United States Department of the Interior
National Park Service

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information.

___X____ New Submission _____ Amended Submission

A. Name of Multiple Property Listing

Modern Downtown Atlanta, 1945-1990

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

C. Form Prepared by:

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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

_____ _____ _____
Signature of certifying official Title Date

_____
State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

_____ _____
Signature of the Keeper Date of Action

Table of Contents for Written Narrative

Create a Table of Contents and list the page numbers for each of these sections in the space below.
Provide narrative explanations for each of these sections on continuation sheets. In the header of each section, cite the letter, page number, and name of the multiple property listing. Refer to *How to Complete the Multiple Property Documentation Form* for additional guidance.

Page Numbers

United States Department of the Interior
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National Register of Historic Places Continuation Sheet

Modern Downtown Atlanta, 1945-1990
Name of Property
Fulton County, Georgia
County and State
Name of multiple listing (if applicable)

Statement of Historic Contexts

Downtown Atlanta during the mid-twentieth-century underwent unprecedented changes that were both physical and social. The period of significance for this context extends from 1945 to 1990. The year 1945 marked the end of World War II and the start of large-scale transportation planning in Atlanta to address increasing traffic congestion and the development of the downtown expressway. Over the ensuing decades, the city transformed itself from a railroad-oriented, southern transportation hub into a dominant commercial center catalyzed by a modern airport, interstate highway, and rapid rail infrastructure. A pro-business, political environment and relatively progressive handling of racial integration during the tumultuous Civil Rights Movement made the city an attractive place for corporate relocation and development. Atlanta secured its position as a regional economic leader in the Southeastern United States during the "Sun Belt" boom from the 1950s through the 1980s. The city's extraordinary postwar growth is most clearly manifested in Atlanta's dynamic downtown skyline – a string of modernist, concrete, glass, and steel high-rise hotels and office towers that appear to stretch north along the Peachtree Street ridge from the gold-topped dome of the Georgia State Capitol to the northern bend of the downtown connector. In 1990, Atlanta was selected to host the 1996 Olympics, which finally marked the city's arrival on the international stage and produced new directions in planning and private/public investment to prepare for the games. Architecturally, downtown Atlanta would step into the Post-Modern Era the following year with the completion of the One-Ninety-One Peachtree Tower and its purposeful return to Neo-classical-influenced design.

The geographic area of this context largely conforms to the survey boundaries used for the 2013 *Downtown Atlanta Contemporary Historic Resources Survey* and generally extends from: Ralph McGill Boulevard and Ivan Allen Boulevard to the north; Memorial Drive to the south; the I-85/I-75 Downtown Connector to the east; and Marietta Street/Centennial Olympic Park Drive/Spring Street/Mitchell Street to the west (Huebner, Morrison Design, LLC, and Atlanta Preservation & Planning Services, LLC 2013, 3). For the purposes of this multiple property documentation form, the original boundaries of the survey were expanded to include the concentration of Modern-era buildings and structures built during the period of significance (e.g. Grady Memorial Hospital, the Georgia World Congress Center, the Atlanta Civic Center, and the Georgia Archives building, demolished 2017). The approximate 685-acre area encompasses the core of Atlanta's nineteenth- and twentieth-century downtown commercial district. Dramatically reshaped on the eastern, northern, and southern edges by the construction of the downtown expressway connector, Atlanta's downtown area consists of an irregular gridded street pattern and mixed land use characterized by a dense concentration of parking infrastructure, mid-rise and high-rise commercial development, clustered multi-use centers, and educational complexes (Appendix D).

The following historic context provides a detailed account of the people, factors, and trends that influenced this period of modern development and drastically reshaped the built environment of downtown Atlanta. Appendix A provides an alphabetized index and brief context of the notable architectural firms, building contractors, engineers, planners, and politicians that played a significant role in the postwar development of downtown Atlanta. Appendix B contains a summary of the major plans that shaped its growth and page index for where they appear in the historic context. Photographs of representative building types, sites, and thematically associated resources may be found in Appendix C. Appendix D contains a map of downtown Atlanta showing the geographic area covered by this context. Finally, a group interview was conducted with Paul Kelman, Tom Weyandt, Sam Williams, and Leo Eplan, key players in city planning during this period. The transcription is referenced in this document as Kelman et al. 2017 and is on file at CAP.

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Forward Atlanta: Growth as a Southern Regional Center, 1842-1945

> *Atlanta is not a city of magnolias and mockingbirds looking at the past and mourning for it…We are a city always looking ahead and going places. – Ralph McGill (Martin 1987, III:159)*

Atlanta owes its birth and early existence to the railroads. Founded in 1842 at the terminus of the Western and Atlantic Railroad, the settlement, originally known as Terminus and then Marthasville, began to develop in an unplanned fashion along ridge roads that converged at the "zero mile post" near the current Five Points intersection in downtown. Renamed Atlanta in 1847, the town's population was 9,544 in 1860 (20 percent of this total were African American slaves). The town had grown around the nexus of four major rail lines that cut through the heart of the central business district (CBD). The railroads dominated both the commercial economy of Atlanta and the development of its urban physical form as the city's street network grew parallel and perpendicular to the rail lines, giving downtown its peculiar, multi-directional grid (Marsh et al. 1975). Although its railroad infrastructure and most of its downtown buildings were destroyed during the Civil War, the city quickly rebuilt itself as a distribution and mercantile center. In 1870, just five years after the conflict, Atlanta had grown to a city of 21,789 residents – a 128 percent increase. Freed African Americans flocked to Atlanta during this period in search of work and constituted 46 percent of the city's total population (J. M. Russell 1988, 267).

Atlanta Constitution editor Henry Grady's successful appeals to northern capital for investment in the Atlanta economy, the railroads, and success of the 1895 Cotton States and International Exposition boosted the city's standing within the cotton economy among its Georgia rivals of Macon and Savannah and contributed to its growing regional status as the capital of the "New South" (Hartshorn and Association of American Geographers 1976, 3). Transportation, along with the trade and professional service sectors, formed the backbone of Atlanta's economy by the early twentieth century relative to other comparable southern cities, such as Birmingham, Alabama and Memphis, Tennessee, which relied more heavily on industrial manufacturing (Wilson and Ferris 1989, 733–34). The popularity of Coca-Cola beverage in the late nineteenth century also helped elevate Atlanta's national status and provided a source of local wealth that in turn benefited the city's cultural and educational foundations through philanthropic donations. Both northern and southern observers noted the aggressive business culture that infused the city's character and fed its growing ambitions (J. M. Russell 1988, 126–27; Woodward 1951, 144–45).

With economic growth came urbanization. The introduction of streetcar transit in the 1870s and 1880s had started to draw residential growth and attendant small businesses from the city's core to the newly developing suburbs at the periphery of downtown in the late nineteenth century (Marsh et al. 1975; Stone 1989, 15). By 1890, the city's population had jumped to 65,533 people (37,416 white/28,098 black) (J. M. Russell 1988, 267). It rose to 154,839 in 1910, largely through the city's annexation of surrounding communities such as Edgewood, East Atlanta, West End, and Ansley Park (U.S. Bureau of the Census 1998a, 1999). The wild popularity of the personal automobile among Atlantans and the mobility it afforded, significantly hastened the expanded physical growth of the city during the early twentieth century. As middle and upper class whites migrated to the bungalow suburbs north of the city limits, African American residents took their place in the older, Victorian-era neighborhoods that ringed the central business district to the east, west, and south (Preston 1979, 97–99).

The 1920s marked a period of explosive growth for Atlanta as the city's status as the major rail center of the Southeast helped it to eclipse previous leaders such as Charleston, Nashville, and Memphis in population (Hartshorn and Association of American Geographers 1976, 2). By the start of the decade, Atlanta had 200,616 residents, making it the 33rd largest city in the United States, just ahead of other southern rivals Birmingham (36th), Memphis (40th), Dallas (42nd), and Houston (45th) (U.S. Bureau of the Census 1999). To cope with this growth, Atlanta Mayor James L. Key petitioned the Georgia State Legislature to enact legislation that created the Atlanta City Planning Commission in August 1921. The commission was "to recommend or make suggestions to council and all other

private authorities" in matters pertaining to street planning and development, bridge and viaduct construction over downtown railroad corridors, sanitary codes, zoning ordinances, and building construction, among others (Garrett 1969, 777). The mayor's six appointees to the commission were selected from the city's white, commercial elite. All were members of the Atlanta Chamber of Commerce and represented business concerns involved in city real estate development, automotive and railroad transportation, and banking (Shumsky 2015, 170–71). The business-friendly composition of the planning commission and the agency's interest in developing zoning ordinances and public work projects designed to maintain and enforce residential racial segregation were two features that would generally define the planning process in Atlanta up to the 1970s.

Forward Atlanta and the Atlanta Convention Bureau

Seeking to capitalize on the city's progress, local boosters with the Chamber of Commerce heavily promoted Atlanta's business-friendly climate. Taking advantage of Atlanta's large number of hotels in close proximity to the busy passenger rail terminal, the Chamber of Commerce created the Atlanta Convention Bureau in 1912 to fashion the city as a regional convention center. The following year, the Bureau welcomed 75 convention groups totaling 20,000 delegates from across the nation. By 1926, 700,000 conventioneers had pumped over $21 million into the local economy as a result of the city's nascent convention industry (Henson 1965, 49).

The Chamber of Commerce, under the leadership of Ivan Allen, Sr. and W.R.C. Smith, launched the "Forward Atlanta" campaign in 1925 as a way to expand and broaden the local economy by luring national corporations to establish regional headquarters in the city. The successful four-year advertising program touted the city's favorable business climate and labor supply, strategic location within the state and region, and wealth of natural resources. As a result of the "Forward Atlanta" campaign, over 750 new businesses and 20,000 jobs were created in the city (Garrett 1969, 814–15). As the capital city of Georgia, Atlanta had also become an important government center within the region, housing numerous regional offices of the Federal Government, as well as the Federal Reserve Bank, the United States District Court, and the Federal Penitentiary. It was a center of higher education that offered local and national companies a sizeable educated workforce to draw upon for employment in the professional finance and retail sectors. Among these schools were Agnes Scott College, the Georgia Institute of Technology (also known as Georgia Tech), Emory College (later University), the Evening School of Commerce (later Georgia State University), Oglethorpe University, as well as Atlanta University, Clark College, Morehouse College, Morris Brown College, and Spelman University, which attracted African American students from across the country (Ivey, Demerath, and Breland 1948, 94–95).

Forward-thinking public investment in aviation during this period also helped establish a foundation for future economic development. During his time as an alderman in the 1920s, William B. Hartsfield became an ardent believer in the economic potential of air travel and, in 1926 he worked to secure Atlanta's designation over Birmingham as a postal airmail stop on the route between New York and Miami. Three years later, the city purchased Candler Field, a 300-acre former dirt racetrack located just south of the corporate limits, and converted it into a municipal airport. Atlanta soon became "the cross roads of the air," ranking third in the nation by the 1930s, behind Chicago and New York, for daily scheduled flights (Allen 1996, 24–25; Garrett 1969, 851). In 1931, Atlanta became the first airport to build a passenger terminal and in 1938, the first to erect an air traffic control tower (Hartshorn and Association of American Geographers 1976, 4). Over the course of the decade, both Delta Air Services and Eastern Air Transport established permanent passenger routes out of Atlanta to points along the Atlantic seaboard and throughout the southeastern United States. In 1941, Delta relocated its corporate headquarters to Atlanta from Monroe, Louisiana (City of Atlanta, Department of Aviation 2014; Martin 1987, III:91).

As with other cities throughout the country, Atlanta suffered mightily during the Great Depression as the economy ground to a halt and the city was forced to rely on loans from the Coca-Cola Company to cover municipal budgets (Hartshorn and Association of American Geographers 1976, 24). The United States' entry into World War II, however, would prove to be a boon for the city and the South as a whole as the Federal Government flooded the region with defense-related investment over the course of the conflict. The war encouraged mobility among those serving in the military and attracted rural residents to the cities in search of work related to the wartime effort (Wilson and Ferris 1989, 592). Because of Atlanta's status as the state capital, the region's largest railroad hub, and its close proximity to Fort McPherson and basic training camps scattered throughout Georgia and the South, the city emerged as a major military administration and supply center during World War II. Over 2.5 million military personnel passed through Atlanta's two major train terminals and downtown prospered as men and women in uniform crowded into bars, restaurants, stores, and theaters clustered around the railroad depots and the Five Points central business district (Martin 1987, III:61). Thirty-seven war-related federal departments and agencies established regional headquarters in the city, occupying many downtown office buildings and converting existing warehouses and parking garages into office facilities for civilian and military workers. In addition, 110 new industries and manufacturing plants were established in the metropolitan Atlanta area, with the 1943 opening of the Boeing Company's Bell Bomber plant near Marietta, Georgia being among the largest. It provided almost 40,000 jobs for local residents. Finally, the U.S. Army Air Forces (USAAF) designated the Atlanta airport as a military airfield and over the course of the war, the government lengthened and paved the runways to facilitate emergency takeoffs and landings of B-29 bombers (Martin 1987, III:57,75-78).

In many ways, World War II would prove to have more of a cultural and economic impact on Atlanta and the South than the Civil War. Military mobilization and the infusion of federal funding brought well-paying jobs into a region that had long been dependent on agriculture. In turn, these jobs would establish the foundation for significant demographic, economic, and social changes that created the postwar growth of the Sunbelt region throughout the southeastern and southwestern United States in the late twentieth century (Wilson and Ferris 1989, 592). The influx of military personnel to Atlanta and Georgia from other parts of the country exposed them to the state's mild climate and low cost of living. Meanwhile veteran benefit programs, like the G.I. Bill of Rights, opened the door to higher education for returning soldiers and helped make home ownership affordable for both southerners and non-southerners alike (Bartley 1983, 180).

Transportation Improvements and Emerging Modern Architecture After World War II: 1945-1950

As a place where private corporate interests had always dictated the direction of public policy, Atlanta's governing coalition of public officials and the downtown business elite quickly turned their attention towards transportation planning and modernizing the city's existing infrastructure. In the decades before and after the war, Mayor William Hartsfield, working in tandem with the Atlanta Chamber of Commerce and the guiding hand of Coca-Cola president Robert Woodruff, established a governing coalition of whites and the minority African American leadership to achieve major economic development initiatives for the city and metropolitan area. The demise of Georgia's all-white Democratic Primary in 1945 and corresponding rise in the number of African American registered voters placed the city's black leadership on more solid footing in their dealings with the white business elite and forced Hartsfield to adopt a moderate racial tone in local political dealings (Bayor 1996, 14–16).

Although the railroads remained the lifeblood of Atlanta's economy after World War II, business and civic leaders staked future economic growth to the emerging airline and interstate highway transportation sectors. With the lifting of wartime rationing on gasoline and rubber tires, traffic skyrocketed and the Atlanta central business district became jammed at rush hour with automobiles and streetcars clogging the city's narrow surface streets. Traffic

mitigation and parking became the most pressing issues after the war according to city planners, politicians, the Chamber of Commerce, and the Central Atlanta Improvement Association (later changed to the Central Atlanta Association, and then Central Atlanta Progress in 1967), a group formed in 1941 among city merchants to advocate for issues directly affecting downtown businesses (Jenkins 1977, 16–19). Anticipating these looming transportation problems, in 1944 the Atlanta Board of Aldermen and the Georgia State Highway Department had commissioned H. W. Lochner and Company, a private consulting firm based in Chicago, Illinois, to study the city's existing transit infrastructure and produce a list of recommendations for improvement (Martin 1987, III:106).

The 1946 Lochner Plan

Atlanta's vision for its transportation future was unveiled in January 1946 with the release of the *Highway and Transportation Plan for Atlanta, Georgia* by H. W. Lochner and Company and DeLeuw, Cather and Company (Hancock 1945). The report was later commonly referred to as the "Lochner Plan," and it would define the development of interstate highway system in Metropolitan Atlanta over the next three decades (Kelman et al. 2017). The centerpiece of the document was a plan for a 32.5-mile, limited-access expressway system that would provide direct automobile access through the city's central business district. The proposed network of six expressways would radiate from downtown Atlanta to the airport and the city's growing suburbs of the outlying metropolitan region (*Atlanta Magazine* 1961a, 17; Central Atlanta Progress, Atlanta Downtown Improvement District 2014). The system was designed to handle projected traffic volumes for the year 1970 with highways from the north, northeast, east, west, southeast, and southwest would converge at the planned "Downtown Connector," a 1.7-mile stretch of highway that closely skirted the east side of the city center. The transportation consultants couched the proposed locations of the connector in economic terms, claiming "the neighborhoods in Atlanta through which it would be feasible to purchase suitable rights-of-way [are] the most depreciated and least attractive" and "most in need of…rejuvenation" (H.W. Lochner and Company and De Leuw, Cather and Company 1946).

Other recommendations in the Lochner Plan included: improving vehicular traffic flow along downtown surface streets; building new off-street parking facilities, preferably at the perimeter of downtown; and developing a new passenger rail terminal in northwest Atlanta. Hailing Atlanta as the "Capital of the Southeast" and noting, "there is every indication that Atlanta is approaching a period of great growth and prosperity," Lochner argued, "improved highway and transit facilities are essential if the community is to capitalize on its natural assets. Failure to take prompt action would not only retard growth but add to the overall cost of the capital improvements required." The report's authors optimistically estimated the highway would take 10 years to build at a total cost of $47.7 million with half of the financing paid with city and county bonds and the other half provided by the state and Federal Government (H.W. Lochner and Company and De Leuw, Cather and Company 1946, xiii).

Modern Design and the Georgia Institute of Technology School of Architecture

In 1945, Atlanta's built environment had changed little in the previous 16 years as the economic collapse of the Great Depression in 1929 and material shortages in support of the war effort brought an end to large-scale construction projects in the city. The last skyscraper erected in Atlanta prior to WWII, the William-Oliver Building, was completed in 1930 and private hotel, office, and residential development after that date was virtually non-existent throughout the city (Bush-Brown 1976, 32; O. Harris 2015). While pre-war Atlanta architects and firms had designed a number of notable commercial and government buildings in the ornamental, yet early modernist Art Deco, Streamline Moderne, and Stripped Classical styles, downtown remained untouched by the functional variant of modern architecture that had arose in Europe after World War I and strove for a new model for structural design based on mechanical efficiency (Craig 1995, 131, 133). Save for a few late nineteenth- and early twentieth-century

mid-rise skyscrapers that dotted the skyline in the vicinity of Five Points, the architectural character of downtown Atlanta, like most other mid-sized Southern cities of the era, was generally defined by Victorian-era urban development consisting of various revival style, low-rise, red brick and terra-cotta-clad masonry buildings (Lyon and Atlanta Historical Society 1976, 9–10).

To a great extent, the generation of postwar graduates of the Georgia Technical Institute's (Georgia Tech) School of Architecture (Originally the Department of Architecture, it became the School of Architecture in 1948 and the College of Architecture in 1975) would leave the greatest mark on downtown Atlanta's rapidly changing urban form in the Postwar Era (Craig 2013a). The department was established in 1908 as one of the first public architecture programs in the South with a curriculum that placed a strong emphasis on engineering along with the multi-disciplinary approach of classical instruction and drawing espoused by the L'Ecole des Beaux Arts in Paris. In 1926, Harold Bush-Brown succeeded Francis Palmer Smith as the chairman of Georgia Tech's architecture program. It was under his directorship during the 1930s and 1940s that the school began to embrace the shifting attitudes within the profession to the European variant of modernism that favored function over ornament in building design (Bush-Brown 1976, 32–34; Georgia Institute of Technology, College of Architecture 2014a).

Swiss-French architect Le Corbusier (neé Charles-Édouard Jeanneret-Gris) along with Walter Gropius and Ludwig Mies van der Rohe of the German Bauhaus School emerged as the leading proponents of the new European design aesthetic in the 1920s. After Adolph Hitler's rise to power in Germany, the Nazi Party attacked modern art and architecture as "degenerate" and forced the Bauhaus School to close in 1933. Over the remainder of the decade, Gropius, Mies van der Rohe, and other leading modernists, including architect and designer, Marcel Breuer, immigrated to the United States where they continued their practices and became involved in academic instruction. Both Gropius and Breuer began teaching at Harvard's Graduate School of Design, while Mies van der Rohe became the director of the Illinois Institute of Technology's (IIT) new architecture program in Chicago. In 1938, Gropius was appointed chairman of Harvard's Department of Architecture and quickly set about replacing the program's Beaux Arts curriculum with a new approach to functional design based on the Bauhaus concepts (Trachtenberg and Hyman 2003, 507–8).

At the urging of Bush-Brown, Paul M. (P.M.) Heffernan joined the faculty of the Georgia Tech School of Architecture during this period, becoming an associate professor within the program in 1938 and full professor in 1944. Heffernan had received his bachelors degree in Architectural Engineering from Iowa State University in 1929 and his Master of Architecture degree from Harvard University in 1935 (Georgia Institute of Technology, College of Architecture 2014b). According to architect and Georgia Tech graduate Stanley P. "Mickey" Steinberg (B. Arch 1949), Bush-Brown, Heffernan and James H. "Dot" Gailey, formed the nucleus of the School of Architecture in the years after the war:

> *Those were the three key people. Heffernan was a designer. Harold Bush Brown was an administrator. He was an academician, you know. He knew how to run a school. He was an architect. And a fellow named Dot Gailey who was one of the older kids there. But he was sort of the, I called it the technical part of the school. He would teach the courses in shades and shadows and stuff like that. Heffernan was the designer. The three of them had their own little firm. They called it Bush Brown, Gailey and Heffernan. And they did buildings. They designed buildings primarily for Georgia Tech (M. Steinberg 2015).*

Although educated in the Beaux Arts tradition, Heffernan brought Bauhaus modern design to Georgia Tech. Heffernan collaborated with Bush-Brown, Gailey and Heffernan, Architects on the design of the school's Hinman Research Building (1939, additions in 1947-1950), which is credited as one of the first examples of Bauhaus modernism built in Georgia and the South (Craig 2013a). He became a partner with Bush-Brown, Gailey and

Heffernan, Architects in 1944 and designed subsequent modernist buildings on the Georgia Tech campus, including the Hightower Textile Engineering Building (1949, razed 2002), the Architecture Building (1952), and the Price Gilbert Memorial Library (1953) (Gournay et al. 1993, 157).

While enrollment at Georgia Tech's School of Architecture dropped steeply during the Great Depression and World War II, it swelled with returning veterans who took advantage of the education provisions in the G.I. Bill. With this generation of new students in the late 1940s and 1950s, modernism would experience a full flowering within the program. Under Bush-Brown's leadership, an industrial design department was established in 1940 and other Harvard-educated, practicing architects including H. Griffith Edwards, Thomas Godfrey, and Samuel T. Hurst, among others, were brought into the department as professors, visiting instructors, and design critics. Each was greatly influenced by the new, modern approach to functional design introduced at Harvard by Walter Gropius (Bush-Brown 1976, 29, 32–34,43). Jerome "Jerry" Cooper, who received his Bachelor's Degree in Architecture (B. Arch) from Georgia Tech in 1955, remembers:

> *Their [the Harvard-educated architects] whole approach was that any of the architecture that was done before modern times was not worth much. It may be interesting, but it was not worth much (Heery et al. 2015).*

Following Bush-Brown's retirement, P.M. Heffernan became Director of the School of Architecture in 1956. Rather than abandoning the Beaux Arts, he incorporated its tenets into a modernist instruction regimen that focused on an economy of design driven by postwar mechanical innovations and a diversification of industrially produced building materials, such as steel, glass, plastics, and pre-stressed or pre-cast concrete. "Students [at Georgia Tech] were educated in the Bauhaus rigor, but not indoctrinated in it," said Cooper (Cooper 2004). According to former student, Preston S. Stevens, Jr., (B. Arch 1953), "we never heard the word 'style' at Georgia Tech. We were not expected to copy…we were to design with an open mind" (Stevens 2004).

Mickey Steinberg concurred, explaining that the emphasis on teaching at Georgia Tech was on problem solving and hands-on training rather than the more theoretical-based education he received at the Massachusetts Institute of Technology (MIT):

> *…they [the faculty at Georgia Tech] weren't locking us into any particular, in my opinion, to any particular type of architecture. … People say, 'What's the most important thing I learned?' Well, I tell people that I learned that in studying architecture [it] was the ability to solve problems…we didn't talk a lot about theory. All right? … it was about thinking through a problem, answer the problem. But first you've got to understand it. And you can see that's the way we approached everything. What's the problem? You know? And that's really what I learned at Georgia Tech was just make sure you know…how to solve problems (Heery et al. 2015).*

In 1954, the School of Architecture established a city planning program, followed by a building construction program in 1958 (Craig 2013a). Nationally known modern architects were invited to speak at Georgia Tech including Gropius, Marcel Breuer, I.M. Pei, and most notably, Frank Lloyd Wright, who visited the school in 1952 and would have a profound impact on many students' development (Bush-Brown 1976, 43). The number of Georgia Tech alumni who graduated just before and after World War II represents a veritable "Who's Who List" of those professionals who helped shape Atlanta's late-twentieth-century, modern skyline: John Portman (B. Arch 1950) and Mickey Steinberg of Edwards and Portman (later, Portman and Associates); James Harrison Finch (B. Arch 1936), Miller Barnes (B. Arch 1932) and Caraker Paschal (B. Arch 1948) of Finch, Alexander, Barnes, Rothschild,

and Paschal (FABRAP); George T. Heery (B. Arch 1951) of Heery and Heery; Jerry Cooper of Cooper Carry Associates; Richard L. Aeck (B. Arch 1936) of Aeck Associates; Thomas Ventulett (B.Arch 1958), of Thompson, Ventulett, Stainback and Associates (TVS); Preston Stevens, Jr. of Stevens and Wilkinson; Theron "T.Z" Chastain (B. and Master's [M.A.], Civil Engineering 1943 and 1947) of Chastain and Tindell, Engineers;

Lawrence L. Gellerstedt (B. Chemical Engineering 1945) of Beers Construction Company; and Stanley L. Daniels (B. Arch 1960) of Jova/Daniels/Busby, among a host of others (for a more detailed listing of noted firms and individuals, please see Appendix A).

Downtown Improvements and Initial Private Development

To finance the Lochner-recommended expressway project and a slate of other major capital improvements, a $40.5 million joint bond resolution was placed before City of Atlanta and Fulton County voters in November 1946. After passage of the measure, the city received $20.4 million in funding for airport, traffic, and sewer improvements along with new construction and renovation projects for various fire stations, libraries, and public parks. Fulton County dedicated $14.5 million of its share toward transportation and plans for construction of a new courthouse annex, among other items (Martin 1987, III:119, 122). The City of Atlanta, along with Fulton and DeKalb counties established the Metropolitan Planning Commission (MPC) in 1947 to assist with the planning and coordination for future growth in the region. The commission was the first multi-county and publicly funded planning agency in the United States and the predecessor of the modern Atlanta Regional Commission (ARC) (Marsh et al. 1975).

In 1948, Atlanta celebrated the centennial anniversary of its municipal charter and two major commercial developments heralded the start of postwar growth in the city. The new buildings also introduced new construction methods, materials, and modern design expressions that moved beyond the Art Deco and Modern Classic characterizing much of the city's early twentieth-century commercial and government architecture (Craig 1995). In January 1948, the *Atlanta Constitution* moved into its new offices and newspaper publishing plant housed in a five-story building at 143 Alabama Street, SW, on the northwest corner of the Forsyth Street intersection, across from the newspaper's former Victorian-era office (Lorenzo B. Wheeler, 1885; razed 1967). Designed by the Atlanta architectural firm, Robert and Company, in the Streamlined Moderne style and built at a cost of $3 million, the curving façade of the Atlanta Constitution Building was clad on its upper stories in alternating bands of red brick and ribbon windows (Appendix C-8). A 72-foot bas-relief mural by sculptor Julian Hoke Harris, entitled "History of the Press" was set above the property's main entrance along Forsyth Street (Buono 2004; Cardenas and Morris 2009).

The Rich's Store for Homes (razed 1994) opened a few months later and provided an even more dramatic architectural impression (Martin 1987, III:144). Designed by the local partnership of Toombs and Creighton, the store annex was among Atlanta's earliest examples of functional design associated with the German Bauhaus tradition. Built at a cost of $5.5 million, the Store for Homes addition was connected to the main department store via a four-story, glass and aluminum curtain wall sky bridge, commonly known as the "Crystal Bridge," which spanned Forsyth Street below. Because the state owned air rights over all public rights-of-way, construction of the skyway became a precedent setting development within the state, requiring changes to Georgia's zoning laws allowing private entities the right to erect structures spanning public streets (air rights over railroad corridors had been allowed since the early twentieth century) (Clemmons 2012:91–92; Gournay et al. 1993:16). The Crystal Bridge (also razed in 1994) would become more widely known among Atlanta residents as the site for the "Lighting of the Great Tree," a popular Christmas tradition established by Rich's on Thanksgiving evening in 1948.

End of Atlanta's Streetcar System

Although development of the Atlanta Expressway was expected to start once World War II ended, it would not be until 1948 when the first contracts were let for construction. A northern leg of the expressway between North Avenue and Brookwood Station and the southern segment from Richardson Street to the Fulton County line (just south of the Airport) were the first to get underway (*Atlanta Magazine* 1961a, 17). Construction of the Atlanta Expressway System predated the authorization of the Federal Interstate Highway System by eight years placing Atlanta in the select company of only a few American cities, including Columbus, Ohio, Miami, New York, Portland, Oregon and Washington D.C. with local highway routes approved and under development by 1950 (Rose 1990, 103).

Enhancement of existing airport facilities was another priority during this period as Hartsfield sought to "treat a passenger like a king on the ground" (Shavin and Galphin 1982, 255). The reality for those flying to Atlanta was more modest. As plans were made to build a larger passenger terminal at the airport, in 1948 operations moved into a repurposed Quonset hut that had been purchased by the city as surplus war material (City of Atlanta, Department of Aviation 2014; Martin 1987, III:91). Despite this temporary arrangement, the following year Southern Airways established its home-operations in Atlanta, making daily round trip flights to six cities *(Atlanta Magazine* 1961b, 17).

In April 1949, Atlanta's 78-year history with the streetcar came to an end as the Georgia Power Company completed the transition to a public transit system powered by rubber-tired, "trackless trolleys" electrified by the streetcars overhead wires and gas-powered motorbuses. The following year, Georgia Power began transferring its transportation holdings to the private Atlanta Transit Company. With over 450 trackless trolleys operating along 36 lines, Atlanta would become the national leader in trackless trolley operations during the 1950s (the Atlanta Transit Company fully converted to motorbuses in 1963 and the overhead wiring in downtown was removed shortly thereafter). Meanwhile, the obsolete streetcar stock was sold off to Korea and the intricate network of interweaving track in city streets was either pulled up or buried beneath paving (Carson 1981; Shavin and Galphin 1982, 271). With the termination of the streetcars and work already underway on the modern expressway system and airport facilities, Atlanta's business and civic leaders showed a willingness to jettison or refashion the city's older transportation infrastructure in favor of attracting future economic growth through modern, twentieth-century modes of transit based on the private automobile, motor freight trucking, and airline passenger and cargo service (Hartshorn and Association of American Geographers 1976, 5).

Now…for Tomorrow: the Auto-Oriented City and the Onset of the Postwar Building Boom, 1950-1960

As Atlanta entered the 1950s, the central city's urban population of 327,081 stood on par with that of nearby Birmingham, Alabama (326,037); however, both municipalities lagged behind other major southern cities such as Houston (596,163), New Orleans (570,445), Dallas (434,462), and Memphis (396,000) (U.S. Bureau of the Census 1998b). World War II had bolstered Birmingham and Memphis as major southern industrial and manufacturing centers into the 1950s, whereas Atlanta's local economy remained tied to transportation, retail, and the financial sectors (Wilson and Ferris 1989, 1454–55). Within the growing Sunbelt Region, only Dallas and Houston eclipsed Atlanta's total retail sales for fiscal year 1949 and with almost $12 billion in bank clearings, Atlanta trailed only Dallas among southern financial centers. Although the Atlanta Municipal Airport had dipped to seventh among U.S. Airports in volume of commercial traffic, the downturn would prove to only be temporary. The city's airport would soon reclaim its spot as the "busiest air transfer hub" in the world as it embarked on planning and construction of new concourses and a modern passenger terminal in the late 1950s and early 1960s (Hartshorn and Association of American Geographers 1976, 5; Martin 1987, III:148–49).

Locally, Atlanta's planners and politicians sought to confront the rising trend of postwar suburbanization in the metropolitan region. Relatively free of geographic limitations, the outward growth of the Atlanta area was spurred in large part by increased rates of car ownership and a boom in single-family housing construction as predominantly white, middle-class veterans returning from the war flocked to suburban residential enclaves sprouting up on former agricultural land around the city. While the central city experienced an uptick in residents between 1940 and 1950, the population of metropolitan Atlanta, which included DeKalb and Fulton counties at the time, jumped more than 20 percent from 518,100 to 671,797 over the same period (Martin 1987, III:236; Metropolitan Planning Commission 1955).

With the strong support of the business community, Hartsfield pursued a "Plan of Improvement" campaign in 1950 and 1951 as a means of counteracting suburban white flight and strengthening Atlanta's declining tax base. The central tenet of the campaign was to annex the rapidly growing, unincorporated commercial, industrial and residential parts of surrounding Fulton County in order to consolidate county and municipal services and maintain majority white control in the face of rising African American political power in Atlanta's central core. Following voter approval in November 1951 and subsequent ratification by the state legislature in January 1952, the city added 100,000 new residents and tripled the size of its municipal land area from 34.7 to 118 square miles (Bayor 1996, 85–87; Stone 1989, 30).

Urban Renewal and Regional Planning

Construction of the Atlanta Expressway, urban renewal, and a shortage of downtown parking caused by rising automobile dependency among suburban commuters, played a significant role in reshaping land use within the downtown after World War II. Clearance of black and low-income white neighborhoods in close proximity to the central business district had been a major planning and policy initiative among Atlanta's business interests since the 1930s. Following passage of the Federal Housing Act of 1949, government funding was made available for urban renewal projects throughout the country and would cover two-thirds of the cost associated with planning, land acquisition, and implementation of local programs. The practice resumed after the war and became closely tied to federal housing initiatives and highway construction.

In 1950, the Federal Government granted the Atlanta Housing Authority almost $3 million for the purchase of "slum areas" that would be cleared and redeveloped for low income housing by private developers (Martin 1987, III:163). The *Up Ahead* regional planning report, released in 1952 by the MPC, in partnership with the Central Atlanta Association, prioritized six African American residential areas near the city center, including large parts of the Auburn Avenue commercial district, to be cleared using Urban Renewal funding. One of several properties along Auburn Avenue that was razed included the Smooth Ashlar Grand Lodge, which was located at 577 Auburn Avenue. The Smooth Ashlar Grand Lodge, an important African American Masonic organization in the state, with Atlanta serving as its headquarters, was established in 1892 and grew to 4,000 members by the 1930s. Long-serving Grand Master Clim Davenport oversaw the construction of a new lodge building at 60 Piedmont Avenue, a three-story brick International Style building, in 1956. The organization had previously purchased the property, which was at the corner of Auburn Avenue and Piedmont Avenue, from the estate of prominent Atlanta business leader Henry Rucker (Belcher 2017:118–119). The organization remained at the building until 1976, when it sold the building and left the downtown area for Moreland Avenue.

Unofficial city policy during this period involved the removal of African American communities on the east of the central business district and relocation of those residents to housing projects in designated outlying areas on the sparsely settled west side of Atlanta. However, urban renewal initiatives remained moribund in Atlanta during the

early 1950s; held up by opposition among private landowners and real estate companies to public housing redevelopment of large parts of the city (Stone 1989, 39–41). Slum clearance activities started to resume on the east side in 1956 when the city began purchasing 316 acres of land in the African American Buttermilk Bottom community as part of the designated Butler Street redevelopment district, which roughly stretched from North Avenue to DeKalb Avenue (Martin 1987, III:305). Under the Hartsfield administration, the city only built 3,008 of its quota of 5,500 public housing units and jump-starting urban renewal projects would take on a greater emphasis within Atlanta electoral politics during the 1960s.

In addition to its Urban Renewal components, the MPC's *Up Ahead* report contained a number of other proposals for metro Atlanta, including the creation of a regional park system, a second municipal airport, and the creation of uniform zoning ordinances for the region (Atlanta Regional Commission 1952). *Up Ahead* is credited as being the first, multijurisdictional regional plan for the area and was one of the earliest produced in the country; however, the report's proposals were largely dismissed by skeptical local leaders (Kelman et al. 2017; Atlanta Regional Commission 1997, 3). MPC's following regional plan, titled *Now…for Tomorrow,* was released two years later in 1954 and had a more far-reaching influence on planning and development in the DeKalb and Fulton Metropolitan Atlanta area. Forecasting a regional population of 1.4 million residents by 1980, *Now…for Tomorrow* reiterated some of the proposals found in *Up Ahead* (e.g. zoning ordinances, regional parks, including Stone Mountain Park), while also recommending new plans for the creation of a regional healthcare and hospital council, a comprehensive interstate highway network, and development of a regional transit system consisting of bus and light rail operating along the expressway rights-of-way (all of which were later realized to some extent with the DeKalb Hospital Authority, modern highway alignments for I-75, I-85, and I-20 through the city, and MARTA) (Atlanta Regional Commission 1954, 5, 35).

The *Now…for Tomorrow* report praised downtown Atlanta as "the most important square mile in Georgia" and "the 'Golden Heart' of the future." The plan offered a vision of a decentralized urban core that is free of the "hazards and irritation of traffic congestion." The "Atlanta Panorama" would be characterized by open spaces with "green park-like condition[s]" and populated by new, modern architecture that is "striking in appearance, characterizing a city that is going places." Transportation plans to achieve this new urban form included expanded public transit and enhanced pedestrian facilities (new sidewalks) in the downtown core, consolidation and development of "fringe parking areas" at the edges of downtown Atlanta, and improved traffic circulation through the creation of widened "Expressway Ramp" and "Perimeter Circulation" streets that would facilitate vehicular access to the expressway and at the periphery of the CBD. While these recommendations were not fully acted upon in the downtown area, proposals for four primary "public development areas," described below, that would guide public projects at the periphery of the CBD, proved more farsighted and were implemented to varying degrees through both public and private investment over time.

The authors argued for expanding the use of air rights to spur multilevel development and new ideas about connectivity (vertically connected by escalators) in the area of the railroad gulch that would include new parking, a regional shopping center, hotels, and a "new convention auditorium." A pedestrian promenade would unite this commercial public development area with the existing urban campus of the Atlanta Center's Evening College (now Georgia State University) to the southeast to form a proposed University-Cultural Center that would also include an expanded university footprint (new classrooms, library, administration buildings, parking), a fine arts center, and additional "convention facilities for regional and national conferences." Other designed public development areas included the Government Center, which would concentrate future municipal, county, state, and potential federal office development at the southern end of a "downtown mall" near existing governmental facilities located in the vicinity of the State Capitol. The Grady Medical Center would accommodate new and existing health care facilities in a five-block area around the planned development of a new Grady Hospital (Atlanta Regional Commission 1954, 38, 44–45; H. T. Sanders 2014, 263–64).

Expressway Construction and City Parking

While civic and business leaders worked to establish policies governing long-term regional growth and planning, ongoing problems associated with the acquisition of right-of-way through downtown, national steel shortages, and planning revisions hampered construction of the Atlanta expressway during the early 1950s *(Atlanta Magazine* 1961a). In 1954, state traffic engineers proposed shifting the expressways route three blocks to the east, ostensibly so it "would pass through less valuable property and would allow more flexibility in handling traffic leaving the expressway to the west." For downtown business owners and city planners however, the new route would also serve as a mechanism for urban renewal and provide a physical buffer between the central business district and the densely settled African American neighborhoods located on the eastern and southern edges of downtown (Stone 1989, 32; Keating 2001, 91).

Construction on the expressway had begun in 1948 and continued through 1952 but its pace was likened to a spurt rather than continued progress (Lichenstein Consulting Engineers 2007, 6). In December of 1954, construction bids were let for six highway underpasses in the city between Spring Street and Courtland Street as work resumed on the long-awaited connector.. By curving the path of the downtown expressway (now known as the "Grady Curve") to the south and east, the highway would run between the Capitol Homes housing project and Grady Hospital, destroying four blocks of the low income residential development, and cut right through the heart of the traditional African American business district along Auburn Avenue (Hancock 1953, 11).

Two years later, President Dwight D. Eisenhower signed the Federal Highway Act of 1956, which allowed the Federal Government to assume 90 percent of interstate construction costs with the state paying the remaining 10 percent. Relieved of its funding duties for the downtown expressway, the Atlanta-Fulton County Bond Commission was dissolved (*Atlanta Magazine* 1961a). That same year, transportation engineers realized that the capacity of the north and south legs of the expressway was insufficient as traffic counts were already in excess of the projected volumes for 1970. To alleviate this shortcoming and allow for the more efficient movement of freight traffic, plans were already underway within the State Highway Department to build a $40 million, 55-mile long ring route surrounding downtown (Martin 1987, III:237, 241).

The need for convenient parking also contributed to a reduction of density for downtown's built environment. While the Lochner Plan had called for a coordinated program to develop off-street parking near expressway egress points and at the perimeter of the central business district, Atlanta was one of the few cities in the country unwilling to issue bonds for the construction of public parking facilities. Deciding to forego a top-down planned approach, the Hartsfield administration looked instead to the private real estate market to meet the growing demands for downtown parking (Martin 1987, III:248; Riley 1955, 10). Between 1949 and 1956, the amount of off-street parking jumped from an estimated 3,272 spaces to 21,543, as real estate developers demolished buildings throughout the central business district to make way for parking lots and multi-story garages. In 1955 alone, downtown parking garage capacity grew by 72 percent. By the end of the decade an estimated 50 percent of downtown land had been dedicated toward automobile use in some form, whether it be the expressway and interchanges, surface streets, or parking (Martin 1987, III:260; Stone 1989, 82).

Public Development in Lower Downtown: The Evening School, State Capitol Complex, and Grady Hospital

As the capital of the State of Georgia, the county seat for Fulton County, and regional center for several federal agencies, a sizeable portion of downtown Atlanta has been devoted to institutional and public office development since the late nineteenth century. A concentration of government buildings within close proximity to the Georgia State Capitol (1889, Edbrooke and Burnham) began to take shape with the completion of the nearby Fulton County Courthouse in 1914 (A. Ten Eyck Brown) and continued into the 1920s and 1930s with the construction of Atlanta

City Hall (1929-30, G. Lloyd Preacher), the State Highway Board Building (1931, A. Ten Eyck Brown, Morgan and Dillon, Architects) and the Federal Emergency Relief Administration Building (1939, Augustus E. Constantine) (Craig 1995, 127–131). Further to the west near Five Points and Terminal Station were the U.S. Courthouse and Post Office (1910, James Knox Taylor – now the Elbert P. Tuttle U.S. Court of Appeals), the U.S. Federal Reserve Bank of Atlanta (1918, razed), and the Post Office Building (1933, A. Ten Eyck Brown – now the Martin Luther King, Jr. Federal Building).

The continued growth of the Atlanta Center's Evening College and expansion of government services at the federal, state, and local levels after World War II facilitated a host of new administrative office development in lower downtown Atlanta during the mid-1950s. While Fulton County erected an annex of the Fulton County Courthouse at 160 Pryor Street, SW in 1959 (Fulton County Court Complex; Charles L. Carnes Building), the creation of what would become the downtown campus of Georgia State University, expansion of the State Capitol complex, and construction of a new Grady Memorial Hospital represented the three most significant modern developments in the area during the decade.

To accommodate the large numbers of veterans returning to college under the G.I. Bill, the Atlanta Center's Evening College, under the leadership of Dr. George M. Sparks, took its first steps toward the development of a permanent downtown campus. The school purchased the 1920s era, six-story Ivy Street Parking Garage, converted it into classrooms and reopened the building (later renamed Wayne Kell Science Hall) in 1947 (Klipp 2013). Five years later, in 1952, the college began construction of the institution's first building at 33 Gilmer Street, SE, across from Hurt Park. The general purpose facility contained research classrooms, administrative offices, a cafeteria, and the school library on the top floor (Drummond and Kohr 2014, 6–7). Designed by local architects Cooper, Barrett, Skinner, Bond, and Cooper, Inc. the Classical Modern building displayed a strong Bauhaus influence with its rectilinear form, flat roof, and horizontal massing emphasized by thin bands of strip windows along the east and south walls. The education facility was clad in white Georgia marble similar to the material used in the 1949 renovation of the nearby Atlanta Auditorium by the Atlanta firm Robert and Company (R. M. Craig 1995, 125–26). Later named Sparks Hall, it was the first fully-air-conditioned building in the University System of Georgia when it opened in 1955 *(Georgia State University Magazine* 2013, 14–16).

Just a few blocks southwest of Sparks Hall, construction was proceeding on the largest building program undertaken by the state government of Georgia (Martin 1987, III:257). Four office properties, all designed by Atlanta lawyer and architect A. Thomas Bradbury (with Ralph E. Slay, associate) were completed in quick succession as part of the State Capitol complex development: the State Law and Justice Building (Appendix C-94) (1954) at 40 Capitol Square; the State Agriculture Building (1954; with exterior bas-relief sculptures by Julian H. Harris) at 19 Martin Luther King, Jr. Drive, NW; the Department of Labor Building (1955) at 244 Washington Street, SW; and the State Health Building (1958) at 47 Trinity Avenue. The exterior of each building was clad in Georgia white marble and they all shared the restrained monumental character and Stripped Classical design similar to the nearby State Highway Board and the Federal Emergency Relief Administration buildings. Only with his use of repetitive ribbon windows and cantilevered solar canopies in the design of the Transportation Building (1956 -1957; razed 2010), did Bradbury begin to show the influence of Bauhaus modernism in his civic work (Craig 1995, 127–131; Craig 2014).

At the county level, in 1952, the Fulton-DeKalb Hospital Authority opened the Hughes Spalding Medical Pavilion (now the Hughes Spalding Children's Hospital) at 35 Butler Street (now Jesse Hill, Jr. Drive) as a hospital for Atlanta's African American patients. The following year, the Fulton County Commission and the Fulton-DeKalb Hospital Authority agreed to provide $20 million in revenue certificates to fund construction of a new fireproof

hospital. Hospital authorities also completed work on the Thomas K. Glenn Memorial Building, which provided office and laboratory space for the medical staff. The building was sited at 69 Jesse Hill, Jr. Drive, across from the main hospital (Appendix C-106) (Moran 2012, 150, 174–75).

A 14-year effort on the part of the Fulton-DeKalb Hospital Authority to build a modern public hospital for City of Atlanta residents culminated with the opening of the new Grady Memorial Hospital in 1958 (Martin 1987, III:191). Planning began in the 1940s to replace the cramped and outdated buildings of the existing facility. Originally built in 1892 to serve 100,000 city residents, the hospital was treating 750,000 patients by the mid-twentieth century. Robert and Company unveiled a preliminary design for the new building in December 1945. The large, geometrically designed, H-shaped hospital plan included two of everything in order to maintain truly segregated medical facilities. Construction began on the new Grady Memorial Hospital in March 1954 and work continued over the next four years. When completed in January 1958 at a cost of $21 million, the facility was 21 stories tall and covered over 27.6 acres on the southeast edge of the lower central business district adjacent to the city's new downtown interstate corridor. The hospital contained 1,100 beds, 17 operating rooms, and automated elevators – one of the first buildings in the city to have them. At the grand opening, Mayor William Hartsfield praised the new Grady as the "fruition of a great dream of our community" (Moran 2012, 160–64). Over time, it would become the focal point of a larger district of healthcare facilities in lower downtown that also included the Fulton Department of Health and Wellness clinic (1961), located at 99 Jesse Hill, Jr. Drive, SE.

Reemergence of Large-Scale Private Development

The physical growth of Atlanta's municipal boundaries coincided with an expanding national economy during the 1950s. After the drawdown of the Korean War in 1953, loan profits soared for banks in Georgia and throughout the country as the financial industry entered a veritable "golden age." Receipts at Citizens and Southern National Bank had multiplied four-fold by 1956 and by the end of the decade, metro Atlanta banks boasted a combined revenue of over $1.6 billion. As limits on corporate lending were eased in the 1950s and 1960s, Atlanta's private capital began to flow into expanding businesses and industries, underwriting the city's explosive postwar development (Martin 1987, III:317; Pogue 1992, 102).

In 1954, top executives with the Fulton National Bank gathered at the corner of Forsyth and Marietta streets, on the site of the former U.S. Post Office and Customs House (1878; razed 1930), for the groundbreaking of the company's proposed 25-story, high-rise office building. The bank specialized in small business lending and its history in Atlanta reached back to 1910, when it opened its first office in the English-American Building (a.k.a. the Flatiron Building) on Peachtree Street. As the first skyscraper erected in downtown since the completion of the William-Oliver Building in 1930, the Fulton National Bank Building (now the 55 Marietta Street Building) symbolized the company's growth, having become the fourth largest bank in Atlanta by the 1950s (Westbrook and Burton 2009).

The design contract for the office tower project was awarded to the Texas-based practice Wyatt C. Hedrick and Company, which partnered with the local firm of Wilner and Millkey, Architects. The Henry C. Beck Company, also of Texas and a frequent collaborator of Hedrick, was selected as the general contractor for the project. The estimated cost of construction was listed at $10 million (Westbrook and Burton 2009). Hedrick's design for the new Atlanta skyscraper consisted of steel frame and curtain wall construction on a reinforced concrete foundation. The curtain walls were solidly sheathed in alternating bands of Georgia red brick (now painted) and ribbons of operable, awning windows (Appendix C-23). Reflecting the growing popularity of the automobile in downtown, the three basement levels featured an underground garage – possibly the first high-rise office building in the city to include integrated parking facilities. Reaching almost 300-feet in height and with 527,000 square feet of floor

space, the Fulton National Bank Building was the tallest and largest office tower yet built in the city when it opened in October 1955 (Westbrook and Burton 2009). With highly visible and illuminated "FULTON" sign emblazoned on the south and east sides of its roof, the building became an instant landmark over the low Atlanta skyline. The following year, the Atlanta Chapter of the Georgia Society of Professional Engineers listed it as one of the "ten outstanding engineering achievements" in the city (Martin 1987, III:245, 263).

Although the 1959 opening of Lenox Square Mall in Buckhead started the shift of retail to the northern suburbs of the city, downtown Atlanta solidified its claim as a transportation hub, banking capital, and leading government center in the Southeast (Wilbur Smith and Associates et al. 1972, 12). In 1956, *U.S. News and World Report* announced, "Atlanta has recaptured the atmosphere of a boom town. You can sense it as soon as you set foot on the busy airport" (Martin 1987, III:235). Another writer described the city as "neurotically growth conscious," and the amount of public and private development occurring throughout downtown helped underscore that assertion. Local residents were eager to shed the architecture of their past in pursuit of that which was new, functional, or progressive in design. Upon returning to his native city in the 1950s after living in the Northeast, architect Cecil Alexander was surprised to find "that native Atlantans were more accepting of [contemporary architecture] than the people that had moved here" (C. A. Alexander 2004). The point was illustrated at the close of the decade, when the once prestigious Kimball House hotel (1885, L.B. Wheeler), nicknamed the "Grand Old Lady of Five Points," was razed in 1959 and replaced with a five-and-a half-story parking garage (Martin 1987, III:294, 302).

The Atlanta Spirit: Civil Rights, and Remaking the City's Skyline, 1960-1970

In 1960, the population of the Metropolitan Atlanta area, which now included Clayton, Cobb, and Gwinnett, reached the one million mark, making it the second fastest growing region in the United States (Helling and Sawicki 1994, 11). Over 800,000 square feet of rentable office space had been built in downtown Atlanta since the end of World War II, although this number was outpaced by almost four million square feet of commercial development in the Midtown area north of Baker Street during this same period. Residential construction was the engine that drove the bulk of the growth, accounting for 55 percent of the total value of construction in the metropolitan area between 1954 and 1960. Atlanta's manufacturing production also exploded over this period, with 14 million square feet of manufacturing and warehouse space erected between 1946 and 1955 – primarily in industrial parks located along the highways north and south of the city, near the airport (*Atlanta Magazine* 1962, 25–28). In contrast to Atlanta's rising economic fortunes, the City of Birmingham had begun to falter in the wake of violent bombings and race riots of the 1950s that severely tarnished the city's image and scared away investment by national corporations (Wilson and Ferris 1989, 1454–55). While Atlanta's population within the city limits grew to 487,455 people over the previous decade, making it the 24th largest city in the United States, Birmingham fell to 36th place with a population of 340,887 residents - an increase of only 10 percent (U.S. Bureau of the Census 1999, 14).

Student Sit-Ins and the Civil Rights Movement in Downtown Atlanta

Roiling beneath Atlanta's burgeoning development and the Chamber of Commerce's gloss of civic pride was the growing social turmoil of the Civil Rights Movement throughout the South in the 1950s. Hartsfield and Atlanta had largely managed to steer clear of the violence and damaging publicity that had rocked Little Rock, Arkansas, and Birmingham and Montgomery, Alabama during this period. Atlanta maintained its moderate image in the face of growing racial unrest, unlike other southern cities where working and lower middle class whites dominated municipal politics. Hartsfield publicly presented Atlanta as the racially progressive "city too busy to hate," while privately working behind the scenes with the city's black leadership and the white business community to diffuse tensions during desegregation of the public transit system and the racial transitioning of former all-white residential areas on the city's west side (Bartley 1995, 330–31; Stone 1989, 46–49).

