

Supplementary Listing Record

NRIS Reference Number: SG100002207

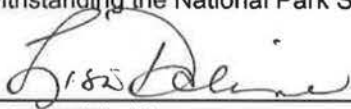
Date Listed:

Property Name: Peachtree Center Historic District

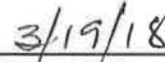
County: Fulton

State: GA

This Property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation



Signature of the Keeper



Date of Action

=====
Amended Items in Nomination:

This SLR is issued to clarify a statement on page 32. At the time the nomination was submitted, John Portman was still alive. Subsequently, on December 29, 2017, John Portman died, he was 93.

The GEORGIA SHPO was notified of this amendment.

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

SG10-207

(Expires 5/31/2012)



United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Peachtree Center Historic District

other names/site number _____

2. Location

street & number Roughly bounded by Andrew Young International Boulevard to the south, Peachtree Center Avenue and Courtland Street to the east, Baker Street to the north, and Williams Street to the west

<input type="checkbox"/>	not for publication
<input type="checkbox"/>	vicinity

city or town Atlanta

State Georgia Code GA county Fulton code 121 zip code 30303

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

X national X statewide X local

Dr. David C. Crass 29 JAN. 2018
Signature of certifying official/Title: Dr. David C. Crass/Historic Preservation Division Director/Deputy SHPO Date

Historic Preservation Division, Georgia Dept. of Natural Resources
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets ___ does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

David C. Crass 3/19/18
Signature of the Keeper Date of Action

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	Private
<input type="checkbox"/>	public – Local
<input type="checkbox"/>	public – State
<input type="checkbox"/>	public – Federal

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	District
<input type="checkbox"/>	Site
<input type="checkbox"/>	Structure
<input type="checkbox"/>	Object

Contributing	Noncontributing	
13	2	Buildings
0	0	Sites
11	14	Structures
5	0	Objects
31	16	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

COMMERCE/TRADE / business

COMMERCE/TRADE / specialty store

COMMERCE/TRADE / department store

COMMERCE/TRADE / restaurant

DOMESTIC / hotel

TRANSPORTATION / road-related (vehicular)

COMMERCE/TRADE / business

COMMERCE/TRADE / specialty store

COMMERCE/TRADE / department store

COMMERCE/TRADE / restaurant

DOMESTIC / hotel

TRANSPORTATION / road-related (vehicular)

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

MODERN MOVEMENT / Brutalism

CONCRETE

GLASS

BRICK

STONE / Granite

SYNTHETICS / Other / Plexiglas

METAL / Aluminum

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Peachtree Center is a development in downtown Atlanta, Georgia that spans fourteen blocks, just north of the historic city center at Five Points. Peachtree Center is roughly bounded by Carnegie Way, Andrew Young International Boulevard and Ellis Street to the south; Courtland Street and Piedmont Avenue to the east; Baker and Peachtree streets to the north; and Centennial Olympic Park Drive and Williams Street to the west, with variation for individual parcels. This development is the work of the first architect-developer, John C. Portman, Jr. The Portman-led development includes office buildings, hotel towers, retail and restaurant use combined with the office and hotel functions, and semi-public gathering spaces, both indoor and outdoor. The Peachtree Center Historic District encompasses portions of eight of these fourteen blocks, comprising the complex's resources that were constructed between 1961 and 1988. These include seven office towers, three hotels, two Mart buildings, the Peachtree Center Mall retail building and subterranean food court, and one stand-alone parking garage. The district is urban, and all buildings are between 15 and 73 stories in height. The district's resources are unified by consistent design. This was achieved in part with the use of exterior exposed aggregate pre-cast concrete panels, resulting in a district of buildings that each exhibit what is best described as a refined permutation of the Brutalist style of architecture. Additionally, many of the district's buildings are repetitive in form: the office towers are each composed of irregular rectangular bays and all mimic the design of earliest tower in the district, the 230 Peachtree Building. In addition, two of the district's three hotels include a reflective glass-sheathed cylindrical tower as part of their composition. In addition to design, the district's resources are physically connected via pedestrian sky bridges. These bridges appear in three different designs, and bridge the district's streets at various heights between two and 22 stories above ground. Sky bridges were Portman's solution for separating the pedestrian from automobile traffic within the complex, and serve to reinforce the insular nature of the Peachtree Center Historic District.

Narrative Description

The design of Peachtree Center responds in part to the area's terrain. Peachtree Ridge dominates the topography of Peachtree Center. This ridge, topped by Peachtree Street, is the highest point in the district, from which the land falls away naturally on either side of Peachtree Street. This topography provides a natural high point to site buildings. It also allows those buildings in Peachtree Center that front Peachtree Street to extend back to be connected by pedestrian sky bridge to the buildings to the east or west on the block behind those fronting Peachtree Street, at what is street level on Peachtree Street (Photos 26, 30). This natural topographical ridge lends to the unique nature of Peachtree Center, where a pedestrian entering a building from the Peachtree Street pedestrian entrance may continue to walk to the adjoining block of buildings without changing levels, despite the topographic changes. This can be seen both in the connections between the Atlanta Merchandise Mart building and the Atlanta Apparel Mart Building on the west side of Peachtree Street and in the connections between the Hyatt Regency Atlanta and the Marriott Marquis complex on the east side of Peachtree Street. This topographical situation in Atlanta is one that few other sites have. This topography also complicates wayfinding within the district when the buildings extending further away from Peachtree Street require that the sky bridge connections be located on different levels to connect to the same buildings. Such is the case for the sky bridge that connects the main floor at Peachtree Street level in the Hyatt Regency connecting to the fourth-floor Atrium Level in the Marriott Marquis, crossing above Peachtree Center Avenue. Visitors seeking to make the connection between the Marriot Marquis and the Atlanta Hilton need to go down two levels to connect between the second floors of each building, crossing above Courtland Street.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

The Peachtree Center Historic District can be roughly divided into two sections: the AmericasMart complex dominates the portion of the development to the west of Peachtree Street. This includes the original Atlanta Merchandise Mart (Americas Mart Building 1) (Photos 25, 66-69, Historic Photos 1-4, 8, 15) and the Atlanta Apparel Mart (Americas Mart Building 3) (Photos 72-76, Historic Photos 40-43), along with the noncontributing Gift Mart (Americas Mart Building 2) (Photos 70-71). Joining the Mart complex on the west side of Peachtree Street is the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25) and the Westin Peachtree Plaza Hotel (Photos 25, 37, 39-43, Historic Photos 29, 36-40).

The portion of the district that lies east of Peachtree Street is dominated by the office towers surrounding the Mall at Peachtree Center (Photos 27-28, 30-31, 33, 50-61, 64-65, Historic Photos 30-35), as well as the combined full-block hotel and mixed-use developments of the Hyatt Regency Atlanta (Photos 1-8, 25, 44, Historic Photos 9-11, 13, 14, 22, 25-26, 29) and the Atlanta Marriott Marquis (Photos 12-20, 23-24, 44, Historic Photos 44-46). The six office towers on the east side fully mimic the pattern, form and style established by the design of the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25) on the west side of the street (constructed in 1965). The mall serves as a central hub, directly connecting to the Hyatt Regency and Marriott Marquis developments by skywalks located just below the Peachtree Street level. The mall can be directly accessed through an escalator entrance on Peachtree Street (Photos 64-65) or a by a sky bridge connection on the east (Historic Photo 26-27). While the hotel buildings vary their design, the common use of curtain wall panels composed of precast concrete, reflective plate glass, and poured-in-place concrete elements unify the buildings as a historic district.

Pattern of Land Subdivision

Peachtree Center is a continuation of the street grid established at Five Points, the historic center of Atlanta (located roughly one mile south). The original grid of regular square blocks continues throughout Peachtree Center, providing a regular rhythm and block pattern. Peachtree Street through Peachtree Center is straight and conforms to the grid pattern.

Within the square blocks of Peachtree Center, the land was historically subdivided into rectangular lots with the narrow frontage along Peachtree Street. Moving back from the valuable street frontage, the majority of the lots were oriented east to west. The 230 Peachtree Building (230 Peachtree Street) shows the most significant impact of this lot subdivision in its final form. The deep lots created by the original property subdivision within the district helped enable the assemblage of properties for the redevelopment into Peachtree Center (Photos 37, 45, Historic Photos 4-8, 13, 25). In the rest of the district, the assemblage of property for this redevelopment has obscured most of the previous subdivision, but its impact can still be seen the 1982 International Tower (Photo 2) addition to the Hyatt Regency.

Architectural Characteristics of the District

The precast panels used in the construction of the Atlanta Merchandise Mart in 1961 (Photos 66-69, Historic Photos 1-4) first defined the broad architectural components of what would become Peachtree Center. This use of curtain wall technology to hang the pre-cast concrete panels would become one of the defining features of Peachtree Center. These panels, enlivened by the inclusion of shallow fins to provide a decorative element, were further refined with the 1965 development of the 230 Peachtree Tower (Photos 37, 45, Historic Photos 4-8, 13, 25). The use of pre-cast concrete panels would become the most visible feature on the seven office buildings that provide the repetitive and most visible feature of the district. In addition to the exterior treatment, the three-bay form established in the 230 Peachtree Building would be carried over to the six subsequent towers, the North (Atlanta Gas Light) Tower, the South Tower, the International (Cain) Tower, the Harris Tower and the Marquis One (Photos 19-22, 44) and Two Towers.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

A dedication to perpetuating a unified style and design within Peachtree Center led to the use of the same finishes first explored in the 230 Peachtree Building for over the next twenty years, through the 1988 construction of the Marquis Two Tower (Photos 9-11, 44, Historic Photo 47). Although not entirely sheathed in the finned concrete that defines the office buildings of the district, the concrete forms of the Hyatt Regency (Photos 1-8, 25, 44, Historic Photos 9-11, 13, 14, 22, 25-26, 29) and the Marriott Marquis (Photos 12-20, 23-24, 44, Historic Photos 44-46), along with the more purely Brutalist Atlanta Apparel Mart (Photos 72-76, Historic Photos 40-43), provide complimentary brushed concrete-based forms that interact harmoniously with the adjacent office towers.

Moving into the 1970's, the inclusion of reflective glass and geometric forms moved Portman further away from his initial rectilinear orthodoxy. This work brought forth John Portman as one of the earliest proponents of the use of membrane-like reflective glass to cover pure geometric forms (Jenks 1980, 73). Membrane-glass covered forms are exemplified in the district by the Ivy (Radius) Tower addition to the Hyatt Regency (1971) (Photo 1, Historic Photo 25, 27) and the Westin Peachtree Plaza (1976) (Photos 25, 37, 39-43, Historic Photos 29, 36-40), along with the Shopping Galleries and Dinner Theater (1974) (which would later be incorporated into the Mall at Peachtree Center in 1986, (Photos 27-28, 30-31, 33, 50-61, 64-65, Historic Photos 30-35). These forms reflect and add contrast to the concrete forms that surround them.

Peachtree Center Sky Bridges

Aside from design, John Portman physically connected Peachtree Center with pedestrian sky bridges. These bridges allowed for an environment completely oriented to those traveling on foot, connecting blocks above street level, providing an alternative to the busy streets below. The sky bridges can be divided into three distinct design types: initial, interim, and standard; representing three consecutive periods of development in the district. They are each counted as a separate contributing or noncontributing resource for the purposes of this nomination.

Initial Sky Bridge Design

The first form is seen in the sky bridges dating from 1965-1969, of which the two bridges that connect to the former Top of the Mart Restaurant atop the Atlanta Merchandise Mart are examples (Photos 25, 66-69, Historic Photos 3, -4, 15). The first of two bridges is the shorter span that connects the 230 Peachtree Building to the Top of the Mart. The second, longer span also connects the North (Atlanta Gas Light) Tower to the Atlanta Merchandise Mart at the twenty-second floor. Both of these bridges required a truss form to support the bridge deck, and exhibit a similar exterior design composed of fixed windows separated by thin concrete panels. The ceiling is formed by bubble top Plexiglas skylights

The two sky bridges connecting to the former Top of the Mart space in the Merchandise Mart Building are the oldest in the district and are the initial use in the district of pedestrian bridges above street level to help create a pedestrian-oriented environment (Photos 44, 49, 62-63, 66). These bridges represent something of an experiment with the new concept and technology of connecting individual buildings above street level. This model was quickly abandoned following the two connections to the Top of the Mart area. Later sky bridges constructed during the period of significance were placed one floor above street level, and adopted a more simplified plank form that did not require the highly engineered trusses. The design evolved to a plank bridge base topped by a smoked or bronze Plexiglas half-barrel arch with a string of Tivoli-style lights running across the high point of the dome (Photos 11, 28, 30, 50). The fact that all subsequent bridges follow an updated design and are located roughly 20 stories lower than these predecessors, just one floor above street level, shows the constant design adaptation seen at Peachtree Center. The changes in program reflect the early adaptations taking place at Peachtree Center as the experimental elements of the early development continued to respond to market conditions.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Interim Sky Bridge Design

The next pedestrian bridge to be constructed was a direct connection from the 230 Peachtree Building to the parking deck built above the Continental Trailways Bus Station (Photo 71, Historic Photo 12). The sky bridge that crosses Ted Turner Drive, constructed in 1965, is one of the earlier elevated connections in Peachtree Center, and the first that connects from the Peachtree Street level to cross the adjoining streets, taking advantage of the shift in grade as the elevation drops away from the Peachtree Street ridge. This bridge, and the one connecting the Mall at Peachtree Center to the Hyatt, (constructed in 1971) are wider than the earliest in the district and feature a concrete beam bridge base topped by smoked Plexiglas (Photo 72, Historic Photos 8, 12, 26-27). This is very similar in its design to the subsequent bridges, but are topped with a widened, flattened arch of Plexiglas, rather than a barrel arch of Plexiglas.

There was a similarly styled bridge connecting the Hyatt Regency with the Midnight Sun Restaurant prior to construction of the Shopping Galleries or the Mall at Peachtree Center. A portion of this bridge remains, but it was shortened to accommodate construction of the Harris Tower and the Mall at Peachtree Center in 1976.

Peachtree Center 'Standard' Sky Bridge Design

Following these earliest connections, a more consistent sky bridge design was created for Peachtree Center based on the interim model, using a concrete plank form bridge. This version is narrower, allowing for a true half-circle, or barrel, arch form, rather than the widened and flattened arch form found on the interim versions. These bridges most often have a strip of exposed Tivoli lights running at the highest center point of the circular arch. This form is carried through the period of significance. Later bridges outside the period of significance vary widely from this consistent form.

During the period of significance, all sky bridges mentioned after the Hyatt Regency's construction in 1967 follow the standard Peachtree Center model for this period of a barrel Plexiglas arch with individual Tivoli lights running along the central spine that is set atop a standard plank form concrete bridge.

Hospitality & Mixed Use Development at Peachtree Center

Peachtree Center is one of various developments during the period that sought to bring together multi-functional structures in an approach that would later be called mixed-use development. As defined in *Modern Downtown Atlanta: 1945-1990, Phase 1*, "The self-contained urban center, with its privatized interior public spaces and mix of shopping, hotels, restaurants, and entertainment venues, was ideally suited for bolstering downtown's growing convention industry" (Sims-Alvarado & Sullivan, 2015). Beginning with the commercial functions of the Merchandise Mart (1961) and the 230 Peachtree Building (1965), Portman then innovated the convention industry in downtown Atlanta at the Hyatt Regency, which provided resort-like amenities along with convention space. This innovation was rewarded with great financial success, and the need for more convention space was met with additional meeting areas in the base of the 1971 Ivy (Radius) Tower addition to the Hyatt. These practical uses, combined with the intangible but spectacular sights of the hotel atrium spaces, created the first convention and visitors' destination for downtown Atlanta.

As market conditions warranted, new office buildings would be constructed in the singular Peachtree Center style, along with spectacular new hotels, each more elaborate than the last. Woven within the office and hotel spaces are retail and other service functions, all connected by above grade sky bridges, occasionally described by Portman as 'pedestrian promenades.' But long before there was Peachtree Center, there was 'The Mart.' This Portman designed mixed-use structure served as the impetuous for his future downtown Atlanta developments.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

1961 - Atlanta Merchandise Mart (AmericasMart Building 1), Top of the Mart Restaurant - Edwards & Portman

1968 Addition - Edwards & Portman

1985 Addition - John Portman & Associates

Other architects: Darby & Associates, John F. Curtis, Yeakle & Associates, Ted Taylor Associates, Neal Goldman & Associates, Bryant Forney, June Gussin Associates, Inc., Greer, Holmquist, & Chambers; Building Contractor: Ben Massell, George A. Fuller, Foster & Cooper, Inc., Speir & Son, Parker & Company

Developer: Trammell Crow

The Atlanta Merchandise Mart (240 Peachtree Street) was the first building constructed in what would become Peachtree Center (Photos 25, 66-69, Historic Photos 1-4, 8, 15). The building was originally designed with an unfinished interior as a series of showroom spaces..

Designed to minimize costs, the 22-story and 300-foot tall building used then-innovative precast concrete panels on all of its façades, for nearly all of the building's elevations beyond the first-floor street level. These panels are detailed with exposed natural pea gravel aggregate and vertical rectangular concrete 'ribs' that run most of the height of each panel. These precast concrete panels have a break to represent the interior floor plate that has much shorter rectangular ribs, offset in a way that establishes a repetitive rhythm. Near the top center of each panel is a vent for the original individual electric heating and cooling unit (Photos 66-68). These vents were less noticeable when originally placed, but decades of use have left distinct staining, establishing an additional unintentional pattern.

Each of these ribbed precast concrete panels is positioned between vertical bands of narrow rectangular fixed windows that extend from the first floor to the top of the building. These clear glass windows are secured by bronze colored aluminum mullions, which include an additional metal panel between the windows at the floor plate. These windows align with the smaller rectangular ribs of the precast concrete panels. The windows are twinned on either side of the visible concrete support structure. The vertical structural beams are painted white to contrast with the glass and exposed aggregate of the concrete panels. At the corners, the windows are set at either side of the corner supporting vertical beams.

At the ground floor, the lowest rank of panels is slightly extended, and the shorter rectangular ribs are set lower, breaking the rhythm of the panels above. The ground floor is set back slightly from the upper floors, forming something of a false colonnade. The series of square-shaped columns that support the portion of the building above the narrow colonnade are sheathed in original white marble. The walls of the recessed ground level are covered in blue glazed brick, with most of the Peachtree Street elevation exhibiting commercial storefronts and sheet glass windows. Sheathing the ground level on the building's north façade, from the northeast corner of the building to the entrance, there are a series of vertical concrete louvers that are flush against the façade. They then angle back at roughly 45 degrees and then tilt back parallel to the original façade. If these louvers were viewed from the top, they would form something of a flattened 'Z' shape. The entrance is demarcated with a half-barrel arch covered by a non-historic white fabric canopy that is emblazoned with the AmericasMart logo. Beneath the canopy is a series of black granite steps with matching planters on each side. The steps lead to a glass wall, behind which is a white marble-floored lobby. The remainder of the ground floor exterior wall is sheathed in the same blue glazed brick as seen on the Peachtree Street façade.

The building's massing is very heavy, and the lack of any setbacks or variation overwhelms the sidewalk. Its façade is enlivened by some variations in concrete color pattern and fenestration, but these elements do little to mitigate its massive proportions. The truncated concrete "fins" seen on the precast concrete panels of the Merchandise Mart are the defining finish treatment of the district, consistently repeated throughout Peachtree Center. This is one of the few design elements carried forward from The Mart. Later buildings utilize a variety of setbacks and massing variations to better mitigate their size.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Crowning the Atlanta Merchandise Mart Building is the former Top of the Mart restaurant space. While the restaurant has since closed, the recessed rooftop space with full-height windows that housed it remains intact. This restaurant was one of the high-end "Top of..." chain run by Stouffer's Restaurants in the early 1960s. There was also a Stouffer's branded restaurant in the building lobby. There are two sky bridges still in place on the twenty-second floor, one crossing Peachtree Street to connect to the North (Atlanta Gas Light) Tower, (Photos: 44, 49, 62-63, 66, Historic Photos 7, 14-15) and a much shorter one that connects to the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-7, 13, 25) that was originally designed to provide easy access to the restaurant.

Following the success of the Mart, an addition roughly equal in size to the original structure (and designed along with the original Merchandise Mart building before the original building's construction), was begun. Opening in 1968, this addition would immediately more than double the square footage of the original building (Photo 67-68). The design of the addition is nearly identical to the original construction, with the narrow expansion gap on the north façade finished in gray granite indicating the break between construction periods. As part of this addition, a loading dock took the place of the retail space at the corner of John Portman Boulevard (formerly Harris Street) in the original Mart building. The blue glazed brick is continued on the lower level of the new addition, but the 'Z' shaped louvers were not carried over.

A second addition to the Merchandise Mart was completed in 1986 (Photo 68). This addition is smaller in footprint, due to the other buildings on the block, including the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25), but appears to be equal in size due to the full height and width of the matching façade as seen from Ted Turner Drive. This addition extended the Merchandise Mart façade south for the entire block of Ted Turner Drive, (formerly Spring Street) (Photo 69) between John Portman Boulevard and Andrew Young International Boulevard. It later enabled multiple sky bridge connections to the 1992 Gift Mart building to the west, across Ted Turner Drive. The addition also connected via sky bridge to the Westin Peachtree Plaza Hotel, which had been built to the south in 1976. For this addition, the rhythm of the window and fin pattern and symmetry of the precast concrete panels placed between vertical ribbon windows flanking each side of the structural support column were carried over from the earlier designs, but in some locations, primarily the east-facing façade that overlooks the 230 Peachtree Building (Photo 68), the same gray granite used in the expansion joint between the additions of the building replaced the glazed areas in the earlier portions of the building. As the HVAC technology changed, the vents on the precast concrete panels were no longer needed and these do not appear on the additions. There is a canopied entrance along Ted Turner Drive that opens to an escalator which leads up to the main (Peachtree Street) level, and a second set of escalators to reach the main lobby level.

Located just behind the 1986 addition to the Merchandise Mart (Americas Mart Building 1) is the next building developed by the Edwards & Portman partnership, the design of which would come to set the pattern and form for most of the Peachtree Center development.

1965 - 230 Peachtree Building (Peachtree Center Building) – Edwards & Portman
Structural Engineers: Edwards & Portman
Developer: Trammell Crow
Contractor: J.A. Jones Construction Company

The 31-story, 382 feet tall, 230 Peachtree Building (230 Peachtree Street) (Photos 37, 45, Historic Photos 4-8, 13, 25) now known as 230 Peachtree, was designed to be set back from the street to allow space for an art-filled plaza (Historic Photos 5-7).

The design of the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25) shows a determined stylistic attempt to incorporate the design of the neighboring Atlanta Merchandise Mart building (Photos 25, 66-69, Historic Photos 1-4, 8, 15) while mitigating some of the criticism of the first building's massive form with the

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

placement of the front plaza. These design decisions were undoubtedly influenced by some of the contemporary development innovations at the time, such as the 1958 Seagram Building in New York City with its building mass set well back from the sidewalk to incorporate an expansive public plaza (Historic Photos 5-6). The varied massing of the building and setback from the sidewalk also helps make the neighboring Merchandise Mart building more approachable and inviting, at least from the south. Last redesigned in 1986 as a part of the renovation of the spaces following the transition of the building's ownership from Trammell Crow, the plaza today honors the original design history of the space using shallow fountains and planning areas to echo the former design of the plaza that included light boxes for the building in similar locations. The current plaza orientation has lost the original sculptures that adorned it, which included 'Renaissance of the City' by Robert Helmsmoortel, and 'The Spiral' by Willi Gutmann, which was located in a small sunken garden. The front plaza has been renovated to be analogous to the original layout with a non-historic sculptural piece, "Belle" by John Portman, added to the plaza in 2015, along with three non-historic shallow water features.

The building's exterior is formed of precast concrete panels that incorporate window openings within the panels. These panels continue the use of the smaller rectangular fins found in the Merchandise Mart Building as a decorative element, featuring an exposed aggregate finish that relates to the Merchandise Mart's design. Each of the individual precast concrete panels used in the building incorporates three near full-height vertical rectangular fixed windows, set back into the panel by recessed angled forms. These angled forms create an inset concrete frame for each light. Between each light, the framing continues to form a raised fin, similar to those seen at the Merchandise Mart. Rather than having the smaller rectangles remain offset, as in the Merchandise Mart, a different rhythm is formed by the extension of the ridge between window pane to join the smaller rectangular fins to form an extended vertical ridge line (Photo 8). Between these long continuous rectangular ribs are smaller rectangular ridges, evenly spaced between the window frame insets to indicate the floor plate (as first seen on the Merchandise Mart) (Photos 25, 66-69, Historic Photos 1-4, 8, 15). The windows are long and narrow, similar to the aesthetic of the vertical ribbon windows on the Mart building. The center bay is extended vertically for three more floor-height rows of windowless precast concrete panels to form a parapet crown, with the window pattern being modified by an additional vertical fin placed in the opening. The placement of the vertical fin creates a ventilated screen that surrounds the buildings HVAC equipment (Historic Photo 6). The other element directly carried from the Mart is the equal floor heights, which are continued throughout Peachtree Center to facilitate the placement of sky bridges.

The original engineering mandated by the real estate and lending requirements led to steel frame construction. These regulations resulted in a form for the Peachtree Street elevation of three parts, or bays (Photo 45). The central bay is slightly extended forward from the matching bays on either side. In between each bay is a recessed vertical black inset that extends the full height of the building between each of the three bays. The building plan and function are consistent with its original intent on the ground level to have the central bay used as the main building entrance. This bay provided elevator access to the upper floors, while both ground floor side bays housed build-to-suit retail spaces (Historic Photo 7). Currently, the primary elevation of the ground floor maintains the original configuration of a three-part plate-glass storefront, except that alterations to accommodate the insertion of fire suppression equipment, have slightly narrowed the central bay from its original configuration.

Due to the irregular lot pattern, due to its proximity to the street and intersection, resulting in an irregular lot pattern due to the longer street frontage on the Andrew Young International Boulevard side, the 230 Peachtree Building's a southern bay is much shallower when compared to the near full-length northern bay. This planned irregularity would later be carried over to the International (Cain) (Photos 32-34, 44, 62, 64, Historic Photos 9-11, 13-15, 21-22, 25, 28) and Harris Towers (Photos 26, 28-29, 33, 44, Historic Photo 26, 29) along the Peachtree Center Promenade (Photos 47-51, 59, 61, 65, Historic Photo 19-22) in the 1970s. The North (Atlanta Gas Light) Tower (1969) and South Tower (1971) (Photos 32, 44, 46-47, Historic Photos 16, 21-25, 28) also mimic the offset pattern of building massing first seen in the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25), but are comprised of only two bays, and both are equal depth when accounting for the offset shift.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

On the twenty-second floor of 230 Peachtree Street, a short sky bridge connects the building to the former location of the Top of the Mart Restaurant on the Merchandise Mart roof (Photos 49 Historic Photos 3, 4, 7). The sky bridges were originally constructed with fluorescent light fixtures below the bridge to emphasize its form and help illuminate the space below (Historic Photos 7, 14).

Alterations to the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25) have occurred in two main phases. The first related to the construction of the Peachtree Center Marta Station in 1980 that necessitated changes to the plaza in front of the building. The sunken garden and "The Spiral" were removed from the plaza along with the two ground inset enclosures for the building's exterior lighting. The lighting was removed as the new construction of Peachtree Center limited the once expansive views to the building from the I-75/I-85 Downtown Connector, and the energy crisis of the 1980s diminished public acceptance of dramatic lighting displays (Steinberg, 2016, n.p.).

Then, in 2015, the building underwent a renovation to convert the northern retail bay into a lobby for the Hotel Indigo that occupies the floors above (2 through 9). Currently, the building includes the boutique hotel on floors 1-9. The rest of the building remains used as office space, hosting a variety of long-term tenants. The building is functional with current tenants and street-front retail spaces being leased.

The 230 Peachtree Building was followed in 1967 by Portman's best-known work, the Hyatt Regency Atlanta (Regency Hyatt House). The Hyatt was originally intended to open at the same time as the 230 Peachtree Building. Its opening was delayed by labor troubles of Portman's longtime contractor, J. A. Jones, on a project in North Carolina. While the impact of the combined opening may have diminished the concept of a Peachtree Center, it certainly did not lessen the impact that this new hotel would have in downtown Atlanta and the career of John Portman.

1967 - Regency Hyatt House (Hyatt Regency Atlanta) – Edwards & Portman

1971 addition - Ivy (Radius) Tower - John Portman & Associates

1982 addition - International Tower - John Portman & Associates

1995 addition - Centennial Ballroom – TVS Design

Interior Designer: Ray Lang, Inc.

Structural Engineers: Edwards & Portman

Mechanical Engineers: Britt Alderman

Contractor: J.A. Jones Construction Company

Craftsmen: William & Brothers Lumber & Concrete Company, Otis Elevator Company, Carmichael Tile Company, Harry G. Painters, Gilman Wall Coverings Inc. with Goodman Decorating Company

A stunning new approach to hotel form, the then-Regency Hyatt House (265 Peachtree Street) (Photos 1-8, 25, 44, Historic Photos 9-11, 13, 14, 22, 25-26, 29) is a uniquely Modern interpretation of a grand hotel, oriented and designed around an oversized lobby inspired by the concept of the community square. This was the prototype of the atrium hotels that came to define John Portman's architectural career and the first modern atrium hotel. Earlier grand hotels had open central spaces, but this was the first to reorient the public spaces of the hotel to an open void created by a surrounding wall of hotel rooms while incorporating Modern design on a scale far larger than had ever been seen before.

Pre-cast concrete balcony railings dominate all four exterior façades of the original square-plan main tower building. Behind these railings is the void of the balcony, punctuated by beams supporting the railing. There are two rail sections for each balcony, along with an upper wall segment that divides each balcony space (Photos 4-5). On each narrow end of the four larger rectangular blocks of rooms that form the original hotel tower, there are five balconies near the top of the wall, except the south façade, on which the balconies begin five floors below the rest (Photo 12). These narrow end walls are finished with exposed aggregate precast concrete panels, scored with a series of vertical lines. The use of the exposed aggregate concrete also continues just above the sidewalk level, surrounding the original conference center. This unifies the later

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

additions on which there is a line or row of vertical rectangular 'fins' approximately two-feet deep set perpendicularly to the street, placed approximately six feet apart on the façades facing Peachtree Street, John Portman Boulevard, and Peachtree Center Avenue (Photos 1,8). Smooth finished concrete is used below the 'fin line' as the topography drops away from the Peachtree Street ridgeline. On the Peachtree Center Avenue façade, the fins come together and are more closely spaced, with varied lengths to form an arch that highlights the staircase entry from the street leading to what is today the hotel's outdoor pool (Photo 14). This addition to the building was added to create visual interest during the construction of the adjacent Marriott Marquis complex, Portman's third modern atrium hotel in Peachtree Center, which opened in 1985 and towers over this space. This hotel is discussed in further detail later in this document.

At the top of the building, each of the corners has an inset that, when combined with the surrounding parapet, forms a square that contains a lighting fixture positioned to highlight the architecture (Photo 273). Atop the parapet wall is a signature Portman design element that first appears at the Hyatt: floating decorative concrete beams. These beams add visual interest by cantilevering over each of the four building façades (Historic Photo 9). These beams run in line with the length of the rectangular hotel room buildings and then extend over to cross the width of the adjoining rectangular 'exterior wall' structure of individual hotel rooms on each façade, unifying and connecting each part of the composition symbolically (Photos 4, 8).

Atop the main original tower building is the Polaris revolving restaurant, a form often compared to a flying saucer (Historic Photos 9, 11). The circular plan space sits atop the hotel's elevator tower. The top of the square elevator tower is a two-cantilevered disk that supports the cylindrical restaurant space, distinguished by two narrow grille-like extensions. An internally lit, blue, glass dome tops this composition (Photo 4, 8).

Entering the main building, visitors originally passed a row of shops perpendicular to Peachtree Street, (since converted to office space) from beneath an extended concrete porte-cochere canopy. The canopy was replaced in a 2008 renovation to form a more shallow entrance canopy, and the visitor now enters a narrow marble lined enclosure to access the main lobby. Inside, the 22-story atrium is punctuated by the sculpture 'Flora Raris' by Richard Lippold, and the main elevator shaft includes the original John Portman-designed glass elevators, lined with Tivoli lights and capped at each end by lighted domes. The elevator supports use the same exposed aggregate concrete found on the exterior of the building (Photos 5-7). Formerly located in the main atrium space was the Parasol Lounge, an elevated cocktail bar elevated that was removed during 1971 renovations to the hotel. The current atrium finish floor is large rectangular ceramic tiles- these replaced original cobblestone-like tiles during a 2008 renovation of the interiors of the hotel. Above, there is a solid first-floor balcony that then extends into a rhythmic composition of balconies with alternating depths. Rectangular, grille concrete forms designed to hold pots of dangling ivy cantilever out from these balconies over the atrium space. At the corners, the balcony is extended to form a square outcropping that is replicated at each floor for the height of the atrium. The ceiling is composed of a series of skylights set in a repeating grid pattern, with a tensile fabric screen below to baffle the light (Photo 7). At the northeast corner of the atrium ceiling is a clear glass dome, unobstructed by the baffle.

Soon after opening, the hotel realized there was an unmet demand for convention space. The Peachtree Center Avenue (formerly Ivy Street) level of the lower level, which originally contained restaurants, was remodeled to house exhibition and conference rooms. The hotel then began a series of expansions pushing its footprint out to the street.

Soon after the remodeling of the convention space, the hotel recognized a demand for hotel rooms beyond the original capacity. Rather than alter the initial form of the building, the decision was made to proceed with a radically different design. A sleek black steel and glass tower was proposed: a monolithic cylinder that created a dynamic relationship with the exposed, aggregate, box form of the atrium tower. Designed by John Portman and Associates, the opening of the 25-story Ivy Tower, now known as the Radius Tower, in 1971, would introduce another new concept in Portman hotel design (Photo 1, Historic Photo 25, 27). The cylindrical hotel tower addition is the same height as the 22-story main atrium building. It is placed atop the conference center that is mainly located below the Peachtree Street level of the main building. The height of the tower addition

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

was also limited to the height of the original building so as not to impact views from the Polaris restaurant. This addition was itself a prototype for the nearby Westin Peachtree Plaza Hotel (which would be constructed in 1976) as well as Portman's 1970s developments in Los Angeles (the Bonaventure Hotel & Shopping Gallery) and Detroit (Renaissance Center).

In 1982, a second addition to the hotel was undertaken. The 24-story International Tower (Photo 2) addition included both guest rooms and more event space. The new tower utilized the original exterior design of the Hyatt at a smaller overall scale. This building is set to the south and forward from the original hotel tower building, further emphasizing the enclosure of the entry space that had been previously only flanked by a row of shops. The row of awning shops at the entrance of the hotel was demolished and moved into the atrium. William Martin & Associates designed the new shops. The International Tower (Photo 2) is only linked to the main building at the southwest corner of the open atrium space through a narrow hallway. While the International Tower reflected the design aesthetic of the original tower, the two buildings do not touch beyond the Peachtree Street lobby level (City of Atlanta Building Permit, 1981, 1). This addition was also designed by John Portman and Associates and was constructed by J.A. Jones Construction.

During the early 1990's in the period before to the 1996 Atlanta Olympics, there was an immediate increase in demand for event space in downtown Atlanta, resulting in the addition of the Centennial Ballroom (Photo 3, 8). This expansion is located on the site of a former Federal Building that was demolished for its construction. The expansion is built directly to the north of the original atrium building, creating an additional 400,000 square feet in meeting space and 300,000 square feet in ballroom space that filled the footprint of the former office building. The design created a strong horizontal line and has allowed the Atrium Tower to gain a greater presence to the north and from Peachtree Street. The design has a curved arch roof that also inspired a redesign of the entrance portico of the hotel. Instead of a rectangular form parallel to the street, an arched cover perpendicular to Peachtree Street replaced the previous concrete canopy (*The Atlanta-Journal Constitution*, August 25, 1994, 1C). This new space connects to the original tower below the lobby level. These alterations were designed by Thompson, Ventulett, Stainback, & Associates.

