

**“GrizzlieTown”: Public Memory, Urban Competition,
and the New Memphis Arena**

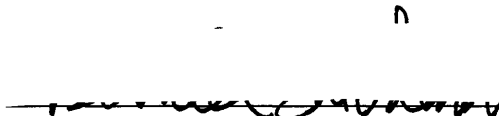
Belinda Sue Valenti
B.A. Skidmore College, 1998

Submitted to the Department of Architecture in partial fulfillment of the requirements for
the degree of Master of Architecture at the Massachusetts Institute of Technology,
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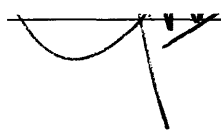
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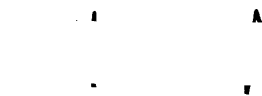
Belinda Sue Valenti
Department of Architecture
January 17, 2003

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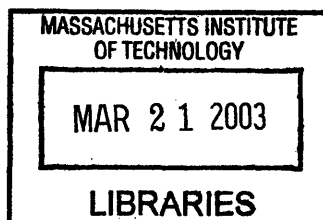


Shun Kanda
Senior Lecturer
Thesis Advisor

Accepted by _____



William Hubbard
Adjunct Associate Professor of Architecture
Chair, Departmental Committee on Graduate Students (Architecture)



ROTCH

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Thesis Committee:

Shun Kanda, *Thesis Advisor*
Senior Lecturer

Carol Burns, *Reader*
Visiting Associate Professor of Architecture

Margaret Crawford, *Reader*
Professor of Urban Design and Planning Theory
Harvard Graduate School of Design

Abstract

“GrizzlieTown”: Public Memory, Urban Competition, and the New Memphis Arena

Belinda Sue Valenti

Submitted to the Department of Architecture in partial fulfillment of the requirements for the degree of Master of Architecture at the Massachusetts Institute of Technology, February 2003

Many cities struggle to compete for revenue and the promise of future growth by building new entertainment complexes downtown, and in doing so make spatial compromises in the effort to get ahead. Urban Competition should be used to its fullest urban and architectural advantage in order to best serve a city's multiple publics. Memphis, a city with a rich cultural heritage, has recently decided to build a new indoor NBA basketball arena. As its design suggests, this big-box facility will fall short in its potential for invigorating downtown spaces and will result in a loss of public memory. The publicly-funded and privately-owned arena will be largely inaccessible to the taxpayers who have chosen to fund it. Here, an alternate proposal for a downtown sports arena includes an urban strategy, the reconfiguration of a sports arena seating bowl, two mixed-use buildings, a sports and entertainment building, and an open-air public space that enriches public memory of the site. Such a design draws upon a city's history while taking advantage of opportunities for urban growth.

Thesis Advisor: Shun Kanda, *Senior Lecturer*



fig. 1. Aerial view of Downtown Memphis

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Except where noted, all the images in this thesis were produced by the author. See Bibliography for Figure Sources.

Introduction

The impetus for this project came from a visit to Memphis a couple years ago during a summer roadtrip. In the June heat I stood on Beale Street watching tourists walk by, and I was struck with the sense that changes were quickly happening in Memphis. I hardly knew Memphis; I had never been there before and I did not know anyone who lived in Memphis. I did not know whether the city was undertaking renewal campaigns or whether people had plans to build anything new downtown. The only things I had known about the city were in relation to Elvis Presley, the blues, and the history of the Civil Rights Movement in the United States.

As I stood there looking at buildings being torn down, I began trying to answer questions about the past and urban future of Memphis. The more impressionistic side of what I felt at the time was that Memphis

was in a mid-life crisis of sorts. Like a work of art in progress, I sensed emerging agendas being played out physically in the city's downtown. Ideas about memory in architecture came to mind as I tried to recall a history of events in the city that could have resulted in what I saw.

This experience in Memphis became an opportunity to investigate a set of urban observations that I had wondered about, but had never confronted from a design perspective. These issues included whether cities in the United States could successfully revive their downtowns by building shopping and entertainment facilities, how American-style architectural preservation creates nostalgic atmospheres, how pedestrians confront vehicle traffic in downtown, why development chooses some sites in a city and not the others, and whether the post-industrial



fig. 2. View of Beale Street, north side between Second and Third Streets



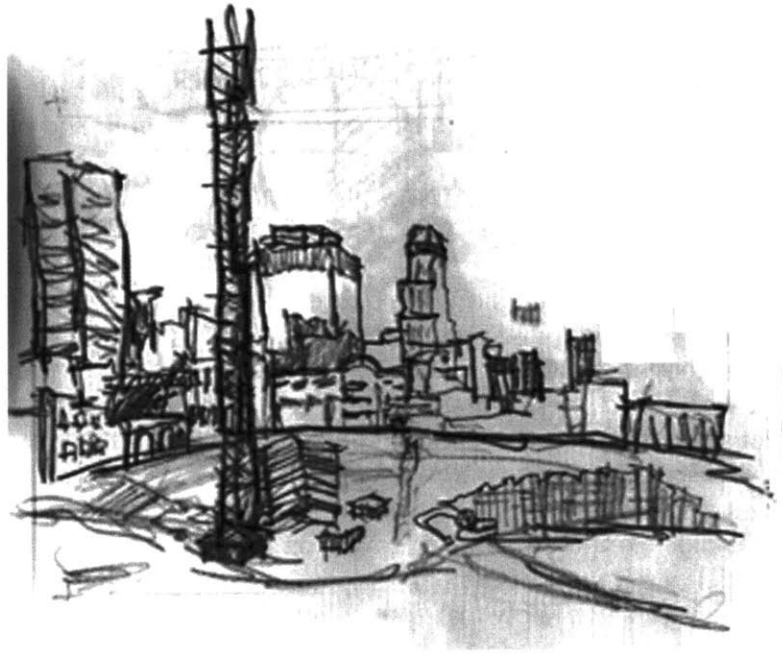
futures of many downtowns in the US, especially those in the Midwest, is bleak.

I took these impressionistic observations and set out on an investigation that uncovered more than it resolved. This thesis yielded a set of urban and architectural responses to many of the observations I had made a couple years ago. The following thesis book illustrates the issues most important to me, the process by which I investigated, and the design responses I made.

The general result of the thesis is a greater understanding that the meaning of public urban space in the contemporary American city can be enriched by looking at historical significance while looking forward, thinking about how cities should employ a strategic approach toward their own futures.



fig. 3. (above) Memphis Central Business Improvement District.



Impressions and Facts

fig. 4. View from Linden St. toward north

Impressions and Facts

Impressions

The cultural center of Memphis is Beale Street, located at the southern border of downtown. When I visited, I found that I gravitated toward Beale Street naturally - this is where both the tourists and the locals are. The people on Beale Street are there for people-watching, they hang out in bars and they buy beer from vendors on the sidewalks.

Many of the buildings on Beale Street are mere storefronts that have been preserved from the late nineteenth century. All of the buildings are brick and are about three or four stories high. Beale Street is comprised of bars and restaurants with a few office spaces in upper-level floors. Along a two-block length, the buildings are on the National Register of Historic Places, and people seem to know this as they stroll

back and forth looking up at the brick facades. The character of Beale feels like Bourbon Street in New Orleans.

Just off of Beale Street is a sea of empty lots, many of which are used as surface parking lots. The contrast between on-Beale and off-Beale is striking visually; a visitor has a clear understanding of where he is supposed to be because of Beale Street's neon lights, outdoor patios, and audible Blues music. Beale Street is clearly the destination in downtown.

The loose impressions I got when standing in this area were related to physical changes that I saw as being a threat to Memphis' heritage and history. Through images in my mind and images I saw reproduced on signs seen on Beale, I naively jumped to conclusions about how specific events of the past had left visible



figs. 5, 6. Views of area just south of Beale Street

effects in the physical fabric of the city. In my mind at the time, it made sense that riots associated with the American Civil Rights Movement had left traces and signs in the urban fabric that I saw before me. Over the course of this project I have discovered that this conclusion is almost entirely false, except for the idea that memory can exist in architectural form as some sort of deeper, almost spiritual meaning.

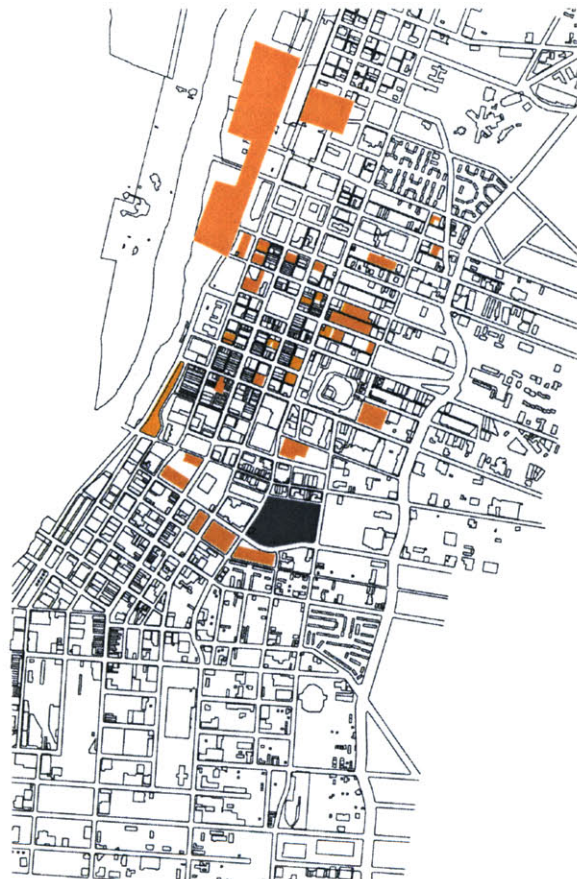
Facts

One of the facts that I quickly learned during my visit was that on a site just south of Beale Street the city was building the "New Memphis Arena". Slated to occupy a better part of the vacant lots between Beale and Linden Streets would soon be an indoor sports arena, the future home of NBA basketball team, the Memphis Grizzlies.

The city had recently enticed the team to move to Memphis from their previous home in Vancouver with the promise of a new indoor arena. A part of the deal was that the city would build the arena downtown and the Grizzlies would eventually own it. Currently the New Memphis Arena is under construction and is scheduled to finish for the 2004 season.

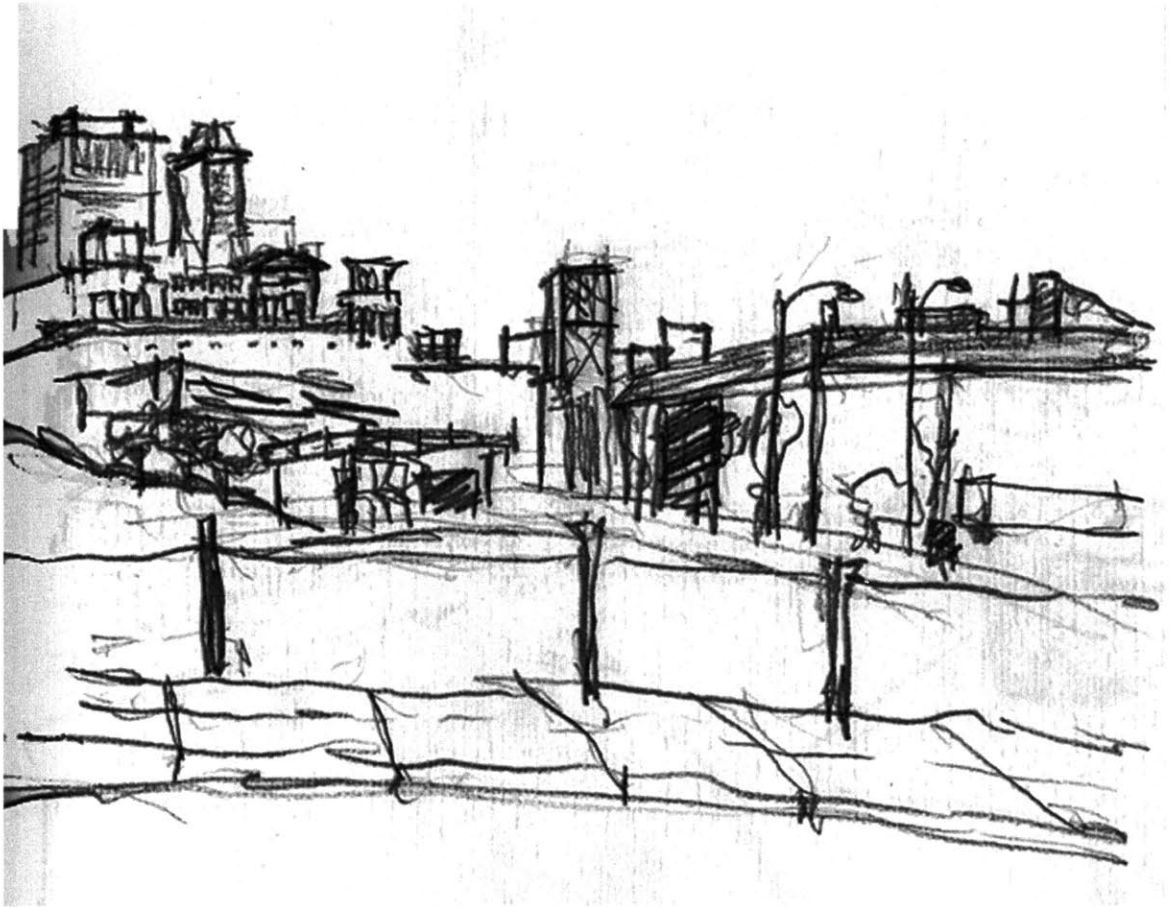


fig. 7. View of Beale Street: south side between Second and Third Streets



Urban Competition in Memphis

*fig. 8. Map of downtown Memphis indicating available parking spaces
construction site for the New Memphis Arena indicated in grey*



*fig. 9. View toward north from Linden Street,
a wall of downtown buildings moves toward the south*

Urban Competition

The reason why Memphis has decided to build a new arena is Urban Competition. The city needs to compete for revenue and the promise of future growth. In all instances, Urban Competition presents an opportunity for cities to enrich their own spaces.

Development is clearly uneven in downtown where the tourist is priority. Private indoor entertainment complexes proliferate in Memphis, resulting in an insufficient quality of indoor and outdoor spaces for the city's multiple publics to enjoy.

Taxpayers often help to pay for the new entertainment complexes, yet not all of the taxpayers have access to them. Most of the people who can gain entrance to these entertainment facilities do not live downtown. Conversely, most of the people who will be living downtown next door to the

New Memphis Arena cannot afford to go to games.