The city's progressive reputation on racial matters was soon sorely tested when students of Atlanta's historic black colleges began a coordinated campaign of boycotts, picketing, and sit-ins at segregated restaurants, stores, and public buildings throughout the central business district. The protests gained momentum after Reverend Martin Luther King, Jr. joined the picket lines and was arrested at Rich's Department Store in the fall of 1960. As the demonstrations stretched into the following year, financial losses mounted among downtown establishments and fears grew among Hartsfield and Atlanta's business leaders that a national backlash could damage the city's cultivated image (Allen 1996, 96–97; Bayor 1996, 31–32).

Downtown merchants agreed to sit down with student representatives and the city's older generation of African American leadership in an attempt to resolve their problems in March 1961. Ivan Allen, Jr., president of the Atlanta Chamber of Commerce, mediated the contentious meetings, which were held on the top floor of the recently completed Chamber of Commerce Building (now the Georgia State University Bennett Brown Commerce Building) at 34 Broad Street on the corner of Marietta Street (Martin 1987, III:319). Designed by Tucker and Howell in a minimalist, classical aesthetic reminiscent of the firm's prewar Art Deco work, the Commerce Building was completed in September 1960 (Appendix C-22). The 18-story, rectangular office tower had street-level retail and nine levels of parking. Of greater note, it also was home to the newly formed Commerce Club, an exclusive social organization founded by Richard Rich and Citizens and Southern Bank president Mills B. Lane. Unlike the older Piedmont Driving Club and the Capital Club, the Commerce Club allowed Jewish members and was intended as a refuge for the city's business and civic leaders to talk over issues in an informal setting (C. A. Alexander 2009).

Ivan Allen, Jr. and the Forward Atlanta Campaign

Based on his successful handling of the downtown desegregation negotiations, Ivan Allen, Jr. ran for the mayor's office and he succeeded William Hartsfield in 1962. Ivan Allen's father, Ivan Allen, Sr., was a successful businessman, former state senator, and the driver behind the Chamber of Commerce's Forward Atlanta campaign of the 1920s. As such, the younger Allen was born into the city's traditional power structure, rooted in its commitment toward civic engagement, and familiar with the booster attitude of the "Atlanta Spirit" that had been a hallmark of the business class' economic development initiatives since Henry Grady's New South era of the 1880s (Pomerantz 1996, 209–10). While serving as president of the Atlanta Chamber of Commerce just prior to his run for mayor, Ivan Allen drafted a new agenda designed to attract growth and propel Atlanta's standing onto national and international stages.

Entitled the "Six Point Forward Atlanta Program," itself a direct reference to his father's Chamber of Commerce Forward Atlanta national campaign of the late 1920s, the plan called for the following items: the city's schools to remain open in the face of impending desegregation; accelerated expressway development; expansion of the city's urban renewal and public housing programs; construction of a new municipal auditorium and modern sports venues to attract major league franchises; and the creation of a rapid transit system to alleviate the region's steadily growing traffic issues. The Chamber of Commerce heartily endorsed Allen's vision and the city's downtown business community pledged almost four million dollars in funding over a three-year period to help cover costs for the national advertising campaign, which included publication of *Atlanta Magazine*, to market the city and tout its progress (Allen 1996, 113–14; Martin 1987, III:320).

The Forward Atlanta program would serve as a template for Allen's tenure as mayor from 1962 to 1970. The eight-year period was an unprecedented "golden era" in the city's history, characterized by advances in Civil Rights, explosive regional growth, and a physical transformation of the downtown Atlanta skyline. Between 1960 and 1965 alone, 22 new office buildings were erected in the central business district and the city consistently ranked among the top 10 national markets with regard to downtown construction starts, banking transactions, and employment figures over the course of the decade (Martin 1987, III:417; Shavin and Galphin 1982, 278, 283).

Urban Renewal and Completion of the Downtown Connector

As key elements in Allen's Forward Atlanta campaign, large-scale urban renewal initiatives and the completion of the downtown connector were bound more tightly together and propelled to the forefront of municipal politics during the late 1950s and early 1960s. In 1959, the Atlanta-Fulton County Joint Planning Board released *Shall We Rebuild Again? Atlanta Faces the Problem of Central Area Blight*, which echoed some proposals in the earlier *Up Ahead* plan. The report again identified the Auburn Avenue community as part of the 170-acre Butler district, east of the city center, and the 332-acre Rawson-Washington area, located just south of downtown, as two prime areas, or "study units," targeted for urban renewal near the central business district (Atlanta-Fulton County Joint Planning Board 1959). In June that same year, the Federal Government authorized $50 million for the clearance of both sections of the city. As part of the proposed redevelopment, 143 acres of the Washington-Rawson land would be used to secure right-of-way for the construction of the long-delayed downtown connector. New, low-income high-rise apartments, schools and parks, commercial buildings, and industrial facilities were supposed to be built on the remaining acreage (*Atlanta Constitution* 1959).

Approximately 19,000 families (an estimated 80,000 individuals) were displaced by the construction of the downtown connector between 1960 and 1965 and promises by Atlanta city leaders to build new housing for uprooted African American residents in the cleared areas never fully materialized (Atlanta-Fulton County Joint Planning Board 1959). Instead the Urban Renewal land was used for the development of large civic projects that could also double as racial barriers between the downtown and remaining black neighborhoods to the east and south (Bayor 1996, 74–75). According to Sam Williams, a former intern in the office of Mayor Ivan Allen, Jr. and later the president of the Metro Atlanta Chamber of Commerce, it was Allen and the downtown Atlanta business community who dictated all of the municipal planning and publicly-financed development projects, during this period,

> *Mayor Ivan Allen did more of the planning himself with a handful of business people than all of the planners did and…he decided where to put the stadium. He and a few others decided where the downtown connector…was going to go. The banks decided where their headquarters are going to go…(Kelman et al. 2017).*

Dan Sweat, former president of CAP, also recounted the level of access and influence held by the city's business power structure in a 1975 interview,

> *There were daily communications [between the city and business community]…Mills Lane…would have picked up the telephone and said, 'Ivan, let's have lunch together today and let's talk about how we need to build a stadium to get major league sports in here.' And he and Ivan would get together and the first thing you know they'd be building the stadium* (Powledge 1975).

According to author Clarence N. Stone, land acquisition and clearance for these projects was typically expedited via a program known as Early Land Acquisition and were often opposed by those within the city's planning department who expressed concerned over the large-scale displacement of the city's African American residents (Bayor 1996, 64). In 1963, work began on the 57,000-seat Atlanta Stadium and acres of surface parking on a part of the land within the Rawson-Washington renewal area (the Atlanta Civic Center was built later on a swath of the former Butler Urban Renewal area). Rapid development of the stadium in 1965 (Finch, Alexander, Barnes, Rothschild and Paschal [FABRAP] in joint venture with Heery and Heery; razed 1997) was used to lure the

Milwaukee Braves to Atlanta and helped the city secure the National Football League's (NFL) Falcons expansion franchise the following year. The arrival of professional sports combined with the construction of a new $21 million passenger airport terminal, further boosted the national profile of Atlanta as a young, energetic city.

High-Rise Office Development in the Five Points District

Fourteen banks and savings and loan associations, including the Federal Reserve Bank of Atlanta, were located within a six-block radius of the Five Points financial district that would become the epicenter of the city's high-rise office boom during the 1960s (Atlanta Board of Realtors 1967, 10). The character of downtown was transformed as government and financial institutions became more concentrated in the CBD while hotels, recreational establishments (theaters and nightclubs), and retail moved further north, along the Peachtree Street spine, or decamped to the suburbs (Galphin 1967, 47). Looking to project an image of corporate dynamism and strength, corporate executives erected modern skyscrapers built of concrete, steel, and glass. Most offered customers spacious, well lit, banking lobbies and the postwar convenience of air-conditioning, while white-collar workers accessed commercial offices on upper levels via high-speed, electronically operated elevators. As the spate of new office towers quickly sprang up around Five Points, a competitive commercial environment developed, where seemingly every new building eclipsed its predecessors in height. This proliferation of high-density development (and conversely, building demolitions for surface parking lots) in the CBD from the 1950s through the 1970s was almost entirely the result of the City of Atlanta's laissez-faire approach to zoning rather than any coordinated or comprehensive downtown planning program. City planner Paul Kelman, a former executive vice-president of CAP, noted, "The zoning in downtown Atlanta for years and years was so permissive you basically could build hundred story buildings everywhere. The only limitation was flight patterns" (Kelman et al. 2017).

The National Bank of Georgia Building (now the 34 Peachtree Building) was the first high-rise office tower erected in Five Points in the new decade. Located at 34 Peachtree Street, it was built on the site of the company's old bank headquarters adjacent to the William-Oliver Building. Like the Fulton National Bank Building, it was designed by Hedrick and Stanley and built by Henry C. Beck Company. Construction began in the summer of 1959 and the National Bank of Georgia Building was completed in the spring of 1961 with a formal opening held on April 3rd of that year. The 31-story, reinforced concrete building had an aluminum and glass panel curtain wall (Appendix C-24). It was the tallest reinforced concrete building in the United States and the tallest in the South at the time of its construction (Birnie 1978, 80). Retail shops lined the building's first floor along Peachtree Street, while escalators in the entrance lobby provided access to the second story, banking lobby. Development of the National Bank of Georgia Building was a successful attempt to raise the bank's profile within the local business community and the company became the fifth Atlanta member of the Federal Reserve shortly after its completion (Birnie 1978, 80–81).

The opening of the First Federal Savings and Loan Association Building (now known as the 40 Marietta Building) followed three years later in 1964. The local firm Tomberlin and Sheetz was awarded the architectural commission for the First Federal Savings and Loan Association's new Atlanta home office through Wilber Tomberlin's personal connection with bank president, George West, Jr. (Sheetz 2006). Located on the former site of the Grant Building (1876, William H. Parkins; later named the Ivan Allen-Marshall Building) at the corner of Marietta and Forsyth streets, the First Federal Savings and Loan Association Building was designed by Charles "Chuck" Robisch, with Chastain and Tindel, Structural Engineers (Lyon and Atlanta Historical Society 1976, 27). Robisch conceived the building as a freestanding form built of "exposed sculpted concrete, free of unnecessary ornamentation, arising from a spacious, pedestrian plaza" (Robisch 2006). The 17-story tower, one of the few examples of Neo-Expressionist architectural design in the city, also featured distinctive structural framing (Appendix C-25). It was built with six,

pentagonal, concrete columns on the east and west sides spanned by post-tensioned beams, which allowed for open floor plans on the upper levels to maximize office flexibility and commercial rental space. Post-tensioned concrete construction, a structural engineering method rarely used in the late 1950s and early 1960s, was employed for the building due to its greater tensile strength than simple reinforced concrete and for its allowance of thinner floor slabs (Bennett 2002, 241–46; Gournay et al. 1993, 26). Built at a cost of $3.9 million with a total of 150,223 square feet of space, the First Federal Building was one of the tallest post-tensioned concrete buildings in the country (Tomberlin-Sheetz Architects Inc. 1964).

Just to the west, at 104 Marietta Street, work was also completed on a new office for the Federal Reserve Bank of Atlanta in July 1964. Plans to renovate the original 1914 neoclassical style bank fell through in 1962, when project architects and engineers discovered that the building was structurally unsound due to shoddy construction methods. Unwilling to build an architectural replica of the building, bank directors followed architect Henry Toombs' recommendations, which called for the existing structure to be razed, while retaining the original 16 marble columns along its façade. Toombs, Amisano, and Wells designed the six-story, modernist office building that was erected in its place to match the east wing addition to the property that had been completed in 1962. The new Federal Reserve Bank (now the headquarters of the State Bar of Georgia) was sheathed in white Georgia marble and built at a cost of $8.5 million (Appendix C-110). A 16-foot, 3,000-pound cast bronze eagle, sculpted in Italy by American artist Elbert Weinberg, was perched atop one of the original, 48-foot marble columns located near the building's entrance (Gamble 1989, 103–5).

At 100 Edgewood Avenue, on the eastern fringe of the Five Points district, the 17-story Hartford Building (now the Robert C. Woodruff Volunteer Service Center Building) opened in 1965 as the first Atlanta project by the nationally renowned architectural firm Skidmore, Owings and Merrill (SOM) (Appendix C-26) (Marsh et al. 1975, 40). That same year, the 11-story Piedmont Hotel (1903, William F. Denny; razed 1966), an Atlanta landmark located at 100 Peachtree Street at the intersection of Luckie Street, was closed and later razed to make way for the new office headquarters for the Equitable Life Assurance Society of the United States. Development of the two new skyscrapers demonstrated the growth of the insurance industry in Atlanta during the early 1960s as 47 of the 50 largest national insurance companies established regional offices in the city (Martin 1987, III:454).

A notable addition to the city's skyline arrived in 1966 with the completion of the First National Bank Building and Tower (now the State of Georgia Building). Designed by Cecil Alexander of the local Atlanta firm of FABRAP in joint venture with Emory Roth and Sons of New York, the 41-story monolith was built by the Henry C. Beck Company on the site of the former Peachtree Arcade (1916-1917, A. Ten Eyck Brown) at 2 Peachtree Street. The dark aluminum, glass, and marble building towered over the city's center (Appendix C-27). The $19 million skyscraper was the tallest in the Southeast and remained the tallest office tower in Atlanta until the Westin Peachtree Plaza eclipsed it height in 1976. To provide an unobstructed view of the modern high-rise building, the top eight floors of the adjacent 1903 First National Bank were removed and the structure was refaced with white marble panels during the 1970s (Gournay et al. 1993, 22; Lyon and Atlanta Historical Society 1976, 73).

Completion of the Equitable Building in 1968 and the Trust Company Building in 1969 ended the furious pace of office tower construction in the Five Points area that occurred over the course of the decade. The exposed black girder skeleton and repetitive symmetry of SOM's 35-story Equitable Building (with FABRAP serving as consulting architects) recalled the pioneering modernist design first explored by Mies van der Rohe and disseminated by SOM in the 1950s and 1960s with various commissions that hewed closely to the Miesian aesthetic (Appendix C-28) (Whiffen 1992, 256). The new 26-story Trust Company Building was designed by the New York firm Carson, Lundin, and Shaw, Architects with a refined, white, marble exterior (Appendix C-29). The bank tower

was erected at 25 Pryor Street (now Park Place), next to the firm's longtime home and Atlanta's first skyscraper, the venerable Equitable Building (1892, Burnham and Root). The old building was replaced in 1973 by the Trust Company Building's adjacent four-story banking hall (Gournay et al. 1993, 42–43).

Early Development along the Upper Peachtree Corridor

Once lined with mansions inhabited by the city's political and social elite during the late nineteenth century, upper Peachtree Street rapidly commercialized after widespread adoption of the automobile during the 1910s and 1920s. Wealthy whites relocated to suburbs north of downtown and by World War II, the former residential neighborhood was occupied by large department stores, older hotels, restaurants, garages, and parking lots (Gournay et al. 1993, 45; Preston 1979, 78). Along this upper stretch of Peachtree Street, just beyond the booming Five Points district, architect and developer John Portman began building the foundation blocks for what would become a mixed-use complex of commercial retail, convention space, hotels, and office towers that would eventually define and dominate the northern edge of downtown Atlanta.

Real-estate developer Benjamin Massell's contracts to build office buildings for federal agencies helped jumpstart development along upper Peachtree Street in the 1950s. Mayor William Hartsfield called Massell a "one man boom" and architect Cecil Alexander, credited him as "the one guy who got Atlanta moving to being office center of the South, because when other cities didn't have any space, they could come to Atlanta and move in" (C. A. Alexander 2009). Massell started his development firm, Massell Companies, with his brothers Samuel and Levi just after World War I. He built over 1,600 properties throughout Atlanta over the course of his career and emerged as the largest developer after World War II. Beginning in 1950, Massell Companies erected the six-story Peachtree-Seventh Building in Uptown Atlanta (now referred to as "Midtown" and located to the north of the context area) for the General Services Administration (GSA) to house federal agencies that had been scattered throughout the city. The first design commission for the young partnership of Alexander and Bernard "Rocky" Rothschild, it was the largest office building constructed in Atlanta since the war and was also the first to have air-conditioned climate control (*Augusta Chronicle* 1949; Martin 1987, III:151).

Massell's second development for the Federal Government in Atlanta was the 12-story Peachtree-Baker Building at 275 Peachtree Street (1956; razed 1995). Also designed by Alexander and Rothschild, it featured curtain wall construction with glass and blue aluminum porcelain-enameled panels and a two-story, open-plan lobby with white marble paneling (C. A. Alexander 2009; Williford 1962, 156). Based on their existing relationship with Massell, Alexander and Rothschild's succeeding firm, FABRAP, was awarded the exterior and interior design commissions for the Georgia Power Company Building, which was erected at 270 Peachtree Street between 1959 and 1961 (altered in 1999). Eventually built by the Henry C. Beck Company at a cost of $5 million, the 22-story corporate headquarters had a structural concrete frame, full-height, columns with marble veneer, a metal curtain wall. The tower was set back from Peachtree Street to allow for a raised courtyard plaza, which featured a two-tiered water fountain and reflecting pool lining the entrance lobby (FABRAP 1965).

John Portman, the Merchandise Mart, and Formation of the Peachtree Center Concept

Completion of the Georgia Power Company Building overlapped with the July 1961 opening of Edwards and Portman's Atlanta Merchandise Mart (expanded in 1969 and 1985) just to the south at 240 Peachtree Street at the intersection with Harris Street. Born in South Carolina but raised in Atlanta, John Portman graduated from the Georgia Tech School of Architecture in 1950. After working at various Atlanta architectural firms, Portman established his own practice in 1953 and primarily designed residential projects. Eager to work on larger

commissions, he formed a partnership in 1956 with H. Griffith Edwards, his former professor at Georgia Tech (for further information, see Appendix A). In 1957, Portman also became part owner of a furniture market located in the converted, five-story Belle Isle Parking Garage on Peachtree Street (Heery et al. 2015; J. C. Portman and Barnett 1976, 192).

The success of the market demonstrated to Portman that demand existed for a larger wholesale trade center in downtown Atlanta that could attract retail professionals from throughout the Southeast. Portman was able to secure a partial mortgage commitment from the Metropolitan Life Company on a large parcel at the corner of Peachtree and Harris streets. Convinced of the soundness of Portman's Merchandise Mart concept and looking to boost the value of his real estate holdings in the area, developer Ben Massell agreed to purchase the land and finance the remaining two million dollars needed to build the building. John Portman served as the architect and primary developer for the project with the Massell Company as the builder. Construction on the Mart began in 1959 and the 22-story high-rise took just over two years to erect at a cost of $15 million. Massell, became the owner of the Merchandise Mart upon completion but later sold it back to Portman for the original price of the two-million dollar loan (J. C. Portman and Barnett 1976, 23–26; O. Harris 2015).

In building the facility, Portman sought to further capitalize on the city's growing wholesale and trade convention industry. Atlanta's geographical proximity to large markets along the Eastern seaboard, Midwest and Southeast along with its bustling airport made the city accessible to nearly two-thirds of the United States population via a two-and-a-half hour trip by plane. In 1955, Atlanta hosted 498 conventions, attended by 177,540 people who pumped $20.5 million into the local economy. By 1960, 623 conventions were held in the city with 236,910 convention-goers spending just over $28 million (Henson 1965, 49–50).

A showcase for clothing, home furnishings, and decorative accessories, the concrete-frame, one million square foot Merchandise Mart was the largest building in the southeast at the time of its completion. It was a major commercial success for Portman and "marked a new era for merchandising in the southeast" (Martin 1987, III:292, 334). The Merchandise Mart featured an all-electric climate-control mechanical system and offered a number of amenities for both wholesalers and convention goers. These included a first-story restaurant and lounge and the fine dining, Top of the Mart Restaurant on the building's penthouse floor (Appendix C-67). John Portman insisted that the Stouffer-managed restaurants serve black patrons, making them the first racially integrated dining establishments in Atlanta when the Mart opened in 1962 (O. Harris 2015; Hunter 2013). The Merchandise Mart demonstrated Portman's vision for his business model, which engaged in large-scale commercial real-estate development as an engine to drive commissions for his architectural practice. It was also the first phase of a planned Peachtree Center complex that would consist of seven buildings (including a hotel, bus terminal, and parking garage) spread out over four city blocks.

Construction of the 30-story, 300,000 square-foot, 230 Peachtree Building (Peachtree Center Building) office tower in 1963-65, was John Portman's second major project in Atlanta (Appendix C-68). Located just south of the Merchandise Mart, the 230 Peachtree Building is notable as one of the first computer-aided designed (CAD) buildings in the city, if not the United States (O. Harris 2015; Martin 1987, III:449). Set back from the street with an open, art-filled plaza and sunken garden, the distinctive organization of the skyscraper's design gave the appearance of a thin, central tower closely flanked by lower, offset wings. The two, narrow separate lots that comprised the site defined the plan and structure of the 230 Peachtree Building. To accommodate the dual ownership of the two land lots (currently both lots are combined under one ownership), Portman and his architect Stanley "Mickey" Steinberg used new, high-strength (50,000 psi) steel-frame construction, which allowed for the potential detachment and demolition of the southern wing of the building, while keeping the central structure intact.

In order to determine the complex structural analysis of moment distribution (compression and tension) caused by wind loads on the tower's steel structure with, and without, the bolted-on wing, Steinberg used a variant of the original Structural Design Language (STRUDL), computer program. The punch card software originally operated on International Business Machine (IBM) mainframe computers and was first developed at the Massachusetts Institute of Technology (MIT) in the late 1950s for use by the U.S. Navy in submarine design and engineering. Working with computer engineers at Georgia Tech, Steinberg and Portman adapted the program (now known as GT STRUDL) for analysis and structural design of the 230 Peachtree Building - one of the earliest examples of computer-aided architectural design in Atlanta and the Southeast (J. M. Sanders 2000; Steinberg 2015).

For the exterior design, panel dimensions of the 230 Peachtree Building's pre-cast concrete curtain wall closely adhered to those of the adjacent Mart to provide a sense of visual balance. The two buildings were joined by a short, pedestrian sky bridge that provided pedestrian access to the Top of the Mart restaurant without having to navigate the street below (J. C. Portman and Barnett 1976, 26–27). Portman would often return to the architectural massing and extensive use of the gridded, precast concrete curtain wall he first explored with the 230 Peachtree Building, for subsequent office tower developments as part of his Peachtree Center complex in Atlanta and in other cities throughout the country (most notably the Embarcadero Center in San Francisco, California).

Portman and Edwards next turned their attention to hotel development following the completion of the 230 Peachtree Building. No major hotel had been built in the central business district since the 1920s and in 1949 there were only 5,000 rooms for lodging in the city. Motel development in downtown during the late 1950s pushed that number up to 6,500 rooms by 1961. The Heart of Atlanta (razed 1976) was the first motel built in the city when it opened at 255 Courtland Street in September 1956. Conveniently located near the expressway interchange and expanded in 1961, the Heart of Atlanta offered over 200 air-conditioned motel units, a full size swimming pool, cocktail lounge, conference rooms, and free downtown parking for white business and tourism guests (Martin 1987, III:150, 247, 333). The motel would gain national notoriety as the target of large student demonstrations in 1963 and later as the Plaintiff in the landmark United States Supreme Court case *Heart of Atlanta Motel v. United States* (1964) when the business owners challenged the application of "public accommodations" provisions in the 1964 Civil Rights Act to the private sector (Stone 1989, 58). The Supreme Court's case decision found the motel's steadfast policy of refusing accommodations to African American customers to be in violation of the "equal protection" clause of the Fourteen Amendment and that private businesses must abide by the racial antidiscrimination measures of the 1964 Civil Rights Act, as part of Congress' power to regulate interstate commerce under Article 1, Section 8 (the 'Commerce Clause') of the United States Constitution (Coenen 2013; Kruse 2007, 208).

Other new downtown motels soon followed the Heart of Atlanta, including: the Atlanta Americana Motor Hotel, the city's first integrated motel when it opened in 1961 at 160 Spring Street NW; the Parliament House Inn at 80 John Wesley Dobbs (later Atlanta Palms, now renovated as a part of the One12 student residential development) in 1964; the Travelodge Motel, designed by Wilner and Millkey (also in 1964) at 311 Courtland Street; and the Marriott Motor Lodge (now the Sheraton Atlanta Hotel), designed by James M. Hunt and built by Beers Construction Company, which opened in 1966 at 165 Courtland Street. Like the Heart of Atlanta, these new motels were located in close proximity to the expressway at the eastern edge of downtown along streets such as Courtland, Luckie, and Houston (now John Wesley Dobbs Avenue) (Huebner, Morrison Design, LLC, and Atlanta Preservation & Planning Services, LLC 2013; Wyndham Hotels Resorts 1999).

While growing market demand for expanded lodging options in Atlanta was somewhat offset by downtown motel development during the late 1950s and early 1960s, the shortage of accommodations in close proximity to Five Points and the Merchandise Mart was frequently cited at the time as one of the city's weaknesses in attracting new

convention business (Martin 1987, III:333). In 1964, a joint press release by Granger Hansell of the Phoenix Investment Company, Charles Massell of the Massell Companies, John Portman, and Trammell Crow announced the proposed development of a new hotel at 265 Peachtree Street. The $15 million project would be built by the J.A. Jones Construction Company of North Carolina and contain 800 rooms, making it the largest hotel in the southeastern United States. It would also include a 24,000 square-foot exhibition hall and grand ballroom with a maximum capacity of 3,000 people (Martin 1987, III:393). According to Portman's associate, architect Mickey Steinberg,

> *"[the hotel] had to be built to compete with the motels…he [Portman] had to design it based on something like a 12 or 15 dollar room rate. That was the only way we could get a loan and that's what we did. We used every trick in the business on that building. Everybody thought that was an expensive building…[but] no" (Heery et al. 2015).*

Portman's initial design for the property consisted of a single tower with the standard, double-loaded corridor floor plan common to most hotels of the period; however, this idea was shelved in favor of a groundbreaking interior plan based around the shared, active space of a full-height central atrium lobby (J. C. Portman and Barnett 1976, 28). With the atrium concept, Portman sought to emulate the immense spatial experience found in St. Peter's Basilica in Rome and Frank Lloyd Wright's design for the Guggenheim Museum (J. Portman 2009). Portman and his associate, Mickey Steinberg, first explored the idea of the central atrium in 1962-63 with the firm's commission for the Atlanta Housing Authority to design Antoine Graves Homes (razed 2009), an eight-story mid-rise housing development for low-income, African American seniors located in the Butler Street urban renewal area east of the central business district.

When the Hyatt Regency Hotel (originally known as the Regency Hyatt House) opened in May 1967, the *Architectural Record* proclaimed the atrium as "an idea whose time had come" (Saxon 1983, 10). The 21-story, 800-room hotel was oriented around a dramatic, full height atrium lobby, an architecturally unique feature at a time when the cost of interior square footage was considered at a premium (Appendix C-69) (Goldberger et al. 2009, 26). The exposed elevator shafts also became part of the atrium experience, not receding into the background as was customary, but designed as "pod-shaped glass elevators-trimmed in lights like dressing room mirrors" (Chen 2006). At the elevator summit was the revolving Polaris restaurant, located in a blue glass-domed circular structure, "perched atop the building like a flying saucer" (Goldberger et al. 2009, 24). Guest rooms were arranged along the outer corridors surrounding the sky-lit atrium, and each room had an exterior balcony. The excitement on its opening was palpable, with thousands of people arriving to see the atrium lobby (Auchmutey 2007).

Two more additions to Peachtree Center in 1968 rounded out Edward and Portman's frenetic pace of development along both sides of Peachtree Street over the course of the decade. The five-story, reinforced concrete Continental Trailways Bus Terminal and Parking Garage was built at 200 Spring Street providing parking for hotel, office, and mart patrons all connected by sky bridge access (Appendix C-78) (Marsh et al. 1975). Of greater note was the completion of the Peachtree Center North Tower at 235 Peachtree Street. Originally known as the Atlanta Gas Light Tower, after its primary tenant and entirely powered by natural gas in contrast to the Merchandise Mart building, the 24-story skyscraper contained 290,000 square feet of office and retail space (Appendix C-70). The architectural design of the building was similar to that of its counterpart across the street, the 230 Peachtree Building. Like its predecessor, the North Tower included a sky bridge on the 21st story that connected to the Top of the Mart restaurant (Baker 2013; John Portman and Associates 1984).

Parking Decks, Public Development, and the Georgia State Master Plan

Beyond the Five Points financial district and Portman's expanding urban center along Peachtree Street, other modern development occurring throughout downtown helped significantly reshaped Atlanta's built environment during the 1960s. The 23-story Peachtree Towers Condominiums was erected in 1962 (architect Francis M. Daves, built by the C.D. Spangler Construction Company) at 300 Peachtree Street, NE (Appendix C-41). It was the tallest residential building Atlanta at the time and the first built in the downtown area after World War II (Peachtree Towers Condominiums 2014). Peachtree Towers was followed a year later by the Landmark Condominiums (Appendix C-42) located at 215 Piedmont Avenue near the downtown expressway (Huebner, Morrison Design, LLC, and Atlanta Preservation & Planning Services, LLC 2013). Despite construction of the two high-rise condominiums, residential construction in downtown Atlanta remained relatively rare, primarily due to the city's unwillingness to build housing on land near the central business district that had been cleared for urban renewal and the lack of market demand for upper-scale housing in the central city (Bayor 1996, 74–75; Stone 1989, 40).

Meanwhile, construction of parking decks continued in downtown Atlanta with the number of parking spaces increasing by almost 42 percent over the course of the decade. In 1961, there were an estimated 28,000 parking spaces located in downtown Atlanta. By 1966, that number had grown to 36,300 and would eventually stand at 47,834 by 1970 (Wilbur Smith and Associates et al. 1972, 21). Many of these were attendant parking structures for the new downtown high-rise office towers, built by companies to house the automobiles of their commuting workforce. In addition to the aforementioned Continental Trailways Bus Terminal and Parking Garage by John Portman, there was the Davison's Department Store Garage (Appendix C-56), erected in 1966 at Cone Street and Carnegie Way and designed by the firm Toombs, Amisano, and Wells, the International Garage (1967) at the southwest corner of Ivy (now Peachtree Center Avenue) and Cain (now Andrew Young International Boulevard), and the C&S Bank Parking Deck, which was built in 1968 at Mitchell and Forsyth streets (Marsh et al. 1975; Huebner, Morrison Design, LLC, and Atlanta Preservation & Planning Services, LLC 2013).

Lower downtown experienced continued public development in the vicinity of the State Capitol and surrounding government district. Most prominent was the modernist Georgia Department of State Archives and History building at 330 Capitol Avenue, SE overlooking the downtown interchange at I-75/85 and the new, east-west I-20 expressway. Designed by A. Thomas Bradbury and built between 1962 and 1965, the Georgia Archives and Records Building, later known as the Ben Fortson, Jr. Archives and Records Building (demolished 2017), shared the white marble veneer of the architect's earlier Modern Classic works at the State Capitol complex, but its strict symmetry, full-height columns surrounding the two-story podium, and monumentality of the windowless, block tower point toward the stylistic qualities closely associated with the New Formalism variant of modernist architecture (Craig 2014; Whiffen 1992, 261–263).

Bradbury returned to Modern Classic features for his design of the State Industry and Trade Building in 1966 (also known as the Trinity-Washington Building) while other public architecture from this period consisted of a number of smaller government office and support facilities (Huebner, Morrison Design, LLC, and Atlanta Preservation & Planning Services, LLC 2013). Also of note was the state-owned Georgia Plaza Park (renamed Talmadge Plaza in 2002; also known as City Plaza Park, Steve Polk Plaza) at the northeast corner of Mitchell Street and Central Avenue, which opened in March of 1969 (Appendix C-44). The Massachusetts landscape architecture firm, Sasaki, Dawson, Demay Associates, designed the unique urban plaza, which included a sub-grade, 225-space parking garage. A federal "Open Space Land Grant" helped offset the $6.5 million cost of construction for the park, which originally included trees, a waterfall, and fountain (Saporta 2007).

Under the leadership of new school president Noah Langdale, Jr., Georgia State University (then known as Georgia State College) began planning in the early 1960s for the expansion of its downtown campus to accommodate the projected growth of its student population. In 1962, the College quietly began accepting African American students and prepared a joint campus plan with City of Atlanta Planning Department to help guide $3 million in new school construction on approximately 10 acres of land acquired through urban renewal slum-clearance along Decatur Street between Ivy Street (now Peachtree Center Avenue) and the Courtland Street viaduct (Drummond and Kohr 2014, 8–9; Martin 1987, III:493). Over the next eight years, Georgia State would engage in a significant building campaign that included the Student Activities/University Center Building (1965) (Appendix C-85), a library (Appendix C-86) (1968, Richard Aeck of Aeck Associates), Counseling Center, and Business Administration Building (Appendix C-87) (1968, Gregson and Associates) (Drummond and Kohr 2014, 39–40).

Uniting the new development was a comprehensive master plan prepared in 1966 by architect and planner Andre Steiner of Robert and Company. Steiner's ambitious 60-acre plan called for a multi-level campus with landscaped open plazas and pedestrian walkways built over covered parking lots and city surface streets (Appendix C-83). According to Steiner, the elevated campus would extend over 10 city blocks and "encourage the unplanned meetings that are an important part of university life." Not content to just interconnect the major buildings on the campus, he also sought to unite the College with the government district to the south and the financial district to the west (Galphin 1966).

Origins of the Atlanta Urban Design Commission

In 1963, the North Georgia Chapter of the American Institute of Architects (AIA) unveiled *Improving the Mess We Live In* at a luncheon attended by the city's business, civic, and city leaders. The 125-page study heavily criticized Atlanta's existing architectural character, its commercial and traffic signage, presence of aboveground utilities, and particularly its haphazard urban planning. Describing downtown Atlanta as "an anachronism - an ugly, archaic and wasteful throwback", the study pointed to unfocused planning as a major contributor to its lack of aesthetic appeal (American Institute of Architects 1965,72). This characterization lead Mayor Ivan Allen to establish the advisory Atlanta Beautification Committee, which later became the Atlanta Civic Design Commission in 1967 (it was reorganized as the Atlanta Urban Design Commission under Mayor Maynard Jackson in 1975) (American Institute of Architects 1965, 72,76; City of Atlanta 2017). The 15-member volunteer advisory board, composed of artists, registered architects and engineers, urban planners, and lay residents sought,

> *to promote the educational, cultural, economic and general welfare of the public through the preservation and protection of the old, historic, or architecturally worthy structures in quaint areas and neighborhoods which impart a distinct aspect to the city of Atlanta* (Martin 1987, III:460).

During its first year, the commission recommended the development of Margaret Mitchell Square, a small pocket park on a triangular plot at the intersection of Forsyth and Peachtree streets (Martin 1987, III:461). The Civic Design Commission later approved the design and proposed location for a new public artwork commissioned by Rich's Department Store. Designed by the Italian sculptor Gemba Quirino and executed by Ferrucia Vezzoni, the bronze sculpture, *Atlanta from the Ashes,* was publicly unveiled two years later in 1969 at the intersection of Hunter (now Martin Luther King, Jr. Boulevard) and Spring streets (it was later moved to the southwest corner of Woodruff Park prior to the 1996 Olympics) (Clemmons 2012, 146).

Underground Atlanta and the Atlanta Civic Center

The Civic Design Commission also strongly supported a concept presented by businessmen Steven Fuller, Jr. and Jack Paterson to turn a forgotten stretch of late nineteenth-century commercial storefronts located in the center of the city and covered with bridges, viaducts, and overpasses during the 1920s into a historic site and tourist attraction. In 1967 the two men formed Underground Atlanta, Incorporated and selected the firm of Jova/Daniels/Busby to prepare a master plan for the complex and restore the historic interiors and facades of the storefronts below Alabama Street (Rinehart and Jova 2007). Underground Atlanta opened in 1968 and quickly became a popular entertainment district within the city. Festooned in faux Victorian décor, the concentration of restaurants, bars, nightclubs and souvenir shops attracted city dwellers and suburbanites alike, benefitting from Atlanta's 4:00 A.M. bar closing times on weekdays (2:55 A.M. on Saturdays) and the strict Bible Belt liquor laws in the surrounding counties that prohibited the sale of mixed drinks (Martin 1987, III:495; Shavin 1971, 1).

The year 1968 marked the opening of the new Atlanta Civic Center and Mayor Ivan Allen, Jr. was able to check off one more of his Forward Atlanta campaign objectives before leaving office. William Hartsfield had once described the city's existing Atlanta Municipal Auditorium as "Ideal for nothing, but it can accommodate anything" (Martin 1987). Plans to replace the outdated building with a larger, new facility coalesced in 1963. The city commissioned Harold Montague of Robert and Company to begin designing the new auditorium and exhibition complex that would be located at 395 Piedmont Avenue, northeast of downtown, on urban renewal property obtained through clearance of the African American community of Buttermilk Bottom. Montague's New Formalism design employed a reinforced concrete frame; striated, ocher brick walls; and white concrete, ogee arched balcony windows (Appendix C-105) (Gournay et al. 1993, 62). Labor strikes and poor weather extended the construction process over a five-year period. Completed at a cost of $4 million and wheelchair accessible throughout, the Atlanta Civic Center Complex included a 4,600-seat concert hall and a 70,000-square foot exhibition space located under one roof. Adjacent to the building was a large 1,000-space, surface parking lot (Dial 1968). Called "rather cozy for its size" by the architect, the new Atlanta Civic Center was almost outdated by the time it opened and was soon considered too small to host modern concert events and convention trade shows (Allen 1996, 168).

Citizens Trust Bank

In 1969, Vice Mayor Sam Massell defeated Rodney Cook, the business community's favored candidate and Ivan Allen, Jr.'s handpicked choice as his successor, to become the Atlanta's first Jewish mayor. That same election also ushered in Maynard Jackson, a grandson of the prominent Atlanta Civil Rights leader John Wesley Dobbs, as the first African American vice mayor in the city's history. The victories of both men illustrated the declining influence of the downtown business power structure and the ascendant political strength of the city's African American population, which now constituted a majority of Atlanta's 496,000 residents (Stone 1989, 77).

The growing economic and political clout of Atlanta's black middle-class was demonstrated in 1969, when the African American-owned Citizens Trust Bank left its historic headquarters on Auburn Avenue and relocated to a new office facility located at 75 Piedmont Avenue. The Citizens Trust Bank's new corporate headquarters represented the growing economic power of the 48-year-old company, placing it on par with the region's white-owned financial institutions. The 12-story high-rise building featured steel frame and glass curtain wall construction and integrated parking on the basement level (Appendix C-36). Italian marble columns adorned the exterior of the first floor banking and office lobby. The Citizens Trust Bank continued to experience success in the late 1960s despite efforts by major banks to court African American customers by offering more competitive services in the wake of integration and the Civil Rights Movement (Lewis 2002, 20).

Opportunities and Responses: MARTA, Political Shifts, and the Privatized Urban Center, 1970-1980

Looking back over the extraordinary growth of previous decade, former Mayor Ivan Allen, Jr. proudly declared,

> *In 1959, we were known for Coca-Cola, Georgia Tech, dogwoods, the Atlanta Crackers and easy southern living; by 1969 we were known for gleaming skyscrapers, expressways, and the Atlanta Braves, and…traffic jams* (Bernard 1988, 37)

This economic boom continued into the early 1970s. The five-county, core metropolitan area of Clayton, Cobb, DeKalb, Fulton, and Gwinnett accounted for nearly 48 percent of all new jobs created in the state and the city ranked in the top 10 for leading growth indicators with regard to downtown construction, bank clearings, air traffic, and employment (Bartley 1995, 436; Hartshorn and Association of American Geographers 1976, 14). Over the previous decade, downtown general office space had grown from 10.6 to 17.6 million square feet, while the number of hotel and motel rooms more than doubled from 3,400 to 7,700 (Wilbur Smith and Associates et al. 1972).

Atlanta Central Area Study

Publication of the Atlanta Central Area Study (CAS) in 1971 ushered in new planning strategies to address economic growth and quality of life issues in downtown at the start of the decade. The report was developed as a cooperative effort on the part of the City of Atlanta and Central Atlanta Progress, with funding provided by the U.S. Department of Transportation. The report was the first comprehensive planning project for downtown prepared by CAP and touted the need for a "strong central core" to drive continued metropolitan growth in the region and the state. The study stressed the importance of an expansive, regional multimodal transportation system, based on rapid transit and the expressways. Development of a rapid transit system centered on downtown was viewed as having a transformative value for the city center similar to the railroads in the nineteenth-century and the expressways in the mid-twentieth century.

Within the downtown itself, *CAS* sought to "knit" the CBD more tightly together to reverse economic decline and spur private development in the city (Stone 1989, 137). To accomplish these goals, the plan's authors advocated for higher building density, conversion of "under-used streets" into pedestrian thoroughfares, and separation of vehicle and pedestrian interaction through the use of pedestrian overpasses and underpasses, "particularly in the Five Points area where there is great potential to separate the movement of pedestrians from confrontation with vehicular movement." The plan identified eight "priority areas" within the CBD for streetscape improvements (e.g. decorative sidewalks, tree plantings, street furniture), the creation or extension of greenspace, and/or conversion of streets into pedestrian "malls." These areas included: the Peachtree Promenade (conceived as a "multi-level activity spine" between Baker Street and Margaret Mitchell Square development of an upper level Broad Street Mall from Luckie Street to Transit Center plaza (now Five Points Station) and lower level Broad Street "walkway" from the proposed Peachtree Promenade to the transit station; extension of Lower Alabama Street into the Five Points Station; creation of two pocket parks at Garnett Street and Cone Street; and the northward expansion Woodruff Park (Paul B. Kelman 2014, 51; Central Atlanta Progress, City of Atlanta, Department of Planning, and U.S. Department of Transportation 1971). For the city's declining retail district south of Five Points, which was viewed as less attractive to private investment (primarily due to race), *CAS* reiterated the proposal issued in the 1954 *Now…for Tomorrow* plan that called for a concentration government facilities at the southern edge of the CBD (Stone 1989, 137).

Despite the optimism expressed by CAP in downtown's viability, emerging evidence pointed to a growing trend of economic outmigration that would prove problematic for the city as the decade wore on. While the city grappled with racial and political changes, the unincorporated suburbs continued their rapid pace of development. Although the

number of retail firms increased by 78 percent in the City of Atlanta between 1963 and 1972; it was dwarfed by the 286 percent raise in retail firms within the suburban ring over that same period. Furthermore, only 12 percent of the metropolitan Atlanta workforce worked within the city limits by the mid-1970s (Bartley 1995, 436). National companies that established branch offices in Atlanta or relocated to the city during the 1960s avoided the downtown central business district, opting instead to place their corporate headquarters in the landscaped suburban office parks sprouting up along the recently opened I-285 perimeter highway along the city's northern edge. Pioneering developments such as Cobb Galleria, Executive Park, and Presidential Parkway offered the conveniences of easy highway access, free parking, and closeness to the apartment complexes and neighborhoods where most company executives and employees lived (Pacione 2002, 2:161–63). According to developer Michael Gearon, whose Executive Park opened in 1968 as the first suburban office park in the nation, business travelers increasingly valued quick access to the airport over a traditional downtown office location. Architect John Portman criticized this new shift toward suburban office campuses and what he felt was their detrimental economic effect on the city's core. For Gearon and other developers however, "the geographic center of Atlanta [was] no longer downtown" (Heery et al. 2015; Martin 1987, III:547–49).

Creation of the Metropolitan Atlanta Rapid Transit Authority

Creation and funding of the Metropolitan Atlanta Rapid Transit Authority (MARTA) in 1971 was the hallmark of Sam Massell's single term as mayor (Massell 2008). Ivan Allen and local business interests had long viewed rapid transit development as a catalyst for downtown economic growth and a benchmark confirming Atlanta's status as a national city. While the Allen administration formed MARTA in 1964 and initiated long-term planning for rapid rail transit, a referendum to fund the system was decisively defeated in 1968 (Martin 1987, III:531). Massell revived the issue during his administration and with Central Atlanta Progress, under the leadership of John Portman and the Atlanta Action Forum, an informal, bi-racial coalition of white and black business leaders, campaigned heavily for the passage of MARTA in November 1971. Of the five counties forming the metropolitan region, only the voters in the City of Atlanta, DeKalb and Fulton approved the measure and the corresponding penny sales tax funding mechanism (Allen 1996, 174, 200). Although the smaller system limited the effect that rapid transit would have on metropolitan Atlanta's mounting traffic issues, downtown developers looked with promise at the potential for commercial office and retail growth around future MARTA rail stations.

Downtown Development, Points East, West, and In Between

While the MARTA vote consumed City Hall and dominated newspaper headlines, other significant developments were underway throughout downtown during the early 1970s. East of Five Points, Georgia State University continued the build-out of its "concrete campus," which had grown to encompass 19.5 acres around Decatur Street. Phase one of Steiner's campus plan and a number of new buildings were completed by 1971 to accommodate a student population that had grown from 3,447 in 1961 to 12,833 by 1970 (Martin 1987, III:594). Richard Aeck designed both the Art and Music Building (now Arts and Humanities) and the 10-story, Arts and Sciences Building (now Langdale Hall; also known as the General Classroom Building), which opened in 1970 and 1971, respectively. In a nod to the University's past, Aeck sheathed the Art and Music Building in the white Georgia marble common to older school buildings, such as Sparks Hall (Appendix C-84). For the New Formalism elements of the Arts and Science Building, Aeck employed a contrasting concrete and dark brick veneer similar to that of his earlier commission for the Library Building (Appendix C-86). The Physical Education Complex and the Urban Life Center (FABRAP, J.A. Jones Construction Company, builder) followed in 1973 and marked the end of campus development during this period. The two-tiered, concrete sports facility included a sports arena and athletic complex and was executed in the solid massing of Brutalism, a subset of the Modern movement, which was gaining traction

within architectural design circles in Britain and the United States during the late 1960s and 1970s (Appendix C-92). Bill Finch's industrial design for the Urban Life Center hewed more closely to the design aesthetic and materials first established by Aeck's work on campus (Appendix C-89) (Drummond and Kohr 2014, 44–45; *Progressive Architecture* 1975, 42–43).

On the industrial west side of downtown, in an area that many considered "unbuildable," residential real estate developer Tom Cousins was building a modern indoor sports coliseum to permanently house the National Basketball Association (NBA) Hawks franchise that he and former Georgia Governor Carl Sanders had purchased from St. Louis and relocated to Atlanta in 1968 (Ventulett 2008). Cousins wished to build the arena over the downtown railroad gulch with the air rights he had purchased from the state in 1966. Mayor Sam Massell was eager to see a new indoor venue built in Atlanta that that exceeded capacity of the cramped Civic Center, but was unwilling to commit additional taxpayer money for development. Cousins and Massell's solution was the creation of a private-public financing plan in 1971, whereby net revenues collected from coliseum events and Cousins' two-story, 200-space parking garage (1968, Toombs, Amisano, and Wells) over the gulch would pay off construction bonds underwritten by the managing Atlanta-Fulton County Recreation Authority (AFCRA) (Allen 1996, 168–168; Shavin and Galphin 1982, 286, 288).

The 16,500-seat Omni Coliseum was built at a cost of $11 million and opened in 1972 (razed 1997). Designed by the Atlanta firm Thompson, Ventulett, and Stainback, Architects (TVS) and built by the Hardin Construction Company, the multipurpose venue was hailed as "The Madison Square Garden of the South" (Blass 1991, 48). The 377,000-squre foot building featured a unique, Cor-Ten all-weathering steel and glass exterior that its designer, Thomas Ventulett, called a "milestone for the steel industry" (Gournay et al. 1993, 66; Ventulett 2008). More importantly, Tom Cousins viewed the Omni Coliseum as just the first step in his broader plan to build a sprawling, multi-use hotel, retail, and office complex on the west side of Atlanta that would rival John Portman's expanding Peachtree Center development to the north (Allen 1996, 169).

As Cousins' projects were getting underway on the west side of downtown, Atlanta received an anonymous gift in 1971 that helped transform the heart of the city. The unnamed benefactor was Coca-Cola Company president Robert Woodruff, who donated 1.7 acres of downtown real estate worth $1.3 million for use as a park. Woodruff gave an additional $10 million to CAP to clear and landscape the site, which was primarily occupied by one and two-part commercial office/retail buildings that dated from the late nineteenth and early twentieth centuries. Designed to be the "front door" for the newly completed Trust Company Building and originally named Central City Park when it opened in 1973 (later renamed Woodruff Park), it was bounded by Peachtree Street, Pryor Street (now Park Place), Edgewood Avenue, and Luckie Street (Auburn Avenue was rerouted during construction of the park to align with Luckie Street) (Kelman et al. 2017).

Maynard H. Jackson and the New Municipal Charter

In 1974, the city's majority black population elected Maynard H. Jackson to become the first African American mayor of Atlanta. Jackson entered office determined to change how the city had traditionally operated and his relationship with the city's white business community was frosty at the outset. "I came to the job as an advocate," he explained, "I believe in actually changing how the system operates" (Bayor 1996, 49). Maynard Jackson's election coincided with the reorganization of the city charter and the creation of the Strong Mayor system of municipal government, which handed powers to the executive that had recently been shared with the Board of Aldermen (now the Atlanta City Council). Armed with this new authority, Mayor Jackson sought to democratize Atlanta's City Hall by expanding opportunities for local involvement beyond the traditional downtown business

power-structure that had historically dictated all city planning and development programs. Leon Eplan, the first Commissioner of Budget and Planning under the new Jackson Administration, credited the new city charter as a defining moment for planning in the city,

> *the provisions in data planning under the new charter [were] significant. They wrote that the Department of Planning and Development would be required to produce a plan annually for one, five, and 15 years and…—it had to have citizen participation and then it was adopted both by the mayor and the council, so it became a law of the city… it made it much easier if it [zoning] was challenged in court, whether or not what was being challenged really represents the people…*(Kelman et al. 2017).

Such plans provided annual roadmaps for needed action or projects, many of which were excerpted from the larger or more visionary plans such as the Central Area Study (Appendix B).

A prominent demonstration of Jackson's attempts to create a more accessible municipal government was the establishment of the Neighborhood Planning Unit (NPU) system that allowed city residents to provide input on historic preservation, planning, and zoning issues affecting their communities, or Atlanta's African American residents in particular, the ascendancy of the Jackson Administration and the NPUs provided access to planning decisions from which they had been historically excluded, and subjected to, over the course of the late nineteenth and twentieth centuries (Etienne, Faga, and Eplan 2014, 98–99). Also notable were Jackson's efforts to open city contract bidding to Atlanta's minority-owned businesses, which had been traditionally shut out of the process. During the Jackson administration, the Minority Business Enterprise program raised the percentages of municipal contracts reserved for minority firms from less than one percent to 25 percent, allowing African American and women-owned businesses to participate more fully in the city's booming economy, often through joint-venture arrangements (Stone 1989, 86–87). One of the biggest beneficiaries of this policy was contractor and developer Herman Russell who engaged in a number of significant infrastructure and construction projects including expansion of the airport and development of the MARTA rapid transit system.

The Rise of Atlanta's Urban Centers

As Atlanta entered the 1970s, continued population loss to the suburbs combined with fears of rising crime rates caused business and civic leaders to look at the emerging development trend of large-scale commercial, urban center projects underway in other municipalities that were nationally-touted as a way to reestablish vibrant, downtown retail zones at a time when most Americans were abandoning the city. The self-contained urban center was often built as a cohesive superblock development on vacant or cleared downtown land, located near rapid transportation nodes, or integrated within the existing street grid and commercial fabric of a city. Later coined the "mall-in-the-megastructure" by author and historian Carole Rifkind, the mixed-use commercial center was the inner-city cousin of the enclosed, suburban pedestrian shopping mall, first designed by the Austrian-born architect, Victor Gruen outside Edina, Minnesota in 1956 (Rifkind 2001, 337).

In Midtown Atlanta, the first phase of developer Jim Cushman's Colony Square development opened in July 1969 at 1197 Peachtree Street NE. Designed by Jova/Daniels/Busby Architects and completed in 1973, it was the first mixed-use urban center, or "micropolis," in the South to include residential condominiums along with interconnected high-rise office towers, a hotel, and an atrium shopping center (Gournay et al. 1993, 119; Barta Media Group 2015). Downtown, John Portman positioned himself at the forefront of this commercial development trend with his Peachtree Center complex on the northern edge of the CBD. According to Sam Williams, Portman's

former chief executive officer, the insular character of Peachtree Center and other similar developments were simply a market reaction to increased perceptions of crime in Atlanta rather than any overarching planning initiative or design ideal,

> *Portman did that because of crime and he did that because his tenants were telling him, "I don't want to walk downtown. I don't want to walk down to Five Points," and it was [because of] public safety that Portman did that… he knew what he was doing… at the same time he was building Embarcadero Center in San Francisco, which is full of ground level retail because it works - you've got pedestrians on the street. Here the perception of crime and race you couldn't put retail on the street, so he was dealing with the economic reality…that's what always is a conflict between planning and developing…the economics bang into it and developers are going to look at economics, period* (Kelman et al. 2017).

With its mix of shopping, hotels, restaurants, and entertainment venues in a privatized urban space, Peachtree Center was also suited to accommodating downtown's increasingly lucrative, and expanding, convention industry said former Atlanta Planning Commissioner Leon Eplan,

> *He [Portman] wanted people to come into there, get on a train, and come into his interior right here [to Peachtree Center] and two days later they would go back [home]* (Kelman et al. 2017).

In addition to John Portman's expanding Peachtree Center development, three other commercial urban center projects were built in the CBD during the 1970s: the Omni International, The Georgia World Congress Center, and the Atlanta Center (Hamer 1980, 40–41). By the mid-1970s, Atlanta was nationally recognized as being at the "leading edge" in the development of urban, mixed-use projects, prompting architecture critic Ada Louise Huxtable to brand it as "The Instant City" in 1975 (*AIA Journal* 1975, 33; Walker 1977).