In 2011, \$65 million in renovations that began in 2008 were completed. The dramatic changes initiated during this renovation led to significant alterations of the atrium experience, including removing the parasol form that had remained from the previous parasol lounge space and completely renovating all the restaurant, lounge, front desk, retail market spaces, and the guest rooms (Atlanta Regency Hotel). The Polaris restaurant was reopened in 2015 after being closed since 2004. The color palette of the entire space of the Atrium Tower lobby was muted to creams, tans, and chromes. The open, lush and active garden atmosphere has been completely lost, particularly due to a vast reduction of the number of plants and greenery inside the atrium. Even up into the 1990s, the space retained full trees and the garden feel was intact (Hyatt Hotels, 1990, 1). Most notable is that the floor now has large rectangular cream tiles, replacing the original fan-pattern tiles that helped create the outdoor square experience (Historic Photo 10).

The building continues to function as a high-end full-service hotel and convention center that draws international clients. The building retains its core atrium space with the front desk, shops, a restaurant, and a bar. There are 180,000 square feet of convention space in the lower levels, the north wing, and the International Tower, as well as 1,260 guest rooms amongst the three towers (Atrium Tower, the Radius (Photo 1, Historic Photo 25, 27), and the International Tower (Photos 2)), of the hotel, which is known today as the Hyatt Regency Atlanta.

Building upon the success, notice, and renown of the Hyatt Regency, John Portman sought to create another engaging space for downtown Atlanta. Rather than create another indoor public space, Portman sought to extend the plaza set up in front of the 230 Peachtree Building across the street to create a new urban space. The first portion of what would become the Peachtree Center Promenade was conceived as something of a gateway design. Consisting of three parts, the composition was originally to include two identical mirror image towers, based on the form of the 230 Peachtree Building and using the same precast concrete panels with

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

exposed aggregate as exterior sheathing. These towers would be a narrower two bays, with one bay set back further from the street. Between these two 'gateway' towers was a public plaza at street level, centered on a light well that housed the sculpture 'The Big One' by Willi Gutmann (Historic Photos 17, 19). Just below this street level was the intensely designed Midnight Sun Restaurant (since renovated to be a part of the Mall at Peachtree Center) (Historic Photos 17-19). The first tower constructed was named for the original primary tenant, Atlanta Gas Light Company.

1969 - North (Atlanta Gas Light) Tower - Edwards & Portman
Structural Engineers: Edwards & Portman
Mechanical Engineers: Britt Alderman
Developer: Trammell Crow
Contractor: J.A. Jones Construction Company

This building is one of a series of buildings described as "a series of planned functional relationships" (Portman & Barnett, 1976, 14). As the first building in the intended composition of four towers, very loosely based upon the Channel Gardens area of Rockefeller Center (AIA 1975, 9), this building is an important link as it directly echoes the district's first office building, the 230 Peachtree Building, (Photos 37, 45, Historic Photos 4-8, 13, 25) across the street, reinforcing the design aesthetic that unites Peachtree Center visually.

Following the standard set by the 230 Peachtree Building, the North (Atlanta Gas Light) Tower (235 Peachtree Street) (Photos 32-34, 44, 62, 64, Historic Photos 9-11, 13-15, 21-22, 25, 28) is constructed using the same exposed aggregate precast concrete panels as the street of the 230 Peachtree Building. Completed in 1969, this would be the last building produced in the partnership between Edwards & Portman. Following Edwards' retirement, the successor firm, John Portman and Associates, would design all subsequent buildings. J. A. Johnson was the contractor, and the developer was Trammell Crow.

The North (Atlanta Gas Light) Tower looks a bit like the 230 Peachtree Building if the shorter southernmost bay were removed. The offset between the two front bays, facing Peachtree Street, is much deeper than on the 230 Building, and at the rear, the building the bays are the same lengths, with the black band inset breaking the overall massing (Photos 32-34, 44, 62, 64, Historic Photos 9-11, 13-15, 21-22, 25, 28).

The 27-story building is four stories shorter than the original 230 Building and tops out at 331 feet. On the twenty-second floor is an example of the district's early, initial sky bridge design that includes the exposed aggregate decorative fins. The sky bridge extends across Peachtree Street and connects the building to the rooftop space on the America's Mart building, formerly occupied by the Top of the Mart restaurant (Photos: 44, 62-63, 66, Historic Photos 14-15).

Aside from having only two bays compared to the 230 Peachtree Tower's three, the building has an added architectural detail of cut-out framed squares at the cornice line of the north façade, grouped into two parts: one with 16 openings and the other with three boxed openings. There is also a small two-story balcony projecting from the north façade of the building's south bay at the two uppermost floors. Lower on the building, facing the former location of the Midnight Sun Restaurant (now a part of the Peachtree Center Promenade) is a long balcony extending from the third floor that nearly runs the length of the south façade (Photos 47, 49).

At street level, the Promenade extends back from Peachtree Street, forming a narrow linear space. Fronting the Promenade, the tower's lobby level is slightly recessed, with a shallow cantilever supported by white marble sheathed columns. Behind the smooth piers are full-height storefront-style windows that light the lobby area of the tower.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

**1969 - Midnight Sun Restaurant - Edwards & Portman
Structural Engineers: Edwards & Portman
Mechanical Engineers: Britt Alderman
Contractor: J.A. Jones Construction Company**

The Midnight Sun Restaurant, formerly located below Peachtree Center Promenade, was developed simultaneous to the North (Atlanta Gas Light) Tower (Historic Photos 17-19). Located below the sidewalk level, it was directly connected below grade level to the adjoining towers by interior passage connections to the North (Atlanta Gas Light) Tower building's elevators. The restaurant could also be reached by an escalator from the promenade level that ran parallel to the North (Atlanta Gas Light) Tower's south façade. The Midnight Sun was centered on a light well that is currently the skylight closest to Peachtree Street in the Promenade (Historic Photo 19). A precast concrete bench, serving as a rail around the opening, includes the grille designed to hold the ivy planters similar to those used at the Hyatt Regency and extends from the back of the bench/rail over the skylight opening. These planters were initially filled with English Ivy that draped down into the light well. As these are one of the only surviving elements of the original Peachtree Center Promenade design, the Promenade is described in detail as part of the discussion of the Mall at Peachtree Center, below.

This restaurant introduced some signature Portman design elements, including extended decorative column capitals formed from wooden planar panels set vertically in a perpendicular radial pattern surrounding the column (Historic Photos 17, 18). Hanging from these capitals were 'elemental strands'- long strings of geometric shapes that hung from the ceiling. "The Big One" by Willi Gutmann that now sits in the middle of the Promenade was formerly located in the light well at restaurant level, set atop a white onyx fountain that was lit from within (Photos 17-18). The restaurant featured ovoid-shaped banquettes and seating areas, design elements which would later be carried over to the Westin Peachtree Plaza. The restaurant was an attempt to set a new standard for dining in downtown Atlanta, similar to the idea of the Four Seasons Restaurant in the Seagram Building on Park Avenue in New York City. During the 1986 renovations, The Midnight Sun, and fountain were removed, and the light well converted to a skylight for the conversion of the space into the front retail portion of the Mall at Peachtree Center nearest to Peachtree Street (Photo 60).

**1971 - South Tower - John Portman & Associates
Structural Engineers: John Portman & Associates
Mechanical Engineers: Britt Alderman Engineers
Contractor: J.A. Jones Construction Company**

The South Tower (225 Peachtree Street) was commissioned in 1967, but not completed until 1971 when the market demand for office space enabled construction (Photos 32, 44, 46-47, Historic Photos 16, 21-25, 28). The building is the same height as The North (Atlanta Gas Light) Tower: 27-stories and 331 feet tall. The South Tower is the first building produced after the partnership between Edwards & Portman ended. This and all subsequent Peachtree Center buildings would be designed by the successor firm John Portman and Associates. J.A. Jones Construction was the contractor for this building, and Trammell Crow was the developer.

The South Tower is the mirror image of the North (Atlanta Gas Light) Tower. The massing and form are the same, with all the distinctive details such as the third-floor promenade facing balcony, the small two-story balcony at the top two floors and the framed cutouts on the south façade of the lower and shorter southern bay of the building.

A sky bridge in the 'standard' Peachtree Center design exists at the back of the Promenade (Photo 50). The sky bridge once connected the Franklin Simon ladies clothing store, formerly located on the second floor of the South Tower, to the Shopping Galleries constructed four years after the tower was finished.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

At street level, the South Tower again mirrors the North (Atlanta Gas light) Tower design. Fronting the Promenade, the tower's lobby level is slightly recessed, with a shallow cantilever supported by white marble sheathed columns. Behind the smooth piers are full-height storefront-style windows that light the lobby area of the tower.

In front of the tower along Peachtree Street, there is a black granite pedestal near the sidewalk that once held the sculpture "Early Mace" by Charles Perry (Historic Photo 24). The piece has since been relocated to the reflecting pond at the base of the SunTrust Plaza (One Peachtree Center) Tower, just outside of the district.

1974 - International (Cain) Tower & 1975 International Parking Deck - John Portman & Associates
Structural Engineers: John Portman & Associates
Mechanical Engineers: Britt Alderman Engineers
Contractor: J.A. Jones Construction Company

The International (Cain) Tower (229 Peachtree Street), (Photos 32-34, 44, 62, 64, Historic Photos 9-11, 13-15, 21-22, 25, 28) was originally known as the Cain Tower because Andrew Young International Boulevard was formerly known as Cain Street. The tower is a mirror image of both the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25) and the later Harris Tower (Photos 26, 28-29, 33, 44, Historic Photo 26, 29). Completed in 1974, John Portman and Associates was the architect, and J.A. Jones Construction was again the contractor for this building.

The placement of the International (Cain) Tower atop the podium that contained the Shopping Galleries (1974) (Photos 50-52, 54-55, 59, Historic Photos 30-35) and would be renovated into the Mall at Peachtree Center (1986) (Photos 27-28, 30-31, 33, 53, 56-58, 64-65) necessitated a different approach to the building entrance than the approach seen in the 230 Peachtree Building. The primary, Promenade-facing entrance is on the building's north façade with the entrance located on the northwest corner, closest to Peachtree Street. (Photo 48) The tower can also be accessed by elevator from within the Mall at Peachtree Center (formerly the Shopping Galleries). The marble covered piers used on the North and South Towers are also used here along the Promenade, and recessed piers in a similar pattern are used along the south and east façades of the building.

There are some stylistic differences between this tower and its template, the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25). The installation of the International (Cain) Tower atop the podium built to support the Shopping Galleries, which was developed at the same time, is the most dramatic difference from its 230 Peachtree Building predecessor. The podium for the Shopping Galleries incorporates the exposed aggregate precast concrete panels found in the other buildings, but here they are not adorned with the 'fins' found on the office buildings. The Peachtree Center Avenue Level allows for individually designed storefronts along the avenue, visibly separate from the larger building. Additionally, this tower exhibits two four-story balconies placed in a similar fashion to those in the North (Atlanta Gas Light) and South Towers. Constructed from the same exposed aggregate concrete as the rest of the building, the balconies provide a visual punctuation to the massive forms. One set of balconies is located near the top of the west end of the building on the south elevation running from floors 24-28. On the promenade side, the four-story set of balconies is lower, located on the northern façade and running from floors 6-10 (Photos 34-38).

The International (Cain) Tower directly connects to a parking deck opened in 1975 as a part of the Peachtree Center complex (Photos 34, 36, Historic Photo 29). This parking deck, originally built in 1962, was expanded vertically to add four additional parking levels during construction of the International (Cain) Tower in 1974 to connect at the fourth floor of the International (Cain) Tower via a sky bridge over Andrew Young International Boulevard. After passing through the International (Cain) Tower, below the main office floors, this sky bridge connection leads directly into the Shopping Galleries, two floors above the Peachtree Street Level. The tower's elevator lobby can be accessed just after entering the building from the sky bridge.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

On the twentieth floor of the International (Cain) Tower, there is another sky bridge that connects two office floors in the South and International (Cain) Towers. All the bridges that connect to the International (Cain) Tower follow the then-new standard sky bridge design of concrete beam construction, topped by a half-barrel arch smoked Plexiglas top supported by bronze aluminum mullions.

This portion of the Peachtree Center complex was designed as part of a larger composition as was the two previous North (Atlanta Gas Light) and South Towers. This part of the promenade area was not as intensely designed as the initial developments surrounding the Midnight Sun Restaurant. The plan did include a connection between the North (Atlanta Gas Light) and South Towers (Photos 50-52, 54-55, 59, Historic Photos 30-35)- a one-sided, multi-level arcade that faced a giant sloped atrium skylight looking toward the Peachtree Center Promenade. This would be constructed as the Shopping Galleries, and was later incorporated into the rest of the space below the Promenade as the Mall at Peachtree Center (Photos 27-28, 30-31, 33, 50-61, 64-65, Historic Photos 30-35).

1974 - Shopping Galleries, (1986 - The Mall at Peachtree Center) - John Portman & Associates
Structural Engineers: John Portman & Associates
Mechanical Engineers: Britt Alderman Engineers
Contractor: J.A. Jones Construction Company

Completed in 1974, the design for the Shopping Galleries (231 Peachtree Street) uses both rough concrete and glass finishes (Photos 50-52, 54-55, 59, Historic Photos 30-35, 48-49). Fronted by an angled glass wall that rises from the east edge of the Peachtree Center Promenade at the Peachtree Street level, the building's west façade is pierced by two rectangular box entrances that lead to revolving doors that open onto two bridges that cross a multi-leveled interior atrium space toward the shops stacked on the east side of the building (Photo 55). This area is dominated by crisscrossing escalators that connect the upper Shopping Galleries spaces that face the atrium (Photos 52). The east entrance to the Shopping Galleries sits between the base of the International (Cain) Tower and the Harris Tower, fronting Peachtree Center Avenue (Photo 51). On these lowest levels of the Shopping Galleries, a precast exposed aggregate panel finish continues from the International (Cain) Tower base, framing an inset glass storefront on the east façade of the Shopping Galleries building at street level. Also on this level, near the Harris Tower, there are wall segments finished in blue glazed brick, a treatment previously used on the Merchandise Mart (1961). The remainder of the east façade is finished in exposed aggregate precast concrete panels with a horizontal band of windows on the third and fifth levels (Photos 31, 33). The precast concrete panels are different than that found on the office towers, as they have no decorative fins.

In 1976, during construction of the Harris Tower, a Dinner Theater, alternatively known as the Top of the Galleries and later, the Midnight Sun Dinner Theater, was added to the top of the Shopping Galleries (Photos 33, 50-51, Historic Photo 35). The Midnight Sun Restaurant and the Top of the Galleries (Midnight Sun Dinner Theater) were both operational and open at the same time, with the Dinner Theater closing in 1978. (To avoid confusion, references to the Midnight Sun refer to the restaurant, and any references to the Dinner Theater will simply be referred as such.) While the Shopping Galleries were originally designed to be topped by a stepped park-like space, the addition of the dinner theater attempted to provide a full-service entertainment area for the hotel visitors along with the rest of downtown Atlanta. The addition utilizes the same materials as the angled skylight façade of the Shopping Galleries but extends them vertically to create a box form above the angled plane. This rectangular box form is broken by a bowed protrusion on its west façade, a fragment of a cylindrical shape (Photo 51). On the interior, this shape held the main stage of the dinner theater. The exterior of this form is finished with opaque metal vertical panels, distinctively marking the shape and form. Along with the addition of the Dinner Theater, a second addition to the Shopping Galleries was enabled by the construction of the Harris Tower.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Running along the north side of the North (Atlanta Gas Light) Tower at street level is a short colonnaded addition to the Shopping Galleries (Photos 56-58, 64-65), constructed at the same time as the Harris Tower and connecting the Harris Tower, also constructed in 1976, with the building at 241 Peachtree Street that formerly housed the Atlanta Gas Light Company headquarters (Photos 26-27, 65), before the construction of Peachtree Center. This opens to a space between the North and Harris Towers that contains a smaller skylight and open space that connects to the larger Promenade spaces. This addition continues below grade level and today houses most of the Food Court at the Mall at Peachtree Center (Photos 27-28, 30-31, 33, 50-61, 64-65, Historic Photos 30-35). The central connection from Peachtree Street is covered but open air, with no climate control, serving primarily as an additional connection between Peachtree Street and the Promenade. The original design intent for this space was to include a department store addition for the Shopping Galleries- Neiman Marcus and Rich's Department Stores appear in early renderings. The orientation of the Shopping Galleries around a one-sided atrium space incorporates Portman's desire to create internal spaces, but the lack of connection to other high traffic areas limits the complex as a shopping destination. The use of reflective glass provides a contrast to the exposed aggregate precast concrete panels and was a foreshadowing of the next phase of glass-skinned Portman designs to follow later in the 1970s.

Simultaneous to the construction of the 1976 additions to the Shopping Galleries, Harris Tower was constructed. This tower made the space surrounding the Promenade symmetrical and completed the "series of planned functional relationships" Portman had set out to create at the Peachtree Center Promenade.

1976 - Harris Tower - John Portman & Associates
Structural Engineers: John Portman & Associates
Mechanical Engineers: Britt Alderman Engineers
Contractor: J.A. Jones Construction Company

The Harris Tower (233 Peachtree Street) (Photos 26, 28-29, 33, 44, Historic Photo 26, 29, 48) is a mirror image of the International (Cain) Tower (Photos 32-34, 44, 62, 64, Historic Photos 9-11, 13-15, 21-22, 25, 28, 48), at 318 feet tall with 30 floors. Its construction completed the symmetrical composition of four office towers surrounding the Peachtree Center Promenade. The Harris Tower follows the original orientation, form, and massing of the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25), but as with its mirror image twin, the International (Cain) Tower, its placement atop the podium of the Mall at Peachtree Center (formerly the Shopping Galleries) (Photos 27-28, 30-31, 33, 50-61, 64-65, Historic Photos 30-35) and its altered orientation of the main entrance off the Peachtree Center Promenade make it distinct from this predecessor.

The Harris Tower is constructed out of the same style of finned precast concrete panels as the previous four Peachtree Center office buildings. Windows set in a vertical pattern run up and across the façade of the building. The footprint of the building is nearly identical to that of the 230 Peachtree Building, including the shortened south bay. This tower is connected to the former Shopping Galleries building with the same precast panel connection as the International (Cain) Tower (Photo 49). Unlike the International (Cain) Tower, the elevators for the Harris Tower descend only to the Promenade Level, not continuing below to the Mall at Peachtree Center levels. The Shopping Gallery Concourse, which today serves primarily as a covered walkway connecting Peachtree Street and the Harris Tower's west elevation, allows covered access to escalators into the below Promenade level, adjacent to Peachtree Street. Constructed as an extension of the Harris Tower, and counted as an addition to that tower for the purposes of this nomination, it expanded the promenade level of office space to the west of the tower. Wedged between the Harris Tower, the noncontributing Atlanta Federal Savings and Loan building (241 Peachtree Street), and the North (Atlanta Gas Light) Tower, the addition is readable today from John Portman Boulevard as a single story of full-height windows recessed behind two marble pillars and capped with a flat concrete roof at Promenade level, with a loading dock and entrance to parking facilities at John Portman Boulevard level.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

The Harris Tower has one upper-level sky bridge connection on the nineteenth floor that connects directly between office floors in the Harris Tower and the North (Atlanta Gas Light) Tower (Photo 26). The design of this bridge is an example of the district's standard design of a concrete plank bridge form topped by the half barrel smoked Plexiglas dome. The John Portman Boulevard façade exhibits a protruding four-story vertical concrete balcony as first seen on the International (Cain) Tower on the north and south façades.

On its east façade, the Harris Tower exhibits an exterior staircase that directly connects the street level with the main mall level. This portion along the street level incorporates the blue-glazed brick first seen on the Merchandise Mart Building along with a loading dock fronting Peachtree Center Avenue.

Also completed the same year was the next hotel in the district, designed with the intention to surpass the Hyatt Regency Atlanta.

1976 - Westin Peachtree Plaza Hotel (Peachtree Plaza Hotel) - John Portman & Associates
Mechanical Engineers: Britt Alderman Engineers
Lighting design: William C. Lam & Associates
Building Contractor: J.A. Jones Construction
All other design aspects were by John Portman and Associates.

The Westin Peachtree Plaza (Photos 25, 37, 39-43, Historic Photos 29, 36-40), originally known as the Peachtree Plaza Hotel, is another example of a unique atrium form developed by John Portman at Peachtree Center (Saxon, 1983, 75). Its narrow site dictated its design: too thin to allow for rooms surrounding a central atrium space, the design incorporated a multi-story lobby podium topped by a reflective glass-sheathed cylindrical hotel tower. This form is a variation on the 1971 Radius Tower addition to the Hyatt Regency (Photo 1, Historic Photo 25, 27). The expansive multi-level semi-public interior atrium is similar to multiple Portman-designed hotel buildings that followed, but singular both in its tower placement and form.

The Westin was commissioned in 1969, with the earliest version of the plan still referring to the development under its predecessor's name, the Henry Grady Hotel, which stood on this location until its demolition in 1972. Completed in 1976, the tower was a new landmark and symbol of a progressive Atlanta and economically rising southeast (Photos 26, 37, 41). In an attempt to choose the best financial solution, Portman and his team ran a series of structural analyses considering either a steel or concrete frame for the hotel. The concrete frame was chosen even though it would take longer to construct, due to cheaper cost.

Conceived to surpass the Hyatt Regency in design and amenities, this hotel was originally oriented around a large lake or lagoon that covered the lower level. Described as a modern interpretation of a Venetian Plaza, the central, circular, elevator core on the main level was surrounded by a series of oblong 'floating islands,' or 'cocktail pods,' that looked out over the lake and held fountains and tropical birds in cylindrical cages (Historic Photo 36). The lake and pods have been removed, but these forms can still be seen in the Sundial Restaurant on the top floor.

Approaching the building from the street, it is easy to understand why the lower three floors of this building's exterior façade were probably the most criticized element in Peachtree Center. The three exposed façades (the south façade is a party wall) are finished entirely in poured-in-place concrete, only enlivened by a vertical reed pattern of recessed concave cylinders of different and varied widths in a repeating pattern, with a horizontal scored line indicating each floor plate (Photos 38-40). The east and west entrances (at Peachtree Street and Ted Turner Drive) are each capped by an open box canopy, with the Ted Turner Drive side also including a horizontal balcony extension nearly running the length of the façade at the third level due to the lower elevation of the street at this level. A heavier version of the floating beam treatment found at the top of the Hyatt cantilevers over recessed vehicular openings on this façade.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Most of the interior of the concrete shell podium is an internal void, topped by a skylight spanning the gap between the exterior façade and the circular base of the cylindrical hotel tower (Photo 42). Just above the skylight, at the base of the tower is the 'collar,' a two-story collection of small meeting rooms that is reached by its own elevator in the upper atrium space (Photo 41).

The upper exterior tower is "clad in mirror glass, with elevators in a tubular glass structure providing a spectacular journey up and down along its reflecting surface" (Portman & Barnett 1976, 36). The express elevators that serve the Sundial restaurant are attached to the outside of the tower on the northeast side in a smaller cylinder that mimics the main form (Photo 41). On the opposite side of the tower from the Sundial express elevator shaft an identical shorter cylindrical shaft houses the elevators that serve the collar meeting rooms. The mirror glass exterior of the tower and elevator shafts is tinted bronze, and maintains a consistent color until it terminates at the Sundial restaurant atop the structure - at this point the glass becomes darker, denoting a change in the building program. This use of color gradients serves as a termination or visual crowning of the hotel. At the very top, a series of lights mimics the Portman Tivoli light aesthetic found elsewhere in the district.

Entering the hotel from Peachtree Street, guests climb a short set of stairs to reach an extended hall of meeting spaces that lead to the central atrium space. Visitors entering from Ted Turner Drive enter through the recessed porte-cochere tucked beneath the rectangular podium of the main building, to reach a set of revolving doors. Through these doors are the escalators that carry guests to the main lobby floor (Photo 43). The ground floor is finished in black terrazzo for the main traffic areas with muted blue and brown floral carpeting covering the rest of the spaces. The atrium space is dominated by the cylindrical elevator shaft (Photo 42). Surrounding the shaft is a floating circular bridge connecting all areas at the Peachtree Street level. Above this elevated circular walk are two additional arc segment bridges following a similar pattern (Photo 42). At either narrow end of the atrium are cantilevered, large, open balcony-like spaces finished with concrete grilles designed to hold ivy, similar to those found at the Hyatt and on the Promenade (Photos 43). At the west, side of the atrium, the balconies narrow as they rise to the top. On the east side of the atrium, the balconies cantilever forward as they rise. At each end at the corner of these spaces are open staircases with semi-circular balcony-like ends, allowing circulation between levels (Photo 43). Surrounding the elevator shaft are ten large concrete columns that support the cylindrical hotel tower (Photo 42, Historic Photo 36).

Portman's attention to detail is evident in the connection between the tops of the columns in the atrium. Lighting baffles were used to express structural support but were constructed in a "nonstructural way" (Portman & Barnett, 1976, 174). These columns, topped by internally lit capitals supporting the hotel tower, are very similar to those that formerly existed at the Midnight Sun Restaurant (Photo 42).

In 1986, \$31 million in renovations took place in order to transition the hotel to more 'upscale décor' (*Atlanta Journal-Constitution*, February 27, 1987, 1C). Maintenance and floor space issues resulted in the removal of the lake from the lobby at this time. The renovation introduced then very new Post-Modern concepts that would show themselves in subsequent Portman designs (Historic Photos 39-40). A variety of architectural follies, including broken pediments, columns, arches, and other elements were introduced into the lobby as follies, and show the beginning of Portman's shift to Post-Modernism. These architectural elements and their placement on the lobby floor restricted the flexibility of the space and they were removed during a subsequent renovation in 2003.

In 2008, a tornado destroyed a large number of the specially made curved reflective glass panels that originally sheathed the exterior of this building. The combination of changes in code regarding glass thickness and the absence of any existing replacements required that all of the exterior glass in the tower be replaced with new, slightly thicker glass in 2010. Aside from an increase in the thickness of the glass, and integral frames due to changes in the life safety codes, the exterior appearance of the tower is essentially unchanged aside from the fractional increase in the building's diameter.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

The current use of this building is very close to its original use. The main differences being the many changes seen in the renovations to the lobby area. The next building built at Peachtree Center, the Atlanta Apparel Mart, was the next variation on the atrium form to appear in the district.

1979 - Atlanta Apparel Mart and 1988 Vertical Addition (Americas Mart Building 3) - John Portman & Associates

Structural Engineers: John Portman & Associates

Mechanical Engineers: Britt Alderman Engineers

Contractor: J.A. Jones Construction Company

Originally designed to be expanded, the 1979 Atlanta Apparel Mart (250 Spring Street) opened at eight stories with a seven-story fan-shaped atrium that featured fashion shows and other events on the ground level (Photos 72-76, Historic Photos 40-43).

The original eight-story building opened with 2.1 Million square feet of exhibition space (AIA Guide 1983, 27). The ground floor has a recessed glass storefront with the overhang of the bulk of the building being supported by concrete columns (Photos 72, 74, 76). The four outer corners that feature distinctive circular stair towers provide the only enlivenment of the original exterior, which is finished entirely in brushed precast concrete panels on the upper floors (Photos 72, 76).

An addition of seven stories, containing 1.2 million square feet to the reinforced concrete structure, resulting in a fifteen-story building with 2.1 million square feet was constructed in 1988, brought the building to its total designed height of fifteen stories. The addition expands upon the floor plan of the original stories, cantilevering over the stair towers. The skylight system was removed from the original seven stories to be added and then replaced at the top of the structure near the end of construction. Additionally, the original elevators were modified to serve the new floors, and twenty-four escalators and a new central electrical system were added. Using the same architect and builders, the planned expansion fit with the style and materiality of the original building. In the end, the expansion took exactly two years to the day and cost \$43,722,534. The original Apparel Mart building remained open and operational for the entire construction period. There is a recessed gap between the original building and the addition, and the addition is partially elevated on piers. The corners of the addition feature insets and setbacks that reduce the overwhelming massing of the added space. These folded or corrugated corners that have alternating set backs and insets for one story above and below the four-story central portion of the addition. The uppermost level of the building is the Penthouse Theater, set back even further from the corners and exterior walls and barely visible from street level.

The Apparel Mart occupies an entire city block. Ted Turner Drive (formerly Spring Street) bounds it on the east, Williams Street on the west, Baker Street on the north, and John Portman Boulevard (formerly Harris Street) on the south. The Apparel Mart is labeled Building 3 in the Mart complex with Building 2, the Gift Mart (noncontributing), lying directly South, and Building 1, the Merchandise Mart (1961, 1965, 1986), lying southeast.

Each façade of the Apparel Mart is nearly identical, with a box canopy entrance supported by concrete columns extending over the sidewalk (Photo 74). As the grade changes moving west from Ted Turner Drive, the large expanses of glass used for the lower level on the primary (east) elevation continued as a raised band of windows across the façades fronting John Portman Boulevard and Baker Street, with additional precast concrete panels reaching from the glass band down to the sidewalk level. On the east, north and south façades, there are loading docks that front the sidewalk (Photos 73-74).

One significant and evident variation between the four façades is the inclusion of sky bridges along the south façade that connect the building to the Atlanta Gift Mart (Photos 71-71). On the west façade, nearly identical sky bridges in the standard design cross Williams Street, connecting the Atlanta Apparel Mart to the American

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Cancer Society Center (Inforum) that is outside the district. They were also designed and built by Portman, but all of these bridges were constructed after the period of significance. The building is also directly connected to the Atlanta Merchandise Mart building by a unique sky bridge in the standard Peachtree Center design, built at the time of the Apparel Mart's original construction, which splits to avoid piercing a sculptural stair tower (Photos 72, 76, Historic Photo 41). The sky bridge exits the Merchandise Mart Building at its corner, proceeding across the intersection diagonally, before forking in two directions at a forty-five degrees angle to avoid piercing the stair tower, entering the Apparel Mart Building at a regular perpendicular angle (Photo 76).

The interior of the Apparel Mart features a fourteen-story atrium surrounded by balconies that once held hanging ivy (Historic Photos 42-43). The top floor of the building includes the Penthouse Theater, formerly known as the Fashion Show Theater, and the opening for the fan-shaped skylight system, which was a feature of the original eight-story building, and was retained and reused at the time of the addition (Photo 75). The Apparel Mart includes many distinctive John Portman design elements including the open atrium, recessed main level with piers supporting the main bulk of the building, glass elevators, and sky bridges that connect to other Americas Mart and Peachtree Center buildings.

The Apparel Mart still serves its original purpose as a wholesale space for fashions and accessories, although the use of the space has expanded beyond those categories. As part of the larger Americas Mart complex, it has become the world's largest permanent center for wholesale buying and selling.

Constructed between the two phases of the Atlanta Merchandise Mart is Portman's third major atrium hotel in Peachtree Center.

1985 Atlanta Marriott Marquis - John Portman & Associates
Structural Engineers: John Portman & Associates
Contractor: J.A. Jones Construction Company
2008 Conference Center Addition - TVS Design

The Atlanta Marriott Marquis (265 Peachtree Center Avenue) (Photos 12-20, 23-24, 44, Historic Photos 44-46) and its 47-story, organically-shaped interior space demonstrate the continuing evolution of the Portman atrium hotel form and the stylistic revisions that occurred as John Portman and Associates continued its practice designing outside the United States, most notably in the four different atrium hotels built in Singapore between 1982 and 1987. Commissioned July 31, 1982, the commission coincided with Portman taking control of the former Saint Joseph's Hospital site following the hospital's relocation to suburban Atlanta. Completed in July 1985, along with the adjoining Marquis One building, J.A. Jones Construction was the contractor for the building complex.

The general composition of the development is a unifying three-story podium space that is finished in lightly vertically patterned concrete topped by the 47-story hotel tower (Photos 13-14, 18-19). The base connects the hotel with two adjoining office towers, the Marquis I and II Towers, to form a three-building composition that honors the previous design of Peachtree Center while expanding the architectural vocabulary of the district (Photo 23).

The plan for the hotel is composed of a generally oval-shaped tower atop a rectangular podium base. The north and south tower walls graduate inward and flatten as they rise, giving the upper seven floors of the tower a rectangular shape. The building is capped by a long narrow rectangular skylight (Photos 13, 15-18). The structural chords, or structural members, that support the guest rooms suspended between each of them, form an interior atrium space that comes together in the traditional rectangular form at the top.

The building is constructed of concrete and finished in brushed precast concrete panels. The building's base extends to the sidewalk on all sides, so that from the street level, the building appears to be one large

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

rectangular concrete mass. In between the towers along Peachtree Center Avenue is the porte-cochere, or motor lobby for the Hotel, an inset space topped by hotel convention space (Photos 24). The upper level between the Marquis Office Towers is the same brushed precast concrete panels as the rest of the podium. At the center of the upper level on the Peachtree Center Avenue façade are three flagpoles attached to the precast concrete panels flanked by two rectangular protrusions of Portman's signature floating beams, which mark the vehicular entrance and exit. These were once each topped by four half-barrel metal arches placed to emphasize the entrances, but these have since been removed (along the south façade, there is a secondary entrance to the Marquis One Tower on John Portman Boulevard that retains its barrel arches). Further east along the building, the brushed concrete podium is cantilevered over the sidewalk, and below are a series of free-standing forms that were designed to serve as display windows for the small shops located in the lower levels of the hotel interior. These small insets at street level, which are the only breaks in the façade's concrete plane. Along the east façade, the upper levels continue their cantilever, extending out to cover a secondary automobile entrance (primarily used for bus loading).

The north façade is dominated by a brown metal-skinned addition designed by TVS Design that now rests atop the podium, which proceeds the length of the podium until it reaches the secondary entrance of the Marquis Two Tower, which, unlike the other entrances, historically did not feature a half-barrel arch canopy (Photo 11). Below the conference center addition, the same smooth finished concrete can be seen. At street level, the north facing façade includes the entrance for employee parking and the loading docks for the hotel.

Above this level are 47 floors of hotel rooms, with a clerestory on the tenth floor that serves as additional hospitality space, and to deliver additional light to the atrium (Photo 17). The main lobby level is on the third floor and connects to the Hyatt and Mall at Peachtree Center via sky bridges. The intent of the semi-public multi-level lobby areas is to provide easy access to street level. The 1,526,235-square foot building has 32 elevators; some provide views view of the atrium spaces while others are enclosed (Photos 15-16).

The 9.5 million cubic feet atrium reaches all the way up to the 47th floor and is topped by a large skylight bringing natural light to the entire interior space (Photo 18). The shape of the atrium is completely organic and flowing, with precast concrete panels topped by a metal frame or grille for holding ivy containers (Photos 15-19). The balconies that lead to the guest rooms flow from the central cylindrical elevator tower (Photos 15-16). Short bridge extensions that are punctuated with small half-circle balcony-like spaces flow into the portions of the balconies that front the guest rooms (Photo 16). Arriving in the atrium from the street level porte-cochere, or the sky bridges, the main portion of the atrium becomes visible. The three levels within the podium are open, and crossed by escalators and curved staircases, but follow patterns independent from the guest room floors (Photo 16). At the base of the elevator tower is a small reflecting pool, the only water feature remaining in the district's atrium hotels. Looking up toward the guest floors, the pattern of balcony bridges is broken into three segments before reaching the rectangular portion of the atrium (Photos 15-16). As the elevator tower is offset, there is a second, slightly smaller portion of the larger atrium with similar pattern and massing at the eastern end of the atrium space. Within this superstructure, the open interior corridors that lead to the guest rooms and serve as interior balconies undulate, coming in at a sharper angle to the tenth floor, where the pattern resets and extends beyond the narrowest point to then taper with a less acute stacked pattern (Photo 13, 18). The window walls of each guestroom form an undulating exterior wall with the indentation around the tenth floor exposing some additional concrete of the support chord walls (Photo 13). The narrow (east and west) façades of the hotel tower are mainly blank concrete with two vertical strips of windows running their entire height (Photo 23). The building's parapet wall displays the skyline signage. On the north façade, there are two large decorative balconies, placed near the top and east, are painted respectively, blue and red.