The reality of Memphis is that it is a shrinking city with a declining population and a faltering economy. Memphis could use to its benefit a new capital project like an arena to best serve its multiple publics. The sports arena's multiple publics are: the city, local residents, people who go to games (many of whom live out of town), and the financiers. What seems to be the case is that the publicly-funded sports facility will benefit only a few of its multiple publics, which becomes a missed opportunity.

The challenge for the architect is to treat the opportunities given by Urban Competition with a more strategic approach.



fig. 10. Panorama of construction site for the New Memphis Arena, an area just south of Beale Street



fig. 11. Major entertainment facilities in downtown.
All but one were built within the past 5 years



Entertainment facilities: “filling-in” downtown

Over the past five years, Memphis has acquired five new entertainment complexes in downtown. This is in addition to the Pyramid, an indoor sports arena built twenty years ago that is currently obsolete because of its insufficient number of luxury boxes.

A trend in Memphis’ development is to target and “fill-in” empty spaces in downtown with facilities that will serve as attractions for out-of-town tourists. Many of these facilities are “big box” in character; often they are large buildings with a single interior grand space. In order to make way for such a large facility, (a facility with a large building footprint) there is typically a process of land acquisition and consolidation, which is the case in Memphis.

Because Memphis is a shrinking city, it does not make spatial sense to fill-in voids

in every instance. The practice of “filling-in” the city’s voids results in the interiorization of the urban lifeblood, outdoor public and pedestrian activity.



*fig. 12. (above) The Pyramid sports arena in downtown Memphis
fig. 13. (below) The Gibson Guitar Factory, located just south of Beale Street*

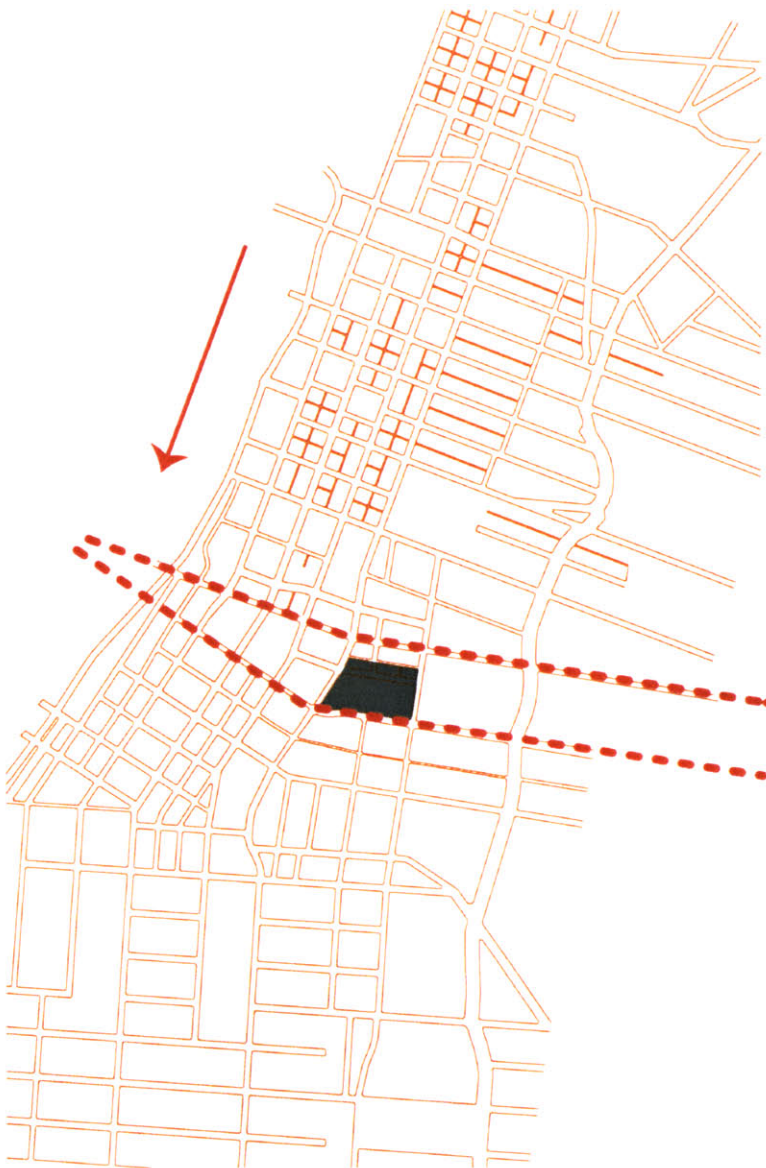
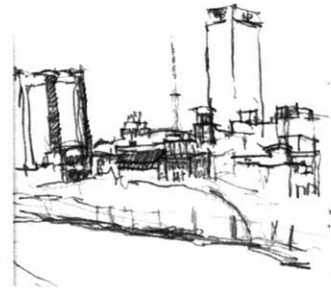


fig. 14. "Frontier" of growth in downtown Memphis; the area currently has several vacant lots



Frontier of growth

The border between Memphis' dense urban fabric and its less dense, faltering one is the development "Frontier". This is located just to the south of Beale Street and is recognized by its stark emptiness. This desolate part of the city appears to want buildings to come there. The emptiness is bound by the Gibson Guitar Factory to the North, the vacant Chisca Hotel to the west, scattered industrial buildings to the south, and two churches to the east.

Emphasizing the vacant lots are the two churches, St. Patrick's and the AME Baptist Church (Clayborn Temple). These two churches appear as if they are the only people standing in an area that used to be filled with a crowd. Set slightly up on a sloping hill, they are holding their ground from the encroaching parking lots.

fig. 15. View towards north of downtown from St. Patrick's Church

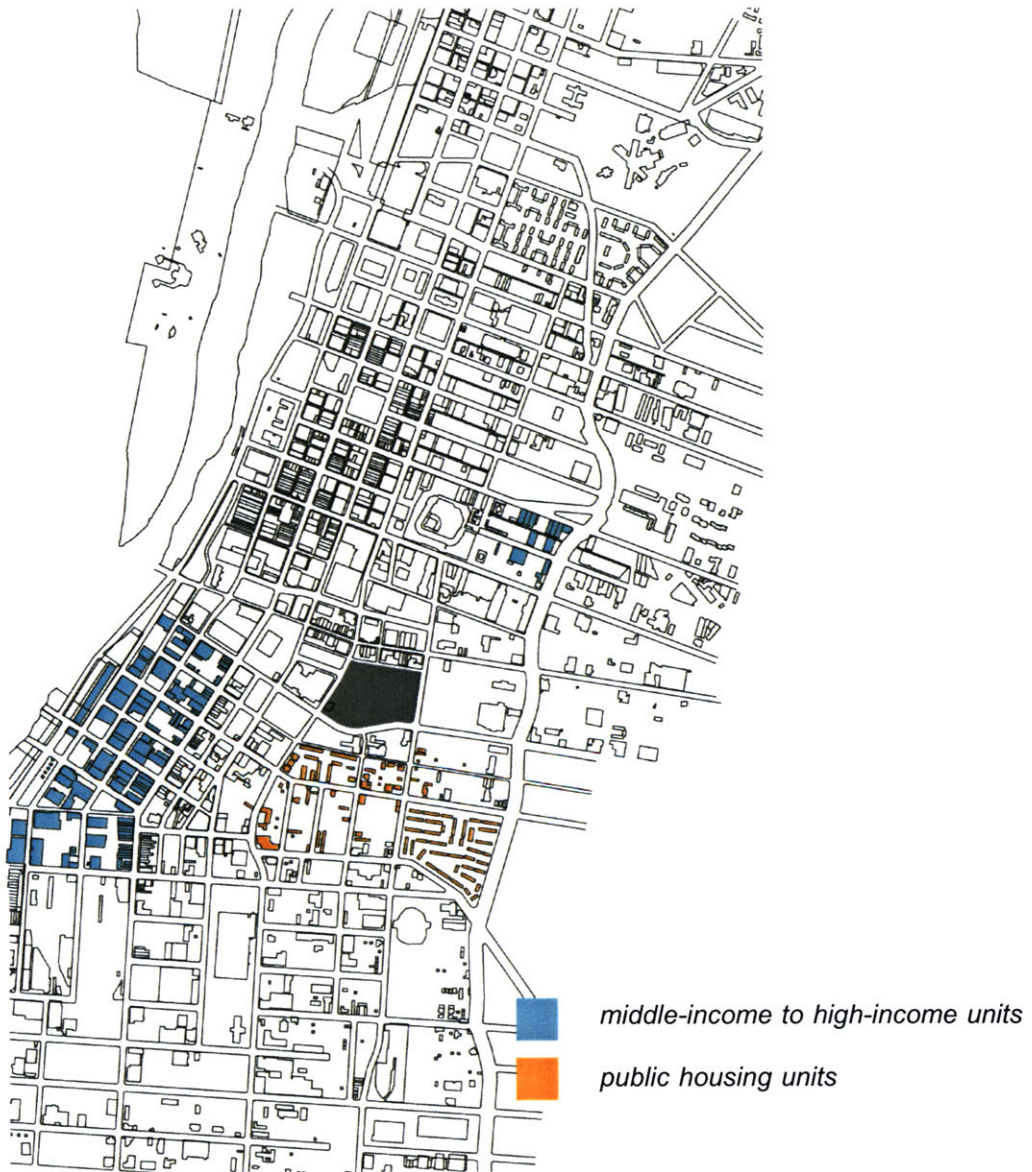


fig. 16. Residential areas in downtown, arena site indicated in grey

Residential neighborhoods in Downtown

The number of people who live downtown Memphis is incredibly small in relation to the metropolitan area. During the postwar years, “white flight” occurred in Memphis as it did in many other cities in the United States. Most people who live in the metropolitan area of Memphis actually live in the suburban communities to the east of downtown.

The majority of the people who live downtown are the urban poor, although there is a growing trend to develop mid-income and high-income housing units near the riverfront in downtown. Zip code 38126 is located directly adjacent to the site that the New Memphis Arena will occupy. This is statistically one of the economically poorest zip codes in the country. The median income of residents in this zip code is \$6,000 annually.

On a recent visit to Memphis, I talked to the director of MIFA, the community development corporation working in this area of downtown. She predicted that federal funding cuts in the department of Housing and Urban Development will likely be responsible for ejecting any remaining poor residents out of downtown. With the HUD HOPE VI initiative, most residents of public housing have been relocated to areas outside the central business district to the southeast.



fig. 17. View of the churchyard south of St. Patrick's Church



Urban strategy and the New Memphis Arena

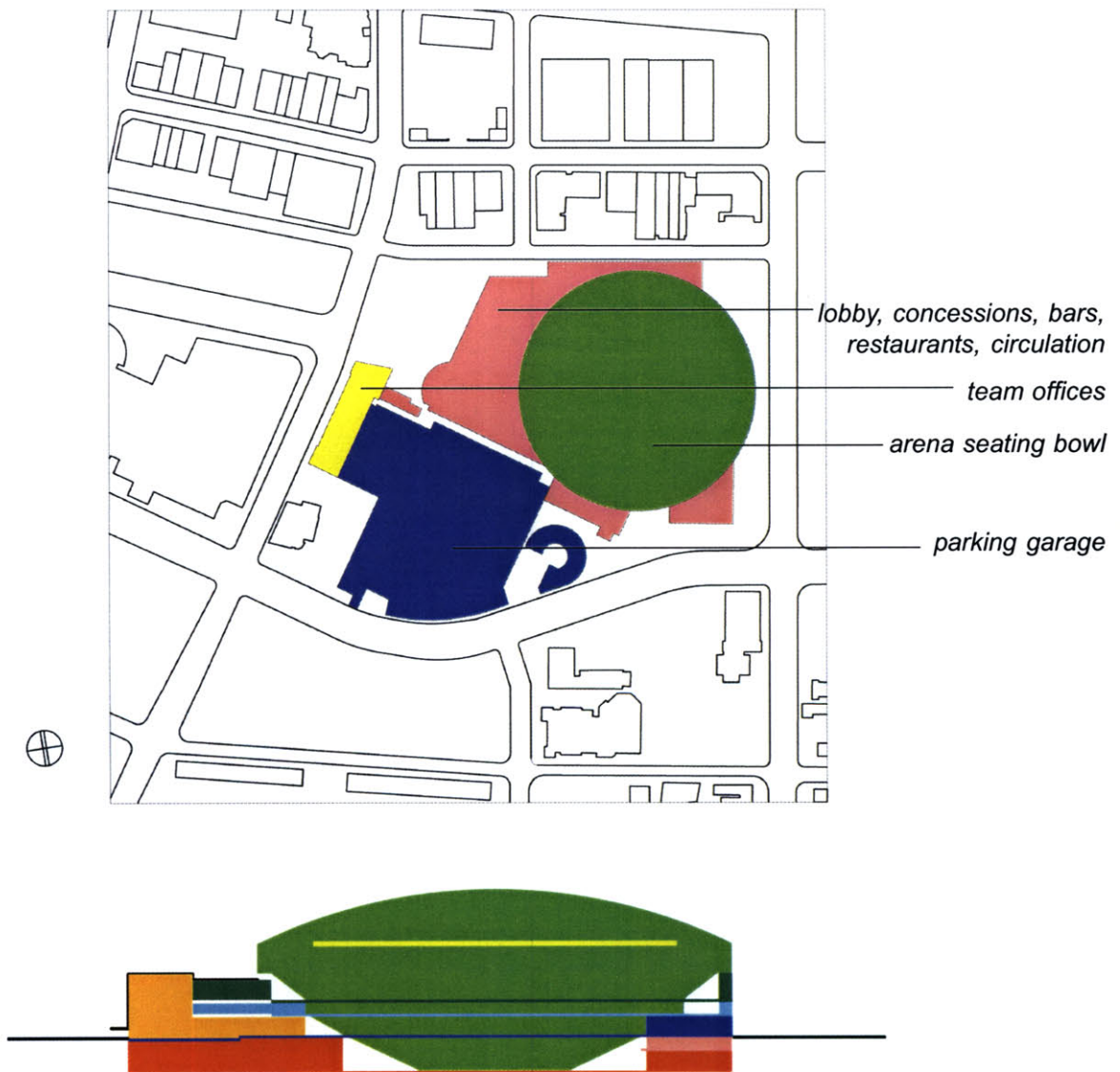


fig. 18. (above) Site plan diagram of New Memphis Arena
(below) Site section diagram of New Memphis Arena, showing stratifications

The New Memphis Arena as Found-Object

The diagrams to the left show the actual design of what will be built in Memphis on a site just south of Beale Street. Early in the project I gathered information about the design from the arena's architect. As a starting point for design, I took the seating bowl as a found-object in the city. An initial move that I made was to take away the ancillary functions and spaces from around the seating bowl and leave the bowl in its given location.