The Omni International

Looking to capitalize on the success of the Omni Coliseum, Tom Cousins began planning and development of an adjacent, multi-purpose office, retail, and recreation complex to entice Atlanta suburbanites into downtown for entertainment. Designed by Thompson, Ventulett, and Stainback, Architects and built by Hardin Construction at a cost of $65 million, the rhomboid-shaped megastructure was connected to the adjacent sports arena and parking garage (Appendix C-80). When it opened in 1976, the Omni International included a 550-room luxury hotel and two 14-story office towers enclosing a soaring 14-story interior atrium flooded with natural light. A skating rink, movie theaters, high-end retail shops, and restaurants were located on the first floor, while the world's longest free-span escalator climbed 200 feet to the World of Sid and Marty Krofft amusement park on the top floor *(AIA Journal* 1975, 43; Gournay et al. 1993, 66–67). The five-and-a-half acre complex at 190 Marietta Street was expected to be the second phase of a planned 35-acre development that would counterbalance John Portman's growing Peachtree Center on the north side of the city (Allen 1996, 169).

The Georgia World Congress Center

Cousins' investment on the west side of Atlanta spurred interest among state officials who were eager to develop a convention/trade show facility in the area. In 1970, the Georgia General Assembly provided $175,000 for preliminary planning and market feasibility of the proposed project. Three years later, Cousins offered to donate property north of his Omni complex, inviting lawmakers to build the convention facility in the area. State authorities

eventually tapped TVS and Hardin Construction Company, the architecture firm and builder of Cousins' Omni properties, for the $35 million state project known as the Georgia World Congress Center (GWCC) (Allen 1996, 170; Galloway, Hart, and Thompson, Ventulett & Stainback 2001, 36).

Located at 285 International Boulevard (now Andrew Young International Boulevard), the 305,000-square-foot convention center and exhibition hall was designed and built over the course of 26 months and opened in September 1976. According to Thomas Ventulett, the search for space and light drove the architectural design of the massive building (Gournay et al. 1993, 68; Ventulett 2008). At the time of its dedication, the GWCC was the largest convention and trade show space in the United States and provided Atlanta with a facility able to handle large international conventions, as well as rooms for smaller seminars (Shavin and Galphin 1982, 309). The success of the GWCC resulted in subsequent expansions of the original building, increasing the total exhibition area to an excess of 3.5 million square feet (Galloway, Hart, and Thompson, Ventulett & Stainback 2001, 37).

Peachtree Center

The remarkable success of the Regency Hyatt House, opened new doors for John Portman's practice as he worked on a number of high-profile commissions and real estate projects in other cities, including the Embarcadero Center in San Francisco. Portman, however, continued to expand Peachtree Center throughout the 1970s, calling the coordinated building complex his "private urban renewal program" (Allen 1996, 169). Designed to be "a total environment for the human being on foot," Peachtree Center would serve as an architectural laboratory to explore new design ideas and real estate concepts or further build upon existing ones (Erickson 1970, 8M; *AIA Journal* 1975, 37).

An architectural colleague's observation that "Portman uses buildings as other people use bricks" was an apt description for the series of additions he made to Peachtree Center between 1970 and 1976 (Marsh et al. 1975). Three new office towers, similar in design to his 1968 Gas Light/North Tower, were erected and symmetrically arranged to create the Peachtree Center Promenade, a cohesive central court plaza and enclosed shopping mall filled with fountains, plantings, and commissioned artwork (Appendix C-66 to C-81). Firmly believing that "people and cars don't mix," Portman connected all the buildings in the complex with a series of sky bridges located above the city streets (*Atlanta Constitution* 1969). Detractors often criticized the visual repetitiveness of Portman's buildings and their tendency to either dominate or neglect surrounding city streets. However, Portman's creative focus was on the development of dramatic interior spaces through the use of elaborately designed elevators, works of art, and the spectacle provided by the interior atrium with its multiple levels of balconies (Baker 2013; Gournay et al. 1993, 53–54). According to John Portman's associate, Mickey Steinberg:

> *John always designed ways that would excite people. Not just excite them, that they liked it. Those people loved it! He said, 'Well…let's get everybody off the street.' You know? The streets down here were scary...*(Steinberg 2015)

The continued success of the Hyatt Regency resulted in a 1971 expansion of the hotel with a cylindrical tower added to the south side of the building due to space constraints. The Hyatt tower addition was a design antecedent of John Portman's Westin Peachtree Plaza Hotel, located at 210 Peachtree Street, just south of the main Peachtree Center complex (Gournay et al. 1993, 56). Built on the former site of the Henry Grady Hotel at a cost of $55 million, the 1,100-rooom Westin Peachtree Plaza Hotel was touted as the tallest hotel in the world at the time of its completion in 1976 (Appendix C-38). The building consisted of a 70-story, bronze mirrored glass column set on a nine-story base. A revolving restaurant and cocktail lounge occupied the top three stories of the tower, providing panoramic views of the surrounding Atlanta area (John Portman and Associates 1984).

In November 1979, Portman opened the massive Atlanta Apparel Mart annex that occupied the entire block bounded by Harris (now John Portman Boulevard), Williams, Baker, and Spring streets (Appendix C-74). Located at 250 Spring Street and sited diagonally from his existing Merchandise Mart facility, the two buildings were joined by a second story, plexiglass domed skywalk and the entire integrated complex was rebranded as the Atlanta Market Center (Shavin and Galphin 1982). The new mart was designed to be a major outlet for southeastern apparel manufacturers and contained 2.1 million square feet of exhibition space. Modeled after Portman's earlier concept for the Brussels World Trade Mart, which opened in 1975, the Atlanta Apparel Mart's hulking, almost windowless, concrete panel exterior featured distinctive spiral stairs at the four corners of the building. Inside was a five-story, fan-shaped atrium lined with balconies reminiscent of his design for the Hyatt Regency Hotel (Gournay et al. 1993, 54; J. C. Portman and Barnett 1976, 42–43).

Atlanta Center

At the eastern edge of the city's growing hotel and motel district, a joint venture by Atlanta developers Crow, Pope, and Land Enterprises, Inc., Hilton Hotels Corporation, and the Kuwait Investment Company financed the $100 million construction of "Atlanta Center." A 1,270-room Atlanta Hilton Hotel, built on the site of the former Heart of Atlanta Motel at 255 Courtland Street, was the flagship of the complex, which also included an integrated 20-story office tower, a three-story shopping concourse, and an 1,150 parking garage (Appendix C-81 to C-82) (*AIA Journal* 1975, 42). Designed by Wong and Tung Associates of Hong Kong with Mastin and Associates of Atlanta, the complex was largely completed in 1975. The 29 stories of the reinforced concrete building were erected on a Y-shaped floor plan and interspersed with "space lounges" that allowed private gathering areas for conventioneers (*Progressive Architecture* 1976, 21).

Notable Commercial High-Rise Office Construction

In addition to Cousins' and Portman's competing mega-structure developments, a host of other new office towers continued to grace the downtown skyline despite the onset of the economic recession in the mid 1970s. The 27-story Coastal States Insurance Building (1971, Sidney R. Barrett and Associates) at 260 Peachtree Street was among the first corporate office towers in downtown to feature a curtain wall almost entirely composed of reflective, solar glass (Appendix C-30). In 1972, employees of the *Atlanta Journal-Constitution* moved to their new modern headquarters located at 72 Marietta Street in the heart of Five Points (Appendix C-18). Jova/Daniels/Busby designed the nine-story office tower to blend with the nearby Federal Reserve building and it was built by the Ira H. Hardin Company (Rinehart and Jova 2007, 61; Shavin and Galphin 1982, 393). Three years later, the Standard Federal Savings and Loan Building (Appendix C-32) (1975, Toombs, Amisano, and Wells; also known as the Forty-One Marietta Building) opened across Marietta Street, as did the 36-story, reflective glass edifice at 101 Marietta Street (now the Centennial Tower) further to the west designed by the Houston, Texas firm Neuhaus and Taylor, with Cooper Carry, Inc. Associates (Appendix C-31) (Huebner, Morrison Design, LLC, and Atlanta Preservation & Planning Services, LLC 2013).

A high-rise office tower of particular note was the triangular Peachtree Summit Building located at the northern edge of downtown overlooking the Downtown Connector (Appendix C-33). The 30-story, 866,217- square foot building was constructed of reinforced, cast-in-place concrete on a concrete mat foundation. All exterior elevations were clad with alternating concrete spandrels and bronze, solar glass ribbon windows and distinctive, open triangular buttresses extending 23 stories up the south, east, and west corners of the tower provided a wind-bracing system for the building and also served as office balconies (Gournay et al. 1993, 61). Plans for the Peachtree Summit Building were originally conceived in the early 1970s by the Atlanta speculative real estate firm, Diamond & Kaye Properties, Inc. The local architectural firm of Toombs, Amisano, and Wells was selected to produce the original plans and designs by Joseph Amisano and Ronald Sineway called for a mixed-use office, residential, and

retail complex consisting of two office buildings flanking a central parking deck topped by condominiums. Development began circa 1973 and continued over the next few years. Whereas other MARTA rail stations were located and built near existing downtown developments (i.e. the Omni and Peachtree Center) the Peachtree Summit Building opened at 401 West Peachtree Street in 1976 as the first building in Atlanta designed specifically for direct access to a rail station. While the project was intended to capitalize on the development of MARTA, a softening of the office market caused financing problems that plagued construction from the beginning and eventually scuttled original plans that called for the development of a three building complex (Marsh et al. 1975). Additional transit-oriented development (TOD) built in conjunction with MARTA stations remained on hold in Atlanta through the rest of the decade and did not resume until the construction of the IBM Tower (now One Atlantic Center) on a three-acre, vertical air-rights lease at Arts Center Station in Midtown during the late-1980s (Floyd 2014).

State and Federal Office Development

Public development during the latter half of the decade consisted of new state and federal office buildings on the east and west sides of lower downtown, adhering to the *Now…for Tomorrow* (1954) and *CAS* (1971) plans that recommended a concentration of government growth and investment in this area of the Atlanta CBD. The Capitol Hill Master Plan was developed out of the need for increased office and parking space to accommodate over 16,000 state employees and was released in late 1974 (Kelman et al. 2017). Prepared by the architect design team of Jova/Daniels/Busby with urban planners Eric Hill Associates, it provided an ambitious, three-phase plan that would guide state development in downtown through the year 2000 and expand the State Capitol Complex over a 10-block area with the construction of 11 new high and mid-rise office buildings. The first phase of the plan called for the rerouting of Capitol Avenue, construction of two office towers over Piedmont Avenue, and the creation of a network of elevated pedestrian walkways to facilitate movement throughout the complex (*Progressive Architecture* 1975; Atlanta Constitution 1974, 6A).

The onset of an economic recession in the mid-1970s resulted in just the first phase of the plan being implemented. Construction of the James H. "Sloppy" Floyd Veterans Memorial Building began in 1975 at 200 Piedmont Avenue, adjacent to the Georgia State University MARTA station and was completed five years later in 1980. Designed by Richard Aeck the 800,000 square-foot administrative office building consisted of two, red brick veneer 20-story towers joined by the flat-roofed, central base adjoining the rapid rail station (Georgia Department of Administrative Services 2014) (Appendix C-101).

Going up on the western edge of downtown was the 25-story Richard B. Russell Federal Building and U.S. Courthouse at 75 Spring Street between West Hunter (now Martin Luther King, Jr. Boulevard) and Mitchell streets (Appendix C-111). Built on the former site of the ornate, Spanish Colonial Revival Terminal Station (1905, P. Thornton Mayre; razed 1972), the new government office tower was a manifestation of the expanded Federal presence in Atlanta during the postwar era. Congress had authorized $27 million in 1966 to construct a federal courthouse and office complex as a way to consolidate federal agencies and courts in one downtown area (Hosendolph 1975). The local firm, FABRAP was selected by the General Services Administration (GSA) to design the project, based on their previous design experience with the federal Peachtree-Baker Building in downtown and the Peachtree and Seventh Building (1950) in Midtown. The Frank J. Briscoe Company of East Orange, New Jersey was awarded the bid as prime contractor (*Atlanta Journa*l 1977). However, political wrangling, design changes, and construction delays drove up costs and hampered development of the 831,368 square-foot federal office tower, which was built with a reinforced concrete frame on a pier foundation and designed with a simple, articulated white concrete exterior. Adorned with commissioned artwork in its first floor lobby, the Richard B. Russell Jr. Federal Building and U.S. Courthouse finally opened in 1979 and was named after the powerful and long-serving Georgia U.S. Senator who died in 1971 (Galphin 1977).

Development of the MARTA System

Following approval of rapid rail transit in 1971, MARTA moved into a preliminary planning and design phase for the projected 60-mile, $2.1 billion system over the next three years - the largest public works project in the city's history (Dunlop 1975, 54). The east-west line through downtown was built adjacent to the existing railroad lines to minimize the right-of-way (ROW) and reduce costs. Twenty-seven of the planned 41 MARTA transit stations were located within the city. Of this number, six rail stations were located in downtown Atlanta: the Omni (now Dome/GWCC/Philips Arena/CNN Station); Five Points; Georgia State; Civic Center; Peachtree Center; and Garnett Station (Atlanta Regional Commission 1974, 3–4). Decisions regarding the placement and number of stations, as well as transit-oriented development (TOD) around the stations, were a product of extensive transportation studies conducted by the MARTA, the City of Atlanta, and the Atlanta Regional Commission according to Tom Weyandt, the former Director of Planning under Mayors Maynard Jackson and Andrew Young,

> *At the time MARTA was built, we also were conducting the Transit Station and Development Studies, which was the first time that there had ever been land use planning done at the scale of the station…and that led to real changes in the system…what is now the World Congress Center Station [now the Dome/GWCC/Philips Arena/CNN Center Station]…that was added. That was not in referendum. The Lindbergh Station, there were two stations up there and they were consolidated into one…the city [also] did an urban framework plan…its premise was you're going to preserve existing neighborhoods the way they are and you're going to pretty much allow anything to happen around a transit station* (Kelman et al. 2017).

Local architectural firms were commissioned to design the rapid-transit stations according to MARTA engineering requirements and standards established by PBTB project architect Oscar Harris and the transit agency's consultant, Vincent Kling of Philadelphia. Durability of materials, security, accommodation of track levels and pedestrian traffic flow into, out of, and within the stations, were key considerations (O. Harris 2015; Galphin 1977). Located at 30 Alabama Street in the center of the central business district, the Five Points Station was the nexus between the north-south and east-west rail trunk lines (Appendix C-59). The design contract for MARTA's centerpiece station was awarded to the joint venture of Finch-Heery, Architects and consisted of two-subgrade train platforms accessed by stairs, elevators, and escalators from the street level, landscaped promenade. A pre-cast concrete canopy covered the lower levels and much of the open, 3.5-acre pedestrian plaza. The upper façade of the Eiseman Building (1901, Walter T. Downing), demolished to make way for the construction of the rail line, was recreated as a design feature on the northbound track platform wall (Central Atlanta Progress 1978c; Gournay et al. 1993, 17).

Parsons Brinckerhoff in joint venture with Tudor Engineering and the Bechtel Corporation (PBTB) was awarded the primary construction contract for the project. The company had served earlier as the prime consultant on San Francisco's Bay Area Rapid Transit (BART), the first large-scale rapid transit system built in the United States since the early twentieth century (Gustafson and Associates, Inc. and Muldawer and Patterson 1973, 1, 12). Planners likened the construction of the underground portion of the rail system to "major surgery on the downtown business district. The operation will benefit the patients in the long run, but the anticipation, surgery, and recuperation may be painful for many businesses and crippling for several" (Gustafson and Associates, Inc. and Muldawer and Patterson 1973, 1). Tunneling began in 1975 and service first started along the MARTA east line in 1979.

Downtown Challenges and New Directions, 1980-1990

With the hotel boom of the 1970s and construction of the Omni Area, the enormous GWCC exhibition hall, and Portman's expansion of his mart complex, Atlanta's convention and trade show industry swelled in size. By the 1980s, the city's convention business was the third largest in the nation, behind New York and Chicago, and downtown played host to an average of one million convention-goers annually (Atlanta Regional Commission 1984, 15–16). Atlanta's extensive transportation infrastructure contributed to this growth and was augmented by the ongoing development of the MARTA rapid transportation system and the new William B. Hartsfield International Airport, which opened in 1980 as the largest passenger air terminal in the world (Appendix E:7) (City of Atlanta, Department of Aviation 2014).

Despite these advances, the central business district and the city in general faced a number of rising challenges moving forward into the 1980s. Increasing population loss within the city limits over the course of the 1970s, business closures due to ongoing construction of the MARTA rapid rail lines, which included Underground Atlanta, and fears of rising crime magnified by the Atlanta Murdered and Missing Children cases from 1979 to 1981, had a draining effect on downtown economic development at the start of the decade. General occupancy by office space tenants in central Atlanta declined from almost 64 percent of the metro area total in 1970 to 44 percent just seven years later (Hamer 1980, 93). In 1981, Andrew Young, the esteemed Civil Rights leader, former congressman, and onetime United States Ambassador to the United Nations, succeeded Maynard Jackson as the 55th Mayor of Atlanta. Young promised to work closely with the downtown business interests and during his time in office he worked to elevate Atlanta's profile on the international stage (Stone 1989, 107, 111).

The Atlanta Central Public Library

The opening of the new Atlanta Central Public Library on May 25, 1980 at 1 Margaret Mitchell Square was the first high-profile architectural event of the 1980s in Atlanta and a much-needed boost for the downtown area at the start of the decade. Proposals to build a new central library first surfaced as far back as 1968. Despite extensive renovations and additions in 1950 and again in 1965 to the existing Beaux Arts style Carnegie Library (1902, Ackerman and Ross; razed 1977), library director Carleton C. Rochelle considered the building too cramped and functionally obsolete for contemporary use, calling it "as friendly looking as a mausoleum" (Martin 1987, III:590).

Wanting a "world class building" for a "world class city," Rochelle urged the library board to interview Bauhaus architect, Marcel Breuer and his partner Hamilton P. Smith for the commission, based on their successful design of the Whitney Museum of American Art, completed two years earlier in 1966 (Hyman 2008; Sibley 1971). Breuer and Smith worked in joint venture with the local firm, Stevens and Wilkinson, to prepare initial design and engineering concepts in 1971. A lack of funding prohibited any further action on the project until 1974 when the passage of a city/county bond referendum provided $19 million in construction financing. Development was delayed again for three more years due to the poor economic environment (Atlanta-Fulton Public Library System n.d.). Despite protests among local preservationists, including architect Joe Amisano, the original library was razed in October 1977 to make way for the new building (Amisano 2004).

Construction continued over the next three years. The 10-story (two below grade levels), 245,000 square-foot library building at 1 Margaret Mitchell Square included a lower-level exhibition hall, cafeteria, two upper levels for future expansion, and a structurally integrated 75-car parking garage (Appendix C-14). Conceived as sculptural object, its design shared the "severe, hard-edge geometric form" of its predecessor, the Whitney Museum. However,

unlike the Whitney, which featured a granite stone exterior, the stepped cube monolith of the Atlanta-Fulton County Central Public Library was faced with striated, precast concrete panels set in diagonal patterns. The use of bush-hammered concrete significantly lowered construction costs and also allowed for large spans for the casting of L-shaped panels that could continue along two sides of the building (Gatje 2000, 248; Hyman and Breuer 2001, 188–89). Ella Gaines Yates, the first African American director of the Atlanta-Fulton County Public Library, presided over the dedication ceremonies for the new building. The *Atlanta Journal-Constitution* hailed the Atlanta Central Public Library as "a miracle in concrete" and it was the last major commission of Breuer's long and notable architectural career. Suffering from a long-term illness and living in retirement, Breuer was unable to attend the dedication and died a year later in 1981 (Atlanta-Fulton Public Library System n.d.; *Atlanta Journal-Constitution* 1980, 4A).

The opening of the 610,000-square foot Fulton County Courthouse annex in 1983 was another example of the growing government presence in the city center and, aside from the Public Library and development of the Garnett Street MARTA station, one of the few major projects built in the southern edge of downtown Atlanta during this period. Oscar Harris of Turner Associates designed the monumental white stone and tinted glass building, in joint venture with Rosser International. Located adjacent to the Ten Eyck Brown's historic 1914 building, the new Fulton County Courthouse, which housed 16 courtrooms and an underground parking deck, was the largest courthouse building in the State of Georgia at the time of its construction (O. Harris and Kimbrough 2013, 174–75).

Civic Center, Garnett Street, and Peachtree Center MARTA Stations

By 1981, approximately one-fourth of the entire MARTA rapid rail system had been completed and a number of new stations opened in downtown Atlanta along the North-South Line running under the city's historic spine of Peachtree Street (Atlanta Regional Commission 1984, 7–10). At the northern edge of the central business district, the MARTA Civic Center Station opened in December 1981 after years of construction that required the elevation of West Peachtree Street to accommodate the rail track (Appendix C-65). M. Garland Reynolds and Partners with Welton Becket Associate Architects of Los Angeles designed the transit stop, which spanned the downtown connector and provided direct access to the adjacent Peachtree Summit building. The Garnett Street Station opened that same month at Forsyth and Garnett streets on the southern end of downtown. Cooper, Carry, and Associates with Jones and Thompson, Joint Venture Architects designed the three-level, open-air station, which featured post-tensioned waffle-slab construction, exposed concrete columns, and aluminum panel screens (*Architectural Record* 1983, 65; Gournay et al. 1993, 18, 61).

The most visually expressive of the new MARTA stations was Peachtree Center, which opened in September 1982; almost a year after the north-south line began operation between the Garnett and Civic Center stations (Appendix C-63 to C-64). Architect Joe Amisano of Toombs, Amisano, and Wells used the exposed granite bedrock walls as a prominent design feature, contrasting the roughness of the stone with the smooth, slate gray tiles of the train platform and the sleek, curving aluminum acoustical paneling and inset lights running the length of the station. Located 120 feet below ground, Peachtree Center was the deepest of MARTA's rapid rail stations. Riders accessing the station from inside Peachtree Center or at the south entrance on Peachtree Street and Carnegie Way used triple banks of escalators, the longest in the Southeast, to descend to the train platform below (Gournay et al. 1993, 48; Metropolitan Atlanta Rapid Transit Authority 2009).

Continued High-Rise Office Development in Downtown

The number of private construction starts in downtown Atlanta during the financial downturn of the late 1970s early 1980s paled in comparison to the fervent pace of development that had marked the previous two decades. The metropolitan Atlanta commercial office market that had been slowed by the recession soon became oversaturated

with the new office high-rise projects in Midtown and the growing Buckhead district along with the proliferating development of multiuse retail and suburban office parks near I-285 in Cobb, north DeKalb, and Fulton counties (Atlanta Regional Commission 1984, 7–10; Martin 1987, III:547–49). As competition in the office market intensified, downtown Atlanta often suffered as developers in Midtown and Buckhead played upon crime and racial fears to attract new tenants, according to retired Metro Atlanta Chamber president Sam Williams,

> *The tragedy that emerged at that time is Midtown, all the office buildings built in Midtown sucked their tenants out of downtown and a lot of the buildings that were built in Buckhead then pulled companies out of downtown and Midtown… they used race as the reason why you need to move to Buckhead…I remember when they moved Merrill Lynch out of the Five Points area. They said, "You want to be in Buckhead because there are people like us up here and you don't have to worry about your secretary getting mugged," and the crime that ensued at different points in time was grossly exaggerated by the media. It was a very competitive atmosphere between developers trying to overcome it* (Kelman et al. 2017).

Despite the poor economic climate, business and city leaders could still point to more than a few noteworthy examples where local and national companies remained committed to maintaining a presence downtown. In 1980, Atlanta Life Insurance Company (ALIC) employees moved into the company's new corporate headquarters building at Herndon Plaza (Appendix C-15). The six-story modern office was constructed at 100 Auburn Avenue, next to the company's earlier neo-classical buildings located at 142 and 148 Auburn Avenue (Hamilton 2002). Designed by TVS in joint venture with J.W. Robinson and Associates, the 105,000 square foot building was built with a marble veneer exterior and featured a distinctive multi-story atrium lobby enclosed by a full-height glass wall (Shavin and Galphin 1982, 356–57).

Dedication of the new Georgia Power Company Headquarters in 1981 marked the end of a five-year construction process for one of the most energy-efficient office buildings in the United States. Conspicuously sited at 333 Piedmont Avenue, just northeast of downtown on former urban renewal land near the highway connector, the $62.5 million corporate campus was designed by the Atlanta firm Heery and Heery, Architects (with Mack Scoggin acting as the design coordinator). The 24-story structural steel and glass, angled tower and three-story, brick and granite low-rise building employed passive and active solar design technology and advanced heating and cooling systems to reduce energy consumption and demand to 55 percent of that used by office buildings of similar size (Central Atlanta Progress 1978a, 1–2; Gournay et al. 1993, 62).

The Georgia-Pacific Center was another landmark addition to the downtown skyline during the early 1980s. The company relocated from Portland, Oregon to Atlanta in 1978 and selected the former site of the Loew's Grand Theater (originally the DeGive Opera House) at 133 Peachtree Street as the site for its new corporate headquarters building. SOM used a stepped profile in its design of the building to prevent the 52-story, 1.36-million-square foot skyscraper from towering over neighboring buildings (Gournay et al. 1993, 37). Built by H. J. Russell and Company and sheathed in a pink granite exterior, the Georgia-Pacific Center was the tallest building in the city when it was completed in 1982 (eclipsing the 70-story Westin Peachtree Plaza Hotel due to the taller floor heights) (Central Atlanta Progress 1978d, 1–2).

The Georgia Pacific Center (Appendix C-34) and the 19-story, 500,000-square-foot 55 Park Place Building (Appendix C-35) (also designed by SOM) both experienced considerable vacancies when they opened in 1982; however, the downtown office market showed signs of strengthening by the middle of the decade. Meanwhile, the city's convention and trade show market remained robust during this period (Walker 1980; Atlanta Regional Commission 1984, 15–16). This improving economy was greeted by the opening of two, new hotels in downtown Atlanta: the Ritz-Carlton Hotel at 181 Peachtree Street (1984, John Sumner and Associates) (Appendix C-39) and

the Atlanta Marriott Marquis, John Portman's most recent addition to his Peachtree Center holdings. The "mammoth," 50-story, 1,674-room building was the largest convention hotel in the Southeast when it opened at 265 Peachtree Center Avenue in 1985. The reinforced, poured concrete building enclosed a 48-story, organic-shaped atrium that dwarfed Portman's previous explorations of the concept (Appendix C-75). The Atlanta Marriott Marquis development was accompanied by the development of the Marquis One Office Tower at 245 Peachtree Center Avenue (Appendix C-76) and an associated parking deck on Courtland Street (Appendix C-79), which provided access to the hotel via a pedestrian sky bridge (Gournay et al. 1993, 58; Shavin and Hogben 1987, 178).

Beautification, Preservation, and Central Atlanta Study II

Beautification and streetscape initiatives within the CBD represented another improvement in downtown during the late 1970s and early 1980s. Components of these initiatives stemmed from priorities identified by CAP in the 1971 *Central Area Study*. Other aspects of the plan languished and were reduced in scope or abandoned altogether (e.g. Peachtree Promenade, Garnett and Cone street parks). In the late 1970s, Woodruff Park was expanded north of Edgewood Avenue and a 600-seat amphitheater and water fountain were installed on the site (Central Atlanta Progress 1978b, 1). Beginning in 1980, a joint effort among CAP, the City of Atlanta, and MARTA introduced a number of pedestrian improvements (e.g. sidewalk widening, new lighting, signage) and street tree plantings in the downtown Fairlie Poplar district along North Broad Street, Marietta Street, in Margaret Mitchell Square, and the Broad Street pedestrian mall (created after the construction of the Five Points transit station). The five-member "Downtown Tree Guild" planted many of the street trees and shrubbery under the supervision of the city arborist (Bryans 1980; Lamb 1981). The program served as a forerunner to Trees Atlanta, which was created a few years later in 1985 by CAP, the City of Atlanta parks commissioner and the Atlanta Junior League to increase greenspace and landscaping within downtown (Trees Atlanta 2017).

In addition to the start of beautification programs, the decade also ushered in efforts on the part of the city, the local business community, and preservation advocates to protect Atlanta's long-neglected historic resources. Local outcry over the loss of numerous buildings throughout the city during the 1980s, prompted the City of Atlanta, CAP, and the Atlanta Preservation Center (APC) to convene a Preservation Steering Committee in 1986 composed of various city government representatives, business leaders, and members of the historic preservation community (Collins, Waters, and Dotson 1999, 29–31). Following months of negotiations, the group produced a comprehensive Historic Preservation Ordinance proposal that was signed into law by Mayor Andrew Young in 1989 (Newton 1989, B1). The new preservation law provided three levels of legal protections for the city's historic buildings, sites, and districts, including local landmark designation, which placed strong protections against the demolition and alteration of designated historic properties. Over 20 historic buildings and one district have been designated as Landmark properties in downtown Atlanta since the enactment of the Historic Preservation Ordinance (City of Atlanta 2017).

In 1987, the Atlanta City Council awarded a $31 million contract to the Holder Construction Company-H.J. Russell and Company joint venture for the restoration of City Hall's deteriorated terra-cotta exterior and the construction of a new, five-story, rear annex designed by Muldawer + Moultrie with Jova/Daniels/Busby and Harris and Partners, Joint Venture Architects. The Post-Modern, 265,000-square-foot annex and its large, five-story glass atrium opened two years later in 1989. The new public space echoed stylistic elements of the historic City Hall's Gothic-Deco tower (1930, G. Lloyd Preacher), providing an apt metaphor for Atlanta's architectural legacy after World War II (Patureau 1987, C1; Wallace 1989, C3). The atrium concept was also used as a key design feature for the Fulton County Government Center (1989, Turner Associates in Joint Venture with Rosser FABRAP International). The glass-walled, interior courtyard included a central fountain landscaped with palm trees and other tropical greenery (O. Harris 2015; O. Harris and Kimbrough 2013, 120–21).

In June 1988, MARTA began operation of the nine-mile rapid transit line connecting Atlanta's William B. Hartsfield Airport (renamed Hartsfield-Jackson International Airport in 2003) to Five Points Station - finally providing a quick and direct transportation link for domestic and international visitors who flocked to downtown hotels and convention centers during the City of Atlanta's hosting of the 1988 Democratic National Convention (Roughton 1988, A1). That same year, CAP published *Central Area Study II* (*CAS II)* as a cooperative effort with the City of Atlanta and Fulton County. By the mid-1980s, many of the recommendations presented in the 1971 *Central Area Study* had been completed or were in the process of development, prompting CAP to initiate a new study in 1984 with the help of more than 400 volunteers representing Atlanta's business community, local governments, civic and cultural leaders, planners, and urban designers. Unlike its predecessor, *CAS II* emphasized quality of life issues and public safety for both conventioneers and to attract new residents to the city (over 100,000 residents had fled the city over the course of the 1970s and 1980s) (Etienne, Faga, and Eplan 2014, 95). The authors of *CAS II* sought to make attainable improvements to existing infrastructure, transportation, and architecture "through better maintenance, marketing, and design." More specifically, the report recommended financial incentives to facilitate the construction of housing in central Atlanta (defined as downtown and Midtown), the creation of an art and entertainment district in the central area (including the revival of Underground Atlanta, which closed in 1982), development of tourist attractions, and strengthening the convention industry by supporting the expansion of the World Congress Center. New open spaces, bikeways, and a plan for adding trees throughout the central Atlanta area were also proposed (Central Atlanta Progress 1998).

As the 1980s drew to a close, new development in Downtown Atlanta marked a shift from the functional ahistoricism of Modern architecture and returned to the classicism and contextualism that has since become a hallmark of the Post-Modernist Movement (Gournay et al. 1993, 50; Whiffen 1992, 293–99). By 1990, new additions to the city's skyline, including the classically-inspired, Post Modern 50-story One-Ninety-One Peachtree Tower (1991, John Burgee Architects and Philip Johnson, Architects, Kendall/Heaton Associates; Beers Construction, contractors), had begun to obscure the blue-domed Polaris restaurant of John Portman's Hyatt Regency, which had served as an iconic landmark during the explosive growth of downtown in the 1960s and early 1970s.

Conclusion

The *Central Atlanta Study II* would be the last major downtown planning initiative before the International Olympic Committee's (IOC) announcement on September 18, 1990 that Atlanta had been selected to host the 1996 Summer Olympic Games. Atlanta's hosting of the Olympics would prove to be the largest civic undertaking in the city's history and it was structured differently from any preceding endeavor. Unlike earlier city led efforts that led to changes in the built environment, Atlanta's selection was largely finessed by a coalition of private citizens with steadfast Olympic vision. City leadership was kept informed during the selection process but there was no plan in place or a period of "working up to the Olympics" (Kelman et al. 2017). Instead, Atlanta's dream of "arriving" was realized in one, unexpectedly thrilling moment with the announcement. The planning challenge that lay ahead for all involved was singular, event driven, and constrained by time unlike any previous planning campaigns. The creation of a venue worthy of the Olympics would be the city's prime driver until 1996 and the planning for it constitutes a tectonic shift in the city's planning history and development, separating it from the decades of planning that preceded it.

The political and financial lobbying campaign to secure the games and the capital investment required to build the infrastructure (housing, sports facilities, public venues) required for the event were largely privately financed by the Atlanta Committee for the Olympic Games (ACOG). Although many of the downtown improvements and

planning proposals defined in *CAS II (*streetscape beautification, security, tourism marketing) dovetailed with ACOG's broader goals and objectives, the planning priorities and financing programs among state, county, and municipal agencies shifted after 1990 to provide public sector support for the Olympic agenda (Kelman et al. 2017). Taken together, the public and private legacy investments of the Olympics, most notably Centennial Olympic Park and Turner Field, but also various sidewalk improvements, street tree plantings, and new public artworks, physically reshaped much of downtown and in the case of the Centennial Olympic Park area have served as catalysts for the development of new cultural amenities, office buildings, and high-rise apartments in the early decades of the twenty-first century (Etienne, Faga, and Roark 2014).

DEVELOPMENTAL THEMES

Between 1945 and 1990, downtown Atlanta was transformed from a New South city into a modern international urban core in which: 1) traditional building forms were eschewed for modern constructions that stemmed from a functionalist imperative as modern architects and developers began to make their impress on the skyline and a variety of twentieth-century building materials and styles were explored; 2) automobile dependence reached its apex creating new forms and spaces within the city and rapid transit was established; and 3) the city, state and region underwent tremendous social change. These trends are the hallmarks of this period.

THEME: Modern Forms, Materials and Styles in Downtown Atlanta

Several factors were involved with Atlanta's enthusiastic exploration of 20th century materials and styles but the most compelling was the strong presence of young architects educated in the Modernist tradition at Georgia Tech (Appendix A). Georgia Tech's architectural influence was felt throughout the modern period in the Southeast but nowhere greater than in Atlanta where their designs were successfully received in the business community, which dictated what was built privately and also influenced public investments, and the permissive planning community that welcomed for radical changes to the urban fabric and unique planning approaches.

Stripped Classicism of State Government Architecture

The Stripped Classical style emerged in the 1930s as the preferred expression among architects and bureaucrats for federal and state government projects. The simple lines and symmetrical form of the Stripped Classical were derived from the neoclassicism of the Beaux-Arts Movement and provided a contemporary, yet monumental presence for public buildings during the New Deal era (Craig 1995, 18–20). Although the monumentality of Stripped Classicism fell out of favor in the United States after the war due to its popular association with the architecture of Nazi Germany and the Soviet Union, architect A. Thomas Bradbury and the Georgia State Office Building Authority employed abstracted and refined elements of the style in the design for a number of buildings erected as part of the expanded state capitol complex during the 1950s and 1960s (Frampton 1992, 219). White Georgia marble (from the quarries of the Georgia Marble Company in Pickens County) was the dominant material used to sheath the state administrative buildings designed by Bradbury (Craig 2014; Thomas and Keene 1988, 192–193). References to Stripped Classical stylistic elements and white marble veneer were also the defining architectural features of the modernist classroom and office buildings first erected by Georgia State University. These included: Sparks Hall (1955); the James C. Camp Student Center (1965); and the Business Administration Building (1968), which together formed the original core of the school's postwar, downtown campus (Drummond and Kohr 2014, 38–40).

Origins and Influences of the Modern Architecture Movement

The ascendancy of Modern architecture in American cities after World War II (often referred to as 'Late Modernism') was the continuum of a functional mode of building design that originated in Europe and the United States in the late nineteenth century. Innovations in fireproof, structural steel framing, non-load bearing curtain wall systems, and the invention and advance of electric elevator technology contributed to the development of the first high-rise, office skyscrapers in the rapidly industrializing cities of Chicago and later, New York, during the 1880s and 1890s (Goldberger 1981, 10–15, 26). Using the industrial-age machine as their archetype, pioneering modernists, such as American architect Frank Lloyd Wright and like-minded practitioners in Europe, including Swiss-born architect Le Corbusier, and those affiliated with the German Bauhaus Movement (Walter Gropius, Ludwig Mies van de Rohe, and Marcel Breuer) developed a new architectural doctrine (Trachtenberg and Hyman 2003, 465). The key principles of Modernist design established during the "High Modern" period of the 1920s were based on a practical economy of design, the use of abstract forms and light to enclose open geometric volumes of space, and adoption of new technology that included electrical and mechanical innovations; advanced engineering and construction methods; and innovative applications of various building materials, such as steel, glass, plastics, and reinforced concrete. Mass production of materials and structural elements that could be assembled on site also established Modern architecture as considerably more cost effective than large-scale building methods of previous eras (Robinson & Associates, Inc., Robinson, and Foell 2003). The European or Bauhaus variant of modern architecture began to make its way into the United States by the late 1920s and early 1930s. In 1932, construction was completed on the Philadelphia Saving Fund Society (PSFS) building in Philadelphia, Pennsylvania. Designed by the partnership of George Howe and Swiss architect William E. Lecaze, the 36-story, ribbon glass and steel tower was the first modernist skyscraper erected in the United States (Goldberger 1981, 96–97). The year 1932 also marked the New York Museum of Modern Art's (MoMA) Modern Architecture International Exhibition on modern architecture. Curated by Henry-Russell Hitchcock and Philip Johnson, the exhibit and accompanying book, *The International Style: Architecture Since 1922,* was credited with introducing European Modernism to the American general public and also incorrectly defining it as a "style" rather than a new design approach for twentieth-century architecture (Whiffen 1992, 251).

Modern Forms and Materials

Functional Modernism would become the dominant aesthetic mode for American commercial architecture in the decades after World War II. Lacking the historical ornament and negative political associations of war-ravaged Europe, or pronounced regional distinctions, the sleek, open forms of glass, steel, and concrete towers were embraced by those in the private sector eager to project a forward-thinking and vibrant image of American corporate capitalism (Albrecht, Broikos, and National Building Museum (U.S.) 2000, 30). Mies van der Rohe first developed the concept of the steel and glass office building in Germany during the 1920s, finding the form ideally suited for commercial needs where "the office building is a house of work…of organization, of clarity, of economy" (Frampton 1992, 163, 231). His rationalized construction methods were widely adopted in the 1950s and 1960s for corporate architecture, where advances in mechanical system designs brought improvements in fluorescent lighting, climate control, and vertical circulation (elevators). These features allowed for larger and more flexible office floor space turning high-rise office towers into "modern-day factories, optimally designed for construction economy, efficiency, rentability, and profitability" (Rifkind 2001, 270).

The buildings themselves were often freestanding, three-dimensional objects with little attention given toward defining the façade. Over time, the exterior forms and features of Modern commercial architecture were adopted for government and institutional projects, masking the functional differences between public and private sector

buildings (Robinson & Associates, Inc., Robinson, and Foell 2003, 37). On the interior, first floor entrance or retail lobbies were typically colorful, open, and spacious, well lit, and finished with local stone or wood materials. Commercial banks took their cues from the retail merchandising industry for the model of postwar consumer banking lobbies, using translucent glass display windows and colorful interiors to help entice customers and shed negative attitudes towards the banks that lingered after the Great Depression (Belfoure 2005, 244–45).

As engineering methods and construction projects developed, the climate-controlled indoor space became a status symbol of progress in new construction and marked a conscious break from the past forms. John Portman's design of the landmark Hyatt Regency Hotel (1967) provides a dramatic example of this shift. Portman exploded the concept of the hotel lobby, enlarging it into a full-height 22-story central atrium filled with greenery, water features, and artwork. Portman returned to the popular atrium model for the design of his later Atlanta hotels, the Westin Peachtree Plaza (1976) and the Marriott Marquis (1985). He also incorporated an atrium into the design of the Apparel Mart annex (1979). Use of the multi-story atrium extended beyond Portman's Peachtree Center development and was employed in a number of other commercial and public projects throughout the city, including the 14-story atrium within the Omni International/CNN Center (1976), the dual atriums in the 55 Park Place building, and the glass atriums of the Atlanta City Hall Annex (1989) and the Fulton County Government Center (1989).

In addition to building form, building materials were another major character-defining feature of Modern commercial and institutional architecture. Many observers simply classified postwar Modern buildings as either a "glass cage" or the "masonry box" (Robinson & Associates, Inc., Robinson, and Foell 2003, 37). While these two expressions appeared to be the most popular application of modernist design in downtown Atlanta and elsewhere, this simplification overlooks the variety of natural and prefabricated materials used by architects in Modern building design as the movement progressed from the "High Modern" period of the 1920s, 1930s and 1940s into the "Late Modernism" of the postwar decades (Trachtenberg and Hyman 2003, 507–8).

Atlanta examples of the Miesian glass curtain wall skyscraper are most obvious in FABRAP's First National Bank Building and Tower (1966) and SOM's faithful reiteration of the articulated steel frame theme for the Equitable Building in 1968. A derivation of this substyle is also evident in Hedrick and Stanley's glass and porcelain enamel panel design for the 1961 Bank of Georgia Building at 34 Peachtree Street.

The reflective glass exteriors of the 101 Marietta Building (1975), designed by Neuhaus and Taylor (with Cooper, Carry, Inc., Associates), Sidney R. Barrett and Associates' Coastal States Insurance Building (1971), John Portman's Westin Peachtree Plaza, and the Georgia Power Company Corporate Headquarters (1981) represent later iterations of the glass curtain wall concept that developed with advances in glass technology in the mid-1960s and grew in popularity during the 1970s and 1980s (Rifkind 2001, 297; Whiffen 1992, 288). The framing structure (mullion) of the curtain wall was recessed or eliminated altogether from the exterior, allowing the reflective or tinted glass to take on the appearance of a plastic membrane or "slick skin" covering the building. Devoid of articulated door and window openings, the smooth, mirror-glass exteriors visually lightened the volume and weight of the high-rise tower and reduced the obtrusiveness of its presence through the reflection of its surroundings (Jencks 1980, 68, 70, 72).

Concrete, rather than steel and glass, was more extensively used as both a structural and finishing material for most architectural projects in downtown Atlanta from the 1960s onward. Pioneering uses of ferroconcrete construction by Le Corbusier with his *beton brut* (or raw concrete) Unite d' Habitation housing project (1952) and Frank Lloyd

Wright's soft geometry of Fallingwater (1939) and the organic spiral of the Guggenheim Museum (1959) demonstrated the plastic possibilities of the material for large-scale projects (Trachtenberg and Hyman 2003, 508–9, 514). Sub-styles of Modernism during the later period of Modernism in the 1960s and 1970s such as Brutalism and New Formalism developed from the use and experimentation with concrete. Brutalism featured extensive use of exposed concrete to produce an appearance of weight and massiveness. In contrast, New Formalism offered a more refined symmetry characterized by screens and patterns created in cast stone and concrete.

Improvements in concrete technology during the late 1950s allowed for the prefabrication of longer spans with greater structural support than what was available during the earlier twentieth century (Shannon S. McDonald 2012). With its relatively low cost, building concrete was attractive to Atlanta architects looking to provide sculptural treatments in their designs while keeping construction costs down (Ethridge 2003, 3; Rifkind 2001, 283). Tomberlin and Sheetz employed a post-tensioned concrete structural design for the construction of the 17-story First Federal Savings and Loan Association building (1964), among the first (if not the first) built with the framing system and the tallest in the nation at the time of its completion (Robisch 2006). Numbers of other buildings feature exposed, articulated reinforced concrete frames, cast-in-place concrete, or poured concrete frames, including the FABRAP-designed Richard B. Russell Federal Building and U.S. Courthouse (1979), Peachtree Summit (1975) by Toombs, Amisano, and Wells, and John Portman's Atlanta Marriott Marquis Hotel (1985), respectively. Architectural precast concrete panels on steel or concrete frame buildings were widely used for a number of Modern-era developments in downtown Atlanta, most notably on John Portman's Peachtree Center towers and Marcel Breuer's design for the Brutalist Atlanta-Fulton County Public Library.

Other buildings are clad in a variety of local materials. The curtain wall systems of two early modernist works in downtown, the 1948 *Atlanta Constitution* Building and the 1956 Fulton National Bank building, were solidly clad with Georgia red brick veneer and alternating bands of ribbon windows. Richard Aeck also used dark brick masonry in his design for Pullen Library (1968) and the Arts and Sciences Building (1971) on the Georgia State campus, as well on the exterior of the James H. "Sloppy" Floyd Veterans Memorial Building (1980). The 52-story Georgia-Pacific Center is clad in a distinctive Texas pink granite veneer, while Georgia marble adorns the entire exterior of the Trust Company Building (1969) and its lower banking pavilion (1973). The stone is also used as an accent material on other downtown buildings, including the aforementioned First National Bank Building and Tower and the Citizens Trust Bank building (1969).

Planning and Urban Design in Modern Downtown Atlanta

While the concrete, glass, and steel of the city's new skyline provided the most dramatic expression of Atlanta's growth during the late twentieth century, planning (or the lack thereof), modernist concepts of urban design, and market-driven development approaches/responses also had an influence.

During much of this period, from the late 1940s through the mid-to-late 1970s, growth in downtown was largely a product of permissive zoning and a laissez-faire approach to planning rather than any comprehensive or pro-actively managed approach to land-use policies, which in turn gave rise to Atlanta as the "Accidental City," a product of "a series of spontaneous developmental explosions" in the words of architecture journalist Beth Dunlop,

> *There has never been a plan for downtown…Atlanta, like the rest of Georgia, like the rest of the South, has an overwhelming private property ethic. And it is this ethic, rather than planning principles, which has governed the development of downtown, and indeed the entire metropolitan area* (Dunlop 1975).

The development of MARTA certainly counted as one of those spontaneous developmental explosions. City of Atlanta Planning Commissioner Leon Eplan touted the development of the MARTA transit system and planning for the associated TOD as being the first regional transit plan implemented by the city and region since the development of the expressways in the 1950s and 1960s. Eplan also pointed to the enactment of the new city charter in 1972 and reorganization of the municipal planning department in 1975, which tied the development of comprehensive development plans to the city's annual budgets (Etienne, Faga, and Eplan 2014, 98–100). One of the most high-profile reform provisions in the new charter involved the establishment of neighborhood planning review (Neighborhood Planning Units, or NPUs) boards, which provided citizen involvement in development proposals involving zoning changes. The restructuring of the Atlanta Urban Design Commission also contributed to later beautification and historic preservation initiatives, as did the two comprehensive Central Area studies developed by CAP, the City of Atlanta, and Fulton County in 1971 and 1988, which provided recommendations for improvements of downtown streetscapes, public spaces, and increased green space.

Urban Plazas

While the public plaza has long been a key component of the urban form, modernist architects and developers embraced landscaped open spaces in site plans for office tower projects. Used to varying degrees for both private and public architecture projects, courtyards, plazas, and squares are often created through setbacks from the street and between adjacent developments. Popularized by Le Corbusier in his 1922 "Contemporary City" (*La ville contemporaine)* plan and commonly referred to as "towers in the park," this typology produced voids within the streetscape for "accentuating and dramatizing" the structural mass of the high or mid-rise architectural design. They also served as ground floor, front or side entrances to buildings, and also functioned as publicly or privately-owned and managed outdoor public spaces where pedestrians could congregate (Gerns and Hunderman 2000, 71; Hall 1988, 221–22). Others functioned as self-contained pocket parks or small pedestrian plazas. Modern-era public spaces could be raised, sunken, or located at street level and commonly incorporate hardscape areas for seating, water features (fountains), plantings, and commissioned works of art (Robinson & Associates, Inc., Robinson, and Foell 2003, 42–45, 68–69; Whyte 1988, 128–30). Extant integrated plazas in downtown Atlanta include: the Equitable Building; the Trust Company Building; the landscape architect Paul M. Friedberg's design for the Fulton County Government Center; and the several elevated plazas integrated throughout Andre Steiner's GSU campus plan. Examples of standalone pocket parks and small urban plazas include Margaret Mitchell Square, Barbara M. Asher Square, and Hideo Sasaki's Park Plaza (now Talmadge Plaza Park), which conceals a subterranean parking garage.

Superblock Sites

To a lesser extent, the introduction of the "superblock" development was another manifestation of a modernist, planning concept introduced to downtown Atlanta after World War II through federal urban renewal projects and by private real estate developers. Much larger in scale than the traditional city block measurement (between two and four acres) commonly employed by surveyors to layout most American cities in the nineteenth century, superblock developments were used to separate pedestrians from increasing automobile use. The superblock concept had its origins in the suburban-oriented Garden City Movement of the late nineteenth and was more widely adopted in Europe after World War I for the planning and development of large-scale public housing settlements. They made their way into the United States by the late 1920s in the form of architect Clarence Stein's and Henry Wright's "Radburn Plan," named after their suburban residential development in Radburn, New Jersey (Hall 1988, 125–30; Radford 1996, 69–71).

Among postwar architects, planners, and developers who viewed existing patterns of density, scale, street grids, and the size of city blocks as inefficient and outdated, superblock developments on large, cleared sites came to be seen as ideally suited for traffic congested urban areas (Longstreth 2000, 126–27). In most superblock developments, the arrangement of land uses (retail, residential, office) and a hierarchy of circulation networks are employed to limit foot traffic (and bicycles) to the interior of a site, while public streets at the superblock perimeter function as arterial corridors for automobiles traveling at high rates of speed. Pedestrian activity along periphery streets is typically discouraged through the long distances between intersections, architectural design (blank exterior walls), or a lack of amenities (no sidewalks, street furniture, safe pedestrian crosswalks) (C. M. Harris 1975, 487; McAlester 2013, 88).

True examples of superblock developments in the downtown Atlanta area that have erased the historic street network tend to be located at the edges of the central business district on parcels assembled for urban renewal or former, large-scale industrial sites. Both the CNN Center (190 Marietta Street NW) and Philips Arena (formerly the Omni International complex, 1 Phillips Drive)) and the original Building A of the Georgia World Congress Center (since expanded to the west, 285 Andrew Young International Boulevard NW)) are located on lands once occupied by railroad lines, shipping warehouses, and a gas plant. Other superblock developments include the Boisfeuillet Jones Atlanta Civic Center (395 Piedmont Avenue NE) and the Georgia Power Company campus (241 Ralph McGill Boulevard) located on urban renewal land claimed from the former Buttermilk Bottom neighborhood just northeast of the city center.

Victor Gruen and the Mixed-Use Urban Center Concept

While the iconic Rockefeller Center (1939, Reinhard and Hoffmeister, Harrison and Macmurray, Hood and Fouilhoux) may be accurately described as a prototype for what would later become known as the "Urban Center" concept, many mixed-use commercial complexes that arose in downtown Atlanta and other cities throughout the country during the 1960s and 1970s shared a more direct ancestry to the modern shopping mall pioneered by Austrian-born architect, Victor Gruen in the 1950s. Gruen immigrated to Los Angeles in 1941 and is credited with designing the first outdoor suburban shopping mall (Northland Mall), just outside Detroit in 1954, followed by the first enclosed mall (Southdale Mall) near Edina, Minnesota in 1956. Twentieth-century successors to the pedestrian-oriented urban arcades of the nineteenth century, Gruen's malls generally consisted of large department store tenants and smaller retail stores clustered in a single-built one or two-story structure and surrounded by expansive parking lots. While Southdale in particular would be the template for what would become a ubiquitous feature of the North American suburban landscape, Gruen's original concept for the "regional shopping center" was more expansive than those who followed his lead. Essentially an update of the Main Street archetype, the malls were also rooted in a mixed-use approach that employed a "flexible market-town use of open spaces" and could incorporate associated apartments, offices, parks and schools all while "protecting shoppers from the automobile" in a pedestrian friendly environment (Rifkind 2001, 319–20).

In subsequent projects, Gruen sought to address what he considered a more glaring problem for postwar America – the economic revitalization of the country's declining urban centers by restructuring the city to accommodate both the automobile and the shopper. To do this, he adapted his design framework for the suburban regional shopping center into a "basic planning philosophy" that addressed the "two primary pairs of relationships" Gruen felt were essential to renew downtown commerce,

> *...buildings and spaces, and streets and traffic. First, buildings grouped in a cluster would yield new public spaces. Second public, private, and service traffic would be separated, and streets would be qualified by use* (Wall 2005).

Gruen's firm (Victor Gruen Associates) received its first urban project in 1956 with the commission to modernize the downtown core of Fort Worth, Texas. The plan, titled *A Greater Fort Worth Tomorrow*, called for the conversion of the city center into pedestrian zone of building clusters and open shopping plazas. A new beltway would encircle downtown and provide access to the arterial highways. Shoppers could park at one of the six, new four-story parking garages, each with a capacity of 10,000 cars and sited along the belt highway at the city's perimeter. Upon exiting the garages, pedestrians could walk into downtown or ride electric mini-buses to their destinations (Gruen 1973, 145). Although never implemented, Gruen's Fort Worth plan garnered widespread acclaim among architects, developers, planners, politicians, and business groups, throughout the country, with Maryland-based developer James Rouse hailing it as "the largest, and the boldest, and most complete dealing with the American city" (Hardwick and Gruen 2004, 172–73). According to architecture critic Reyner Banham, Fort Worth represented the "first of the 'business districts-on-a-podium' projects that inspired the megastructuralists…it set a standard of detailed elaboration and sheer vastness of ambition" (Banham 1976, 42).

