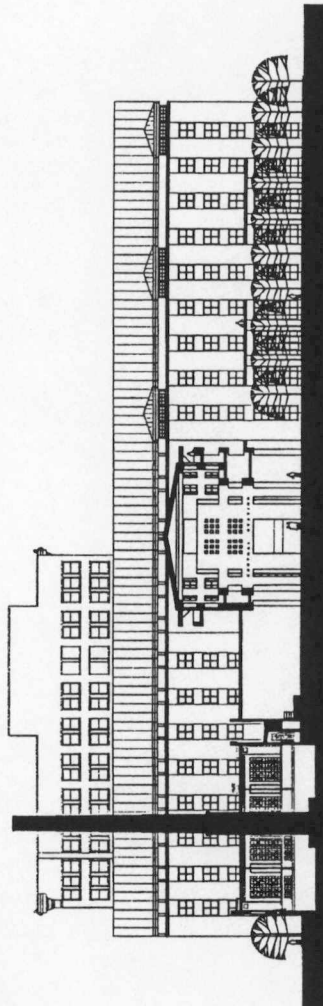


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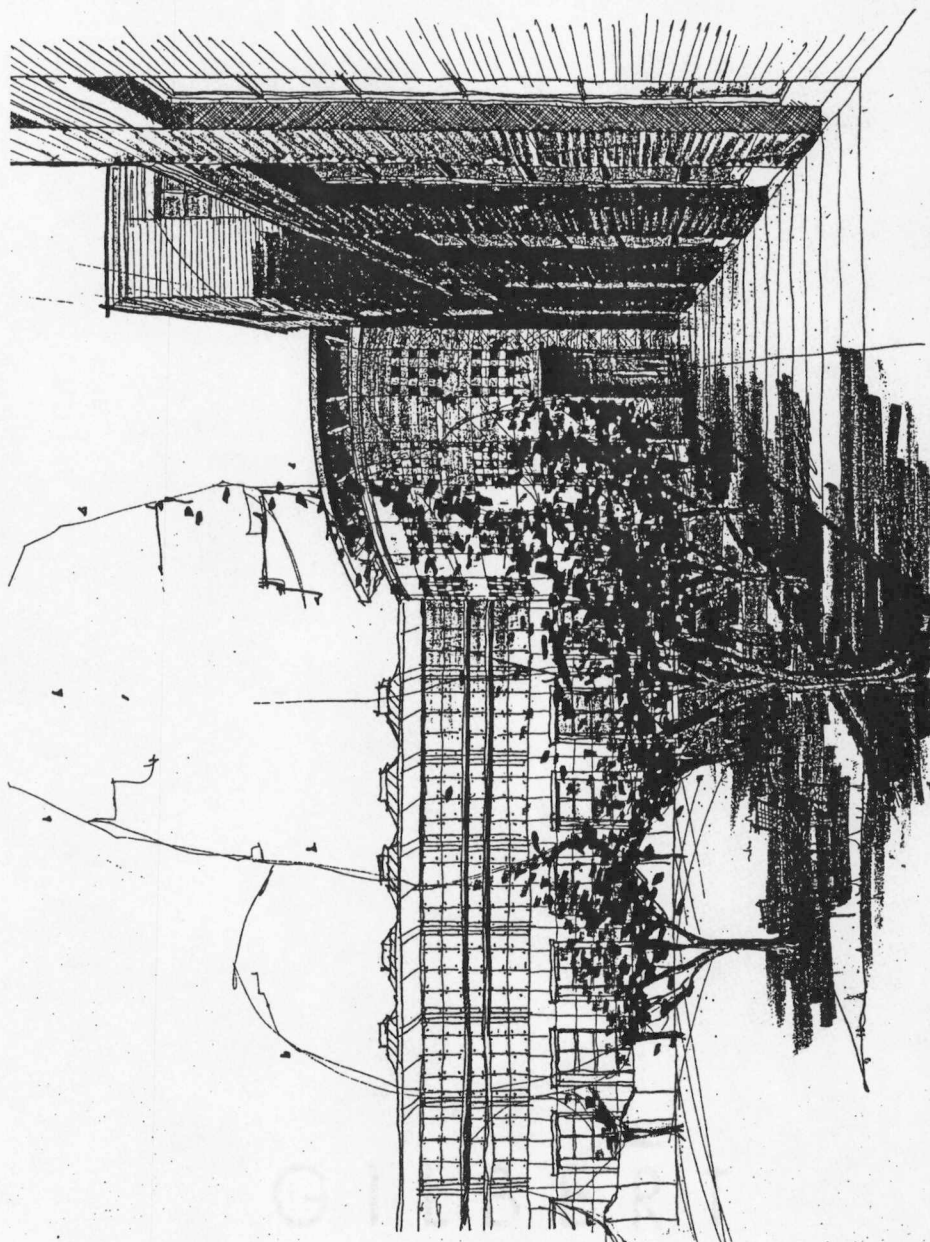
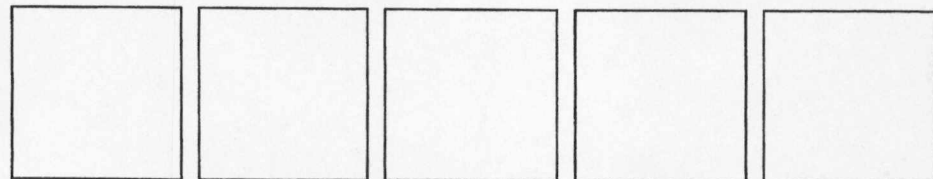
WEST ELEVATION
1/8" = 1'-0"



EAST ELEVATION
1/8" = 1'-0"

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Architectural **A**



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Vita

Richard Andrew Belew was born in Milan, Tennessee on February 15, 1965. He attended the public school system in Milan until the age 16 when he moved to Jackson, Tennessee. There he completed his final two years of high school and graduated from Jackson Central Merry High School in May 1983. The following fall, he entered the University of Tennessee College of Architecture and Planning. After two years in the undergraduate architecture program and two years of study in Interior Design and Fine Art, he transferred to Memphis State University and received a Bachelor of Professional Studies in Architectural Illustration in May 1989. In August 1990, he enrolled in graduate studies in art history at Memphis State University. In July of 1993, he entered the Graduate School at the University of Tennessee, Knoxville to pursue a master's degree in Architecture. The master's degree was received August 2000.

He is currently working for the firm Nathan Evans Taylor Coleman Foster, architects in Memphis, Tennessee as an intern architect.