The sports facility will be used for basketball on about forty-five evenings per year. Other events that could occur in the arena include rock concerts and college basketball games. Incidentally, in Memphis there are already two usable arenas for college teams, including the Pyramid and a football stadium located east of downtown.

Given the system of Urban Competition,

and given the architectural challenge of designing a sports entertainment facility, the challenge for the urbanist/architect is to employ a strategy through design that uses Urban Competition to a city's best advantage. In other words, the problem that Urban Competition presents to the designer is to forge a spatially symbiotic relationship between a new entertainment complex and its multiple publics.

The knowledge that Memphis is building a new indoor sports arena appeared as a challenge for me to question the urban and architectural opportunity that such a facility would bring to Memphis. The arena under construction in Memphis is a missed opportunity to provide multiple publics with a publicly accessible facility. In very simple terms, it occurred to me that if taxpayers would fund a sports and recreation facility, then they should be able to enjoy it.

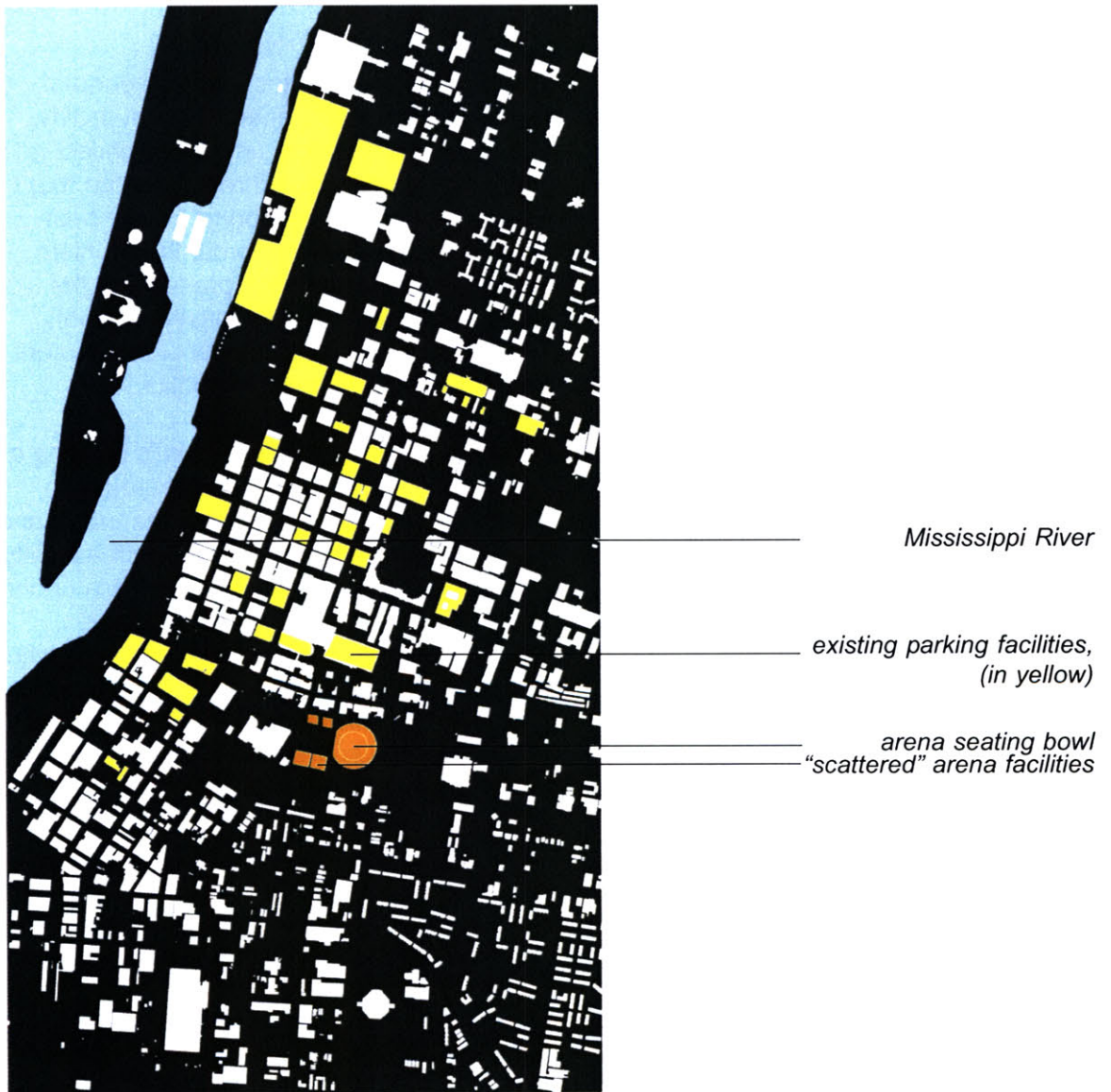
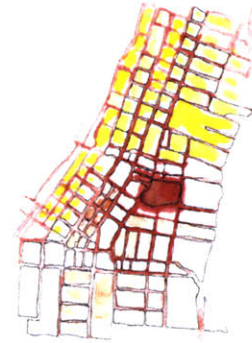


fig. 19. Urban Strategy: scatter parking and program, spilling activity into the city



Scatter: Parking and Program

As an urban strategy, I have taken the program requirements of the arena under construction and have re-situated them in the city with the goal of creating a more symbiotic relationship between the facility and the city's multiple publics.

One of the problems, or missed opportunities, in the design of the New Memphis Arena is that the scheme is based on a closed interior space that is inaccessible to the general public. Further, all of the activities taking place inside the arena will not spill into the city. A better solution would be to first take advantage of necessary facilities that already exist in the city. In this case, there is plenty of parking in downtown Memphis in the form of surface lots and parking garages that could be used on the forty-five nights per year when there will be home games.

A related opportunity missed in the given design was the potential of creating outdoor public spaces in the city. I have proposed that the arena program (aside from parking), plus additional program, be used to create an outdoor public space in front of the arena seating bowl.

(See Appendix B, Urban Strategy: Extrapolation)



figs. 20, 21, 22. (above and below left and right) concept sketches of "spilling" activity in to the city section sketches show how the spaces below the edge of the seating bowl meet the context



Public Memory and its Locations

*fig. 23. Photo from the funeral of Dr. Martin Luther King, Jr.
on Hernando St. at Clayborn Temple*

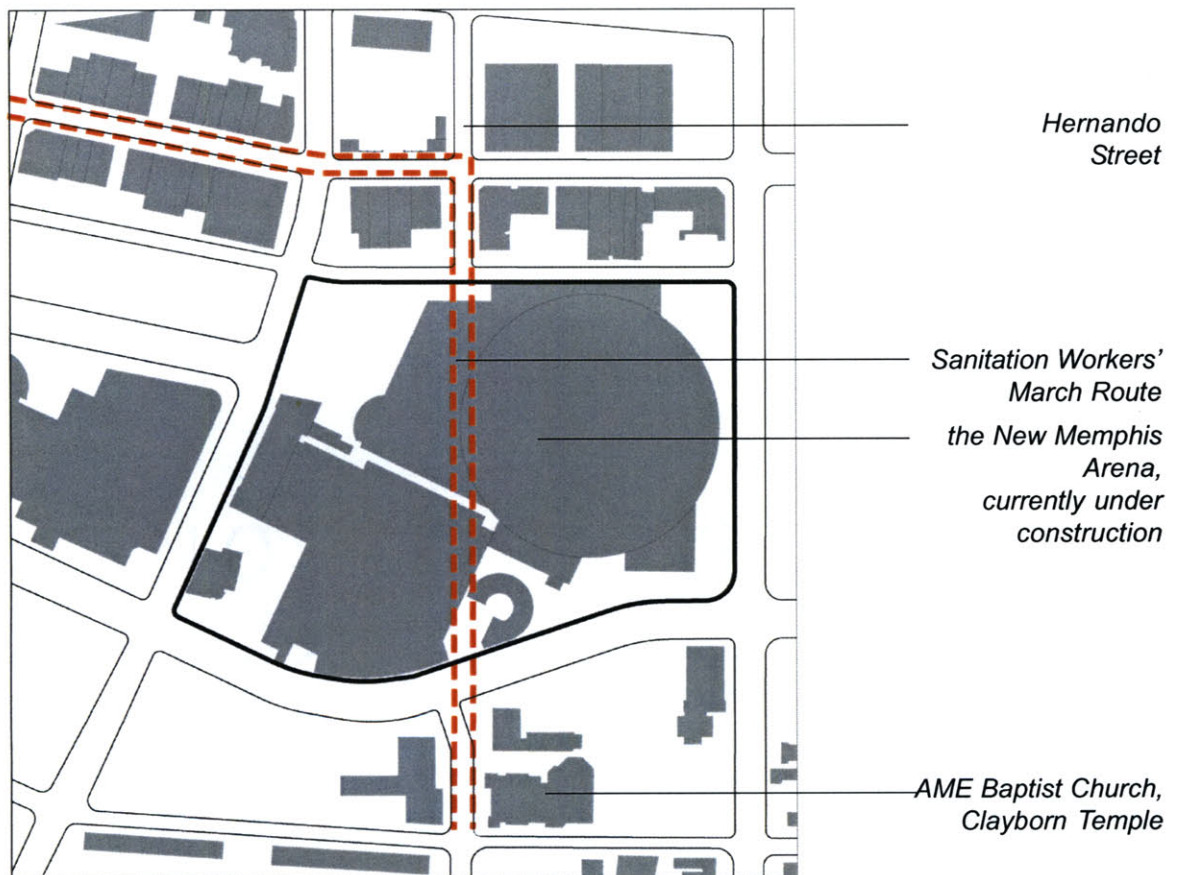


fig. 24. Arena site diagram showing the route of the Sanitation Workers' March in 1968

An Erasure of Public Memory

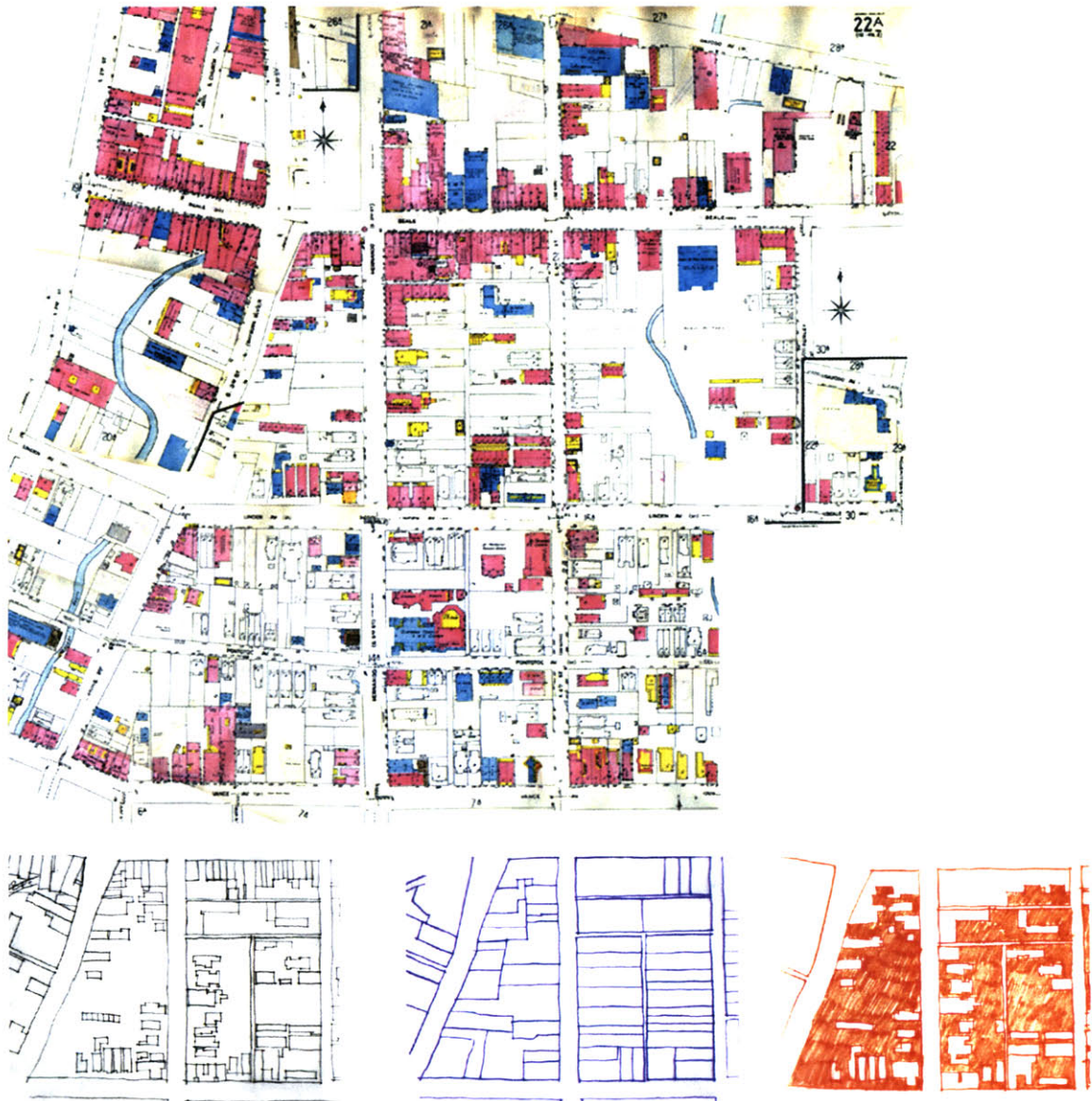
The arena under construction is located precisely on the site of the Sanitation Workers' March that took place in 1968. This was a public demonstration that involved an estimated 15,000 people. Demonstrators convened at the AME Baptist Church, called Clayborn Temple at the time, and walked north on Hernando Street, west on Beale, and north on Main Street to the City Hall. Dr. Martin Luther King, Jr. led the march that is considered an important success in the American Civil

Rights Movement. The march preceded the death of King who was assassinated in Memphis just four days after the march.

When the New Memphis Arena is completed, there will be an erasure of public memory in the city. Not only will the arena facility erase the memory of a specific event, but it will also erase the memory of a public street. Hernando Street used to continue from north of Beale Street to south of Linden Street.



fig. 25. Photo from the Sanitation Workers' March, also known as the "I AM A MAN" march



figs. 26, 27, 28, 29. (top) a section of the 1951 Sanborn map showing the New Memphis Arena site (bott. left) buildings, (bott. middle) lot lines, (bott. right) open spaces

Urban Landscape Memory: a look at the 1951 Sanborn

In thinking about spatial change and continuity in Memphis, I looked at a 1951 Sanborn Insurance map of downtown. I chose the 1951 map because it showed what the urban fabric was like prior to Urban Renewal during the 1970's. The map, to the left, shows that downtown generally had a smaller scale urban fabric. The site of the future New Memphis Arena used to have on it residential and industrial buildings.