Gruen had better luck implementing his vision for the mixed-use urban center with the 1958 plan for Midtown Plaza in Rochester, New York. Completed in 1962, Midtown Plaza consisted of an 18-story office tower, hotel, and mix of existing buildings (shops, offices, restaurants) clustered around a two-story, indoor, pedestrian shopping plaza. The entire seven-acre development was built on top of a three-story, 2000-car garage that could be easily accessed from the highway. For Gruen, Midtown Plaza represented "America's first executed urban renewal plan" and was a validation of his belief that the enclosed shopping mall could successfully be integrated into the urban core. Others agreed, with the *Architectural Forum* anticipating "the enclosed shopping center is bound to influence other kinds of public buildings" (Wall 2005).

Victor Gruen-inspired mixed, or multi-use commercial centers would often become the favored projects of public officials and private real-estate developers in cities throughout the country in the 1960s and 1970s eager to revive their economically declining downtown areas (Rifkind 2001, 337). By 1977, approximately 100 mixed-use urban centers had been built throughout the United States according to Robert Witherspoon of the Urban Land Institute (Walker 1977, 1E–2E). Notable commercial mixed-use urban centers built during this period, included: Charles Center in Baltimore, Maryland (1962-1976, RTKL, coordinating architects and planners); Constitution Plaza in Hartford, Connecticut (1960-1964, Harrison and Abramovitz, Architects; Sasaki, Walker and Associates, landscape architects); the Church Street Redevelopment Area in New Haven, Connecticut (1962-1964, Abbot, Merkt and Company); and ZCMI Center in Salt Lake City, Utah (1967-1977, Victor Gruen Associates) (Longstreth 2015, 31–35; Rifkind 2001, 341).

The introduction of urban centers in downtown Atlanta during the 1960s and 1970s were a real-estate market reaction by developer-entrepreneurs such as John Portman and Tom Cousins to fears of increased crime among conventioneers and office tenants (Kelman et al. 2017). Atlanta Planning Commissioner Leon Eplan expressed mixed feelings on the development of these complexes from an economic perspective, noting they, "have reversed the outward flow of business from the central business district and have added retail space" but at the expense of the "small merchant, because he can no longer afford rents in the new establishments" (Walker 1977, 4E). With the city of Atlanta's permissive downtown zoning business-friendly environment, the design, size, and form of the city's urban centers was only dependent on the availability of development financing and constraints imposed by the existing street patterns of the CBD. Portman in particular, sought to supersede the latter limitation through the extensive use of pedestrian "skybridges," which connected the various buildings comprising his Peachtree Center complex high above downtown's Peachtree, Baker, and Harris streets. The construction of skybridges was allowed through changes to municipal and state zoning laws during the early and mid-twentieth century, which permitted

air rights development over railroad corridors and public streets, making the skybridges late-twentieth century counterparts to Atlanta's extensive viaduct system and Rich's Department Store's iconic "Crystal Bridge" (Clemmons 2012:91–92; Gournay et al. 1993:16).

THEME: Securing Regional Dominance as a Transportation Center

Transportation is the why of Atlanta. Possessing a temperate climate, an advantageous site on the Fall Line, and a position south of the southern end of the Appalachians, Atlanta took command of the South's developing rail transportation networks in the nineteenth century. It served as a major manufacturing and supply center during the Civil War, became the state capital in 1869, hosted organizational meetings for the Dixie Highway and never lost control of its reputation as Gate City to most of the South. While at the outset of the twentieth century it may have been "the principal distribution center for the country-store economy of the South," that quickly changed as the South's urban centers grew and as two World Wars brought camps, posts and federal reservations to the South's radically changing local economies (Wilson and Ferris 1989, 734).

Unlike Birmingham, whose economy was primarily based on industry, Atlanta's early twentieth-century economy was mixed with manufacturing, trade, and service industries and its transportation services were the bedrock of this economic mix (White 1981, 71–72). In the 1930s and 1940s, Atlanta and neighboring Southern cities such as Birmingham and Memphis, were neck and neck in terms of population (Wilson and Ferris 1989, 734). Within four decades, this would change dramatically with Atlanta eclipsing both. Many factors played into this, including how each city managed labor issues within their workforce, dealt with segregation and desegregation, the level of education of the populace, and the character of a city's leadership.

Building on its natural assets, as well as its pre-World War II strengths – the railroad, distribution networks, mixed economy strategy, and its governmental functions – Atlanta moved into the Modern period, effectively shedding its extensive, late nineteenth-century streetcar network while embracing modern transportation systems from the building of the expressway, to air travel, and rapid transit in order to maintain its commercial dominance over most of the South and to become a nationally recognized city. Each generation of twentieth-century leaders understood this legacy and helped to push transportation forward to make the city the economic crossroads of the Southeast. If Vulcan was the god of fire and forge for Birmingham, Hermes, the god of transportation, was Atlanta's idol. The transformation of the downtown area into an auto-oriented city and the establishment of a rapid transit system within it, linking the downtown to the airport, are two critical and monumental changes that occurred between 1945 and 1990.

Auto-Oriented Downtown: the Downtown Connector, Parking Garages and Zoning

Atlanta emerged from World War II and was rapidly impacted by the national trend of suburbanization spurred by the automobile and a postwar housing boom. The population of Metropolitan Atlanta grew from just over 518,100 in 1940 to one million residents by 1960. Meanwhile the number of automobiles within the metro area doubled every 10 years roughly over this same period (Martin 1987, III:236, 390; Metropolitan Planning Commission 1955, 1). Rising automobile dependency among suburban commuters, construction of the Downtown Connector, and a shortage of downtown parking were catalysts in reshaping land use within the city's central business district, a process that was not well planned.

Modernizing the city's infrastructure was viewed as the major tasks among local administrators as they began implementing the Lochner Plan in the late 1940s to improve Atlanta's transportation system. The construction of a limited-access expressway through the city between 1948 and 1964 to provide direct automobile access from suburban residential areas to the central business district was among the first and most substantial building blocks (Central Atlanta Progress, Atlanta Downtown Improvement District 2014; Martin 1987, III:106, Lichtenstein Consulting Engineers 2007, 6). Atlanta was physically transformed over the nearly 20-year course of the highway's development as transportation planning was used to further the aims of private sector urban renewal initiatives and to provide a physical barrier between inner city black neighborhoods and the central business district (Stone 1989, 32–33). The original route of the planned 1.7-mile "Downtown Connector," was relocated in the mid-1950s to curve around the central business district; carving a new boundary along its eastern and southern edges and cutting a swath through the historic African American community of Sweet Auburn to the east. Meanwhile, the intricate network of interchanges linking the north-south connector (I-75/85) to the east-west highway (I-20) located just south of downtown, effectively destroyed the Rawson-Washington neighborhood and uprooted thousands of African American families in the process (Bayor 1996, 74–75).

While the Lochner Plan had called for a coordinated program to develop off-street parking near expressway egress points and at the perimeter of the central business district, Atlanta's leadership decided to rely solely on private enterprise to meet demand. Between 1949 and 1956, the City of Atlanta began to eliminate parking on crowded downtown streets, spurring development of off-street parking, which jumped from an estimated 3,272 spaces to 21,543, as real estate developers razed buildings throughout the central business district to make way for parking lots and multi-story garages. In 1955 alone, downtown parking garage capacity grew by 72 percent (Martin 1987, III:248, 260). Statistics from a 2014 historic resources survey underscore and better define this growth period and its lasting impact on downtown Atlanta:

Parking Deck Construction, by Decade.

Decade of Construction	Extant Number of Garages
1940-1949	2
1950-1959	12
1960-1969	22
1970-1979	4
1980-1985	3

While surface parking lots were informally conceived, generally possessing a paved area and a structure for an attendant, the parking garage came into its own during this period. The parking garage was a relatively new building type, developed in the early twentieth century in response to American's growing dependence on the automobile. Though initially influenced by the beaux-arts movement, the parking garage's function – to house movement – was boldly captured in modern design. Attendant parking garages, with commercial or factory-like exteriors, formed the first generation of this building type. Elevators moved the cars between floors. Early garage interiors featured flat floors, tight parking layouts, bays with short spans and many columns, poor ventilation, and little or no circulation considerations for pedestrians (Schmitt 2000, 2, 193–95). Self-park garages became ubiquitous in urban areas throughout the United States as rates of car ownership escalated after World War II. Multi-level garages provided a cheaper and more efficient method of storing large numbers of vehicles on smaller footprints in downtown central business districts where the value of real estate was typically higher than in less-dense, suburban locations. Four circulation systems developed during this period: flat floor with independent ramps, staggered floor

or split level, sloped floor garages and mechanized garages dependent on elevators or lifts. Designers experimented with garage layouts and ramp types to determine maximum efficiency for specific site conditions (Schmitt 2000, 2–197).

Unlike the first generation of garages, post-World War II garages become minimal in design and were expressed as open spaces with basic structural elements left exposed. Many designs conformed to a structural aesthetic while others used that vocabulary but created designs that excited interest in the idea of movement. Architects explored ramp circulation patterns rather than focusing on the façade that was not needed for structural support, weather protection, ventilation, or fire protection. As a consequence, many garages were open sided. In some instances, the ramp was placed on the exterior of the buildings, structurally and visually celebrating movement. As early as 1940, a screen or an "unnecessary façade" began to appear on urban parking garages (Shannon Sanders McDonald 2007, 200). Screens were made of various building materials: metal, concrete, glass, and others. Parking garages built using quickly assembled, prefabricated parts gained popularity in the 1950s as lot owners and designers sought cost savings as well as longer deck spans. Precast, prestressed concrete units and "Demountable" (may be disassembled and moved) steel framing and partition systems were commonly used for a flexible design approach that was limited only by the size of prefabricated units that could be legally transported by trucks to the construction site (Shannon Sanders McDonald 2012, 161-163, Personal communication, Micky Steinberg 2016).

Modern downtown Atlanta's parking garages generally reflect national trends, with early examples that reflect the transition from attendant parking to self-park operations. The 1950s and 1960s appear to have been the most productive decades for garage construction and the majority of these were minimally designed in concrete with a structural aesthetic. Rich's parking garage, billed as the city's first self-park garage in 1961 and designed by Stevens & Wilkinson, however, was a steel frame example. There are also a few demountable garages within the downtown, some of which are part of the Georgia State campus (Appendix C-83 to C-93) (Shannon Sanders McDonald 2007, 156). Eleven, or 25 percent, of the surveyed parking garages only have parking on two levels, while nine contained six levels. The Davison's Garage (Appendix C-56) contains 13 levels while the Continental Trailways Bus Station and Garage (Appendix C-78), which originally had six levels and was substantially enlarged by John Portman in 1992 with 12 upper levels to accommodate the Atlanta Gift Mart (now know as Building 2 of the AmericasMart Atlanta). Portman expanded the seven-story Courtland Street Parking Deck (1985) by three levels in 1989 for the addition of the Peachtree Center Athletic Club (Appendix C-79) (Baker 2013).

Atlanta's first self-park garage, designed by Stevens & Wilkinson and constructed in 1961 for Rich's Department Store, had a distinctive corkscrew ramp and was billed as a first of its type to be added to a downtown store (Clemmons 2012). The trendsetting garage is no longer standing. Several of the extant garages are also architect designed. These include: ; the Continental Trailways Bus Terminal and Parking Garage by Edwards and Portman located at 196 Ted Turner Drive and the Davison's Department Store Garage designed by Toombs, Amisano, and Wells at 150 Carnegie Way. Richard Aeck is credited with design for both the Candler Building Garage at 67 Park Place (Appendix C-51) and the Williams Street Parking Deck at 120 Williams Street.

Gas stations also made an appearance in the downtown area with the "Oblong Box" station as the most common gas station building form erected by the major petroleum companies in the decades after World War II (Jakle and Sculle 2002). These functionalist buildings were typically located near the expressway at the eastern and southern edges of the downtown business district (Appendix C-46 to C-47).

By the end of the 1950s, an estimated 50 percent of downtown land was dedicated toward automobile use in some form (Stone 1989, 82). Downtown Atlanta was transformed from a railroad town into an auto-oriented city. A major driver in this transformation was the construction of the expressway, which allowed the solidification of

downtown Atlanta into a central business center. The expressway, and the major highways that fed into it, shaped the downtown area and auto-oriented facilities such as gas stations, dealerships, and motels located near expressway interchanges to better serve the motoring public were part of this change. Parking lots and a new building type, the parking garage, were introduced to the city. Finally, the allocation of space for parking became a requisite for new construction in the second half of the twentieth century, as the garage became integrated with other building types, particularly within commercial buildings/complexes.

Development of the Metropolitan Atlanta Rapid Transit Authority (MARTA)

From the early 1950s onward, Atlanta's leadership considered a system of rapid transit in their long range planning and in 1961 the Atlanta Region Metropolitan Planning Commission published a regional rapid transit plan. The plan recommended a 66-mile, five county, rapid rail system with feeder bus operations and park-ride facilities. Parsons Brinckerhoff, Tudor, Bechtel (PBTB), a joint venture firm, completed the initial feasibility study in 1962-1963 and later planning studies in the late 1960s (Malcom 2013, 3).

The MARTA Act was passed by the state legislature in 1965 structuring the new agency and the City of Atlanta and four metro counties approved MARTA's creation. Challenges to the proposed system, which was now downsized to 40 miles, were considerable, leading to the failure of a funding referendum in 1968. Proponents of bus travel over rail, fiscal conservatism, labor issues, a perceived lack of services for African American and edge communities, and a lack of communication between MARTA and the public contributed to its failure. The 1971 referendum, which was based on a 53-mile rail and 8-mile bus system to be funded through federal sources and a one percent sales tax, was only successful in the City of Atlanta and Fulton and DeKalb counties. Clayton, Cobb, and Gwinnett voters did not approve it (Malcom 2013).

Preliminary planning and design for the projected $2.1 billion system moved forward between 1971 and 1974. To curb costs, the east-west line through downtown was built adjacent to the existing railroad lines to minimize acquiring right-of-way (ROW). The PBTB joint venture was awarded the primary construction contract for the project. The joint venture had strong transportation experience having just completed the San Francisco Bay Area Rapid Transit System (BART). MARTA would be the first rapid transit system established in the South, while Miami's Metro liner would follow it a decade later, in 1984. MARTA was also the city's largest public works project to date (Dunlop 1975, 54). A corporate history of PBTB in 2012 emphasized the project's regional importance, noting that the development of MARTA "would rival anything built in the southeastern United States since the power and water projects of the Tennessee Valley Authority (TVA) in the 1930s." Support from the AIA during the second MARTA referenda, resulted in the unique design for each station building rather than the standardized design used for BART, in the San Francisco bay area, which shares most other engineering and design elements in common with MARTA.

The joint venture designed the system in a cruciform with lines running north-south, and east-west and crossing at different levels at the Five Points Station. At the outset, the overall design called for the 53-mile rail system to include 10 miles of tunnels, 17 miles of elevated lines, and 26 miles at grade. With the acquisition of the Atlanta Transit System, the metro area's bus system in 1971, MARTA added eight additional miles of bus routes that would be linked to the MARTA rail stations. In June 1979, MARTA opened both the Five Points Station and unveiled a new 6.7-mile section of its east line track, with trains traversing it at a 55-60 miles per hour clip. Brock Adams, the U.S. Secretary of Transportation and opening day dignitary, commented on the trains and stations, "This is not mass transportation - this is class transportation" (Malcom 2013, 5–6).

Preparation of the Transit Station and Development Studies (TSADS) by the city and ARC for the development of the rapid rail transit system during the 1970s, represented a planning milestone for both the city and region according to former Atlanta Planning Commissioner Leon Eplan,

> *The rapid transit system is unique…There's been more urban planning in Atlanta to shape this system than ever before…For the first time we've set out to plan growth* (Dunlop 1975).

The TSADS assessed the transit system's developmental impacts on nearby businesses and residences, established plans for potential transit-oriented development (TOD) in and around transit station sites, and created a process to identify future station sites (Etienne, Faga, and West 2014, 86). Local architectural firms were commissioned to design the rapid-transit stations according to MARTA engineering requirements and standards established by the transit agency's consultant, Vincent Kling of Philadelphia. The architects were alerted to the following design considerations: accommodation of track levels and pedestrian traffic flow into, out of, and within the stations were key (Galphin 1977). When it came to design, however, most chose a modern architectural vocabulary in designing the stations.

Located at 30 Alabama Street in the center of the central business district, the *Five Points Station* was the central interchange between the north-south and east-west rail trunk lines (Appendix C-59). The design was awarded to Finch-Heery, Architects, a joint venture with FABRAP created in the early 1960s for the design of the Atlanta Stadium. With an office located in Pershing Point, the joint partnership continued through the 1970s earning a reputation for designing mass spectator facilities that included designing for high volume people flow venues. The principals were Bill Finch, George Heery, FABRAP's Henry Teague, and Heery & Heery's Wilton Ferguson. Their experience with the Atlanta Stadium was key in the firm's selection for the design of the 1979 MARTA station (Galphin 1977). The 3.5-acre facility was the system's largest, featuring a 8,500-ton roof of precast concrete and three underground levels (Malcom 2013, 7). Stairs, elevators, and escalators from the street level, a landscaped promenade, provide access to the train platform area. A pre-cast concrete canopy covered the lower levels and much of the open pedestrian plaza. The upper façade of the Eiseman Building (1901, Walter T. Downing), destroyed during construction of the rail line, was recreated as a design feature on the northbound track platform wall (Central Atlanta Progress 1978c; Gournay et al. 1993, 17).

Twenty-seven of the planned 41 MARTA transit stations were located within the city. Of this number, six rail stations were located in downtown Atlanta: the Omni (1979; now Dome/GWCC/Philips Arena/CNN Station); Five Points (1979); Georgia State (1974); Civic Center (1979); Peachtree Center (1981); and Garnett Station (1981) (Atlanta Regional Commission 1974, 3–4). The stations are essentially superstructures that act as portals to the public transportation train system, featuring street-level entry plazas, entry areas with ticketing stations, and ramps or escalators to below or above ground levels. Their presence attracted downtown developers who saw the potential for commercial office and retail growth around MARTA rail stations (Allen 1996, 174, 200).

The *Dome/GWCC/Phillips Arena/CNN Center MARTA Station* opened in 1979 with very little above ground architecture (Appendix C-60). Possessing a basic portal with a concrete canopy entrance leading to a ramped entry to the platforms, this station provides access to a number of Atlanta's premier tourist and sports venues.

The *Georgia State University MARTA Station* follows the elevated rail ROW that is one floor above street level, adjacent to the Sloppy Floyd Veterans Memorial Building (Appendix C-61). The station is marked with signage and public entries are located within the building and from Piedmont Avenue and Jesse Hill Jr. Drive. Aeck Associates designed the high-rise towers, which were specified as part of the 1974 Capitol Hill Master Plan for future governmental buildings (Craig 2013b).

The *MARTA Civic Center Station* built by M. Garland Reynolds and Partners, Architects and Welton Becket, Associated Architects opened in 1979 at West Peachtree Street and I-75/85 (Gournay et al. 1993, 61). The elevated station was built over the interstate (Appendix C-65). Adjacent to the high-rise Peachtree Summit building, the station's most character-defining feature is its continuous low profile. Simple round concrete columns support the concrete platform-like structure and a central arched glass skylight rises above the roof.

The *Garnett MARTA Station*, an elevated, mostly open-air rail station, opened in 1981, designed by Cooper Carry and Associates with Jones and Thompson, as joint venture architects (Appendix C-62). This station is functional in its design and features exposed concrete with some aluminum frames used to provide protection from wind. Concrete columns support the platform and upper concourse that is accessed from the street (Gournay et al. 1993, 18).

Toombs, Amisano and Wells, Architects with Joseph Amisano as designer created a number of straightforward above ground entries for the *Peachtree Center Station* on the north line, all of which are simply designed (Appendix C-63 to C-64). The design creativity occurred underground where trains traverse a tunnel 115 feet below grade that was blasted through striated granite using a special technique to create a "rough hewn textured surface." Thomas Kuesel, and the project engineers with PBTB used thousands of steel rods to reinforce the rock forming a solid mass arching across the tunnel but the sidewalls were left exposed (Malcom 2013, 8). The tunnel's arch is covered with a protective concrete shell finished with aluminum acoustical panels with lights that makes an arresting contrast to the natural look of the exposed granite walls (Gournay et al. 1993, 48). This station was initially projected to be a cut and cover station but at the city's insistence all mining was conducted underground (Malcom 2013, 8). MARTA was expanded in phases over the next two decades and notably in 1988 was linked to the airport, achieving a regional transportation goal.

Atlanta's dominance in regional transportation is what differentiated it from other regional cities and the construction of the South's first rapid transit system further solidified its claim to being the Capital of the New South. MARTA was the first rapid transit system to be constructed in the South, allowing the city to project a progressive business image as well as a modern one that made the downtown more accessible. Noted local architects designed downtown Atlanta's stations with a modernist vocabulary, further enhancing the city's progressive image. It was the city's largest investment in infrastructure, also allowing the city to crow about its ability to handle large projects that could foster future development. It set the stage for future transit-oriented growth and development of the city and metro region and its connection in 1988 to what would become the world's busiest airport was a significant event in the city's transportation history.

THEME: The Civil Rights Movement and Downtown African American Businesses

A growing middle class African American electorate and a biracial coalition between the power elite and black leadership in place by the late 1940s made Atlanta uniquely positioned to avoid violent conflict during the Civil Rights Movement. This theme explores the political maneuvering that took place and its impact on the built environment and the African American response.

In the wake of the Civil War, newly freed African Americans migrated to Atlanta in large numbers in search of employment in the war-torn city. By the late 1860s, enterprising black businesses had developed a sizable presence in the central business district as a number of African American grocers, shoemakers, tailors, and barbers, including the first black city councilman William Finch, established their trades on primary downtown thoroughfares such as Peachtree, Forsyth, Marietta, and Decatur streets (Barnwell 1868). Increased hostility by whites and passage of Jim

Crow legislation in the 1890s failed to blunt the ambitions of determined black businessmen such as Alonzo Herndon, a former slave, who established a thriving barbershop at 66 Peachtree Street in 1902 and founded the Atlanta Life Insurance Company on Auburn Avenue in 1905 (Merritt 2002, 33, 77, 160). However, an orchestrated three-day race riot in the summer of 1906, which resulted in the deaths of dozens of African Americans and two Caucasians, effectively drove black-owned businesses from the downtown core into designated racially-segregated areas of the city. In the succeeding decades of the early twentieth century, African American movement within downtown Atlanta became less fluid with interaction between blacks and whites dictated by Jim Crow racial codes and enforced by authorities with the support of the city's white business elite (Bauerlein 2001, 226).

By the late 1940s, Atlanta's black middle-class population represented a significant voting bloc and had demonstrated its economic wherewithal to successfully deliver African American commercial and residential development (Stone 1989, 208). Driven from the central business district, African American professionals, business leaders, ministers and academics in Atlanta worked in concert to develop an energetic and thriving entertainment and financial district along Auburn Avenue in the Fourth Ward district of the city's east side. Community landmark buildings, such as the Smooth Ashlar Grand Lodge, were part of this drive, as was office development. A.T. Walden, a prominent civic leader in Atlanta's black community, operated his law practice, which focused on civil rights cases, from a two-story building on Butler Street, built in 1948 and adjacent to the Butler Street Y.M.C.A., which was also known as the "Black City Hall of Atlanta." (New Georgia Encyclopedia n.d.; Williams 2005; Belcher 2017:100–101)

During the 1950s and 1960s, the white business power structure and the City of Atlanta renewed efforts to push African American residents from the eastern and southern edges of the CBD through Urban Renewal and construction of the central artery expressway. These federally funded redevelopment programs were planned from a "top-down" approach with little or no citizen involvement and resulted in large swaths of neighborhoods in the downtown area cleared for the redevelopment of publicly-funded facilities, including: Grady Hospital; Atlanta Stadium (demolished 1997); the Georgia Archives and Records Building (demolished 2017); the Atlanta Civic Center; and what is now the urban campus of Georgia State University. The city's African American leadership responded to plans and large-scale public development projects by extracting concessions from the city's business power-structure where they became available by increasingly threatening to withhold support in mayoral elections and pushing for negotiated settlements in other areas of concern to the community, including, the expansion of residential areas for African Americans on the west side and representation on the city's Board of Education by black Parent Teacher Association (PTA) members (Stone 1989, 63–65).. Historian Clarence N. Stone points out that while this biracial negotiation provided opportunity and dialogue, it diluted the effectiveness of the black leadership:

> *Even though selective incentives strengthened the biracial alliance as a governing coalition, these incentives also weakened the critical perspective of black leaders – hence their acquiescence in massive displacement. And by 1960, Atlanta's established black leaders had become wary of making demands, even though the regionwide civil-rights movement had entered a new phase of assertiveness* (Stone 1989, 208).

While Maynard Jackson would advocate a strong platform of affirmative action for the city in the 1970s, later administrations would continue the use of selective incentives to ensure that black leadership would "go along to get along" and deliver the increasingly powerful black vote (Stone 1989, 209).

Student Sit-Ins and the Negotiated Settlement

With the advent of the Civil Rights Movement in the late 1950s and early 1960s, young student activists, inspired and trained by the older generation of the city's African American community and business leaders, began pushing for an end to racial segregation and full participation within the economic, political, and social spheres of downtown

Atlanta. Grounded in a "business pragmatism," which clearly recognized that the South, and particularly Atlanta, could not economically thrive under Jim Crow segregation, the city's white business leaders pursued a policy of racial moderation initiated by Ivan Allen Jr., the president of the Chamber of Commerce (and later mayor), to accommodate the demands of the civil rights protests. The actions of Atlanta's business power structure, and by extension the city's political leadership, were influenced and prodded by the activism of African American students from the Atlanta University Center, who, in February 1960, organized a series of nonviolent sit-ins at various downtown businesses, some owned and operated by Ivan Allen's social peers and members of the Atlanta Chamber of Commerce. If carried out properly, the students understood the economic impact that direct-action demonstrations could have on white-owned retail establishments. Once their tactics received attention from the national media, the students intensified their efforts by pressuring hotels, churches, hospitals, and government agencies to integrate their facilities as well (H. J. Russell and Andelman 2014, 130). For the fall campaign, Lonnie King, student leader of the Committee on the Appeal for Human Rights (COAHR) increased the number of demonstrators by joining forces with Dr. Martin Luther King, Jr., who had returned to Atlanta from Alabama, along with members of the city's older generation of civil rights leaders: Rev. William Holmes Borders, Rev. Martin Luther "Daddy" King, Sr., and John Wesley Dobbs.

The student protestors launched a boycott against the city's largest retailer, Rich's Department Store in October 1960. Demonstrators surrounded the retail store with picket signs bearing the words, "Wear Old Clothes with New Dignity. Don't buy Here!" African Americans were also encouraged to cancel their accounts with the department store that was notorious for prohibiting blacks from trying on its clothes, hats, and shoes before purchasing them. Attempting to integrate the store's cafeteria, Dr. M.L. King, Jr., Lonnie King (no relation), and nearly 50 students were arrested on October 19. Although the students were released on bail, Dr. King, Jr., was sentenced to four months of hard labor at the state penitentiary in Reidsville, Georgia, for violating a probation sentence stemming from a September 1960 traffic case. Embarrassed by King's conviction and harsh sentence, Ivan Allen, Atlanta Mayor William Hartsfield, and Democratic presidential candidate John F. Kennedy urged Georgia Governor Ernest Vandiver and DeKalb County Judge Oscar Mitchell to immediately release Dr. King, Jr. on bail (*Ebony* 1986, 48; King 2014; H. J. Russell and Andelman 2014, 131). Following King's release from prison after nine days of imprisonment, Allen knew he had to act immediately to squelch the negative attention its business leaders and law enforcement officials had created for Atlanta. He met in secret with two attorneys, A.D. Walden, a civil rights lawyer, and Robert B. Troutman, lawyer for Rich's Department store. The three men discussed how to put an end to the demonstrators who had effectively caused the sales amongst downtown retailers and other businesses to decrease by 13 percent. Allen, Walden, and Troutman organized additional secret meetings with nearly 25 Atlanta Chamber of Commerce members affected by demonstrations (Allen 1996, 101–2).

On March 7, 1961, students Lonnie King and Herschelle Sullivan were asked to attend a meeting with Allen and the city's commercial leaders at the Commerce Club located on the top floor of the recently completed Chamber of Commerce Building. Richard Rich, owner of Rich's Department Store and Citizens and Southern Bank president, Mills B. Lane, had established the Commerce Club the previous September as an exclusive organization that allowed Atlanta's most powerful business-civic leaders the space and opportunity to convene and determine the direction of the city's development (H. J. Russell and Andelman 2014, 130; Saporta 2010). Unlike the older Piedmont Driving Club and the Capital Club, the Commerce Club allowed Jewish members but not black members during the 1960s (C. A. Alexander 2009).

Desegregation and the Decline of Auburn Avenue

Unaware of the intentions of Allen, downtown retailers, and members of the old civil rights guard present at the meeting, the two student leaders were asked to call off their protest. In exchange, the city would integrate its lunch counters in September, one month following the integration of Atlanta's public schools. This "Negotiation," as it

came to be known was not fully implemented and did not come with a signed, written agreement. Although the public schools slowly integrated and some integrated facilities opened such as the Atlanta Americana Motor Hotel in 1961, most downtown private businesses continued to deny service to African Americans (Allen 1996, 101–2). Additional direct-action demonstrations by student activists continued until President Lyndon B. Johnson's signing of the Civil Rights Act of 1964, which brought an end to legal segregation throughout the United States (Garrow 1989, 31, 172–73).

The failed 1968 MARTA funding referendum, which proved unsuccessful in large part due to a lack of support among Atlanta's African-American voters, demonstrated the growing clout of the city's black residents to influence local planning and development programs (Bayor 1996, 74). That same year, the Atlanta Project was organized by the Student Nonviolent Coordinating Committee (SNCC) and eventually led to the election of nearly a half-dozen African American state legislators over the following years. From the onset of this political campaign, the face of Atlanta's political leadership shifted over the succeeding decades with more African Americans elected into office. With political representation in the city shifting favorably in the direction of African Americans, so too was the economic power of some longtime financial institutions in the city, such as the Atlanta Life Insurance Company and Citizens Trust Bank. Despite the surge in business following the post-Civil Rights Movement, many other black businesses in Atlanta failed to sustain themselves as the nation began to integrate. The impact of this social change in America resulted in a decline in businesses in the traditional African American neighborhoods such as Auburn Avenue and a shift toward Atlanta's formerly all-white business districts located downtown on Peachtree Street, Midtown, and beyond in the newly developed suburbs.

Atlanta Life and Citizens Trust Bank

Corporate executives of African American-owned businesses in the Sweet Auburn Avenue District joined with student activists during the sit-in protests of the early 1960s and played a strong role in the city's Civil Rights Movement. The Atlanta Life Insurance Company Building, located at 100 Auburn Avenue, was designed by architects, Thomson, Ventulett, Stainback and Associates with J.W. Robinson and Associates and completed in 1980 (Central Atlanta Progress 2014). The modern building served as the second headquarters for the company and was constructed next to the company's earlier neo-classical buildings located at 142 and 148 Auburn Avenue. Atlanta Life Insurance sold the building to GSU and moved into the One-Ninety-One Peachtree Tower in 2012 (Hamilton 2002; Saporta 2012). Former slave Alonzo F. Herndon founded the Atlanta Life Insurance Company in 1905. As President, he was equally influential in business as he was in challenging social and political matters that affected the African American community in Atlanta and beyond. Herndon was a founding member of the Niagara Movement, a forerunner of the National Association for the Advancement of Colored People (NAACP), and by the time of his death in 1927, was recognized as Atlanta's first black millionaire, as well as one of Atlanta's most influential citizens (Merritt 2002).

Norris B. Herndon, Alonzo Herndon's son, served as the second president of the Atlanta Life Insurance Company from 1927 to 1973. During Herndon's tenure, Atlanta Life survived the woes of the Great Depression and expanded significantly following World War II with multiple branches established throughout several southern states. To its credit, Atlanta Life was instrumental in creating a sizeable African American middle class during the mid-twentieth century and aided in bringing about social and political change during the Modern Civil Rights Movement by serving as one of the leading financial contributors to civic organizations, paying for legal fees associated with civil right cases, and using the company's branch offices for voter registration drives and meetings (Henderson 1990; Myers 2006).

The Citizens Trust Bank, which originated in Sweet Auburn, is another African American business that became an institution in downtown Atlanta. Like the Atlanta Life Insurance Company, Citizens Trust managed to escape the woes of the Great Depression that left other commercial institutions bankrupt. Citizens Trust became the first black-owned financial institution to become a member of the Federal Deposit Insurance Corporation (FDIC) in 1934 and joined the Federal Reserve Bank in 1947 (Lewis 2002, 15–16; Smith, Jackson, and Wynn 2006, 326).

Atlanta's black businesses on Auburn Avenue, like their white counterparts in Five Points experienced considerable economic growth in the postwar era. This period was also marked by the destruction of traditional African American business and residential neighborhoods east and south of the central business district due to the creation of downtown connector expressway and the subsequent shift of the city's black population to former white-occupied areas on the west side of Atlanta. Considering major banks were not offering home loans to African Americans, particularly to those who were interested in purchasing homes in white neighborhoods, Citizens Trust, not only pushed to provide a greater number of home loans to its customers, but also assisted in the development of areas such as Mozley Park, the Morris Brown subdivision, and the Hightower community (Smith, Jackson, and Wynn 2006, 327).

During his term as mayor of Atlanta, Ivan Allen, Jr. maintained his moderate approach toward racial integration that he had earlier presented in the Six-Point Forward Atlanta program. As part of the first term of his administration, city facilities, movie theaters, and sporting venues were desegregated and black officers on Atlanta's police force were authorized to arrest whites for the first time (Pomerantz 1996, 313). Over the course of the 1960s, Atlanta experienced significant economic growth, the erection of modern architectural buildings in downtown that

stretched toward the sky. Later, during the Jackson and Young administrations of the 1970s and 1980s, African Americans filled more political positions, while the city's bid and contracting process was expanded to include more minorities and women. Atlanta further developed into a city boasting the arts, professional sports, colleges and universities, and urban growth, while promoting and testing its brand as being a "City too Busy to Hate."

The close of the Civil Rights Movement would impact downtown's African American businesses. In 1973, four years prior to Norris Herndon's death, Jessie Hill, Jr. was appointed the third president of the Atlanta Life Insurance Company. Hill was a native of St. Louis, Missouri. He began working at Atlanta Life in the 1950s, rising to become chief actuary and then vice president until his election as president and CEO of the company. Under his leadership Atlanta Life managed to avoid the financial collapse that many African American-owned insurance companies and banking institutions experienced following the Civil Rights Movement. The company expanded assets and increased the number of clients through mergers and acquisitions of smaller African American-owned insurance companies. By 1990, Atlanta Life was recognized as the largest African American insurance company in the United States (Weems and Randolph 2009, 224; Winn 2010). In 2012, the 110-year-old business sold its 100 Auburn Avenue location to Georgia State University, which now serves as the university's Honors College and Office of the President (Pollak 2012; Winn 2010, 118–19). Today, Atlanta Life Financial operates on the 25th and 26th floor of the One-Ninety-One Peachtree Tower and boasts $10.8 billion in assets and remains the number one African American reinsurers of group life benefits (Atlanta Life Financial Group 2011; Pollak 2012).

Citizens Trust would also leave its original location in 1969 moving to a new, 12-story headquarters building at 75 Piedmont Avenue that represented the growing economic power of the company during this period (Lewis 2002, 20). In 1977, its former chairman, Herman Russell, and vice chairman, Gregory Baranco oversaw a series of mergers and acquisitions as a means to extend its longevity (*Black Enterprise* 1977, 19). In 1985, the bank established credit and deposit relationships with more than 50 major corporations, such as the Coca-Cola Company, Kroger Company, and Southern Bell Telephone, and soon established multiple branches (McCall 1985, 129–32). Today, Citizens Trust is credited as the nation's largest predominately African American-owned commercial bank, is a part of the Small Business Administration (SBA) Preferred Lending Program, and is constantly working to living up to its motto of "citizens we trust" (Lewis 2002, 29).

Integration's direct impact on the downtown built environment is challenging to gauge. At the broadest level, signage in once segregated public spaces disappeared and space would be reallotted within these areas. On a more individual level, integration may have also played a part in the decline of Auburn Avenue, with prominent African American businesses moving out of Auburn Avenue. For example, Citizens Trust relocated from Auburn Avenue to Piedmont Avenue, a sign that African American businesses could now be located on downtown's prominent thoroughfares. A variety of other factors may have also been involved that have been discussed in this context such as a changing geography with the expansion of the university and governmental centers, economic growth and suburbanization. These factors need to be weighed in an analysis of a resource's connection to this theme. Finally, as knowledge about this period expands, there is a strong potential that research, particularly oral history, will identify other resources, beyond those noted above, that played a role in shaping the African American experience in modern downtown Atlanta during the Civil Rights era.

THEME: Growth of Government

In the 1950s, Atlanta entered a transformative period that would solidify the downtown as a government center for various municipal, county, state, and federal agencies and departments. This process began in earnest during the 1910s and 1920s, with a nucleus of county and municipal buildings clustered in close proximity to the Georgia State Capitol. The trend would more fully develop in the postwar period as public services greatly expanded and all levels of government required additional workspace to house legal and administrative personnel. This era would

set the stage for the successful growth of Georgia State University, which was established early on as a small commuter school and expanded considerably during the 1960s and 1970s. The growth was substantially guided by the Georgia State University 1966 master plan under the leadership of Dr. Noah Langdale. From 1954 onward, major plans such as *Now…For Tomorrow* and the CAS (1971) called for the development of a governmental center in the lower downtown area. By the early 1980s, various government entities owned and developed approximately 60 percent of land in the southern section of downtown Atlanta, showing adherence to those major plans as the physical footprint of the federal, city, and state governments grew in tandem with the volume of services they needed to provide (Saporta 1981).

The Federal Presence in Downtown Atlanta

The federal presence in Atlanta reached back to the 1870s with the construction of a post office and customs house at the corner of Marietta and Forsyth streets. Subsequent large-scale federal projects followed in the late nineteenth and early twentieth century with the construction of the Atlanta Federal Penitentiary in 1899 just outside downtown, and the completion of a new U.S. Post Office and Federal Building in 1910 at the corner of Walton and Forsyth streets (now the Elbert P. Tuttle Court of Appeals) (Garrett 1969, 560–61). In 1913, President Woodrow Wilson signed the Federal Reserve Act in 1913, which created the Federal Reserve – a decentralized, regional banking system controlled by the United States Government but governed by an independent Reserve Board. Recognizing the economic importance of having the Federal Reserve in Atlanta, the Chamber of Commerce and local banking presidents successfully lobbied federal officials to designate the city as one of only three regional banks located in the South (the others were Richmond, Virginia and Dallas, Texas). The selection of Atlanta as the Sixth District Reserve Bank, with jurisdiction over Alabama, Florida and Georgia, along with parts of Louisiana, Mississippi, and Tennessee, was a crucial step towards establishing Atlanta as a federal regional center in the Southeast during the early twentieth century (Gamble 1989; Garrett 1969, 635–36).

Atlanta emerged as a major military administration and supply center during World War II due to its large passenger and freight railroad ties along with its close proximity to Fort McPherson and basic training camps scattered throughout Georgia and the South. Thirty-seven war-related federal departments and agencies established regional office headquarters in the city, occupying many downtown buildings and converting existing warehouses and parking garages into office facilities for civilian and military workers (Martin 1987, III:61). The halt of public construction projects during the Great Depression and the diversion of resources for the war effort placed a strain on public services provided by the Federal Government as the nation experienced unprecedented economic and population growth in the postwar period (L. A. Craig and Federal Architecture Project (U.S.) 1978, 240, 438).

The strong growth of the Atlanta Municipal Airport as a leading passenger terminal in the nation helped seal Atlanta's status as the federal regional center of the southeast (J. Alexander Jr. 1984). By the 1950s, 75 agencies maintained regional office headquarters in the city and metro area and employed approximately 13,500 local residents (Women's Chamber of Commerce of Atlanta, n.d.). Yet, the early twentieth-century federal facilities in Atlanta and throughout the nation were increasingly becoming functionally obsolete, lacking the space needed for the growing ranks of government employees and agencies. As a result, cramped Federal agencies supplemented their needs by leasing private office space throughout a city or region – a measure that proved both expensive and a hindrance in the delivery of federal services.

Creation of the GSA in 1949 and passage of the Public Buildings Act of 1959 a decade later, allowed the private-sector to finance the design and construction of federal buildings as a way to more quickly meet the demand for new public facilities. GSA policies regarding federal architecture during this era were primarily influenced by a set

of guiding principles. These values eschewed an official style for government buildings in favor of contemporary design and planning concepts common to architecture of the private-sector office towers. Where feasible, the buildings should be designed by local or regional architectural firms, incorporate local materials, and located in downtown areas (Robinson & Associates, Inc., Robinson, and Foell 2003).

The Peachtree-Baker Building (1956; razed 1995) was the first federal office building erected in downtown after World War II. It was the second erected in Atlanta during this period – Ben Massell's Peachtree-Seventh Building, located just to the north in Midtown, was completed in 1950. The 12-story Peachtree-Baker Building housed the offices of the Internal Revenue Service, the Secret Service, and a host of other government agencies (FABRAP 1965). Ten years later, as the 1910 U.S. Post Office and Courthouse became increasingly overcrowded, Elbert Tuttle, chief justice of the Fifth District U.S. Court of Appeals, personally petitioned the top GSA Administrator for a new federal building to address the "serious space problems" facing the federal courts in Atlanta. GSA responded in 1966 with a three-stage plan that involved the construction of a courthouse and office building that would allow for the consolidation of general purpose agency offices scattered in buildings throughout downtown (Tyson 1966).

Funding issues and local politics delayed construction of the new federal building until 1975. When completed in 1979, the 25-story, Richard B. Russell Federal Building and U.S. Courthouse located at 75 Ted Turner Drive SW added 831,368 square feet of floor space for the U.S. District Courts and various government agencies located in Atlanta (Price et. al 2010). Consolidation of government activities in the Richard B. Russell Federal Building helped swell the public sector share of total employment numbers in Downtown Atlanta from 16 percent in 1970 to 23 percent by 1980 (Walker 1983). With approximately 32,000 people working for more than 90 departments and branch agencies in and around Atlanta, the Federal Government became the largest employer in the metropolitan area in the 1980s, injecting over one billion dollars into the local economy through salaries and government expenditures (J. Alexander Jr. 1984).

Expansion of Municipal and County Governments

Like the Federal Government, the expansion of government services at the state, county, and municipal levels after World War II contributed to the growth of public office space, institutional buildings, and service facilities in downtown Atlanta from the 1940s onward. The Fulton-DeKalb Hospital Authority was established in 1945 under the leadership of Thomas K. Glenn and assumed management of all municipal hospital facilities in Atlanta (Garrett 1969, 259–60). The Authority's first major initiative was planning for a modern 1,000-bed hospital building to replace the existing Grady Hospital, the city's major public hospital, which had become severely overcrowded by the mid-twentieth century. The following year, City of Atlanta and Fulton County voters passed a $40.5 million joint bond in 1946. The bond money was used to finance development of a much-needed government facility and infrastructure improvements in downtown over the following decade, including fire stations, a county courthouse annex, and most notably, the initial construction of the Atlanta Expressway, which began in 1948.

During the early 1950s, the Fulton-DeKalb Hospital Authority financed the construction of the segregated Hughes Spalding Medical Pavilion (located at 35 Butler Street now 38 Jesse Hill, Jr. Drive and known as the Hughes Spalding Children's Hospital) to serve Atlanta's African American patients and the nearby Thomas K. Glenn Memorial Building, office and laboratory space for the medical staff (Moran 2012, 150, 174–75). In 1953, the Fulton County Commission and the Fulton-DeKalb Hospital Authority agreed to provide $20 million in revenue

certificates for the new Grady Memorial Hospital, which opened to the public in 1958. The Fulton Department of Health and Wellness clinic was completed three years later in 1961, and together, the four facilities created a small healthcare district along Butler Street (now Jesse Hill, Jr. Drive) in lower downtown (Martin 1987, III:191).

Increased need for courtrooms and consolidated offices spurred construction of a second major expansion of county and municipal facilities downtown Atlanta during the 1980s (Saporta 1981). A 610,000 square foot annex to the Fulton County Courthouse was completed in 1983. Six years later, work was finalized on the Atlanta City Hall Annex, which provided an additional 265,000 square feet of additional office space for city workers, along with an expansive city council chamber and committee rooms. That same year, the new Fulton County Government Center opened on Pryor Street. In addition to its open courtyard atrium, the building housed 20 county departments under one roof, including the police and planning departments, as well as offices for the tax assessor, tax commissioner, and county commissioners (O. Harris and Kimbrough 2013, 121).

Development of the State Capitol Complex

Beginning in the early 1950s, the State of Georgia created "The Capitol Square Building Authority" to initiate an office construction program within a three-and-a-half block area around the State Capitol to relieve overcrowding of departments located in the Capitol building. The new offices would also consolidate state agencies that rented space throughout downtown with assistance from the Federal Government (St. John 1951). At the urging of State Auditor B.E. Thrasher of the State Properties Commission, the administration of Governor Marvin Griffin began a $10 million building campaign in the mid-1950s to expand state offices around the State Capitol (Riley 1956). The new state offices were designed by architect A. Thomas Bradbury and included: the Agriculture Building and the State Law and Justice Building, which were both completed in 1954; the Department of Labor Building (1955); and an addition to the State Highway Department building (1956-1957; razed 2010). Griffin's two successors, Ernest Vandiver and Carl Sanders, retained Bradbury's services and continued the build-out of the State Capitol area during the 1960s with the construction of the Georgia Archives Building and the Industry and Trade Building in 1966 (*Atlanta Constitution* 1964; Craig 2014). In the early 1970s, a Capitol Hill Master Plan, prepared by the architect design team of Jova/Daniels/Busby with urban planners Eric Hill Associates, outlined a three-phase program to expand the existing State Capitol Complex over a wider 10-block area (*Progressive Architecture* 1975). The recession of the decade curtailed the ambitious plans, resulting only in the construction of the dual-towered, James H. "Sloppy" Floyd Veterans Memorial Building in 1975, adjacent to the Georgia State University MARTA station (Georgia Department of Administrative Services 2014).

Urban Renewal and the Growth of Georgia State University

Federal infrastructure and social programs, in particular Urban Renewal and interstate development, along with, state investments in higher education, also served as primary stimuli for government-related growth and redevelopment in downtown Atlanta during the Modern Era. The Housing Act of 1949 initiated Urban Renewal in the United States after World War II making public housing development a component of federally subsidized redevelopment programs in designated slum clearance areas. At this same time, work began on the construction of the Atlanta Expressway, which was routed through predominantly African American neighborhoods and business districts near the eastern and southern edges of downtown Atlanta. With the passage of the Federal-Aid Highway Act of 1956, transportation funding for the development of the expressway's stalled Downtown Connector was largely transferred to the Federal Government and from this point forward, municipal Urban Renewal programs were used in close tandem with highway planning and construction.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Modern Downtown Atlanta, 1945-1990
Name of Property
Fulton County, Georgia
County and State
Name of multiple listing (if applicable)

The Atlanta Metropolitan Planning Commission championed Urban Renewal as a means "to protect and promote the interests of Central Atlanta," by removing blighted areas located near the central business district and relocating the largely African American residents to public housing projects in undeveloped, outlying areas on the city's west side (Boswell 1960). In 1959, the Federal Government authorized $50 million for the clearance of the 332-acre Washington-Rawson renewal area located just south of downtown and the 170-acre Butler area just east of the city center. As part of the project, 143 acres of the Washington-Rawson land would be used to secure right-of-way for the development of the downtown connector with the remaining acreage to be used for the development of low-income high-rise apartments, schools and parks, commercial buildings and industrial uses (*Atlanta Constitution* 1959).

Approximately 19,000 families (an estimated 80,000 individuals) were displaced by the construction of the Downtown Connector between 1960 and 1965 (Atlanta-Fulton County Joint Planning Board 1959). Promises by Atlanta city leaders to build new housing for displaced African American residents in the cleared areas never fully materialized. Instead, the Urban Renewal land was used for the development of large civic projects that doubled as racial barriers between the central business district and remaining black neighborhoods to the east and south. The Atlanta Stadium (1965) and surrounding parking lots occupied the Washington-Rawson site, while the Atlanta Civic Center (1969) was built on a large, northern swath of the former Butler Urban Renewal area (Bayor 1996, 74–75).

Georgia State University also benefitted from Urban Renewal activities of the early 1960s. The commuter school experienced a surge in enrollment as large numbers of veterans returned to college under the auspices of the G.I. Bill during the late 1940s and 1950s. In 1962, the school acquired 10 acres of slum clearance land in downtown along Decatur Street between Peachtree Center and Courtland streets. As the student population rose over the next two decades, the school would significantly expand its downtown campus with new classroom buildings, athletic facilities, and libraries over 10 city blocks and interconnected by raised walkways and open plazas guided to some extent by the 1966 Campus Master Plan developed by Andre Steiner (Drummond and Kohr 2014, 39–40).

Table of Contents

ASSOCIATED PROPERTY TYPES

A property type ties the historic context presented in Section E to specific properties so that National Register eligibility may be assessed. These types are representative of the themes, which this context defines as significant in the development of downtown Atlanta between 1945 and 1990. Nine property types and three sub-types have been identified for this Multiple Property Documentation Form (MPDF). These shared relationships may be based upon associations with important individuals, activities, events, or comparable dates of development, cultural or ethnic-based connections, or similar function and use (Lee and McClelland 1999:14).

The identification of these property types is based upon a 2013 survey conducted by Karen Huebner, Morrison Design, LLC, and Atlanta Preservation & Planning Services, LLC and funded by Central Atlanta Progress and the City of Atlanta Office of Planning. The survey is titled: *Downtown Atlanta Contemporary Historic Resources Survey Report*. This survey provided data regarding the types of resources in the downtown Atlanta area that were built during the years 1935-1985, assisting in the development of this MPDF.

Because the period of significance for Modern-era property types pertains to the recent past, many of the resources associated with this context have not yet reached the 50-year threshold of eligibility for the National Register. This passage of time allows for the development of adequate perspective and judgment of resources that may be passing fashion or trends, and is intended to ensure that the National Register honors those properties that are truly "historic" and of lasting cultural value. The Criteria for Evaluation requires that properties must be 50 years of age or older to qualify for eligibility unless they are determined to be of "exceptional importance."

According to the National Park Service Bulletin 22, *Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years*, a property of "exceptional importance" may meet Criterion Consideration G at the local, state, and national levels for reasons that include, but are not limited to, the following:

- It reflects the extraordinary impact of a political or social event;
- It is part of an entire category of resources that are fragile, short-lived, or temporary;
- The property is a function of the relative age of a community and its perceptions of old and new;
- If the building or structure has developmental or design value that is quickly recognized as historically significant by the architecture or engineering profession, or;
- If the property is reflected in a range of resources for which a community has an unusually strong attachment.

Modern-era properties that fall within the period of significance of this context but are less than 50 years of age must meet Criterion Consideration G by demonstrating exceptional significance in order to be individually nominated for the National Register.

Those properties that are "integral parts" of a district do not need to be individually eligible for the National Register, nor do they need to demonstrate individual exceptional importance. However, robust documentation must demonstrate how those resources are integral parts of the proposed district by placing them within the defined period of significance and defining their association with one or more of the district's areas of significance.

Historic districts comprised of a majority of properties that are less than 50 years of age will need to meet Criterion Consideration G collectively through demonstration that the district as a whole is exceptionally significant.

High-Rise Tower

Description

The High-Rise Tower property type is characterized by building height (11+ stories), the period of construction (1945-1990), and its general classification as a commercial building designed to house office space for either private or public sector entities (or a combination of the two), or hotel space, and often including retail and/or restaurant tenants at the ground level. These buildings are concentrated at the city center, at and near Five Points and north along and near Peachtree Street.

Designed to be powerful architectural statements, they express economic prestige through building height, massing, materials, and location. The Modern-era styles and forms expressed by these buildings include the International, New Formalist, Structural Expressionist, and other Modern and Postmodern architectural styles.

The High-Rise Tower exhibits the construction methods and materials that are hallmarks of the Modern era. The property type is constructed with a non-load bearing curtain wall that is typically sheathed with materials such as brick, glass, metal, porcelain enamel panels, concrete, and polished stone such as marble and granite. The property type typically displays a combination of many of these materials on the exterior. Within downtown Atlanta, the property type ranges in height from 11 to 73 floors (723 ft. in height), a feat made possible by advances in large-scale construction methods and engineering, along with new zoning regulations that allowed for taller buildings.

The building interiors are differentiated by the respective sub-types of the High-Rise Tower property type, the High-Rise Office Tower, High-Rise Hotel Tower, and the High-Rise Residential Tower sub-types, which are defined below.

Sub-Type: High-Rise Office Tower

The High-Rise Office Tower sub-type is a commercial building designed to house office space for either private or public sector entities (or a combination of the two) and often including retail and/or restaurant tenants at the ground level. The property sub-type is defined further by the general description of the High-Rise Tower property type (above) and its typical construction system and exterior materials.