The exterior space atop the podium once featured fountains, restaurants, and lounges, and the sculptural grouping 'South Music' by Angel Orensan (Historic Photos 46). The sculptural grouping's current location is outside the district at the Atlanta Decorative Arts Center located in the Buckhead area of Atlanta.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

In 2008, a 40,000-square-foot addition of meeting space was constructed at the northeast corner of the hotel. The new meeting spaces were added on top of the original podium, replacing a park-like space that originally existed atop this portion of the podium. The exterior finish with metal panels noticeably differentiates this addition from the original concrete finish. The meeting space addition was designed by TVS Design (Photo 12).

In 2014, the original unfinished concrete exterior of the entire building was sealed. This process had both aesthetic and functional effects. The unfinished concrete was formerly able to absorb and transmit water throughout the superstructure. The lighter beige color of the sealant paint gave the hotel a brighter finish, but obscured the patina of the natural concrete, which had darkened with age and staining from rainfall (Photos 12-14, 23). In addition, water features originally located on the top lobby level, which had previously caused damage to the conference spaces below, were removed at this time.

1985 - Marquis One Tower - John Portman & Associates
Structural Engineers: John Portman & Associates
Contractor: J.A. Jones Construction Company

The Marquis One Tower (245 Peachtree Center Avenue) (Photos 19-22, 44), constructed in 1985, was designed to match the International (Cain) (Photos 32-34, 44, 62, 64, Historic Photos 9-11, 13-15, 21-22, 25, 28) and Harris Towers (Photos 26, 28-29, 33, 44, Historic Photo 26, 29), but with a slightly lower crown parapet. The Marquis One features a shared porte-cochere with the Atlanta Marriott Marquis Hotel (Photo 24). The massing also differs in its symmetry. The other three-bay office buildings in the district (Harris Tower, International (Cain) Tower, and 230 Peachtree Building) (Photos 37, 45, Historic Photos 4-8, 13, 25) have one bay that is noticeably shorter than the others. The Marquis One Tower and its twin, the Marquis Two Tower, constructed in 1988, have a shorter central projection, with the bays on either side of the central bay running nearly the entire length of the building, rather than one being shortened for the original lease requirements on the 230 Peachtree Building. The strips that separate the bays are fenestrated, featuring windows between the three bays, for more light and leasable floor area. Finally, the parapet crown for these buildings is one course shorter than the previous buildings making them identifiably different from the original Peachtree Center office designs.

These changes to the building design make the Marquis Towers identifiably distinct from the original Peachtree Center office designs while retaining the elements, such as massing and use of pre-cast concrete curtain wall, that tie them to the earlier designs. The tower also has many characteristics that reflect the district's template office design, including the concrete and marble finishes, fenestration, and form, and while the design of these towers is more symmetrical, they are still clearly related to the original pattern and form. The elevator lobbies on the ground and second level or sky bridge level include full height brass insets that match the brass elevator doors in the two-level lobby area. Continuing the use of reflective brass in the interior retail spaces located on the second-floor sky bridge level include brass arches designed in a flat stepped rectangle style that mark the main entrances to the individual retail spaces, matching the nearby elevator doors.

The most notable difference from the other buildings at Peachtree Center is the emphasized street access off Peachtree Center Avenue, featuring a grand stair framed by black granite walls, topped by abstracted lion sculptures designed by Oliver Strebelle (Photo 21). This tower's lobby is expanded from the models seen in the 230 Peachtree Building and the four office towers that surround the Peachtree Center Promenade: this tower features double height lobbies to incorporate both the street level and sky bridge entrances. This form is represented on the exterior with double height piers supporting the main office building. The entrance remains recessed, but is set further back than those of the previous towers.

The base of the building that is formed by the staircase off Peachtree Center Avenue and the supports for the abstracted lion sculptures, extends back along John Portman Boulevard and grows taller as the grade

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

descends away from the Peachtree Center Avenue level. This level features multiple entrances to the building, as well as loading dock access.

1986 – The Mall at Peachtree Center (Former: Midnight Sun Restaurant, Shopping Galleries) - John Portman & Associates
Structural Engineers: John Portman & Associates
Contractor: J.A. Jones Construction Company

In 1986, the Shopping Galleries, the concourse addition built with the Harris tower in 1976, and the below-promenade level that housed the Midnight Sun Restaurant were holistically remodeled to create The Mall at Peachtree Center (Photos 27-28, 30-31, 33, 50-61, 64-65, Historic Photos 30-35). This remodeling essentially gutted the below-promenade level, including the Midnight Sun Restaurant, replacing it with a food court (Photo 60).

The renovation also drastically altered the Peachtree Center Promenade, the street-level public plaza that was initially developed above the Midnight Sun Restaurant in 1969, but grew over time to connect the North (Atlanta Gas Light), South, International (Cain), and Harris towers and Shopping Galleries as these building were added. During the conversion of the below-promenade level into the Mall at Peachtree Center, the Promenade's original light wells were enclosed with skylights, and the escalators along the Promenade that were originally inset in line with the building façades of the North (Atlanta Gas Light) and South towers were removed and relocated to their current location parallel to Peachtree Street alongside the sidewalk. This concept was intended to make the below-promenade space a hub, connecting to all other portions of the development. The original Promenade tiles were replaced with a more decorative tile in a distinctive pattern composed of mostly brown tiles with slate accents. The pattern formed by the slate tiles included squares demarcating the locations of multiple tree planters (since removed). These squares were connected by a band of tiles aimed at hiding the drainage pattern that resulted from water runoff from the potted trees.

The renovation of the space had far less impact on the Promenade and Shopping Galleries spaces compared to the below-promenade level. The food court plan was created, and finish changes included the addition of a block onyx fountain that mirrored the original white version. This and a second fountain that sat beneath the Promenade sky lights have since been removed and their locations can still be seen in the flooring replacement that almost matched the original tile. This renovation also remodeled the interior lobby spaces of the North and South office towers.

In the Shopping Galleries, most of the original infrastructure was retained with extensive changes to the design and finishes of the interior spaces (Photos 50-52, 54-55, 59, Historic Photos 30-35). These changes included repainting of the interior atrium spaces from black to white, the removal of art pieces from the space, and the addition of mirrors to the exterior of the crisscrossed escalators. Aside from these cosmetic changes, the structure and form of the Shopping Galleries portion of the Mall at Peachtree Center are very little changed since it was first constructed. The commercial spaces on the mall level with sky bridge connections to the Hyatt and Marriott complexes continue to be used today as commercial spaces. Those above the main mall level are either vacant or used as additional office spaces. The former dinner theater space on top of the Shopping Galleries was used as the offices of John Portman and Associates and related companies for a period of time, but is now vacant.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

**1988- Marquis Two Tower - John Portman & Associates
Structural Engineers: John Portman & Associates
Contractor: J.A. Jones Construction Company**

As a speculative office space, The Marquis Two Tower's completion depended on upon having enough space leased to justify the construction cost, resulting in its much later (1988) completion date. The Marquis Two Tower (285 Peachtree Center Avenue) (Photos 9-11, 44, Historic Photo 47) is a near-clone of the Marquis One (Photos 19-22, 44). The form, massing, and scale of this building are nearly identical to the Marquis One building (Photos 19-22, 44). It features the same symmetrical alignment of bays, shortened crown parapet, and fenestration in the strips dividing the bays. It also has the same street side entrance stair with another of Oliver Strebelle's "Les Lions d'Atlanta" sculptures fronting Peachtree Center Avenue (Photo 21). Along with the exterior characteristics that carry over from Marquis One, identical interior features include the full-height entry lobby, the cantilevered upper stories, and the exterior finish materials.

The tower's primary differences from the Marquis One Tower are the unique window pattern on the north façade that incorporates larger glass panes (Photo 10, Historic Photo 47); the single curved stair entrance from John Portman Boulevard rather than the two curved staircases of the Marquis One Tower, and the interior lobby treatments.

Its most significant difference is the variation of the window pattern on the north façade. The fenestration shares the same spacing between floors, but moving up the building, select panes are double width, forming a series of elongated 'V' shapes extending from the top of the building to the lobby levels (Photos 9-11, 44, Historic Photo 47). This fenestration pattern is an original design element that shows the start of the evolution of Portman's design aesthetic away from the repetitive program that defines the other office towers of the district.

The Marquis Two features lobby elevator door granite surrounds, which evidence the evolution of Portman's style following the design work on the Embarcadero Center West project in San Francisco, which occurred between the construction of the two Marquis towers. The brass arches on the sky bridge level found in the Marquis One are missing from the Marquis Two. Overall the interior differences between the two Marquis towers are subtle when considering the overall composition.

Landscape Characteristics of the District

The primary landscape features of the Peachtree Center Historic District are the streetscapes of downtown Atlanta. This streetscape includes wide sidewalks, street trees, street furnishings (benches, trash bins, etc.), curb and gutter, and on-street parallel parking. The plaza in front of the 230 Peachtree Building was originally designed with original art and some greenery. Similarly, the Promenade at Peachtree Center originally used potted trees and hanging ivy to soften the hard edges of the buildings. This greenery has been dramatically reduced since the construction period of these buildings.

Noncontributing Properties within the District

Due to the small size of the district and the span of the development period, the district includes only two noncontributing buildings. The first is the Atlanta Gas Light Building, constructed c.1900, also known as the Atlanta Federal Savings and Loan building following its 1971 renovation (Photos 26-27, 65). The building is located at 241 Peachtree Street. This building substantially predates the development of the district, and while this structure was altered to blend in with its surroundings of Peachtree Center during the period of significance, John C. Portman, Jr. did not influence this building's design or development, and it was not associated with or connected to Peachtree Center, and therefore does not contribute to the significance of the

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

district. This two-story building is completely sheathed in bronze glass (Photos 26-27, 65). This building was historically the headquarters of the Atlanta Gas Light Company. When they relocated to the North (Atlanta Gas Light) Tower next door in 1969, this older building was skinned of its former façade and remodeled with a new bronze glass curtain wall exterior to blend in better with the new building next door. It reopened in 1971 as Atlanta Savings and Loan (Permit).

The second noncontributing building in the district is the 1992 Atlanta Gift Mart. The Gift Mart was largely constructed atop the Continental Trailways Bus Station and parking garage (1968), making the bus station ineligible for inclusion due to alterations and new construction outside the period of significance. Much of the Continental Trailways Bus Station building is, however, intact beneath the Gift Mart addition. It features a recessed street level with a plate glass storefront. The bulk of the building above, which consists of five levels of parking below four levels of Mart space, is supported by piers. The parking levels, which comprise the original bus station and garage building, have a horizontal floor orientation, with a series of concrete louvers in a pattern that follows the design seen in the Merchandise Mart and 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25). In this case, there are long vertical louvers that serve as a screen for the open parking floors with smaller fins, which are directly applied to the structural floor that is in horizontal alignment with and created out of the same material as the louvers. At the top and second floor of the parking deck are precast concrete panels that exhibit a similar fin treatment as found on buildings throughout the district.

Above the parking levels is a 13-story vertical addition covered in reflective glass in a pattern that shows homage to the parking deck, with the colored glass bands roughly corresponding to the louver fin pattern seen on the parking levels (Photo 71). There are three horizontal bands of colored glass that delineate each floor, with a narrow concrete band in between that indicates each floor plate. On each floor, the horizontal glass pattern has two more narrow strips with the central horizontal glass band for each floor being three times as wide as the narrower strips at the top and bottom. The building uses green and gray colored glass in a pattern that alternates for each half of the building. The pattern is a green central band sandwiched between the two more narrow gray bands on the northern half of the building, with the pattern reversed in the southern half of the building. Where the alternate bands meet at the center of the building, there is a checkerboard pattern twelve squares wide and five squares high on each floor. The corner entrance at Ted Turner Drive and John Portman Boulevard has a recessed entrance the full height and width of the parking deck dominated by two columns. The larger more centrally located white concrete column is hollow, with a rectangular entrance to pass through and a vertical notch that runs the full height of the column (Photo 180). The second column is a structural pier, covered in red metal panels. Behind this recessed area is the main glass storefront entrance to the Gift Mart.

In 2008, a massive addition to the west doubled this building's size. The Gift Mart West Wing addition, exhibits a similar massing and glazing pattern, with the base continuing the horizontal plane from the original 1968 parking deck, but with smooth finish materials. The addition is seven stories shorter than the original Gift Mart, with the future capacity for a vertical addition to match the height of the original Gift Mart.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

- Architecture
- Community Planning and Development
- Social History
- _____
- _____
- _____

Period of Significance

1961 – 1988

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

John C. Portman, Jr.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Period of Significance (justification)

The period of significance for the Peachtree Center Historic District begins in 1961 with the completion of the Atlanta Merchandise Mart and continues to 1988 when the Marquis Two Tower was completed.

In 1961, the Atlanta Merchandise Mart (Photos 25, 66-69, Historic Photos 1-4, 8, 15) was the first building constructed in Peachtree Center. It's construction coincides with changes in the of the Civil Rights Movement in Atlanta, as an informal negotiated integration that began the process of fully integrating public establishments and public schools was initiated by the City of Atlanta during the same year. The Marquis Two Tower was the last building of the Peachtree Center Historic District that utilized the exterior exposed aggregate precast concrete panels with the vertical ribbing, and narrow ribbon windows that are character-defining features of the initial phase of Peachtree Center.

The design period for the Peachtree Center Historic District extends from the late 1950s to roughly 1984, with the construction period for these plans not concluding until the construction of the Marquis Two Tower in 1988. Portman constructed several buildings bordering the Peachtree Center Historic District after the 1988 end date for the period of significance, but after construction of the Marquis Two Tower in 1988, Portman's design aesthetic at Peachtree Center shifted direction. The architecture of subsequent buildings turned away from both the brushed and exposed aggregate precast concrete panel exteriors that unite the buildings of the district, as well as the experimental designs of metal-framed glass and membrane panels of the Westin Peachtree Plaza and the cylinder tower of the Hyatt Regency, to a polychromatic plate glass style that introduced elements of Post-Modern design into Portman's architectural vocabulary. This change in building materials and techniques for Portman evidences the influence of evolving development and architectural trends of the period, such as suburban office development, rather than the unified, holistically styled "coordinate unit" intention that had motivated the previous phases of development in the district.

Elements from earlier buildings - such as multiple plate-glass window openings, decorative concrete fins on precast panels, and decorative parapet walls atop the office towers - were then replaced by large expanses of patterned glass. While these treatments continued Portman's use of varied geometric forms, the use of new combinations and types of finish materials gives the post-1988 buildings a distinctly different appearance and architectural aesthetic, even from the district's earlier reflective glass buildings like the Westin Peachtree Plaza.

Along with the design break that shows Portman's continuing evolution as a designer, as well as introduces his restrained approach to Post-Modernism, the urban form beyond the buildings is regarded with varying degrees of success as part of Portman's later work at Peachtree Center. Following the period of significance for the district, there was a financial break, starting in 1988, that changed Portman's approach to development. Portman had faced substantial criticism regarding the lack of street presence and overwhelming massing that characterize most of the elements of Peachtree Center constructed before 1989, and the later additions to the district are more welcoming to the street, and especially in the case of the SunTrust Plaza (1992), stepped back higher stories result in a noticeably less overwhelming street presence.

The buildings that are generally considered part of "Peachtree Center," but should be considered noncontributing to the district or have been eliminated from the district because they do not reinforce the original design and/or plan that defines and unifies the Peachtree Center Historic District, are:

- American Cancer Society Center (Inforum (1989); 250 Williams Street
- Atlanta Gift Mart (1992, 2008); 40 John Portman Boulevard
- SunTrust Plaza (One Peachtree Center) (1992); 303 Peachtree Street
- SunTrust Garden Offices (2000); 303 Peachtree Center Avenue

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

These buildings connect to elements of the rest of the complex via sky bridges, and the style of these buildings is still distinctly Portman, but the aesthetic and form changes considerably. The structure is no longer frankly exhibited, and newly varied geometric massing and purely decorative elements applied to the exterior façade become character-defining features. This new style includes patterns of colored glass along with polychromatic stone and finish treatments that provide a stark aesthetic contrast to the precast concrete panels and exposed framing used in the earlier designs. These later buildings also shift in their approach to the semi-public gathering spaces, reducing the exterior public spaces, limiting them to just the areas adjoining the sidewalk. This reduction in the provision of public spaces also includes the diminution of the interior atrium spaces, making these solely additional design elements, rather than the central organizing space of the buildings as is found in Portman's earlier developments during the period of significance.

Criteria Considerations (explanation, if necessary)

The majority of contributing resources within the Peachtree Center Historic District are less than 50 years of age, and the district must, therefore, meet Criteria Consideration G.

The Peachtree Center Historic District meets Criteria Consideration G because sufficient historical perspective and scholarly analysis exist to justify its exceptional importance. The career of John C. Portman, Jr. has been the subject of much scholarly work such that there is sufficient perspective to enable an objective evaluation of his work as historic. Further, the application of recent research regarding historic resources in downtown Atlanta from the Modern era demonstrates the importance of the district within the context of Modern architecture, community planning, and urban development in the city of Atlanta. And, finally, there is sufficient scholarship and evidence of historical perspective regarding the civil rights movement in Atlanta to be able to assess the significance of the Peachtree Center Historic District during this important period of social history.

Architecture

The Peachtree Center Historic District is exceptionally significant in the area of architecture for its association with the productive life and work of architect and developer John C. Portman, Jr. The development of Peachtree Center is exceptionally significant as the development in support of which Portman first created a new role for himself, and for the field of architecture, in which he operated as both architect and developer for a project. The "architect-developer" model transformed architecture and development nationwide.

Early in his career, Portman was able to perceive that the practice of architecture was shifting, and in that shift, Portman saw opportunity. While the concept of a builder building a speculative building was a relatively new one at the time, Portman perceived that this could change the field of architecture. With the guidance of his early development partners (including Dallas, Texas' Trammell Crow, who is widely credited as the first "developer"), Portman combined his interest in design with the development and financing process to become a new kind of architect: a fully independent corporate entity, freed from being a seeker of work and constrained by a client's vision and able to use the power of the marketplace to fulfill his own vision and control the implementation of his designs.

This freedom to experiment with style and form, which was particularly powerful in Atlanta (both as result of Portman's connections in the city, and its location far removed from the northeastern U.S., then the national center of design and criticism), allowed Peachtree Center to develop as an urban center of innovation. This freedom allowed Portman to experiment with the financial and ethical structure of architectural practice, inspiring new consideration of urban development and redevelopment and how buildings could be funded and constructed.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Spaces at Peachtree Center were developed using Portman's "coordinate unit" concept focused on a pedestrian-oriented experience. Portman's architectural vision was intertwined with his goals as a developer and a real estate speculator. The design of Peachtree Center reflects Portman's incorporation of the newest Modern-era building technologies combined with a singular design vision. With a consistent focus on staying within a budget, Portman used technological advancements related to curtain wall installation and precast concrete panels to create a distinct hybrid style of architecture best described as a refined permutation of Brutalism, incorporating decorative detail and unique interior forms while using the dominant forms and aesthetic of the Modern movement.

Peachtree Center is also exceptionally significant as the birthplace of Portman's atrium hotel design. Portman's architect-developer model allowed him to establish a unique architectural form focused on massive interior atrium spaces, a form that might never have existed had Portman been under the control of a client by whom he was commissioned. Peachtree Center's Hyatt Regency was Portman's second atrium building and first atrium hotel design and is the earliest surviving example of the atrium form that Portman and his early architecture partner H. Griffith Edwards introduced, a form that has been copied and reused by Portman and other architects throughout the United States and internationally. During the period of significance for Peachtree Center, the atrium as a form became a constant theme of Portman's practice. The atrium form is one of several concepts for which Peachtree Center was the "proving ground" in the career of this internationally renowned architect.

Community Planning and Development

Peachtree Center is exceptionally significant in the area of community planning and development as an early example of the then-new concept of "mixed-use" urban development in downtown Atlanta. Its revolutionary design was intended to contain all the necessary facilities of urban life within a walkable distance. While the residential element that was included in some of the alternate plans for Peachtree Center over the years never materialized, a mix of uses contained within a walkable distance, all connected by design, did, and remains extant today. The proposed district is a representative example in Atlanta of American urban planning theory at the time, which was looking at ways to revitalize downtowns and using mixed-use commercial centers as one approach. Later coined the "mall-in-the-megastructure" by author and historian Carole Rifkind, the commercial "urban center" became the inner-city counterpart to the enclosed, suburban pedestrian shopping mall. While John Portman may not have originated the post-World War II urban center concept with his Peachtree Center complex, he was at the forefront of a planning and commercial development trend that took hold in Atlanta and throughout the U.S. during the 1960s and into the 1970s. In Atlanta, the self-contained urban center was ideally suited for bolstering downtown's growing convention industry. According to the Urban Land Institute (ULI), the Peachtree Center complex in Atlanta example gives insight into the multi-use design concept. ULI further called Portman's atrium-centered design a hallmark in the revival of people-oriented urban development. Paul Goldberger of The New York Times wrote "He [Portman] is the only architect of his era to create not only a series of significant buildings but a new urban type...Countless other architects have copied him but the music just isn't the same" (Goldberger, Riani, 1990, 9).

Peachtree Center is also exceptionally significant as a representative example of the commercial urban center subtype in Atlanta because it exhibits all of the characteristics of the type as defined in the *Modern Downtown Atlanta: 1945-1990, Phase 1* context. The whole of the Peachtree Center Historic District is a cohesive and densely massed interconnection of individual buildings that spans across portions of eight city blocks. Within the district, pedestrians are separated from automobiles through Portman's planned circulation patterns that employ sky bridges spanning between buildings and across public streets. Peachtree Center was Portman's "proving ground" for this concept as well, and he returned to it throughout his career to experiment while designing similar urban centers worldwide. Portman's innovative ideas and approaches to architectural design and community planning at Peachtree Center formed the foundation of much of his professional success. This pedestrian-focused "coordinate unit" concept of Portman's would later be refined and adapted to influence not

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

only his projects, but those designed by others, nation- and worldwide. The concept would also eventually become a core component of the New Urbanism movement, which also focused on the primacy of the pedestrian but did not try to physically separate pedestrians from vehicular traffic and the streets.

Social History

The Peachtree Center Historic District is exceptionally significant at the local level for its strong association with the modern American civil rights movement in Atlanta, and as the location of the first documented private dining establishments in the city to open as fully integrated. The district represents the conscious and deliberate shift by the Atlanta business community in their approach to integration and civil rights during the mid-20th century. The architecture of Peachtree Center represents a movement to build a new Atlanta that was integrated and socially progressive. Portman's use of the architectural language of Late Modernism at Peachtree Center allowed him to provide a visible break with a segregated past, which was intended to demonstrate motion toward positive social change, inclusivity, and openness to all. This purposeful break in architectural design represented a break with regressive societal norms and showed a new Atlanta to the world, just as the city was becoming a regional and national center. The architecture of Peachtree Center represents this ongoing shift and is a visible reminder of the power of the built form to represent the goals and aspirations of the local community. As Atlanta expanded to become a more welcoming city for all its citizens and visitors, its skyline followed suit.

As the city grew, black and white business and political leaders espousing ideals of equality and growth worked toward the common goal of building the downtown commercial district of Atlanta (Baker 2016). This shared vision of creating a modern Atlanta occurred simultaneous to the modern American civil rights movement. It was during this time, in 1961, that John Portman petitioned the Stouffer's Corporation to integrate the two new restaurants opening in the Atlanta Merchandise Mart at Peachtree Center. This decision reflected the impact that civil rights demonstrations were having in Atlanta, encouraging business owners to welcome all patrons rather than seeing their establishment in the press as a protest site.

Later in the decade, as Atlanta was being recognized as the headquarters of the modern American civil rights movement, the Regency Hyatt House (now the Hyatt Regency Atlanta) opened. This full-service hotel was especially important in social history for its upfront willingness to rent new and modern convention and meeting space to all people, regardless of race. The Regency Hyatt House began a long relationship with local civil rights leaders, notably welcoming the meetings of the Southern Christian Leadership Conference when another downtown hotel rejected them. Embracing civil rights leaders at the Hyatt Regency in this way was significant; the hotel went well beyond quietly renting a room to a few people of color, potentially placing white guests in a situation where they might perceive of themselves as being in the minority. This was a very risky approach at the time when the hotel might have found itself the target of a boycott or other protest.

Finally, the Peachtree Center Historic District is exceptionally significant as the location of regular meetings of the Atlanta Action Forum, a local group of influential business and political leaders dedicated to racial harmony and the continued peaceful development of Atlanta. The Forum addressed the emerging needs of Atlanta's black and white communities as they navigated one of the most challenging periods of interracial discomfort and disharmony in the city's history. Commerce and tourism would prevent further decay of downtown and increase employment opportunities for African-Americans through new tourist attractions and businesses. John Portman wanted to help create a progressive city, a new modern place where the prejudices of the past could no longer be seen, and thereby, would not be formally perpetuated.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Peachtree Center Historic District is significant in the areas of architecture, community planning and development, and social history. Under Criterion C, the district is significant at the national, state, and local levels in the areas of architecture and community planning and development for its association with the productive life and work of architect and developer John C. Portman, Jr. Now 93 years old and near the end of his career, John Portman is recognized as one of the world's most celebrated and most successful architects and Peachtree Center includes many of his earliest and most significant projects. As such, the innovative ideas and approaches to architectural design and community planning that he explored at Peachtree Center formed the foundation of much of his professional success throughout the U.S. and the world. Central to this success was his approach to development first implemented at Peachtree Center: expansion of the role of an architect to include functions of a developer. Portman's combination of these two roles as one architect-developer allowed Peachtree Center to be his "proving ground" for architectural and urban planning innovation. Portman's design concept for Peachtree Center emphasizes the pedestrian experience with the idea of the "coordinate unit" of interconnected pedestrian-oriented city blocks. The exploration of pedestrian-oriented design at Peachtree Center includes the use of sky bridges to connect each of the individual buildings within the district, reinforcing the insular nature of the development. This pedestrian orientation at Peachtree Center is also seen through Portman's exploration of the atrium form, an exploration which evolved throughout his career and is evidenced by the three distinct atrium hotel forms present in the district. The Peachtree Center Historic District is additionally significant in the area of community planning and development at the local level as a representative example of the commercial urban center subtype as defined in the *Modern Downtown Atlanta: 1945-1990, Phase 1* context. Finally, under Criterion A, the district is significant at the local level in the area of social history for its strong association with the modern American civil rights movement in Atlanta, Georgia. Though the majority of the district is not yet 50 years old, the Peachtree Center Historic District meets Criteria Consideration G because there is sufficient historical perspective and scholarly analysis to justify its exceptional importance.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Significance under Criterion C: areas of architecture and community planning and development

The Peachtree Center Historic District is significant at the national, state, and local levels in the areas of architecture and community planning and development for its association with the productive life and work of architect and developer John C. Portman, Jr. Now 93 years old and at the end of his career, Portman is today recognized as one of the world's most influential and celebrated architects. His career has already been the subject of much scholarly work, and a retrospective of his designs has been produced. Peachtree Center was Portman's "proving ground" and is the project that crystallized his reputation as a master architect. According to the *Modern Downtown Atlanta: 1945-1990, Phase 1* context, "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)" (Sims-Alvarado & Sullivan 2015, 74). As such, Portman's innovative ideas and approaches to architectural design and community planning at Peachtree Center formed the foundation of much of his professional success.

With regard to Portman's career and Peachtree Center, some notable topics emerge. First, the development of Peachtree Center was the occasion for Portman to create a new role for himself as architect-developer where he operated in both roles by assisting in financing, as well as designing, many of the projects in the district. Second, in the architecture of Peachtree Center, Portman was able to experiment with, and fully develop, his

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

designs both in style and form: the district's signature architectural style, which is best described as a refined permutation of Brutalism; and Portman's signature design forms, which were the atrium and the pedestrian bridge. Peachtree Center's Hyatt Regency is the earliest extant example of Portman's interior-focused architecture, and various buildings in the district exemplify refinement and advancement of this concept over time and for different needs. Third, at Peachtree Center, these designs were all used to create and reinforce the experience of the district as an insular, identifiable complex that Portman defined as a "coordinate unit." It was at Peachtree Center that Portman introduced and developed his unique "coordinate unit" theory of urban planning whereby his signature designs were clustered and connected by elevated pedestrian bridges, in what was at that time a very different approach to pedestrian-oriented development that would form the foundation of his international influence.

The Architect-Developer

Unlike the approaches of other architects at the time who designed for clients, at Peachtree Center, Portman's architectural vision was intertwined with his goals as a developer and a real estate speculator. The district's buildings were not for a particular client; rather, they were a kind of advertisement for potential clients and big city renewal projects. In essence, Portman was saying, "Look at what I have created and imagine what I can build for you." Portman's use of minimalist exterior designs and low-cost materials like concrete allowed him to create what was at the time considered a very unconventional interior-focused architecture. Despite his status as an architect-developer (or as a designer-client), Portman has argued throughout his career that he had loftier aims. In his view, he was trying to transform the way people thought about cities and the role of design in cities (Desiderio 2009, 87). As expected, this new role took some time to develop and refine. For his earliest developments, Portman relied on influential connections such as Atlanta real estate developer Benjamin J. Massell, and Dallas, Texas builder Trammell Crow. These early partnerships and connections with his more experienced peers allowed Portman to conceptualize and implement his "architect as developer" approach, separating from the professional orthodoxy of architecture at the time. As John Portman became more experienced and confident as a developer, and as his practice and access to capital expanded, he was able to let these early partners drop away. While the architect-developer approach was first attacked by the architectural establishment, the foresight of John Portman in creating this new role would later become very influential as this approach is today widely used.

Portman's early career and the shift toward developer

As architecture students of the late 1940s and early 1950s graduated and entered the rapidly changing post-World War II marketplace, a new model for development was emerging. Rather than the classical model of a patron hiring an architect to manage all aspects of the building process from design to completion, this new style of architect had a reduced role, focusing mainly on building design rather than managing the rest of the construction process.

Portman was able to perceive how the practice of architecture was shifting and, with his early development partners (including Dallas, Texas' Trammell Crow, who is widely credited as the first "developer"), he combined his interest in design with the development and financing process to become a new kind of architect: one freed from being a seeker of work and only fulfilling another's vision to a fully independent corporate entity that would use the power of the marketplace to fulfill his own vision.

Portman realized early on that to control the implementation of his designs, he would have to become a developer as well. By doing so, and by getting involved with the real estate and financial sides of architecture, Portman would be able to exercise more control over his designs. Most architects of that era found Portman's dual role distasteful; however, Portman worked himself into a formidable position that allowed him to reshape downtown Atlanta (Desiderio 2009, 88), and the model of such embodied in Peachtree Center would lead him to do the same in cities nationally and worldwide.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Portman's original partnership: Edwards & Portman

Portman's original partner was H. Griffin Edwards, and together they created the firm Edwards & Portman. Edwards was a professor of architecture at the Georgia Institute of Technology and had taught Portman while he was a student there. Portman's and Edwards' educations and connections to Georgia Tech are significant: Georgia Tech facilitated the adoption of Modern architectural design throughout the state of Georgia, and encouraged architects such as Edwards and Portman to experiment with style and form, away from the national center of design and criticism at the time, which was New York City and the New England Ivy League schools. For Edwards & Portman, this freedom from conventional orthodoxy and critical oversight allowed Peachtree Center to be an urban center of innovation that brought forth those ideas that had been adopted by the faculty and students at Georgia Tech and allowed them to be built. For instance, this freedom enabled the use of new and sometimes experimental building techniques, and it also brought forth new design ideas: incorporating the Modern style first seen at the Bauhaus in Dessau, Germany with a more traditional site development plan and program, highlighting the progression of spaces, without much initial thought given to the wider critical reception of these forms and ideas beyond Atlanta. This freedom allowed Portman to experiment not only with form but also with the financial and ethical structure of architectural practice. He became the first architect-developer, inspiring new consideration of what urban development and redevelopment might be and how these new forms could be funded and constructed.

Initial local phase of development at Peachtree Center

Portman sought to create places as much as individual buildings. His work in Atlanta defined his specific and individual style that would later be carried to other locations. From 1961-1966, Peachtree Center was viewed as a Modern development by a brash young architect who had partnered with his former professor at Georgia Tech, and it was Edwards who handled most of the operational efforts at the young architectural firm. The first two buildings they developed at Peachtree Center - the Atlanta Merchandise Mart (1961) (Photos 25, 66-69, Historic Photos 1-4, 8, 15) and the 230 Peachtree Building (1965) (Photos 37, 45, Historic Photos 4-8, 13, 25) - indicated that this new development of theirs was intentionally a place apart from downtown Atlanta. This was accomplished through their use of contemporary Modern design and adoption of Modern approaches to site development, such as pushing the 230 Peachtree Building back from the street to incorporate a new semi-public space that included landscaping and original art. Portman aspired to echo Henry Grady's late 19th-century era vision of a "New South," with a progressive approach to design and development that hinted at the new Atlanta that was on its way. Grady's vision was of commercial and industrial development combined with racial harmony that promoted Atlanta and the region in the period following Reconstruction and the Civil War. His ideas are described in the *Modern Downtown Atlanta: 1945-1990, Phase 1* historic context:

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." 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. (Sims-Alvarado & Sullivan 2015, 3)

John Portman's development of Peachtree Center represented another shift for the Atlanta economy, this time toward a hospitality-oriented focus. In support of this shift, Peachtree Center was intended to represent an Atlanta free from racial strife and the accompanying negative publicity, and ready to be a city of national and international acclaim. This new approach to design and development was indicated through both Modern

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

architecture and design, and a progressive approach to race relations and integration implemented at Peachtree Center.

Portman's breakthrough came with the opening of the Regency Hyatt House Atlanta in 1967. When the Hyatt opened, the hotel's Modern design and the massive semi-public interior atrium space captured the public's attention and imagination, immediately igniting a reconsideration of what both a public indoor space could be, as well as what a hotel could be. This new concept in form and style brought forth a flurry of press in architecture and trade magazines such as *Architectural Record*, and general national publications such as *Time* and *Newsweek*. The twenty-four-story building was groundbreaking for its bold interior space that rejected the Modernist principals that treated buildings as functional machines with conservative interiors (a concept espoused by the Bauhaus and the International Style). Also, the incorporation of natural elements in the interior design at the Hyatt Regency, such as the hanging ivy and interior fountains, brought a new kind of resort atmosphere to downtown Atlanta lodgings. It was John Portman's role as a new kind of architect- one freed from being a seeker of work and constrained by a client's vision to a fully independent corporate entity that would use the power of the marketplace to fulfill his own vision and control the implementation of his designs- that allowed creation of these unconventional spaces that would come to define his career.