One important discovery that I made in looking at the map was that the Gayoso Bayou, which appears as a small stream, used to run through part of the site and on adjacent sites. After discovering this, I remembered seeing this small bit of water recently, only that it had been buried approximately ten feet underground and under parking lots on Linden Street. As part of my proposal, I included restoring

the Bayou, which has been hidden since 1951, but still exists in the landscape. This operation restores an urban landscape memory.

The studies at the bottom of the left page show separations of buildings, lot lines, and open spaces on the New Arena site taken from the Sanborn map.



Final Design Concepts

fig. 30. Sketch diagram of the proposed arena concept, yellow indicates massing on the site used to create a public open space

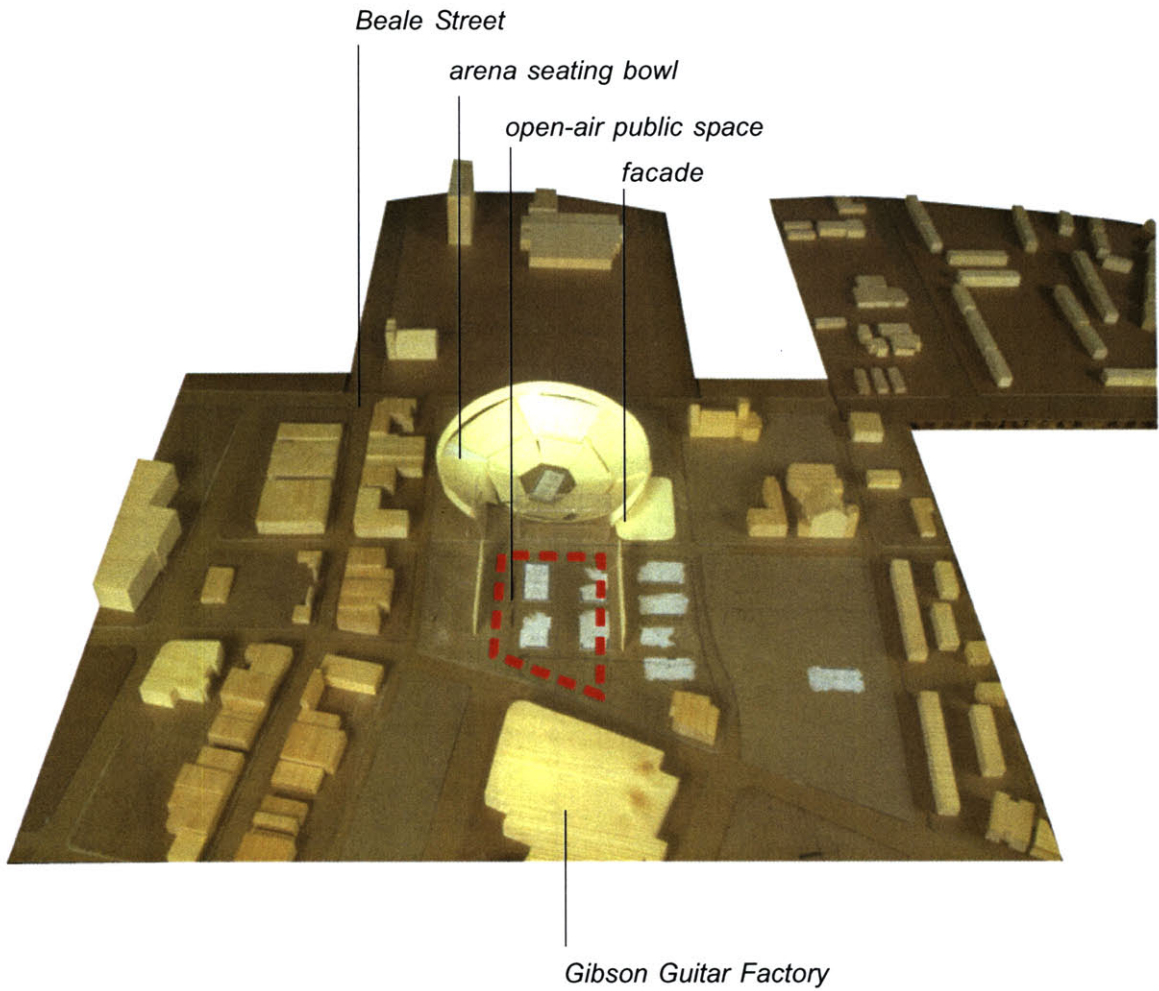
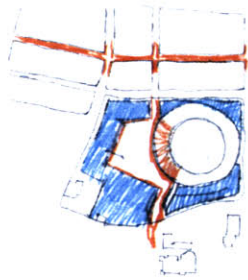
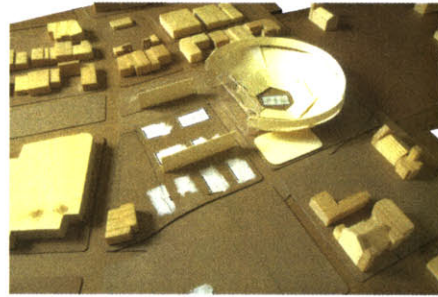


fig. 31, 32. (above) Early concept sketch of open-air public space
(below) Design concept model. Red indicates the public open space
Original model scale: 1/64"=1'-0"



“GrizzlieTown” Design Concept

The final “GrizzlieTown” proposal developed from the urban strategy of scattering the arena program into the city. By borrowing the program requirements included in the design of the New Memphis Arena, the concept of the GrizzlieTown proposal is to form a symbiotic relationship between a public sports facility and its multiple publics.

Basic Interventions:

1. An open-air public space is positioned in relation to adjacent urban spaces in the city, taking advantage of the potential for activity to spill out of the arena seating bowl. This open-air space connects to the existing pedestrian-only public street, Beale Street.
2. Proposed building facades help to form

the urban space. These are: the proposed façade on the arena seating bowl, the façade of the Gibson Guitar Factory, and two proposed facades located perpendicular to the seating bowl.

3. Surfaces, each representing public open-air activities, create a ground-plane in the middle of the open-air public space.

(See Appendix A: Architectural Studies)

fig. 33. Design concept viewed from the south

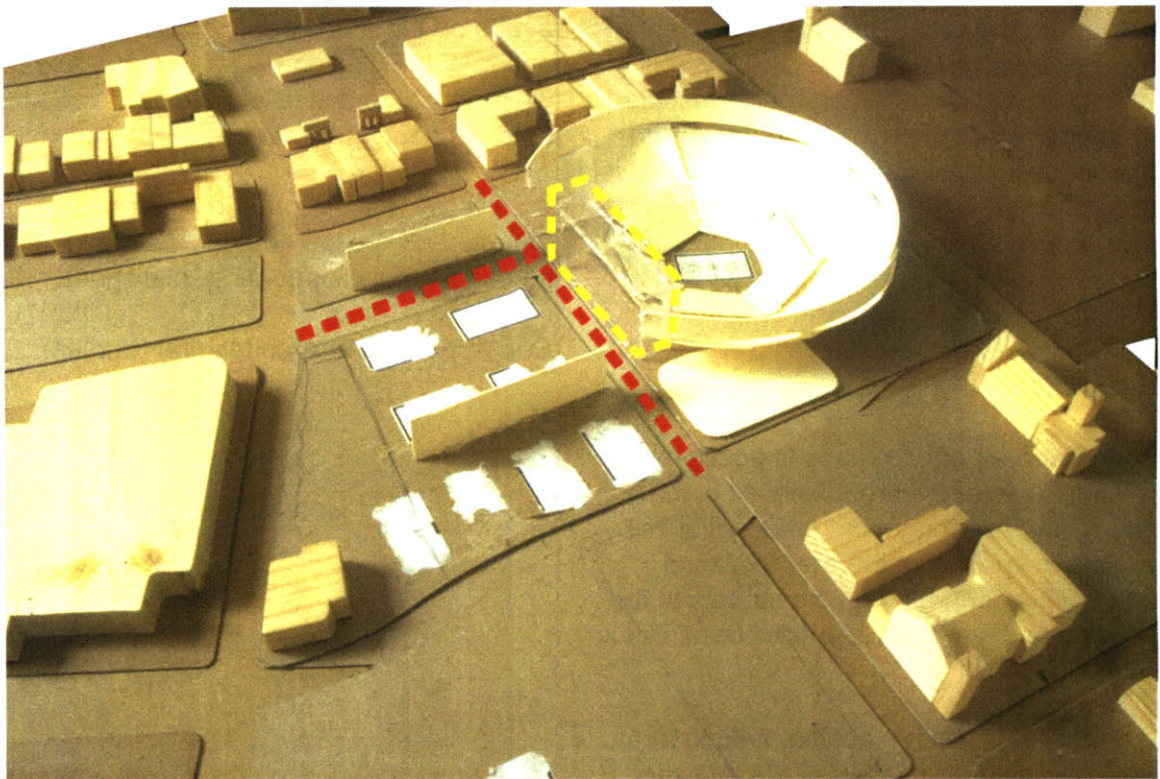


fig. 34. Diagram with streets re-instated (red) and bowl chopped off (yellow)

Initial moves: Public Streets and Ways, intersection between bowl and city

The design concept assumes:

1. Re-instate streets and ways that would otherwise have been “erased” by the New Memphis Arena. This includes Hernando Street and a section of Lt. George Lee Way to the west of the seating bowl.

2. The shell structure of the seating bowl proposed in the design of the New Memphis Arena will “remain” in the exact location in which it will be constructed (the seating bowl will be used as a found-object). The seating bowl dimensions and materials proposed in the New Memphis Arena design will be used in the GrizzlieTown proposal, although the interior of the seating bowl will be re-designed.

3. The seating bowl will be “chopped” off along Hernando Street to yield right-of-way to the street.

4. A glass-enclosed space will be inserted into the section of the seating bowl where it has been chopped off.

The design scope includes:

1. the open-air public space located directly in front of the seating bowl along Hernando Street

2. two mixed-use buildings located on the north side of the public space

3. a sports and recreation center located on the south side of the public space

4. the outdoor spaces around the exterior of the seating bowl

5. the interior design of the seating bowl with respect to the circulation



fig. 35. Photo collage showing pedestrian and vehicle connections to Beale Street

Pedestrian Connections to Beale

Except for morning delivery traffic, Beale Street is closed to vehicles, allowing the street to become entirely overrun by pedestrians. The space of Beale Street is made of thin storefront facades, and would allow pedestrians to move in a north-south direction through Beale Street.

A strategy for the GrizzlieTown public

space design was to take advantage of Beale Street pedestrian activities and make connections from the north to south sides of Beale. Small pedestrian passages already exist between adjacent buildings that front on Beale Street. The GrizzlieTown proposal takes advantage of these small pedestrian ways.

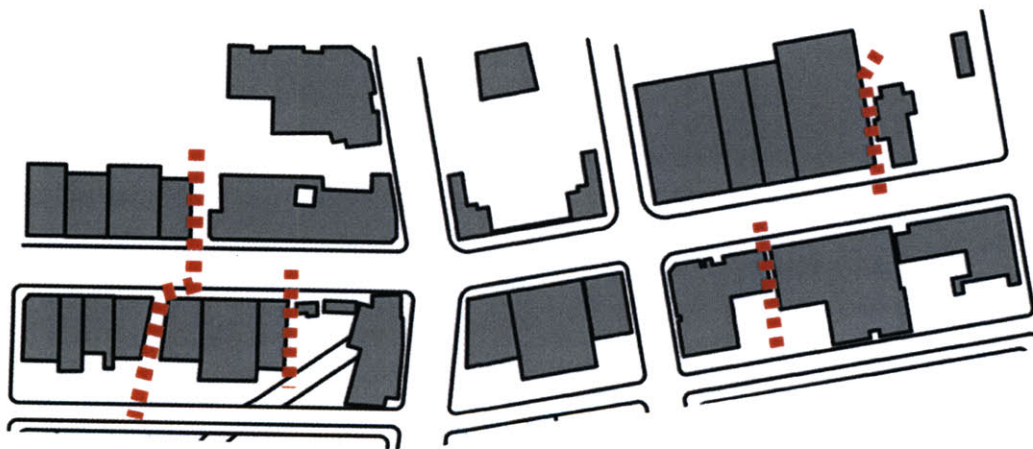


fig. 36. Plan diagram of Beale Street with existing pedestrian passages marked in red



Final Design Proposal

fig. 37. Night sketch of the MIT athletic fields from the Charles River Esplanade



*fig. 38. Lot Lines taken from the 1951 Sanborn superimposed with existing buildings in 2002
Original scale: 1"=100'*

Proposal for a Changing Urban Structure

By superimposing the lot lines on the site in 1951 with the existing buildings, I tried to understand the ways in which the fabric of the city has changed over time. This analysis yielded an urban stance that the project took; urban landscape memory can act as an influence on strategic future development (see pages 32-33 on Urban Landscape Memory.)

This proposal suggests that urban structure elements, such as historic lot lines could, and should have an influence on the future structure. This is not to say that the 1951 property lot lines should be the overriding urban structure for all future development, but more as way of looking for contextual influences on a changing urban structure.