The first floor levels are typically differentiated from the upper floors on the exterior through the use of materials, scale, proportion, and in some cases, a pilotus.[1] It is typical to see two types of this differentiation between floors, where the expression of the main level is subtle (Fulton National Bank Building, Appendix C-23; Georgia-Pacific Building, Appendix C-34) or more pronounced (101 Marietta Building, Appendix C-31; Chamber of Commerce, Building, Appendix C-22).

There are three forms of the High-Rise Office Tower. There is the predominant single tower, which consists of a rectangular tower rising from the ground. There is also the two-part tower, composed of a horizontally massed base, or podium, with the bulk of the building occupying a vertical tower. Local examples of the two-part High-Rise Tower form can be found in FABRAP's design for the First National Bank building. Another variant incorporates a low-rise building next to the high-rise tower. This can be seen in the low-rise banking hall addition, built in 1973, for the Trust Company Bank Building.

[1] A pilotus is a series of columns, posts, or piles that support a building, raising it above ground level, exposing the ground floor.

Interior spaces on the ground floor include a lobby on the other side of the main entrance or entrance vestibule. Lobby spaces are typically large, central, open spaces with a floor-to-ceiling height exceeding the normal 10-foot-tall ceilings. The lobby typically has large windows fronting the sidewalk, creating light and airy spaces (see the Trust Company Bank Building, and the National Bank of Georgia Building, Appendix C-24). Lobbies can also be atypical, for example, see the very small, intimate elevator lobby at the Chamber of Commerce building, which was a members-only building originally, thus warranting a small semi-public lobby. The dramatic larger-than-life atrium lobby of 55 Park Place (Appendix C-35), with the reception desk at the end of the long lobby corridor, and lighted floors, is akin to the grand lobby of the Georgia-Pacific Building. These later period buildings deviated from the lobbies found earlier during the period of significance by creating more dramatic and grand entrance spaces.

Lobbies were originally finished with polished marble or stone-clad walls and terrazzo, stone, or marble floors, features that are commonly retained in the buildings. At least one elevator corridor, depending on the height of the building, containing a bank of four or more elevators along two opposing walls is typically located adjacent to the lobby, past the reception desk. High-Rise Office Towers typically have two elevator cores that access different floor ranges (e.g. floors 1-10 and 11-20) and provide efficient vertical circulation. Buildings constructed by state and national corporations, like the Equitable Building (Appendix C-28), the National Bank of Georgia Building, and the Trust Company Bank Building often contain specialized designs for lower floor public lobby spaces (e.g. bank lobbies) and additionally planned upper floor areas (vaults, executive offices). Occasionally, some examples of the property type will have the top floor built for a restaurant (the National Bank of Georgia Building with the Top O'Peachtree restaurant; and the Chamber of Commerce building with the Commerce Club).

Tenant spaces containing retail and restaurant establishments, are also found at the ground level. The Equitable Building is a freestanding detached building, with all four elevations exposed and containing retail spaces on the ground level, accessed from the building exterior. With only two sides exposed to the street, the National Bank of Georgia Building uses two retail spaces along its Peachtree Street and Walton Street elevations.

Upper floors are comprised of the elevator corridor, either centrally located or at the rear (as in 55 Park Place and the Trust Company Bank Building) of the building, leading up to the various tenant-leased floors. In many cases, the upper floor tenants have their own lobby spaces, located adjacent to the elevator corridor. Rentable space in wholly speculative office towers and on the upper floors of primary, or namesake financed buildings is often left as "raw space" in the form of unfinished, open, floor plans. This allows for flexible "build-outs" by tenants according to their workplace needs. As originally constructed, upper floors would have had vinyl, terrazzo, or carpeted floors and painted plaster or sheetrock interior walls. Besides the elevator corridor, original spaces and finishes can potentially be found in upper level restrooms.

Building mechanical systems may be located on subgrade levels or in penthouse levels surmounting the roof, and in some cases, integrated parking decks are present on lower, or sub-grade, levels. Service entries with garage doors and docks are typically sited at the rear or sides of the building. Buildings may include pedestrian connectivity to other buildings that is separate from the public street. High-Rise Towers erected prior to the Civil Rights Act of 1964 may retain segregated service and use areas (e.g. bathrooms and water fountains).

Some examples of the sub-type have plazas fronting the principal entrance façade, incorporating different paving materials, steps, planters and other landscaping, and integrated seating. The buildings in and around Five Points were built with plazas incorporating public spaces, including 55 Park Place, the Equitable Building, and the Trust Company Bank Building. In these cases, the buildings are set back from their principal street to include plazas, and some buildings are set back at an angle from the street (Trust Company Bank Building and 55 Park Place). The 52-story Georgia-Pacific Building, just north of the bend from Five Points, also has a sizable plaza, incorporating planters, steps, flagpoles, and integrated landscaping along its secondary façade, along John Wesley Dobbs Avenue. The scale and features of the plaza are commensurate with the dramatic scale and massing of the tower, creating a powerful display of architecture while softening its impact on the streetscape.

Sub-Type: High-Rise Hotel

The High-Rise Hotel is 11+ stories in height and built between 1945 and 1990. The sub-type shares the same characteristics of the High-Rise Tower type, including construction methods and materials, with the addition of the specific uses of space warranted by the needs of a hotel. These can include: large lobby spaces containing registration desks and seating; other public spaces such as restaurants, lounges and bars, meeting rooms, and banquet halls; recreation areas, such as fitness facilities, pools and cabanas; upper floors containing guest rooms accessed by long corridors leading from a centrally located bank of elevators.

There are two forms of the High-Rise Hotel. There is the predominant single tower, which consists of a rectangular tower rising from the ground, as seen in the Ritz Carlton (Appendix C-39) example of the type. There is also the two-part tower, composed of a horizontally massed base, or podium, with the bulk of the building occupying a vertical tower, a trait exhibited by the Westin Peachtree Plaza (Appendix C-38), with its rectangular concrete base creating the building's street-level presence and its iconic round cylindrical tower rising from its base.

The lobby spaces in High-Rise Hotels differ from those found in High-Rise Towers. These lobbies tend to be located off the street and in the interior of the ground level of the hotel. Because of their location and because the interior finishes usually include dimmer lighting and more subdued and darker color schemes, the hotel lobbies tend to feel less open (more protected) than the lobbies found in office towers. This is particularly true with the Westin Peachtree Plaza and the Ritz-Carlton Hotel, both of which have lobbies located on the interior of the buildings.

Another way the hotel lobbies differ from those in office towers is particular to the John Portman-designed hotels, which are comprised of full-building height atrium spaces. The Hyatt Regency and Marriott Marquis (Appendix C-69, C-75) hotels feature staggering interior views from inside the hotels, turning the normal hotel experience on its head.

This sub-type typically does not have retail tenant spaces on the ground level accessed from the exterior, as in the office towers. Tenants do, however, occupy spaces on the interior of the buildings, usually on the lower levels, for convenient access for guests.

Sub-Type: Residential High Rise

The Residential High-Rise sub-type, like the High-Rise Tower property type, is an 11+ stories tall building containing residential units on the upper floors. The two examples in the downtown area are both constructed of reinforced concrete and clad in a brick veneer. These buildings have ground floor retail spaces accessed from the exterior of the building; lobbies are finished with polished marble, mirrors, and stone walls and terrazzo floors. Amenity spaces on the lower levels include fitness and laundry facilities and swimming pools. Apartment homes on the upper floors are laid out in one and two bedroom plans, with a small kitchen and central living and dining area. Peachtree Towers Condominiums at 300 West Peachtree Street (Appendix C-41) also feature outdoor balconies for each unit. Landmark Condominiums at 215 Piedmont Avenue (Appendix C-42) is built next to the expressway on the periphery of the downtown area, while Peachtree Towers Condominiums is integrated into a city block on the north end of the downtown area. Landmark Condominiums has a paved surface parking lot for the residents surrounding the building.

Statement of Significance

Representing a variety of architectural styles and commercial uses, the High-Rise Tower property type is significant to the city's modern-era history and built environment. These buildings have significance under Criterion A for their association with events that have made a significant contribution to the broad patterns of the city's history and under Criterion C for architecture. These resources may be significant principally in the fields of architecture, community planning and development, politics/government, and ethnic heritage/black history.

The High-Rise Tower property type should be assessed under Criterion A for its association with the context theme 'The Civil Rights Movement and Downtown African American Businesses' and sub-theme, 'Atlanta Life and Citizens Trust Bank,' in the area of Ethnic Heritage/Black history. Buildings of the type possessing significance in this area were directly associated with the Civil Rights movement or were part of the drive to create an African American business district along Auburn Avenue. For example, the Chamber of Commerce Building has significance in this area as this building was the location of a pivotal meeting in the city's civil rights history. Mayor Allen and the city's business leaders met with student activists at the Commerce Club located at the top of the building to negotiate integrating the city's lunch counters following a period of student sit-in protests at downtown businesses. The meeting became known as "The Negotiation." The Citizens Trust Bank building at 75 Piedmont Avenue should be assessed under the context sub-theme 'Atlanta Life and Citizens Trust Bank,' as it was built as the modern headquarters of the African American-owned Citizens Trust Bank, the first black-owned bank to become a member of the FDIC. The building represents the historic institution's continued importance in the Auburn Avenue area and signaled its emergence into the modern age.

This property type should be assessed under Criterion A in the area of government/politics based on its association with the context themes of 'Growth of Government.' The theme 'Growth of Government' particularly applies to the buildings in the property type that housed Federal, state, or city government offices, such as the First Federal Savings and Loan Association Building (Appendix C-25) and the James H. "Sloppy" Floyd Veterans Memorial Building (Appendix C-101).

Some High-Rise Tower properties may be eligible under Criterion B for their direct association with the careers of persons who have made important contributions to the postwar history of downtown Atlanta. However, it is more likely that these resources will be eligible under Criterion C with Criteria A or B serving as a secondary consideration in the evaluation.

The High-Rise Tower property type should be assessed under Criterion C in the area of architecture for its association with the context theme of 'Modern Forms, Materials, and Styles in Downtown Atlanta.' Specifically, the context sub-themes 'Origins and Influences of the Modern Architecture Movement' and 'Modern Forms and Materials' apply to High-Rise Tower buildings that exemplify the Modern-era's design aesthetic. Through the adherence to the Modern-era design principles of functional design, this property type epitomizes the modern approach to architectural design. Use of materials such as steel, glass, and concrete, along with the application of curtain wall technology, enabled these buildings to soar to new heights. The prominent architectural firms represented by the buildings in this property type include nationally known Skidmore, Owings and Merrill (SOM) (Equitable Building; 55 Park Place; Georgia-Pacific Center); locally and nationally prominent John Portman and Associates (Westin Peachtree Plaza; Hyatt Regency; Marriott Marquis); John Summer and Associates (Ritz-Carlton Hotel); FABRAP (First National Bank Building); and Toombs, Amisano and Wells (41 Marietta Street). Atlanta examples of the Miesian glass curtain wall skyscraper are most obvious in FABRAP's First National Bank Building and Tower (1966) and SOM's faithful reiteration of the articulated steel frame theme for the Equitable Building in 1968. A derivation of this substyle is also evident in Hedrick and Stanley's glass and porcelain enamel panel design for the 1961 Bank of Georgia Building.

Improvements in concrete technology during the late 1950s allowed for the prefabrication of longer spans with greater structural support than what was available during the earlier twentieth century (Shannon S. McDonald 2012). With its relatively low cost, building concrete was attractive to Atlanta architects looking to provide sculptural treatments in their designs while keeping construction costs down (Ethridge 2003, 3; Rifkind 2001, 283). Tomberlin and Sheetz employed a post-tensioned concrete structural design for the construction of the 17-story First Federal Savings and Loan Association building (1964), among the first (if not the first) built with the framing system and

the tallest in the nation at the time of its completion (Robisch 2006). Numbers of other buildings feature exposed, articulated reinforced concrete frames, cast-in-place concrete, or poured concrete frames, including the FABRAP-designed Richard B. Russell Federal Building and U.S. Courthouse (1979) (Appendix C-111), Peachtree Summit (1975) by Toombs, Amisano, and Wells (Appendix C-33), and John Portman's Atlanta Marriott Marquis Hotel (1985), respectively.

Interiors began to explode in design during the Modern era with the atrium concepts employed by John Portman in his designs for the Hyatt Regency and Marriott Marquis sparked a trend in the use of atrium spaces in high-rise buildings. As engineering methods and construction projects developed, the climate-controlled indoor space became a status symbol of progress in new construction and marked a conscious break from the past forms. John Portman's design of the landmark Hyatt Regency Hotel (1967) provides a dramatic example of this shift. Portman exploded the concept of the hotel lobby, enlarging it into a full-height 22-story central atrium filled with greenery, water features, and artwork. Portman returned to the popular atrium model for the design of his later Atlanta hotels, the Westin Peachtree Plaza (1976) and the Marriott Marquis (1985). He also incorporated an atrium into the design of the Apparel Mart annex (1979) (Appendix C-74). Use of the multi-story atrium extended beyond Portman's Peachtree Center development and was employed in a number of other commercial and public projects throughout the city, including the dual atriums in the 55 Park Place building.

The High-Rise Tower property type should also be assessed under Criterion C in the area of landscape architecture. While the public plaza has long been a key component of the urban form, modernist architects and developers embraced landscaped open spaces in site plans for office tower projects. Used to varying degrees for both private and public architecture projects, courtyards, plazas, and squares are often created through setbacks from the street and between adjacent developments. Popularized by Le Corbusier in his 1922 "Contemporary City" (*La ville contemporaine)* plan and commonly referred to as "towers in the park," this typology produced voids within the streetscape for "accentuating and dramatizing" the structural mass of the high or mid-rise architectural design. They also served as ground floor, front or side entrances to buildings, and also functioned as publicly or privately-owned and managed outdoor public spaces where pedestrians could congregate (Gerns and Hunderman 2000, 71; Hall 1988, 221–22). Others functioned as self-contained pocket parks or small pedestrian plazas. Modern-era public spaces could be raised, sunken, or located at street level and commonly incorporate hardscape areas for seating, water features (fountains), plantings, and commissioned works of art (Robinson & Associates, Inc., Robinson, and Foell 2003, 42–45, 68–69; Whyte 1988, 128–30). A few examples of the property type have landscaped plazas that include public spaces. Notable examples include the extensive public plaza fronting the Georgia-Pacific Center along Peachtree Street and the integration of the historic Equitable Building columns into the plaza of the 1967 Equitable Building, also on Peachtree Street.

In order for a High-Rise Tower that is less than 50 years of age to be nominated under this cover, it must be documented as exceptionally significant per National Register Criterion Consideration G. In order to meet Criterion Consideration G in the area of architecture, a High-Rise Tower must be an exceptionally significant expression of Modern-era architecture in Atlanta. It must be a pivotal building in the city's history of the Modern movement and designed by a known architect. If the building has been the subject of scholarly evaluation, this can help make the case for the building's nomination under Criterion Consideration G more readily apparent. Examples of the property type may include the SOM-designed building the Georgia-Pacific Center along with John Portman's Westin Peachtree Plaza. These buildings helped push forward the late Modern period of architecture in Atlanta and defined a new era of skyscrapers in the city. Though less than 50 years of age, these buildings have already become iconic to the city's skyline.

Registration Requirements

To be eligible for listing under this property type a building must 1) be located within the geographic area defined in Section G; 2) have been built between 1945 and 1990; 3) be 11 or more stories in height; 4) architecturally express the modern design aesthetic as described in Section E and/or possess historical associations related to the development of downtown Atlanta during the period of significance; and 5) possess sufficient integrity to convey its significance.

In general, for assessing integrity, a significant example of the High-Rise Tower property type should retain its original location, or place where it was originally constructed. If it does not retain its original location, then Criterion Consideration B, Moved Properties, should be applied.

It should retain sufficient integrity of material and design to express its significance as a Modern-era building. This is because the context theme 'Modern Forms, Materials, and Styles in Downtown Atlanta' defines the Modern-era architecture in downtown Atlanta principally by its materials, form, and style. The building exteriors should retain a degree of integrity that allows them to express the functional modernism inherent in Modern-era buildings as defined in the context theme. This means the buildings should retain their original form, window openings, exterior cladding, and replacement windows, if present, should be sympathetic to the original window design. Because of the functional nature of Modern-era design principles, the exteriors are a key feature of the buildings. The structural steel framing and non-load bearing curtain wall systems found in this property type are important to expressing the construction methods and materials discussed in the context theme 'Modern Forms, Materials, and Styles in Downtown Atlanta' and need to be present and not significantly altered in order for a building of the type to be considered significant.

Modern-era High-Rise Tower interiors are also important when assessing a building's integrity and ability to express Modern-era design. The most important interior space to assess is the ground floor lobby. As the building's entrance from the street, the main lobby was designed to be a finished, polished, and sleek space. Eligible examples will contain original finishes. The most important interior material that should be retained by a High-Rise Tower is original wall treatments, which are typically polished stone. Original flooring, typically terrazzo, should also be retained. Original built-in furniture, such as a reception desk, is not typically retained and its replacement or absence would not be detrimental to assessing the building's interior integrity. If original or historic interior spaces, configurations, and finishes are present together, this should be considered a significant asset to the overall evaluation of the building's integrity.

If significant under Criterion A, the assessment of integrity for a High-Rise Tower should take into account the general guidance stated above. However, a significant example of the type, if eligible under Criterion A alone, does not need to retain as high a degree of integrity of material and design as a building that is eligible under Criterion C in the area of architecture. Rather, under Criterion A, the building should have a high degree of integrity of feeling and association. For assessing integrity of feeling, the combined integrity of the building's design, materials, workmanship, and setting should collectively express the Modern-era's aesthetic. Likewise, the building should retain integrity of association and be able to effectively convey its direct link to the important event with which the property is associated. The building should be intact to a degree where this link can be communicated to the observer, meaning the overall presence of its physical features that express its Modern-era design needs to be intact. The property's setting should reflect its historic urban environment. Its relationship to the street on which it is located, and to its neighboring buildings should continue to reflect an urban environment. Minimal landscaping, concrete sidewalks, and low- to high-rise buildings of a largely non-residential nature are typical features of downtown Atlanta and have been historically.

If significant under Criterion B, the assessment of integrity for a High-Rise Tower should take into account the general guidance that the property type's integrity of design, materials, and workmanship should be weighted to reflect the current state of the building exterior. However, a significant example of the type, if eligible under Criterion B alone, does not need to retain as high a degree of integrity of material and design as a building that is eligible under Criterion C in the area of architecture. Rather, under Criterion B, the building should have a high degree of integrity of feeling and association. For assessing integrity of feeling, the combined integrity of the building's design, materials, workmanship, and setting should collectively express the Modern-era's aesthetic. Likewise, the building should retain integrity of association and be able to effectively convey its direct link to the important person with which the property is associated. The building should be intact to a degree where this link can be communicated to the observer, meaning the overall presence of its physical features needs to be intact. The property's setting should reflect its historic urban environment. Its relationship to the street on which it is located, and to its neighboring buildings should continue to reflect an urban environment. Minimal landscaping, concrete sidewalks, and low- to high-rise buildings of a largely non-residential nature are typical features of downtown Atlanta and have been historically.

If significant under Criterion C, the assessment of integrity for a High-Rise Tower should be weighted in the aspects of integrity that directly relate to the building's architectural significance. These would include integrity of design, materials, and workmanship. The building's design elements must be intact in order to qualify for eligibility under Criterion C. The building should have an intact exterior, meaning the original wall structure and prominent cladding material should be present. Windows and doors should be original or replacements that are sympathetic to the building's original design, if known, or period of design. Replacement doors, if they are commercial plate glass doors with metal frames, do not typically detract from a High-Rise Tower's integrity of design, if they are replacing similar door units. Because window glass is such an important exterior material in the design aesthetic of the modern era and for this property type, replacement windows should be in keeping with the original design intent of the original windows. This means replacement windows should reflect original fenestration patterns, glass color, and glass reflection. A rare example of major exterior alterations on a building that significantly changed the building's integrity is the Georgia Power Company Headquarters at 270 Peachtree Street, which was renovated in 1999.

For a building to have integrity of materials, it should have possession of its original exterior wall framing and wall cladding systems, as these are the principal elements that define Modern-era architecture. Windows and doors should be original as well, but as noted above, their replacement is not necessarily an automatic sign that the building has lost integrity to a point that it can no longer convey its significance. For a building to have integrity of workmanship, these exterior features should be present. If brick is the principal exterior cladding, the brickwork should be unpainted and any mortar repairs should be sympathetic to the original masonry work.

Because this property type, on the whole, has been shown to retain intact interior lobby finishes, the integrity of design, materials, and workmanship of these spaces is an important factor in the overall integrity assessment. Intact lobbies that are examples of this type of integrity include (but are not confined to): Landmark Condominiums (215 Piedmont Avenue); Chamber of Commerce (34 Broad Street); Trust Company Bank Building (25 Park Place); 34 Peachtree Street; and 55 Park Place. Of these examples, intact features that stand out include the remarkably intact lobby of the Landmark Condominiums, with its polished black marble and mirrored walls and pristine terrazzo floors; the equally pristine lobby of the Trust Company Bank Building, with its white marble walls, slate floors, tall glass windows, original banking space (with separate elevator), original pay phone and mail cubby vestibule, and in the Trust Company Banking Hall, the original Edgewood Avenue lobby with slate floors and marble walls, and safety deposit box rooms. Additionally, 34 Peachtree Street retains original finishes in the lobby. The building's lobby and mezzanine level, which was where the original Bank of Georgia banking space was located, includes the

original terrazzo floor, polished limestone walls, and stairway and escalator up to the mezzanine level. The lobby renovation of the Equitable Building has significantly diminished the building's integrity. The recent overhaul of the lobby and mezzanine spaces with white marble used from floor to ceiling has drastically altered the look of these spaces and has steered the building away from the architect's (SOM) design intent.

It is more common to see the interior lobby finishes updated in the High-Rise Hotels in the study area. As a general rule, hotels undergo periodic renovations to achieve a more up-to-date look that would appeal to travelers accustomed to hotels with a fresh look, which tends to equate to "new." In these examples, such as the Westin Peachtree Plaza and the Ritz-Carlton, expect to see original lobby spaces intact, but with updated finishes such as flooring, wall cladding, furniture, and lighting.

For High-Rise Towers that include plazas, if the plaza was to be included in the National Register boundary for the building, research would need to be conducted in order to determine whether the plaza retains integrity. Original plans and historic photos should be consulted to determine to what extent the plaza retains original features. For a plaza to retain integrity, it would need to retain the original layout and major features, such as fountains, built-in seating, and sunken sub-plazas. The original materials should be intact as well. If a plaza was significantly altered and was found to have lost its original plan and design intent, it would not make the building itself not eligible; it would simply not be considered a contributing element.

For assessing integrity of feeling, the combined integrity of the building's design, materials, workmanship, and setting should collectively translate into effectively expressing the Modern-era's aesthetic. Likewise, the building should retain integrity of association and be able to effectively convey its direct link to the type and style of architecture with which the property is associated. The building should be intact to a degree where this link can be communicated to the observer, meaning the overall presence of its physical features needs to be intact. The property's setting should reflect its historic urban environment. Its relationship to the street on which it is located, and to its neighboring buildings should continue to reflect an urban environment. Minimal landscaping, concrete sidewalks, and low- to high-rise buildings of a largely non-residential nature are typical features of downtown Atlanta and have been historically.

When assessing the integrity of a building in this property type, archival research may prove to be a necessary step. A building designed by a known architect may have original plans that can be consulted when assessing integrity. Historic period photographs can also help determine a building's integrity. As with any property, integrity needs to be weighed through the analysis of all the parts of the building, the expected level of integrity, and the nature of any alterations. For example, it has been discussed in this section that the lobby of the Equitable Building has lost much of its integrity. However, the integrity of the building's exterior and interior spaces need to be weighed carefully in proportion to the areas of the building being assessed. For example, the Miesian curtain wall exterior is a major and sizable component of the building; it is the very structural makeup of the building itself and its integrity should carry the most weight. In addition, the building's significance as the city's best expression of Miesian architecture, harkening back to the important Seagram Building in New York City, contributes to the importance of the intact exterior.

Mid-Rise Commercial Buildings

Description

Mid-Rise Commercial Buildings are characterized by their height (4-10 stories), the period in which they were built (1945-1990), and their general classification as commercial buildings designed to house office space for either private or public sector entities (or a combination of the two) and often including retail and/or restaurant tenants at

the ground level. These buildings are found throughout downtown Atlanta. Significant examples of the type are clear expressions of Modern-era forms and styles, including the International, New Formalist, Brutalist, and Streamlined Moderne styles.

The Mid-Rise Commercial Building type exhibits the construction methods and materials that are hallmarks of the Modern era. With this building type emerges the curtain wall exterior, particularly in the earlier, International Style examples (Lawyer's Title Insurance Company, Appendix C-16), conveying the functional design prevalent in the mid-twentieth century. Buildings have steel frames or reinforced concrete frames with exterior cladding including a variety of materials such as concrete, marble, steel, glass, brick, and stone. Examples from the earlier portion of the period of significance (1940s-1950s) have red brick exterior wall cladding over reinforced concrete and steel frames. During the mid-1950s, examples with polished marble panels over a curtain wall emerge, to continue into the 1960s. Poured concrete and polished granite and other natural materials predominate the latter part of the period of significance, with the monolithic 1980 Atlanta Life Insurance Company Building clad in pink granite (Appendix C-15). With minimal windows, granite plays a lead role in the building's Brutalist design.

These buildings almost universally have flat roofs, are built up to the sidewalk, and have minimal to no landscaping. Hardscapes along the sidewalk can include staircases, and integrated or detached planters.

The structural framing system and wall cladding are important elements of the property type and should be considered character defining features. Windows and fenestration patterns also play a key role in the design of the property type. The building exteriors are further defined by the Modern-era architectural style applied to each building. Rounded corners with wrap-around windows are character-defining features for Streamline Moderne style buildings. Buildings with simple geometric forms, absence of ornamentation, flat roofs, large areas of windows with metal frames, and a design emphasis on horizontality (through the placement of windows or other use of materials) are considered character-defining features of the International style, as seen in the Mid-Rise Commercial Building located at 40-42 Pryor Street (Appendix C-10). New Formalism is also exhibited by examples of the property type, through the use of classical elements, natural materials, and concrete. Brutalist examples of the property type are characterized by heavy massing and forms and the use of concrete, with the notable example of the Atlanta Central Public Library by architect Marcel Breuer located in the study area (Appendix C-14).

Mid-Rise Commercial Building exteriors typically have a ground floor marked by a differentiation of materials from the upper floors (40-42 Pryor Street, 1 Park Place [Appendix C-11]) and sometimes with a pilotis (134 Piedmont Avenue [Appendix C-13], 72 Marietta Street [Appendix C-18]) at the ground floor. Similarly, the interiors of the ground floor are treated differently than the upper floors. Modern-era Mid-Rise Commercial building interior spaces were in general designed to house office space. The principal floor is the ground floor and upper floors are usually allotted solely for office space.

Interior spaces on the ground floor include a lobby and may also include a separate entrance vestibule. In general, lobbies were originally finished with polished marble or stone-clad walls and terrazzo, linoleum, or vinyl floors, features that are commonly retained in the buildings. Lobby spaces can be large, central, open spaces, sometimes with a floor-to-ceiling height exceeding the normal 10-foot-tall ceilings. These larger lobbies are often found in the taller buildings (7+ stories) of the property type, such as the Lawyer's Title Insurance Company building at 30 Pryor Street (Appendix C-16). This lobby also has large windows fronting the sidewalk, creating a light and airy space that is accentuated by the polished marble lining the lobby walls. Even the smaller buildings of the property type, such as 40-42 Pryor Street, feature polished marble on the lobby walls (Appendix C-10). An elevator corridor containing two to four elevators along one or two walls (facing each other) is typically located adjacent to the lobby. Tenant spaces containing retail and restaurant establishments, are also found at the ground level of many of these buildings.

Upper floors are comprised of the central elevator corridor leading to smaller spaces on either side, usually serving as offices and/or classrooms. Some of the upper floor tenants have their own lobby spaces, located adjacent to the elevator corridor on the floor leased by the tenant. On the whole, upper floor interiors have typically undergone regular renovations over the lives of these buildings and contain little to no original material or spaces. As originally constructed, upper floor tenants would have used vinyl or terrazzo floors and painted plaster or sheetrock interior walls. Besides the elevator corridor, original spaces and finishes can potentially be found in upper level restrooms.

Mid-Rise Commercial Buildings erected prior to the Civil Rights Act of 1964 may retain segregated service and use areas (e.g. bathrooms and water fountains). Although no Mid-Rise Commercial Buildings are known to have preserved segregated service and use areas, they may exist and would be considered exceptional features for the type.

Statement of Significance

Representing a variety of architectural styles and commercial uses, Mid-Rise Commercial Buildings are significant to the city's Modern-era history and built environment. This property type should be assessed for significance under Criterion A for their association with events that have made a significant contribution to the broad patterns of the city's history and under Criterion C for architecture. These resources may be significant principally in the fields of architecture, politics/government, and ethnic heritage for black history.

The Mid-Rise Commercial Building property type should be assessed under Criterion A for its association with the context theme 'The Civil Rights Movement and Downtown African American Businesses' and sub-theme, 'Atlanta Life and Citizens Trust Bank,' in the area of Ethnic Heritage/Black history. Buildings of the type possessing significance in this area were directly associated with the Civil Rights movement or were part of the drive to create an African American business district along Auburn Avenue. For example, the 1980 Atlanta Life Insurance Building, located at 100 Auburn Avenue, marked the continuing strength of former slave Alonzo Herndon's Atlanta Life Insurance Company, which originated on Auburn Avenue during the early 1900s.

The Mid-Rise Commercial Building property type should be assessed under Criterion A for its association with the context 'Growth of Government' in the area of government/politics. Buildings of the type possessing significance in this area are directly associated with the transformation of downtown Atlanta into a government center. The theme 'Growth of Government' particularly applies to the buildings in the property type that housed Federal, state, or city government offices, like 1 Park Place, the Fulton County Federal Savings and Loan Association Building. Located in the Five Points area, the city's power center and the nexus of its commercial and civic buildings, 1 Park Place was one of the first Modern-era buildings devoted to a government organization in the area.

Some Mid-Rise Commercial Building properties may be eligible under Criterion B for their direct association with the careers of persons who have made important contributions to the postwar history of downtown Atlanta. However, it is more likely that these resources will be eligible under Criterion C with Criteria A or B serving as a secondary consideration in the evaluation.

The Mid-Rise Commercial Building property type should be assessed under Criterion C for architecture for its association with the context theme of 'Modern Forms, Materials, and Styles in Downtown Atlanta' in the area of architecture. Specifically, the context sub-themes 'Origins and Influences of the Modern Architecture Movement' and 'Modern Forms and Materials' may apply to a Mid-Rise Commercial Building that exemplifies the building design of the modern era in downtown Atlanta. Buildings of the type possessing significance in architecture are representative examples of a defined architectural style of the Modern era or were designed by a notable Modern-era architect. For example, the Constitution Building is the only Streamlined Moderne-style building of the property type. Constructed in 1947 and designed by local architecture firm Robert and Company, the building is the earliest

modernist work in the study area. The wide bands of Georgia red brick that clad the reinforced concrete curtain walls accentuate the building's streamlined rounded corner facing Alabama and Forsyth streets. Similarly, the four-story office building located at 40-42 Pryor Street is the earliest and most intact example of the International style of the property type. Constructed in 1950, just three years after the Atlanta Constitution Building, the office building features a red brick exterior and rectangular window blocks sheltered by concrete sun shields, emphasizing the building's horizontal lines. Adding to the building's early modernist roots, are the use of glass blocks and blonde brick to accentuate the building's elevator shaft. The building at 1 Park Place (formerly 11 Pryor Street) was constructed in 1955, across the street from the nineteenth-century Kimball House hotel (demolished in 1960) and the 40-42 Pryor Street International style building. Designed by the architecture firm of Abreu and Robeson, with the firm's staff architect Henri Jova as the chief of design, this International style office building was constructed in 1955 for the Fulton County Federal Savings and Loan Association. With its polished marble exterior over steel curtain wall construction, the stark white building was a departure for the Five Points area where it was located.

In order for a Mid-Rise Commercial Building that is less than 50 years of age to be nominated under this cover, it must be documented as exceptionally significant per National Register Criterion Consideration G. In order for a Mid-Rise Commercial Building to meet Criterion Consideration G in the areas of ethnic heritage/black and social history, it must have an exceptionally significant association with the modern American civil rights movement in Atlanta. It must have been the location of a pivotal event in the movement, or a series of events (meetings, demonstrations) that had a documented pivotal impact on the movement. For an African American business, the business itself must have played a critical influential role in the modern American civil rights movement in Atlanta, or served as an early example of the growth of African American business in Atlanta during this era, and be able to be demonstrated as a lynchpin of that growth. For example, the 1980 Atlanta Life Insurance Building, located at 100 Auburn Avenue, marked the continuing strength of former slave Alonzo Herndon's Atlanta Life Insurance Company, which originated on Auburn Avenue during the early 1900s. This building marks the continuum of the city's most prominent and successful black businesses, a business and cultural lodestar in the history of black Atlanta.

In order for a Mid-Rise Commercial Building to meet Criterion Consideration G in the area of architecture it must be a pivotal building in the city's history of the Modern movement and designed by a known architect. If the building has been the subject of scholarly evaluation, this can help make the case for the building's nomination under Criterion Consideration G more readily apparent. For example, world-renowned architect Marcel Breuer's design for the Atlanta-Fulton County Public Library has been recognized as one of Breuer's "most significant projects" during the latter part of his career as well as "an evolution in his twenty-year exploration of the library building typology, during which he produced designs for six libraries" (Docomomo U.S. 2017).

Registration Requirements

To be eligible for listing under this property type a building must 1) be located within the geographic area defined in Section G; 2) have been built between 1945 and 1990; 3) be four to 10 stories in height; 4) architecturally express the modern design aesthetic as described in Section E and/or possess historical associations related to the development of downtown Atlanta during the period of significance; and 5) possess sufficient integrity to convey its significance.

In general, for assessing integrity, a significant example of the Mid-Rise Commercial Building property type should retain its original location, or place where it was originally constructed. If it does not retain its original location, then Criterion Consideration B, Moved Properties, should be applied.

It should retain sufficient integrity of material and design to express its significance as a Modern-era building. This is because the context theme 'Modern Forms, Materials, and Styles in Downtown Atlanta' defines the Modern-era

architecture in downtown Atlanta principally through the materials, form, and style, as defined in the context theme. The building exteriors should retain a degree of integrity that allows them to express the functional modernism inherent in Modern-era buildings as defined in the context theme. This means the buildings should retain their original form, window openings, exterior cladding, and replacement windows, if present, should be sympathetic to the original window design. Because of the functional nature of Modern-era design principles, the exteriors are a key feature of the buildings. The structural steel framing and non-load bearing curtain wall systems found in this property type are important to expressing the construction methods and materials discussed in the context theme 'Modern Forms, Materials, and Styles in Downtown Atlanta' and need to be present and not significantly altered in order for a building of the type to be considered significant.

Modern-era Mid-Rise Commercial building interiors are also important when assessing a building's integrity and ability to express Modern-era design. The most important interior space to assess is the ground floor lobby. As the building's public entrance from the street, the main lobby was designed to be a finished, polished, and sleek space. Eligible examples will contain original finishes. The most important interior material that should be retained by a Mid-Rise-Commercial building is original wall treatments, which are typically polished stone. Original flooring, typically terrazzo, should also be retained. Original built-in furniture, such as a reception desk, is not typically retained and its replacement or absence would not be detrimental to assessing the building's interior integrity. If original or historic interior spaces, configurations, and finishes are present together, this should be considered a significant asset to the overall evaluation of the building's integrity.

If significant under Criterion A, the assessment of integrity for a Mid-Rise Commercial Building should take into account the general guidance stated above. However, a significant example of the type, if eligible under Criterion A alone, does not need to retain as high a degree of integrity of material and design as a building that is eligible under Criterion C in the area of architecture. Rather, under Criterion A, the building should have a high degree of integrity of feeling and association. For assessing integrity of feeling, the combined integrity of the building's design, materials, workmanship, and setting should collectively translate into effectively expressing the Modern-era's aesthetic. Likewise, the building should retain integrity of association and be able to effectively convey its direct link to the important event with which the property is associated. The building should be intact to a degree where this link can be communicated to the observer, meaning the overall presence of its physical features that express its Modern-era design needs to be intact. The property's setting should reflect its historic urban environment. Its relationship to the street on which it is located, and to its neighboring buildings should continue to reflect an urban environment. Minimal landscaping, concrete sidewalks, and low- to high-rise buildings of a largely non-residential nature are typical features of downtown Atlanta and have been historically.

If significant under Criterion B, the assessment of integrity for a Mid-Rise Commercial Building should take into account the general guidance that the property type's integrity of design, materials, and workmanship should be weighted to reflect the current state of the building exterior. However, a significant example of the type, if eligible under Criterion B alone, does not need to retain as high a degree of integrity of material and design as a building that is eligible under Criterion C in the area of architecture. Rather, under Criterion B, the building should have a high degree of integrity of feeling and association. For assessing integrity of feeling, the combined integrity of the building's design, materials, workmanship, and setting should collectively translate into effectively expressing the Modern-era's aesthetic. Likewise, the building should retain integrity of association and be able to effectively convey its direct link to the important person with which the property is associated. The building should be intact to a degree where this link can be communicated to the observer, meaning the overall presence of its physical features needs to be intact. The property's setting should reflect its historic urban environment. Its relationship to the street on which it is located, and to its neighboring buildings should continue to reflect an urban environment. Minimal landscaping, concrete sidewalks, and low- to high-rise buildings of a largely non-residential nature are

typical features of downtown Atlanta and have been historically.

If significant under Criterion C, the assessment of integrity for a Mid-Rise Commercial Building should be weighted in the aspects of integrity that directly relate to the building's architectural significance. These would include integrity of design, materials, and workmanship. The building's design elements must be intact in order to qualify for eligibility under Criterion C. The building should have an intact exterior, meaning the original wall structure and prominent cladding material should be present. Windows and doors should be original or replacements that are sympathetic to the building's original design, if known, or period of design. Replacement doors, if they are commercial plate glass doors with metal frames, do not typically detract from a Mid-Rise Commercial Building's integrity of design, if they are replacing similar door units. Because this property type, on the whole, has been shown to retain intact interior lobby finishes, the integrity of design, materials, and workmanship of these spaces is an important factor in the overall integrity assessment. For example, 30 Pryor Street, with its original terrazzo floors, marble-clad walls, and marble-clad original elevator corridor, retains integrity, as does 40-42 Pryor Street, with its small elevator lobby with marble-clad walls, terrazzo flooring, and the original elevator. If intact interior finishes are not present, this would be considered a significant loss of integrity. The most common alterations found for this property type include interior renovations relegated to the upper floors.

For a building to have integrity of materials, it should have possession of its original exterior wall framing and wall cladding systems, as these are the principal elements that define Modern-era architecture. Windows and doors should be original as well, but as noted above, their replacement is not necessarily an automatic sign that the building has lost integrity to a point that it can no longer convey its significance. For a building to have integrity of workmanship, these exterior features should be present. If brick is the principal exterior cladding, the brickwork should be unpainted and any mortar repairs should be sympathetic to the original masonry work.

For assessing integrity of feeling, the combined integrity of the building's design, materials, workmanship, and setting should collectively translate into effectively expressing the Modern-era's aesthetic. Likewise, the building should retain integrity of association and be able to effectively convey its direct link to the type and style of architecture with which the property is associated. The building should be intact to a degree where this link can be communicated to the observer, meaning the overall presence of its physical features needs to be intact. The property's setting should reflect its historic urban environment. Its relationship to the street on which it is located, and to its neighboring buildings should continue to reflect an urban environment. Minimal landscaping, concrete sidewalks, and low- to high-rise buildings of a largely non-residential nature are typical features of downtown Atlanta and have been historically.

Low-Scale Commercial Buildings

Description

Low-Scale Commercial Buildings are characterized by their height (1-3 stories), the period in which they were built (1945-1990), and their general classification as commercial buildings designed to house one or a combination of the following; retail business; office space; or office space/meeting space for an organization. The building type is found throughout downtown Atlanta. Significant examples of the type are clear expressions of Modern-era forms and styles, including the Streamline Moderne and International styles. Significant examples feature construction methods and materials indicative of the era, with steel frame or reinforced concrete construction; exteriors with glazed or red brick veneer or painted concrete exteriors; flat roofs; metal sash windows and plate glass doors, and storefront facades for lower level retail spaces. Typically built up to the sidewalk, some examples (Smooth Ashlar

Grand Lodge, Appendix C-2) have minimal landscaping in the front.

The building exteriors are further defined by the Modern-era architectural style applied to each building. Rounded corners with wrap-around windows are character-defining features for Streamline Moderne style buildings. Buildings with simple geometric forms, absence of ornamentation, flat roofs, large areas of windows with metal frames, and a design emphasis on horizontality (through the placement of windows or other use of materials) are considered character-defining features of the International style.

Buildings are composed of large open rooms for retail businesses; divided smaller rooms for offices; and may retain original finishes such as linoleum floor tiles and drop ceilings. The low-rise office buildings in this type may have small vestibule/entry areas but do not retain original finishes. Low-Scale Commercial Buildings erected prior to the Civil Rights Act of 1964 may retain segregated service and use areas (e.g. bathrooms and water fountains). Although no Low-Scale Buildings are known to have preserved segregated service and use areas, they may exist and would be considered exceptional features for the type.

Statement of Significance

The Low-Scale Commercial Building property type is significant to the city's modern-era history and built environment. This property type should be assessed for significance under Criterion A for its association with events that have made a significant contribution to the broad patterns of the city's African American history and under Criterion C for architecture. Some Low-Scale Commercial Building properties may be eligible under Criterion B for their direct association with the careers of persons who have made important contributions to the postwar history of downtown Atlanta relevant to this context. It is most likely that these resources will be eligible under Criterion C with Criterion A or B serving as a secondary consideration in the evaluation. These resources may be significant principally in the areas of architecture, ethnic heritage, education, and social history.

The Low-Scale Commercial Building should be assessed under Criterion A for its association with the context 'The Civil Rights Movement and Downtown African American Business' in the areas of ethnic heritage/black history and social history. Buildings of the type possessing significance in this area were directly associated with the Civil Rights movement or were part of the drive to create an African American business district along Auburn Avenue. For example, the Smooth Ashlar Grand Lodge was constructed on Piedmont Avenue, near its intersection with Auburn Avenue and adjacent to Alonzo Herndon's Atlanta Life Insurance Company complex. The Smooth Ashlar Grand Lodge was constructed in 1956 to serve as the meeting space for over 25 African American fraternal lodges organized under the Smooth Ashlar Grand Lodge. Along with the Independent Order of Odd Fellows and the Prince Hall Grand Lodge, these African American fraternal and benevolent organizations were community landmarks in the Auburn Avenue business district. They were important institutions in the black community, providing life insurance, funeral assistance, college scholarships and more to the disenfranchised community. The Walden Building, a two-story commercial building constructed in 1948 (Appendix C-6) is significant in the area of Civil Rights history as it was the law office of A.T. Walden, a prominent African American Atlantan and Civil Rights attorney, and Georgia's first African American judge since Reconstruction. Both of these buildings, which were important community landmarks and centers of African American business and civic organizations, exemplify the context theme 'The Civil Rights Movement and Downtown African American Businesses.'

The Low-Scale Commercial Building property type should be assessed under Criterion A for its association with the context 'Growth of Government' in the area of education. Buildings of the type possessing significance in this area are directly associated with the transformation of downtown Atlanta into a government center. Low-Scale buildings such as the Georgia Parents-Teachers Association (PTA) Building (Appendix C-3) designed by state-

government building architect A. Thomas Bradbury, are an example of a building with association in this area. The Georgia PTA Building was constructed in 1959 to serve as the headquarters for the state's PTA chapters, which numbered to over 1,000 when it was constructed. The building remains the administrative hub for the important educational organization and may be the only example of the Low-Scale Building property type with direct association to the 'Growth of Government' theme.

The Low-Scale Commercial Building property type should be assessed under Criterion B for its association with the context 'The Civil Rights Movement and Downtown African American Business' in the areas of African American history and Civil Rights. Buildings of this type possessing significance in this area were directly associated with the lives of persons significant in history of the Civil Rights movement. The Walden Building, a two-story commercial building constructed in 1948 is significant in the area of Civil Rights history as it was the law office of A.T. Walden, a prominent Civil Rights attorney, and Georgia's first African American judge since Reconstruction. Walden was a prominent leader in Atlanta's black community and legal advocate for several Civil Rights cases. Working with the NAACP as the president of the Atlanta branch and as the NAACP national vice-president, Walden's work with the NAACP included many lawsuits that led to the desegregation of Atlanta Public Schools, the University of Georgia, and public buses. Walden was a founder of the Gate City Bar Association in 1948, a professional association for African American attorneys in Atlanta. He also served in many African American civic associations such as the Butler Street Young Men's Christian Association (YMCA), the Atlanta Urban League, and the Atlanta Civil Liberties Committee. Walden was also the first black delegate from Georgia sent to the 1964 Democratic National Committee.

The Low-Scale Commercial Building property type should be assessed under Criterion C for its association with the context theme 'Modern Forms, Materials, and Styles in Downtown Atlanta' in the area of architecture. Specifically, the context sub-themes 'Origins and Influences of the Modern Architecture Movement' and 'Modern Forms and Materials' may apply to a Low-Scale Commercial Building that exemplifies the building design of the modern era in downtown Atlanta. Buildings of the type possessing significance in architecture are representative examples of a defined architectural style of the Modern era or were designed by a notable Modern-era architect. For example, the elegant simplicity of architect A. Thomas Bradbury's design at 114 Baker Street (1959; Appendix C-3), with its square box-like form, use of blonde glazed brick, large metal windows, and interior courtyard, exhibits the functional and pragmatic characteristics of the modern aesthetic and is a rare example of a small building designed by a known architect. Similarly, 332 Piedmont Avenue (1948; Appendix C-5), which was originally used as an automotive-related building (selling roller ball bearings), expresses the Streamline Moderne aesthetic, with its curved corner façade, rounded porch roof entry, red brick exterior, and metal windows. The understated but striking approach to the International Style exhibited by the Smooth Ashlar Grand Lodge at 60 Piedmont (1956; Appendix C-2) is another example of the era, and the original architectural office of the local firm Stevens & Wilkinson, at 157 Luckie Street (1946; Appendix C-4), still conveys its mid-century modern design aesthetic.

Registration Requirements

To be eligible for listing under this property type a building must 1) be located within the geographic area defined in Section G; 2) have been built between 1945 and 1990; 3) be one to three stories in height; 4) architecturally express the modern design aesthetic as described in Section E and/or possess historical associations related to the development of downtown Atlanta during the period of significance; and 5) possess sufficient integrity to convey its significance.

In general, for assessing integrity, a significant example of the Low-Scale Building property type should retain its original location, or place where it was originally constructed. If it does not retain its original location, then

Criterion Consideration B, Moved Properties, should be applied.

It should retain sufficient integrity of material and design to express its significance as a Modern-era building. This is because the context theme 'Modern Forms, Materials, and Styles in Downtown Atlanta' defines the Modern-era architecture in downtown Atlanta principally by its materials, form, and style. The building exteriors should retain a degree of integrity that allows them to express the functional modernism inherent in Modern-era buildings as defined in the context theme. This means the buildings should retain their original form, window openings, exterior cladding, and replacement windows, if present, should be sympathetic to the original windows and overall building design. Because of the functional nature of Modern-era design principles, the exteriors, most notably the facades and to a lesser degree the secondary elevations, are a key feature.

Modern-era Low-Scale Building interiors are large open spaces with minimal interior finishes. Interiors are defined by their wall space and floor-to-ceiling height, and to a lesser extent by floor and wall finishes. The property type, because of its smaller size in relation to the mid- and high-rise buildings defined in this section, do not have "showcase" foyers, or lobbies with polished marble and limestone walls and floors. There are no known vestibule/entry areas of the Low-Scale Building type that feature original finishes. If an example were to be found, this would be considered a rarity and would be an asset to positively assessing the building's overall integrity of design and materials.

If significant under Criterion A, the assessment of integrity for a Low-Scale Commercial Building should take into account the general guidance stated above. However, a significant example of the type, if eligible under Criterion A alone, does not need to retain as high a degree of integrity of material and design as a building that is eligible under Criterion C in the area of architecture. Rather, under Criterion A, the building should have a high degree of integrity of feeling and association. For assessing integrity of feeling, the combined integrity of the building's design, materials, workmanship, and setting should collectively express the Modern-era's aesthetic. Likewise, the building should retain integrity of association and be able to effectively convey its direct link to the important event with which the property is associated. The building should be intact to the degree where this link can be communicated to the observer, meaning the overall presence of its physical features needs to be intact. The property's setting should reflect its historic urban environment. Its relationship to the street on which it is located, and to its neighboring buildings should continue to reflect an urban environment. Minimal landscaping, concrete sidewalks, and low- to high-rise buildings of a largely non-residential nature are typical features of downtown Atlanta and have been historically.

If significant under Criterion B, the assessment of integrity for a Low-Scale Commercial Building should take into account the general guidance that the property type's integrity of design, materials, and workmanship should be weighted to reflect the current state of the building exterior. However, a significant example of the type, if eligible under Criterion B alone, does not need to retain as high a degree of integrity of material and design as a building that is eligible under Criterion C in the area of architecture. Rather, under Criterion B, the building should have a high degree of integrity of feeling and association. For assessing integrity of feeling, the combined integrity of the building's design, materials, workmanship, and setting should collectively express the Modern-era's aesthetic. Likewise, the building should retain integrity of association and be able to effectively convey its direct link to the important person with which the property is associated. The building should be intact to a degree where this link can be communicated to the observer, meaning the overall presence of its physical features needs to be intact. The property's setting should reflect its historic urban environment. Its relationship to the street on which it is located, and to its neighboring buildings should continue to reflect an urban environment. Minimal landscaping, concrete sidewalks, and low- to high-rise buildings of a largely non-residential nature are typical features of downtown

Atlanta and have been historically.

If significant under Criterion C, the assessment of integrity for a Low-Scale Commercial Building should be weighted in the aspects of integrity that directly relate to the building's architectural significance. These would include integrity of design, materials, and workmanship. The building's design elements must be intact in order to qualify for eligibility under Criterion C. The building should have an intact exterior, meaning the original wall structure and prominent cladding material should be present. Windows and doors should be original or replacements that are sympathetic to the building's original design, if known, or period of design. For example, the Smooth Ashlar Grand Lodge has windows that were replaced within the last 10-15 years. A historic photograph of the building, dating to just after its construction in 1956, reveals the replacement windows have, like the original windows, metal sashes and contain the original configuration of eight rectangular lights per awning window unit. Therefore, the replacement windows do not diminish the building's integrity of design, even if the building's integrity of materials is slightly diminished by the removal of the original windows. Replacement doors, if they are commercial plate glass doors with metal frames, do not typically detract from a Low-Scale Commercial Building's integrity of design, if they are replacing similar door units. Because this property type, on the whole, has not been shown to retain intact interiors, the integrity of design, materials, and workmanship of these spaces should not detract from the building's overall integrity assessment. If intact interiors are present, this would be considered exceptional and benefit the building's overall assessment of integrity. For a building to have integrity of materials, it should have possession of its original exterior wall framing and wall cladding systems, as these are the principle elements that define Modern-era architecture. Windows and doors should be original as well, but as noted above, their replacement is not necessarily an automatic sign that the building has lost integrity to a point that it can no longer convey its significance. For a building to have integrity of workmanship, these exterior features should be present. If brick is the principal exterior cladding, the brickwork should be unpainted and any mortar repairs should be sympathetic to the original masonry work.

For assessing integrity of feeling, the combined integrity of the building's design, materials, workmanship, and setting should collectively express the Modern-era's aesthetic. Likewise, the building should retain integrity of association and be able to effectively convey its direct link to the type and style of architecture with which the property is associated. The building features should be sufficiently intact so that this link can be communicated to the observer. The property's setting should reflect its historic urban environment. Its relationship to the street on which it is located, and to its neighboring buildings should continue to reflect an urban environment. Minimal landscaping, concrete sidewalks, and low- to high-rise buildings of a largely non-residential nature are typical features of downtown Atlanta and have been historically.

Parking Garage

Description

One of the more prolific property types in downtown Atlanta, over 40 Parking Garages are found throughout the study area, a testament to the city's accommodation of the Modern-era's dependence on the automobile.

The parking garage is typically a standalone, multi-level building designed to store cars. In most cases, the garages are low to mid-rise in building height, constructed of reinforced concrete or exposed steel frame with plain concrete exteriors or exposed steel frame exteriors. Open-air parking garages with clear-span construction (to accommodate the changing car sizes of the mid-twentieth century) and sloped floors, hallmarks of parking garage construction that became popular beginning in the 1950s, predominate the type. It is less typical to see an example of the type with exterior cladding in brick or other types of masonry.

In defining parking garage types, they must be described as either attendant parking (car is parked by the attendant

on duty) or self-parking facilities as this dictates the identification of other character-defining features. Parking Garages that date from the early twentieth century are almost exclusively attendant parking facilities and generally featured closed exterior sides, mechanical ventilation, and an architecturally designed facade that allows the building to harmonize with the surrounding streetscape. Beginning in the 1930s, the trend developed toward functionally built (no architectural style), self-parking garages with exposed, open decking for natural ventilation (McDonald 2007:39). When designing self-park garages, architects and engineers sought to create circulation systems that were easy for drivers to navigate, including more spacious aisles and wider stalls than in the earlier attendant parking garages (Baker and Funaro 1958:121). While self-parking garages are more common in the study area today, attendant parking garages continue to exist.