Peachtree Center expansion after initial phase of development

Between 1967 and 1988, the combination of elements that came together in the Atlanta Merchandise Mart (Photos 25, 66-69, Historic Photos 1-4, 8, 15), the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25) and the Hyatt Regency Atlanta were then expanded, enhanced, and refined to create the next series of places in Peachtree Center. This subsequent period of development included the two additional variations on the interior atrium hotel form: the Peachtree Plaza Hotel (today the Westin Peachtree Plaza) (Photos 25, 37, 39-43, Historic Photos 29, 36-40) and the Atlanta Marriott Marquis (Photos 12-20, 23-24, 44, Historic Photos 44-46). The second period of development also included six additional office buildings based on the model of the 230 Peachtree Building. Along with offices and hotels, an additional mart building and an evolving retail destination were built along with lively pedestrian-oriented spaces that were physically and symbolically tied to its use. The modern architectural tradition was expanded and tied to its location with repetition used throughout to create a cohesive, identifiable district that was truly unique.

This second phase of development at Peachtree Center shows the growth of Portman as a designer and developer, both in the size of projects and the expansion of design elements, while retaining the fidelity of the original aesthetic. A standard developer or architect would not have been able to maintain the consistency of design over this extended period.

Portman's Unique Architectural Style

The design of the Peachtree Center buildings included within the district is characteristically different from the adjacent buildings in downtown Atlanta. Most Peachtree Center buildings have distinctively heavy massing, vertical ribbing, vertical ribbon windows, and exposed aggregate precast concrete panel exteriors. These character-defining features identify the buildings of the district as Peachtree Center and visually stand out against a backdrop of more classically inspired and contemporary buildings outside of the district. Furthermore, the atria, used by Portman at the Hyatt Regency Atlanta and again at the Atlanta Marriott Marquis (both contributing buildings to the Peachtree Center Historic District), have been copied and reused by Portman and other architects throughout the United States and internationally.

At Peachtree Center, Portman created his own unique interpretations of architectural trends of the time. Broadly, the architecture of Peachtree Center can be linked to late modernism in style, which had broken free of the rigid rectilinear forms of the International Style and pre-World War II early modernism. The architectural style of the district incorporates many elements of Brutalism; however, it mainly utilized precast concrete

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

panels, rather than poured-in-place concrete. These concrete panels also incorporated exposed aggregate rather than the more severe brushed forms typical of the works of well-known Brutalist architects Marcel Breuer and Le Corbusier. The shape and massing of the district's office buildings reflect some earlier German examples - specifically the Phoenix Rheinrohr building mentioned by Portman in *The Architect as Developer* - where the massing of the structure was broken up to present a more varied façade. But the fin detailing on the precast concrete panels of these office buildings evidences a more Beaux Arts-influenced dedication to decorative elements and provides an indication of interior space and delineation of floor levels. This decorative approach to Brutalism could also be seen in elements such as the screen parapets of the central bay on the district's office towers. These elements separate Portman's style from the more rigid Brutalism and International styles. One critic even described Portman's style as "modernism at happy hour" (Portman and Barrett 1976).

Portman's design influences

As previously discussed, Portman is a product of an architectural educational system that was shifting its style from the Beaux Arts classical architectural education that had changed little since the initiation of architectural studies at the Georgia Institute of Technology. During his studies at Georgia Tech, Portman and his contemporaries faced a dramatic shift in stylistic orientation, following the establishment in 1940 of an industrial design department headed by Hin Bredendieck, a graduate of the Bauhaus, and the introduction of a new group of architectural professors to the architecture program, trained by Walter Gropius at Harvard, and led at Georgia Tech by Julius Heffernan. They brought with them new theories and styles first developed in Europe, specifically the Bauhaus in Germany during the interwar period. This new stylistic orientation resulted in something of a hybrid, with the style of the Georgia Tech students shifting to modernism, while their form and massing remained firmly planted in the classical tradition.

Portman's definition of his own style

As he noted in a 1988 interview, Portman's architectural style sought "a synthesis that accepts much that came out of the Modern movement, salvaging what has proven to be valid over time, while correcting those aspects to which people didn't react positively." Portman explains that too much reliance on the tenets of modern architecture had produced cold and inhuman spaces such as Brasilia, the new capital of Brazil, which was an example he returned to constantly in his interviews about what had gone wrong with Modernism. Portman thought that the challenge for architecture was not to build new cities, but rather to work within the existing built environment (Desiderio 2009).

Materials and construction methods at Peachtree Center

For Portman, as architect-developer, the choice of construction materials was always strongly influenced by cost, especially in his earliest Peachtree Center building designs. The technological advancements related to curtain wall installation and the production of precast concrete panels allowed for the refined permutation of Brutalism that Portman employed at Peachtree Center. This hybrid style utilized the concrete and exposed aggregate of the trending Brutalism style of the time; however, the relative lightness of precast concrete panels, combined with the use of an interior steel frame, allowed for these panels to be pierced with multiple windows. This allowed Portman to create an interpretation of Brutalism that incorporated decorative detail and lighter massing while keeping with the orthodox rectangular form of the dominant International Style of the period.

This architectural style was first foreshadowed with the Atlanta Merchandise Mart. Portman later refined this style with the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25), which established the most common aesthetic design for the district over the next 28 years. Since the primary driver in the decision-making process was cost, it is not surprising that Portman repeated this approach to development in the design of the six subsequent office buildings at Peachtree Center.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Marketplace demands and how these influenced Portman's designs

The evolution of design in Peachtree Center is evidenced in the variety of models and renderings that were produced from 1958 to 1989, showing both the ideas and designs that materialized, along with those that never materialized. This evolution reflects Portman's constant desire to incorporate the newest technologies while pursuing a singular design vision that met the immediate demands of the marketplace. This is reflected in the variety of models and renderings produced for potential projects that show how these plans evolved with market demands. This market orientation informed the exterior stylistic differences among his designs and required flexibility over a predetermined master plan. In doing so, Portman had an ongoing vision for Peachtree Center, just not one that manifested itself in an unchanging plan.

Portman's signature architectural designs: the atrium and the pedestrian sky bridge

The Atrium

The concept of the modern hotel atrium space became Portman's signature design after the Hyatt Regency was constructed, engendering his further refinements of the idea within other projects at the Peachtree Center complex. The atrium became a prototype of hotel design that was copied by others in the state (examples include the Hyatt Regency in Savannah, built in 1982, and Embassy Suites Buckhead in Atlanta, built in 1988, designed by Wittenberg, Delony, and Davidson Inc. out of Little Rock, AR), the U.S., and internationally by other architects/designers.

Throughout the development of Peachtree Center, the atrium as a form became a constant interpretive theme of Portman's designs. The evolution of the "Portman atrium," can be clearly traced from Peachtree Center to Portman's projects elsewhere and then back to Peachtree Center. In discussing the evolution of the modern Atrium, Richard Saxon, in his book, *Atrium Buildings: Development and Design*, describes John Portman's outsized influence on the dissemination of the idea of atrium design: "It is...to John Portman for giving the concept momentum. It was his flair for popularization, and the commercial success that followed it ensured that there would be many more" (Saxon 1982, 20). After the construction of the Hyatt in Atlanta, the evolution of the atrium concept was developed further by Portman, first in San Francisco where it took a more irregular form at the Hyatt Regency Embarcadero Center, constructed in 1974. Following that project, his atrium design was explored again at Peachtree Center with the Shopping Galleries building, constructed in 1975 at the end of the Peachtree Center Promenade. Subsequently, the atrium was reconsidered again at Peachtree Center in the Atlanta Apparel Mart, constructed in 1979, where it also became the focus of a commercial space. Next, the atrium form evolved to include the distinctly Portman form of the hotel tower extending above a combined atrium that links to other buildings; this design was first seen at the Peachtree Plaza in Atlanta (1976) before being used at the Renaissance Center in Detroit (1976) and the Westin Bonaventure in Los Angeles (1975). Portman's consideration of the atrium then further evolved in Singapore beginning in 1982 before reappearing once again at Peachtree Center in the design of the Marriott Marquis, the final atrium hotel in Peachtree Center, constructed in 1985. When John Portman unveiled his Regency Hyatt Hotel (sic) in Atlanta, Georgia in 1967, the *Architectural Review* called it "an idea whose time has come."

Again in the book *Atrium Buildings: Development and Design*, by Richard Saxon, the atrium design first seen at the Westin Peachtree Plaza is recognized as a unique form, exclusively used by John Portman (Photos 42-43). This form can be best described as a skeletal hotel tower, supports and elevators, surrounded by an enclosed atrium space at least five stories in height that terminates in a finished hotel tower, or multiple towers, as also seen in the Los Angeles Bonaventure and the Renaissance Center in Detroit. This form differs from the others in that there is not full depth functional building space serving as the 'walls' of the atrium area, as can be seen in the Atlanta Hyatt Regency or the Atlanta Marriott Marquis (Photos 12-20, 23-24, 44, Historic Photos 44-46). This form of intentionally developing an interior-focused space and enclosing it by a wall without utilizing a

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

portion of a building as an exterior wall for the atrium space is significant as a uniquely Portman form that, after Peachtree Center, was replicated in and thereby redefined multiple major urban areas throughout the U.S.

The elevated pedestrian system and pedestrian bridge

The incremental nature of the development of Peachtree Center required some unique innovations by Portman. The most notable of these is the elevated pedestrian system of sky bridges that Portman designed to connect all the pieces of the overall development. The idea for an urban enclosed pedestrian system was first seen in the United States in the early 1960s in downtown Minneapolis when a local developer initiated the Minneapolis Skyway System. The developer, Leslie Park, was inspired by – and pressured to compete with - the newly built Southdale Mall in the nearby suburb of Edina, which had opened in 1956. Designed by the Austrian architect Victor Gruen, the mall was the first fully enclosed and climate-controlled suburban shopping mall in the country. In the cold climate of Minnesota, the ability to connect parking decks to department stores was a competitive advantage. As the growth and success of the Minneapolis Skyway System became apparent, the concept evolved to serve as something of a retrofitted ad hoc mall connecting multiple blocks and uses in a traditionally developed downtown.

However, rather than connecting existing buildings, what Portman did at Peachtree Center was to intentionally connect new developments that were specifically designed for the inclusion of sky bridges. In this way, he created a multi-block mixed-use development that would keep pedestrians comfortable, safe and separated from street level. Peachtree Center has the largest privately developed elevated pedestrian system in the United States (Baker 1995, 27), and ultimately, these sky bridges are the embodiment of the urban planning challenges that Peachtree Center had to confront.

Portman's Theories of Urban Planning at Peachtree Center

The master plan and design of Peachtree Center represents one of a variety of new approaches to city planning that took shape in the early 1960s, following the construction of the Interstate Highway System and the initiation of large-scale urban renewal programs in response to the shift in population and development to the suburbs. Generally, this planning sought way to bring workers and residents back to the downtown areas. Peachtree Center's design was influenced by the decentralization of downtown Atlanta during this era and the change in traffic patterns created by the Downtown Connector, the portion of the Interstate that ran through downtown Atlanta, which was completed by 1964. As sit-ins and other protests occurred in cities throughout the U.S. (and in Atlanta), many white businesses and families began to perceive cities as unsafe. So they moved from urban areas into the suburbs, using the new interstate system. The "coordinate unit" defined by John Portman at Peachtree Center was intended to make downtown viable again by creating an urban center that felt safer and more appealing; despite the insular nature of the development itself, the intent was to create more clients and customers for downtown businesses. This new approach to urban development was eventually widely copied.

"White flight" from central Atlanta spelled potential abandonment of downtown as a viable hub for business since it was fairly easy for commerce to move to the suburbs and stay connected via the new interstate system. Peachtree Center was developed to combat this trend by creating an urban center that felt safer and more appealing with its controlled access parking decks, sky bridges and interconnected buildings. The location of Peachtree Center with easy access to this new interstate system and secure parking facilities allowed easy access from the suburbs. A bus terminal further connected Peachtree Center to the airport. This allowed for out of town businessmen to come directly to Peachtree Center where they could work, shop, eat and lodge without having to leave the complex, much less go to other areas of Atlanta.

Peachtree Center represents an early attempt at the new concept of "mixed-use" development in downtown Atlanta. Its design contained all the necessary facilities of urban life within a walkable distance. John Portman referred to the complex as a "coordinate unit," or interconnected blocks of development that were focused on

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

the pedestrian and the needs of the pedestrian, trying to serve as many of these needs without requiring the use of a vehicle. Creating a space where people could walk from destination to destination was crucial to his approach, and Portman attempted to achieve this goal in all of his city-center designs. Most commonly known as an "urban center" or mixed-use development, these developments usually follow a similar model to that of Peachtree Center, with retail, office and hotel uses and often housing combined in one location and development project. Regardless of terms or definitions, Peachtree Center's design represents the impetus of modern mixed-use development in downtown Atlanta (Mahbub 1999, 7).

Portman's pedestrian focused "coordinate unit" model of interconnected, pedestrian-oriented, blocks in a traditionally developed downtown area was conceptualized and brought to realization in at Peachtree Center, although the 'red-lining' of the area eliminated the possibility of being able to finance any residential development. According to Portman, this was one of his biggest disappointments during the district's development. He stated, "What has disappointed me most has been the inability to develop housing in connection with the complex (Peachtree Center). This is one of our big goals. We think a city has to have people living in it" (Walker, *Atlanta Constitution*, July 19, 1981).

The Peachtree Center Historic District encompasses fifteen contributing resources, all linked by the following attributes: the buildings were designed and developed by John Portman as an interconnected multi-use development; the building exteriors are similar in style, clad with precast concrete panels in a Brutalist finish (Oxford); and all of the buildings are connected via sky bridges. Peachtree Center is significant to the development of downtown Atlanta because it represents the development of a unique form within the idea of what an urban center could be, utilizing a Modern architectural vocabulary and innovative construction methods to revitalize and promote downtown areas.

Peachtree Center was developed to create a walkable urban space that incorporated innovative design and development solutions while responding to the most notable result of the new interstate system, which was the flight of residents and businesses from urban Atlanta to the suburbs. This depopulation of the city center continued to increase following the federal legislation that ended racial segregation (Steinberg 2012, np.).

The creation of these new public spaces, urban centers and pedestrian areas - oriented toward the visitor on foot rather than in the automobile - was contradictory to the conventional wisdom of the day. Portman's concept of a completely integrated "coordinate unit" that was able to function as a "city within a city" was considered revolutionary for its time (Loeterman 2011, np.). Many of the pedestrian-oriented concepts used in Peachtree Center were later found in the elements espoused by New Urbanists (best known for the development of the Seaside community in Florida, beginning in the 1980s).

The idea of orienting development to pedestrian needs went against the grain of American culture at the time, whose increasing dependence on automobiles had done much to fragment cities and metropolitan regions. Portman defined the coordinate unit as a "cellular pattern" based on the distance a person would walk before wanting some form of transportation. He measured this distance as about seven to ten minutes walking time. Creating a coordinate unit meant creating what he termed a "total environment" or "village." In his ideal vision, people within this unit could walk to work, school, church, recreation, shopping, and entertainment. "For a coordinate unit to succeed," Portman declared, "it must lift the human spirit; at the same time it must be economically feasible and follow a sensible, efficient, plan. In addition to providing places for work, residence, shopping, and recreation, it must draw on all the elements that I have been discussing. There must be a total life involvement." In many ways, this approach to design creates a "city within a city," and the unit is consequently somewhat isolated from the surrounding environment (Desiderio 2009, 27).

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Building for public transportation

The importance of transportation in the development of Atlanta obviously played a major role in Portman's concept of providing a mercantile hub in a safe environment that would be easily accessible. Two buildings in the district that he designed specifically for transportation were the Trailways Garage and Parking Deck (1964) and the Trailways Bus Terminal (1968). While a portion of the Gift Mart was built atop the bus terminal building in 1992, it still exists in the district. The earlier garage was demolished in 2007 when construction for the Gift Mart expansion began.

While the district was generally focused on the needs of the pedestrian, pedestrians had to first arrive at Peachtree Center. Besides providing a safe environment for conventioners, many of them women, a key element of Portman's plan was closeness and connection to the Atlanta Airport. Portman achieved this by building two facilities for Continental Trailways Bus Service in the district: the Trailways Garage and Parking Deck in 1964, and the Trailways Bus Terminal in 1968. The second building remains extant but has been incorporated into the much larger 1992 Atlanta Gift Mart Building, and it is therefore currently noncontributing to the district. The earlier 1964 bus terminal was demolished in 2007 in preparation for construction of a West Wing addition to the Atlanta Gift Mart. Additionally, Portman was active in encouraging public transportation for Atlanta, focusing on connecting Peachtree Center to underground rail service starting in 1979 with the introduction of MARTA – the Metro Atlanta Rapid Transit Authority.

Urban Land Institute analysis of Peachtree Center

The Peachtree Center complex was an early urban renewal effort at a time when the downtown area of Atlanta was struggling to grow and attract business. According to the Urban Land Institute (ULI), an independent nonprofit research and educational organization incorporated in 1936, the multi-building urban mixed-use development concept started in the early 1960s, mostly in blighted urban areas. In a mixed-use development handbook published in 1987, ULI used the Peachtree Center complex in Atlanta as an example to give insight into the multi-use design concept. It further called Portman's atrium design a hallmark in the revival of people-oriented urban development.

While Peachtree Center was designed as a holistic complex geared to commerce and hospitality, it has often been criticized as introverted and pedestrian-unfriendly. It is important that the complex is analyzed in relation to the societal and political changes and turmoil happening in Atlanta and the rest of the nation at that time (ULI 1987, 33). This shift in the developing a hospitality industry for downtown Atlanta was not achieved by John Portman alone, but his development and design for Peachtree Center were instrumental and marked the beginning of the process for downtown Atlanta to become a significant conference destination.

The Influence of Peachtree Center on Portman's Later Works

As Peachtree Center evolved, it became the "proving ground" and "experimental center" for Portman and greatly influenced his subsequent development projects – both within Atlanta and in other cities. New designs, based on similar forms first used at Peachtree Center, can be seen in later Portman developments, such as Embarcadero Center in San Francisco and Renaissance Center in Detroit. These later developments have the benefit of being designed and refined as a whole, rather than the more piecemeal, checkerboard-style, pattern of development over time as seen at Peachtree Center.

While Portman first theorized the "coordinate unit" concept in the early development of Peachtree Center, this idea was further tested and refined in his subsequent developments. Specific architectural aspects of this concept were also recombined and modified to create further iterations. Sometimes, these more refined forms that had been further developed in other projects would be incorporated at Peachtree Center; for example,

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

when the Marriott Marquis hotel was constructed, its design represented a more refined and expanded version of the adjacent Hyatt Regency Atlanta hotel, which had been constructed years earlier. In this way, Peachtree Center continually served as a proving ground for Portman and his development, and the district today evidences the evolution of signature Portman concepts, such as the atrium hotel, throughout Portman's career.

The Adoption of Peachtree Center Designs by Other Developers and Architects

The new forms and models for development that first appeared at Peachtree Center, such as the modern interior hotel atrium and the linking of developments by pedestrian sky bridges, were hugely influential. Numerous developers and designers have appropriated Portman's distinctive concept of the "coordinate unit" designed around the needs of the pedestrian, and his belief in the urban center needing a mixture of uses. However, often the direct connection to Portman's original ideas can be difficult to see, as many of these subsequent projects were far removed from his original designs. A level of refinement is evident in viewing the progression of Portman's own developments, which obscures how quickly these ideas were adopted and disseminated across the nation. Without the unique set of circumstances that came together in Atlanta – and, particularly, at Peachtree Center – which led John Portman to become an architect-developer, the landscape of many American downtowns would have developed dramatically different during the post-World War II era.

Criticism of Peachtree Center's Design

Although there are many opinions about the success or downfall of Peachtree Center in relation to urban development, very few true context studies exist. Just as it was celebrated, Portman's work was also criticized at the time of its development, and in particular, Portman's theories on urban planning that Peachtree Center embodies have been criticized as part of scholarly evaluation in more recent years as well.

Critical review of the pedestrian circulation system at Peachtree Center by Rashid Mashub

In 1997, Rashid Mashub, a doctoral candidate from the Georgia Institute of Technology, presented a paper studying "Configurational properties and their effects on the patterns of movement in the off-grade movement system of the Peachtree Center complex." This study examined Peachtree Center as an early example of an off-grade multi-level pedestrian movement system. (An off-grade pedestrian system is an intentionally connected series of buildings or sites above the sidewalk or street level [grade] that is planned beyond the connection between two related uses, i.e. a pedestrian sky bridge connecting parking to an office building. Examples of this include the Minneapolis, Duluth, and Saint Paul Skyway Systems and the Calgary, Alberta, Canada Plus 15 Skyway network.) At Peachtree Center, Portman tried to accommodate shifts in demographic patterns due to racial tension and traffic engineering with his "coordinate unit," which is an example of an off-grade pedestrian system. Mashub states:

The Peachtree Center complex provides for enough service facilities and job opportunities in downtown Atlanta. It generates a traffic flow from suburbs to the central city, which supports the existing traffic network of the city. It also tries to keep the middle class population in the downtown by providing a livable environment. (Mashub, 1997, 17)

Mashub further explains that to understand and criticize Peachtree Center, one has to study the pattern of relationships between spaces. After analyzing many traffic patterns and comparing off-grade (above street level) to on-grade (sidewalk) movement - as defined by Michael J. Bednar in his book *Interior Pedestrian Places* - around Peachtree Center and other places in Atlanta, Mashub mostly criticizes the transition between the city and Peachtree Center.

The major conclusion that can be drawn from the preceding analysis is that mixed use, density and accessibility to transportation do not in themselves produce a vibrant urban

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

environment without appropriate configurational realization. Though movement densities are quite high both in the external and the internal movement systems of the Peachtree Center complex, the paper shows that the internal system substantially detracts from the potential liveliness of the external system due to the configurational relationship between the two. It is conceivable that a proper configurational layout would provide for a condition where these systems would complement each other, and thus convey the interior liveliness to the external urban environment. (Mashub, 1997, 18)

In sum, Peachtree Center provides a distinctly different experience for the on-grade sidewalk pedestrian than it does for the above grade sky bridge visitor. The exterior-facing walls of some of the buildings in the development present a mostly blank façade to the sidewalk area and pedestrians. Despite these and similar criticisms, the Peachtree Center development became a nationwide sensation

Critical review of Portman's city-within-a-city design by Rem Koolhaas

Portman's city-within-a-city design was called insular without a true link to surrounding city streets or features. In 1999, Rem Koolhaas, a well-known Dutch architect and theorist, wrote about Portman's influence on Atlanta as an architect and developer: "With these two identities merged in one person, the traditional opposition between client and architect – two stones that create a spark - disappears." In the same book he goes on to say:

He resoundingly rejected the notion that his project should be built in dialogue with the site, context, or any space shared by the larger public – allowances that are widely considered the building blocks of a traditional urban environment. His mega structures, spectacular and functional though they are, allow their occupants (largely transient conventioners) to completely evade participation in the urban fabric. (Koolhaas, 1998)

At the time of its construction, Peachtree Center was considered a powerful symbol against the downfall of the inner city, especially by downtown boosters and the business establishment. However, the Center's interconnection through various walkways also underlined the idea of a city-within-a-city, and Portman's design was accused of leaving out undesired people, like the African-American poor.

Criticism of Peachtree Center's design as being exclusive and discriminatory

Despite later interpretations of Portman's designs as being exclusive or economically and racially segregated, the reality of developing in downtown Atlanta during this era meant that protests over racial equality were an unavoidable consideration in developing Peachtree Center, as it would be for the other developers working in downtown Atlanta during the period. This positive approach to racial equality helped distinguish the development from some of its competitors at the time. Portman's commitment to the development of Atlanta and the State of Georgia extended beyond the boundaries of the Peachtree Center district to include support for those projects that were important to both the white and black communities in Atlanta. Examples include MARTA and the substantial expansion of the Atlanta Airport, projects that introduced the Minority Business Enterprise program for their construction, ensuring that all Atlantans could directly benefit from the city's growth.

Critical responses to Portman primarily relate to two significant factors. The first was the street level design of the larger complex being inhospitable to pedestrians. First leveled by William H. Whyte, this observation led to characterization of Peachtree Center as being exclusionary. None of Peachtree Center has ever been officially segregated, but some feel that exclusion is subtly communicated by the complex's lack of relationship to the street and insular circulation patterns. The second relates to Portman's tenure as Chairman of Central Atlanta Progress while the Central Area Plan II was being promoted. Major components of this plan were new freeway construction through existing neighborhoods. This general perception of Portman as an urban renewal-focused

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

developer did not seem to attach itself to his colleague and competitor, Tom Cousins, who served as Vice-Chair with Portman and built developments with similar street-level treatments such as the former Omni International, now CNN Center.

Peachtree Center as a Representative Example of a “Commercial Urban Center”

The Peachtree Center Historic District is also significant at the local level in the area of community planning and development as a good example of the “commercial urban center” subtype as defined in the *Modern Downtown Atlanta: 1945-1990, Phase 1* context. Designed as what Portman called a “coordinate unit,” Peachtree Center was a new approach to city planning in Atlanta during the early 1960s to create a more viable downtown in response to urban changes prompted by the interstate system, the political climate, and the civil rights movement. The buildings and sky bridges in the district reinforce Portman’s original design, which aspired to create a series of interconnected urban blocks that could act as a “city within a city.” This approach to urban design and development was unique in Atlanta – and the state of Georgia. Peachtree Center is significant as the earliest example – and one of only three- of this subtype in downtown Atlanta.

Definition and characteristics of the commercial urban center subtype

(The following refers to the *Modern Downtown Atlanta: 1945-1990, Phase I*, draft Multiple Property Documentation Form, draft dated November 12, 2015, on file at the Georgia Historic Preservation Division)

In Section F of *Modern Downtown Atlanta: 1945-1990, Phase 1*, “Associated Property Types,” the context defines associated property types based on either shared physical attributes or shared associative attributes. Historic Modern resource types defined as having significant associative attributes in downtown Atlanta include those representative of a property type identified as the “urban center.” The context divides Modern urban center-related resources in downtown Atlanta into two subtypes: “commercial urban centers” and “urban university complexes.” The Peachtree Center Historic District is significant as a representative example of the “commercial urban center” subtype.

In the context, the urban center type is described as “a relatively new concept that post-dates the late 1960s and contains a multiplicity of integrated spaces and uses.” And “it is recognized by the way it seeks to redefine urban space through insularity and adherence to separating pedestrians from the automobile. Commercial examples of the urban center type may include a mix of hotels, offices, restaurants, retail, shopping, and recreational facilities” (Sims-Alvarado & Sullivan, 71, 2015).

There are several character-defining features of the commercial urban center, as defined by the context. It may be a unified “mega structure” occupying a large superblock or a cohesive complex of interconnected buildings spanning a number of city blocks (densely massed resources). It features a deliberate separation of pedestrians from automobiles through planned internal circulation (sky bridges spanning public streets, elevated walkways, and plazas). It can be either a product of one time or built in phases over time, but if the latter, the center’s evolution over time needs to reinforce the concept of the urban center as conceived based on a plan. The exteriors may possess blank elevations along the public street that reinforce 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. And it may incorporate public art.

Coined the “mall-in-the-megastructure” by author and historian Carole Rifkind, the mixed-use commercial center became the inner-city counterpart to the enclosed, suburban, pedestrian shopping mall, first designed by the Austrian-born architect Victor Gruen outside Edina, Minnesota, in 1956. Urban centers would develop, to varying degrees, in many downtowns across the U.S., becoming hallmarks of mid-20th-century efforts to

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

maintain vibrant downtowns in the face of decentralization and suburbanization trends nationwide. The context recognizes their significance to Atlanta as representative examples of the impact that Modern forms, materials, and styles had on downtown Atlanta between 1945 and 1990.

Evidence that Peachtree Center is a representative example of the commercial urban center subtype

Peachtree Center is an excellent example of the commercial urban center subtype because it exhibits all of the characteristics as defined in the *Modern Downtown Atlanta: 1945-1990, Phase 1* context.

Portions of the district can be described as unified “mega structures” occupying large superblocks. These include: the block containing the Atlanta Apparel Mart (America’s Mart Building 3) on Spring Street; the Mall at Peachtree Center block, including the four office towers; the Hyatt Regency Atlanta block; and the Marriott Marquis block, including the two Marquis office towers. However, at the same time, the whole of the Peachtree Center Historic District – including contributing resources – is also a cohesive and densely massed interconnection of individual buildings that spans across eight city blocks.

Within the district, pedestrians are separated from automobiles through Portman’s planned circulation patterns via sky bridges spanning between buildings and across public streets. The sky bridges are part of Portman’s “coordinate unit” concept, connecting the pedestrian-oriented blocks of Peachtree Center. This was the first construction of its kind in Georgia and the southeast. The central focus on separation of the pedestrian from the automobile would later be adapted as a core component of the New Urbanism design movement, which focused on the primacy of the pedestrian but did not try to physically separate pedestrians from vehicular traffic and the streets.

Within the blocks of the Peachtree Center, Portman sought to further enrich the pedestrian experience by creating public spaces and plazas beyond the city sidewalks, which include: the exterior Promenade at Peachtree Center; the interior food courts in the Mall at Peachtree Center; the smaller exterior plaza in front of the 230 Peachtree building; and, most significantly, the large, interior, atriums at the Hyatt, the Westin Peachtree Plaza, the Marriott Marquis, the Merchandise Mart, and the Shopping Galleries.

As the *Modern Downtown Atlanta: 1945-1990, Phase 1* context suggests, the creation of large superblocks and the deliberate separation between pedestrians and automobiles meant that the exteriors of some of the buildings in Peachtree Center were designed with fairly blank elevations along the streets, void of fenestration or details. These types of elevations can be seen along the lower portions of the north and east sides of the Mall at Peachtree Center block, the exteriors of each of the Mart buildings, and at the base structures of the hotel buildings. These rather “closed” façades reinforce the detachment of the interiors of these buildings from the surrounding urban environment, and thereby, the insular nature of the complex as a whole.

While John Portman may not have been the originator of the post-war urban center concept with his Peachtree Center complex, he was at the forefront of a planning and commercial development trend that took hold in Atlanta during the late 1960s and into the 1970s. As Atlanta entered the 1970s, continued population loss to the suburbs combined with fears of rising crime rates caused business and civic leaders to support additional development of large-scale, commercial, urban center projects with a mix of uses similar to Peachtree Center. These projects were nationally touted as a way to reestablish vibrant, downtown, retail zones at a time when most Americans were abandoning the city. Typically a mix of office, hotel, and retail businesses as established at Peachtree Center, these other urban centers in Atlanta were most often built as a cohesive superblock development on vacant or cleared downtown land, located near rapid transportation nodes, or integrated into the existing street grid and commercial fabric of a city. The self-contained urban center, with its privatized interior public spaces and mix of shopping, hotels, restaurants, and entertainment venues, was ideally suited for bolstering downtown’s growing convention industry (Sims-Alvarado & Sullivan, 2015).

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Peachtree Center is an example of an urban center that was built in phases over time. The district's period of significance spans from 1961 with the opening of the Atlanta Merchandise Mart (Photos 25, 66-69, Historic Photos 1-4, 8, 15) and continues to 1988 when the Marquis Two Tower was completed. The development of Peachtree Center was steady over this twenty-seven (27) year period. Some years there was more than one project under construction, such as in 1976 when both the Harris Tower and the Peachtree Plaza Hotel were being built. The period of significance also includes multiple additions to the contributing buildings; for instance, the Hyatt Hotel block includes the original 1967 hotel building, the 1971 Ivy Tower, the 1982 International Tower, evidencing the evolution of the urban center concept over time. This evolution over time was a key part of Portman's plan for Peachtree Center. There are a variety of formerly secret plans that indicate which properties surrounding Peachtree Center were controlled by Portman and a general indication of the development intent for the parcel depending on the current market conditions. The ongoing development of the Atlanta region continually increased demand for office and hotel space, allowing Portman to take advantage of properties coming on the market that would fit into this ongoing evolutionary plan that continued to be responsive to market conditions.

Portman announced his intention to create a "Rockefeller Center-type complex" called Peachtree Center based upon a master plan to "develop this two-block area into...one of the most outstanding coordinated areas in the United States," complete with "two theaters of the performing arts, three towering office buildings and two retail merchandising facilities all combined in a single harmony of design," as early as 1963 (*The Atlanta Constitution*, Nov. 3, 1963, 1). The plan grew to include many surrounding properties: attachment 2 includes 20 alternate preliminary development proposals for Peachtree Center between 1966 and 1988. Peachtree Center was a planned development, but the plan was opportunistic and dependent upon external financing and market demand. Thus, the plan evolved over time based on financial realities. In instances where Portman was able to acquire an entire block at one time, he was able to design a more holistic composition, such as the former Saint Joseph's Hospital on the current site of the Marriott Marquis and Towers complex. The individual blocks, especially on the east side of Peachtree Street, display a much more intentional composition and complex set of interrelationships than the original development of the Mart (Photos 25, 66-69, Historic Photos 1-4, 8, 15) and the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25). This evolution also shows the transition of John Portman from inexperienced architect and developer, to an experienced and successful architect-developer who had the resources and reputation to take on larger projects with a much longer time horizon.

The placement of the four office towers around the Peachtree Center Promenade, above the Mall at Peachtree Center is a demonstration of this more formal style of layout that brings the buildings to the sidewalk's edge while creating public spaces between the towers. This development pattern results in a very dense series of compositions that present a building wall along the block edge with public spaces, either enclosed or open-air, toward the center of the block. Another example is the composition and placement of the Marriott Marquis and Towers, built in 1988, whose placement on their individual block does not necessarily relate directly to previous developments. This is not to imply that buildings were placed without consideration, but the economic realities of available real estate and market conditions naturally played a major role in that placement. Each development needed to be self-sufficient and not dependent upon previous decisions.

As outlined in the context, within the district, the automobile is accommodated directly through integral parking garages - both public and private. The block containing the Mall at Peachtree Center does not include parking; however, each of the other blocks within the district includes integral parking garages as part of Portman's original designs; this includes parking at each of the hotels and the Mart. In addition, the district includes a separate, contributing, parking deck: the Peachtree Center International Parking Deck (1975) on Andrew Young International Boulevard across from the Mall at Peachtree Center and the four office towers. Also regarding transportation, a key feature of Peachtree Center is the access to MARTA that was added in 1980. At first, the addition of MARTA was conceived as a layered addition to Peachtree Center, but the station was eventually

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

built much further below ground level. The Peachtree Center MARTA Station has entrances that connect directly to the Atlanta Merchandise Mart and the Mall at Peachtree Center on either side of Peachtree Street.

Finally, one of Portman's original intentions in his designs for Peachtree Center was to incorporate public art throughout the district. There are six (6) sculptures in the district today:

- "The Big One" by Willi Gutmann (1970), located on the Peachtree Center Promenade (the sculpture was relocated in 1986 in proximity to its original location within the Promenade's west light well)
- "Flora Raris" by Richard Lippold (1970), located inside the Hyatt Regency Atlanta hotel
- "Les Lion d'Atlanta" ("The Lions"), four sculptures by Olivier Strebelle (1986), which are located at the entrances to the Marquis One and Marquis Two Towers along Peachtree Center Avenue

These six remaining sculptures represent the larger collection that was originally on display throughout Peachtree Center. The inclusion of large art pieces helped to further unify and enliven the district. Also, Portman's incorporation of public art in his designs demonstrated his attention to aesthetics, which set him apart from other architects and developers at the time.

Comparison of Peachtree Center to other commercial urban center examples in downtown Atlanta

Along with Peachtree Center, the *Modern Downtown Atlanta: 1945-1990, Phase 1* context recognizes two other commercial urban centers in downtown Atlanta: the Omni International/CNN Center and Underground Atlanta.

Unlike Peachtree Center that was developed over many years, the Omni International Complex (now CNN Center) was built at one time (1976). When it first opened, it included multiple amenities— such as a skating rink, movie theater, and amusement park —creating the environment of an indoor city, similar to Portman's vision for Peachtree Center. The Omni also includes a large open atrium space similar to those in the hotels at Peachtree Center. And, like some of the buildings at Peachtree Center, the Omni can be characterized as a "mega structure."