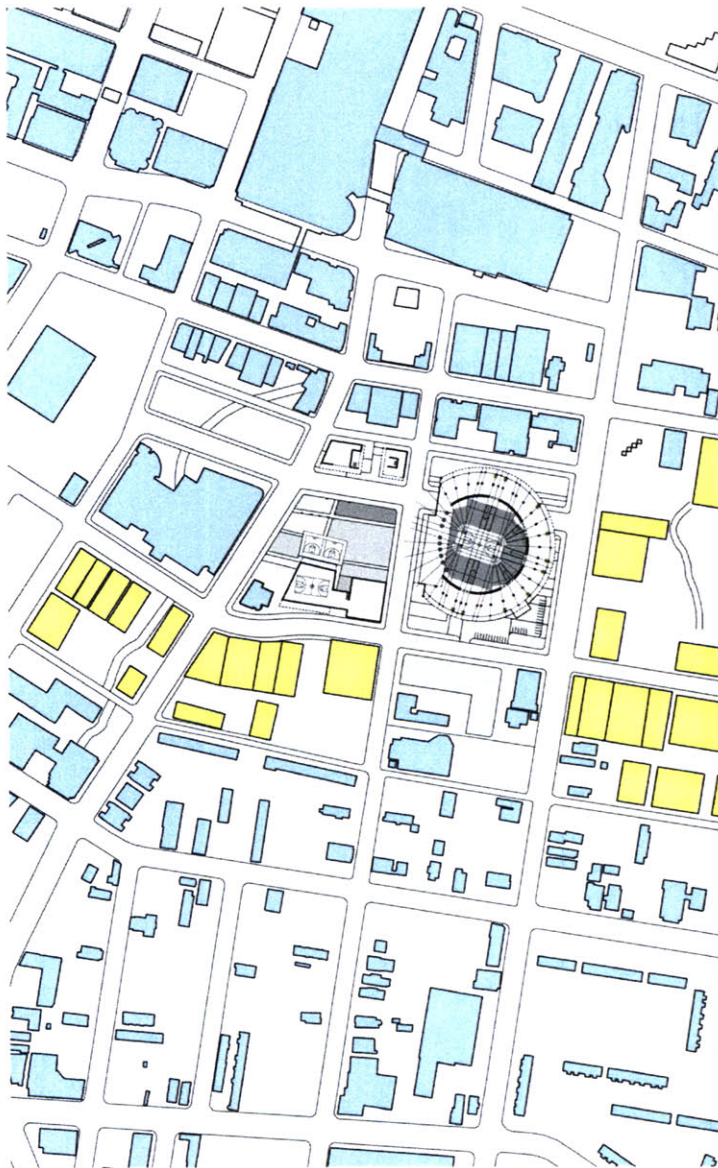


fig. 39. Urban Plan of "GrizzlieTown" proposal with a build-out scenario for the future
Original Scale: 1"=100'

Urban Plan 2050

In this urban plan, the blue color represents existing buildings and yellow represents a potential build-out scenario for 2050. The GrizzlieTown proposal is imagined in future scenarios.

This plan suggests a way of thinking about how Memphis, as a shrinking city, could develop in the future. This thinking proposes that future growth in these existing vacant lots be reserved and measured as compared to the normal trend of constantly filling-in vacant lots. This thesis argues that filling-in all empty lots in all cases is strategically bad because shrinking cities cannot maintain the need for an increasing amount of available space in downtown buildings.

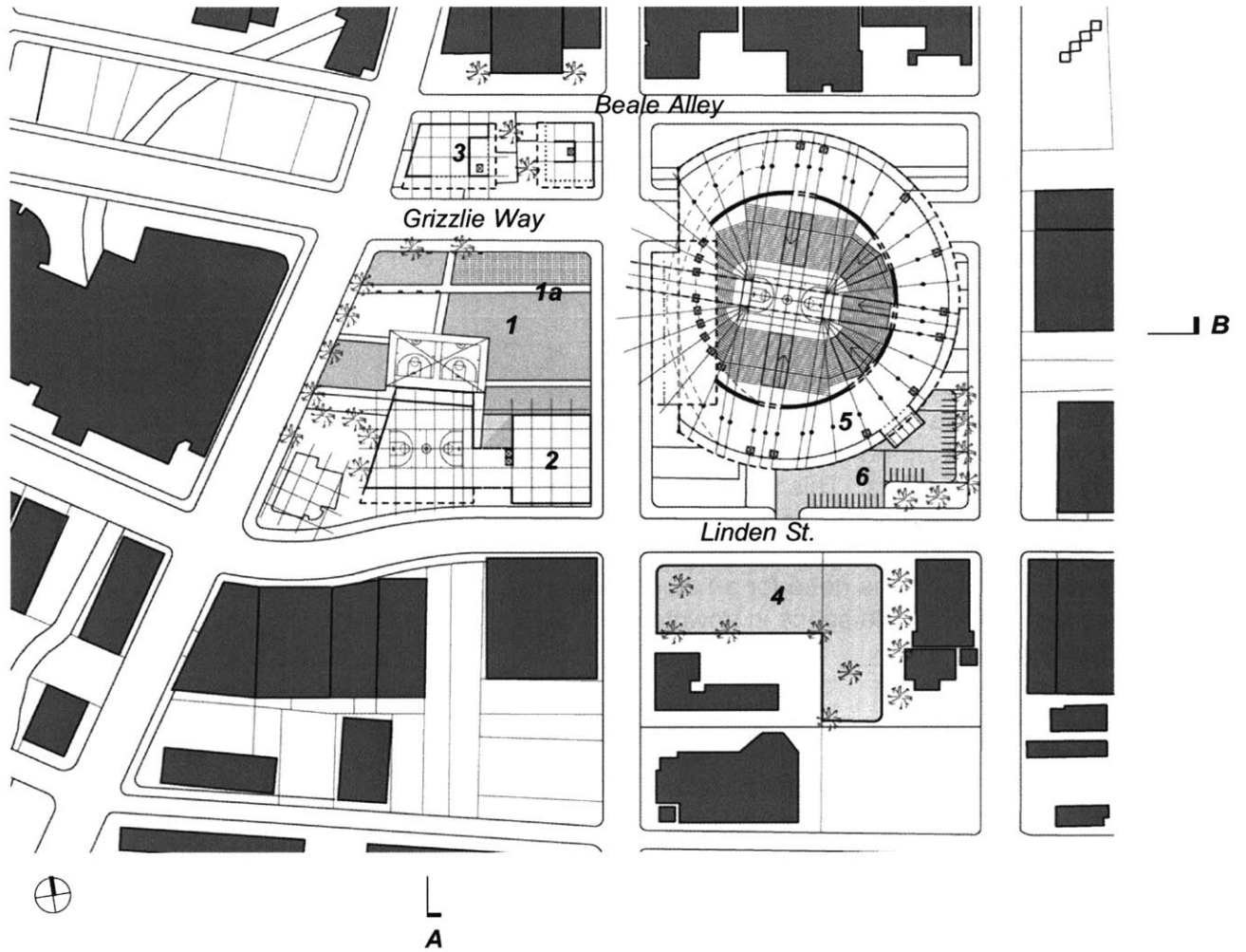


fig. 40. "GrizzlieTown" Ground-Floor Level Plan
Original scale: 1/32"=1'-0"

“GrizzlieTown” Ground Floor Level Plan

The proposal includes:

1. Open-Air Public Recreation Space with Play Surfaces

1a. Artificial illumination under glass between Play Surfaces

2. Sports and Recreation Center with outdoor below-grade basketball courts

3. Two Mixed-Use Buildings with outdoor mini-courtyard connection to Beale Alley

4. Sanitation Workers’ Commemorative Park

5. Design of Arena façade and circulation of arena seating bowl

6. Grizzlies Team Entrance and surface parking lot

7. Re-naming of Lt. George Lee Way to “Grizzlie Way”

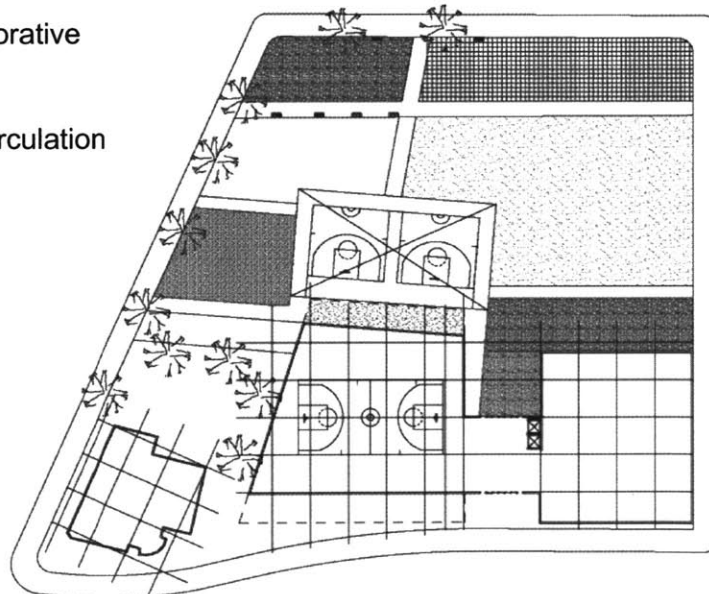


fig. 41. Close-Up Plan of Open-Air Public Space in front of the Seating Bowl Facade

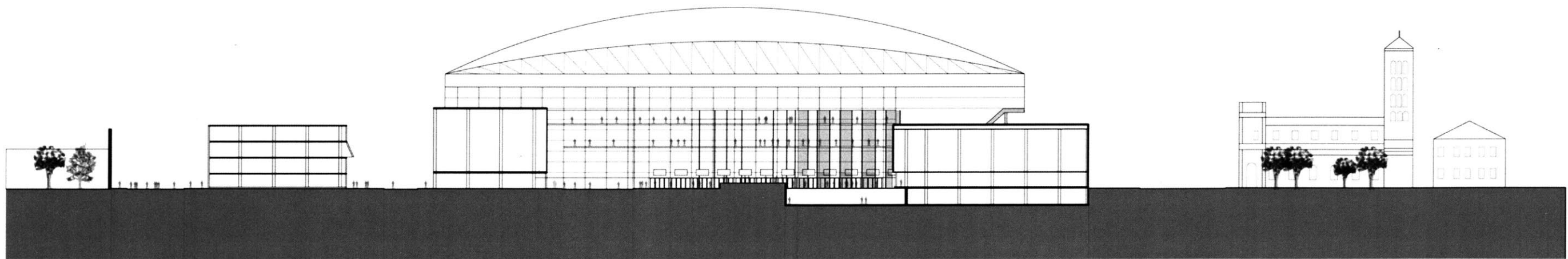


fig. 42. Section A: North-South
Original Scale: 1/32"=1'-0"

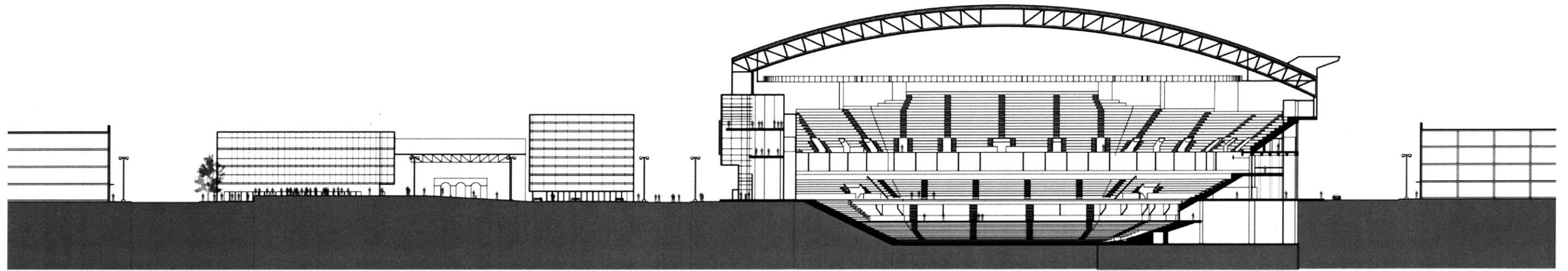


fig. 43. Section B: East-West
Original scale: 1/32"=1'-0"

GrizzlieTown Final Proposal Model



*fig. 44. Final model of proposal viewed from the south,
Original scale of model: 1/32"=1'-0"*

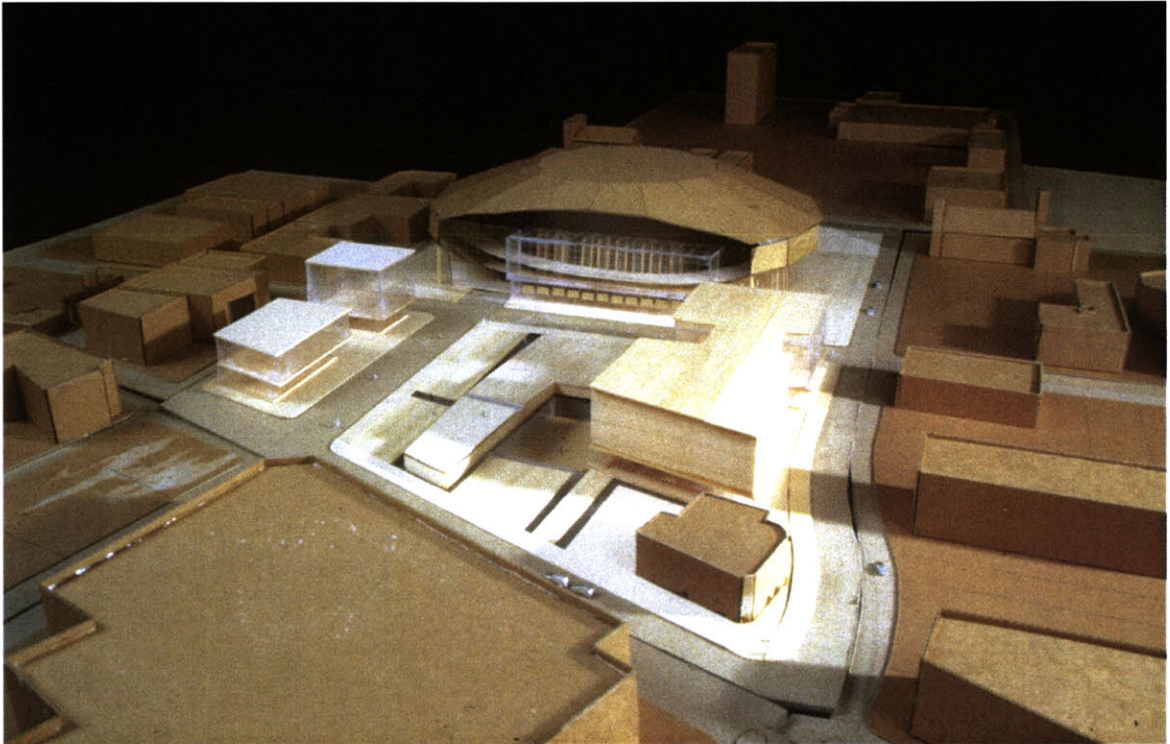


fig. 45. GrizzlieTown proposal viewed from the southwest

“GrizzlieTown” Scenarios

The GrizzlieTown proposal is an urban entertainment and recreation venue located in downtown Memphis that contains indoor and outdoor sports facilities, two mixed-use buildings, exclusive parking spaces, and a park commemorating Civil Rights Movement events that took place in Memphis. It is owned and operated by the Memphis Grizzlies NBA basketball team.

A game-day scenario: game-goers would come to downtown, park their car at a location within a quarter-mile from GrizzlieTown, would walk to GrizzlieTown on a route that takes them down Beale Street and into the open-air public space, would enter into the sports arena through its large glass façade, and finally would emerge out into the city from exits pointing outward in all directions from the circular seating bowl.