The circulation plan of the garage also plays a large role in its design. For self-park examples, multiple entrance and egress points for both automobiles and pedestrians with ticketing booths (attendant or automated) are located at the street level; mid-block, sidewalk curb cuts are common. Circulation can flow through the garage in a variety of ways. Typically, ramps are a key feature of the circulation. Cars are directed in a one- or two-way direction along ramps that travel between floors. Ramps can be linear, running along the outer edges of the structure; circular, or helical ramps located at one end of the garage; or even central ramps, located in the center of a floor. Parking spaces are arranged along the sides of each aisle to enable safe parking for vehicle drivers. They are typically angled to allow for easy entrance. Parking garage design is typically centered on the themes of efficiency and economy, arranging entry and exit into and out of the garage as well as into a parking space as easy as possible. Additional thought was put into a person exiting the garage, and making their entrance and exit from the car, through the elevator or stairs, and to the street, as fast as possible.

Attendant Parking Garages have a centralized point(s) of egress on the street level. The parking arrangement is more conducive toward maximizing a garage's capacity for car storage, i.e. stack parking (packing cars into all of the available space) where the attendant has the keys and thus controls the space. Parking spaces are more confined and less interior space is given to circulation patterns, as the attendant is considered able to economically negotiate the space. Both attendant and self-park garages use ramps for cars to access each floor. Linear ramps can be integrated on the internal circulation plan of the garage, or as circular corkscrews located on the exterior of buildings.

Fire stair towers/passenger elevator cores, and fire suppression systems are present in self-park garages. In many examples, stair towers are the building's only vertical elements. Mechanical ventilation systems may also be present, particularly for garages with underground parking levels.

The garage may also be attached to an associated building, or be integrated within the building itself (often at the lower or subgrade levels, but also on upper floors). These garages are not considered part of this property type but would be included in the property type the building they are associated with is defined as, such as High-Rise Hotel (the Westin Peachtree Plaza for example has underground parking).

Statement of Significance

The Parking Garage property type is significant to the city's modern-era history and built environment. This property type has significance under Criterion A for its association with events that have made a significant contribution to the broad patterns of the city's history and under Criterion C for architecture and engineering. These resources may be significant principally in the fields of architecture and engineering, community planning and development, and transportation.

The Parking Garage property type should be assessed under Criterion A for its association with the context theme

of 'Securing Regional Dominance as a Transportation Center,' specifically under the sub-theme 'Auto-Oriented Downtown: The Downtown Connector, Parking Garages and Zoning' in the area of transportation. Parking Garages are perhaps the most visible physical expressions of how the downtown area embraced the automobile. The movement to storing massive amounts of cars while people worked and shopped in downtown Atlanta transformed the city, encouraging economic growth while reshaping the way land was used downtown. Parking Garages were important components of the auto-centric transportation system that consumed downtown Atlanta during the period of significance, providing much-needed storage for the thousands of cars arriving every day from the nearby interstate and secondary roads. During the implementation of the Lochner Plan between 1948 and 1964, the City of Atlanta eliminated street parking in downtown Atlanta, creating the need for off-street parking, which remained an uncoordinated, privately developed endeavor. Parking Garages are the most significant tangible result of this movement.

The Parking Garage property type should be assessed under Criterion C for its association with the context theme of 'Modern Forms, Materials, and Styles in Downtown Atlanta' in the area of engineering. Specifically, the 'Modern Forms and Materials' sub-theme speaks to the construction and functional aesthetic of the Parking Garage. The property type is representative of this sub-theme because it embodies the tenets of functional modernism. The Parking Garage's aesthetic is its construction methods and materials, and its function is evident from its exterior. It relies on the construction materials and methods that defined the Modern era, including precast concrete, reinforced concrete, and structural steel. These building materials, combined with an emphasis on engineering rather than achieving an architectural style, are particularly important indicators of the improvements in concrete technology during the period of significance. Improvements in concrete technology during the late 1950s allowed for the prefabrication of longer spans with greater structural support than what was available during the earlier twentieth century. Concrete made parking garage design and construction cost efficient and flexible, allowing quick construction with a variety of different circulation ramps. Steel frame demountable garages acted similarly, with even more expediency in construction, and enabled the garages to be easily dismantled and moved.

In order for a Parking Garage that is less than 50 years of age to be nominated under this cover, it must be documented as exceptionally significant per National Register Criterion Consideration G. In order to meet Criterion Consideration G in the area of engineering, a Parking Garage must be an exceptionally significant example in Atlanta. It must be a pivotal building in the city's history of the Modern movement and designed by a known architect. If the building has been the subject of scholarly evaluation, this can help make the case for the building's nomination under Criterion Consideration G more readily apparent. Examples of the property type may include the SOM-designed building the Georgia-Pacific Center along with John Portman's Westin Peachtree Plaza. These buildings helped push forward the late Modern period of architecture in Atlanta and defined a new era of skyscrapers in the city. Though less than 50 years of age, these buildings have already become iconic to the city's skyline.

Registration Requirements

To be eligible for listing under this property type a parking garage must 1) be located within the geographic area defined in Section G; 2) have been built between 1945 and 1990; 3) architecturally express the modern design aesthetic as described in Section E and/or possess historical associations related to the development of downtown Atlanta during the period of significance; 4) possess sufficient integrity to convey its significance; and 5), reflect innovations in design, safety, building materials, and/or engineering.

In general, for assessing integrity, a significant example of the Parking Garage property type should retain its original location, or place where it was originally constructed. If it does not retain its original location, then Criterion Consideration B, Moved Properties, should be applied.

Because there are so many intact examples found within the study area, in order to be considered eligible for listing

in the NRHP, Parking Garages must possess a relatively high degree of integrity of materials and design, regardless of the area of significance. Common alterations found in the downtown area include: alterations in retail spaces on the ground level (mostly change of tenants leading to changes of signage, storefronts, and interior finishes); adaptive reuse of former parking areas on the ground level into commercial space; and addition of more levels of parking. Other alterations include the addition of self-pay machines at the exit gate; change of original circulation or parking space patterns; and changing of signage as new ownership changed. Of these, the alterations that would most negatively impact the garage's integrity would be the adaptive reuse of former parking areas into commercial space and the addition of more levels of parking.

As with any evaluation of integrity for a historic resource, the alterations need to be weighed and considered along with the age of the garage (is it an early or first example of a specific design?) and whether it displays an innovation in garage design. In general, the alterations that should be weighed more heavily include those that significantly alter the original design of the garage. These include the addition of more parking levels, a conversion of parking space into an office or retail space, and any internal structural changes that alter the original circulation pattern. If the circulation pattern has changed but it is strictly a cosmetic change (i.e., change in directional signage and in painted parking and lane stripes), it should not be weighed as heavily in the integrity analysis.

For example, two parking garages that appear to have lost integrity because of alterations include 218 Peachtree Street and 192 Peachtree Center Avenue. The garage at 218 Peachtree Street has a two-level retail space that occupies its first two floors. The retail space, which was originally a Lane Bryant clothing store, has been significantly altered during the last decade and as a large portion of the building, this change has diminished the overall integrity of the building. Similarly, the garage at 192 Peachtree Center Avenue has at least two significant alterations, including the addition of two levels of parking and the conversion of a large portion of the ground level parking into a restaurant.

Conversely, two parking garages, both built in the mid-1960s, that appear to retain adequate integrity in conjunction with design innovations include the former Macy's/Davison's Parking Garage at 150 Carnegie Way (Appendix C-56) and the garage at 90 Ellis Street (Appendix C-55). The Toombs, Amisano, and Wells-designed garage at 150 Carnegie Way features unique geometric precast concrete panels on the exterior, while the 90 Ellis Street garage has a circular ramp partially hidden by concrete vertical and horizontal beams, which provides a distinctive design approach.

Gas/Service Stations

Description

Modern-era Gas/Service Stations are characterized by their building height (1-2 stories), the period in which they were built (1945-1990), and their general classification as gas/service stations. The property type is found along Memorial Drive, on the southern edge of the downtown area, near the interstate.

The buildings are functional in design and do not display any particular Modern-era architectural styles. The most visual component of the buildings is their signage, which is typically illuminated. The buildings have garage bays for servicing automobiles and separate areas for offices and/or retail areas. The gas/service stations are either one-story in height, while the Blue Bird Truck Stop (200 Memorial Drive, Appendix C-46), is two stories and was the most elaborate example of the type when it was originally built, with multiple garage bays and gas pump "islands." The property type was typically built with gas pump islands located in front or on the side of the building, but these features do not survive today. The buildings are surrounded by paved asphalt and/or concrete, with small parking areas and no landscaping. Windows are large plate glass picture windows on the street sides of the buildings with

rolling metal garage doors covering the automobile bays. Restrooms are usually located at the side or rear of the building and sometimes may only be accessible from the exterior.

Statement of Significance

The Gas/Service Stations property type is significant to the city's modern-era history and built environment. This property type has significance under Criterion A for its association with events that have made a significant contribution to the broad patterns of the city's history. These resources may be significant principally in the area of transportation.

The Gas/Service Station property type should be assessed under Criterion A for its association with the context theme of 'Securing Regional Dominance as a Transportation Center,' specifically under the sub-theme 'Auto-Oriented Downtown: The Downtown Connector, Parking Garages and Zoning' in the area of transportation. The property type exemplifies the Modern-era's all-consuming embrace of the automobile, with the quick and steady increase of individuals' dependence on their cars. With downtown Atlanta linked to the rest of the state and region via the downtown connector, the need for support services for cars upon entry into and exit out of downtown led to the construction of the property type close to the connector. As part of the larger transportation interstate network that linked to downtown Atlanta, Gas/Service Stations not only provided necessary support services for the automobile, but also contributed to the city's local economy through the sale of car services and sundries.

Registration Requirements

To be eligible for listing under this property type a building must 1) be located within the geographic area defined in Section G; 2) have been built between 1945 and 1990; 3) have been originally built as a gas/service station; 4) architecturally express the modern design aesthetic as described in Section E and/or possess historical associations related to the development of downtown Atlanta during the period of significance; and 5) possess sufficient integrity to convey its significance.

In order to be considered eligible for listing in the NRHP, a Gas/Service Station must possess adequate integrity to convey its original use. The extant examples have all undergone alteration over the years, so the aspects of integrity need to be weighed to determine if sufficient integrity remains. The most intact original features of the remaining examples are on the building exteriors, therefore the integrity of the building exteriors need to be weighed more than the interiors. This means the overall oblong box-form, window and door openings, and materials on the exteriors need to largely be intact. It is expected that oil and gasoline company signage (corporate branding) would change over the years as ownership changed, so non-historic signage and branding does not necessarily make an example of this type considered not eligible. Additionally, it is expected that the fuel pumps would be either removed altogether or replaced several times over the decades as new technology becomes available.

On the interior of the buildings, the extant examples have been altered. The Blue Bird Truck Stop is now used as office space and has been retrofitted with additional interior walls. One of its former drive-thru service bay has been covered over and the interior has been modified for office space. Additionally, the gas pump islands and much of the original signage has been removed, but one of the original illuminated Blue Bird signs remains on the façade. Even with these alterations, the Blue Bird Truck Stop remains a rare example of the type in downtown Atlanta. It is the best physical expression of a Modern-era gas/service station remaining in the downtown area.

Metropolitan Atlanta Rapid Transit Authority (MARTA) Downtown Rail System Stations

Description

The MARTA Downtown Rail System Station property type defines the superstructures that act as stations to the Metropolitan Atlanta Rapid Transit Authority public transportation train system that are within the downtown Atlanta study area. Rail stations, tunnels, and bridges are the chief components that make up the system. For the purposes of this context, the MARTA stations are being identified as meriting individual analysis. MARTA is a larger system that spans miles outside the study area, and while the larger system is potentially eligible for nomination to the National Register as a district, such a district bounded by the boundaries of the study area would not be eligible.

There are six MARTA Rail Stations located in downtown Atlanta. The stations are essentially superstructures that act as portals to the public transportation train system, featuring street-level entry plazas, entry areas with ticketing stations, and ramps or escalators to below or above ground levels. Common building materials and finishes for those MARTA stations located in the downtown area, include: precast or reinforced concrete construction; glazed aluminum paneling; exposed or stuccoed concrete; granite bedrock; red brick veneer; and marble, glass, porcelain, and terra cotta tile work. The incorporation of public art is a common feature in the property type.

The stations typically share similar features that relate to pedestrian and train circulation. Circulation patterns may include: station portals and their relationship to the street or attached buildings (e.g. Peachtree Center at 216 Peachtree Street NW, Georgia State Station at 170 Piedmont Avenue SE; Appendix C-58-65); public plazas; waiting areas; location of escalators and elevators; and transfer platforms. Besides entry areas with ticketing kiosks, the stations all have turnstiles providing entry to paying customers. The stations have escalators, stairs, and elevators to connect riders to their train platforms. Overhead signage directing passengers to train platforms are found throughout the stations. Passengers descend underground multiple levels to meet their respective trains on double-loaded platforms, making the escalators, stairways, and elevators integral features in the stations' design. Built-in benches provide seating for waiting passengers.

Located at 30 Alabama Street in the center of the central business district, the Five Points Station was the central interchange between the north-south and east-west rail trunk lines (Appendix C-59). The design was awarded to Finch-Heery, Architects, a joint venture with FABRAP that was originally created in the early 1960s for the design of the Atlanta Stadium. With an office located in Pershing Point, the joint partnership continued through the 1970s earning a reputation for designing mass spectator facilities that included designing for high volume people flow venues. The principals were Bill Finch, George Heery, FABRAP's Henry Teague, and Heery & Heery's Wilton Ferguson. Their experience with the Atlanta Stadium was key in the firm's selection for the design of the 1979 MARTA station (Galphin 1977). The 3.5-acre facility was the system's largest, featuring a 8,500-ton roof of precast concrete and three underground levels (Malcom 2013:7). Stairs, elevators, and escalators from the street level, a landscaped promenade, provide access to the train platform area. A pre-cast concrete canopy covered the lower levels and much of the open pedestrian plaza. The upper façade of the Eiseman Building (1901, Walter T. Downing), destroyed during construction of the rail line, was recreated as a design feature on the northbound track platform wall (Central Atlanta Progress 1978; Gournay et al. 1993:17).

The Dome/GWCC/Phillips Arena/CNN Center MARTA Station opened in 1979 with very little above ground architecture (Appendix C-60). Possessing a basic portal with a concrete canopy entrance leading to a ramped entry to the platforms, this station provides access to a number of Atlanta's premier tourist and sports venues.

The Georgia State University MARTA Station follows the elevated rail ROW that is one floor above street level, adjacent to the Sloppy Floyd Veterans Memorial Building (Appendix C-61). The station is marked with signage and public entries are located within the building and from Piedmont Avenue and Jesse Hill Jr. Drive. Aeck

Associates designed the high-rise towers, which were specified as part of the 1974 Capitol Hill Master Plan for future governmental buildings (Craig 2013b).

The MARTA Civic Center Station built by M. Garland Reynolds and Partners, Architects and Welton Becket, Associated Architects opened in 1979 at West Peachtree Street and I-75/85 (Gournay et al. 1993:61). The elevated station was built over the interstate (Appendix C-65). Adjacent to the high-rise Peachtree Summit building, the station's most character-defining feature is its continuous low profile. Simple round concrete columns support the concrete platform-like structure and a central arched glass skylight rises above the roof.

The Garnett MARTA Station, an elevated, mostly open-air rail station, opened in 1981, designed by Cooper Carey and Associates with Jones and Thompson, as joint venture architects (Appendix C-62). This station is functional in its design and features exposed concrete with some aluminum frames used to provide protection from wind. Concrete columns support the platform and upper concourse that is accessed from the street (Gournay et al. 1993:18).

Toombs, Amisano and Wells, Architects with Joseph Amisano as designer created a number of straightforward above ground entries for the Peachtree Center Station on the north line (Appendix C-63-64). The design creativity occurred underground where trains traverse a tunnel 115 feet below grade that was blasted through striated granite using a special technique to create a "rough hewn textured surface." Thomas Kuesel, and the project engineers with PBTB (Parsons Brinckerhoff, Tudor Engineering, and the Bechtel Corporation) used thousands of steel rods to reinforce the rock forming a solid mass arching across the tunnel but the sidewalls were left exposed (Malcom 2013:8). The tunnel's arch is covered with a protective concrete shell finished with aluminum acoustical panels with lights that makes an arresting contrast to the natural look of the exposed granite walls (Gournay et al. 1993:48). This station was initially projected to be a cut and cover station but at the city's insistence all mining was conducted underground (Malcom 2013:8).

Statement of Significance

The MARTA Downtown Rail System property type is significant to the city's modern-era history and built environment. This property type has significance under Criterion A for its association with events that have made a significant contribution to the broad patterns of the city's history and under Criterion C for architecture and engineering. These resources may be significant principally in the fields of architecture and engineering, community planning and development, and transportation. Although less than 50 years of age, MARTA-associated resources will likely meet Criterion Consideration G for exceptional importance for their association with the first regional rapid transit system to be built in the South. MARTA remains the largest public works project undertaken in Atlanta's history and is among the largest in the Southeast region since the TVA hydroelectric projects of the 1930s.

MARTA Downtown Rail System Stations should be assessed under Criterion A for their association with the context theme of 'Securing Regional Dominance as a Transportation Center,' specifically under the sub-theme 'Development of the Metropolitan Atlanta Rapid Transit Authority (MARTA)' in the area of transportation. The MARTA Rail System is significant as part of the first regional rapid transit system to be built in the South and only the second to be built in the United States after World War II. Atlanta was the smallest city in North America to have a heavy rail transit system when MARTA began rail operations of its 53-mile network in June 1979 with service between the East Line Avondale and Georgia State stations. Completion of the Five Points, the Omni, Peachtree Center, and Garnett Street stations soon followed and during its first full year of operations, the MARTA's rapid rail line carried more than 12 million passengers (Metropolitan Atlanta Rapid Transit Authority 1980). Over

the 1980s, the system was significantly expanded with service to the Airport, Midtown, Buckhead, and Chamblee. By 1987, the number of passengers riding MARTA had grown to almost 150 million people, making it the eighth largest public transit system in the nation (Metropolitan Atlanta Rapid Transit Authority 1987).

Creation of a public rail transit system had been a central component of former Mayor Ivan Allen's Six-Point Forward Atlanta Program and was strongly promoted by the business community as a way to connect the central city to rapidly developing suburban areas and distinguishes metropolitan Atlanta from other Sunbelt regions. Over $800 million in federal grants facilitated the phased construction of the system, which required acquisition of 2,500 acres of land in the central city, making it the largest public works project in Atlanta's history (Metropolitan Atlanta Rapid Transit Authority 2015). Following its initial build out in the 1970s and 1980s, MARTA played a significant role in shaping transportation and land-use planning within the City of Atlanta, Fulton, and DeKalb counties and helped establish the city's international image in the 1990s.

MARTA Rail Stations should be assessed under Criterion C for their association with the context theme of 'Modern Forms, Materials, and Styles in Downtown Atlanta' in the areas of engineering and architecture. Specifically, the 'Modern Forms and Materials' sub-theme speaks to the construction and functional aesthetic of MARTA Rail Stations, which relied on the construction materials and methods that defined the Modern era. The MARTA railway system is significant in engineering as the first of its kind introducing a new transportation technology to the city, state, and region. More than 3,500 engineers working for Parsons Brinckerhoff in joint venture with Tudor Engineering and the Bechtel Corporation, were associated with the development of the system, which operated on state-of-the-art computer–assisted automatic trail controls and employed a closed-circuit surveillance system along the lines and in all stations. MARTA's rolling stock was designed to reduce vibration and noise and electric powered on track running through tunnels and along elevated structures. In 1980, one year after the start of heavy rail service, the National Society of Professional Engineers awarded MARTA and PBTB an award for "Outstanding Engineering Achievements" in the United States (Metropolitan Atlanta Rapid Transit Authority 1981).

MARTA stations have significance in the area of architecture. Parsons Brinckerhoff worked in concert with various architectural firms to create "versatility in architectural design" for each of MARTA's passenger stations. Parsons Brinckerhoff was responsible for developing the conceptual plans (location, anticipation of passenger traffic flow, functional arrangement of levels, etc.) for the stations while a cadre of noted local modernist architects and minority-owned firms such as Oscar Harris, Finch & Heery, Cooper Carry and Associates, Jones and Thompson, M. Garland Reynolds, and Toombs, Amisano and Wells had a strong hand in introducing the new transportation system to passengers. In particular, the Peachtree Center station (216 Peachtree Street NW; Appendix C:131-132) example married the natural environment to the modern world, employing new structural techniques and employing man-made materials in its execution. Art installations were integrated into each station's design, bringing art to the traveling public.

In order to meet Criterion Consideration G in the areas of architecture and engineering, a MARTA Rail Station must be an exceptionally significant expression of Modern-era architecture and engineering in Atlanta. The property type, as a whole, was a significant piece of the city's history of the Modern movement. Since all stations were designed by known architects and engineers, this important (and typical) threshold for meeting Criterion Consideration G is already fulfilled. However, the exceptionally significant station's architectural and engineering design must exceed the design of other stations by meeting complex design challenges, as seen in the Five Point Station's role as a central hub serving all train lines, or in the engineering feats achieved by Peachtree Center's underground labyrinth. Furthermore, if the station being considered has been the subject of scholarly evaluation in the areas of architecture and engineering, this can help make the case for the station's nomination under Criterion Consideration G more readily apparent.

Registration Requirements

To be eligible for listing under this property type a MARTA station must 1) be located within the geographic area defined in Section G; 2) have been built between 1945 and 1990; 3) architecturally express the modern design aesthetic as described in Section E and/or possess historical associations related to the development of downtown Atlanta during the period of significance; and 4) possess sufficient integrity to convey its significance.

As the most visually prominent pieces of the MARTA system, the eligible train stations must retain adequate integrity of design, materials, and workmanship. The retention of materials, finishes, and circulation patterns within public spaces are required for station eligibility. Stairs, escalators, and elevators are important to the station's circulation and although escalators and elevators may be replaced over time, their locations and positions in the stations must remain original. Updates to non-public spaces (e.g. tunnels, control rooms) and physical elements of the system that expected to be replaced over time (ticketing machines, fare gates, rail, transit cars) will not likely compromise the integrity of the resource. Finally, the setting, feeling, and association in terms of its overall physical context is less important as a consideration as it belongs in an ever changing urban environment.

MARTA stations with a substantial aboveground presence can contribute to a historic district. Those stations that consist of simple enclosures, or that are not substantial, may not have sufficient architecture to be considered individually eligible and may be best considered as part of a larger entity that is outside the scope of this context – the transportation system they served.

Urban Center

Description

A relatively new concept that dates to the late 1960s, the Urban Center type contains a multiplicity of integrated spaces and uses. The Urban Center is recognized by the way it seeks to redefine urban space through insularity and an adherence to separating pedestrians from the automobile.

Examples may contain a mix of hotels, offices, restaurants, retail shopping, recreational, educational, and institutional facilities. While some Urban Centers may possess a unified design aesthetic, not all necessarily do. Two major examples of the type within downtown Atlanta are Peachtree Center and the Omni International/CNN Center (Appendix C-67-79 and C-80). Urban Centers like the Omni International/CNN Center can be a unified "megastructure" occupying a large superblock or, like Peachtree Center, be a cohesive complex of interconnected buildings spanning a number of city blocks. They are characterized by high-density development with a deliberate separation of pedestrians from automobiles through planned internal circulation (sky bridges spanning public streets, elevated walkways, and plazas).

The Georgia State University Campus (Appendix C-85-93 that was completed between 1955 and 1974, roughly bounded by Gilmer Street, Piedmont Avenue, Peachtree Center Avenue, and the Georgia Railroad corridor, is an institutional example of an urban center. The plaza complex contains architect-designed buildings and plazas integrated into a comprehensive urban campus that is separated from the rest of the city and insular, as with a more commercial urban center like Peachtree Center.

The Urban Center can be either a product of one time (the Omni/CNN Center at 190 Marietta Street NW) or built in phases over time (Peachtree Center, Georgia State University). An Urban Center's exterior may possess blank elevations along the public street that reinforces this detachment from the surrounding built environment - albeit from the street. The automobile is accommodated directly through integrated private parking garages; however, convenient access to rail rapid transit stations is also a key feature.

Underground Atlanta provides an exception by actively engaging the surrounding urban setting. First created as an entertainment district in 1969 (and later renovated and reopened in 1989), Underground Atlanta is an area located underneath the viaducts built over the railroads during the 1920s. It incorporates buildings and plazas that combine to form a restaurant and shopping district.

Statement of Significance

The Urban Center property type is significant to the city's modern-era history and built environment. This property type has significance under Criterion A for its association with events that have made a significant contribution to the broad patterns of the city's history and under Criterion C for architecture and engineering. These resources may be significant principally in the fields of architecture and engineering, community planning and development, education, and entertainment/recreation.

The Urban Center should be assessed under Criterion A in the area of community planning and development for its association with the context theme 'Modern Forms, Materials and Styles in Downtown Atlanta,' specifically the sub-themes 'Planning and Urban Design in Modern Downtown Atlanta' and 'Victor Gruen and the Mixed-Use Urban Center Concept.' Urban Centers in Atlanta transformed the city during the Modern era, creating planned concentrated areas of activity within the city that could connect the pedestrian to an insular experience. The concept for Urban Centers in downtown Atlanta can be traced to city planning efforts that took place during the 1950s and 1960s. The "Six-Point Forward Atlanta" plan from 1962-70, called for modern sports venues, and this call to action was met by the construction of the Omni/CNN Center. Additionally, the plan 'Now…For Tomorrow' from 1954 called for a 'University-Cultural Center Area', as Campus Plan, City of Atlanta and GSU, and that plan was set into motion with the construction of the dedicated GSU campus in the late 1960s and 1970s.

While the Urban Centers first originated by Victor Gruen emphasized the retail experience, the Atlanta examples either heavily favored office space, with shopping and dining as secondary draws (Peachtree Center), sports venues with accompanying lodging and office space, or lodging complexes aimed at the business traveler.

The Urban Center property type should be assessed under Criterion C in the area of architecture. The architectural forms and styles exhibited by Urban Centers in Atlanta are expressive of the Modern era. New formalist, brutalist, and other Modern-era styles are prevalent in these complexes. Modern-era materials and construction methods are exhibited through the use of reinforced concrete, steel, curtain walls, and glass. The property type, with its network of buildings, plazas, and internal circulation, is perhaps the epitome of Modern era construction. Turning the Main Street concept inward, the Urban Center redefines downtown by turning away from the city and street life, internalizing the office, retail, and entertainment experience.

In order to meet Criterion Consideration G in the area of architecture and/or community planning and development, an Urban Center must be an exceptionally significant expression of Modern-era architecture in Atlanta. It must be a pivotal complex in the city's history of the Modern movement and designed by a known architect. If the complex has been the subject of scholarly evaluation, this can help make the case for its nomination under Criterion Consideration G more readily apparent. Examples of the property type may include the John Portman's Peachtree Center and Georgia State University. These Urban Centers helped push forward the late Modern period of architecture in Atlanta and defined a new era in the city.

Registration Requirements

In order to be listed in the NRHP under this context, the Urban Center property type must be an Urban Center (as described above) constructed between 1945 and 1990 and located within the geographic area defined in Section G.

Urban Centers should be evaluated as districts, although individual buildings may be listed separately under this context. In order for an Urban Center to be listed under this context, it must retain integrity. Whether built at one time or over several years, the majority of original buildings and supporting elements (sky bridges, plazas, parking garages, public art) must be present. Each contributing resource within the district must have integrity as well, although some alterations are acceptable. Integrity should be weighed as an entire district therefore the emphasis is on the group integrity over individual integrity. For example, the CNN Center may no longer be eligible under this property type because the original Omni coliseum is no longer extant. On the other hand, Peachtree Center is comprised of a large collection of original buildings that as a group appear to have good integrity and would be eligible as an Urban Center.

Government Complexes

Description

Downtown Atlanta has a concentration of Modern-era Government-Related Complexes that range in function from the State Capitol office buildings (Appendix C-95-101) to Atlanta's pre-modern-era City Hall to courts, financial institutions, health clinics. These are all publicly financed facilities, erected by federal, state, county, and municipal governments and used for government-related activities. These properties vary in size and appearance; yet they have a shared association as part of a larger trend of public investment in downtown Atlanta, primarily to accommodate the growing role of government at all levels during post war period. They also represent a period when government offices were concentrated in downtown Atlanta to centralize functions and services, and to spur development on the south end of the central business district, which suffered economically due to the decline in the city's retail sector.

Statement of Significance

The Government-Related Resources property type is significant to the city's Modern-era history and built environment. Modern-era Government-Related Resources should be assessed for significance based on their association with the context theme of 'Growth of Government.' They may be significant at the federal, state and local levels under Criterion A, primarily in areas that include, but are not limited to, politics/government, community planning and development and health/medicine. They may be eligible under Criterion B for their association with productive lives of important persons who have shaped the course of politics and role of government at the local, state or national levels. Finally, Government-Related Resources are eligible under Criterion C as distinctive examples of modernist architecture and landscape architecture employed for the purpose of establishing an expanded governmental presence in downtown Atlanta.

Government-Related Resources helped transform the city during the period of significance. The A. Thomas Bradbury designed buildings that make up the state government office buildings located between the State Capital and Atlanta City Hall, represent the growth of the state's power and prestige during the 1950s and 1960s. This growth continued in the 1980s with the construction of the James H. "Sloppy" Floyd Veterans Memorial buildings, two high-rise buildings located to the east of the State Capital. This period of growth is also marked by the construction of Grady Memorial Hospital and Georgia State University, two significant state institutions that had a tremendous physical and economic impact on the city.

Planning efforts that contributed to the growth of government during the period of significance included the 1954 plan *Now…for Tomorrow*, which called for a Government Center, Medical Center, and University-Cultural Center in downtown; *Shall We Rebuild Again? Atlanta Faces the Problem of Central Area Blight*, from 1959, which

heralded the massive urban renewal-driven razing of hundreds of acres of land along the east and southern areas of downtown, creating new building opportunities for Government-Related Resources; and the GSU Campus plan initiated by the City of Atlanta and GSU in the 1960s.

Government-Related Resources have architectural significance, as the buildings are expressive of the Modern era's forms and styles. From the marble-clad Stripped Classical state office buildings designed by Bradbury, to the New Formalist Richard Aeck-designed Sloppy Floyd towers, the methods and materials used in the construction of Government-Related Resources are strongly associated with the context theme 'Modern Forms, Materials and Styles in Downtown Atlanta.'

Registration Requirements

To qualify for listing, resources must be publicly financed facilities, erected by federal, state, county, and municipal governments and used for government-related activities; date to the period of significance (1945-1990); and be located in the geographic area defined in Section G. Assessing integrity of the property type includes assessing how the resource, whether a building or district, has been changed or altered over time and how that change effects its ability to convey significance. The state office buildings designed by Bradbury appear to be eligible as a district, which could be confined to the marble-clad buildings alone, or extended to include all government buildings in the area. In this example integrity should be weighed over the district as a whole, which would place less emphasis on individual building integrity. For listing an individual building under this context, integrity of the interior and exterior, and any landscapes or parking garages associated with the building, should be carefully considered. Like commercial buildings in downtown Atlanta, government buildings have been changed over time to accommodate changing tenancies. Therefore, interior integrity outside of entrance lobbies, should be weighed less than exterior integrity.

Modern-Era Sites

Description

Modern-Era Sites are architect-designed landscapes built between 1945 and 1990 and located in the geographic area defined in Section G. These sites include parks, plazas, and other public spaces that were designed as standalone sites, with no association with a building. Modern-Era Sites in downtown Atlanta can feature differing topographic elevations that are at street level or at times submerged or above street level (the Georgia Plaza Park at 219 Washington Street features these varying topographies, Appendix C-44). Overall layouts can include both symmetrical and asymmetrical designs and employ curvilinear and geometric design elements.

Features within the sites include hardscape and softscape elements as part of the design. These designed landscapes typically display a variety of materials brick, concrete, and stone presented in a variety of patterns and textures. Hardscape elements include pedestrian walkways, fountains, integral seating, walls, lighting, and stairs. Horticultural elements integrated into the hardscape features include trees, shrubs, and different types of grasses.

Smaller elements of the property type include the incorporation of public art pieces and signage.

Statement of Significance

The Modern-Era Sites property type is significant to the city's modern-era history and built environment. These

sites have significance under Criterion A for their association with events that have made a significant contribution to the broad patterns of the city's history and under Criterion C for landscape architecture. These resources may be significant principally in the fields of landscape architecture and community planning and development.

The Modern-Era Sites property type should be assessed under Criterion A in the area of community planning and development, for its association with the context theme 'Planning and Urban Design in Modern Downtown Atlanta'. City-owned parks are related to larger city planning trends calling for additional greenspace and public plazas within the urban environment. Public parks and plazas downtown built within the period of significance were the result of the beautification movement of downtown that culminated with the establishment of the Atlanta Beautification Committee (later reincarnated as the Atlanta Urban Design Commission in 1975) in 1967. This movement generated the construction of Central City Park at Five Points in 1973 (now Woodruff Park and completely renovated in 1995), one of the largest plazas constructed in downtown Atlanta during this time. The property type is best represented by landscape architect Hideo Sasaki's Georgia Park Plaza, a Modern-Era Site incorporated within the state government complex. Its minimalist approach to landscape design includes rock walls and submerged sub-plazas, creating a respite from the urban environment.

The Modern-Era Site property type should be assessed under Criterion C in the area of landscape architecture, for its association with the context sub-theme, 'Urban Plazas.' Popularized by Le Corbusier in his 1922 "Contemporary City" (*La ville contemporaine)* plan and commonly referred to as "towers in the park," this typology produced voids within the streetscape for "accentuating and dramatizing" the structural mass of the high or mid-rise architectural design. They also served as ground floor, front or side entrances to buildings, and also functioned as publicly or privately-owned and managed outdoor public spaces where pedestrians could congregate (Gerns and Hunderman 2000, 71; Hall 1988, 221–22). Others functioned as self-contained pocket parks or small pedestrian plazas. Modern-era public spaces could be raised, sunken, or located at street level and commonly incorporate hardscape areas for seating, water features (fountains), plantings, and commissioned works of art (Robinson & Associates, Inc., Robinson, and Foell 2003, 42–45, 68–69; Whyte 1988, 128–30). Under this property type, the Georgia Plaza Park is expressive of the Modern-era urban park, with varying topography, hardscapes and softscapes, and various art objects used as focal points.

In order for a Modern-Era Site that is less than 50 years of age to be nominated under this cover, it must be documented as exceptionally significant per National Register Criterion Consideration G. In order to meet Criterion Consideration G in the area of landscape architecture, a Modern-Era site must be an exceptionally significant expression of Modern-era landscape architecture in Atlanta. It must be a pivotal park or plaza in the city's history of the Modern movement and designed by a known architect. If the site has been the subject of scholarly evaluation, this can help make the case for the building's nomination under Criterion Consideration G more readily apparent. Examples of the property type include the Hideo Sasaki's Georgia Park Plaza, built in 1969.

Registration Requirements

To be eligible for listing under this property type a Modern-Era Site must 1) be located within the geographic area defined in Section G; 2) have been built between 1945 and 1990; 3) be an architect-designed landscape; and 4) possess sufficient integrity to convey its significance. For purposes of this context, Modern-Era Sites as a property type only pertains to standalone parks and plazas. Similar properties that were originally installed as part of a building or structure's site design, or are part of a larger site or district, should be evaluated as a component of the entire property or district.

In general, for assessing integrity, a significant example of the Modern-Era Sites property type should retain its original location, or place where it was originally constructed. If it does not retain its original location, then Criterion Consideration B, Moved Properties, should be applied.

If significant under either Criterion A or C, the site should retain sufficient integrity of design, material, and workmanship to express its significance as an architect-designed Modern-era park or plaza.

Modern-Era Site must retain the original design and materials that best reflect the intent of the original construction of the site. Original hardscape and architectural features, patterns of pedestrian circulation, topography, and spatial relationships between planted areas and open spaces are all important elements that should be present in a property in order for it to retain integrity of design, materials, and workmanship. It is expected that site furnishings such as lamps, benches, and especially vegetation, will become damaged or diseased and replaced over time. Retention of these features may not be critical for eligibility; however, replacement material should retain the character of the original design (i.e. similar species or size of original vegetation). While alteration of a property's boundaries (expansion or contraction) during the period of significance may not preclude eligibility, changes to the site's location should be weighed for their impact on the landscape's original design. Additions dating from a period after the period of significance that maintain the character of the original design, may become significant after reaching the 50-year threshold for eligibility.

For assessing integrity of feeling, the combined integrity of the site's design, materials, workmanship, and setting should collectively translate into effectively expressing the Modern-era's aesthetic. Likewise, the site should retain integrity of association and be able to effectively convey its direct link to the type and style of landscape architecture with which the property is associated. The site should be intact to a degree where this link can be communicated to the observer, meaning the overall presence of its physical features needs to be intact. The property's setting should continue to reflect the urban environment it was surrounded by historically. Its relationship to the street it is located on, and to its neighboring buildings should continue to reflect an area that is typical of a city.

An example of a park or plaza that does not meet these registration requirements is Woodruff Park, a central city park located at Five Points. Although it was originally made a park in 1973 as Central City Park, alterations the site underwent in 1995 resulted in the removal of all of its 1973 features.

GEOGRAPHICAL DATA

The geographic area encompasses downtown Atlanta in Fulton County, Georgia and generally corresponds, but is not limited to, the same boundary used by the consultants for the 2013 *Downtown Atlanta Contemporary Historic Resources Survey* (Appendix D). The area is bounded b: Ralph McGill Boulevard and Ivan Allen Boulevard to the north; Piedmont Avenue to the East; Memorial Drive to the south; and Spring Street/Mitchell Street/Centennial Olympic Parkway to the west (Huebner et al. 2013:3). The proposed multiple property nomination boundary expands the original boundaries of the survey: east to the expressway; south so as to include the Ben Fortson Georgia Archives building; and northwest to contain the World Congress Center. The proposed boundary contains Atlanta's historic downtown that developed over the nineteenth and twentieth centuries, whose boundaries were redefined in the mid twentieth century by interstate development and its regional prominence as a transportation center (railroad, interstate and rapid transit), and that is characterized by its urban density featuring mid and large-scale high-rise commercial development, Urban Centers, educational complexes, and facilities built to attract the visiting public.

Summary of Identification and Evaluation Methods

The identification and evaluation of Downtown Modern Atlanta's resources is based upon a 2013 survey conducted by Karen Huebner, Morrison Design, LLC, and Atlanta Preservation & Planning Services, LLC and funded by Central Atlanta Progress and the City of Atlanta Office of Planning. The survey is titled: *Downtown Atlanta Contemporary Historic Resources Survey Report*.

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APPENDIX A: MODERN ATLANTA INDEX

A. Thomas Bradbury and Associates

Abraham Thomas Bradbury (1901-1992) was born in Atlanta in 1902 and received his degree in architecture from the Georgia Institute of Technology in 1923. After stints working for various firms in Miami, Florida, Birmingham, Alabama, and Chattanooga, Tennessee, Bradbury returned to Atlanta in the 1930s where he studied law and was admitted to the bar in 1933. He soon returned to the field of architecture, forming two brief partnerships before finally establishing A. Thomas Bradbury and Associates in 1943. During the 1950s and 1960s, Bradbury's practice, sometimes working in association with Ralph E. Slay (1915-1995), was awarded several state government commissions, including the designs for most of the modern office buildings that comprise the state capitol complex, as well as the neo-classically styled Georgia Governor's Mansion. Bradbury and Associates directed the renovation of the Georgia State Capitol in 1957 and also executed a number of county school buildings, and facilities on the campuses of Georgia Tech and Emory University. Bradbury retired in 1978 and he later died in Atlanta in 1992 (R. A. Craig 2014; Koyl 1962, 72–73).

Aeck Associates

Architect Richard L. Aeck (1912-1996) established Aeck Associates in 1944. Aeck was a native of Council Bluffs, Iowa and studied at Morningside College before receiving his Bachelor of Science degree in architecture from Georgia Tech in 1936. Aeck later worked as a design critic at the school and became an associate of Bush- Brown, Gailey, and Heffernan where he helped design Grant Field (1948). Richard Aeck designed a number of buildings on the Georgia State University campus, including the Pullen Library (1966), the Art and Music Building (1970), and the General Classroom Building (1971). Aeck Associates also designed the twin-towered James H. "Sloppy" Floyd Veterans Memorial Building, which was completed in 1975. The firm's other principal works in Atlanta include the Lovett School campus, the Grady High School Stadium (1954), and the C & S Bank Tower (1968, razed 1992). Richard Aeck retired in 1983 and later died in 1996 (R. M. Craig 2013b; Koyl 1962, 5).

Allen, Ivan Jr. (1911-2003)

Ivan Allen, Jr. was born and raised in Atlanta and attended the Georgia Institute of Technology where he majored in business administration. His father was a state senator, former president of the Atlanta Chamber of Commerce, and the founder of the Ivan Allen Company, an office supply company. The younger Allen became president of the family business after his father's retirement in 1946. He later served as President of the Atlanta Chamber of Commerce, where he authored the "Six-Point Forward Atlanta" an economic development program (modeled after a 1920s era promotional campaign spearheaded by his father) for the city at the outset of the 1960s. Allen was elected mayor of Atlanta in 1962 and he served two terms that ended in 1970. His administration was marked by racial moderation during the Civil Rights Era, rapid economic growth, the arrival of professional sports in the city, and a building boom that transformed the downtown Atlanta skyline. Ivan Allen, Jr. died in 2003 at the age of 92 (Pomerantz 1996; T. H. Galloway 2015).

The Atlanta Action Forum

The Atlanta Action Forum was founded in the wake of the failed MARTA referendum in the late 1960s by real estate broker William L. Calloway and banker Mills B. Lane. The group was an informal, bi-racial coalition of 29 prominent white and black business leaders who met once a month to honestly discuss the challenges confronting the city (MARTA, high black unemployment, school desegregation) and to diffuse racial tension (Kent 1975). In addition to Calloway and Lane, prominent members of the Atlanta Action Forum included architect John Portman, businessman Charlie Loudermilk, builder Herman Russell, and Atlanta Life Insurance President Jesse Hill, Jr. (Russell and Andelman 2014).

Atlanta Regional Commission (ARC)

Established in 1947 and originally known as the Metropolitan Planning Commission (MPC), the Atlanta Regional Commission is the regional planning and intergovernmental coordinating committee for the City of Atlanta and the surrounding 10-county metropolitan area (Atlanta Regional Commission 2014).

Beers Construction Company

The origins of the Atlanta-based Beers Construction Company developed out of the Southern Ferro Concrete Company, which was established in 1905. Harold W. Beers joined the Southern Ferro Concrete Company as chief engineer in 1907 and later formed Beers Construction Company as a successor firm in 1935. H.W. Beers remained the president of the corporation until his son H.W. Beers, Jr. succeeded him in 1950 (Shavin and Galphin 1982, 360). Lawrence L. Gellerstedt, Jr. (1925 - 2003), graduated from the Georgia Institute of Technology with a Graduate Degree in Chemical Engineering in 1945 and served a short stint in the U.S. Navy before he began working at Beers in 1946. Gellerstedt became president of the company in 1960 at the age of 39 and the majority owner in 1969. Beers served as the construction contractor for the Commerce Building (1960) and the Marriot Motor Lodge (1966, now the Sheraton Atlanta Hotel) in downtown Atlanta (Gellerstedt 1995; Rivers 1965, 59; Henson 1965, 44). The multinational construction company, Skanska AB, acquired Beers Construction Company in 1994. The name was changed to Beers Skansa, Inc. in 2002 following corporate internal reorganization (*Nashville Business Journal* 2002).

Breuer, Marcel L. (1902-1981)

Often credited as a giant of twentieth-century modernist architecture, Marcel Breuer was born in Pecs, Hungary in 1902 and emerged as one of Walter Gropius' standout pupils during his study at the Weimar Bauhaus in the early 1920s. At the urging of Gropius, he returned to the school as an instructor in 1925, becoming director of the furniture workshop for three years where he designed the pioneering, bent steel "Wassily" Chair (Model B3 chair). Following the rise of the Nazi Party in Germany, Breuer followed Gropius to London in 1935 and then on to the United States where both men joined the faculty of the Harvard architecture school. In 1946, he established his own practice in New York (with a branch in Paris, France) and the firm's work became noted for Breuer's sculptural use of concrete and stone. Following a period of various commercial, residential, educational, and ecclesiastical projects, Breuer was

awarded commissions for the United Nations Educational, Scientific and Cultural Organization (UNESCO) Headquarters in Paris (with Pier Luigi Nervi and Bernard Zehrfuss) and the U.S. Embassy at the Hague, Netherlands in 1958. Other noted works include: Saint John's Abbey and University in Collegeville, Minnesota (1953/1970 with Hamilton Smith); the U.S. Department of Housing and Urban Development (HUD) Headquarters in Washington D.C. (1963/1968, with Herbert Beckhard); and the Whitney Museum of American Art in New York (1966, with Hamilton Smith). The Atlanta-Fulton County Public Library Headquarters (1981, with Hamilton Smith) was modeled after his design of the Whitney and is often credited as Breuer's last commission prior to his retirement in 1976. It was completed shortly before his death after a long illness in 1981 (Gatje 2000; Gatje 2014).

Bush-Brown, Gailey and Heffernan, Architects

Harold Bush-Brown (1888-1983), the director of the Georgia Institute of Technology's School of Architecture and architecture professor James H. Gailey (1887- 1966) established their partnership in 1926 (originally as Bush-Brown, Stowell and Gailey – became Bush-Brown and Gailey the following year). The practice became an "in-house" firm for Georgia Tech, designing various buildings on campus prior to World War II, including the Gothic-Revival Nathaniel E. Harris Residence Hall (1926, altered 1988) and Brittain Dining Hall (1928). Professor Paul M. Heffernan (1909-1987) began collaborating with the firm as a designer after joining the faculty at the School of Architecture in 1938 and later became a partner in 1945. After Heffernan's arrival, Bush- Brown and Gailey shifted the firm's preferred aesthetic from the traditionalism of Gothic Revival architecture to the functional, modernism of the Bauhaus school. The Hinman Research Building (1938) was among the first examples of modernist design in the South and it was followed after the war by the Hightower Textile Engineering Building (1949, razed 2002), the Architecture Building (1952), and the Price Gilbert Memorial Library (1953). With outside criticism mounting over Bush-Brown, Gailey and Heffernan's preferred status as the campus architects, the firm was dissolved in the mid-1950s (R. M. Craig 2013a; R. A. Craig 2014; *The AIA Historical Directory of American Architects* 2012).

Carson, Lundin and Shaw, Architects

Midwesterners Robert Carson (1906-1960) and Earl H. Lundin (1902-1976) formed their partnership in New York City in 1941. Carson received his degree in architecture at the University of Pennsylvania in 1928. After school he moved to New York where he worked for Raymond Hood as the supervising architect for Rockefeller Center (The Athanaeum of Philadelphia 2015). Lundin, a native of Detroit, Michigan, received his Bachelor of Architecture degree from the University of Michigan. Designer Arvin Benjamin Shaw, III (1916 – 1973), of Pasadena, California became an associate of the firm in 1956. The firm designed the Trust Company of Georgia Headquarters (1969) building in Atlanta, however most principal works are located in New York and include: the Esso Oil Company building (1947 as Carson and Lundin, now the Time Warner Building); the First National City Bank (1961, with Kahn and Jacobs); and the Manufacturers Hanover Trust Operations Center (1969, now 4 New York Plaza) (Gane and Koyl 1970, 829).

Central Atlanta Progress (CAP)

A group of Atlanta merchants and large landowners formed the Central Atlanta Improvement Association in 1941 as a non-profit organization to advocate for issues that directly affected the downtown business community. Later known as the Central Atlanta Association, the organization merged with the Uptown Association to become Central Atlanta Progress (CAP) in 1967. Over the course of its history, CAP has helped fund long-term comprehensive planning and economic redevelopment initiatives for the central city area (Central Atlanta Progress, Atlanta Downtown Improvement District 2014).

Cooper Carry, Inc.

Jerome M. "Jerry" Cooper (FAIA) and Walter T. Carry (FAIA) established their practice in 1960. Jerry Cooper (b.1930) studied at the Universita di Roma in Rome, Italy under a Fulbright Fellowship in 1957 and graduated from the Georgia Institute of Technology with Bachelor of Science and Bachelor of Architecture degrees. Walter Carry (b.1929) is a native of Brooklyn, New York and received his Bachelor of Architecture degree from the University of Florida. Much of the firm's early work throughout Georgia included residential commissions, hospitals and schools, including the Parkwood Psychiatric Hospital (1966) in Atlanta, the Dunaire Elementary School (1967) in DeKalb County, and the West Georgia College Fine Arts Building in Carrollton (Gane and Koyl 1970). The Garnett MARTA Station (in joint venture with Jones and Thompson), the 101 Marietta Building (with Neuhaus and Taylor) and the redesign of Underground Atlanta are among the firm's notable commissions in downtown Atlanta. In addition to its main office in Atlanta, Cooper Carry has branches in Washington D.C., New York, and Newport Beach, California (Cooper Carry Website 2010).

Cousins, Thomas G. "Tom" (b.1933)

A native of Atlanta, Tom Cousins began his business career with Knox Homes Corporation before starting Cousins Properties, a residential development firm, with his father in 1958. Cousins Properties soon became a leader in single-family residential construction during the postwar housing boom throughout Metropolitan Atlanta. With company earnings exceeding $5 million by 1962, Tom Cousins expanded his operations into commercial office and industrial park development during the mid-1960s. In 1968, he purchased the St. Louis Hawks professional basketball franchise and relocated the team to Atlanta as a way to secure municipal financing for the development of an indoor sports facility on the west side of downtown. The $11 million Omni Coliseum opened in 1972 as the home of the Hawks and Cousins' National Hockey League expansion Atlanta Flames. The Omni International, a multi-use hotel, office, retail and recreational complex, was built adjacent to the sports arena and completed in 1975. Cousins' downtown Atlanta ventures proved to be financially draining on the company and the properties were eventually sold to cable television entrepreneur Ted Turner in 1981. Cousins Properties subsequent joint development of the 270-acre Wildwood office park with the IBM Corporation (1982) near I-75 and I-285 in Cobb County helped restore the company to financial health in the 1980s. Tom Cousins later become involved in a number of charitable and civic causes throughout Atlanta (Funding Universe 2014; Lufrano 2001).

Edwards and Portman / Portman and Associates

Edwards and Portman was formed as a partnership between Atlanta architects John Portman and H. Griffith Edwards from 1956 to 1968. Born in Walhalla, South Carolina and raised in Atlanta, John Portman, Jr., FAIA (b.1924-) received his architectural degree from the Georgia Institute of Technology in 1950. After serving in the U.S. Navy, he returned to Atlanta, working for Stevens and Wilkinson before establishing his own practice in 1953. Portman gained national prominence acting as both the developer and the architect on many of his projects and is credited with popularizing the use of the multi-story atrium in large-scale hotel developments. Portman emerged as a major figure in shaping the development of downtown Atlanta during the post war era, beginning with the construction of the Merchandise Mart in 1961, followed by the Hyatt Regency Hotel (1964) and his expansive Peachtree Center complex (1963-). Following Griffith Edwards' retirement in 1968, Portman became president of John Portman and Associates.

H. Griffith Edwards (1907-1972) was born in Columbia, South Carolina and graduated with a degree in architecture from the Georgia Institute of Technology in 1930. He later became a professor at Georgia Tech's College of Architecture from 1946 to 1969. From 1940 to 1941, Edwards was partner in the firm Edwards & Goodwyne of Atlanta, and from 1941 to 1955, he was principal of the firm, H. Griffith Edwards. After retiring from Edwards and Portman, in which he was partner from 1956 to 1968, he continued as a consulting architect at John Portman and Associates (Gane and Koyl 1970, 671).

Finch, Alexander, Barnes, Rothschild, and Paschal (FABRAP)

The five principal partners James Harrison "Bill" Finch, FAIA (1913-2003), Cecil A. Alexander, FAIA (1918-2013), Miller D. Barnes (1909-1980), Bernard A. Rothschild, FAIA (1915-2005), and Caraker D. Paschal (1920-2001) established FABRAP in Atlanta, Georgia in 1958. Save for Rothschild, all of the men were natives of Atlanta or Georgia and had studied at or received their Bachelor of Science degrees in architecture from the Georgia Institute of Technology. Alexander attended Georgia Tech for one year, but transferred to Yale University and then the Massachusetts Institute of Technology where he received his bachelor's and master's degrees in architecture, respectively. Rothschild was born in Philadelphia and received his Bachelor of Architecture from the University of Pennsylvania (FABRAP 1965). Throughout the 1960s and 1970s, FABRAP gained a reputation for working in the Modern aesthetic and was commissioned to design a number of industrial buildings, schools, commercial shopping centers, corporate headquarters, and sporting venues. Notable works in downtown Atlanta included the First National Bank Building in joint venture with Emory Roth and Sons of New York, the Georgia Power Building (270 Peachtree Building), and Atlanta-Fulton County Stadium, in joint venture with Heery and Heery. Other significant projects included the Five Points MARTA Station as a joint venture with Finch-Heery, Architects and the Richard B. Russell Federal Building (R. M. Craig 2007; Gournay et al. 1993). In addition to their design work, Finch and Alexander often taught at the Georgia Tech Architecture School. Alexander was also heavily involved in the Civil Rights movement and Atlanta municipal politics (Southerland 2010; Galphin 1977). In 1984, FABRAP merged with Rosser Engineering Firm to become Rosser FABRAP International. The company shortened its name to Rosser International in 1993 (R. M. Craig 2007).