Like Peachtree Center, Underground Atlanta was built in phases over time (beginning in 1969, although it incorporated existing storefronts and architectural features from earlier periods). And it includes large public gathering spaces below street level, similar to those of the Mall at Peachtree Center. Both of these projects allowed for pedestrian circulation among city blocks but isolated away from the sidewalks and streets.

All three of these developments – Peachtree Center, the Omni, and Underground Atlanta – were designed to offer a variety of services and activities in an attempt to revitalize the inner city and attract more patrons to downtown Atlanta. Peachtree Center, as the earliest of the three, established the standard and demonstrated that downtown development could be profitable.

Significance under Criterion A: area of social history

The Peachtree Center Historic District is significant at the local level in the area of social history for its strong association with the modern American civil rights movement in Atlanta. The district serves as evidence of the conscious and deliberate shifts by the Atlanta business community in their approaches to integration and civil rights during the mid-20th century. The district demonstrates John Portman's commitment to engendering these shifts openly while investing in the downtown area, and his desire to build an Atlanta that was integrated and socially progressive.

Portman's design for Peachtree Center was influenced by both his personal commitment to integration and his desire to revitalize downtown Atlanta during a time of great social change. The restaurants in his Merchandise

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Mart, constructed in 1961, were the first documented privately owned facilities in Atlanta to open as fully integrated, predating by several years the 1963 voluntary desegregation of Herren's Restaurant on Luckie Street (widely credited as the first downtown Atlanta restaurant to voluntarily integrate), and the requirements of the federal Civil Rights Act in 1964. The Regency Hyatt House would open in 1967 and would be celebrated for welcoming African-American conventions and conventioners.

The modern architectural style of Peachtree Center also represents this ongoing shift and is a visible reminder of the power of the built form to represent the goals and aspirations of the local community. At Peachtree Center, Portman used the architectural language of Late Modernism to, as part of the project's overall goal, provide a visible break with a segregated past, which demonstrated motion toward positive social change. Portman's use of Modern architecture in his designs for Peachtree Center aimed in part at representing inclusivity and openness to all. This purposeful break in architectural design represented a break with regressive societal norms that showed a new Atlanta to the world – and a continuation of the post-Civil War reorientation toward a New South.

The 1960s and social change

The development of Atlanta as the dominant regional commercial and distribution center of the southeast followed the successful navigation of nearly a decade of social protest in the city during the 1950s and 1960s. Following the passing of the Civil Rights Act of 1964, Atlanta, with its history of black and white leaders working in concert for social and political progress, was dubbed by Atlanta Mayors William B. Hartsfield and Ivan Allen Jr. as the "City Too Busy to Hate."

As the city grew, black and white business and political leaders, espousing ideals of equality and growth, worked toward the common goal of building the downtown commercial district of Atlanta and making it the international city that it is today.

This shared vision of creating a modern Atlanta occurred during the modern American civil rights movement. As Atlanta expanded to become a more welcoming city for all its citizens and visitors, its skyline did as well. John Portman's vision and leadership were vital to the development of an integrated downtown Atlanta during the latter half of the twentieth century.

Integration and direct-action

In 1960, African-Americans were pushing hard for full integration in Atlanta. Direct-action demonstrations - those using non-violent protests, such as sit-ins or marching with picket signs outside a business - intensified in Atlanta from 1960-61 as student activists pushed to integrate hotels, hospitals, theaters, and restaurants in the downtown commercial district. In 1961, an informal "Atlanta Negotiation" that called for the complete integration of public facilities, among other associated goals was implemented in the city (*Atlanta Daily World*, December 13, 1961, 1). The 1961 "Negotiation" was a result of peaceful direct-action protests at Rich's Department Store downtown, which later caused the store a massive loss during the 1960 Christmas shopping season. It was during this period when Peachtree Center began to come into its own and when John Portman as architect-developer began to implement his pattern of development for downtown Atlanta.

The Atlanta Merchandise Mart and Stouffer's Restaurant, 1961

It is upon this backdrop of social change that the origins of Peachtree Center began with the construction of the Atlanta Merchandise Mart, which opened in 1961 (while the building was still under construction). It was during this time that John Portman petitioned the Stouffer's Corporation to operate two restaurants in the new Mart building: the Stouffer's Restaurant on the ground floor and the Top of the Mart restaurant at the uppermost floor, which was part of Stouffer's chain of upscale downtown restaurants; and to open them as integrated facilities.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

These two restaurants are the first documented new restaurants to be opened as integrated following the "Atlanta Negotiation." The opening of the Stouffer's restaurants at Peachtree Center as integrated reflected the impact that civil rights demonstrations had on Atlanta, encouraging business owners to welcome all patrons rather than seeing their establishment in the press as a protest site.

The process of integration caused Portman to focus on establishing a delicate balance as Peachtree Center sought to continue its efforts to attract white patrons from the suburbs. While welcoming all patrons was good for the district's ongoing businesses and placed the development on the progressive side of history, the downside was that a development perceived as too welcoming to African-Americans might be avoided as well. This dance was undoubtedly complicated by the need to keep a local clientele while accommodating the intensity of the national spotlight that was focused on Atlanta and the American South at that time.

The opening of the Regency Hyatt House, 1967

As Atlanta was being recognized as the headquarters of the modern American civil rights movement, two hotels opened. In 1965, the Americana Motor Lodge became the first new hotel to offer integrated accommodations in the city. In 1967, the Regency Hyatt Hotel (Hyatt Regency) at Peachtree Center became the second hotel in downtown Atlanta to open as a fully integrated facility, although the passing of the Civil Rights Act of 1964 meant that all hotels would have been integrated after that time, some still resisted. The opening of this full-service hotel was especially important for its willingness to rent new and modern convention and meeting space to all people, regardless of race. This was in contrast to the nearby Heart of Atlanta Motel, which had taken their segregationist ideal to the Supreme Court in 1964.

Refusing to participate in accommodation segregation, the Regency Hyatt House began a long relationship with local civil rights leaders, notably welcoming the meetings of the Southern Christian Leadership Conference, the civil rights organization led by the Rev. Dr. Martin Luther King, Jr., when another downtown hotel rejected the group just before their 1967 annual meeting. The significance of the Hyatt and Peachtree Center as a welcoming place for all people was further demonstrated when the Hyatt served as the location of the annual Bronner Brothers Hair Show just after opening in 1967 – the first time the show had been located outside of their home base on Auburn Avenue, Atlanta's African-American commercial center. The Bronner Brothers were an early manufacturer of hair care products for African-Americans. Their successful business was founded in Atlanta, and their hair show, originally a showcase for their products, became an artistic outlet for African-American hairstyling. The convention would be held at the Hyatt annually for the next 20 years.

The Action Forum

Peachtree Center was also the location of regular meetings of the Action Forum, a local group dedicated to racial harmony and the continued peaceful development of Atlanta. In the late 1960s, a group of savvy white and black business leaders formed an organization called the "Action Forum" in response to the direct-action movement. Mills B. Lane, President of Citizens & Southern Bank, one of the most powerful banks in Georgia at that time, and W. L. Calloway, President of the prominent Atlanta-based black real estate firm of Calloway Enterprises, were the founders of the Action Forum. James Paschal, owner of Paschal's restaurant, an Atlanta landmark known for its association with the civil rights movement, was involved in the group and his restaurant was often a meeting place for Forum members. Starting in 1969, the Forum addressed the emerging needs of Atlanta's black and white communities as they navigated this challenging period of interracial discomfort and disharmony. According to Paschal, other local businessmen who were founders and early members included: John Portman, Tom Cousins (both Portman and Cousins had eponymous development firms), Paul Austin (President of Coca-Cola), Dave Garrett (President of Delta Airlines), Jesse Hill (President of Atlanta Life Insurance Company), John Cox, (Morehouse College), Bill Stern (President of Trust Company of Georgia), and Herman Russell (prominent African-American entrepreneur and philanthropist).

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

This Forum addressed issues like substandard housing and the need for more jobs for African-Americans. The white community supported these issues to curb race riots, as well as to promote new commerce, tourism, and employment opportunities in the city. Bi-racial committees like the Action Forum were integral to helping cities throughout Georgia integrate.

Although Atlanta remained generally peaceful, the violence during the ongoing civil rights movement across the nation - and the resulting fear of the white patronage - explains the plan of business leaders to give resurgence to a safe and busy downtown. All members of the Forum pursued the same goal of racial harmony to benefit the further development of Atlanta, and each was influential in his own ways; but John Portman was the only one who was fortunate to have the personal wealth and the architecture and development background to put a multi-block development plan in motion.

In 2010, the Atlanta City Council passed a resolution authorizing the creation of a joint commission to study and propose an appropriate honor befitting Mr. John Portman and Mr. Herman Russell. This study names Portman as a founding member of the Action Forum and states that this influential group of behind-the-scenes leaders helped to establish Atlanta as a role model for racial integration in the 1960s.

1970s and 1980s

Following the death of Rev. Dr. Martin Luther King, Jr. in 1968, many white business leaders abandoned downtown Atlanta as white residents moved to suburban communities. With a significant reduction of white residents living in the city, black leaders were able to increase their mobilization efforts, and Atlanta made history by consecutively electing two African-American men as mayor. During the 1970s and 1980s, Mayors Maynard Jackson and Andrew Young worked to make Atlanta a burgeoning international city. To attract the attention of the world, the downtown district needed to be revitalized. Inspired by John Portman's vision and architectural designs that promoted interaction between people, both mayors offered him their support.

During the 1970s, the Peachtree Center Historic District expanded with the construction of the South Tower, International (Cain) Tower and Parking Deck, Shopping Galleries, Harris Tower, Peachtree Plaza Hotel, and the Apparel Mart. Following in the 1980s, four additional buildings were developed within the district: the Marriott Marquis Hotel, Marquis One and Two towers, and the Mall at Peachtree Center. Decades later, former Mayors Jackson and Young continued to applaud Portman for breathing life into the downtown district and assisting in making Atlanta a thriving world-class city.

Developmental history/additional historic context information (if appropriate)

Introduction

The history of Peachtree Center is tied to the vision of John C. Portman, Jr. the first to combine the roles of architect and developer to facilitate modern downtown development during the American post-World War II development boom. Portman sought to develop spaces focused on the pedestrian in traditionally developed downtown areas, spaces which he called "coordinate units," that worked to incorporate the automobile separate from the pedestrian into the existing urban context.

In forging his own path, John Portman first gained notice locally, where the rising behemoth of the Atlanta Merchandise Mart (Photos 25, 66-69, Historic Photos 1-4, 8, 15) announced his intention to develop downtown

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Atlanta in new ways. As would be expected in combining the roles of architect and developer, there are some elements that are sacrificed in the combination of roles, including the traditional push-pull relationship that exists between a client and architect. Many of his developments were built on a speculative basis, challenging Portman to innovate on a budget, utilizing new development approaches and employing existing materials in new ways. Undoubtedly the best example of this thrifty approach to innovation during this initial local phase of development is when John Portman introduced the internally focused semi-public enclosed atrium space of the Hyatt Regency Atlanta in 1967. This new "modern hotel atrium" first seen at the Hyatt brought Portman national attention and a series of high-profile commissions. These commissions did not protect John Portman from criticism. Portman was called an "inside dealer," or someone who would reward commissions to themselves, by his peers. The American Institute of Architects (AIA) perceived this new model of Architect-Developer a threat to their then standard way of operating, even initiating an attempt to remove Portman from the organization. This stigma would eventually fade as Portman's distinct developments were completed and proved successful, and other architects adopted his development model. In 1968, the AIA made John Portman a Fellow in the organization.

As his developments across the United States were coming on line, Portman began to develop notoriety internationally, taking the design solutions and forms first developed at Peachtree Center and placing them in diverse urban locations. This process was not only one-way. Often these concepts were then refined, and often these new variations were brought back to Atlanta. This history will emphasize three periods of Peachtree Center development: local, national and international, focusing on the chronological development of Peachtree Center and its place in Portman design and development history.

One of the ways John Portman has distinguished his developments is the incorporation of original art. Since his first project in 1953 where he personally made his first sculpture commission, Portman has committed to incorporating art into all his projects, thereby making public art an integral part of their success. The incorporation of artworks in the Peachtree Center Historic District was first seen in 1965 with the incorporation of the "Renaissance of the City" sculpture in the plaza in front of the 230 Peachtree Building (since removed) (Historic Photos 4-8, 13, 25). This use of sculpture continued with Willi Guttman's "The Big One" (1969) located in the Peachtree Center Promenade and the looming "Flora Raris" (1970) inside the Atrium of the Hyatt Regency Atlanta, continuing to the bronze lions by Olivier Strebelle commissioned for the Marquis Towers on Peachtree Center Avenue in 1986. These are among the works of art commissioned by John Portman for Peachtree Center that remain extant in the district today.

Before we can focus on Peachtree Center, we must first consider the biography of John Portman as well as the history of Atlanta immediately preceding Peachtree Center's development and rise to the forefront of Atlanta's architectural, development, and civil rights history.

John Portman's Early History

Peachtree Center's history was shaped by the vision of one man, John C. Portman Jr., and the team of professional colleagues he brought together to develop and design what would become an exploration of urban design concepts and development practices between 1961 and 1988.

John C. Portman Jr. was born in 1924 in Walhalla, South Carolina, before relocating to Atlanta with his family when he was five years old. His father worked with the U. S. Government during the Depression, and his mother owned and operated a beauty salon. At the age of 12, Portman sold *The Saturday Evening Post* and *Liberty* magazines on the street. He also organized other children to sell gum and candy at the local theaters. While John Portman was completing his early schooling, Atlanta continued to develop as a regional hub. John Portman and his Peachtree Center were not only shaped by his personal experiences, but also by the

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

history of Atlanta itself. Long before Peachtree Center's development, Atlanta was a regional commercial center on a similar scale as Montgomery and Birmingham, Alabama. The development of Atlanta as the dominant regional commercial logistics and distribution center followed the successful navigation of social protest during the period when the modern American civil rights movement (1942-1968) was being led from Atlanta. The success of Atlanta was the result of a longstanding understanding between black and white leaders built upon mutual trust to keep Atlanta peaceful and mostly racially harmonious in the post-World War II period.

Downtown Atlanta before World War II

The area that is now considered Peachtree Center was formerly the northern edge of the Atlanta central business district. As a secondary space, by the 1940s this location contained auto retailers, parking garages and intensive retail and entertainment uses along Peachtree Street. Previous to the commercial development, the area was residential and was most notably the location of the 1870 Georgia Governor's Mansion (later the site of the 1923 Henry Grady Hotel, followed by the current site of Portman's Westin Peachtree Plaza). This early residential use is represented today solely by the 1911 Capital City Club just outside the district, at the intersection of John Portman Boulevard and Peachtree Street, which was constructed to resemble a residence disguising its use as a social club.

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 (Sims-Alvarado & Sullivan 2015, 41)

This development pattern continued through the 1920's and 1930's in a limited fashion due to the Great Depression and resulting limited access to capital and other resources for development. On a demographic front, the biracial nature of the city throughout its history meant that the racial harmony in Atlanta that would eventually be publicized was limited. To understand the eventual success of the civil rights movement in Atlanta, the city's racial history during this period also needs to be understood.

Race in Atlanta in the 1940s

Atlanta in the 1940s was a powder keg of racial hostility and violence. Much of the violence was instigated by an all-white city police force, which comprised, allegedly, Ku Klux Klan members. In response to unwarranted attacks on members of the black community, African-American leaders responded by organizing demonstrations, increasing voter registration efforts, and soliciting support from the National Association for the Advancement of Colored People (NAACP), the Southern Regional Council (SRC), and other leading advocacy organizations.

In 1945, black World War II veterans returned to the US only to be confronted by discrimination, racial intimidation and violence from whites. In Atlanta, the United Negro Veterans and the Women's Auxiliary organized hundreds of Atlantans to march from the historic Ebenezer Baptist Church to Atlanta City Hall on March 4, 1946 to protest rampant white police brutality. Further, several black leaders pressured Atlanta Mayor William B. Hartsfield to hire African-American police officers. In response, Mayor Hartsfield indicated he would listen to their request once 10,000 blacks were registered as voters.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

This challenge, as well as other factors, led to African-Americans pursuing an aggressive voter registration campaign that subsequently caused whites to take note of the mobilization efforts of the black Atlanta community. They also went out in droves to vote to show their newfound voting strength and their ability to determine the outcome of Atlanta elections. For the remainder of the decade, multiple black-led organizations, such as the Atlanta Civic and Political League and the Atlanta Urban League worked tirelessly to educate and register voters. Collectively, their actions led to an increase in black voters from 7,000 in 1945 to 25,000 in 1948.

The exponential growth of the black electorate in Atlanta gave African-American leaders the leverage necessary to more forcefully negotiate for improved services by the city. As an example, Mayor William Hartsfield agreed to hire eight black police officers in 1948, albeit with limitations not placed upon white officers. In return, blacks overwhelmingly supported Hartsfield during his 1949 reelection campaign.

The actions taken by blacks throughout the 1940s were foundational for future events that transformed the city. Black leaders established a give-and-take relationship with the white power structure predicated on gradualism, the incremental approach to integration and civil rights supported by the 'old guard' leadership that included Martin Luther King Sr., William Holmes Borders, A.T. Walden, and others. This approach was less confrontational but also meant that changes were slow to come and minor in shift and approach. This relationship had limitations in that full equality and civic participation, although desired, would be piecemealed to African-Americans, regardless of their new voting strength.

During this time, John Portman was a young student, part of a segregated Atlanta. This period undoubtedly influenced Portman's later approach to integration.

John Portman's Early Development as an Architect

In the ninth grade, Portman took a mechanical drawing class and knew what he wanted to do with his life: "I took to it like a duck to water and from that experience decided I wanted to be an architect" (Loeterman, 2011, n.p.). After high school, Portman attended the U. S. Naval Academy until World War II ended in 1945, at which time he transferred to the Georgia Institute of Technology. During his time at Georgia Tech, Portman worked for the architectural firms of Ketchum, Gina and Sharp and H.M. Heatley Associates, whom he has described as "the leaders in retail design at the time" (Reed & Sullivan 2010, 28).

John Portman began his architectural education as a student in the then Beaux-Arts oriented style of the Georgia Institute of Technology. The orientation toward modernism was first begun under the administration of Harold Bush Brown, who began serving as director of the Architecture program at Georgia Tech in 1925. "When large numbers of students returned from World War II (1941-45) to the expanding architecture school, Bush-Brown hired new faculty from Harvard University in Cambridge, Massachusetts, designers who had studied under Walter Gropius, founder of the Bauhaus in 1919 and its first director. Within a few years, the Beaux-Arts character of the school had been displaced by the Bauhaus influence." (Craig, *New Georgia Encyclopedia*. 2002). The educational focus quickly shifted to the new Modern and International styles. These new styles were pioneered in Europe during the inter-world war period in the early 1930's, most notably in the Dessau, Germany Bauhaus School that produced Walter Gropius and Marcel Breuer, among others. The installation of new, Walter Gropius-trained architecture professors from Harvard at the Georgia Tech School of Architecture in 1946 brought forth a massive shift in educational concepts and priorities, leaving behind the more classical Beaux Arts approach for a Modern approach to design that emanated from the Bauhaus school in Germany. This shift greatly affected the nascent style of Portman and his peers, combining a more traditional sensibility of massing, building placement, harmonious structural relationships with a very modern style language that was more released from the International Style orthodoxy. At the time, Atlanta was relatively

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

isolated from the influence of the center of architectural and design criticism in the Northeast and New York. Thus, Portman and his peers were able to experiment with not only style but also the practice of architecture. Portman received a B.S. in Architecture from the Georgia Institute of Technology in 1950. As a married student and father, he worked at various jobs to support his family and put himself through school. In 1953, after three years of work with the firm of Stevens and Wilkinson, Portman formed his own architecture firm.

Benjamin J. Massell and North Downtown

Prior to the construction of Peachtree Center, redevelopment had already begun in the area with local landowners and developers, including real estate developer Benjamin "Ben" J. Massell. Massell contracted to build office buildings for federal agencies, helping jumpstart development along upper Peachtree Street in the 1950s. Atlanta Mayor William Hartsfield (1937-41, 1942-61) called Massell a "one man boom" and Atlanta 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" (Sims-Alvarado & Sullivan 2015, 42).

In May 1949, Ben Massell spoke during a meeting of the Atlanta Real Estate Club: "Atlanta needs—and badly needs—three or four big improvements to keep pace with other large and growing cities" (*The Atlanta Constitution*, May 15, 1949, 12C). Massell's list included a modern hotel, a large parking garage, and a merchandise mart. Less than a decade later, Atlanta would have its merchandise mart, and Ben Massell would play a major role in making this happen.

John Portman's Local Period

During this time, John Portman was a young architect with a growing family, searching for regular commissions for his architectural practice. In September 1956, Portman merged his small firm with that of his former Georgia Tech professor, H. Griffith Edwards. In the early years of the firm (1956 to 1968), Edwards & Portman received some fifty commissions. These commissions were generally small, typically involving buildings that cost less than \$200,000 and thus garnered little publicity from local newspapers (Henry 1985, 21).

One of Portman's earliest entrepreneurial achievements was renovating the 220,000-square-foot Belle Isle Garage. The garage, located on Peachtree Street at today's John Wesley Dobbs Avenue, had been in use by the Veterans Administration since World War II, and Portman learned that the VA was moving from his father, who was with the General Services Administration at the time. Portman has parked cars in the garage while in high school, and knew the building and its owner. Portman and partners Herbert Martin (Portman's friend from the Navy) and E. Randolph Macon (whose father, Ed Macon, had started a campaign for an Atlanta regional market 25 years prior) (*The Atlanta Constitution*, Feb. 3, 1957, 9D) formed the Atlanta Merchandise Mart, Inc., which incorporated on July 30, 1956. The Atlanta Merchandise Mart, Inc. sought to become the regional center for the southeastern furniture market, ousting the long-established furniture mart in High Point, North Carolina. "We are bringing the market to the buyers in its logical location," Macon asserted to Atlanta newspaper reporters, "and Atlanta can amply provide visiting buyers with the hotel, restaurant and entertainment facilities lacking in the nearest regional market place" (*The Atlanta Constitution*, Oct. 21, 1956, 16D). John Portman worked out a deal with the owner of the Belle Isle to allow the partnership to convert one floor at a time, gradually transforming the parking garage into exhibition space. Renovations of the Belle Isle Building by Portman & Edwards were well underway by December 1956, and were completed in time for the Belle Isle Building's first furniture exhibition in January 1957. The first furniture trade show only had 32 exhibitors but attracted some 1,500 buyers. By the second trade show in June, the Mart expanded to 155 exhibitors and 3,000 retailers. That following January, 248 firms exhibited at the Mart, accompanied by 5,300 dealers (*The Atlanta Constitution*, Jul. 16, 1961, 7F). It was clear that the demands of a growing furniture trade show were exceeding

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

space in the Belle Isle's Building. Portman, Martin, and Macon were determined to construct a new Mart (*The Atlanta Constitution*, Oct. 21, 1956, 16D).

The decision to expand the furniture mart was enthusiastically endorsed by Atlanta's civic and business leaders. The earliest promoters, excluding Portman, Martin, and Macon, were trade organizations such as the Georgia Wholesale Furniture Salesman's Association, Southeastern Travelers Exhibitors, Southern Mart of Infants' & Children, and the Georgia Retail Furniture Association, who wrote: "We know that there are individuals who think of the management of a merchandise mart as the simple real estate transaction of leasing exhibit space, and who inadvertently or perhaps purposely disregard the retailers' welfare. Having followed closely the operation of the Atlanta Merchandise Mart throughout the past year and a half, during market periods and otherwise, we realized that your organization considers retailers as an integral part of the operation of the Mart, and we take this opportunity to express our appreciation. We endorse your plans" (*The Atlanta Constitution*, Jul. 16, 1961, 7F). By the time formal plans for a new Mart headquarters were announced in August 1958, it had the support of Major Hartsfield and the Atlanta Chamber Commerce, whose spokesperson stated: "Trade associations, industry groups and directors of trade shows here and in other parts of the nation have watched with keen interest the development of plans for a modern, adequate merchandise mart for Atlanta. As we rapidly approach the million mark in population, Greater Atlanta has assembled all of the allied facilities and services needed to support such an operation" (*The Atlanta Constitution*, Aug. 24, 1958, 15D).

Despite growing support, and the initial success of the furniture mart in the Belle Isle Building, Portman and the Atlanta Merchandise Mart, Inc. still faced a major hurdle: money. The "young Atlanta business and professional men" (as *The Atlanta Constitution* referred to them in 1957) faced the challenge of finding financing in what newspapers called "one of the tightest money market periods [the country] had ever known" (*The Atlanta Constitution*, Feb. 3, 1957, 9D) (*The Atlanta Constitution*, Jul. 16, 1961, 7F). After months of consideration, the Metropolitan Life Insurance Co. of New York granted the Atlanta Merchandise Mart, Inc. an \$8,000,000 loan, reportedly the largest loan for a commercial building in the Southeast to that date (*The Atlanta Constitution*, Aug. 30, 1959, 1C).

The Mart owners then turned to Ben Massell, who was by this time considered the largest property owner and builder in Atlanta (and Georgia). Massell was convinced of the soundness of Portman's Merchandise Mart concept and looking to boost the value of his real estate holdings in the area. He agreed to purchase the land and finance the remaining two million dollars needed to build the building. John Portman served as the primary developer for the project with the Massell Company as the builder. Edwards & Portman design the building, which would also house their firm. Construction on the Mart began in 1959, and the 23-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 sold it back to Portman for the original price of the two-million-dollar loan two years later (Sims-Alvarado & Sullivan 2015, 43).

Commissioned in February 1959, the Merchandise Mart project announcement was listed as the most expensive property transaction in the city of Atlanta up until that point. It was also the largest building ever to be constructed in the city and the southeast at over one million square feet. Actual construction work started on December 2, 1959, with the building being mostly completed by October 1961 (*The Atlanta Constitution*, Dec. 3, 1959, 45). The grand opening was held July 17-21, 1961; during the Atlanta Merchandise Mart's annual summer show (*The Atlanta Constitution*, Jul. 16, 1961, 1F).

In building the facility, Portman and Edwards sought to 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

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

177,540 people who pumped \$20.5 million into the local economy. By 1960, the city held 623 conventions with 236,910 convention-goers spending just over \$28 million. A showcase for clothing, home furnishings, and decorative accessories, the concrete-frame, one million square foot Merchandise Mart (Photos 25, 66-69, Historic Photos 1-4, 8, 15) 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” (Sims-Alvarado & Sullivan 2015, 43).

The new Merchandise Mart was built with comfort in mind. It featured an all-electric climate-control mechanical system, reportedly the largest in the southeast at the time (Steinberg 2014, n.p.). It also offered several amenities for both wholesalers and convention goers. These included two Stouffer’s restaurants: one located in the first-story lounge and the other a fine-dining Top of the Mart Restaurant on the building’s penthouse floor. John Portman insisted that the Stouffer-managed restaurants serve black patrons’ making them the first documented private dining establishments in Atlanta to be opened as fully integrated (Sims-Alvarado & Sullivan 2015, 45). The push for an integrated restaurant made headlines; an article in the *Atlanta Daily World* on December 13, 1961 entitled “5 Negroes Served at Stouffer’s Here” reported, “It was the first reported occasion here of Negroes being served in a private restaurant other than those in government-owned buildings or in department or variety stores.” This progressive stance avoided any sit-ins, and preceded the 1963 voluntary desegregation of Herren’s Restaurant on Luckie Street (widely credited as the first downtown Atlanta restaurant to voluntarily integrate) and the requirements of the federal Civil Rights Act in 1964.

Along with having a vision for a more equitable Atlanta, John Portman was also beginning to see the benefits of a larger ongoing real estate development. 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. On the eve of the Atlanta Merchandise Mart’s opening, Portman was already contemplating its expansion. In an article for *The Atlanta Constitution*, Portman told reporters, “The Atlanta Mart still has not reached full maturity. This building already is nearing complete occupancy and we will be faced with another waiting list for space before too long. Months and months ago, we anticipated this continuing need and incorporated plans for expansion in our construction of the new AMM building. A second phase of construction, consisting of a building that will be identical to the new one and providing another million square feet of showroom space, will be erected on the other half of our block-long site” (Atlanta Mart: Infant Yesterday, Today a Giant 1961). Portman’s confidence in the success of his building and Atlanta as the central market to the southeast motivated much of his development in the city (Atlanta Journal & Constitution, Sunday Edition, July 16, 1961, 7F).

The initial success of the Mart encouraged Portman to expand his design from a single building to an urban center, or as described by Portman, “a ‘coordinate unit’ of city blocks, fully redeveloped into inwardly focused semi-public urban spaces that are fully interconnected by above-grade pedestrian bridges” (Sims-Alvarado & Sullivan 2015, 73). Portman’s idea was to bring a pedestrian environment back to downtown, one that would require a combination of function within a master-designed series of spaces that would show a new path for downtown development.

The Mart was the first building designed by Edwards & Portman in what became Peachtree Center. Other architects working on the Mart included Darby & Associates, John F. Curtis, Yeakle & Associates, Ted Taylor Associates, Neal Goldman & Associates, Bryant Forney, June Gussin Associates, Inc., and Greer, Holmquist, & Chambers.

The Mart’s contractor was Ben Massell, along with George A. Fuller, Foster & Cooper, Inc., and Speir & Son, Parker & Company. At the time of its construction in the 1960s, the Merchandise Mart was unique and gained much attention for its size and innovations used in its construction and development. *The Atlanta Journal* noted

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

that even "the walls of the 23-story Atlanta Merchandise Mart building have a story of their own to tell," referring to Portman's use of precast concrete panels, designed, as the article asserted, "for architectural beauty as well as for strength" (*The Atlanta Constitution*, Jul 16, 1961, 2F) (Photos 25, 66-69, Historic Photos 1-4, 8, 15). During development of the Mart, Trammell Crow, a Dallas developer, who had developed a Dallas Home Furnishing Mart in 1957 and was therefore one of the few people in the country with any experience in building a mart from scratch, came on as a development and financial partner.

As Portman predicted, the initial success of the Mart indeed necessitated an expansion that doubled its size in 1968 (Photo 68). The added space could accommodate additional, larger and longer shows. A second addition followed in 1986 to link the complex to the Westin Peachtree Plaza (Photo 69). The second expansion was "built to meet the core industries' needs and to accommodate a new industry: contract furnishings, which includes office furniture, carpeting, and accessories" (Walker, *Atlanta Constitution*, May 26, 1987).

Outside of Peachtree Center, Edwards & Portman continued to take on other design work, including a variety of buildings for the Atlanta Public Schools. This period also included the firm's design of the Greenbriar Mall (1965) in south Atlanta and the Dana Fine Arts Building (1965) on the campus of Agnes Scott College in nearby Decatur, Georgia.

The success of the 1961 Atlanta Merchandise Mart created "demand for ancillary services," which Edwards & Portman met by designing an office building to be constructed to the south of the Merchandise Mart on Peachtree Street (Henry 1985, 7). This next development was the nexus of Portman's ability to initiate projects, providing the seed money to get a project started and attract new investors. The shift to an office building away from the Mart that Portman and Edwards had nurtured reflects a reorientation away from the very specialized and insular mart business into a more traditional landlord and developer role. The need for additional mart development outside Atlanta would be very limited, with most of the larger regional centers at the time already having a mart development (Steinberg 2016, n.p.).

Civil Rights Movement in Atlanta During the 1950s

In the late 1950s, southern sister cities to Atlanta, such as Birmingham, Charlotte, Greensboro, and New Orleans, were ambivalent about and unaccepting of the social changes taking over the region and nation. In Atlanta, progress was gradual but evident throughout the city. As the social fabric of the Georgia capital city began to evolve, the built environment of the city also began to experience an architectural transformation--ushering in a new, more modern Atlanta.

This shifting and newly modern Atlanta also began its transition to the headquarters of the modern American civil rights movement at this time. The city is recognized as the "cradle of the civil rights movement" because of its long organizational history, leadership, and institutions that have assisted in grooming multiple generations of African-Americans to achieve social, political, educational, and economic equality in the United States. While the quest for civil and human rights was long and arduous, it was during the mid-twentieth century when Atlantans, such as Dr. Martin Luther King, Jr.; Andrew Young; John Lewis; and other leaders were successful in securing civil rights for African-Americans and other marginalized groups. Locally, black Atlantans, with their history of nonviolent protest, sought to use the ballot, their economic strength, and the courts to improve their quality of life and to eradicate discriminatory practices in the city. African-Americans also used their negotiating powers to work in concert with white business and political leaders to build a city that both races envisioned as an inclusive, modern metropolis with a thriving and dynamic commercial center.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Always looking forward and growing, Atlanta branded itself as a “City Too Busy to Hate.” A phrase first used by Mayor Hartsfield during his administration in the 1950’s, this slogan carried over to his handpicked successor, Ivan Allen Jr., when he took office in 1959. Espousing ideals of equality and growth, black and white leaders worked toward the common goal of building the downtown commercial district of Atlanta and making it the international city that it is today. This shared vision of creating a modern Atlanta occurred during the modern civil rights movement, which spanned from World War II to the Vietnam War (Sims-Alvarado 2017, 17).

The actions taken by African-Americans in Atlanta during the previous decade did not go unnoticed by Georgians. State officials and the Georgia General Assembly used the full breadth of their power to undermine black advancements in Atlanta. As a result, African-Americans continued to struggle, under even greater duress, for first-class citizenship.

Less than two weeks after Dr. Martin Luther King Jr. called off the Montgomery Bus Boycott, a group of African-American ministers established the Triple L Movement (Law, Love, and Liberation) to end racial segregation on Atlanta city buses. Their actions (based upon the 1956 U.S. Supreme Court case *Browder v. Gayle* that declared segregation on buses as unconstitutional) led to the U.S. District Court for the Northern District of Georgia desegregating the Atlanta city bus system in 1959.

Also in 1959, Whitney Young, dean of the Atlanta University School of Social Work, Professor Howard Zinn of Spelman College, and students of the Atlanta University Center (AUC) sought to desegregate the Atlanta public library system by filing a federal lawsuit. As part of their legal strategy, Morehouse student Otis Moss and Professor Irene Dobbs Jackson of Spelman College agreed to serve as plaintiffs. Facing mounting pressure from Mayor Hartsfield, the library board of trustees changed its policy to allow for the immediate integration of its libraries. On May 22, 1959, Professor Dobbs Jackson became the first African-American recipient of a library card (Sims-Alvarado 2017, 48).

The Early 1960s: Direct-Action Demonstrations and Political Power

The 1960s was a time of heightened civil unrest with organizations and individuals emboldened by the actions of the time to forge a new pathway toward equality and civil rights. This pathway was unlike their predecessors, where gradualism through negotiation was the normative practice. Rather, it was one where young African-American leaders demanded their seats at the table and defined their own terms for achieving civil and human rights.

On February 1, 1960, the nation learned of four African-American students from North Carolina Agricultural and Technical State University in Greensboro, North Carolina, who sat down at a “white-only” lunch counter at a local Woolworth’s department store. The sit-in demonstration caught the attention of several AUC students. Inspired by the actions of the North Carolina students, Morehouse College students Alton Hornsby and William Andrews, along with a white professor from their college, Dr. Ovid Futch, tried to integrate the House gallery in the Georgia State Capitol on February 2. They were immediately removed from the building for violating state segregation laws.

In response to the growing tensions amongst students to engage in nonviolent protests, the presidents of the AUC schools met with student representatives to create a strategic plan before any action being taken. Dr. Rufus Clement, president of Atlanta University, suggested that the students outline their concerns and demands in the form of a manifesto. He also suggested the political document be advertised as a full-page ad in the *Atlanta Journal*, *Atlanta Constitution*, and the *Atlanta Daily World*. Clement agreed to help raise \$12,000 for the

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

advertisements.