On non-event days and nights, GrizzlieTown would serve as urban recreation spaces for Memphians.

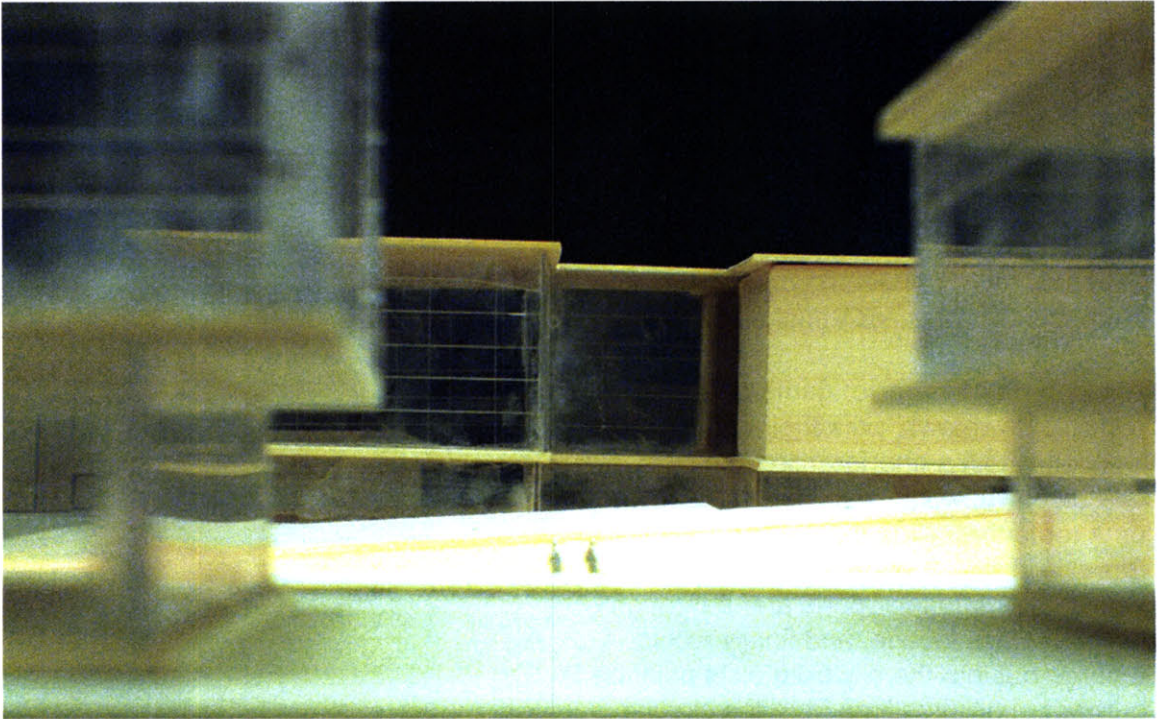


fig. 46. View through connection to Beale Alley, looking at sports and recreation center

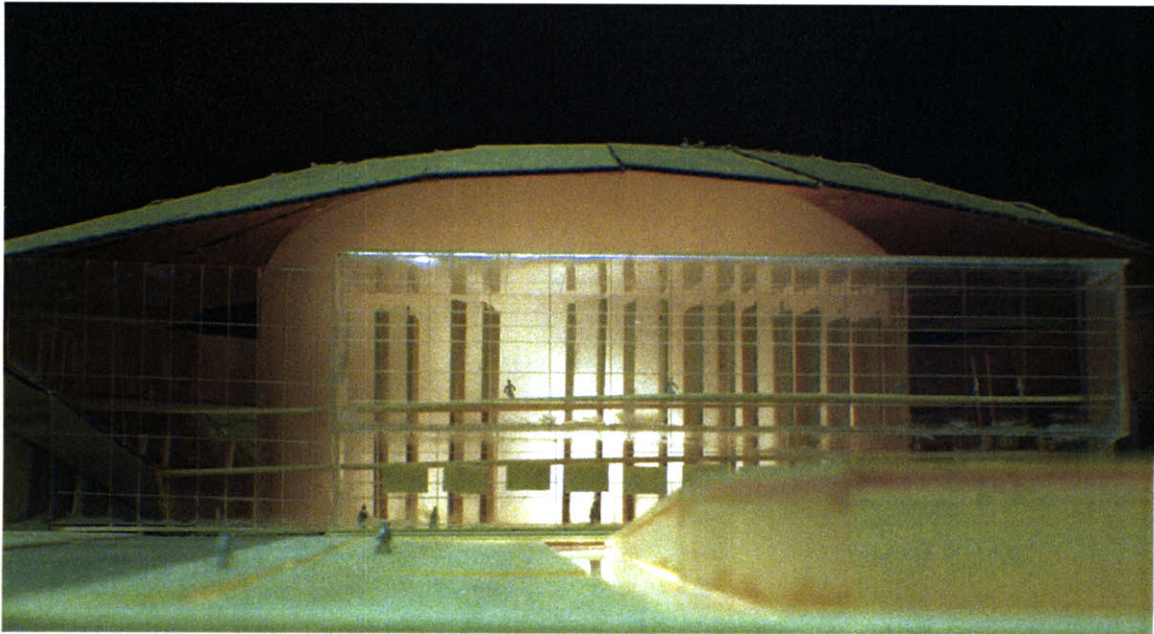


fig. 47. View of Seating Bowl facade from Open-Air Public Space

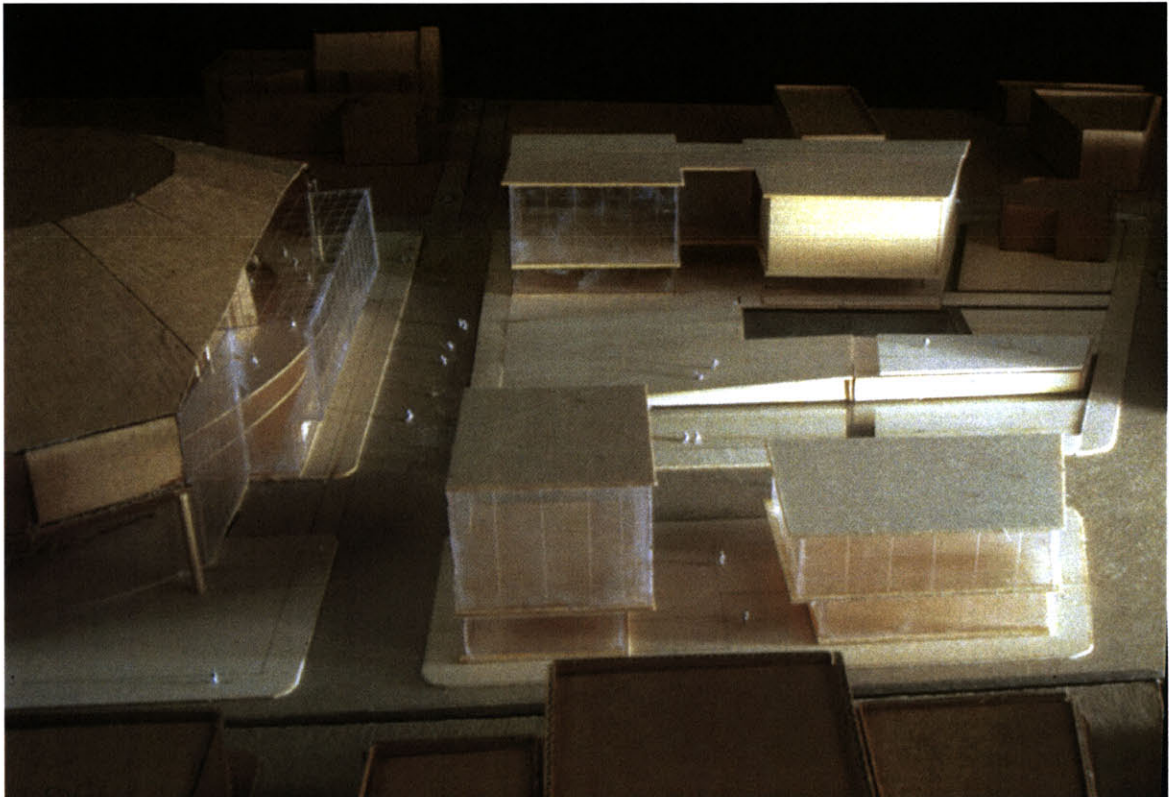


fig. 48. View of Open-Air Public Space from above Beale Street

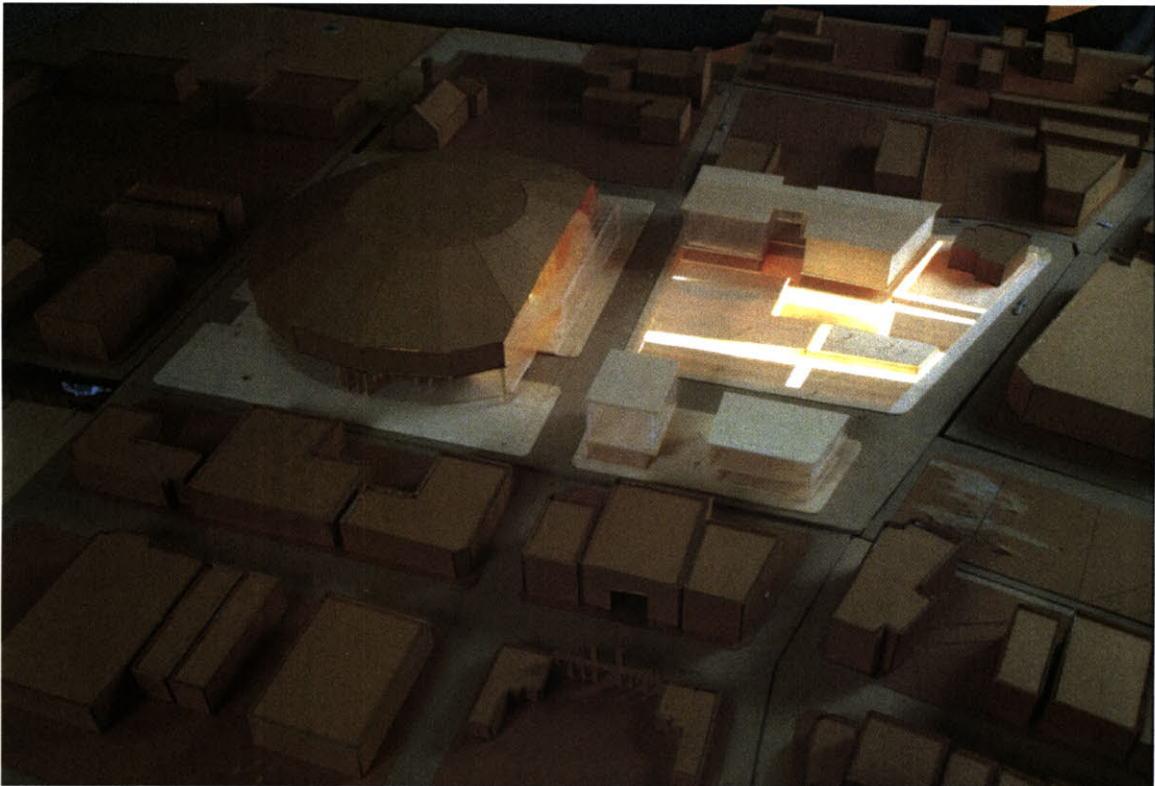
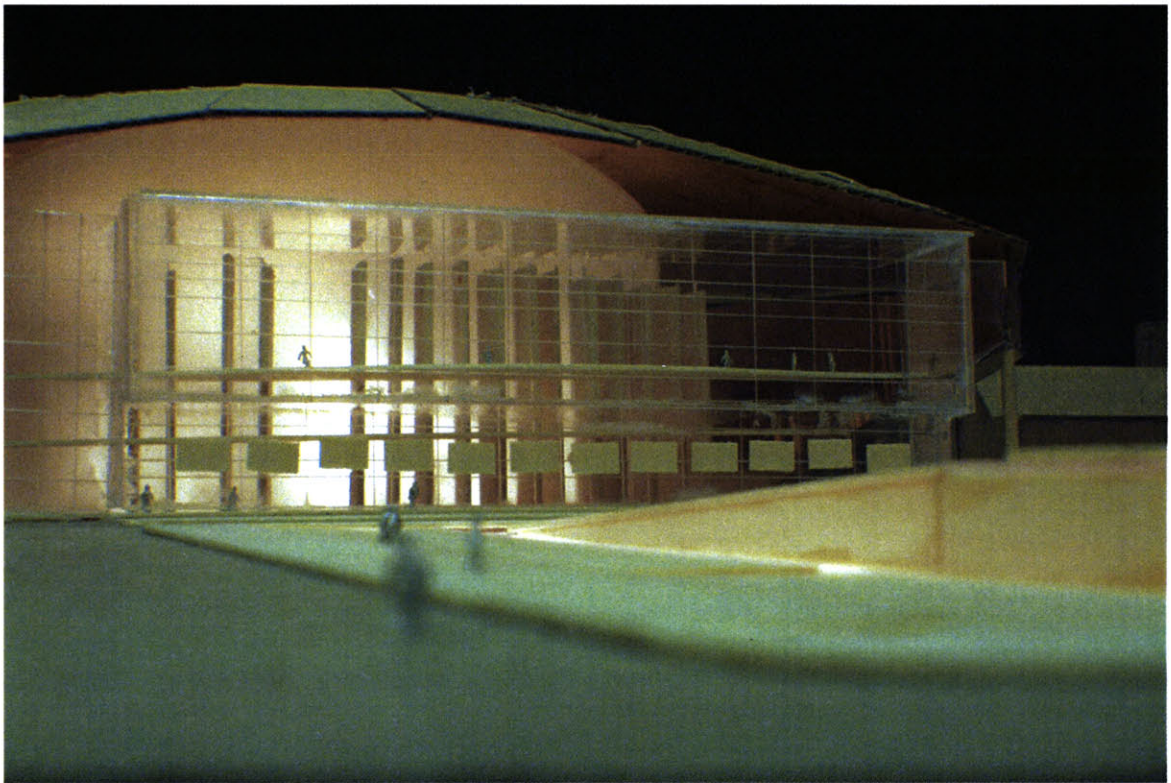


fig. 49. View of GrizzlieTown proposal from above the Gibson Guitar Factory



*fig. 50. View of GrizzlieTown at pedestrian's view level
at the intersection of Grizzlie Way and Third Street*