Friedberg, M. Paul (b. 1931)

Born in New York City, Friedberg received his Bachelor of Science degree in horticulture from Cornell University in 1954. Over the next four years, he transitioned into landscape architecture, eventually establishing his own New York City-based practice, M. Paul Friedberg and Partners (MPFP), in 1958. Most early commissions were for the New York Housing Authority. In 1965, Friedberg received national acclaim for his pioneering design for the Jacob Riis Plaza Playground, part of a larger public housing complex on Manhattan's Lower East Side. Friedberg created a geometric design for the project using hardscaped interactive play areas that embraced a modernist aesthetic and reflected the surrounding urban environment (Bennett 2004, 33–35). MPFP was awarded the commission for the landscape design for the three-and-a-half acre Fulton County Government Plaza, which was completed in 1997. Friedberg's use of a small retaining pond framed by geometric hardscapes, walking paths, and benches echoed many of the design elements he first explored for his work at the A.C. Nelson headquarters complex near Chicago, Illinois in the early 1970s (M. Paul Friedberg and Partners, Landscape Architects 2015; Birnbaum, Foell, and Cultural Landscape Foundation 2009, 105). Other notable commissions include the National Register-listed Peavey Plaza in Minneapolis, Minnesota; Pershing Park in Washington D.C.; and Olympic Plaza in Calgary, Canada. Paul Friedberg was made a Fellow of the American Society of Landscape Architects (ASLA) in 1979 and received the organization's ASLA Medal in 2015 (The Cultural Landscape Foundation 2012).

Henry C. Beck Company

Builder Henry Beck founded the Texas-based construction conglomerate, originally known as the Central Contracting Company, in Houston in 1912. The company relocated its corporate headquarters to Dallas in 1924 and opened a branch office in Atlanta in 1939. In 1946, the name was changed to Henry C. Beck Company and the firm emerged as one of the major building contractors in downtown Atlanta the 1950s and 1960s, with projects such as the Fulton National Bank Building (55 Marietta Street), the Bank of Georgia Building (34 Peachtree Building), Georgia Power Building (270 Peachtree Building), and the First National Bank Building (2 Peachtree Street). The company changed its name to HCB Contractors in 1981. It is now known as The Beck Group (The Beck Group 2015; Henson 1965, 46).

H. J. Russell and Company

The son of a plasterer and self-employed contractor, Atlanta native Herman J. Russell (1930-2014) received his degree in building construction from the Tuskegee Institute in 1952 and inherited his father's business, Rogers Russell Plastering Company, five years later in 1957. Over the next ten years, Herman Russell expanded the company, renamed H.J. Russell Construction Company, to include real estate investment and general contracting services. His work on the development of the Atlanta Merchandise Mart helped establish a long-term business and personal relationship with architect John Portman. Russell was the first African American member of the Atlanta Chamber of Commerce (the organization thought he was white on the application) and an early member of the exclusive Commerce Club (Russell and Andelman 2014). The introduction of the Minority Business Enterprise (MBE) program under Mayor Maynard Jackson greatly expanded opportunities for Herman J. Russell and other

African American and women-owned businesses during the 1970s and 1980s. During this period, the company worked in joint venture or as the prime builder for a number of major projects in Atlanta, including the Georgia Pacific Headquarters, the Hartsfield- Jackson International Airport, and the Georgia Dome, among others (Chenault 2014).

Harris, Julian Hoke (1906-1987)

Harris was born in Carrollton, Georgia and received his degree in architecture from the Georgia Institute of Technology in 1928. After studying at the Philadelphia Academy of the Fine Arts, he returned to Atlanta in 1934 and began working as a sculptor and metallic artist. In 1935, Harris became a professor of architecture at Georgia Tech where he remained on the faculty the next 26 years. He also began working on various building commissions, forming associations with local architectural firms such as Robert and Company, A. Thomas Bradbury, and Tucker and Howell. Examples of Harris' sculpture in downtown are the State Agriculture Building (1964), the Fulton County Health Services Clinic (1957) and the Chamber of Commerce Building (1961) (Emory University 2007; Smithsonian American Art Museum 2015).

Harris, Oscar L., Jr. (b. 1943)

Born and raised in Pittsburgh, Pennsylvania, Oscar Harris became interested in architecture at an early age. He received his Bachelor's Degree in mathematics from Lincoln University before studying architecture at Howard University and then Carnegie Mellon University, where he received his Master's Degree in Architecture with a focus on rapid transit transportation facility design. Shortly after graduation in 1971, Parsons Brinckerhoff hired Harris to design transit stations as part of the engineering conglomerate's development of the MARTA rapid transit system (Harris 2015). In 1977, Oscar Harris opened the local branch of the Washington D.C.–based firm Turner Associates, Inc. He eventually purchased the practice, retained the name, and relocating the offices to Atlanta. Harris' notable works in Atlanta, either as the primary architect or in joint venture, include the Fulton County Courthouse Annex (1983), the Fulton County Government Center (1989, joint venture with Rosser FABRAP), Underground Atlanta (1989, joint venture with Cooper Carry, Inc.), the Atrium and Concourse E at Hartsfield- Jackson International Airport (1993), and architectural design for Centennial Olympic Park (1996) (Harris and Kimbrough 2013).

Hartsfield, William B. (1890-1971)

A native of Atlanta, William Hartsfield was admitted to the Georgia Bar in 1917 and was elected alderman in 1922. During his time on the Atlanta City Council he became a strong advocate for the city's purchase and redevelopment of the Candler Field racetrack just south of the town of Hapeville as a municipal airport in 1925. Following an unsuccessful campaign for a seat in the Georgia General Assembly, Hartsfield returned to his private law practice. Bolstered by his growing local reputation as the "father of Atlanta aviation," he returned to municipal politics in 1936 with a run for the mayor's office and defeated incumbent James L. Key. Hartsfield served six terms from 1937-1961 (save for a two-year period in 1940-1942), the longest of any mayor in Atlanta's history. He guided the city through World War II and successfully pushed for the city's annexation of 128 square miles of the surrounding

metropolitan area with his "Plan of Improvement" in 1951. Working closely with moderate black and white business and civic leaders, Hartsfield managed the relatively peaceful desegregation of Atlanta city schools in 1961, coining the phrase that Atlanta was "the city too busy to hate." Following his tenure in public service, Hartsfield became a consultant for a number of local conglomerates including Coca-Cola and Georgia Power (Williams 2002).

Heery and Heery

Heery & Heery was founded in 1952 as a partnership between Athens, Georgia, architect C. Wilmer Heery and his son, George T. Heery (b.1927), a 1951 graduate of the Georgia Institute of Technology. Heery's joint venture commission with FABRAP to design Atlanta-Fulton County Stadium (1965, razed in 1997) established both firms as specialists in the design and construction of sports facilities throughout the United States. Heery also became involved in developing construction management techniques to reduce project costs and materials. In addition to the stadium project, Heery worked on the design of the Five Points MARTA Station (1975, as a Finch-Heery joint venture), and the Georgia Power Company Headquarters (1981) (R. Craig 2008). Heery & Heery was reorganized as Heery International, Inc. in 1990 (Bianco 2004).

Holder Construction Company

A native of Atlanta, Robert M. Holder, Jr. graduated from Vanderbilt University in 1951 with a degree in engineering. He worked as the local branch manager for the Henry C. Beck Company before establishing his own firm in 1960 with three employees and two million dollars worth of construction contracts. By the 1980s, Holder Construction Company had grown to 500 employees and was ranked as one of the top 400 contractors in the United States. Holder Construction Company served as the general contractor in the development of the Atlanta City Hall Annex (1989, in joint venture with H.J. Russell and Company) (Shavin and Galphin 1982, 397). They worked on several other notable projects in the Atlanta area, including Colony Square in Midtown, Phipps Plaza in Buckhead, and the Hartsfield International Airport.

H.W. Lochner and Company

Transportation engineer Harry W. Lochner established his consulting firm with three employees in Chicago, Illinois in 1944. The company received its first major contract for the Atlanta Expressway System Study shortly thereafter. Subsequent commissions for the planning and design of the St. Louis Expressway and various highway and bridge projects helped expand the company to 75 employees divided between three project offices (Chicago, St. Louis, and Nashville) by 1950. H.W. Lochner and Company experienced considerable growth during the 1950s and 1960s as the firm designed and supervised the construction of O'Hare International Airport in Chicago and highway transportation studies for 30 municipalities located throughout the Midwest. HW Lochner merged with BWR in 2010 and remains a leader in the field of highway transportation in the United States (HW Lochner 2013).

Ira H. Hardin Company (Hardin Construction Company)

A 1924 graduate of the George Institute of Technology, Ira Hardin (1903-1990) worked in the construction industry for 22 years before establishing the Ira H. Hardin Company (later Hardin Construction Company) in 1946. His son, Allen Sage Hardin, joined the firm in 1955 and became president of the company in 1968. The majority of early projects included residential, office, and industrial development throughout Georgia. By the mid-1960s, the Hardin Construction Company had grown to become one of the leading builders in Atlanta and the southeast. Hardin erected many of the landmark properties in Atlanta's downtown skyline during the building boom of the 1960s and 1970s, including: the Trust Company Bank Building; the Atlanta Hilton Hotel and Atlanta Center complex; the Georgia Power Company Building; the Omni Area and International Hotel; the Coastal States Building; and Phase 1 of the Georgia World Congress Center (Shavin and Galphin 1982, 393). California-based DPR Construction Company purchased Hardin Construction Company in 2013 (Saporta 2013).

J.A. Jones Construction Company

The J.A. Jones Construction Company was founded by James Addison Jones in Charlotte, North Carolina in the 1890s and became a major contractor for the federal government during the 1930s in the Panama Canal Zone and later during World War II as the builder of cargo ships, tankers, and military installations. The company experienced considerable growth throughout the United States during the postwar construction boom. Works erected by the J.A. Jones Construction Company in downtown Atlanta during the 1960s included the Hyatt Regency Hotel, the 230 Peachtree Building and the Georgia Archives Building ("J.A. Jones Construction Company" 1997; Henson 1965, 46).

Jackson, Maynard H., Jr. (1938-2003)

The grandson of noted Atlanta Civil Rights leader John Wesley Dobbs, Maynard Jackson was born in Dallas, Texas. He moved to Atlanta in 1945 at the age of seven when his father became pastor of Friendship Baptist Church. He graduated from Morehouse College at the age of 18 in 1956 and received his law degree from North Carolina Central University in 1964. He returned to Atlanta and four years later began his political career by contesting incumbent Herman Talmadge for Georgia's seat in the U.S. Senate in 1968. The next year he was elected vice mayor of Atlanta – a sign of the rising power of the black vote in city politics. In the following mayoral election, Jackson ran against, and defeated Sam Massell to become the first African American mayor of Atlanta. While his first term in office was marked by cold relations between City Hall and the downtown white business elite, Jackson was able to successfully expand the municipal contracting process to allow for greater involvement by African Americans and women. As a result of the Minority Business Enterprise (MBE), minority involvement in city development projects rose from around one percent to more than 35 percent. Other hallmarks of his administration included the creation of the Neighborhood Planning Unit (NPU) system to allow for greater resident participation in city planning and construction of the Hartsfield-Jackson International Airport. After serving two consecutive terms from 1974-1981, Jackson was reelected mayor in 1989 and helped prepare the city to host the 1996 Summer Olympic Games (Rice 2004).

Jova/Daniels/Busby, Inc.

Principal partners Henri V. Jova, FAIA, Stanley L. Daniels, FAIA, and John A. Busby, Jr. founded their practice in Atlanta in 1966. Jova (1919-2014), a native of New York, received his degree in architecture from Cornell University, was awarded the Rome Prize from the American Academy in 1951 and was also the recipient of a Fulbright Fellowship. He came to Atlanta in 1954 to work for Abreu and Robeson, Architects (American Academy in Rome 2014). Daniels (b.1937) received his degree in architecture from the Georgia Institute of Technology in 1960 and studied at the Ecoles d'Art Amèricaines in Paris, France the following year. John Busby (b.1933) of Charleston, South Carolina, graduated from the Georgia Institute of Technology with a degree in architecture in 1959 (Gane and Koyl 1970). The firm's most notable project was Colony Square (1969, 1975) at Peachtree Street and 14th Street, in Midtown Atlanta, which is considered the first multi-use development in the South (Gournay et al. 1993, 119). Other major commissions located in downtown Atlanta included restoration work and interior design for the original Underground Atlanta (1969), the Atlanta Journal and Constitution Building (1972), and Atlanta City Hall Annex (in joint venture with Muldawer + Moultrie and Harris and Partners, 1991). The firm dissolved in 2013.

J.W. Robinson and Associates, Inc.

Joseph W. Robinson, FAIA (1927-2008) was born in South Carolina and received his degree in architecture from Hampton University in 1949. Unable to obtain an architectural license in the Jim Crow South, Robinson became a math teacher in the Atlanta Public School System and designed residential commissions for his African American clientele on the side during the 1950s and 1960s. In 1970, he formed J.W. Robinson and Associates and early projects included various public commissions. J.W. Robinson was awarded one of the earliest joint venture contracts for Concourses C and D at Hartsfield-Jackson International Airport. Notable works in the downtown area include the design for the Atlanta Life Insurance Company headquarters building (1980, in joint venture with Thompson, Ventulett, and Stainback). J.W. Robinson died in 2008 and his firm is now run by his sons Joseph W., Jr. and Jeffery Robinson (J.W. Robinson and Associates 2015; Lyon 2004).

Langdale, Noah N. Jr., Ph.D. (1920-2006)

A native of Valdosta, Georgia, Noah Langdale, Jr. was a celebrated football player for the University of Alabama before joining the U.S. Navy in 1943. He later served in the Pacific Theater during World War II. After the war, he received degrees from the Harvard University School of Law and Harvard Business School and practiced law in Georgia for seven years. Langdale began his career in education at Valdosta State College before his appointment as the second president of the Georgia State College of Business Administration in 1957 (Athens Banner-Herald 2008). During his 31-year tenure as president from 1957 to 1987, Georgia State College expanded from being a two-building school with an enrollment of just over 10,000 to Georgia State University, which boasted a 30,000-student population with an expanding campus throughout downtown Atlanta (Drummond and Kohr 2014).

Massell, Benjamin J. (1886-1962)

A native of Lithuania, Benjamin "Ben" Massell moved to the United States at the age of two. Ben Massell and his brothers, Levi and Samuel Sr., established Massell Companies, a commercial and industrial real estate development firm in Atlanta just after World War I. The company got its start erecting apartment buildings and one-story commercial block buildings in the suburban commercial nodes of Grant Park, Little Five Points, and along Boulevard and Ponce de Leon Avenues on the city's east side. After nearly going bankrupt during the Depression, Ben Massell returned to the real estate business after World War II, and by the 1950s, Massell Companies had built over 1,000 buildings in Atlanta worth more than $30 million. The Massell Company financed and developed several properties in downtown Atlanta and the growing Uptown (now Midtown) district north of the central business district, including John Portman's Merchandise Mart and the Peachtree and Seventh Building, a government office building designed by Alexander and Rothschild and among the first buildings in Atlanta to feature air-conditioning (Massell 2008; Alexander 2009). After Massell's death in 1962, his holdings were divided between Massell Companies, operated by Ben Massell, Jr. and CMS (Caroline Massell Selig) Realty, which later became Selig Enterprises, Inc. in 1968 (Shavin and Galphin 1982).

Massell, Sam (b. 1927)

The nephew of real estate magnate Ben Massell, Sam Massell was elected mayor of Atlanta in 1969 and was the first Jewish person to hold the office in Atlanta's history. While Massell only served one term as mayor, it was under his administration that the MARTA rapid transit system was created and funded through a one-cent sales tax (Stone 1989, 77).

Neuhaus and Taylor, Architects

The Houston, Texas-based firm was founded by principal partners (and former high school classmates) J. Victor Neuhaus, III, FAIA (1915- unknown) and Harwood Taylor, FAIA (1927-1988) in 1955. Neuhaus received his degree in architecture from the University of Texas in 1951 and worked as a draftsman for Wyatt C. Hedrick prior to starting his own practice in 1953. Taylor also received his architectural degree from the University of Texas in 1949. Neuhaus was credited with managing the business side of the practice, while Harwood preferred the design work. Principal early works were mainly modernist residential commissions in the Houston area; however, by the early 1970s, Neuhaus and Taylor were primarily attracting national and international work (Koyl 1962; Koush 2005). The steel and glass 101 Marietta Building (1975, with Cooper Carry Architects, Inc.) is their only project of note in downtown Atlanta.

Parsons Brinckerhoff

William Barclay Parsons founded the firm in Manhattan in 1885. Parsons later went on to be the chief designer of the New York subway system in the early 1900s. Parsons partnered with highway engineer Henry M. Brinckerhoff in 1906 and the company gained fame as the highway designers for the 1939 World's Fair in New York. In the 1960s, Parsons Brinckerhoff designed and built the Bay Area Rapid Transit (BART), the first rapid transit system built in

the United States after World War II. Based on their expertise, the firm was awarded the contract to build the Metropolitan Atlanta Rapid Transit Authority (MARTA) system during the 1970s and 1980s (Malcom 2013).

Portman, John C. Jr. (see Edwards & Portman)

Robert and Company

L.W. "Chip" Robert, Jr. (1889-1976) established the architecture, engineering, and planning practice in downtown Atlanta in 1917. Robert received his degree in civil and experimental engineering from Georgia Tech in 1908 and 1909, respectively and also became one of the most decorated athletes during his time at the school. Over the course of its history, the firm has designed and built many prominent developments in Atlanta and Georgia, including the Atlanta Municipal Auditorium (1925), Grady Memorial Hospital (1958), the William B. Hartsfield Airport Terminal (1961) as well as the Hartsfield-Jackson International Airport (1981), and the Atlanta Civic Center (1969) (Robert and Company 2013; Shavin and Galphin 1982, 426).

Skidmore, Owings, and Merrill (SOM)

Louis Skidmore (1897-1962) and Nathaniel Owings (1903-1984) established their architectural practice in Chicago, Illinois in 1936 and hired designer Gordon Bunshaft (1909-1990), a graduate of the Massachusetts Institute of Technology, to join their New York branch office the following year. Architect John Merrill (1896-1975) joined the company in 1939. By the 1940s, the firm had expanded to 450 employees with Bunshaft, William Brown, Robert Culter and J. Walter Severinghaus becoming full partners in 1946. The planning and design for the town of Oak Ridge, Tennessee between 1942 and 1946 was among SOM's largest projects; however, the firm would gain greater prominence shortly after the war with the design of a number of pioneering modernist works in New York City based on the functional aesthetics established by Mies van der Rohe - most notably Lever House (1952), the Manufacturer's Hanover Trust Building (1954) and the Chase Manhattan Bank (1969) (Skidmore, Woodward, and Futagawa 1970). Examples of SOM-designed high-rise office towers in downtown Atlanta include the Hartford Building (1965), the Equitable Building (1968, in joint venture with FABRAP), and the Georgia Pacific Headquarters Building (1982).

Sparks, Dr. George M. (1889-1957)

A native of Quitman, Georgia and a former newspaperman with the *Macon Telegraph,* Sparks taught journalism at Mercer College (now University), his alma mater, and Georgia Tech. He became director of the Georgia Tech Evening School of Commerce (now Georgia State University) in 1928 and served in that position until 1957, overseeing the growth of the school into a four-year college and the development of the early campus after World War II. Sparks Hall, the first building erected by Georgia State, bears his name.

Stevens and Wilkinson

Following the death of architect Flippen Burge in 1946, Preston S. Stevens, Sr., FAIA (1896-1989) and James R. Wilkinson, FAIA (1907-1980) organized their practice in Atlanta in 1947

as the successor firm of Burge and Stevens (established in 1919). Both Stevens and Wilkinson were graduates of the Georgia Institute of Technology's School of Architecture and their firm quickly garnered a reputation in Georgia and throughout the Southeast for the successful application of the low cost, functional Modern design for educational and commercial commissions. Among Stevens and Wilkinson's most notable works in Atlanta include the company's downtown office building at 157 Luckie Street (1946), the E. Rivers Elementary School (1949, razed 2013), and the Rich's Store for Men in downtown Atlanta (1951, razed) (R. M. Craig 2002). The firm also partnered in joint venture with Toombs, Amisano, and Wells for the design of the Atlanta Memorial Arts Center in Midtown (1968, now known as the Robert W. Woodruff Arts Center) and with designers Marcel Breuer with Hamilton Smith Associated Architects for the development of the Atlanta-Fulton County Central Public Library (1980). Stevens and Wilkinson opened a branch office in Columbia, South Carolina in 1978. The practice later merged with Stang and Nedow Inc. in 2003 and Richard Wittschiebe Hand in 2014 (Stevens & Wilkinson 2015).

Thompson, Ventulett, Stainback and Associates (TVS)

The partnership of William P. Thompson (b.1927), Thomas W. Ventulett III, FAIA (b.1935), and Raymond F. Stainback, Jr., FAIA (b.1931) was organized in 1968 to design the Omni Coliseum for developer Tom Cousins. Tom Ventulett had received his architectural degree from Georgia Tech while Ray Stainback attended the North Carolina College School of Design. The two men originally met while working in the offices of Toombs, Amisano and Wells during the 1960s before joining Bill Thompson, an older architect, who had established his own Macon-based practice in 1953 (Gane and Koyl 1970). Within the new firm, Thompson served as the primary businessman and Stainback handled marketing and production, while Ventulett concentrated on architectural design (R. M. Craig 2013c). In the wake of their success with the Omni Coliseum, TVS quickly expanded to 60 employees and was awarded the design and planning commissions for the Omni International Complex as well as the multi-phase development of the Georgia World Congress Center from the 1970s through the early 2000s. The Georgia Dome stadium is another well-known project designed by the firm, in joint venture with Heery International and Rosser FABRAP International (T. D. Galloway, Hart, and Thompson, Ventulett & Stainback 2001).

Tomberlin and Sheetz

The partnership of Tomberlin and Sheetz was founded in 1955 by Wilbur "Tommy" Tomberlin (1925-2001) and Francis B. Sheetz (1920-). Both men were graduates of the Georgia Institute of Technology's Architecture School and became acquainted with one another during the early 1950s, while working for Bank Design, Inc., an Atlanta firm that focused on small, branch bank construction and design. Tomberlin and Sheetz's first office was located near Pershing Point (the northern intersection of Peachtree Street and West Peachtree Street) and the partners initially focused on small, commercial architecture, specifically banks. The firm was awarded the commission for First Federal Savings and Loan Association headquarters building (1964, now the Forty Marietta Building), through Wilber Tomberlin's personal connection with bank president, George West, Jr. (Sheetz 2006). Architect Charles J. "Chuck" Robisch was tasked with the building's design. A native of New York, Robisch received his bachelor's degree in architecture from Rensselaer Polytechnic Institute in Troy, NY and later attended the Graduate School of Architecture at the Georgia

Institute of Technology where he received his master's degree in 1958 (Gane and Koyl 1970, 771). The First Federal Building was the only high-rise office tower in downtown Atlanta designed by Tomberlin and Sheetz and the partnership dissolved in 1965. Tomberlin and Robisch went on to form Tomberlin Associates, Inc. while Sheets founded Sheetz and Bradfield in 1965 and later, Sheetz, Aiken and Aiken. The successor firms of both Tomberlin and Sheetz primarily concentrated on low-income housing construction throughout the southeastern United States (Robisch 2006).

Toombs, Amisano, and Wells

Principal partners Henry J. Toombs, FAIA (1902-1967), Joseph "Joe" Amisano, FAIA (1917-2008), and James E. Wells (b. 1908-1987) organized their practice in 1955 as the successor firm to Toombs and Creighton, Architects. Both Toombs and Wells were natives of Georgia and received their degrees in architecture from the Georgia Institute of Technology. The two men had worked together, off and on, since 1935. Through his friendship with President Franklin D. Roosevelt, Henry Toombs was hired to design a number of structures that came to be known as the Warm Springs Foundation, which included the Little White House (1932) and Georgia Hall (1933) (Thomas and Lyon 1982). Toombs later developed a reputation for Modern design with his firm's 1947 design for the Store for Homes addition to the downtown Atlanta Rich's Department Store Building, which included the distinctive, four-story steel and glass "Crystal Bridge" skywalk (demolished 1994) (Buono and Craig 2008). Joe Amisano was a native of New York, graduate of the Pratt Institute, and was awarded the Rome Prize in 1950. He first worked in the Manhattan firms of Sanders & Breck and Harrison, Abramowitz & Fouihoux before moving to Atlanta in 1953 and eventually partnering with Toombs and Wells (Gane and Koyl 1970).

Toombs, Amisano, and Wells garnered a distinguished reputation for modernist design in Atlanta during the late 1950s and early 1960s with a number of high-profile commissions such as Lenox Square Shopping Center (1959, altered), the John Knox Church (1965), and the Atlanta Memorial (now Woodruff) Arts Center (1965-68). Following Toomb's death in 1967, the firm continued to find success with Amisano serving as the principal design architect (Buono and Craig 2008). Principal works in downtown Atlanta include: the Federal Reserve Bank (1964); the Davidson's Department Store Garage (19X66); the Standard Federal Savings and Loan Building (now the Forty-One Marietta Building, 1975); the Peachtree Summit Building (1979); and the Peachtree Center MARTA Station (1982).

Trammell Crow Company

Real estate investor Trammell Crow (1914-2009) established his company in his native city of Dallas, Texas in 1948 (Trammell Crow Company, Inc. 2015). Crow became acquainted with Atlanta architect John Portman during the development of the Merchandise Mart and later purchased almost half of the ownership interest in the property shortly after the building's completion in 1959 (Portman retained majority ownership of the other half). Trammell Crow partnered with Portman in several following developments in Atlanta and elsewhere, including the 230 Peachtree Building, the Hyatt Regency Hotel, the Embarcadero Center in San Francisco, and the Merchandise Mart in Brussels, Belgium (Portman and Barnett 1976, 172–174). In 1968, Trammell Crow opened branch offices in Atlanta, Houston, Oklahoma City and was named the "largest private real estate operator in the US" by *Forbes* magazine in 1971.

While Trammell Crow's partnership with Portman ended during the early 1970s due to differing opinions over Portman's continued focus on downtown development, the company remained active in the Atlanta market through a number of commercial ventures in suburban north Fulton and Cobb counties with Atlanta real estate brokers Pope and Carter (Trammell Crow Company, Inc. 2015; Henson 1965, 46).

Turner Associates, Architects and Planners ***(see Harris, Oscar L., Jr.)***

Williams, Sam A. (b.1945-)

Educated at Harvard Business School and Georgia Institute of Technology, business leader Sam Williams, a native of Obion Tennessee, has played a strong role in Atlanta's development. He served as an original staff member of Research Atlanta under Mayor Ivan Allen Jr. then joined the Portman organization eventually becoming CEO. He would leave Portman after 22 years to head Atlanta Central Progress, providing leadership to the business community during the Olympics (1994-1997). Named president of the Metro Atlanta Chamber of Commerce in 1996, he remained in this position for 17 years. After retirement, he joined the faculty of the Andrew Young School of Policy Studies at Georgia State University.

Wyatt C. Hedrick and Company

Architect Wyatt C. Hedrick (1888-1964) was born and raised near Chatham, Virginia and received his degree in engineering from Washington and Lee University in 1910. He moved to Texas in 1913 and established a construction company in Fort Worth the following year. In 1925, Hedrick formed his architectural practice with satellite offices in Dallas and Houston and early works in Texas were noted for their Moderne style. Wyatt C. Hedrick and Company expanded nationally after World War II and was listed as the third-largest architectural firm in the United States by the 1950s (Long 2010; Liles 2008). The Fulton National Bank Building (1955, now the 55 Marietta Street Building) and the Bank of Georgia Building (1961, now the 34 Peachtree Building) are the firm's only two works in Downtown Atlanta.

Young, Andrew J., Jr. (b. 1932)

Born and raised in New Orleans, Louisiana, Andrew Young attended Howard University in Washington D.C. where he graduated in 1951 with a bachelor of science degree in biology. He later received a divinity degree from Hartford Theological Seminary in Connecticut and came to Georgia in 1955 after accepting the pastorate of Bethany Congregational Church in Thomasville. During his time in Georgia, Dr. Young became involved in the Civil Rights Movement and joined Martin Luther King, Jr.'s Southern Christian Leadership Conference (SCLC) in 1961. Young helped to organize a number of voter registration and desegregation campaigns, eventually becoming a top aid to Dr. King and the executive director of the SCLC. Following Martin Luther King's assassination in 1968, Andrew Young entered politics and was elected to the U.S. House of Representatives for Georgia's Fifth District in 1972. During the Carter Administration, Young was appointed ambassador to the United Nations, a position he held from 1977 to 1980. In 1981, Andrew Young returned to Atlanta and succeeded Maynard Jackson as Mayor of Atlanta, serving two terms until 1989. Following an unsuccessful run for governor of Georgia, he served a pivotal role in helping to secure Atlanta's bid to host the 1996 Olympic Games (Moye 2014).

APPENDIX B: SUMMARY OF MAJOR PLANNING PROJECTS

Plan and Page Reference	*Date*	*Author(s)*	*Objectives/Outcomes*	
Forward Atlanta (E-6)	1925	Atlanta Chamber of Commerce	Objective	Enticing national corporations to establish regional headquarters in Atlanta and broaden local economy.
			Outcome	750 new businesses and 20,000 jobs created within 4-year campaign.
Highway and Transportation Plan for Atlanta, Georgia (E-8)	1946	H.W. Lochner and Company and DeLeuw, Cather and Company	Objective	Referred to as the "Lochner Plan," it called for the development of a 32.5 expressway system that provided direct automobile access to city's central business district, airport and suburbs.
			Outcome	Laid out the foundation for the interstate highway system in Metropolitan Atlanta, specifically the creation of the North-South Expressway (now known as the I-75/85 Downtown Connector).
Plan of Improvement (E-13)	1950-1951	Mayor William Hartsfield	Objective	Plan called for annexing unincorporated commercial, industrial and residential parts of Fulton County to consolidate county and municipal services and to maintain a white majority.
			Outcome	City added 100,000 new residents and tripled its size from 34.7 to 188 acres.
Up Ahead (E-13)	1952	MPC in partnership with the Central Atlanta Association	Objective	Identified six African American residential areas near city center to be cleared, including Auburn Avenue commercial district; recommended creation of a regional park system, establishing a second regional airport and adopting uniform zoning practices.
			Outcome	Negligible impact. Considered one of the earliest multijurisdictional regional plans produced in the nation but dismissed by local leadership.
Now…for Tomorrow (E-14)	1954	MPC	Objective	Recommended establishing zoning ordinances and a regional park system including Stone Mountain Park, developing a regional healthcare and hospital council, an interstate highway network, and a regional transit system with improved traffic circulation. Proposed developing four "public development areas:" University-Cultural Center, Government Center, Medical Center, and Convention/Hotel area (would be east to west in the city center along the railroad corridor, from the proposed University-Cultural Center Area, which is now the GSU campus, to the section commonly known as the "Gulch." More intensive hotel and retail development was proposed at the western edge of the CBD.
			Outcome	Offered a vision of decentralized urban core free of traffic congestion with modern architecture that shows Atlanta "is going places". All transportation improvements were later realized to some extent notably, modern highway alignments for I-75, I-85, and I-20 through the city, and MARTA. Vision for public development areas successful with the development and expansion of Georgia State University structuring a University-Cultural Center; construction of new state and federal office buildings on the east and west sides of lower downtown in 1970s helped shape a Government Center; the expansion of Grady Hospital and other health facilities also contributed to a Medical Center focus.

Plan and Page Reference	*Date*	*Author(s)*	*Objectives/Outcomes*	
Six Point Forward Atlanta Program (E-19)	1962-1970	Ivan Allen Administration and the Atlanta Chamber of Commerce	Objective	Tenets included: City schools remain open during desegregation; pressed for accelerated expressway growth; expansion of city's urban renewal and public housing programs; construction of a new municipal auditorium and modern sports venues; and the creation of a rapid transit system.
			Outcome	This planning period is considered a "golden era" in the City's history with advances in Civil Rights, explosive regional growth and growth in city's skyline. The construction of Atlanta Stadium (later known as Atlanta-Fulton County Stadium), which attracted high-profile professional baseball and football sports franchises to the city, significant expansion of the Atlanta Airport, and development of the Atlanta Civic Center are all products of this coordinated public infrastructure development and private advertising/public relations campaign.
Shall We Rebuild Again? Atlanta Faces the Problem of Central Area Blight (E-20)	1959	Atlanta-Fulton County Joint Planning Board	Objective	Targeted the 170-acre Butler district, east of the city center, and the 332-acre Rawson-Washington area, located just south of downtown, for urban renewal. Land to be used to secure right-of-way for the construction of the downtown connector and the remaining acreage was to be used for low income, high-rise apartments, schools and parks, commercial buildings, and industrial facilities.
			Outcome	In June1959, the Federal Government authorized $50 million for the clearance of both sections. 143 acres of the Rawson-Washington tract were used for right-of-way acquisition. New low-income housing, etc. never materialized.
Campus Plan (E-28)		City of Atlanta Planning Department and Georgia State University	Objective	This plan guided $3 million in new school construction on approximately 10 acres of land acquired through urban renewal along Decatur Street between Ivy Street (now Peachtree Center Avenue) and the Courtland Street viaduct.
			Outcome	Over the next eight years, Georgia State would engage in a significant building campaign that included the Student Activities/University Center Building (1965) a library (1968, Richard Aeck of Aeck Associates), Counseling Center, and Business Administration Building (1968, Gregson and Associates).
Georgia State Master Plan (E-27)	1966	Andre Steiner, Robert and Company	Objective	Plan called for a multi-level campus on 60 acres with landscaped open plazas and pedestrian walkways built over covered parking lots and city surface streets extending over 10 city blocks and the campus would be unified with the government district to the south and the financial district to the west.
			Outcome	Phase One of Steiner's campus plan was completed with a number of new buildings in place by 1971.
Improving the Mess We Live In (E-28)	1963	North Georgia Chapter of the American Institute of Architects	Objective	Critical study of Atlanta's haphazard planning, unsightly utilities, poor signage and lack of aesthetic appeal.
			Outcome	Led to the establishment of the advisory Atlanta Beautification Committee, which later became the Atlanta Civic Design Commission in 1967 and was reorganized as the Atlanta Urban Design Commission under Mayor Maynard Jackson in 1975.

Plan and Page Reference	*Date*	*Author(s)*	*Objectives/Outcomes*	
Atlanta Central Area Study (CAS) (E-30)	1971	City of Atlanta and Central Atlanta Progress, with funding provided by the U.S. Department of Transportation	Objective	First comprehensive planning project for downtown prepared by CAP. Recommended a strong central core to drive growth. The study stressed the importance of a regional multimodal transportation system, based on rapid transit and expressways; advocated for higher building density; and the conversion of "under-used streets" into pedestrian thoroughfares and separation of vehicle and pedestrian interaction through the use of pedestrian overpasses and underpasses. The plan identified eight "priority areas" within the CBD for streetscape improvements and the creation of two pocket parks at Garnett Street and Cone Street; and the northward expansion of Woodruff Park. It also called for a concentration of government facilities at the southern edge of the CBD.
			Outcome	Public development during the latter half of the decade consisted of new state and federal office buildings on the east and west sides of lower downtown and adhered to the *Now…for Tomorrow* (1954) and CAS (1971) plans that recommended a concentration of government growth and investment in this area of the Atlanta CBD. Woodruff Park was expanded north of Edgewood Avenue and a 600-seat amphitheater and water fountain were installed on the site in the late 1970s; a number of pedestrian improvements (e.g. sidewalk widening, new lighting, signage) and street tree plantings in the downtown Fairlie Poplar district along North Broad Street, Marietta Street, in Margaret Mitchell Square were installed, as well as the Broad Street pedestrian mall. The "Downtown Tree Guild" planted street trees and shrubbery.
New Municipal Charter (E-33)	1972	City of Atlanta	Objective	Charter stipulated that the Department of Planning and Development would be required to produce a plan annually for one, five, and 15 years and that it had to have citizen participation and was to be adopted both by the mayor and the council.
			Outcome	Restructured the former Board of Aldermen into the current Atlanta City Council; established the "strong mayor" system of city government that gave the mayor, rather than the city council, administrative oversight of municipal departments. The Charter also included an accompanying "Reorganization Ordinance" that substantially strengthened the Bureau of Planning's ability to implement comprehensive planning and development goals and tied the planning process to the city's annual budget. Finally, the Charter created the Neighborhood Planning Unit (NPU) system, which created a mechanism for increased resident participation and input into neighborhood and city-wide planning issues.
Capitol Hill Master Plan (E-37)	1974	Jova/Daniels/Bus by with urban planners Eric Hill Associates	Objective	Three-phase plan that would guide state development in downtown through the year 2000 and expand the State Capitol Complex over a 10-block area with the construction of 11 new high and mid-rise office buildings. The first phase of the plan called for the rerouting of Capitol Avenue, construction of two office towers over Piedmont Avenue, and the creation of a network of elevated pedestrian walkways to facilitate movement throughout the complex.
			Outcome	Only Phase I tasks completed (see above).

Plan and Page Reference	*Date*	*Author(s)*	*Objectives/Outcomes*	
Central Area Study II (CAS II) (E-43)	1984	City of Atlanta and Fulton County and community volunteers	Objective	CAS II sought to make attainable improvements to existing infrastructure, transportation, and architecture "through better maintenance, marketing, and design." It recommended financial incentives for housing construction in central Atlanta, the creation of an art and entertainment district in the central area, development of tourist attractions, and strengthening the convention industry by supporting the expansion of the World Congress Center. New open spaces, bikeways, and a plan for adding trees throughout the central Atlanta area were also proposed.
			Outcome	Reopening of Underground Atlanta was one outcome but it should be noted that CAS II's goals are more difficult to measure as they relate to safety, marketing, etc.
Historic Preservation Ordinance (E-42)	1989	Preservation Steering Committee (City, CAP and APC)	Objective	Provide protection to historic properties though local designation: buildings, sites, districts and objects.
			Outcome	The new preservation law provided three levels of legal protections for the city's historic buildings, sites, and districts, including local landmark designation, which placed strong protections against the demolition and alteration of designated historic properties. By 2017 over 20 historic buildings and one district have been designated as Landmark properties in downtown Atlanta.

N.B. This is a summary table of plans that had a strong impact on modern downtown Atlanta's development. As noted, some had physical impacts within Atlanta's built environment, others were not necessarily acted upon, or their influence may not be visible in the physical environment.

APPENDIX C: PROPERTY TYPE PHOTOGRAPHS

Table of Contents

Small-Scale Commercial Buildings Type

Smooth Ashlar Grand Lodge Building, 60 Piedmont Avenue NE (1956)

Georgia Parents-Teachers Association Building, 114 Baker Street NE
(1959, A. Thomas Bradbury, Architect)

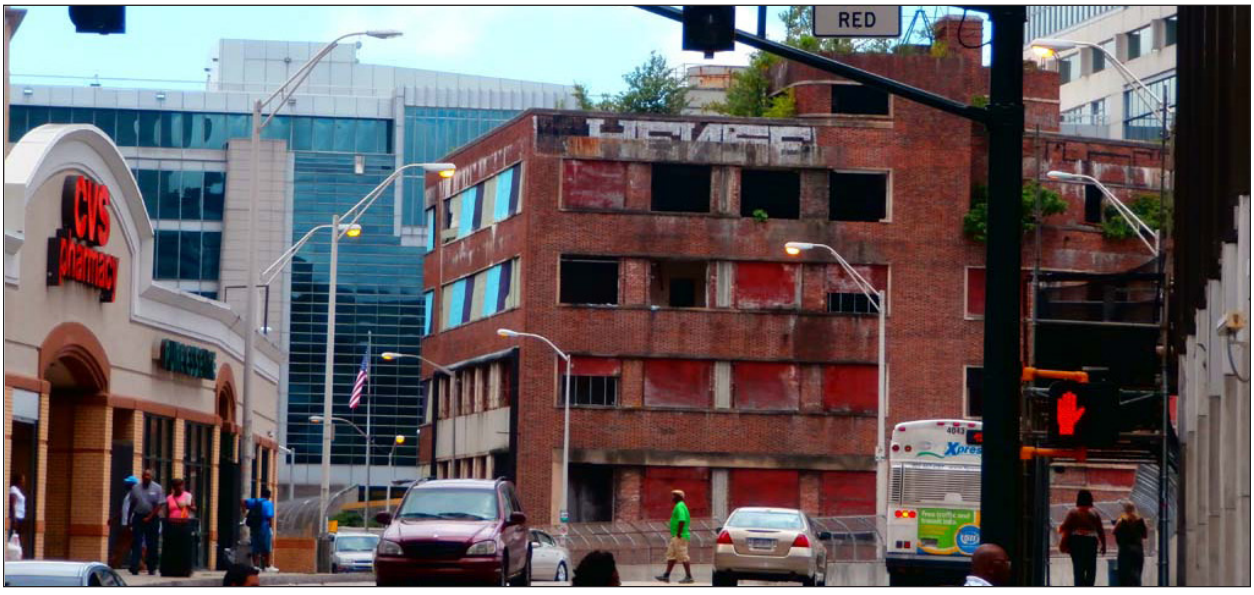
Offices of Stevens and Wilkinson, 157 Luckie Street NW
(1946; Stevens and Wilkinson, Architects)

332 Piedmont Avenue NE (1947)

Walden Building, 28 Jesse Hill Jr. Drive (1948)

Mid-Rise Commercial Building Type

Constitution Building, 143 Alabama Street SW
(1947; Robert and Company, Architects)



70 Courtland Street NE (1970)

40-42 Pryor Street SE (1950)

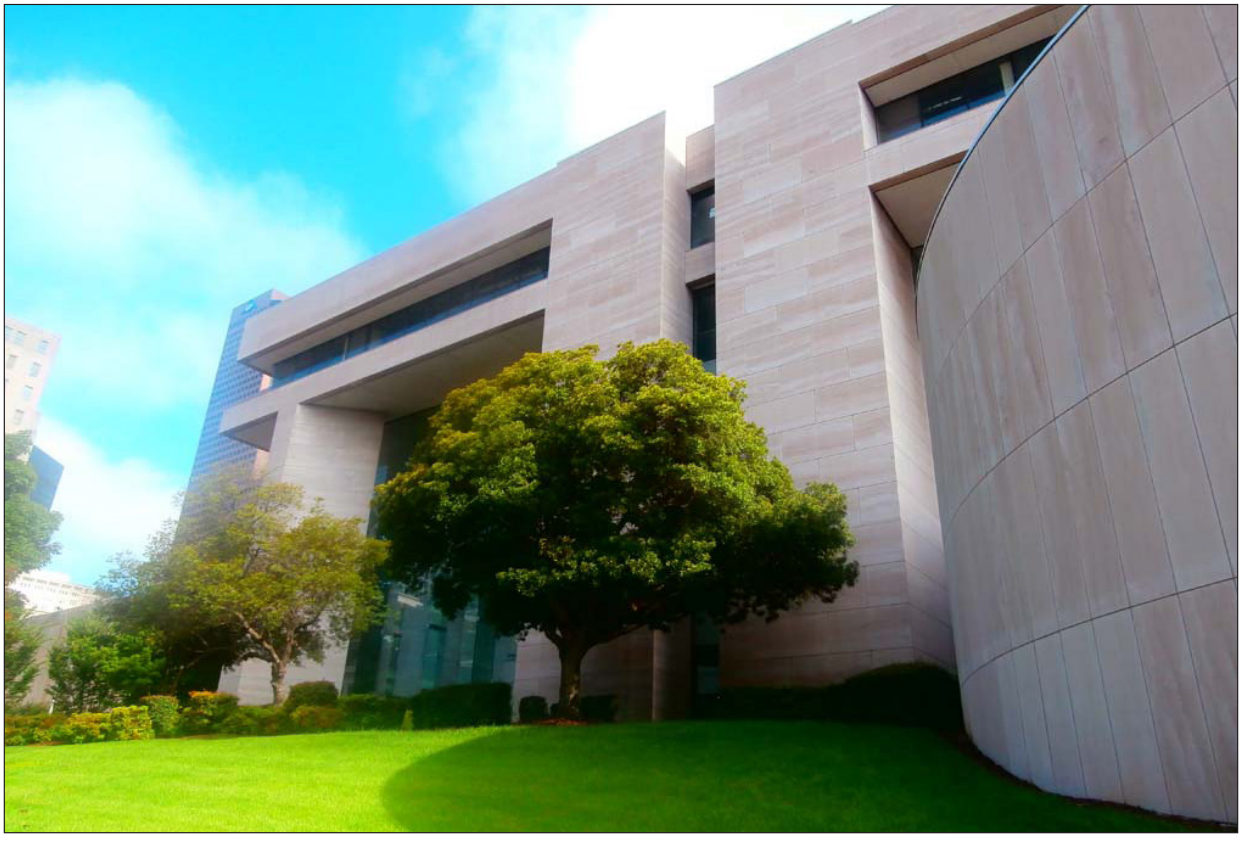
1 Park Place SE (1955; Abreu and Robeson, Architects, J.A. Jones, Builder)

241 Peachtree Street NE (ca. 1970s)

134 Piedmont Avenue NE (1969)

Atlanta Central Public Library, 1 Margaret Mitchell Square (1980; Marcel Breuer, Architect)

Atlanta Life Insurance Company Building, 100 Auburn Avenue
(1980; Thompson, Ventulett, Stainback, Architects;
J.W. Robinson and Associates, Joint Venture)



Lawyer's Title Insurance Company, 30 Pryor Street (1962)

148 Andrew Young International Boulevard NE

(1968; Toombs Amisano, and Wells, Architects)

Atlanta-Journal Constitution Building, 72 Marietta Street NW
(1972: Jova/Daniels/Busby, Architects; Hardin Construction Company, Builder)

56 Edgewood Avenue NE (1954)

High-Rise Tower Type

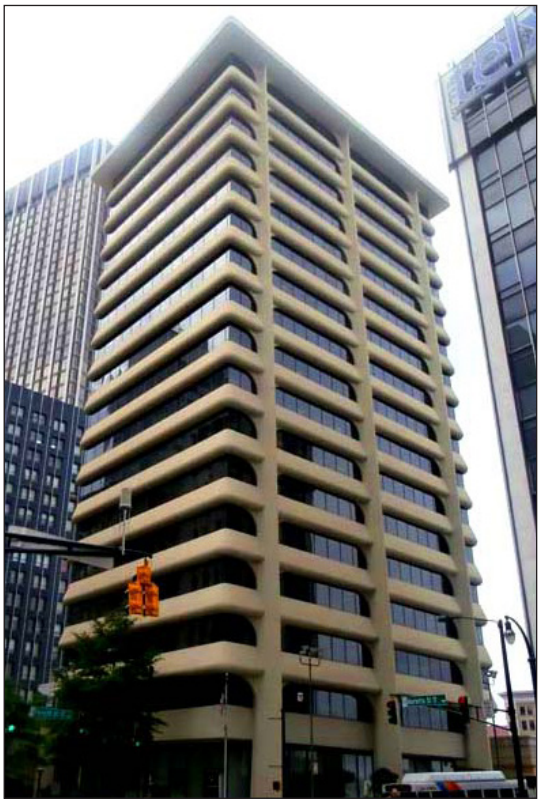
High-Rise Office Tower Sub-Type

Chamber of Commerce Building, 34 Broad Street NW
(1960; Tucker and Howell, Architects)

Fulton National Bank Building, 55 Marietta Street NW
(1956; Wyatt C. Hedrick with Wilner and Millkey, Architects;
Henry C. Beck Company, Builder)

National Bank of Georgia Building, 34 Peachtree Street NW
(1961; Wyatt C. Hedrick, Architect; Henry C. Beck Company, Builder)

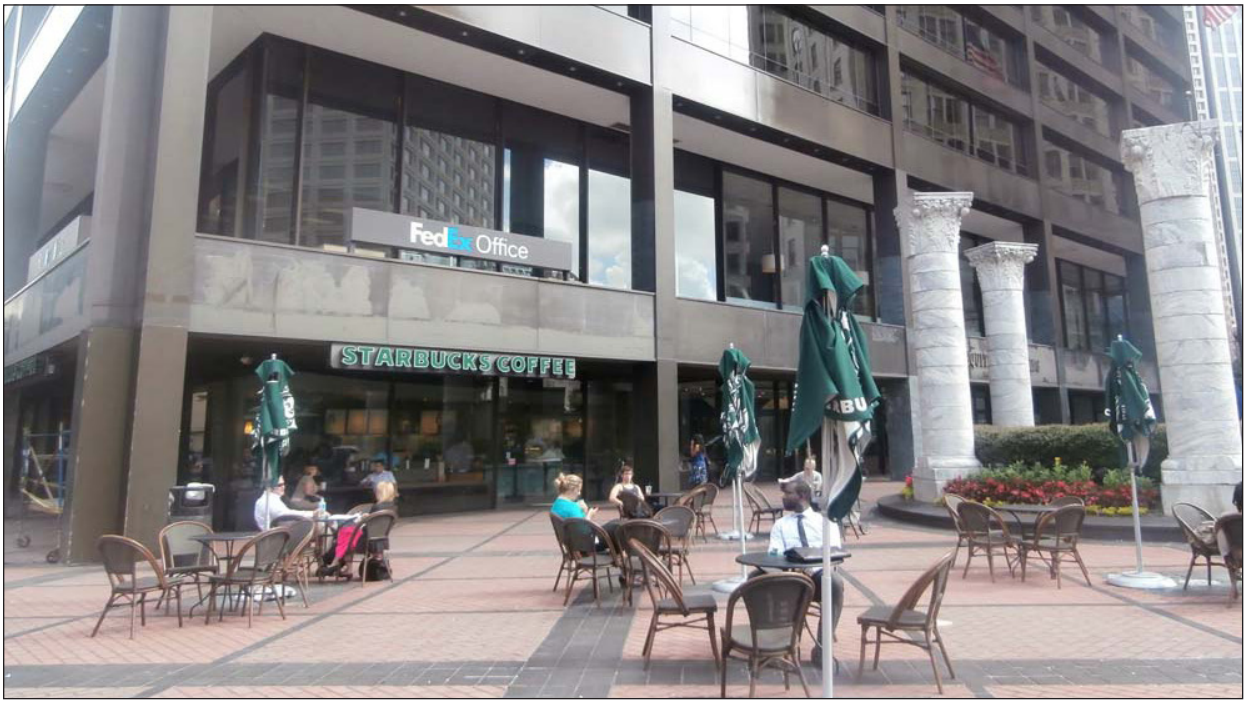
First Federal Savings and Loan Association Building, 40 Marietta Street NW
(1964; Tomberlin and Sheetz, Architects; Chastain and Tindel, Structural Engineers)



Hartford Building, 100 Edgewood Avenue NE
(1965; Skidmore, Owings, and Merrill, Architects)

First National Bank Building, 2 Peachtree Street SW
(1966; FABRAP, with Emory Roth and Sons, Architects;
Henry C. Beck Company, Builder)

Equitable Building, 100 Peachtree Street NW
(1968; Skidmore, Owings and Merrill, Architects; FABRAP, Consulting Architects; James Wylie, Landscape Architect)



Trust Company Bank Building, 25 Park Place NE
(Tower, 1969, Banking Hall, 1973; Carson, Lundin, and Shaw, Architects)

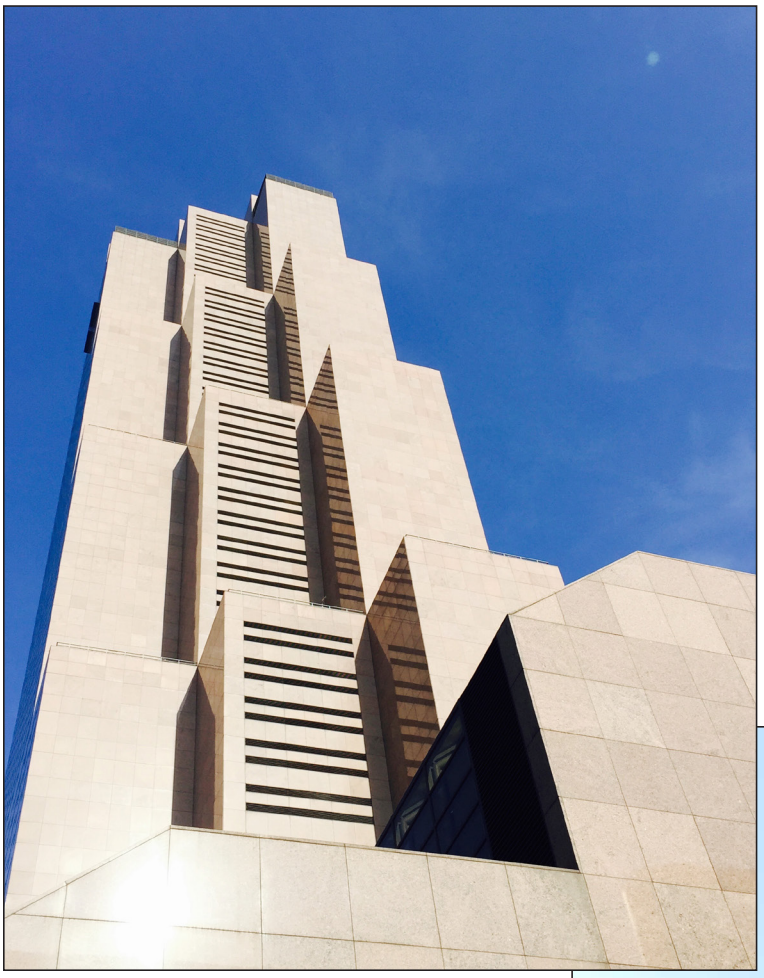
Coastal States Insurance Building, 260 Peachtree Street NW
(1971; Sidney R. Barrett and Associates, Architects)

101 Marietta Building, 101 Marietta Street NW
(1975; Neuhaus and Taylor with Cooper, Carry, Inc., Associates, Architects)