On March 9, local newspapers published *An Appeal for Human Rights* written by Spelman College student Roslyn Pope, and supported by additional signatories representing the student government of each of the AUC schools. Reflecting the sentiments of the students, the "Appeal" declared, "We do not intend to wait placidly for those rights, which are already legally and morally ours to be meted out to us one at a time. Today's youth will not sit by submissively while being denied all of the rights, privileges, and joys of life." The manifesto received both local and national attention. Georgia Governor Ernest Vandiver found it difficult to believe that a student, let alone one of color, wrote the "Appeal." He argued, unconvincingly, that foreign left-wing radicals possibly wrote the document. Atlanta Mayor Hartsfield praised the students for their non-violent approach toward stating their grievances.

Less than a week after the manifesto was published, hundreds of AUC students participated in the first of many sit-ins throughout the city of Atlanta. They attempted to integrate lunch counters at local department store, five-and-dime stores, and bus stations in the downtown commercial district. Over seventy-seven students were arrested with their bonds posted by various black religious and business leaders. Building upon the momentum gained from the manifesto and sit-ins, AUC student leaders convened in mid-March to establish the Committee on Appeal for Human Rights (COAHR) with the purpose of organizing additional direct-action demonstrations in the city.

With two eager student-led civil rights organizations in Atlanta, a generation of youth activists emerged. On October 19, COAHR launched their nonviolent direct-action campaign, which consisted of a second wave of sit-ins that targeted eight department stores in downtown Atlanta. Rich's department store at 45 Broad Street became the primary focus for demonstrators. Dr. Martin Luther King Jr., along with students Lonnie King, Blonden Orben, and Marilyn Price were taken into custody by police on the day of the non-violent protest. An additional forty-eight students were arrested on the same day.

As a result of Dr. King's arrest at Rich's, the civil rights leader was transferred from the Atlanta city jail to appear before DeKalb County Judge Oscar Mitchell, who summarily revoked his probation and ordered Dr. King to serve four months of hard labor on a road gang at the state prison in Reidsville, Georgia. On October 27, due to the intervention of Democratic presidential candidate Senator John F. Kennedy, Dr. King was released from prison. The action of Senator Kennedy energized the African-American vote behind his candidacy, which subsequently caused a political shift in American politics with blacks becoming ardent supporters of the Democratic Party.

In March 1961, COAHR student leaders Lonnie King and Herschelle Sullivan were asked to attend an urgent meeting at the Chamber of Commerce. Unaware of secret preliminary discussions held by Mayor Ivan Allen, attorney A.T. Walden and other black and white city leaders, the two student leaders were asked to enter into an agreement that would end the boycott against local businesses. In return, lunch counters and public schools in Atlanta would become integrated by fall. Many in the African-American community were unwilling to support the deal without some form of written agreement. In August 1961, as a result of the "Atlanta Negotiation" (as this agreement between black and white leaders came to be called), nine African-American students integrated several Atlanta public schools, but not all businesses complied with the agreement to allow their facilities to be integrated.

It is upon this backdrop of social change that the origins of Peachtree Center began with the construction of the Atlanta Merchandise Mart (with its grand opening in 1961). In December 1961, Stouffer's Corporation opened the two restaurants that within the Mart - the eponymously named restaurant on the ground floor as well as the "Top of the Mart," part of Stouffer's chain of upscale downtown restaurants as integrated establishments.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

John Portman, Architect-Developer

As John Portman created the architect-developer role by developing, owning, managing and designing real estate projects, his ambition expanded. At the beginning of Portman's career, the profession of the architect was in flux. The traditional process of financing an architect to manage all phases of construction was shifting to the current role of a designer who hands off the construction functions to a developer and builder. The method of financing had changed as well. In order to secure a mortgage, a developer needed to present a building's design and program to traditional bankers. During this transitional period, especially for a then-regional developer like Portman, financing depended on relationship and reputation. This gave bankers influence over projects. In Portman's case, the architect was able to use his skills as a promoter to secure funding.

During the post-World War II era, the demand for office space, along with residential and industrial space, was at an unprecedented high. This demand engendered some innovation, including the creation of "developer" as a profession (as well as a few hybrid architect-developers like John Portman).

The concept of a developer building a speculative building was born of the deferred expenditures and investments of the World War II period (Nocera 1985, pg. 19). One of John Portman's partners for the first buildings in Peachtree Center was Trammell Crow, to whom Portman had been introduced to by Atlanta developer Frank Carter during a lunch in 1960. Crow could be considered the first independent, 'speculative builder,' a term which would soon be described as a developer (Nocera 1985, pg. 21). Crow had been developing speculative warehouses in the Dallas area before opening the Dallas Home Furnishings Mart on his own in 1957. This experience in developing and managing a then-brand-new mart in Dallas made Portman and Crow natural partners for the Merchandise Mart project. Portman followed Crow's example in subsequent buildings, building the rest of Peachtree Center as a speculative venture in partnership with investors. All buildings in Peachtree Center were built as speculative, meaning that the role of developer during this period was to assume the risk to build space for market rental rather than for an owner client. In this relationship, Crow brought his mart and development expertise to the partnership and Portman brought his specific design capabilities. Before Crow started developing his mart in Dallas and Portman in partnership with Crow and others started developing the Atlanta Mart, the concept of a merchandise mart in the United States first comes from the Merchandise Mart in Chicago, originally developed by Marshall Field & Co. in 1930 (Mart History). Other such marts existed in New York and Detroit. This was not a revolutionary concept, but the business opportunities for a successful mart operation are limited by geography and transportation networks. By design, the United States would never need more than a few regional mart centers (*The Atlanta Constitution*, 18 Jan 1956, 8), and the Merchandise Mart can be credited with making Atlanta one of those centers.

As John Portman was gaining notice for his work in designing and developing the Atlanta Merchandise Mart, (Photos 25, 66-69, Historic Photos 1-4, 8, 15), he was offered an opportunity to travel through the American Institute of Architects. In 1961, Portman traveled to Brasilia, Brazil's new capital city, designed holistically by architects and urban planners led by Oscar Niemeyer and Lucio Costa. The severe, modernist insistence on uniformity of building design and disregard of public and private spaces in Brasilia had a profoundly adverse effect on Portman and led him "to question the direction of modern architecture." The plan and execution of Brasilia proved to be the embodiment of Portman's dissatisfaction with Modernism, which he felt sacrificed "innate human spiritual needs" for the "spirit of the scientific and technology." Citing the widespread view of modern architecture as "cold" and "emotionally lacking" (Reed & Sullivan 2010, 13), Portman sought to distance himself from Modernism, stating: "What I am seeking is a new synthesis, a synthesis that accepts much that came out of the Modern Movement, salvaging what has proven to be valid over time, while correcting those aspects to which people didn't react positively" (Reed & Sullivan 2010, 13).

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

After Brasilia, he refocused his attention on solving large-scale urban planning problems while reworking his philosophical approach to architecture and its relation to human needs. Although reticent to admit the influence of other architects, Portman admired Frank Lloyd Wright, Mies van der Rohe, and Le Corbusier for their approach to design as part of a comprehensive system of social thought. Wright's concept of "organic unity as a design ideal," meaning the integration of basic geometric shapes, such as squares, circles, and triangles, into the organization and structure of a building, also held a particular attraction (Reed & Sullivan 2010, 13).

Around this time, Portman also traveled to Norway, Sweden, and Denmark, and states, "I learned a lot from Scandinavia about how they were making their cities more human and how they were putting things together in a way that they not only functioned but that they added to the enhancement of life." According to an article in *Global Atlanta*, "When Mr. Portman returned to Atlanta, he no longer saw the Merchandise Mart as a single building. 'How can we not be concerned about what happens up and down the block and across the way?' Mr. Portman said. 'Why can't we start thinking bigger?'" (Beasley n.p. 2009).

In 1963, *The Atlanta Constitution* reported Portman, as the developer, had acquired a two-block area bounded by Spring, Harris, Ivy and Cain streets that, in addition to his existing Merchandise Mart, he intended to transform into a "Rockefeller Center-type complex," to be designed with his partner H. Griffin Edwards (*The Atlanta Constitution*, Nov. 3, 1963, 1). Portman called this complex Peachtree Center. He described a master plan to "develop this two-block area into...one of the most outstanding coordinated areas in the United States," complete with "two theaters of the performing arts, three towering office buildings and two retail merchandising facilities all combined in a single harmony of design" (*The Atlanta Constitution*, Nov. 3, 1963, 1). The Atlanta Merchandise Mart would be its cornerstone. The complex would evolve to consist of seven buildings (including a hotel, bus terminal, and parking garage) spread out over four city blocks by 1967. The first element of this complex was called the Peachtree Center Tower, to mark the start of this new development.

230 Peachtree Building (Peachtree Center Tower) – 1965

Financing for the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25) came from of the First National Bank of Atlanta upon seeing the success of the Atlanta Merchandise Mart and realizing the potential for additional office space requirements from the vendors of the Mart (Steinberg 2016, n.p.).

The Peachtree Center Tower was an architectural statement. Its steel and cast concrete panel construction was innovative for Atlanta and would be emulated in six other Peachtree Center office towers. Office buildings in Peachtree Center were constructed for lease on a speculative basis, with one or two key tenants. In the case of the 230 Peachtree Building, Travelers Insurance Company was announced as the initial primary tenant. Other early tenants included the Federal Housing Administration, the Seaboard Air Line Railroad, and the General Mutual Investment Corporation (*The Atlanta Constitution*, Nov. 3, 1963, 1). The shift in the office market from build-to-suit for an owner/tenant to speculatively built shell space that would be finished, or 'built-out', by the new tenant, began in the post-World War II era in response to an immediate demand for new office space (Nocera 1984, 78).

The 30-story, 300,000 square-foot, 230 Peachtree Building was built with pre-cast exposed aggregate concrete exterior panels, a design choice that became a character-defining feature of the expansion of Peachtree Center for over 20 years. These precast concrete panels are a variation from those used on the Atlanta Merchandise Mart building (Photos 25, 66-69, Historic Photos 1-4, 8, 15) and represent an evolution of this modular style of construction. The incorporation of window openings within the precast concrete panels gives them a much lighter and open face to the street and surrounding buildings, presenting a semi-permeable exterior, offering a

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

glimpse inside of the building.

The building's unique form was partially a function of the land lots below the building. The south bay of the building was built on a property with a long-term land lease and was designed for removal at the behest of the owners (Loeterman 2011, n.p.). This resulted in a unique three-bay building form that was repeatedly used for office buildings at Peachtree Center during the period of significance.

The 230 Peachtree Building is notable as one of the first computer-aided designed (CAD) buildings in the city, if not the United States. 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 associate 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 movement 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), a 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 (Sanders 2000, 156; Sims-Alvarado & Sullivan 2015, 46); Steinberg 2015, n.p.).

The 230 Peachtree Building was architect-developer John Portman's second building as Edwards & Portman and the first and only to independently bear the name "Peachtree Center." This office building was an opportunity for John Portman to expand beyond the mart business. This was an expansion of a new type of leasable floor space within Peachtree Center, when compared to the rented spaces within the Atlanta Merchandise Mart, and its specialized demands from manufacturers. The 230 Peachtree Building is built with the same floor heights as the Merchandise Mart so that the building could be an extension of the Mart.

When the tower first opened in 1965, it was spectacularly lit with lights located on the plaza and at the top of the Atlanta Merchandise Mart (Historic Photo 7). The building's plaza emulated that of the Seagram Building in New York, designed by Mies van de Rohe and Philip Johnson, with open public space that incorporates pedestrian amenities comprising the building setback. This new approach first popularized with the Seagram Building pushed the building line back from the street, shifting how new office development was perceived (Historic Photos 5-6).

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. A short, pedestrian sky bridge that provided pedestrian access to the Top of the Mart restaurant without having to navigate the street below joined the two buildings. 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

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

throughout the country (most notably the Embarcadero Center in San Francisco, California) (Sims-Alvarado & Sullivan 2015, 47).

Being removed from the critical and literary center of New York City at the time, John Portman's early career is mainly documented by smaller publications, such as the trade press relating to the Merchandise Mart and the wholesale business. John Portman was always seeking notice, as seen with the dramatic lighting installed when the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25) first opened. Probably the most humbling early notice was on February 23, 1961, edition of the Atlanta Constitution where Portman is referred to as "John C. Porter Jr." This anonymity would not last for much longer.

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. 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 (Sims-Alvarado & Sullivan 2015, 49).

Initial financing for the hotel was a combination of a mortgage obtained by Portman and a local syndicate of investors who were taking advantage of accelerated depreciation from the 1954 income tax law changes. According to *Fortune Magazine* from 1963, "With ready mortgage money and the prospect of a 20 percent return on equity, it is not surprising that the motel field has been invaded by many general contractors and small investor syndicates..." This investment in hotel properties in downtown Atlanta during this period is evidenced by the development of the Atlanta Americana Motor Lodge (now the Doubletree Atlanta), the Heart of Atlanta Motel (since demolished and now the location of the Hilton Atlanta), and the Marriott Motor Lodge (now Sheraton Atlanta).

Civil Rights Movement in Atlanta 1963-1967

Direct-action demonstrations intensified from 1963-64 as student activists pushed to integrate hotels, hospitals, theaters, and restaurants in the downtown commercial district of Atlanta. SNCC (Student Nonviolent Coordinating Committee), along with the assistance of comedian Dick Gregory and his wife, launched a series of organized pickets against the downtown Atlanta restaurants that denied service to African-Americans. The demonstrators were often jailed, confronted by the Ku Klux Klan, and threatened by business owners. Mayor Ivan Allen Jr. represented the white Atlanta establishment by testifying on behalf of President John F. Kennedy's Civil Rights Legislation, the only southern mayor to do so.

1964 and 1965 were watershed years in civil rights history. President Lyndon B. Johnson signed into law the Civil Rights Act of 1964 and the Voting Rights Act of 1965. As well, Dr. Martin Luther King Jr. was awarded the Nobel Peace Prize on December 10, 1964, and honored in Atlanta at the Dinkler Hotel the following month. This event was initiated by local clergy, led by Rabbi Jacob Rothschild, of The Temple (Hebrew Benevolent Congregation) in Atlanta's Buckhead neighborhood, whose previous support for civil rights had led to the Temple being bombed on October 12, 1958. Pressured by Robert Woodruff of Coca-Cola, the Atlanta business community showed up at the event to honor Dr. King, the first interracial gala held in the city.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Of course, it is also during this period where both Peachtree Center and John Portman began to come into their own and firmly initiate a new pattern of development in downtown Atlanta.

For the next two years, black Atlantans continued to mobilize for greater autonomy and inclusion within the public sphere. While great achievements were made, Atlanta public schools were still slow to integrate, African-Americans were not equally represented on the Atlanta school board or city council. Moving forward, the greatest concern for black Atlantans following the Civil Rights Act of 1964 and Voting Rights Act of 1965 was economic equality- a campaign championed by Dr. King since his involvement in the Montgomery Bus Boycott. Despite demands made by civil rights activists of various races, the federal government was failing in reducing poverty throughout the U.S.

In response to the 1965 U.S. Supreme Court ruling in *Heart of Atlanta Motel, Inc. v. United States*, holding that the U.S. Congress could use the power granted to it by the Constitution's Commerce Clause to force private businesses to abide by the Civil Rights Act of 1964, Atlanta hotels were forced by law to integrate public accommodations. Following this landmark decision, two new hotels opened in Atlanta and willingly enforced integration at its public facilities.

In 1965, the Americana Motor Lodge became the first new hotel to offer integrated accommodations in the city, a requirement of Major League Baseball in permitting the Braves to move from Milwaukee to Atlanta. The second new modern hotel to open in downtown Atlanta following the Civil Rights Act of 1964 was the Regency Hyatt House (now Hyatt Regency Atlanta), in 1967. Unlike anything that had been seen before, per the Federal Civil Rights Act of 1964, this new hotel also opened as integrated, as ensured by John Portman and the Pritzker family, the new owners of the California based chain. The opening of this full-service hotel was especially important in the context of civil rights for its overt willingness to rent new and modern convention and meeting space to all people.

Hyatt Regency Atlanta (Regency Hyatt House) – 1967

It is difficult to imagine what path the career of John Portman might have taken had Atlanta's Regency Hyatt House not been so well received (Photos 1-8, 25, 44, Historic Photos 9-11, 13, 14, 22, 25-26, 29). 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 on the shared, active space of a full-height central atrium lobby (J. C. Portman and Barnett 1976, 28). The idea of an internal atrium space had a precedent in Atlanta: the Antoine Graves Homes.

Portman and Mickey Steinberg first explored the idea of the central atrium in 1962-63 with Edwards & Portman's commission from the Atlanta Housing Authority to design Antoine Graves Homes (razed 2009). The Antoine Graves Homes was an eight-story mid-rise housing development for low-income, African-American seniors located in the Butler Street urban renewal area, east of downtown. When the Regency Hyatt House opened in May 1967, the *Architectural Record* proclaimed the atrium as "an idea whose time had come" (Sims-Alvarado & Sullivan, 50, 2015).

To begin construction on what would become the Hyatt Regency Atlanta, John Portman solicited funds from private investors even before financing had been secured from a bank or other lending institution. "To Portman the Regency Hyatt House in Atlanta appears in retrospect to have been an incredibly risky venture. Yet he persuaded associates who owned 80 percent of a \$20,000,000 building of unprecedented design prior to a commitment for a loan from permanent financing and before a worthy hotel operator was enlisted" (Henry,

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

1985, 28). This commitment to building this vision of a new style of hotel superseded all other considerations, and inspired others to commit as well.

Although the hotel was commissioned in 1964 from an Edwards & Portman design, there were delays due to construction funding and a strike related to contractor J.A. Jones Construction Company's operations in Charlotte, North Carolina. During construction, the building was sold to the Pritzker family who had recently purchased the Hyatt House chain of hotels in California and was seeking to expand. The original local investors were bought out at this time. Interior Designer, Ray Lang, Inc., was brought on after the building was financed by the Pritzker family and flagged as a Hyatt. Structural engineers for the project were also Edwards & Portman with Britt Alderman serving as mechanical engineers.

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, 14) (Sims-Alvarado & Sullivan 2015, 50).

The 21-story, 800-room hotel oriented around a dramatic, full height atrium lobby, an architecturally unique feature at a time when the cost of interior square footage was at a premium. 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, TR 1) At the elevator's 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 of its opening was palpable, with thousands of people arriving to see the atrium lobby (Sims-Alvarado & Sullivan 2015, 52).

The hotel was an oasis in downtown Atlanta for visitors, Mart buyers, and conventioners. The lobby featured a floor set with cobblestone, fan-shaped tiles that reinforced the idea of an indoor public square (Historic Photo 10). Unique glass elevators offered spectacular views to visitors and provided a memorable kinetic element to the atrium space and then continued one floor down to appear behind the bar in the Club Atlantis nightclub (formerly located one floor below the lobby level, along with Hugo's Restaurant). Both were removed for the construction of the 1971 Ivy (Radius) Tower addition and the creation of additional meeting and conference space.

This demand for convention and conference space in a downtown hotel contradicted the conventional wisdom of the time that people preferred motels, or the expanded version the Motor Hotel, such as the Marriott Motor Lodge and the Americana Motor Lodge (both then nearby) that provided a more urbanized motel experience, usually just providing a restaurant and swimming pool. These spaces lacked any significant meeting spaces or convention facilities. The perception of hotels at the time of the construction of the Atlanta Hyatt Regency was that they were tired and old, spaces designed more for a traveling salesman or businessman, and not for the family touring together in their own car. The Hyatt was part of a modernization effort by the existing hotel chains that were building new modern buildings, but in a more traditional hotel form.

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" (Sims-Alvarado & Sullivan 2015, 49).

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

John Portman intended the Hyatt to be the antithesis of the traditional downtown hotel. This included turning the focal point of his architecture to the interior courtyard, where all the activity would take place. Portman stated: "We wanted to create a significant space that offered a place of refuge and release within the building instead of the small cramped public spaces that were the norm for hotels at the time. After the experience of the atrium at Antoine Graves, we knew that an atrium could provide a great indoor piazza, which, if properly designed, would satisfy all these requirements" (Reed & Sullivan 2010, 31).

Although Portman sought to distance himself from the various styles of Modernism that emerged in Europe and the United States during the post-World War II era, the architectural vocabulary of his work produced during the 1960s and 1970s is best categorized as a refined permutation of Brutalism. This association, based on the exterior aesthetic employed by Portman for the Merchandise Mart, the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25), and most notably, the Hyatt Regency, would continue through the 1988 opening of the Marquis Two Tower (Photos 9-11, 44). Later commissions would also feature the pre-cast concrete curtain walls punctuated by rows of rectangular windows and the use of offset massing to produce variations in the repetitive fenestration first seen in the 1965 Peachtree Center Tower. The Hyatt's original sidewalk-level façades along John Portman Boulevard, (formerly Harris Street) and Peachtree Center Boulevard (Formerly Ivy Street) were a concrete wall devoid of windows, reflecting Le Corbusier's rejection of the street, while features commonly associated with urban social space, including sculpture, plantings, and lounge areas, and restaurants, are reserved for the interior atrium. The result of the inward focus of the Hyatt Regency was what some critics remarked was an exterior that did not relate to the street and that it was not pedestrian oriented (Reed & Sullivan 2010, 30). Portman was mindful of this critique, explaining in his 1990 interview with Paolo Riani:

As urban designers, architects frequently over-emphasize the street façade to the exclusion of many other pressing concerns. I say, never mind just the façade, the street is not everything. We must go behind it and think of substance...The idea of the atrium is to create an interior park. Therefore, when you enter the atrium from a busy street and move into it, a resort-like image is projected. The atrium is an antithesis to congestion and anxiety...The design becomes a study of space within space. Movement through the atrium creates fun, dynamic, visible activity...It was this kind of thinking that led to our concept of the hotel design and the atrium. We were addressing the evolution of the City and the relief of congestion by seeking a more humane environment.

The Regency Hyatt House redefined hotels for decades with its atrium lobby design. An article about the hotel in *The Atlanta Constitution* several years after its opening noted it "was more than a hotel – it was a tourist attraction. People lined up to ride its glass elevators to the top of the hotel, which was capped by a rotating restaurant inside a blue glass bubble. The space-age bubble, lit from within, glowed over the Atlanta skyline at night like a monument to the future."

Along with the spectacular atrium space, the blue-domed Polaris revolving restaurant was the most notable punctuation point on the Atlanta skyline for years after construction. According to William Pate, president and CEO of the Atlanta Convention and Visitors Bureau "I remember when you would drive into Atlanta, that would always be the first thing you would see on the skyline, so you knew you were getting close. And you know, it's just a wonderful structure. For residents, I think it has a very personal and emotional attachment."

According to an article in *Atlanta Magazine* soon after the reopening of the Polaris in 2014, the origins are remembered as starting out as an afterthought.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Dreamed up when the first four floors of Portman's futuristic hotel had already been erected. The idea came to Portman during a Saturday afternoon shopping trip with his daughter Jana, then in second grade. Portman took Jana by the construction site and told her about the glass capsule elevators that would serve as kinetic artwork for the mammoth lobby. "But what about the people who don't have rooms here?" Jana asked. "Won't they get to ride the elevators?"

"I couldn't get it out of my mind," Portman remembers nearly fifty years later. "We had been racking our heads about how to get the public more invested, to create a more synergistic space, something that would bring the hotel and the community closer together. We wanted it to be more than just a set of bedrooms."

The following Monday morning, Portman rushed to the drafting table of Stanley Steinberg, the structural engineer on the project, with an announcement: "We're going to put a rooftop restaurant on this thing." As Steinberg recalls, "It was my job to figure out how to support the thing and ensure it didn't fall down."

Portman faced another dilemma: It wasn't his hotel anymore. The original investors bailed on the project following hotel magnate Conrad Hilton's declaration upon gazing out at the structure under construction and proclaimed, "That concrete monster will never fly." (Etheridge 2014, 56)

As a result of the previously discussed strike during construction, the project had been sold to the Pritzker family, owner of the then-fledgling Hyatt hotel chain in 1965 after pursuing all other hotel companies of any size at that time. This was an exception to John Portman's usual style of retaining control of the buildings as a landlord and rent collector. This method usually included a private investor group, involving many different financial partners for each building.

Undeterred, Portman made a sketch of a flying saucer-accented hotel, took it to Don and Jack Pritzker, and sold them on the idea. The original price tag for Downtown's future blue night-light was \$600,000. "The key was that John didn't go in as an architect and say, 'Isn't this pretty?'" Steinberg explains. "He went in and told the new owners, 'This will make money for you.' Before exiting Steinberg's office that day, Portman threw him and lead architect John Street one last spherical curve ball: The restaurant should revolve. "Oh, fine," Steinberg, responded. "Do we know how to make a restaurant go around? Portman's response, 'How the hell do I know?'

Working with Portman, Steinberg says, "was never a question of 'Can we do this?' but 'How do we do this?'" So Steinberg and Street flew to Jacksonville to inspect Ember's, a revolving restaurant perched on the eighteenth floor of the Universal Marion Building. They hired the Ember's wizards of rotation, the Connecticut-based Macton Corporation, to create a turntable for the 4,682-square-foot Polaris. While these are called "revolving restaurants," it's actually the floor that rotates. Wheels are attached to the building, a track is on the floor of the restaurant, and a giant turntable helps the track glide over the wheels. It took a motor with just three-quarters of a horsepower to drive the entire thing.

The circular shape owed more to necessity than to any inspiration from the 1960s space race. "I wanted to move 100 to 200 people around the space, so a circle was just the most

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

logical shape,” Portman explains. “I said, ‘Let’s circulate them and have them see all of the city.’ The idea was much more interesting to me than something static where you sat for two hours and saw the same thing.”

Before the Hyatt could welcome guests into Polaris, Portman had to figure out how to get 200 people out of the spaceship in the event of an emergency. In addition to two elevators, the Polaris had just one exit stair. Building codes dictated there be a second. Enter Atlanta building inspector Norman Koplon, who suggested exiting people out of the Polaris, down onto the Hyatt’s roof, and into the rooftop exit stair (Etheridge 2014, 57).

The Hyatt officially opened May 1, 1967, when it accepted its first paying guest. At the time, the hotel had a reported: “\$20 million in advance bookings, more than any American hotel ever opened outside of New York City” (*The Atlanta Constitution*, Apr. 30, 1967, 50). The Hyatt hosted its formal opening June 1967 and was considered a financial success, boasting an occupancy rate of 95% only three months later (Newman 2002, 8, Section A).

The Hyatt Regency was well featured in the popular press. Most notably *The Atlanta Constitution* created a ‘Section R,’ which highlighted all of the newly opened hotel’s new features (and represented “Regency” in its ‘R’-lettered designation.) According to a local business reporter, Maria Saporta, when the Hyatt Regency opened in 1967, it instantly became one of the popular attractions in Atlanta. “The famous blue dome of the Polaris Restaurant introduced the revolving restaurant high above Peachtree Street. But it was the Hyatt’s unique entrance that created the greatest dramatic effect, also known as the “Jesus” moment. Portman had designed the Hyatt’s front door as a tunnel that got increasingly narrow until one stepped into the mind-blowing atrium complete with the sparkling lights on the glass elevators — leading people to either say “Wow” or “Jesus” — even after repeated visits” (Saporta 2011, 3).

Soon after opening, the hotel wanted to attract more convention business, so the Ivy Street level was remodeled to serve as exhibit halls. Following this renovation, the hotel attracted even more business from outside of the state, beginning a history of expansions related to conventions and their specific needs.

One of the first contracts to utilize this new convention space was the Atlanta-based Bronner Brothers hair show, beginning in 1967. The importance of the Atlanta Hyatt Regency to the minority community in hosting conventions and events for the minority community can be summed up by Xernona Clayton, former Southern Christian Leadership Conference worker, recalls one afternoon in the mid-1960s when she and Dr. Martin Luther King Jr. were thrown out of the Holiday Inn across the street for arranging a luncheon for blacks and whites together. King peered up at the Hyatt and told Clayton, “You know, Xernona, maybe that will be our hotel of hope.” Says Clayton: “Not only was it beautiful, new, and exciting, but it was integrated. They welcomed everybody. We could lunch and visit with each other, regardless of our color. The Hyatt treated black conventioners royally. That’s why to this day, the minority community still supports and is loyal to the Hyatt” (Etheridge 2014, 61).

Mayor Andrew Young in the book *Andrew Young and the Making of Modern Atlanta* says that he has admired the work and impact of Portman since Portman’s development of the Hyatt during the civil rights movement. Over the years, he has developed a close relationship with the architect and designer. He said, “I followed the Hyatt very closely because we had one of the first [Southern Christian Leadership Conference] conventions in there in 1967, so when I go back to meet with the Hyatt when they have the annual employee award dinners and the like, I meet people that have been there thirty to forty years.” (Newman et al. 2016, 160)

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Regarding the Hyatt, Young said that in building the hotel, John Portman, created one job per room. Young also recognized the importance of the Hyatt and other Portman-designed buildings that also welcomed African-American conventions. He continued, " So simply by adding black conventions and getting churches, family reunions, [and] college visits...we got our hotel occupancy rate up to 89 percent, and that was before the Olympics" (Newman et al. 2016, 162).

Following the breakthrough of the innovative Hyatt Regency design, Portman's work tends to be put in context following the opening of the hotel. This focus on Portman's hotel development usually ignores the private financial engine of the Atlanta Merchandise Mart that provided both the purpose and reason to originally construct the hotel.

The immediate impact of the design of the Atlanta Hyatt Regency is difficult to place as time has passed and the innovation of the modern hotel atrium has been adapted and adopted universally. One of the best-known and most immediate adaptations of the form was the Welton Becket design of the Contemporary Hotel at Walt Disney World outside of Orlando, Florida. During the preliminary planning for Walt Disney World, the design team came to see the newly opened Hyatt Regency during a stopover in Atlanta, after seeing the press related to the hotel's opening. The Disney team, along with Beckett, modified the form into an extended A-frame enclosing a massive atrium space that includes an interior monorail train station within the atrium lobby (Sklar 2013, 252). The timing of the Contemporary Hotel's opening in 1971- just four years after the debut of the Atlanta Hyatt Regency- provides some idea of the rapid diffusion of the concept and form. Even Portman's own next atrium hotel would be constructed only three years after Disney's at the Hyatt Regency Embarcadero Center in San Francisco.

This building and its widespread acclaim mark the beginning of Portman's national and later international reputation. The immediate success of the poured-in-place concrete Hyatt soon required an addition to keep up with the demand for rooms. The limited space available required a creative design solution. Instead of reflecting the design of the original structure, Portman inserted an addition that contrasted the atrium tower in materiality and form. The simplicity of geometries linked the two towers, and the new cylindrical reflective glass tower of the 1971 Ivy Tower Addition (Radius Tower) did not restrict the view from the original atrium building (Photo 1, Historic Photo 25, 27). Edwards & Portman designed these alterations, and J.A. Jones undertook construction in 1971. The block that contained the Hyatt was now even more confined, further extending the complex up to the street and sidewalk. The Hyatt Corporation was slowly beginning to absorb the entire block.

In 1982, the Hyatt Regency added the International Tower, the third hotel tower in the complex. This new section emulated the original exterior design pattern of balcony grills and openings (Photo 2). As with the Ivy/Radius Tower, the new tower only connected to the rest of the complex at the base podium level (Photo 1, Historic Photo 25, 27). This prevented the tower from distracting from the original geometry and centrality of the main atrium building.

The upcoming Olympics in 1996 created a huge demand for event space. The completion of the Sam Nunn Federal Building further south in downtown relocated the offices that were in the Baker-Peachtree Federal Building, located to the north of the Hyatt atrium tower. This was the last remaining non-hotel building on the Hyatt block. Its demolition led to the Centennial Ballroom Addition (Photos 4, 10). The immediate success of the Hyatt upon opening led John Portman to consider what might become of Peachtree Center from this core of three buildings, resulting in a series of plans for future development.

The remarkable success of the Regency Hyatt House opened new doors for John Portman's practice as he worked on many high-profile commissions and real estate projects in other cities, including the Embarcadero Center in San Francisco. However, Portman continued to expand

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Peachtree Center throughout the 1970s, calling the coordinated building complex his “private urban renewal program.” Designed to be “a total environment for the human being on foot,” Peachtree Center would continue to serve as an architectural laboratory to explore new design ideas and real estate concepts or further build upon existing ones (Sims-Alvarado & Sullivan 2015, 74).

Peachtree Center Alternate Proposed Plans

The evolution of Peachtree Center has always been according to a flexible plan. Following the initial development of the Atlanta Merchandise Mart (Photos 25, 66-69, Historic Photos 1-4, 8), the commissioning of the 230 Peachtree Building (Peachtree Center Tower) (Photos 37, 45, Historic Photos 4-8, 13, 25) and what would become the Atlanta Hyatt Regency (Regency Hyatt House) formed the core of what would be expanded into Peachtree Center.

From this initial core of mart, hotel, and office functions, the general program for Peachtree Center was set and would be followed for the next three decades. The first set of plans, the *c.1966 Peachtree Center 3-Tower Promenade Plan* shows the addition of the “Future Trailways Bus Terminal” along with the two towers North (Atlanta Gas Light) Tower, and the South Tower, designated simply as “Future.” The terminus at the end of the proposed Promenade is intriguing, composed of what appears to be a building roughly the size of the 230 Peachtree Building (Peachtree Center Tower), with all three ‘bays’ being equilateral. In front of this proposed building is an ovoid shape that seems to be a reflecting pond. This plan would be the first of many proposals for the area behind the ‘gateway’ composition formed by the North (Atlanta Gas Light) and South Towers that were connected below-grade to the Midnight Sun restaurant. It is unclear if the Midnight Sun was included in the 1966 plan, but there is an indication of a square green space at roughly the location of the former central light well of the restaurant.

Ultimately, the symmetrical grouping of the four Peachtree Center office towers that would be constructed by 1976 [North (Atlanta Gas Light); South; International (Cain), and Harris] would create a distinct urban public space in downtown Atlanta, intentionally similar to the Channel Gardens at Rockefeller Center in New York City. This space is often referred to as the “Promenade” or “Peachtree Center Promenade.” As will be discussed, this formation was evolutionary, as demonstrated by various alternate plans over time that show options that are radically different from what eventually materialized. Ultimately, it was also influenced substantially by the design for Embarcadero Center in San Francisco, which was constructed between 1974 and 1982. The interrelation between the two projects in development- notably, the reference to Embarcadero Center as Rockefeller Center West- might have led to the decision to more strongly emulate the New York City landmark.

While plans and alternates were considered for the future direction of Peachtree Center, functional development continued with the addition of accessory, support and transportation buildings.

Continental Trailways Bus Terminal and Parking Garage - 1968

Following completion of the Regency Hyatt House, a transportation-centric element was introduced to Peachtree Center: the five-story reinforced concrete Continental Trailways Bus Terminal and Parking Garage was built at 200 Spring Street, providing parking for the hotel, office, and Mart patrons all connected by sky bridge access (Photos 70-71, Historic Photo 12).

Representatives of the Trailways and Continental Trailways companies announced the Continental Trailways Bus Terminal and Parking Garage on February 21, 1965. The new bus terminal and garage replaced an

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

existing Trailways Terminal on the Spring Street site (dedicated October, 1953). Edwards & Portman were announced as the designers, and the unit would be more than three times larger than the 1953 terminal, a move intended to serve the Peachtree Center development better. Once completed in early 1968, the 60,000-square-foot building included "ticket agents, a tour department, a waiting lobby, offices, a restaurant and shops" (*The Atlanta Constitution*, Feb 21, 1965, 1).