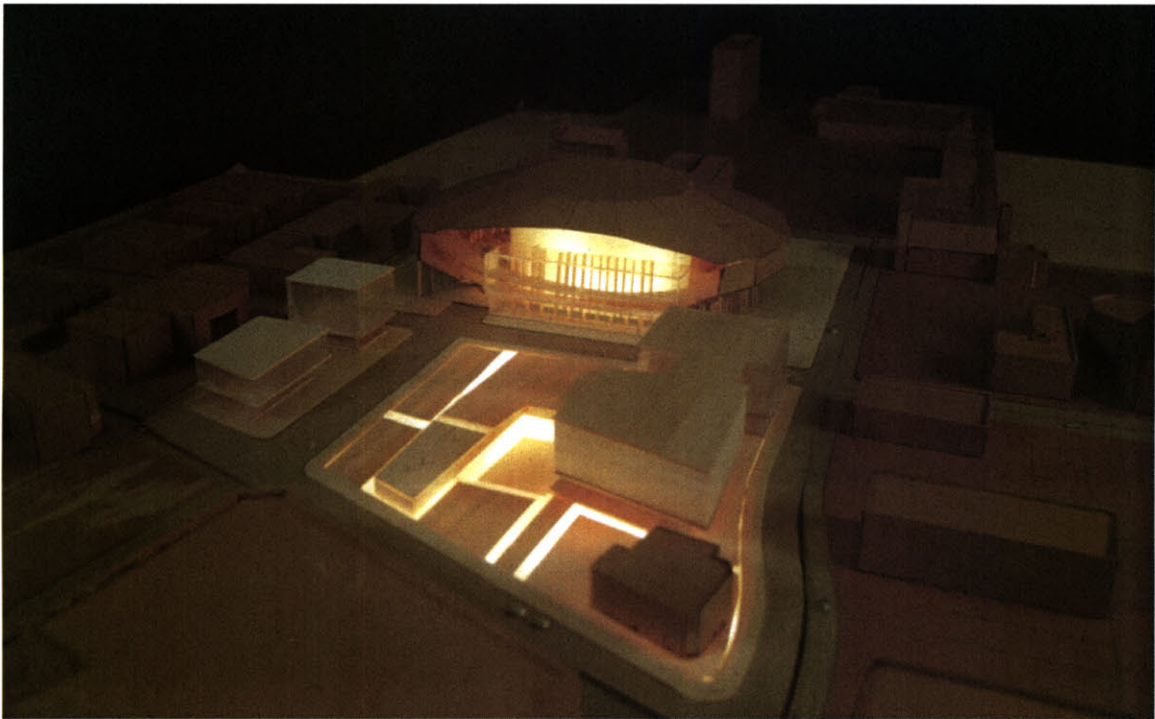


fig. 51. Night view of GrizzlieTown from the southwest corner

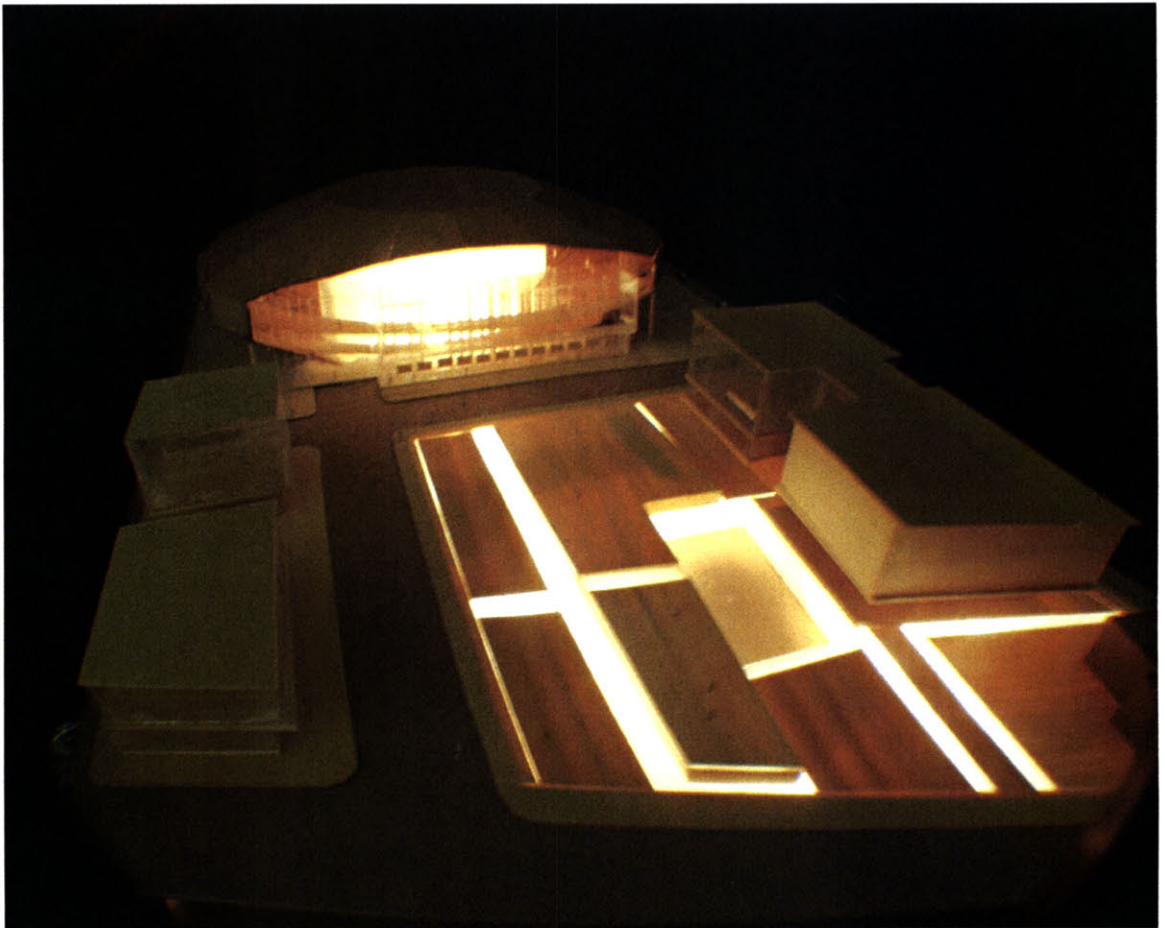
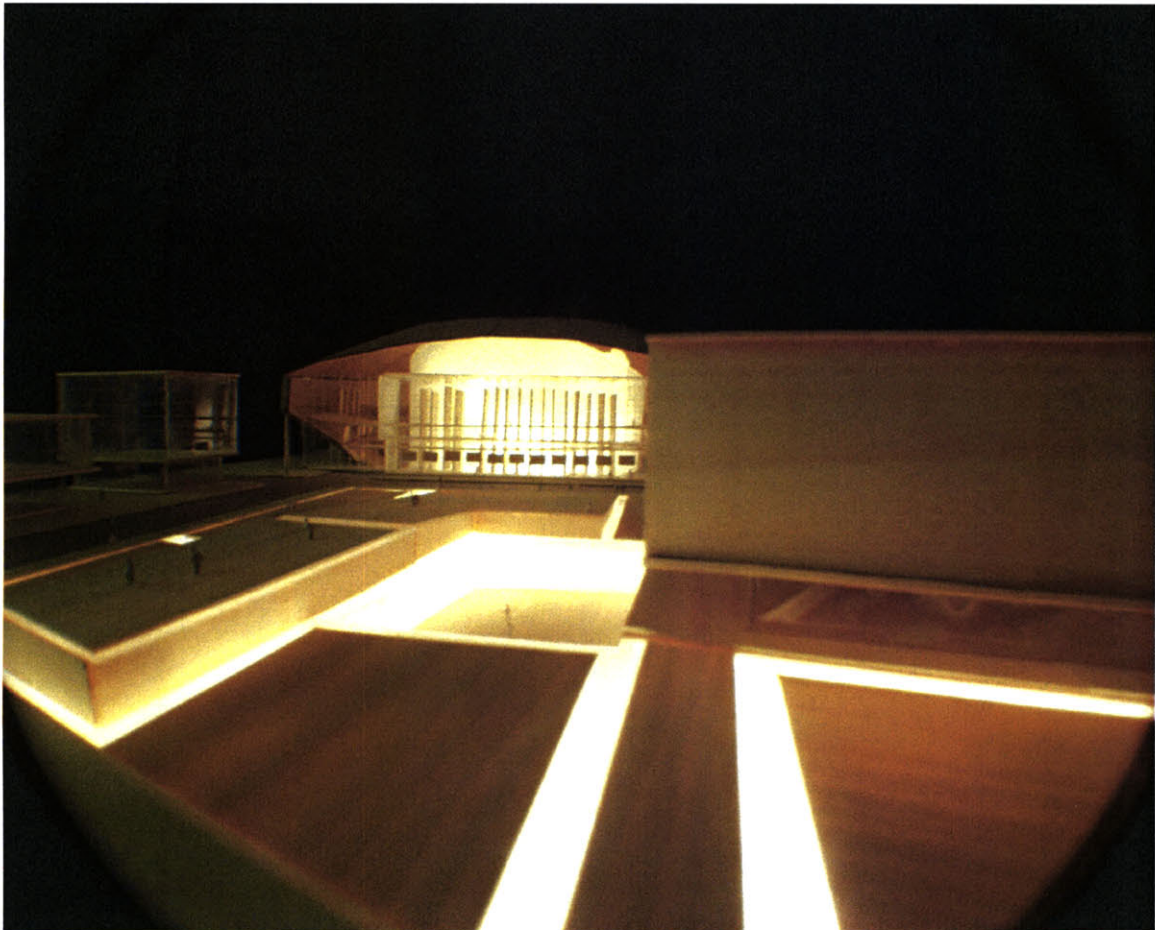


fig. 52. Night view from the west



A Glowing Space in the City



figs. 53, 54. View from southwest corner

Conclusion

Urban Competition can and should be used to produce spaces beneficial to cities and their multiple publics. The arena currently under construction in Memphis fails to regard the public memory of the site, the established patterns of public passage through the city, and the city's desire to become alive with activity. As an alternative approach, the design proposal presented here allows for a spatial invigoration of the city while using the city's past to inform a direction for future growth.

The languages of urban and architectural design explored in the project lie somewhere between typical landscape, urban and architectural design approaches. For instance, this investigation found that by employing a vocabulary of landscape design in an open-air public space, the goal to incorporate a public urban memory into the project was realized. This combi-

nation of design approaches allowed the project to respond to the particular urban culture found in Memphis while acknowledging that many of these issues are global.

The project has revealed some tools necessary for architects to be critical of spatial practices. One of these tools is to quickly identify a system or systems within which a practitioner can be most effective. For example, an early challenge in this project was to think of Urban Competition as a host of opportunities, as opposed to a system that needs to be changed. Another example is the skill of investigating urban problems in a way that is productive, which in the case of this project, was to think historically in order to form strategies for the future.

A future direction for this project would be

to suggest more generally what approach shrinking cities like Memphis should take. This suggests that there is an approach to be found, requiring a careful balance to be struck between the desire for urban growth, the reality that the city is shrinking, and the effect growth will have on a city's multiple publics.

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Illustrations

fig. 25: from *The Commercial Appeal, I Am A Man*. Memphis, TN: Memphis Publishing Co., 1993.

All other illustrations were produced by the author.

Appendix A
Architectural Studies

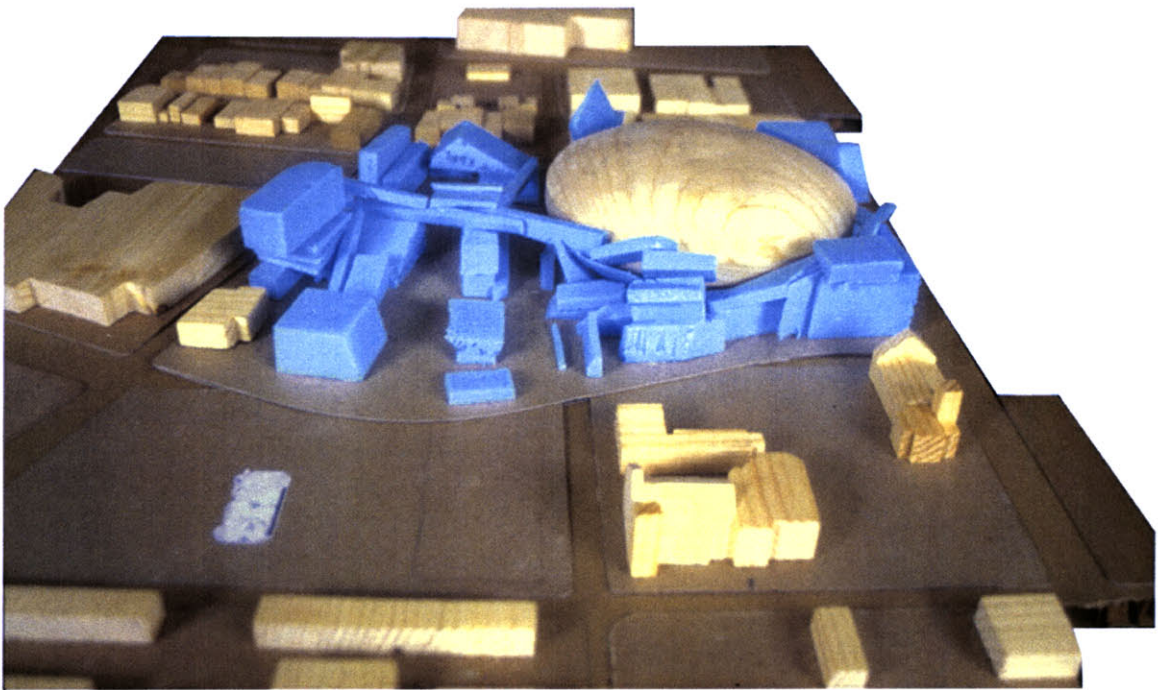
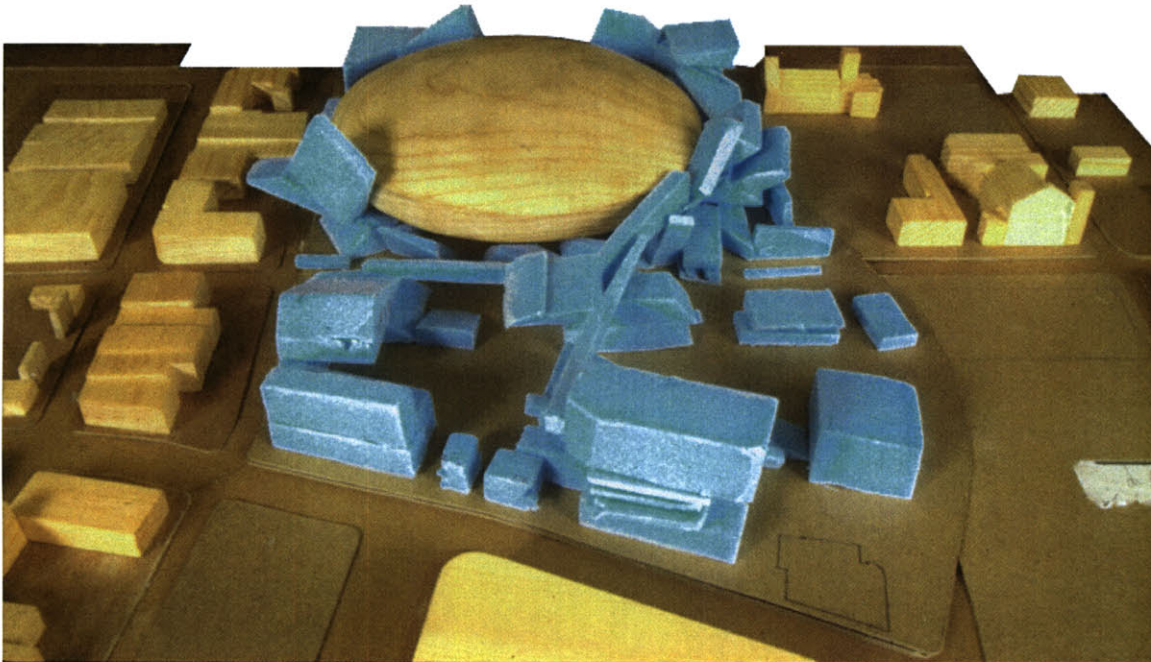


fig. a. Massing model from south
Original model scale: 1/64"=1'-0"



Distribute program to create an urban space

As part of a series of massing studies, this sketch model shows a square footage of 600,000 sf. This is an equivalent amount of space to that provided in the design of the New Memphis Arena. I attempted to create an outdoor public space on the west side of the seating bowl.