Standard Federal Savings and Loan Building, 41 Marietta Street NW
(1975; Toombs, Amisano and Wells, Architects)

Peachtree Summit Building, 401 West Peachtree Street NW
(1976; Toombs, Amisano and Wells, Architects)

Georgia-Pacific Center, 133 Peactree Street NE
(1982; Skidmore, Owings and Merrill, Architects; H.J. Russell and Company, Builder)

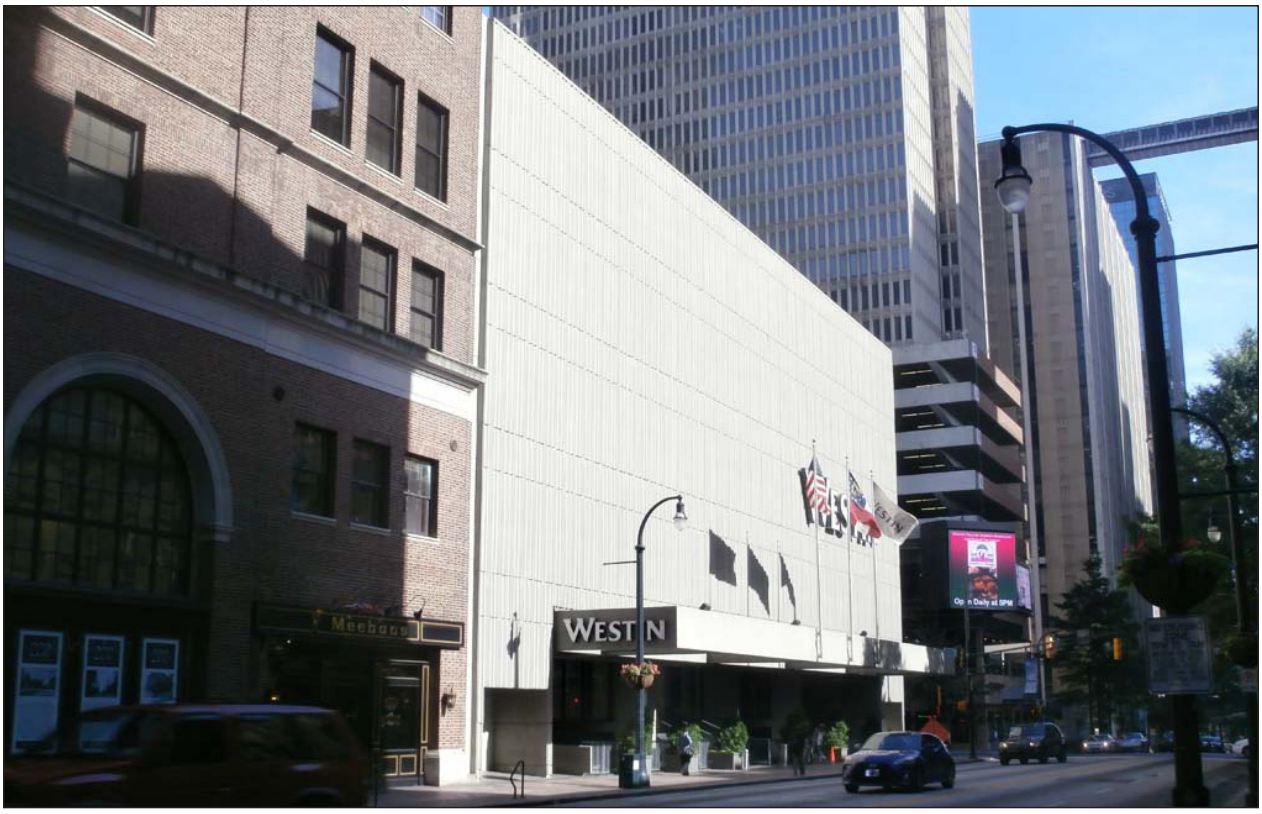


55 Park Place Building, 55 Park Place NE
(1983; Skidmore, Owings and Merrill, Architects; Marathon Realty, Builder)

Citizens Trust Bank Building, 75 Piedmont Avenue, NE
(1969; Architect Unknown)

High-Rise Hotel Subtype

Westin Peachtree Plaza Hotel, 210 Peachtree Street NW
(1976; John Portman and Associates)



Ritz-Carlton Hotel, 181 Peachtree Street NE
(1984; John Sumner and Associates)

High-Rise Residential Tower Subtype

Peachtree Towers Condominiums, 300 West Peachtree Street NW
(1962; Frances M. Daves, Architect; C.D. Spangler Construction Company, Builder)

Landmark Condominiums, 215 Piedmont Avenue NE (1963)

Modern Era Sites

Georgia Plaza Park, 219 Washington Street SW

(1969; Sasaki, Dawson, Demay Associates)

Gas Station/Service Station Type

200 Memorial Drive SW (1959)

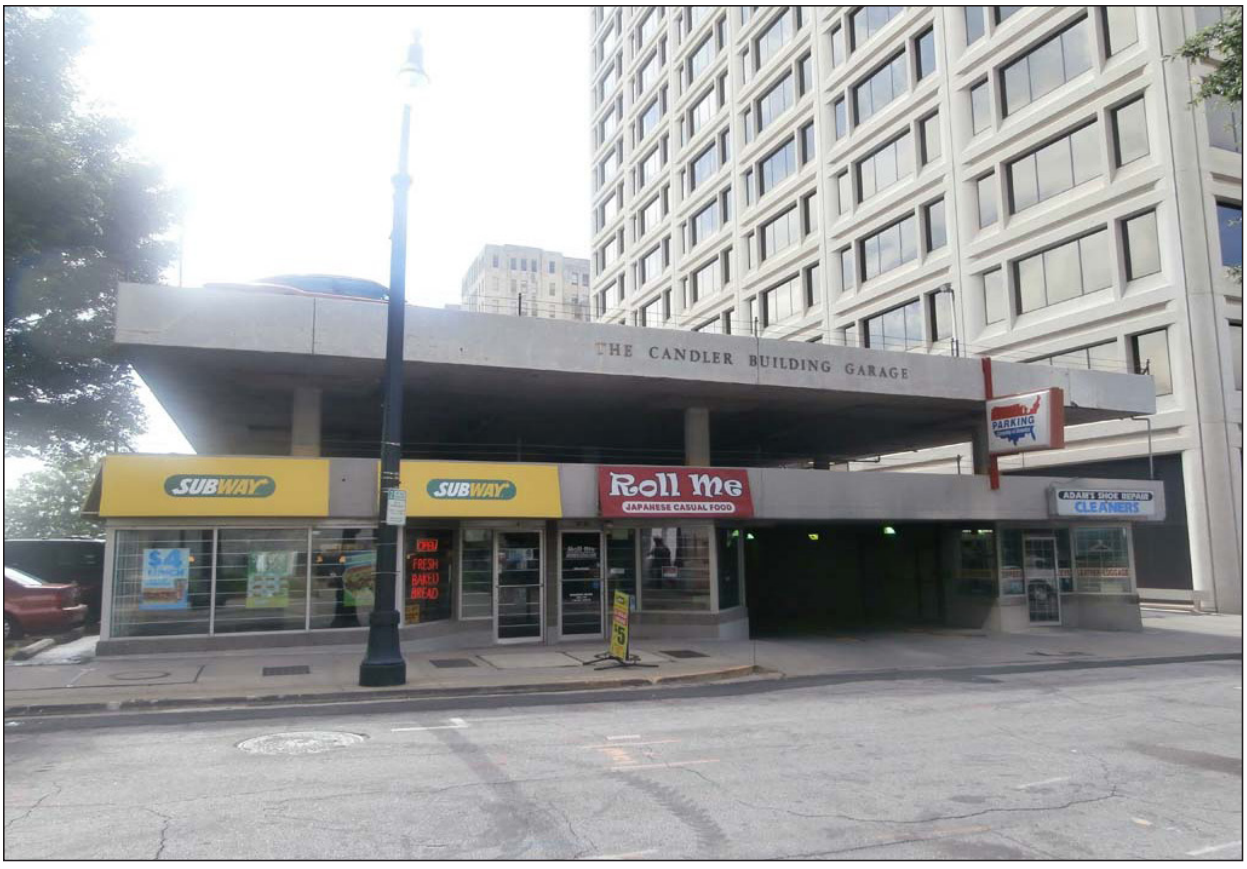
114 Memorial Drive SW (1953)

Parking Garage Type

107 Spring Street NW (1948)

171 Carnegie Way (1949; R. Kennon Perry of Hentz, Adler, and Shutze, Architect)

Candler Building Garage, 67 Park Place NE
(1952; Richard Aeck and Associates, Architect)

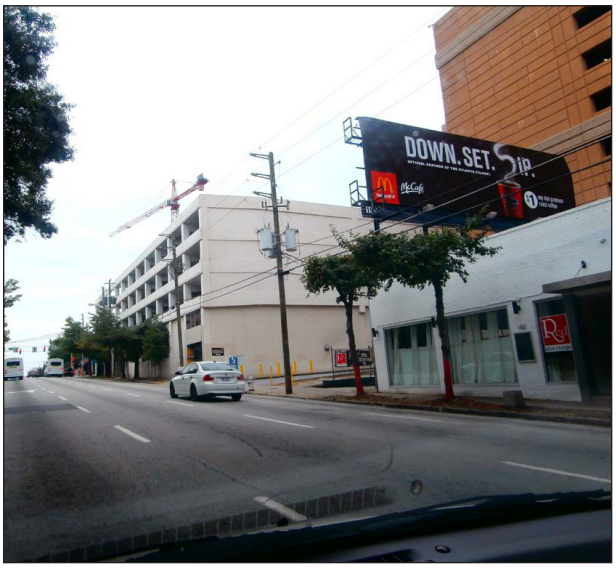


50 Hurt Plaza SE (1956; Wilner and Millkey, Architects)

79 Marietta Street NW (1957)

33 Pryor Street SW (1960)

90 Ellis Street NE (1965)



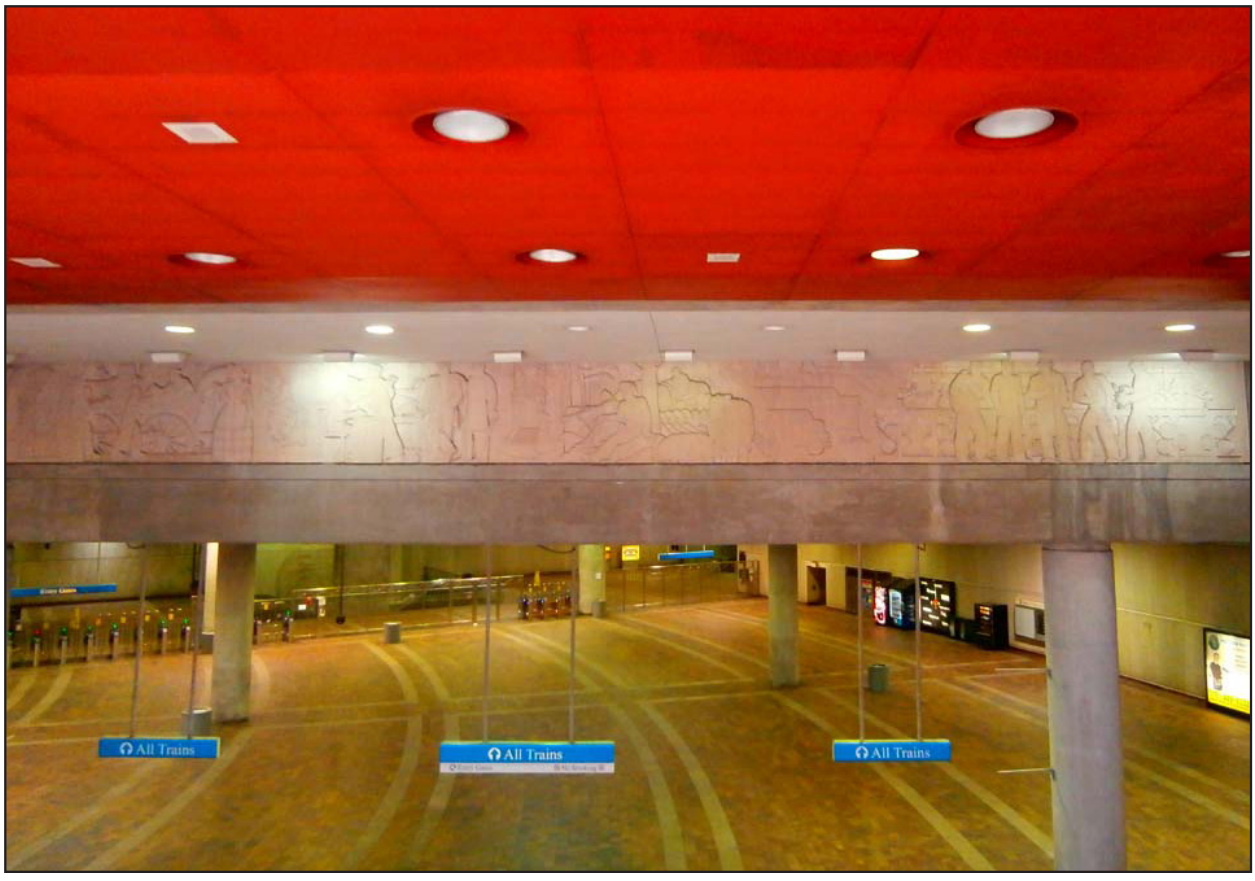
Macy's Parking Garage (Davison's), 150 Carnegie Way NW
(1964; Toombs, Amisano, and Wells)

90 Central Avenue SE (1967)

Metropolitan Atlanta Rapid Transit Authority (MARTA)
Downtown Rail System

Five Points MARTA Station, 30 Alabama Street SW
(1979; Finch-Heery Joint Venture)

Dome/GWCC/Philips Arena/CNN MARTA Station,
100 Centennial Olympic Parkway NW (1979)



Georgia State MARTA Station, 170 Piedmont Avenue SE
(1980; Richard Aeck and Associates)

Garnett MARTA Station, 166 Peachtree Street SW
(1981; Cooper Carey and Associates with Jones and Thompson, Joint Venture)

Peachtree Center MARTA Station, 171 Peachtree Street NE
(1982; Toombs, Amisano and Wells)

Peachtree Center MARTA Station, 171 Peachtree Street NE
(1982; Toombs, Amisano and Wells)

Civic Center MARTA Station, West Peachtree Street at Interstate 75/85
(1979; M. Garland Reynolds and Partners, Architects;

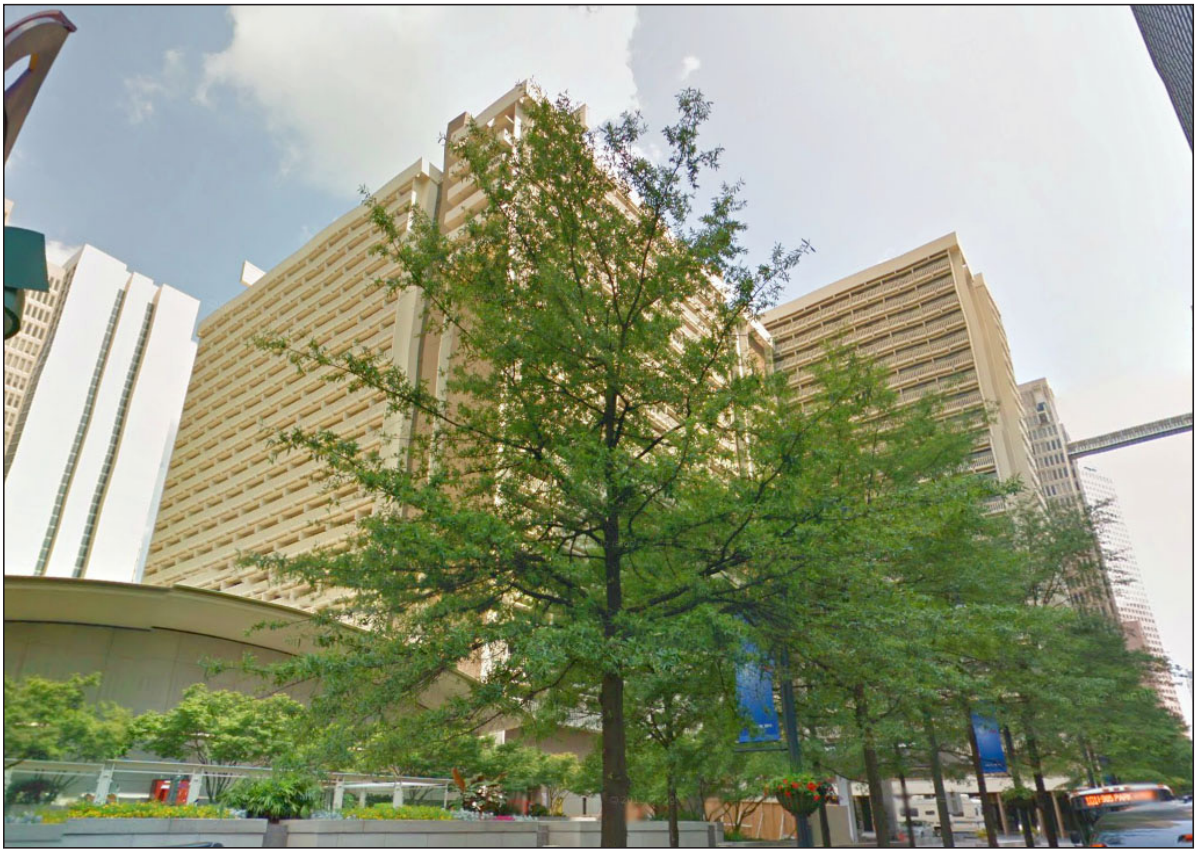
Welton Becket, Associate Architects)

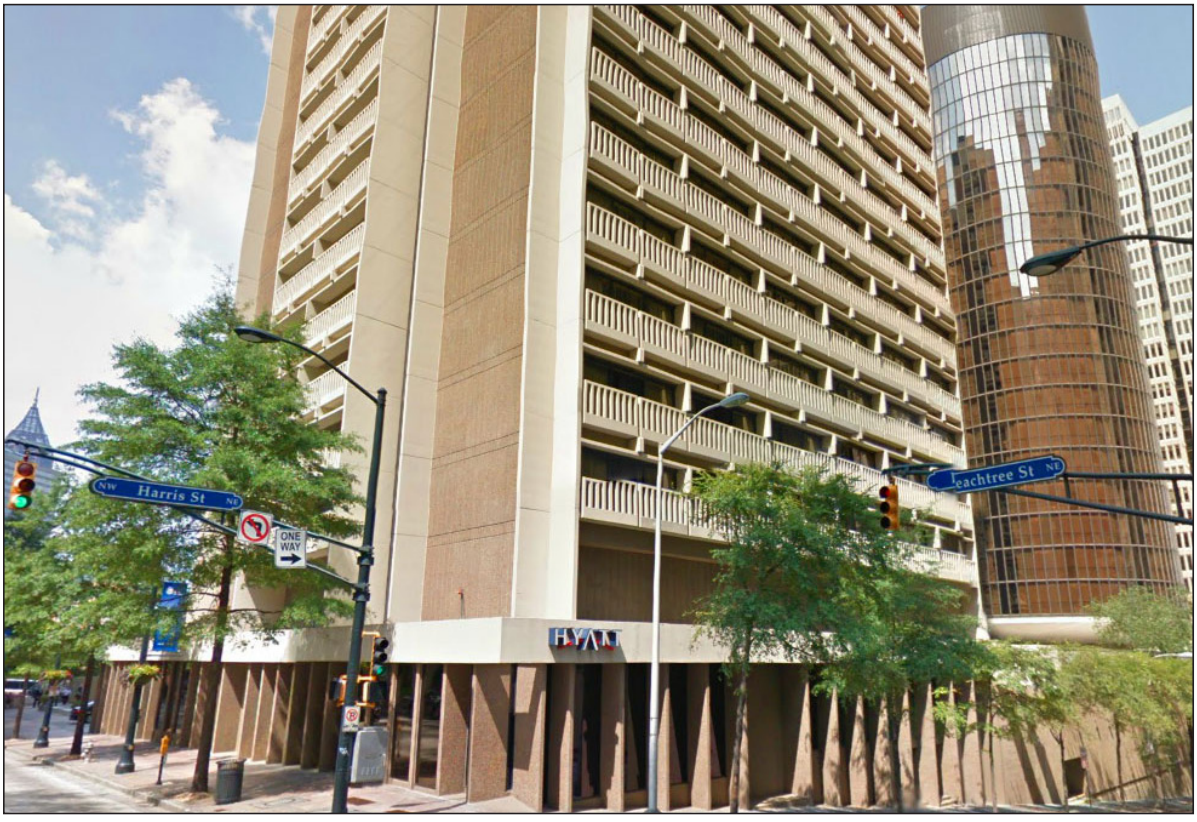
Urban Center Type

Atlanta Merchandise Mart (Peachtree Center), 240 Peachtree Street NW
(1961, Addition 1968: Edwards and Portman, Architects)

Peachtree Center Tower (Peachtree Center), 230 Peachtree Street NW
(1965; Edwards and Portman, Architects)

Hyatt Regency (Peachtree Center), 249 Peachtree Street NE
(1967; Edwards and Portman; 1971 addition)

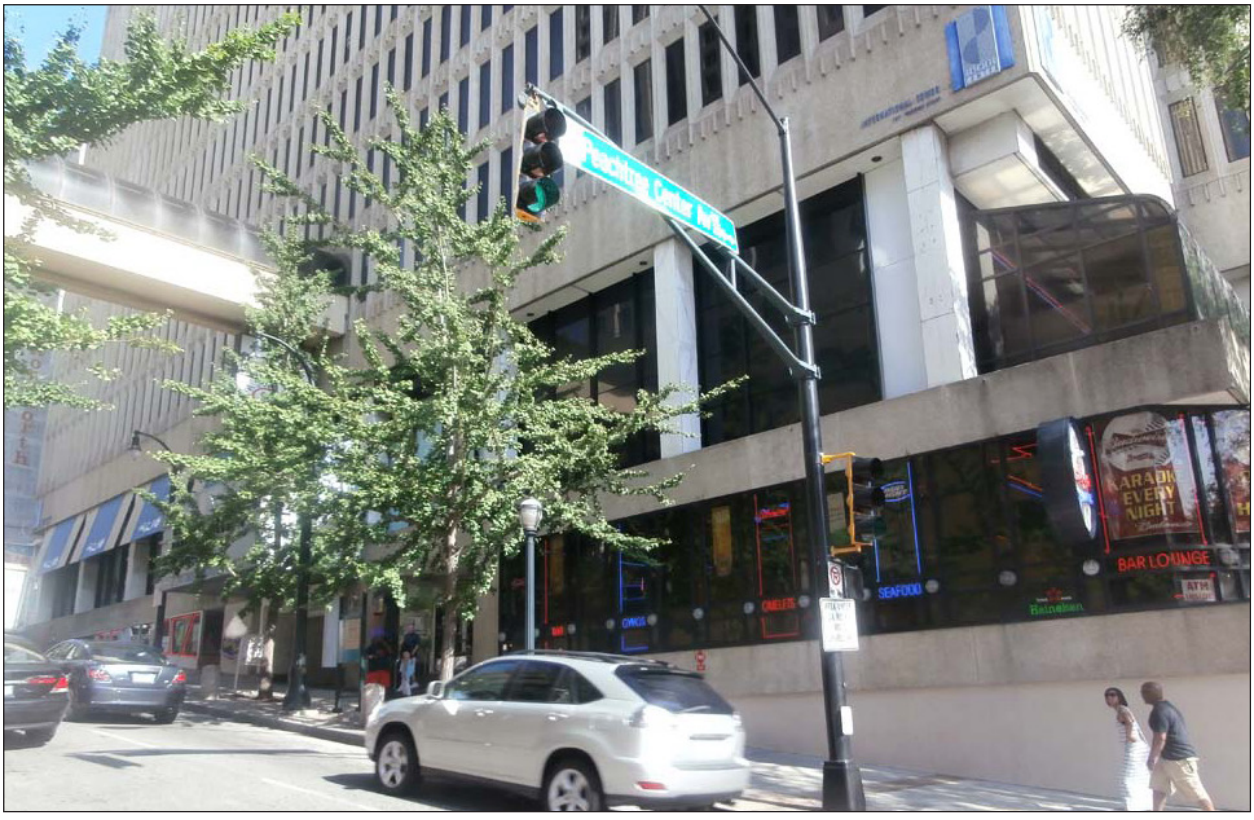




North Tower/Gas Light Tower (Peachtree Center), 235 Peachtree Street NE (1968; Edwards and Portman, Architects)

South Tower (Peachtree Center), 225 Peachtree Street NE
(1970; John Portman and Associates, Architects)

International Tower/Cain Tower (Peachtree Center), 229 Peachtree Street NE (1974; John Portman and Associates, Architects)



Harris Tower (Peachtree Center), 233 Peachtree Street NE
(1976; John Portman and Associates, Architects)

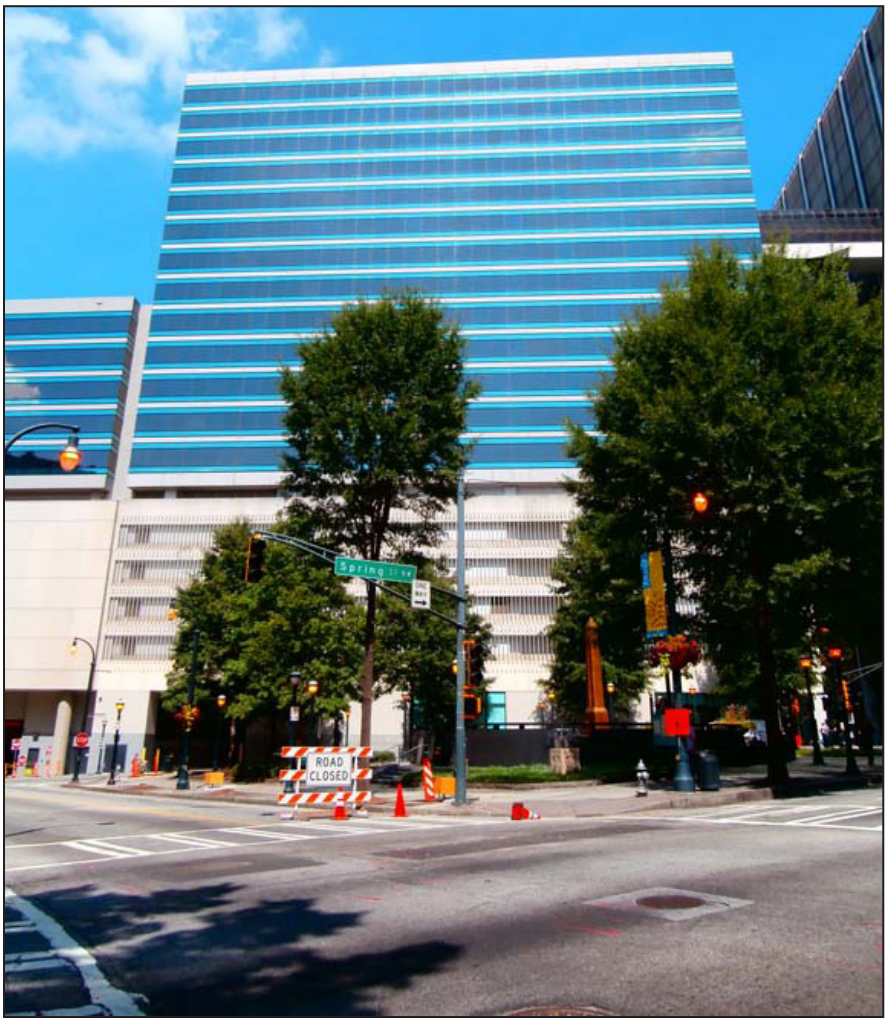
Atlanta Apparel Mart (Peachtree Center), 250 Spring Street NW
(1979; John Portman and Associates, Architects)

Atlanta Marriott Marquis (Peachtree Center), 265 Peachtree Center Avenue NE (1985; John Portman and Associates)

Marquis One Office Tower (Peachtree Center), 245 Peachtree Center Avenue NE (1985; John Portman and Associates, Architects)

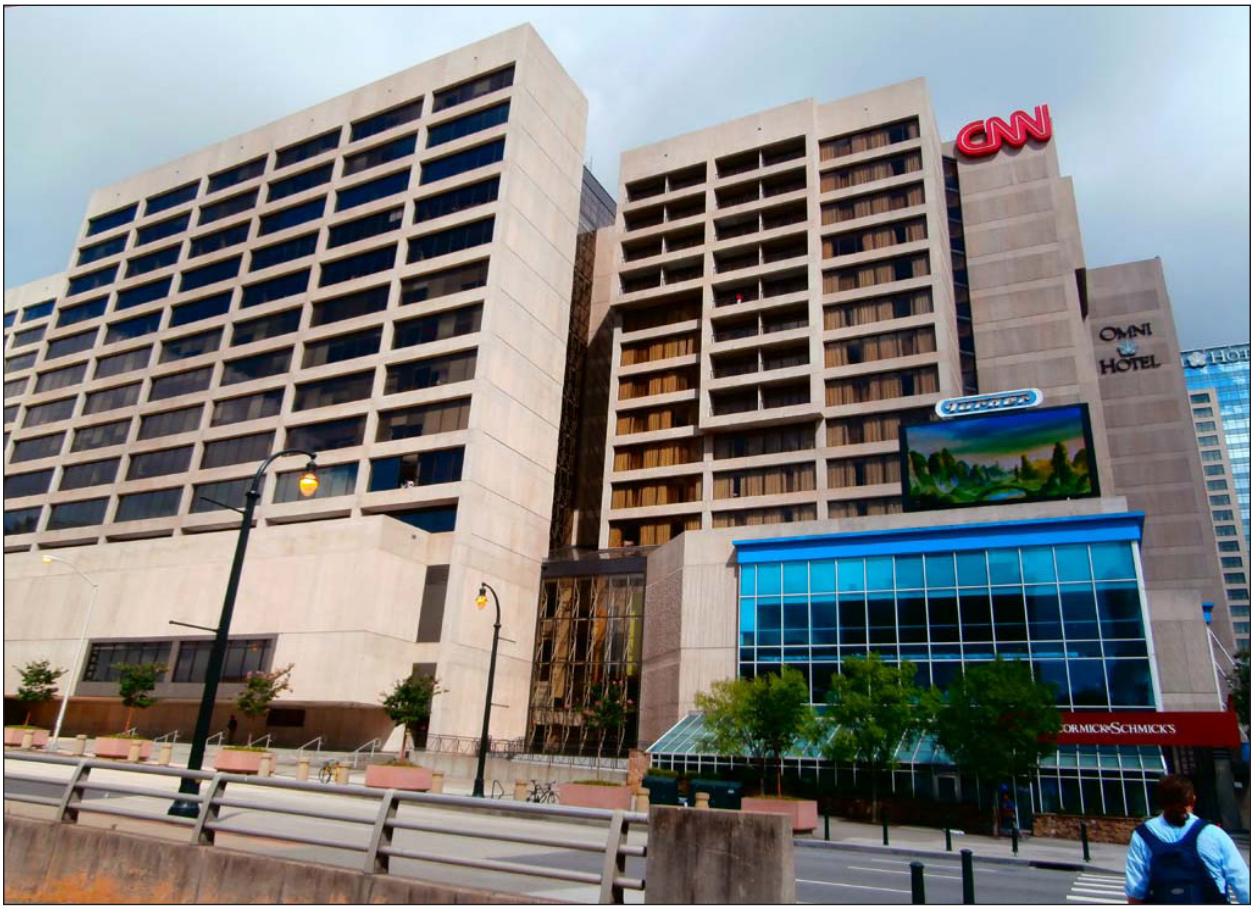
Hyatt Regency Parking Garage (Peachtree Center), 275 Peachtree Street NE (1967; Edwards an Portman, Architects)

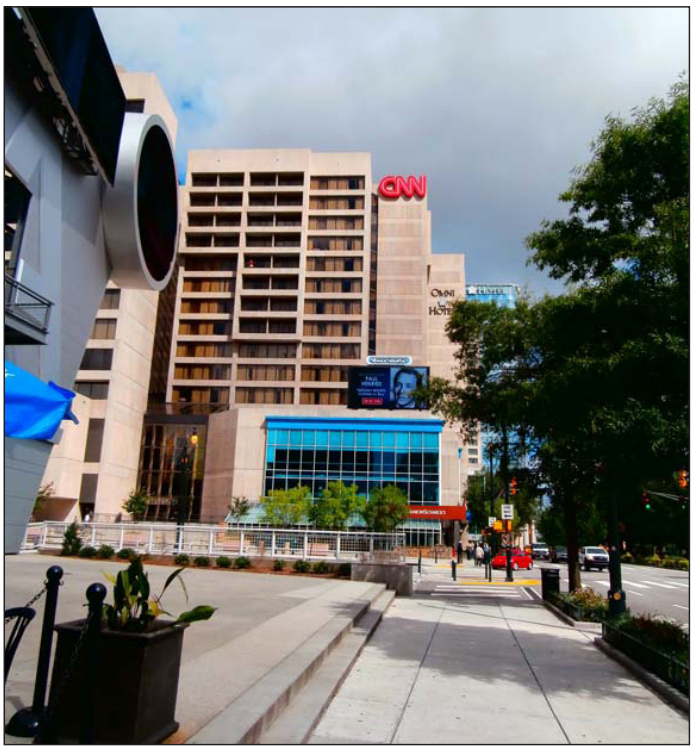
Continental Trailways Bus Terminal and Parking Garage, 196 Spring Street NW (1968; Edwards and Portman; altered 1989)



Marquis One Office Tower Garage (Peachtree Center), 227 Courtland Street NE (1985; John Portman and Associates)

Omni International / CNN Center, 190 Marietta Street NW
(1976; Thompson, Ventulett and Stainback, Architects; Hardin Construction Company, Builder)



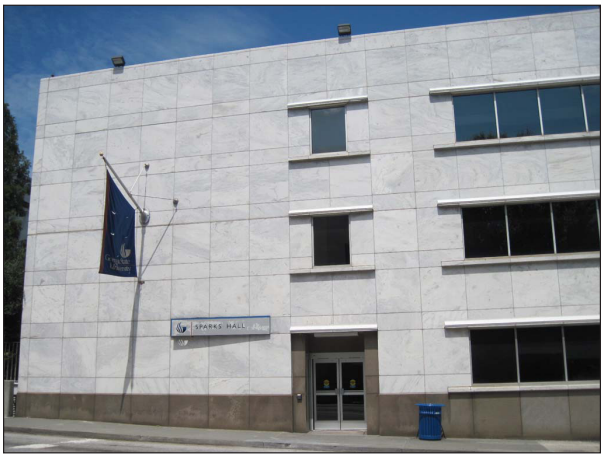


Atlanta Hilton Hotel (Atlanta Center), 255 Courtland Street NE
(1975; Wong and Tung Associates with Mastin and Associates, Architects)

Atlanta Center Office Tower, 250 Piedmont Avenue NE
(1975; Wong and Tung Associates with Mastin and Associates, Architects)

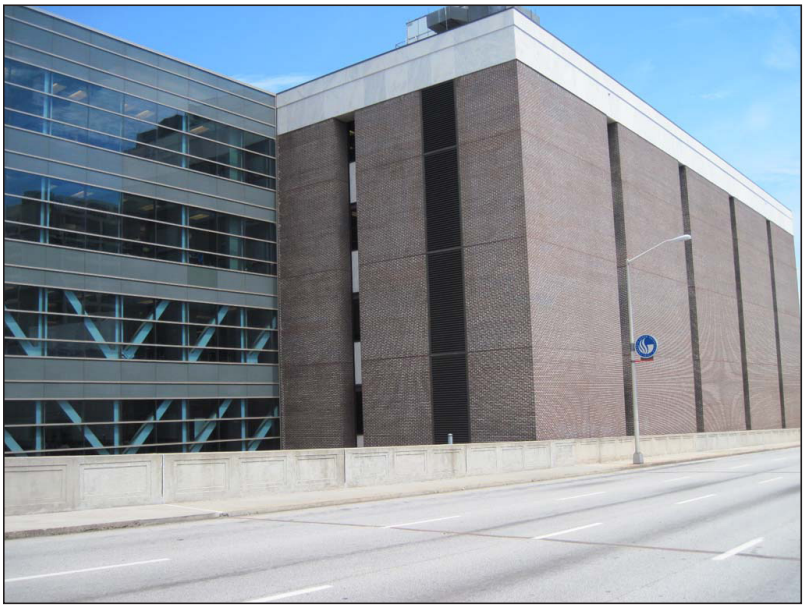
Elevated Campus Plaza
(1966; Andre Steiner, Robert and Company)

Sparks Hall, 33 Gilmer Street SE
(1955; Cooper, Barrett, Skinner, Bond, and Cooper, Inc.)



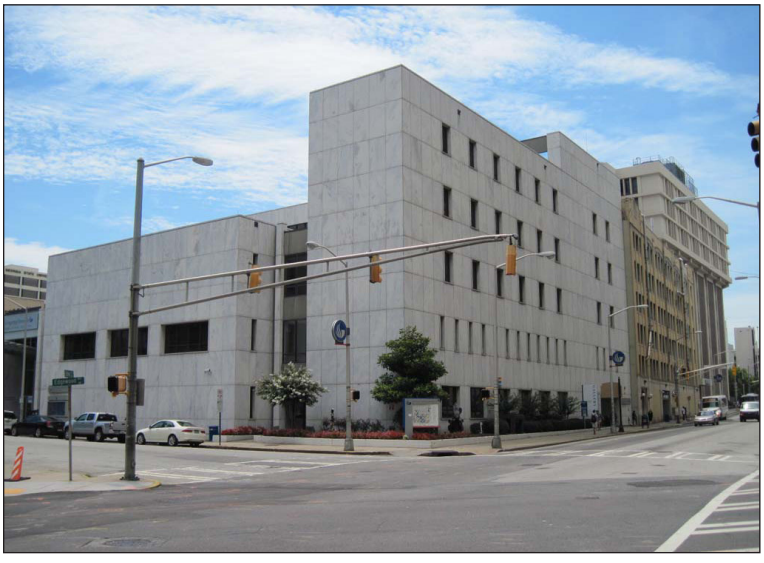
GSU University Center, 44 Courtland Street SE (1965)

Pullen Library, 100 Decatur Street SE
(1966; Richard Aeck and Associates)



Counseling Center, and Business Administration Building, 95 Decatur Street SE (1968;Gregson and Associates)

Arts and Humanities Building (Art and Music), 10 Peachtree Center Avenue NE (1969; Richard Aeck and Associates)



Urban Life Center, 140 Decatur Street SE
(1971; FABRAP, Architects; J.A. Jones Construction Company, Builder)

Langdale Hall (Arts and Sciences Building), 38 Peachtree Center Avenue NE (1971; Richard Aeck and Asssociates)

48 Armstrong Street SE (1951)

145 Decatur Street SE (1960s)

125 Decatur Street SE (1973)

Government Complexes Type

State Agriculture Building, 19 Martin Luther King, Jr. Drive SW
(1954; A. Thomas Bradbury and R. E. Slay, Associate)

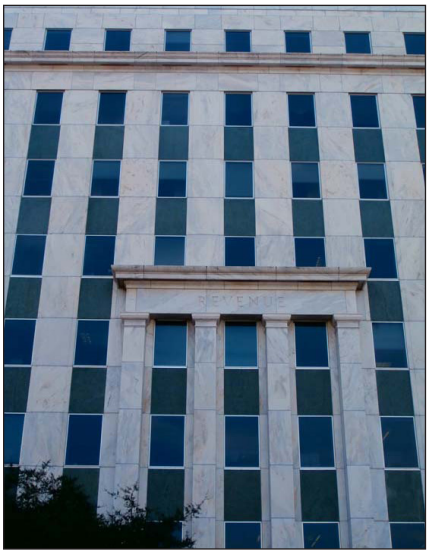
State Health Building, 47 Trinity Avenue SW

(1958, A. Thomas Bradbury and R. E. Slay, Associate)

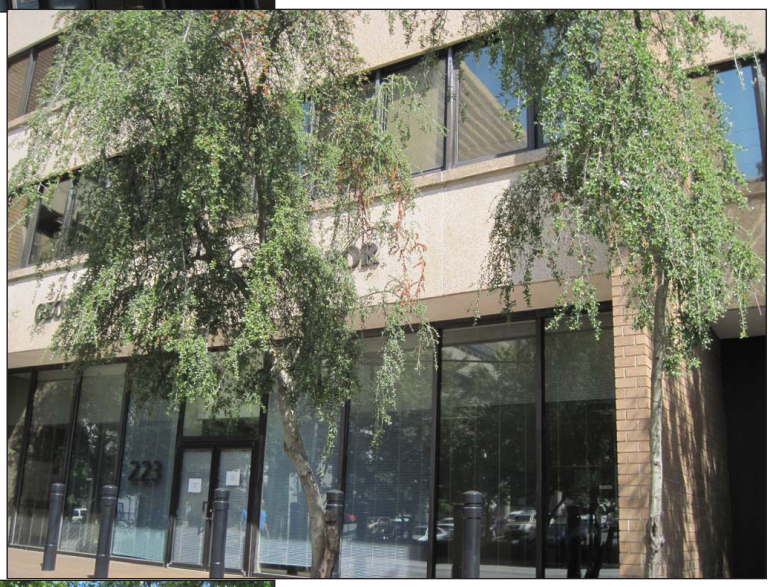
State Law and Justice Building, 40 Capitol Square SW
(1954; Thomas A. Bradbury and R.E. Slay, Associate)

Department of Labor Building, 244 Washington Street SW
(1954;Thomas A. Bradbury with R.E. Slay, Associate)

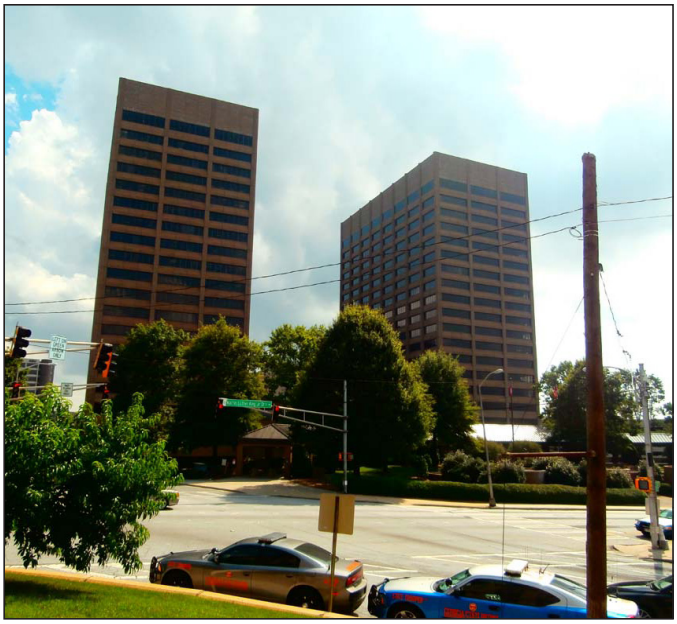
State Industry and Trade Building, 266 Washington Street SW
(1966; A. Thomas Bradbury with R.E. Slay, Associate)

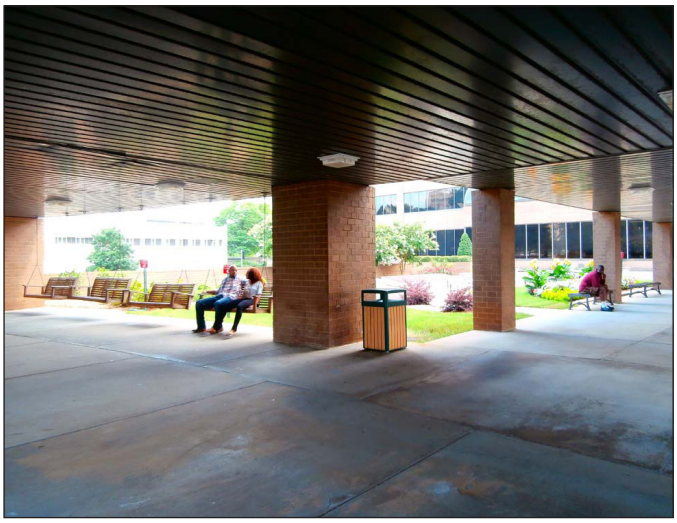


223 Courtland Street NE (1970)



James H. “Sloppy” Floyd Veterans Memorial Building, 205 Jesse Hill, Jr. Drive SE (1980; Richard Aeck and Associates)

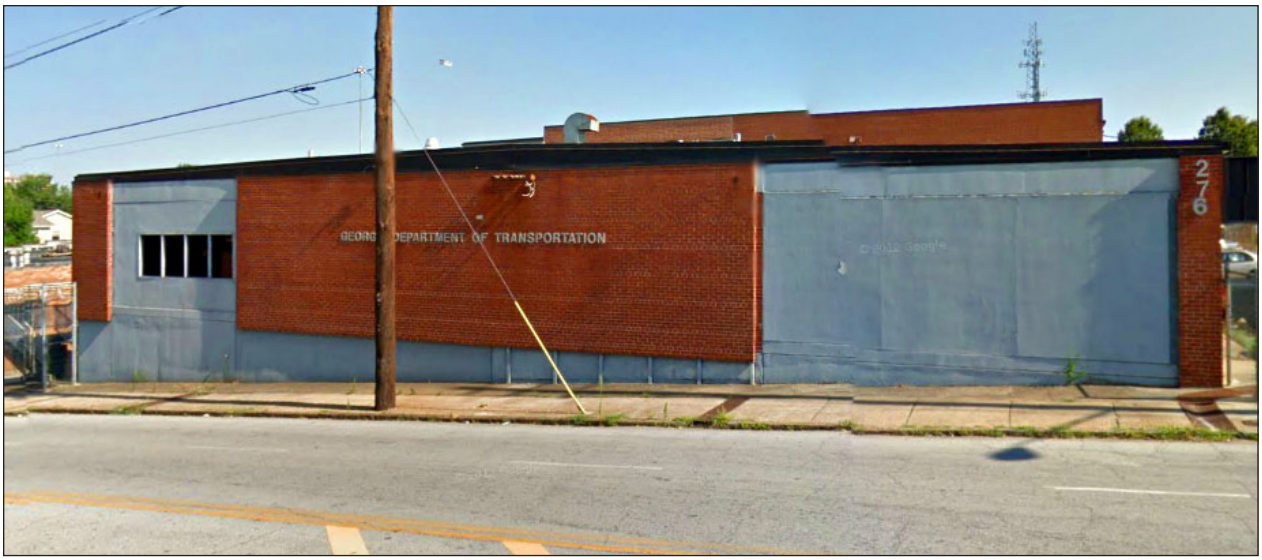




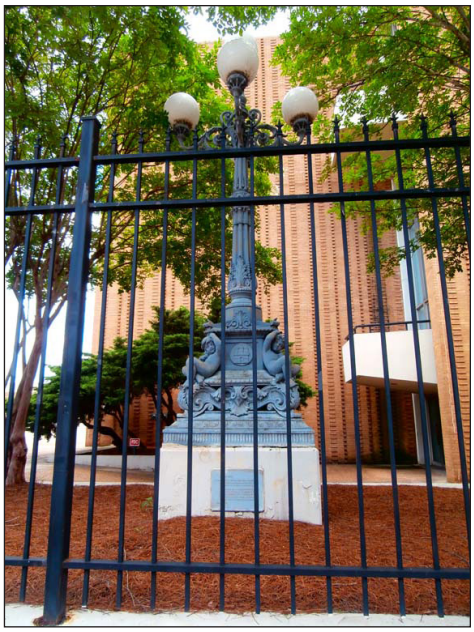
(Former City of Atlanta Fire Station), 125 Ellis Street NE (1958)

1 Martin Luther King, Jr. Drive SW (ca. 1960s)

Georgia Department of Transportation Building, 276 Memorial Drive SW (ca. 1950)



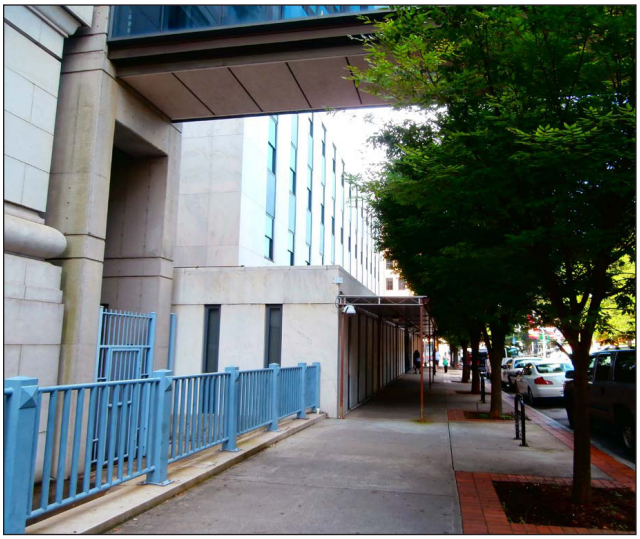
Atlanta Civic Center, 395 Piedmont Avenue NE
(1968; Robert and Company)



Thomas K. Glenn Memorial Building, 69 Jesse Hill Jr. Drive SE (1953)

Fulton County Department of Health and Wellness, 99 Jesse Hill, Jr. Drive SE (1961)

Fulton County Courthouse Annex, 160 Pryor Street SW (1959)

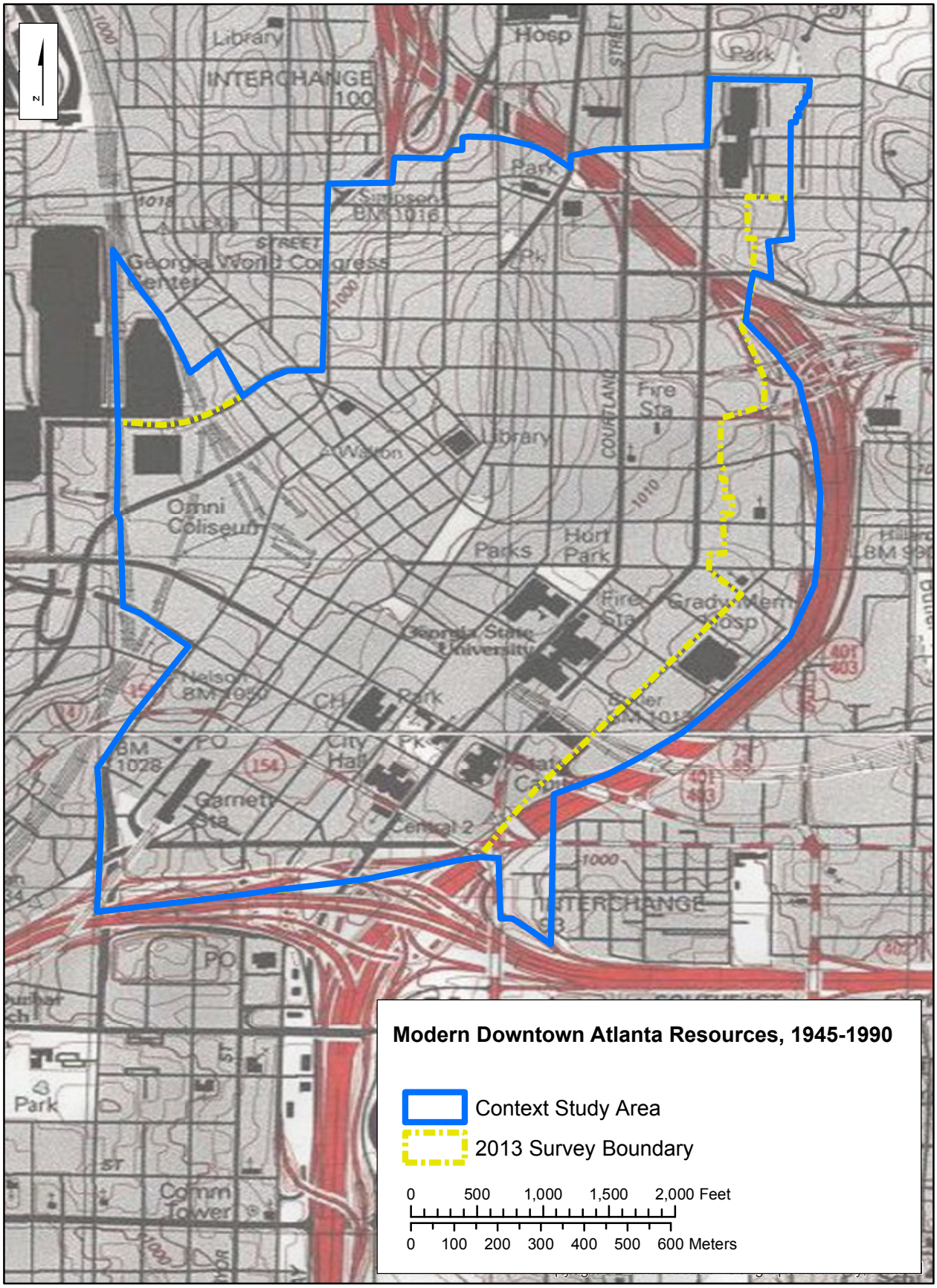


211 Piedmont Avenue SE (ca. 1970s)

Federal Reserve Bank of Atlanta, 104 Marietta Street NW
(1962/1964; Toombs, Amisano and Wells, Architects)

Richard B. Russell Courthouse and Federal Building, 75 Spring Street NW (1979; FABRAP)

APPENDIX D: CONTEXT STUDY AREA


Modern Downtown Atlanta Resources, 1945-1990
Context Study Area
2013 Survey Boundary
0 500 1,000 1,500 2,000 Feet
0 100 200 300 400 500 600 Meters