The incorporation of a transportation element in the design and flexible plan for Peachtree Center further reinforces the idea of a coordinate unit where all elements necessary for an enjoyable experience are available to the pedestrian, including a place to leave your vehicle or find an alternative to an individual automobile. This bus terminal was also important in that it maintained and improved Peachtree Center's accessibility from the airport. A new terminal encouraged out-of-town businessmen to come directly to Peachtree Center where they could work, shop, eat and lodge without having to leave the complex, much less go to other areas of Atlanta.

The Death & Funeral of Rev. Martin Luther King Jr.

As the development of Peachtree Center continued, so did the work of Rev. Dr. Martin Luther King, Jr. Encouraged by the successes related to the Civil Rights and Voting Rights acts, Dr. King continued pushing for social justice. In January 1968, Dr. King announced his plan to launch his Poor People's Campaign. As his conviction to end poverty became more pronounced, the media worked to portray him as "radical." Consequently, white and black leaders began to distance themselves from the civil rights leader.

On April 4, 1968, Dr. Martin Luther King Jr. was assassinated in Memphis, Tennessee. Atlanta responded by welcoming and accommodating those who admired the life and work of Dr. King to the city. His funeral was attended by more than 200,000 mourners and was watched by more than 120 million viewers on live television (Sims-Alvarado 2017, 46). This demonstration of a peaceful gathering broadcast nationwide changed many perceptions of Atlanta and helped its leaders focus on further development of the city

Ongoing Peachtree Center Development

The next phase of Peachtree Center's development would build upon the 1966 plan's proposed extension across Peachtree Street to the east, with a three-part 'U'-shaped gateway-style development that included two office towers connected below sidewalk level by the Midnight Sun Restaurant. This phase of development, already under construction when the Hyatt Regency Atlanta opened, expanded upon the notice the Hyatt had been receiving, including a series of integrated pedestrian-oriented spaces. This next phase of office development reinforced the plan for the initial development of the Peachtree Center complex idea first announced by Edwards & Portman with the construction of the 230 Peachtree Building, but also demonstrated the ongoing variation in the development of that complex, with mart buildings preceding office buildings, alternated with hotel construction as market conditions demanded.

This ongoing need to respond to market demands while reinforcing the "coordinate unit" plan is demonstrated in the original naming of the North Tower after its newly signed primary tenant, the Atlanta Gas Light Company. The naming of this tower reflects both the importance of Portman signing established tenants for the future of Peachtree Center and the reputation of Portman and his partners by this time.

North (Atlanta Gas Light) Tower - 1969

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

The North (Atlanta Gas Light) Tower was the next addition to Portman's "'Rockefeller Center-type complex.'" How the commission between Portman and Atlanta Gas Light came to be is unclear. It seems likely that the leadership of the Atlanta Gas Light Company was aware of Portman's developments surrounding their original office building at the corner of Peachtree Street and Harris Street (now John Portman Boulevard). The development of the Merchandise Mart and the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25), combined with the ongoing construction of the hotel that would become the Atlanta Hyatt Regency would have made John Portman and his development style very familiar to the company's leadership, as it could not only be seen from, but was by this time surrounding, their then-headquarters building. Whatever the case, Portman praised the Atlanta Gas Light Company at the building's groundbreaking on June 1, 1966, describing it as an important partner in the "overall effort to 'develop order in our crazy-quilt pattern of expansion—government can't do it alone.'" Portman further articulated a belief that "the renewal of cities could only come about through private enterprise and government joining hands" (*The Atlanta Constitution*, Jun. 2, 1966, 54).

Completed in 1969, the North (Atlanta Gas Light) Tower (235 Peachtree Street) would be the last building produced in the partnership between Edwards & Portman. Following Edwards' retirement, the successor firm, John Portman and Associates, would design all subsequent buildings. J. A. Jones was the contractor, and the developer was Trammell Crow. The 24-story skyscraper contained 290,000 square feet of office and retail space.

For a young developer like Portman was at the time, landing a large commercial tenant was significant. Part of the reason the tower took the main tenant's name was to amplify the arrival of Portman to the greater Atlanta development community. This developer/tenant relationship would have some significant impacts related to the building's development aside from the name.

Originally, a sculpture entitled "Candelabra" by Hans Van De Bovenkamp stood in front of the building. It was lit by natural gas flames that burned blue, reflecting the signature tenant's product (Historic Photo 16). Unfortunately, the flames could only be seen at night, significantly lessening the impact of the sculptural piece (Steinberg 2012).

As a contrast to the all-electric Mart building across the street, natural gas powered the entire tower, utilizing a natural gas-fired turbine in the basement for heat and electricity (Steinberg 2012, 2016). *The Atlanta Constitution* declared it "the first high-rise building in Georgia powered by gas turbines" (*The Atlanta Constitution*, Jun. 2, 1966, 54). The lobby of the building featured the Blue Flame room, a showroom for gas appliances. On the twenty-second floor was a sky bridge, originally lit from the below, that connected the building to the Top of the Mart Restaurant (Historic Photos 14-15). Also accessible from the North (Atlanta Light Gas) Tower was the Midnight Sun Restaurant (which had opened August 23, 1968) (*The Atlanta Constitution*, Aug 16, 1968, 45). Constructed below the sidewalk level just south of the tower, this space was accessible from the lower level of the North (Atlanta Light Gas) Tower below grade (Historic Photos 17-19).

Following the construction of the North (Atlanta Gas Light) Tower at Peachtree Center was the development of its near-mirror image twin: the South Tower. The South Tower was built as a speculative endeavor without a main tenant and therefore required an extra year before construction could begin. By this time, Portman was gaining experience as a landlord, as well as a developer. The realization that potential tenants would now have a good sense of the space they would be leasing allowed the development of the South Tower, but only once enough tenants had been lined up and space leased to begin development (Steinberg 2016, n.p.).

In between the completion of the North (Atlanta Gas Light) Tower and the South Tower, there was a change in Atlanta mayoral administrations. Sam Massell, Jr. was the surprise winner of the 1969 city elections, beating the establishment candidate, Rodney Cook, with the help of the African-American block vote. This transition

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

period also marks the rise of the Action Forum, the biracial group of Atlanta business leaders formed by Citizens and Southern Bank President Mills B. Lane and W. L. Calloway, President of the prominent Atlanta-based black real estate firm of Calloway Enterprises that included John Portman as one of the original members. One of the early organizational meetings for the Action Forum was held at the Hyatt Regency, and later the group regularly met in the Midnight Sun Restaurant below the Peachtree Center Promenade.

South Tower - 1971

The mirror image of the North (Atlanta Gas Light) Tower is the South Tower, a 24-story skyscraper, containing 290,000-square-feet of leasable space (Photos 32, 44, 46-47, Historic Photos, 21-25, 28). The speculative nature of the building shows in the adaptability of the space. The South Tower once featured on its first floor, just above the lobby level, the Franklin Simons women's clothing store that was reached from Peachtree Street by a butterfly-decorated cylindrical glass elevator (since removed): "taking a cue from Atlanta's famed Hyatt Regency House...a gleaming, transparent outside elevator will whisk customers right up from the sidewalk our front to the store. Butterflies, the FS motif, are etched on both the cage and the shell to produce a fluttering effect as the elevator moves up and down" (Historic Photo 23) (Atlanta Daily World, Nov 4, 1971, 2). When the Shopping Galleries was built to the east of this building in 1974, the store was also connected to The Shopping Galleries by a sky bridge, constructed by 1974, that is still visible at the back of the Promenade (Photo 50).

The incorporation of Franklin Simons, then a well know chain of stores, was the first consideration of including retail space beyond the incidental spaces already included on the ground floor of the then-current Peachtree Center buildings. Following the introduction of Franklin Simons to Peachtree Center, a reconsideration of the development as a retail center began. This would materialize during the next phase of development, which introduced more retail space and functions along with new office space (Steinberg 2016, n.p.).

The building, combined with the North (Atlanta Gas Light) Tower and the Midnight Sun Restaurant (which was set below-grade in the Peachtree Center Promenade between these two towers), formed the original core of what we now think of as Peachtree Center before the two larger towers and the Shopping Galleries were built in the mid-1970's.

Originally, this building's surrounds incorporated public art, in the form of the sculpture "Early Mace" by Charles Perry (Historic Photo 24), which was originally located on the black granite pedestal near the Peachtree Street sidewalk. This piece remains in the area and can be seen outside of the district next to the Peachtree Street Entrance to the SunTrust Plaza (One Peachtree Center) building.

Peachtree Center Promenade & Midnight Sun Restaurant - 1969

The completion of the South Tower also completed the first phase of what would become the Peachtree Center Promenade (Photos 47-51, 59, 61, 65, Historic Photo 19-22). This street-level extension of the sidewalk created a new public space between the North (Atlanta Gas Light) and South Towers that was centered on a light well that opened to a fountain below promenade level, at the center of the Midnight Sun Restaurant (Historic Photo 19).

Opened in 1969, the Midnight Sun Restaurant was located below the sidewalk level, and directly connected to the below-grade level of the adjoining towers by interior passage connections, and to the North (Atlanta Gas Light) Tower building's elevators at the same level as the restaurant. The restaurant was also reachable by an escalator at the Promenade, or street, level that ran parallel to the Atlanta Gas Light Tower's south façade.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

The Midnight Sun Restaurant was an attempt by Portman to bring some of the architectural glamor and notice to Atlanta in another attempt to emulate the program of the Seagram Building, as had been done with the plaza in front of the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25). The Midnight Sun was an art-filled space uniquely designed to meet the needs of 1960's businessmen, much as the Phillip Johnson-designed Four Seasons Restaurant had done in New York's Seagram Building. The restaurant space was dominated by interior 'trees' designed out of a series of wooden planar shapes arranged around the space's support columns (Historic Photos 17-18). These 'trees' surrounded the central light well and provided an additional artistic element that could be provided on Portman's budget, rather than the much larger acquisition budget of Johnson and Mies van de Rohe at the Four Seasons.

The restaurant was an attempt to set a new standard for dining in downtown Atlanta. Featuring a menu of Danish-inspired foods and pastries, the restaurant soon became a "culinary landmark, a handsome room looking out onto a lighted fountain, a restaurant featuring Scandinavian specialties from Gravad Lax (home cured salmon in a mustard-dill sauce) as an appetizer to Danish Aebleskiver for dessert" (*The Atlanta Constitution*, Dec 4, 1976, 16T). The restaurant's theme was no accident: perhaps connected to his earlier travels to Scandinavia, Portman became Atlanta's honorary consul to Denmark in 1967, and even brought Danish staff to Atlanta to ensure that the Midnight Sun offered an authentic dining experience (Beasley 2009).

The one extant element from this space is the front skylight along the Peachtree Center Promenade nearest to Peachtree Street that was once the focal point of the Midnight Sun Restaurant (Historic Photo 19). The escalators, today located along the Peachtree Street sidewalk, were originally located on the sides of the Promenade in the open bays of the North (Atlanta Gas Light) and South Towers. This presented something of a visible and physical barrier to enter the outdoor space. The escalators were relocated to the current location during the 1986 conversion of the space to the Mall at Peachtree Center. The planters and hanging ivy that once brought an inviting green lushness to the space have been removed, as have nearly all the pieces of original art that once brightened the Promenade.

The Midnight Sun Restaurant introduced some signature Portman design elements like the extended decorative column capitals formed from wooden sheets arranged in a radial pattern surrounding the column and 'elemental strands' (long strings of geometric shapes that hung from the ceiling) (Historic Photos 17-18). These elements would reappear, most notably in the lobby of the Westin Peachtree Plaza, where similar capital forms top the massive columns supporting the cylindrical hotel tower. Originally dangling from these capital forms were elemental strands that reached down to the lake in the lobby. These elements can also be found in the original design plans of the atrium spaces of the Westin Bonaventure and Shopping Gallery in Los Angeles and in the Renaissance Center in Detroit, both of which were developed during this same period.

The Midnight Sun restaurant advertised its services as a private meeting place: "You know the Midnight Sun restaurant—the cuisine, the service, the ambiance. Now you can plan your next meeting, breakfast, luncheon, dinner or reception in our new Banquet, a series of handsome Danish-inspired rooms. Flexibility to provide expansive comfort for 10 to 300; sound-proof design for undisturbed privacy; audio-visual and special equipment available" (*The Atlanta Constitution*, Mar 26, 1970, 8D).

At this phase, the Peachtree Center development had a substantial presence on both sides of Peachtree Street. Portman began giving further consideration to what might come next. It is during this period that John Portman moved forward without his former partner, Trammell Crow, truly coming into his own as an architect-developer. The notice the Atlanta Hyatt Regency had received, combined with the ongoing developments in a traditional downtown, brought much notice to Portman's efforts in Atlanta. Portman was developing his own unique niche in downtown redevelopments during this period.

John Portman's National Period

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Edward Henry notes in his dissertation published in 1985, that "While most large architectural firms engage in competitive presentations and negotiations involving other firms, Portman's office conducted little of this sort of activity between the years 1972 and 1976...Of late, clients have sought out Portman rather than vice versa..." (32-33).

It is during this time in the early to mid-1970's that the early development of Portman's next project had begun in San Francisco. First dubbed Rockefeller Center West (due to the participation of the Rockefeller family as a financial development partner) the development would become Embarcadero Center. Embarcadero Center was where the development style first seen at Peachtree Center was expanded and refined. This is the first refinement of design that came out of the Peachtree Center proving ground. This is the beginning of Portman's nationwide reputation and the first of his projects during this National development period.

The design of Embarcadero Center is something of a reconsidered Peachtree Center, with a greatly expanded retail presence. The office buildings are larger as well, with a form similar to Peachtree Center, but are designed with additional step backs (six compared to three at Peachtree Center). The retail elements are on the scale of a regional mall, but with a focus on semi-public pedestrian spaces. The direct influence of Peachtree Center as a model can be seen in this project far more than subsequent projects, most notably with the anchor of the San Francisco development at the Hyatt Regency Embarcadero Center. This hotel follows the basic form of the Atlanta Hyatt Regency with its internal atrium space, but the irregularly shaped triangular building side brings a different geometry and experience to the internal spaces, leaving the strict rectilinear form of the Atlanta Hyatt behind. This new form, along with its placement in an earthquake-prone area, required much more sophisticated engineering to create the irregularly cantilevered atrium space, distinct from any previous or subsequent form.

Peachtree Center Alternate Plans

The second proposed plan for Peachtree Center was the *c. 1973 Henry Grady Hotel/Retail Pavilion Peachtree Center Plan*. As the title would suggest, this plan includes the first indication of what would become the Westin Peachtree Plaza (Peachtree Plaza Hotel), which is at this point is still indicated by its predecessor's name, the Henry Grady Hotel. Also included in this plan were the additions to Peachtree Center that had been completed by 1973, some not seen in the previous proposal. What had been the proposed bus terminal was now the "Trailways Bus Terminal and Parking Garage 800+ spaces," the Atlanta Merchandise Mart (Photos 25, 66-69, Historic Photos 1-4, 8, 15) had also completed its 1968 addition, more than doubling the building's square footage, and the Ivy (Radius) Tower had appeared at the Hyatt Regency Complex. For the promenade block, the North (Atlanta Gas Light) Tower was indicated as the "Gaslight Tower Building," its mirror image twin was the "Peachtree Center South Building." Newly appeared was the proposal for the "Peachtree Cain Building," (located at the intersection of Andrew Young International Boulevard (formerly Cain Street) and Peachtree Center Avenue, (formerly Ivy Street)) with a hand-drawn addition for the International Parking Garage. In place of the Shopping Galleries the plan shows a "Retail Pavilion," with no indication of what would become the Harris Tower located at the intersection of John Portman Boulevard (formerly Harris Street) and Peachtree Center Avenue (formerly Ivy Street). Instead, the document indicates the first appearance of a "Rapid Transit Station" showing the approximate future location of MARTA. The discussion and initial planning for this system were already underway at this point. The initial map of the proposed system was likely publicized and at this point, leading up to the first MARTA referendum in 1975, and indicated the approximate locations of stations. Undoubtedly, Portman encouraged the placement at Peachtree Center, but Peachtree Center's location at the north end of downtown meant that the placement of the North-South Line beneath Peachtree Street would have resulted in the placement of a station near Peachtree Center, especially given that serving areas of burgeoning development would have been a natural consideration at this point in MARTA's early development. Portman

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

was certainly a major supporter of MARTA, especially through his work with Central Atlanta Progress and the local AIA chapter.

The next iteration of the Peachtree Center Proposed Plan was depicted by the *c. 1974 Comprehensive Peachtree Center Plan*. This version went beyond the earlier versions to include some speculative considerations. The most noticeable of these was the addition of the "Proposed Apartment Tower" on the future location of the Atlanta Apparel Mart at the northwest corner of the development near the intersection of Spring and Harris streets (now John Portman Boulevard and Ted Turner Drive). This proposed design would continue in this location for many years. However, the lack of interest from financiers to fund residential projects in the downtown areas kept any of the proposed residential for Peachtree Center from being realized. The plan for what would become the Westin Peachtree Plaza Hotel is shown at the same location, but the program is different than the previous plan and shows a square central hotel tower, rather than the ultimate cylindrical form. On the east side of Peachtree Street, the final configuration of the North (Atlanta Gas Light) and South Towers, with the Midnight Sun Restaurant, is shown on this map, as well as the two additional office towers modeled after the 230 Peachtree Building, flanking the "Proposed Retail Pavilion." Just to the east of the Promenade block, this plan proposes a 70-story office tower to serve as a terminus to the central channel view from Peachtree Street east down the Promenade. Further back on this block with the 70-story office tower the plan shows two more office buildings based on the 230 Peachtree Building plan. Directly to the south, a third proposed office tower similar to the other two is shown. Directly south of the 70-story tower is another proposed hotel, with additional retail extending south from the site of the International Parking Garage. These outlying proposed developments primarily represent properties that the Portman Companies held under option, on a speculative basis, so that there would be a plan that could be put into construction quickly if an interested tenant or investor was found.

As Portman's partnerships both with H. Griffin Edwards and Trammell Crow came to an end, so did the initial Local Development Period for John Portman. As the publicity for the Hyatt Regency Atlanta went nationwide, so did the requests for new Portman developments. It was in this period between the Local and National Peachtree Center development phases that the first buildings opened at Embarcadero Center, including the central office tower, One Embarcadero Center and the Hyatt Regency Embarcadero Center.

This new interest in incorporating retail and office spaces that materialized at Embarcadero Center would then show itself in Peachtree Center's next phase of development with the International (Cain) Tower and the Shopping Galleries. The earliest proposals for incorporating additional retail into Peachtree Center followed the form first seen in Embarcadero Center. The forms that were eventually built are unique to Peachtree Center and reflect maximization of space and symmetry.

Racial Progress in Atlanta in the 1970s

The 1970s was a decade of changes in Atlanta. The election of its first Jewish mayor, Sam Massell, Jr., was followed by the election of its first African-American vice-mayor, Maynard H. Jackson, Jr., who later served as mayor from 1974-1982 and also from 1990-1994. During this period, the city's racial demographics shifted dramatically as more African-Americans moved into the city with whites moving away into suburban communities.

Simultaneously, Atlanta was growing in response to development at Hartsfield Airport (now Hartsfield-Jackson) and the convention and commercial district of downtown Atlanta. Securing relationships, white business leaders and black political leaders worked to expand the growth of the city. Unlike the decades before, African-American business leaders, architects, developers, and vendors wanted to ensure, under a black mayor, that they, too, acquired contracts to benefit monetarily just as their white counterparts.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

The Minority Business Development (MBD) program, granting 25 percent of contracts to minorities and women, was initially introduced by Mayor Massell, but Jackson used it immediately after being elected to office in 1974, specifically to ensure minorities and women would benefit from forthcoming economic development opportunities during expansion at the airport. This change in policy to ensure equity and the creation of economic opportunities for African-Americans upset white business leaders, including John Portman, but Jackson did not acquiesce to their opposition. Prior to this change, white contractors usually required a much less formal bidding procedure that usually resulted in a much smaller percentage of work being granted to minority bidders (Newman et al. 2016, 95). The total cost of the new Mid-field Terminal (currently the Domestic Terminal), completed in 1980, was around \$400 million (Newman et al. 2016, 95). Mayor Jackson required joint ventures between blacks and whites for contracts on the airport terminal and MARTA.

As the early design for the new Atlanta mid-field terminal was underway, the long-recognized importance of creating a transit system that would transport passengers to the commercial and convention district of downtown was also ongoing.

The Action Forum, led by an equal number of black and white leaders, and of which Portman was still a member, discussed the united support for the MBD (Newman et al. 2016, 92). The number of contracts granted to minorities and women grew from 2 to 33 percent and created 20 black millionaires as the era's development for the airport and MARTA ensued. One would be Herman Russell, who began as a plasterer working with architect and developer John Portman in the late 1960s as the Hyatt Regency was being constructed (Newman et al., 2016 115). Herman Russell was able to take his experience in working with white developers to build a major contracting company. This success, especially that related to the construction of the new Atlanta International Airport during the first administration of Maynard Jackson, improved Russell's connections and wealth, making him a prime example of the success of a more equitable Atlanta.

International (Cain) Tower - 1974

The first Peachtree Center development of this National period shows the changes in approach that Portman's new national success would inspire. Rather than just an office building with some amenity elements like restaurants, the success of large-scale integrated retail in other projects inspired Portman to develop the retail element at Peachtree Center beyond the single Franklin Simons store in the South Tower. The plan for the Cain Tower expanded beyond the office-oriented pattern to include a total integration of retail space that seamlessly blended into the Shopping Galleries, which opened the same year, and incorporated parking by directly connecting to the new International Parking Deck across Andrew Young International Boulevard (formerly Cain Street). The Cain Tower, initially named for the street that bordered it to the south, was renamed when the street name was changed to International Boulevard in 1990. The street's name later was expanded to Andrew Young International Boulevard in 2001 to honor Young's role in securing the 1996 Olympic Games for Atlanta (Photos 32-34, 44, 62, 64, Historic Photos 9-11, 13-15, 21-22, 25, 28).

As part of this addition to the complex, four stories were added to the parking deck directly south of the building across Andrew Young International Boulevard (formerly Cain Street), which had been constructed in 1962. This addition was designed by local Atlanta structural engineer William E. Edwards (no relation to H. Griffin Edwards), who was a regular engineering sub-contractor to John Portman & Associates. Due to the large volume of work underway at the time, William Edwards handled the permitting for the International Garage project (Steinberg 2016 n.p.) in 1975, which expanded and largely replaced the previous construction. This addition also provided a direct sky bridge connection from the deck to the International (Cain) Tower (Photos 51-53). This connection would place the office tower at the center of an interconnected mixed-use development that integrated parking and retail space along with the office uses.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

The design for this parking deck varies from the previous designs in its simplicity. This is most likely due to Portman's proposed plans for redeveloping the entire block, which are shown on the *c.1974 Comprehensive Peachtree Center Plan* and carry over through to the *c.1976 Peachtree Center Site Analysis Southern Block Addition Parking*, but never came to fruition. The parking deck reappears in the *c.1976 Peachtree Center Building Group - Georgia World Congress Center (at Civic Center) Proposal*, along with indicating a larger number of properties under Portman's control.

The design of the International (Cain) Tower evidences the return to a symmetrical composition around the Promenade, as opposed to the different development options considered during the preliminary design for the Cain Tower and Shopping Galleries (Photos 50-52, 54-55, 59, Historic Photos 30-35). The integration of shopping spaces, along with the existing restaurant and office spaces, shows the continuing dedication to the development of Portman's all-encompassing coordinate unit concept, bringing together all elements of urban life on a pedestrian scale. The one notable addition are the two sets of four-story balconies added near the top on the south side on the western side of the façade and the north side near the bottom on the eastern side of the façade.

The Shopping Galleries - 1974

During the earlier phases of construction for Peachtree Center, a series of different treatments punctuated the east end of the Peachtree Center Promenade, including a decorated fence surrounded by greenery. Various conceptual plans show the space was proposed for a massive 70-story office or residential tower, depending on the description, among other suggestions.

Ultimately, the next step in Portman's Peachtree Center was not a residential tower or another office building. It was the Shopping Galleries. *The Atlanta Constitution* newspaper announced in December 1973 "Atlanta's John Portman isn't going to be satisfied with only a wealth of pace-setting hotels and office buildings around the nation to his credit. [He]...is going to hop into the lucrative retail business too." The Shopping Galleries was to be "A five-story, 120,000 square-foot specialty shopping pavilion," targeted at tourists, business travelers, and people who worked in downtown Atlanta. Additionally, the unique shops would attract other Atlantans looking for specialized goods and services. Portman declared his Shopping Galleries "signal[ed] a new era in downtown Atlanta retailing" (*The Atlanta Constitution*, Dec. 6, 1973, 24D).

The Shopping Galleries at the back of the Promenade originally featured original art, hanging ivy and escalators lit by Tivoli lights (Photos 50-52, 54-55, 59, Historic Photos 30-35). Aspiring to bring a new approach to retail in downtown Atlanta, the Shopping Galleries anchor was Rich's II. Rich's II was a division of Rich's Inc., the prominent Atlanta department store company, whose main branch was nearby on the south side of the downtown business district at 45 Broad Street. Rich's II represented the department store's move towards smaller, boutique shops, described as a specialty shop for the "sophisticated young career men and women" who worked at Peachtree Center and the surrounding office buildings. Opening August 4, 1974, the Rich's II at The Shopping Galleries was the first in the city (*The Atlanta Constitution*, Mar. 5, 1974, 5D). Other original Galleries tenants included Brentano's (books, records, and gifts), Ann Taylor, Little Norway, Grabel Gallery (glass sculptures), and The Library (dining and dancing). When describing his concept for the Shopping Galleries, Portman noted, "...the traditional shopping center concept involves getting a major department store or two as anchors and depending on them to attract enough people to justify the smaller shops in between. In Peachtree Center (with the Shopping Galleries), we're turning that completely around...Growth in downtown Atlanta has created an entirely new army of shoppers looking for fashion merchandise whose needs must be served better. The Shopping Galleries.... will be a powerful magnet which Atlanta's downtown surge has created..." (*The Atlanta Constitution*, Dec. 6, 1973, 24D). Atlanta's Mayor, Maynard Jackson, participated in

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

the grand opening of the Shopping Galleries on November 18, 1974 (*The Atlanta Constitution*, Nov. 19, 1974, 7D).

Following the opening of the International (Cain) Tower and the Shopping Galleries, Portman's first internationally developed project opened. The Brussels Trade Mart opened in 1975, bringing the merchandise mart format to Europe. In Atlanta, the first MARTA referendum approached a vote, and Portman's next two major projects in the United States, the Renaissance Center in Detroit and the Westin Bonaventure Hotel and Shopping Gallery in Los Angeles, were under construction. The completion of Peachtree Center's Harris Tower in 1976 usually escapes much notice due to the other projects competing for attention and is often just seen as the last companion building that completed the symmetrical grouping for this block (Photo 141XX).

Harris Tower - 1976

The Peachtree Center Harris Tower (233 Peachtree Street) is a mirror image of the International (Cain) Tower (Photos 32-34, 44, 62, 64, Historic Photos 9-11, 13-15, 21-22, 25, 28). Its 1976 construction completed the symmetrical composition of the four office towers surrounding the Peachtree Center Promenade (Photos 47-51, 59, 61, 65, Historic Photo 19-22). The tower is comparable to its precedent in its design and orientation, making it nearly identical to the 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25) except for the vertical four-story balcony additions (matching those in the International (Cain) Tower, but in mirror image from the original) and its placement away from Peachtree Street atop the platform podium of the Shopping Galleries.

The retail space located immediately below the Harris Tower building was originally an innovative attempt to bring some smaller merchants and enterprises to Peachtree Center, just below Peachtree Street. This space was a series of small stalls, similar to retail kiosks (something that had not yet become ubiquitous in American retailing at the time). In 1986, the remodeling of the retail spaces beneath the Harris Tower office tower followed connection of the building by sky bridge to the Atlanta Marriott Marquis hotel complex (opened 1985). The subsequent remodeling removed the small retail spaces first seen following construction.

Simultaneous to construction of the Harris Tower, two small additions were made to the existing composition around the Promenade. These additions again evidence the evolving nature of the physical plan of the district in order to address new and evolving market demand.

First, the Top of the Galleries Dinner Theater (later known as the Midnight Sun Dinner Theater) was added atop the Shopping Galleries (Photo 33, 50-51, 59, Historic Photos 29, 35). The addition of the dinner theater attempted to provide a full-service nightlife entertainment option for the north end of downtown, but more importantly, for the hotel visitors staying in the Hyatt and the then-soon-to-be-completed Peachtree Plaza Hotel (Westin Peachtree Plaza) (Photos 25, 37, 39-43, Historic Photos 29, 36-40). The Shopping Galleries and Dinner Theater design was a concept that had more cultural relevance at the time of its construction. The dinner theater was short-lived as was the concept it was based upon, closing in 1978. The dinner theater space was later used as the offices of John Portman and Associates and related companies for a period.

Second, the short colonnade that today connects to the MARTA station entrance fronting Peachtree Street was added to the Harris Tower (Photos 56-58, 64-65). It connects with the North (Atlanta Gas Light) Tower and the older, noncontributing Atlanta Gas Light building, paralleling the Promenade. This space was intended to be an expansion of retail to include an anchor store for Peachtree Center, something that the less-traditional retail mall lacked, and a near requirement at the time. This proposal was floated as both a full-line Rich's department store (when compared to the sportswear-oriented Rich's II) as well as a Neiman Marcus, but neither of the

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

department store proposals came to fruition. The space at the Mall level of the concourse was incorporated into the food court. The upper promenade level today remains a quiet and somewhat isolated corner of Peachtree Center, serving simply as pass-through access to the Promenade.

The addition of a sky bridge connection to the Atlanta Marriott Marquis complex initiated a remodel of all of the retail spaces in 1986. This bridge connection was diagonal and reoriented the space as part of the 1986 repositioning of the former Shopping Galleries spaces into the Mall at Peachtree Center (Photos 27-28, 30-31, 33, 50-61, 64-65, Historic Photos 30-35). The Peachtree Plaza Hotel across Peachtree Street, the building that cast its metaphorical shadow over the development of the Harris Tower, would open the same year.

Westin Peachtree Plaza Hotel (Peachtree Plaza Hotel) - 1976

Commissioned by Portman in 1969, but not finished until 1976, the Peachtree Plaza Hotel, known today as the Westin Peachtree Plaza Hotel, is representative of the continuous innovation in John Portman and Associates' approach to hotel construction (Photos 25, 37, 39-43, Historic Photos 29, 36-40). Built upon the site of the former Governor's Mansion and its immediate predecessor, the Henry Grady Hotel. The location of the Henry Grady, adjacent to the earlier Peachtree Center developments made this location a natural site for expansion. As the property was originally the location of the Georgia Governor's Mansion, the property is owned by the State of Georgia and was controlled by Portman with a 99-year lease. Commissioned in 1969, the Westin remained labeled in early plans as "the Henry Grady Hotel." Completed in 1976, the Hotel was a new landmark and symbol of a progressive Atlanta and economically rising southeast, and was touted as the tallest hotel in the world upon its opening (Sims-Alvarado & Sullivan 2015, 77).

From Peachtree Street, visitors first moved across a cascading fountain that served as a backdrop for the restaurants just below street level. The entrance led to a long corridor shopping arcade and into the main lobby atrium space. Guests entering the Spring Street motor lobby would rise via escalator to reach the main lobby area. The lobby featured a fountain filled the lake with oblong 'floating' islands that offered conversation areas and cocktail service (Historic Photo 37). "The 70-story Peachtree Plaza," the *New York Times* reported, "with its tall terraced lobby, lakes, and plants, is one of the grandest displays since the hanging gardens of Babylon" (New York Times, Mar. 14, 1976, F13).

This building can be considered not only a landmark amongst Atlanta's skyline but also a major component in the development of the core of downtown. Portman was not pleased with the way his previously designed Hyatt Regency Atlanta was being run: "he did not feel it lived up to the standards he was trying to establish for Peachtree Center" (Barnett, 156). The decor and what he felt was below-standard operation pushed him to develop the Peachtree Plaza.

In the book *Atrium Buildings: Development and Design*, by Richard Saxon, the atrium design first seen at the Westin Peachtree Plaza (Peachtree Plaza Hotel) is recognized as a unique form, exclusively used by John Portman (Photos 153-159). This form can be best described as a skeletal hotel tower, supports and elevators, surrounded by an enclosed atrium space at least five stories in height that terminates in a finished hotel tower, or multiple towers, as also seen in the Los Angeles Bonaventure and the Renaissance Center in Detroit. This form differs from the others in that there is not full depth functional building space serving as the 'walls' of the atrium area, as can be seen in the Atlanta Hyatt Regency (Photos 4-8) or the Atlanta Marriott Marquis (Photos 13-18). This form of intentionally developing an interior focused space and enclosing it by a wall without utilizing a portion of a building as an exterior wall for the atrium space is uniquely Portman's.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

This form would be carried over to the 1974 Bonaventure Hotel in Los Angeles and the 1977 Renaissance Center in Detroit. The nearly identical hotel tower at the center of the Renaissance Center is four feet taller due to the different atrium spaces surrounding and supporting the hotel tower, and supplanted the Peachtree Plaza as the tallest hotel in the world, just four months after its opening.

During the presidential administration of Jimmy Carter in 1980, a Chinese trade delegation came to Atlanta during a tour following the normalization of relations with Mainland China, for a stay at the Westin Peachtree Plaza. Chinese Premier Deng Xiaoping stayed in the presidential suite atop the tower and soon after, discussions were begun to bring the Portman 'coordinate unit' development concept to China (Shanghai Center History n.d. n.p.)

Portman's Contemporary Critiques

The opening of the Peachtree Plaza Hotel coincided with the publication of Portman's first major book, *The Architect as Developer*. This is the book that put John Portman on the map as an architect willing to explore nearly every aspect of the practice, including serving as the developer for the projects he designed. Sometimes called a manifesto, the cover of the book highlights the completion of the Westin Peachtree Plaza, a hotel that was designed by Portman with the intention to surpass the Hyatt Regency as the pinnacle of both Portman and Atlanta hotel design. It also documents the work of the firm until that time, providing some deeper insight into projects that receive little notice today, such as the 1971 Hyatt Regency O'Hare, located near the main Chicago airport in Rosemont, Illinois, and Portman-run businesses such as the Midnight Sun Restaurant at Peachtree Center.

It was also during this national Period that Portman had active projects coming online in multiple American cities, including Detroit, San Francisco and Los Angeles. He was at his peak in developing around the "coordinate unit" concept. As these projects opened, their shortcomings were also noted. Rather than follow the open air linear plans as seen in Atlanta and San Francisco, the Los Angeles and Detroit projects shared a multi-level atrium space, similar to a shopping mall without any interior anchors, or points that visitors could use to assist with orientation within the space. This difficulty in orientation that a visitor experiences at the Renaissance Center is lessened in Atlanta at the Westin Peachtree Plaza by virtue of the narrow building lot, which engendered a design that placed the hotel into an individual context separate from any surrounding office spaces. Despite the improved orientation, the hotel faced criticisms of its own.

Criticism of the hotel's blank, windowless approach to the street and sidewalk would be echoed in criticism related to the Detroit Renaissance Center (1977), which contained a near-copy of the Peachtree Plaza at the center of the development. The Bonaventure (1974) development in Los Angeles was dogged by the same criticisms, most notably by William C. Whyte, the urban critic, who was not fond of Portman's inwardly focused spaces. He felt that the Portman approach to interior space sacrificed the interaction with the street and sidewalk, lessening interest to the pedestrian located outside the development, who was too often faced with blank concrete walls (Historic Photo 39). This perception that Portman's designs in fact further deaden the very streets that he intended to revitalize is perhaps the most common criticism of his work. While Whyte was far from the only critic of Portman's, he is the most strident and concise, and his stature as the premier urban critic of the time meant that most other critics just echoed his opinion.