*fig. b, c. (top) Concept sketch of public open space in red, and connections to adjacent streets
(bottom) model from west*

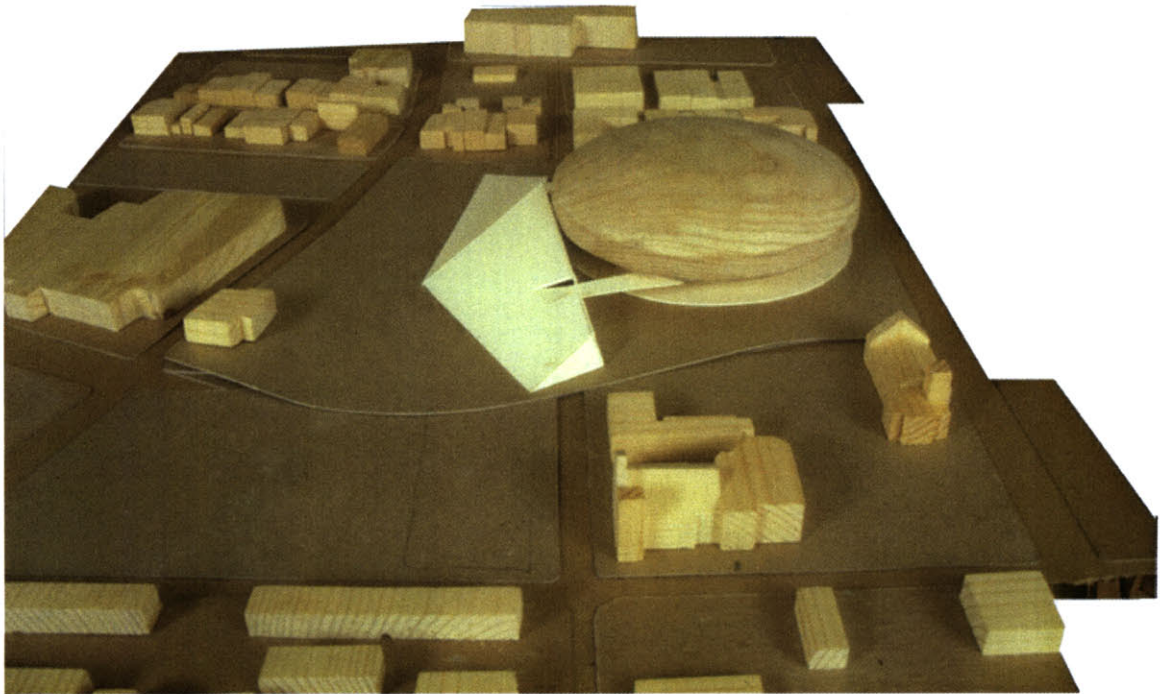
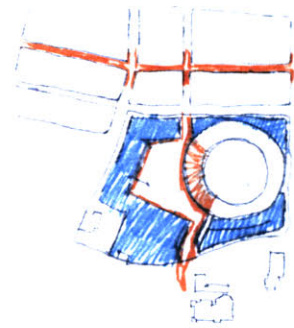


fig. d. massing model of lanscape scheme



Landscape and Urban Voids

This massing approach was about using a landscape approach toward creating open spaces on the arena site that complimented open spaces on adjacent lots in the city. I looked at ways of shaping the mass on the site for providing outdoor recreation spaces.

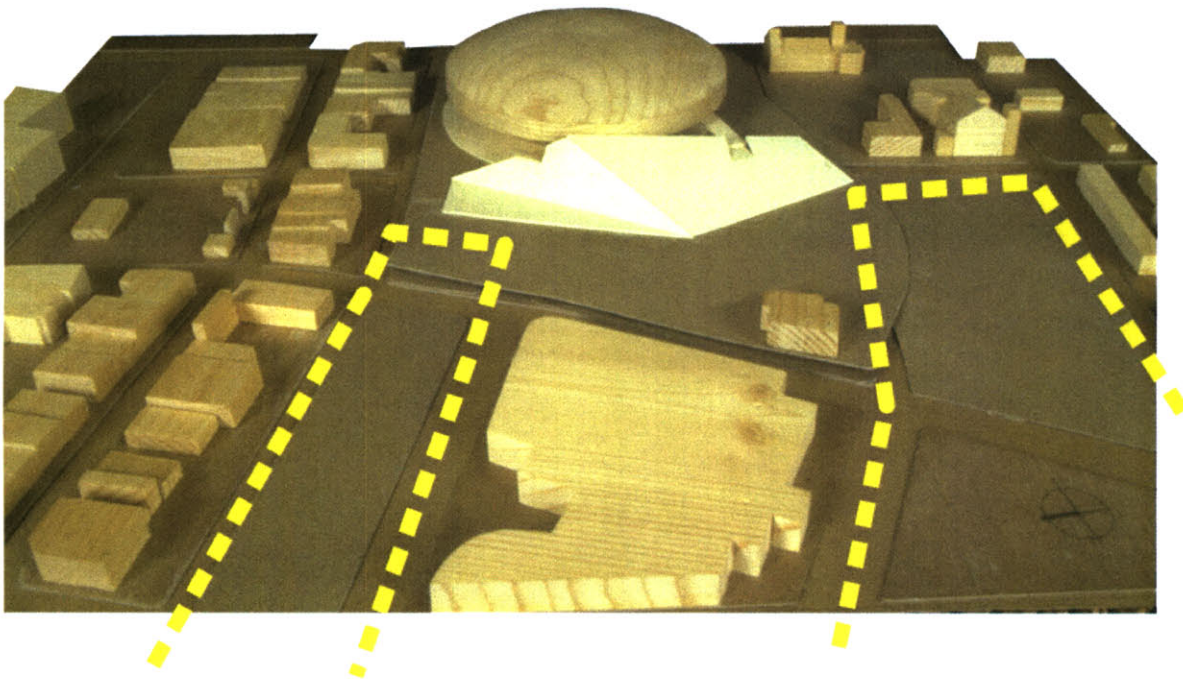
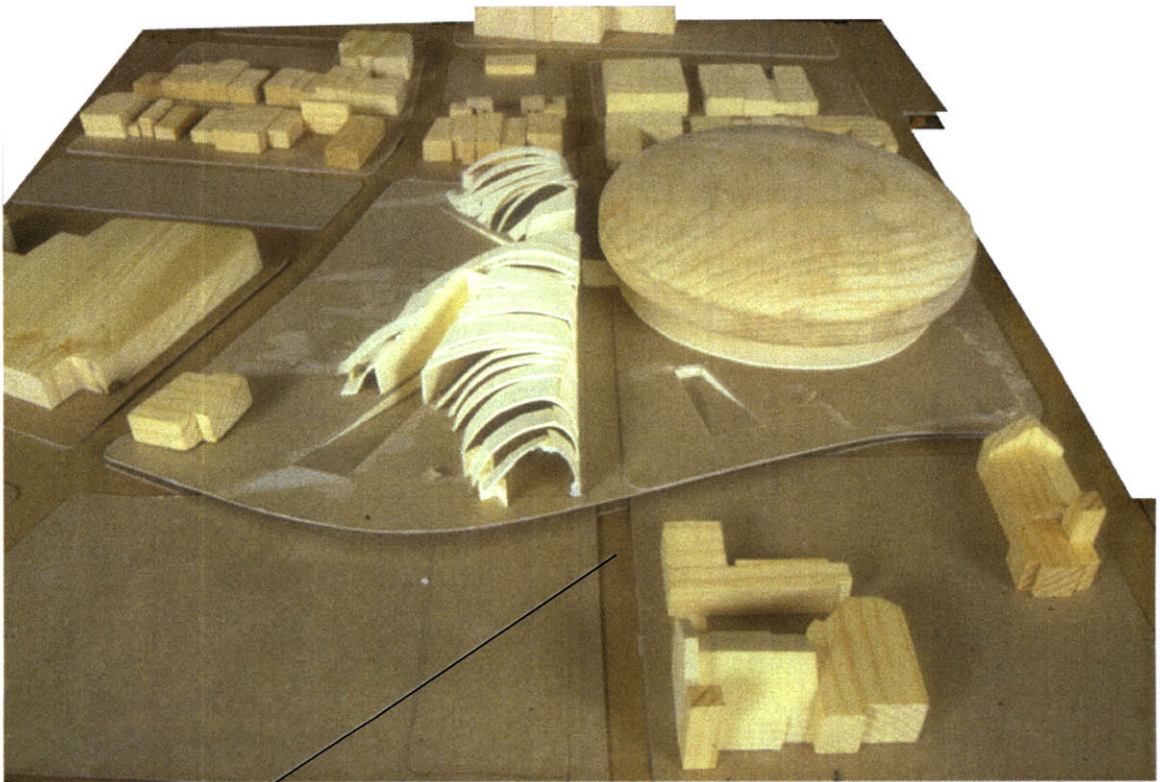


fig. e. yellow indicates adjacent urban voids



Hernando Street

fig. f. massing diagram viewed from the south along Hernando Street

An extroverted urban stance

This diagram explores the operation of making incisions into the mass on the site in order to create proportions in the landscape. I combined this with a previous idea about taking a complimentary approach toward adjacent vacant lots near the site.

Incisions in the ground radiate out from the proposed massing on the site. These vectors suggest the directions in which circulation would occur.



fig. g. View from the west

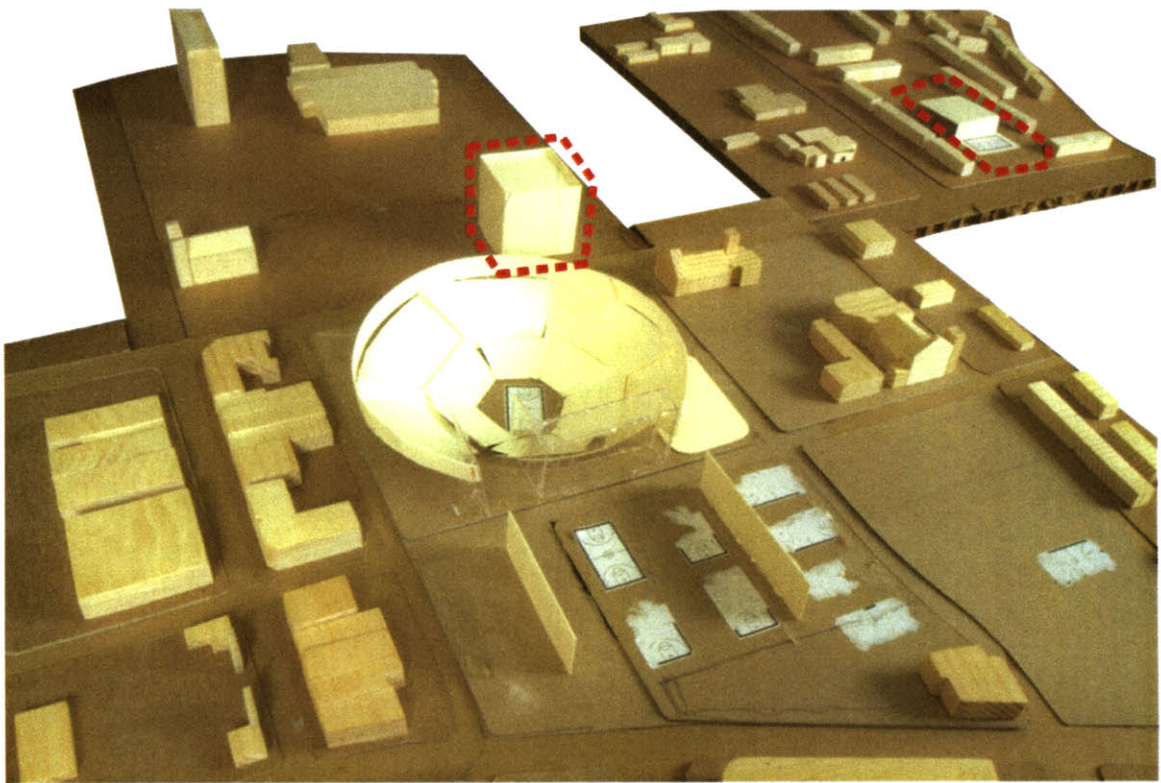


fig. h. Design concept including satellite pavilions, indicated in red

Extrapolation: Scatter program at an urban scale

A tangential direction for the design was a scheme that would use linkages to fund satellite pavilions in downtown residential neighborhoods. Two pavilions are indicated here in red - one is a commercial building that would contain the Grizzlies' team offices, and the second is a miniature sports center located in a residential neighborhood south of the arena site.