Writing in the *Guardian* newspaper, on the history of cities, Colin Marshall comments in response to the state of American cities at the time:



Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

It speaks to the state of American cities in the 1970s that any development meant to entice people back in had first to guarantee their protection; hence the number of downtown buildings of that era, especially Portman's, that were accused of "turning their backs" on the streets, if not actively sucking life out of them. "Cities...have at least the image of being unsafe places," said Portman. "To reverse that, we have to give people city environments where they feel safe.

It is during this same period when these new Portman projects were opening in other cities that his profile and stature were raised, and positive notice was also made about his role as an innovator of new concepts for approaching downtown areas.

Louis G. Redstone's 1976 book *The New Downtowns: Rebuilding Business Districts*, which serves as something of a primer for innovative mixed-use developments for this period, represents all of Portman's projects under development at the time: Peachtree Center, Embarcadero Center, The Bonaventure (called Bunker Hill Redevelopment), New York Marriott Marquis, (called Times Square), and the Renaissance Center. This is the single largest representation of any architectural firm. Redstone makes special note of Portman's incorporation of art into his developments. This book is essentially an encyclopedia of projects in American downtowns in any stage of development, from proposal to completion, during the period from the late 1960s to the early 1980s. Within this book, no single developer is better represented than Portman.

Eherhard H. Zeidler's 1983 book *Mixed Use Architecture in the Urban Context*, takes a similar approach to Redstone in highlighting developments with substantial illustrations and plans, but broadens the scope internationally, making Portman notable as one of the few American developers represented.

In his 1977 book *Late-Modern Architecture*, architectural historian and critic Charles Jencks uses the cylindrical volumes of Portman's Bonaventure Hotel, completed in 1976 as a part of the Bunker Hill redevelopment project in Los Angeles, California, as an example in his section on "Enclosed Skin Volumes." This definition shows the technological advancement of the glass curtain wall to near a point where the mutins and mullions start to disappear into a reflective pane. These forms, rather than appearing crystalline, still have the appearance of a stretched grid due to the technological limitations of the time. This pattern can be best seen in the district on the similar Peachtree Plaza Hotel, constructed during the same period.

The following year, the same author published *The Language of Post-Modern Architecture*, wherein Jencks refers to the geometry of the Bonaventure as banal and describes its themes as "Mega-Maniacal." The "post-modern" reference in the title shows little of the historicist reference in design that we relate to the term today. This book probably best represents the brief transitional period between what we would now refer to Late Modern and true Post-Modernism as defined today.

It was in 1976 that John Portman published his first major book, with Jonathan Barnett, *The Architect as Developer*. In this book, Portman details his approach as an architect/developer as well as why this approach is required to fulfill the demands and promise of the "coordinate unit" concept that was able to provide pedestrian-oriented spaces during a period of a dominant automobile-oriented approach to urban development. The book also serves as something of a promotional piece that aimed to counteract some of the negative impressions created by contemporaries that considered Portman's approach 'inside-dealing.' More importantly, the book documents Portman during his most active and influential period, marking the transition from local designer/developer to influential architectural force during a period when few were offering any design solutions to the next iteration of American downtown areas. This success led to larger projects financed by more traditional means. This shift from developing individual buildings as a part of a coordinate unit to redeveloping entire city blocks and all the related buildings planned for the development caused Portman to approach later

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

developments differently. This new bigger approach would be seen at Peachtree Center in the next series of proposals.

Peachtree Center Alternate Proposed Plans

The successful development phase that concluded in 1976 with the opening of the Westin Peachtree Plaza Hotel (Peachtree Plaza Hotel), the International (Cain), and Harris Towers, along with the Shopping Galleries Dinner Theater, soon brought forth further considerations for the expansion of this urban center.

The c.1976 *Peachtree Center Portman Controlled Properties* plan showed the proposed expansion locations without indicating any proposed buildings. This map included the locations of future Peachtree Center additions: the Atlanta Apparel Mart at the intersection of John Portman Boulevard and Ted Turner Drive, the 1986 addition to the Atlanta Merchandise Mart (Photos 72-76, Historic Photos 40-43), located at Andrew Young International Boulevard and Ted Turner Drive, and a piece of the properties that would become the location of the Inforum (American Cancer Society Center) at John Portman Boulevard and Williams Street. The plan shows that there were large portions of four additional blocks- one directly north and three to the south and east of Peachtree Center- that were also under Portman control at the time. These were never developed by Portman.

A more specific variant of this plan is the c.1976 *Peachtree Center Site Analysis Southern Block Addition Office Towers*. This version still included the proposed apartments on the site of the Atlanta Apparel Mart at the intersection of John Portman Boulevard and Ted Turner Drive and included the indication that an additional triangular parcel, located where Peachtree Street and Peachtree Center Drive meet, was under Portman control at the time. Most notable in this plan is the block south of Cain Street (Andrew Young International Boulevard) and east of Peachtree Street, outside of the district. Here, Portman proposed a new development that included a massive office tower with a design similar to his 1974 Fort Worth Bank Tower, a rectangular form with chamfered corners and a base that flared out at an angle to the ground. Occupying the rest of the block was a large pedestrian and retail space with a smaller residential tower proposed for the southernmost portion of the block. It seems that this proposal was a combination of two projects Portman was developing outside of Atlanta. The first was the previously mentioned Fort Worth Bank Tower, and the other was Embarcadero Center in San Francisco (which includes large pedestrian areas surrounded by built up retail that adjoins buildings to form the block edge). Directly to the east of this block, at Peachtree Center Avenue and Andrew Young International Boulevard, appears a variation of the hotel on the previous plan, reoriented east to west rather than north to south. Occupying the southern portion of the same block, the plan shows two additional office buildings that mimic the form of the North and South Towers.

A second variation of this proposal, the c.1976 *Peachtree Center Site Analysis Southern Block Addition Parking*, kept the full block proposals for the apartment building on the location of the future Apparel Mart at the intersection of John Portman Boulevard and Ted Turner Drive and the Office Tower/Retail/Residential block, with the proposed hotel and office buildings disappearing replaced by additional parking on two of the parcels under Portman's control at Peachtree Center Avenue and Andrew Young International Boulevard.

The c.1976 *Peachtree Center Building Group - Georgia World Congress Center (at Civic Center) Proposal* highlighted a proposed location for the Georgia World Congress Center just to the north of Peachtree Center and the Downtown Connector and across the street from the Atlanta Civic Center, along Piedmont Avenue, north of Ralph McGill Boulevard. This location and its unique design were surpassed by the current location adjoining CNN Center. The plan retained a good bit from the previous proposals, eliminating the office tower/retail/residential block directly south of the promenade block. Still included are the apartment complex at the eventual location of the Apparel Mart at Peachtree Center Avenue and Andrew Young International

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Boulevard, the block with the hotel and the twins of the North and South Towers on the block south of International between Courtland and Peachtree Center Avenue, and the 70-story office tower reappears to the east of the Promenade block across Peachtree Center Avenue north of Andrew Young International Boulevard. Probably the best indication of actual future development on this map is the properties indicated as under Portman control but otherwise unmarked. These areas would become the locations for the 1985 Courtland Street Parking Deck/1989 Peachtree Center Athletic Club (outside the district), and the 2000 SunTrust Plaza Garden Offices.

A more practical development plan can be seen in the *c.1976 Peachtree Center Development MARTA Mezzanine & Parking*. This plan shows the entirety of Peachtree Center as developed up to this point with two additions. The most significant changes are the appearance of the Atlanta Apparel Mart, replacing the previous location of the apartment tower at Peachtree Center Avenue and Andrew Young International Boulevard. The second addition is a never-unrealized parking deck on the block just to the east of the Promenade block. More intriguing is the "MARTA Mezzanine," which was a proposal to place the portion of Peachtree Street that runs through Peachtree Center underground at the same time trenching for MARTA construction was occurring, which would have resulted in a pedestrian plaza above the street that would have connected the blocks of Peachtree Center on either side of Peachtree Street. Ultimately, the necessity of tunneling, rather than trench digging, this portion of MARTA's north-south line construction doomed this proposal.

The next plan variation, the *c.1977 Peachtree Center Development Alternate Office Addition*, took the previous plan with its addition of the Atlanta Apparel Mart and replaced the proposed parking to the east of the promenade block with two new office towers configured similarly to the South Tower, with the northernmost bay of both towers being slightly extended to the west. In between these two towers was a roughly cruciform connector, with a small square of green space indicated on the eastern end of the parcel.

John Portman's International Period

The late appearance of the Apparel Mart in the planning process again evidences the constantly flexible and evolving plan for Peachtree Center. This revision also shows the impact that projects outside of Atlanta had on the planning for Peachtree Center. During this time, Portman's development of the Brussels International Trade Mart led to a reconsideration of the Mart experience in Atlanta. Stanley Marcus, of the Dallas-based Neiman Marcus department store chain, was a supporter of the Brussels Mart, along with Portman's former partner and developer of the Dallas (Home Furnishings) Mart, Trammell Crow. Marcus sought to replicate the success that he had had in consolidating the locations that his apparel buyers would need to visit in the United States. Marcus' encouraged of Portman to replicate the focus of the Brussels Mart to support such a consolidation. The success of the Brussels Mart also reflects the constant expansion of the Mart business over time (Steinberg, 2016 n.p.).

The Apparel Mart would surpass the Brussels Trade Mart in size and help reinforce the attraction of the Mart functions to Peachtree Center, consolidating different categories in the new building and allowing further expansion for the vendors in the existing Merchandise Mart as space was vacated. The Atlanta Apparel Mart also marks the beginning of the international period of development at Peachtree Center, where an internationally developed model, such as the Brussels Trade Mart, is reinterpreted for Peachtree Center. This interchange of ideas and forms would continue for the rest of the period of significance for the Peachtree Center Historic District.

Atlanta Apparel Mart (Americas Mart Building 3) - 1979

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

The Atlanta Apparel Mart was Portman's first Atlanta development that was planned to take up an entire city block (Photos 72-76, Historic Photos 40-43). The Apparel Mart opened with a *Gone with the Wind*-themed grand opening on November 2, 1979. The Mart's success resulted in an expansion, completed in 1988 that almost doubled the size of the building.

In between the construction of the Atlanta Apparel Mart and the next portion to be developed at Peachtree Center, there was a major recession, limiting the demand for new commercial developments.

The Election of Andrew Young

During this period, the election to succeed Maynard Jackson Jr. was underway. This contest set another African-American candidate against a white, Jewish community leader, Sidney Marcus. When Young was elected as mayor, he won with a 55 percent majority against Sidney Marcus. Despite the support he received from African-American voters, Young understood the importance of sustaining a relationship with white business leaders in downtown Atlanta and Buckhead. Just days following his election victory, Young invited 85 Atlanta CEOs to John Portman's Top of the Mart Restaurant. He said to the white business leaders, "...I won without you, but if I mess up I just mess up a \$55,000 a year job and I go off and get another job somewhere else. But, if I'm not a good mayor, your businesses are going to suffer far more than I will. I need you to help me succeed so I can help your businesses succeed" (Newman et al. 2016, 74).

This statement ignited the beginning of a new relationship between political and business leaders that consisted of African-Americans and whites. According to Andrew Young, this public-private partnership was "public-purpose capitalism," which allowed capitalism to benefit everyone. (Newman et al. 2016, 74)

Under Young's leadership, the relationship between business leaders and the mayor strengthened. As development grew on both sides of the city, the airport and the downtown district, Young understood its economic impact and how it increased jobs for citizens. This applied particularly to the commercial district developed and designed by Portman.

Additional Peachtree Center Alternate Proposed Plans

The c.1982 *Peachtree Center Preliminary Marquis Office Tower Proposal* shows everything that had been constructed up until the Atlanta Apparel Mart, with a sky bridge in place of the 1986 Atlanta Merchandise Mart addition, and a proposed tower in the location of the Marquis One at John Portman Boulevard and Peachtree Center Avenue. This tower's footprint had a slightly longer central bay with two flanking bays that were both the same length and slightly shorter than the central bay. Curiously, there wasn't anything else proposed for the Marquis block.

The next variation of this plan, the c.1985 *Peachtree Center 'SITE' Plan*, showed everything that was in the previous proposal with the first appearance of the Inforum (American Cancer Society Center) directly to the west of the Atlanta Apparel Mart (outside the district). On the east side of Peachtree Street appears a full rendering of the Marriott Marquis block with the Marquis One tower as previously seen, and its mirror image Marquis Two on the north portion of the block. Just south of the Marquis block was an entire city block simply labeled 'SITE.' Just to the east of SITE the plan shows the location of the 'Courtland Garage' (outside the district). Following this indication, there were a few more explorations of what Peachtree Center might become.

MARTA Comes to Peachtree Center

Peachtree Center Historic District

Name of Property

Fulton, Georgia

County and State

On September 11, 1982, the Metropolitan Atlanta Rapid Transit Authority opened its Peachtree Center station. This station filled a gap in the system at the northern end of downtown Atlanta. MARTA had been operating the North-South Line since 1978. The station as built differed from the initial proposals for the MARTA mezzanine. The initial proposals were based on a trenching construction method that would require the streets to be excavated. Instead, the Peachtree Center MARTA station was tunneled through the solid rock. This meant that there was much less disruption during the construction period, but it also meant that the final product was less transformative to the public and pedestrian space in the area, and took much longer than other stations to construct. For Portman, the arrival of MARTA represented a turning point for Atlanta's fight to bring suburbanites back to the city, noting that with the increased infrastructure in Atlanta, "the pendulum will swing back to downtown" (Salter, 1984, 1B).

The arrival of MARTA began the process that would lead to the creation of the Mall at Peachtree Center in 1985. The ongoing evolution of retail in the United States led to a further reconsideration of the retail functions at Peachtree Center, moving away from the boutique-focused retail of the shopping Galleries to a more standard mall form.

At this time, the spaces in Peachtree Center that would by 1986 become the Mall at Peachtree Center were held in a series of partnerships with 18 individual investor groups. These parcels were tied to each individual original office building construction and were not interconnected. These would need to be replatted to separate the portions of the retail area from the office buildings and consolidate the retail portions into one separate parcel. The negotiations to transform these spaces would result in the eventual consolidation of these properties to Portman. Portman said that the public perception at the time was that he owned and managed all the properties and a part of the impetus for the deal was to provide better customer service. Another factor in the change of ownership was the 1986 revisions to the federal tax code that eliminated the benefits related to the types of partnerships and tax shelters that had provided the financial incentive to get the majority of Peachtree Center built.

Simultaneous to the preparation for the creation of the Mall, the former site of Saint Joseph's Hospital was targeted as the location of the next major Peachtree Center development. As would be expected by this point, the trust that owned the hospital was aware of John Portman's potential interest in the property, and private negotiations began soon after the decision to relocate the hospital north of the city had been made.

Atlanta Marriott Marquis - 1985

The final wave of development styled in the refined permutation of Brutalism that defines Peachtree Center was the Marquis complex that included the massive Atlanta Marriott Marquis Hotel (Photos 12-20, 23-24, 44, Historic Photos 44-46). Located on the site of the recently relocated St. Joseph's Hospital, the Marriott Marquis, finished in 1985, contained the world's largest atrium when it opened. A Daniel Graffin-designed fabric atrium sculpture enlivened the large open space (Historic Photo 45). The design of the Marriott Marquis reflects the evolution of Portman's atrium hotel design since the Atlanta Hyatt Regency and the Westin Peachtree Plaza were opened. John Portman reportedly commented on the design of the hotel saying, "I've built a square hotel (the Atlanta Hyatt Regency) and I've built a round hotel (the Westin Peachtree Plaza). I think I will make this one both" (Steinberg, 2016, n.p.). This statement just begins to reflect the interplay between the circle and the square in Portman's work. Both of the previous Portman hotels at Peachtree Center show the interplay of the most basic geometric forms without being completely one or the other. In these buildings, the interplay between the circular and square form can especially be seen in the interior podium portion of the atrium, where the shapes of the openings that surround the central elevator core vary between the two.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

The Marquis also shows the influence of the four hotels Portman designed in Singapore. The first, the Regent Singapore opened in 1982, with the next three opening the same year as the Atlanta Marriott Marquis. The exploration of variations, to create three distinctly different Atrium spaces undoubtedly informed the overall design of the Atlanta Marriott Marquis. This hotel provided a chance to show what was learned from the design exercise, bringing these innovations back to Atlanta and Peachtree Center.

Construction on the Marquis Marriott began the fall of 1982. By the time the top of the building was being completed in July 1984, it had already booked 180 convention groups "definitely through the year 2000, with an additional 374 booked on a tentative basis" (*Atlanta Daily World*, Jul. 19, 1984, 8). City leaders believed it would "boost Atlanta's convention industry to a new record level" (*The Atlanta Constitution*, Nov. 17, 1983, 1B). The president of the Atlanta Convention & Visitors Bureau was quoted by *The Atlanta Constitution* newspaper: "This is absolutely awesome. Because it is so spectacular, it sets a whole new stage for the hotel industry in Atlanta. I think it's going to be able to bring in business that has never been able to meet here before" (*The Atlanta Constitution*, Nov. 17, 1983, 1B).

The Atlanta Marriott Marquis opened on August 22, 1985, and was the first to use the Marquis name, with its sister hotel, the New York Marriott Marquis on Times Square, also designed and built by Portman, opening in October of the same year. "The theme of the opening is Atlanta Sings a New Song at the Marriott Marquis." The opening ceremonies were attended by "J.W. Marriott Jr., Atlanta Mayor Andrew Young, U.S. Congressman Wyche Fowler, Georgia Lt. Governor Zell Miller and architect/developer John Portman Jr." The ceremonies featured "a 300 voice chorale, performing as a 300-foot long ribbon stretching across the atrium is raised and a glass key is shattered, symbolizing that the hotel's doors will never be locked." For the opening reception, "the star of the show... (was) Dionne Warwick, who early in her career performed at Atlanta's once-famous Royal Peacock on Auburn Avenue" (*Atlanta Daily World*, August 22, 1985, 1).

Atlanta Marriott Marquis' 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 47-story, organic-shaped atrium that dwarfed Portman's previous explorations of the concept. This organically shaped atrium space is considered by many to be John Portman's masterpiece. The placement of the Atlanta Marriott Marquis as the pinnacle of downtown hospitality is represented by the fact that this hotel served as the main hotel during the 1996 Centennial Olympic Games, housing dignitaries and officials.

Due to continued popularity and demand, in 2008, a massive addition atop the podium level on the northern elevation of the hotel tower created additional meeting and function spaces (Photo 12). Aside from this addition of the conference space, the removal of art and lobby greenery, along with some cosmetic physical renovations, the form and design of the Marriott Marquis is little changed from when it opened in 1985.

Along with the hotel, the original design planned two office towers. The first, Marquis One Tower, opened in 1985 and the second, Marquis Two Tower was completed in 1987. These adjacent buildings also utilized sky bridges to provide direct access and provide safe, climate-controlled access to parking.

Marquis One Tower - 1985

Commissioned and constructed along with the Atlanta Marriott Marquis hotel, the Marquis One Tower (245 Peachtree Center Avenue) was originally designed to match the International (Cain) and Harris Towers (Photos 26, 28-29, 33, 44, Historic Photo 26, 29). However, the final version eliminated the four-story balcony extensions seen on the two older towers and had a slightly lower crown parapet with two ranks in the screen, rather than three, due to the smaller size of the HVAC equipment it was designed to hide (Steinberg 2012, n.p.).

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Aside from a slight refinement of design from the previous towers, the Marquis One demonstrated the ongoing office demand at Peachtree Center. Following the completion of the Harris Tower in 1976, the plans for this next office tower were already being considered. The Marquis One and Two towers do a better job addressing the sidewalk than any predecessor, aside from the original 230 Peachtree Building, by bringing sculptural pieces to the sidewalk and showcasing a wide, welcoming marble staircase into the main two-story lobby. This evolution is important in that it evidences Portman's reaction to earlier criticism of this office tower spaces and their relationship to the sidewalk.

Two Portman projects in New York City were also completed the same year as the first phase of the Marquis complex. The primary project is the New York Marriott Marquis on Times Square. This hotel, designed far earlier than its Atlanta counterpart, shares much more in common with the design for the Hyatt Regency Embarcadero Center in San Francisco. The other New York project also has a connection to the San Francisco Embarcadero Center in its relationship with the Rockefeller family, this time bringing Portman's influence to Rockefeller Center itself. There, he designed renovations to the below-ground concourse level, most notably the Tivoli bulb lit elevator entrance canopies at the sidewalk level that lead down to the concourse spaces. These elevators remain extant today, while the remainder of Portman's renovations to the Rockefeller concourse spaces have since been removed.

At Peachtree Center, a major phase of renovations was also reaching completion.

The Mall at Peachtree Center - 1986

The redevelopment of the Mall at Peachtree Center (1974), incorporating the Shopping Galleries and the Midnight Sun Restaurant (1969) space, is a rare instance of John Portman revisiting a previous work (Photos 27-28, 30-31, 33, 50-61, 64-65, Historic Photos 30-35). The 1982 arrival of MARTA near the entrance to what would become the Mall space was part of the impetus, but the renovation also represents some of the shifts in American culture at the time. The best example of this is the transition of the space that once held the Midnight Sun Restaurant.

This space reflected the then-necessity of having a fine dining restaurant attached to an office space. As the years passed, the focus of business operations changed, and a new, more casual food court would be what the market demanded. At Peachtree Center, this transition would come at the expense of the high design of the Midnight Sun Restaurant space. Furthermore, the target audience of the Shopping Galleries was changing. When it first opened in 1974, it hoped to attract traveling businesspeople, tourists, and downtown workers. By 1983, the focus turned entirely to "the daily needs of office workers rather than convention visitors," as downtown office workers accounted for an estimated 70 percent of downtown retail business. Renovation proposals intended to add life and color to the Shopping Galleries, and increase its visibility (*The Atlanta Constitution*, Jan. 20, 1983, 1C).

Also occurring with this unification of Peachtree Center was the expansion of the Merchandise Mart (Photos 25, 66-69, Historic Photos 1-4, 8, 15) complex to include the addition to the Mart that sits behind the 230 Peachtree Building. The 230 Peachtree Building (Photos 37, 45, Historic Photos 4-8, 13, 25) was at that time owned by Trammell Crow, a part of the settlement at the end of their partnership in 1971 (Steinberg, 2016). The addition allowed the Westin Peachtree Plaza (Photos 25, 37, 39-43, Historic Photos 29, 36-40) to be directly connected to the Mart complex and the rest of Peachtree Center. Changes to the hotel at this time included the renovation of the Venetian-themed lobby..

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

The renovation and connection of the former Midnight Sun Restaurant's space to the Shopping Galleries to create The Mall at Peachtree Center was a part of the effort to better connect and thematically integrate the entirety of Peachtree Center. The renovation provided a direct connection below the Peachtree Center Promenade (Photos 47-51, 59, 61, 65, Historic Photo 19-22) between the Shopping Galleries and the former Midnight Sun Restaurant (Historic Photos 17-19). This renovation introduced new patterned flooring and two black onyx fountains, similar to the lighted fountains that once were located inside the Midnight Sun Restaurant. The remodel also introduced one of the first food courts in Atlanta, one based on the model first seen at Faneuil Hall in Boston, with a series of small counter-service establishments with a shared common seating area, developed as a part of the Rouse festival marketplace redevelopment there (Peachtree Center Retail History 1994, 44).

Subtle additions to the exterior of the Shopping Galleries building included half-barrel arched entryways, mimicking a design element introduced on the Marriott Marquis porte-cochere entrance (Historic Photos 33-34). The rectangular bases of these arches remain extant and can be seen (if one looks carefully) from the sky bridge that connects the Marriott and Hyatt blocks. There is one remaining similar archway that can still be seen on the John Portman Boulevard entrance to the Marquis One Tower (Photos 19-22, 44). On the west façade of the Galleries, this form was again repeated atop the original rectangular boxed entrances, presenting a unifying element across the complex.

The changes that shifted the market to favor a Mall at Peachtree Center, and a unified ownership, also showed themselves in the next and last office tower in the district to be designed in Portman's refined permutation of Brutalism.

Marquis Two Tower - 1988

Originally commissioned in 1983 along with its twin tower and the Marriott Marquis Atlanta, the Marquis Two Tower opened in 1988 (Photos 9-11, 44, Historic Photo 47). As a speculative office space, like its predecessors, completion depended on having enough space leased to justify the construction cost.

Although from certain angles, the tower looks like a clone of the Marquis One, changes to the north façade and the lobby detailing reflect the changes to come in John Portman's designs and the impact of the Post-Modern movement on design overall. These designs were first explored in Embarcadero West, an expansion of Embarcadero Center in San Francisco, completed in 1988. This project also includes Portman's first historic preservation effort, the restoration of the San Francisco Federal Reserve Building. The Embarcadero West building was placed out of alignment with the previous towers. The form and design of the main Embarcadero Center West Tower reference the previous design of Embarcadero Center but introduces some new elements of style. Some innovations first seen in the Embarcadero Center West development get repeated in the Marquis Two Tower, such as new window spacing that breaks with the earlier standard pre-cast panel form and rhythmic spacing used on the 230 Peachtree building (Photos 37, 45, Historic Photos 4-8, 13, 25) and replicated on other Peachtree Center towers, incorporating larger glass panes in a distinctive pattern, and incorporation of different decorative elements including stone finishes. On the interior, these changes can be seen in the finishes of the elevator lobbies, incorporating stone surrounds for the elevators. Once Portman turned from following his previous development pattern first established in the mid-1960's, he began to use these newer design elements freely. Portman's Post-Modern architectural vocabulary would be fully expressed in the SunTrust Plaza (One Peachtree Center) Tower built in 1992 across the intersection from the Marquis Two Tower. It is the Marquis Two- especially in the revised fenestration pattern- that first signals the upcoming shift in Portman's style.

Unrealized Future Developments

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Soon after the completion of the Marquis Two Tower, the Savings and Loan crisis of the late 1980's began to unravel the underlying financing of Peachtree Center. This caused John Portman to lose control of most of the development. Before this occurred, however, there were additional considerations of potential new developments for Peachtree Center.

A c.1985 *Peachtree Center Location Plan*, shows all of Peachtree Center up through the late 1980's construction period, with proposed completion dates, and indicating the 'SITE' as the 'Future Retail and Entertainment Complex.' The next three iterations, c.1985 *Peachtree Center Entertainment Center Addition*, ca. 1985 *Peachtree Center Retail & Entertainment Complex Location Plan*, and the ca. 1985 *The New Peachtree Center Shopping Mall Location Plan*, were all variations on the 'Retail and Entertainment Complex' design that Portman envisioned for Peachtree Center at that time.

The *155 Peachtree Proposal with Suggested Peachtree Center Additions*, from February 1988, shows a much more expansive Peachtree Center. This version included a Retail and Entertainment Complex Site and added a parking garage directly to the south on the next block along with another version of a Marquis Tower to the south to form a more symmetrical composition. Along with an indication for the location of the future 191 Peachtree Tower, just to the south of the International parking deck, on the south side of Ellis Street (further south than any other Peachtree Center proposal had gone), the plan shows the proposed 155 Peachtree Tower. This building would have had a distinctly Post-Modern design and be dramatically different than what had been seen previously in Peachtree Center. Also appearing for the first time in this proposal was the One Peachtree Center (now the SunTrust Plaza) Tower, eventually constructed outside the district on the block bounded by Baker, Courtland and Peachtree streets, with Ralph McGill Boulevard bounding the parking lots to the north of the buildings, along with an early version of the Garden Offices (Now known as the SunTrust Garden Offices) with a different orientation and name: 400 Peachtree. Still yet to appear on any proposal was the 1992 Gift Mart, which would in the end be built partially atop the 1968 Trailways Bus Station. Following the proposals that included 155 Peachtree, a financial crisis hit, related to the collapse of the savings and loan industry in the United States. This economic crisis would shift the trajectory of Peachtree Center, causing John Portman to lose control of most of the buildings, separating the buildings to different owners and ending the period of unifying design in the complex.

Following the division of Peachtree Center between multiple owners, the development of the area varied. The ca. 1997 *Peachtree Center As Built Wayfinding Map* includes nearly all the current elements eventually included in the Peachtree Center complex, with the exception of the 2008 Gift Mart West Wing addition. There was one additional proposal, SunTrust Plaza Phase 3, which the plan shows to the north of the SunTrust Plaza Garden Offices. This map, with its still unrealized Phase 3 development, shows that even without the single ownership and consistency of unified design, the concept of Peachtree Center would continue to evolve and change while meeting and connecting the core design elements of modern form, pedestrian connection, and social interaction as originally intended by the first Architect Developer, John Portman.

During this period, when Portman lost controlling financial interest in many of his developments, including most of Peachtree Center, he maintained control of the three Mart buildings.

John Portman's Honors & Recognition

Six books feature Mr. Portman's work, as well as the 2011 documentary, *John Portman: A Life of Building*, which tells the story of Mr. Portman's designs, developments, and accomplishments.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

The Georgia Institute of Technology, his alma mater, presented him its highest honor, the Exceptional Achievement Award in 1986 and then, in 2014, named the endowed Dean's chair at the College of Architecture after him. Harvard Graduate School of Design also has a chair named for him. His numerous architectural awards include a lifetime achievement award from the Council on Tall Buildings and Urban Habitat in 2009, the Silver Medal Award in 1981 from the American Institute of Architects (AIA) Atlanta Chapter for innovative design, and the AIA Medal in 1978 from the National American Institute of Architects for innovations in hotel design.

Active in numerous civic, cultural, and business organizations, he was Atlanta's Honorary Consul to Denmark for more than 30 years. Portman's profound contributions to architecture, art and design have earned him numerous awards including the Urban Land Institute's Award of Excellence (1984). In 1992, the Atlanta College of Art awarded Portman an Honorary Doctorate of Fine Arts.

Portman says, "Success comes from an ability to see, believe, and pursue life's opportunities with determination and conviction." He believes that our current generation of young men and women may be among the most entrepreneurial we have yet seen. "They are capitalizing on innovations and technologies no one dreamed of a decade ago. Still, my advice is to see possibilities in situations others find unpromising, then create results that exceed your own expectations. Don't overlook the obvious. Prepare for the unexpected. Don't be afraid to fail. Never give up. Always believe in yourself." (Goldberger, Riani, 1990 92)

John Portman & Associates Ongoing Practice

As an innovator, John Portman and his intentions as an architect and developer were not always immediately understood. This is why critical notice separated from the openings of individual buildings is so important in determining Portman's long-term impact on the built environment. It was only after many others had tried and failed to meet the initial success of Portman that his talent of focusing on place and the pedestrian became evident.

In the book *Interior Pedestrian Places: Arcades, Galleries, Marketplaces, Atria, Winter Gardens, Skyways, and Concourses*, by Michael J. Bednar, Portman is recognized as the innovator in creating these interior pedestrian spaces, and the author primarily documents their development following Portman's (and Peachtree Center's) peak design period. As the book was delivered in 1989, it unintentionally contrasts Portman's Late Modern aesthetic with the then-dominant Post-Modern style.

In 1990, the recognition and consideration of John Portman's career as a whole began with the monograph *John Portman* published by the American Institute of Architects Press with text by Paul Goldberger. This book captures Portman's peak transitional design period, with the cover image and penultimate project being the One Peachtree Center Tower (1992), now SunTrust Plaza. This is also the first work to acknowledge Portman's work at an artist highlighting a small section of his works along with his furniture designs.

The true comprehensive consideration of Portman's work, especially that of the Peachtree Center Historic District period of significance, is the book catalog of the 2008 exhibition *John Portman: Art and Architecture*. This exhibit, which opened at the High Museum of Art in Atlanta and then traveled worldwide, brought together the highlights of John Portman's architectural designs up until 2008, along with a retrospective of his paintings and sculptures. This book also includes essays by former *New York Times* architecture critic Paul Goldberger, who has extensively chronicled Portman's career, and Robert Craig, former professor of architectural history and criticism at Georgia Tech.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Former Atlanta Mayor Andrew Young recognized Portman as one of the pioneering Atlantans that helped shaped the city's development and history. In his book, Young considers Portman as one of a few leaders "who represented the ethics of community service that characterizes the "Atlanta Way" (Newman et. al. 2016, 266).

The capstone of the retrospective consideration of Portman's career is *John Portman: A Life of Building*, a film directed by Emmy Award winner Ben Loeterman that was released in 2011 and entered in film festivals around the world, finally airing on Georgia Public Broadcasting, on May 23, 2012.

It would be safe to say that John Portman's architecture has reached a level of high scholarly attention and history has already proven his work extremely influential. It is interesting to note that while Portman's architecture was highly criticized as introverted and insular in earlier years, more recent publication and scholarly evaluations give him high grades for developing a style and concept that are very successful and long-lasting. His concepts are not considered a fad but have been and continue to be lauded, followed, and copied on an international level. John C. Portman, Jr.'s innovative approaches to architecture and development changed the way we consider pedestrian places and urban spaces, but also what we expect in any public space to make it walkable, welcoming, and inviting.

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Fulton, Georgia
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DOCOMOMO-US Register Fiche

The following elements of a DOCOMOMO-US Register Fiche were created for the Atlanta Architecture class at Georgia Tech during the summer of 2012 led by Dr. Leslie Sharp and Dean Baker. Portions of these documents have been adapted for use in the Peachtree Center Historic District National Register nomination.

Auton, Jonathan. *Marquis Two Tower*. 285 Peachtree Center Avenue. Georgia Tech. Atlanta. May 2012

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Baker, Dominique A. *Peachtree Center North (Atlanta Gas Light Tower)*. 225 Peachtree Street. Georgia Tech. Atlanta. May 2012

Baker, Dominique A. *Westin Peachtree Plaza*. 210 Peachtree Street. Georgia Tech. Atlanta. May 2012

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Douthitt, Stephanie. *Harris Tower*: 233 Peachtree Street. Georgia Tech. Atlanta. May 2012

Hopkins, Melissa. *Apparel Mart*: 250 Spring Street. Georgia Tech. Atlanta. May 2012.

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McKay, Alissa. *Atlanta Marriott Marquis*: 265 Peachtree Center Avenue. Georgia Tech. Atlanta. May 2012

Smith, Margaret Mary. *Hyatt Regency Atlanta*. 265 Peachtree Street. Georgia Tech. Atlanta. May 2012

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Smith, Margaret Mary. *Peachtree Center MARTA Station. 216 Peachtree Street. Georgia Tech. Atlanta.* May 2012

Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67 has been requested)
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 30
(Do not include previously listed resource acreage.)

Latitude/Longitude Coordinates
Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1. Latitude: 33.761074, Longitude: -84.387421
2. Latitude: 33.762161, Longitude: -84.387459
3. Latitude: 33.762157, Longitude: -84.384277
4. Latitude: 33.760942, Longitude: -84.384192
5. Latitude: 33.760950, Longitude: -84.385993
6. Latitude: 33.759230, Longitude: -84.386177
7. Latitude: 33.759230, Longitude: -84.386852
8. Latitude: 33.760060, Longitude: -84.388655
9. Latitude: 33.759667, Longitude: -84.388269
10. Latitude: 33.759658, Longitude: -84.387711
11. Latitude: 33.759266, Longitude: -84.387732
12. Latitude: 33.759231, Longitude: -84.389089

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

13. Latitude: 33.759747, Longitude: -84.388996

14. Latitude: 33.759763, Longitude: -84.390490

15. Latitude: 33.762187, Longitude: -84.390443

16. Latitude: 33.762187, Longitude: -84.389156

17. Latitude: 33.760996, Longitude: -84.389070

UTM References

(Place additional UTM references on a continuation sheet.)

1 _____
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The Peachtree Center Historic District boundary begins at the intersection of Baker and Courtland streets. The northern boundary follows Baker Street with the exception of the block between Peachtree Street and Ted Turner Drive, (formerly Spring Street) where the boundary insets along the streets above making John Portman Boulevard (formerly Harris Street) the northern boundary. The northern boundary extends west to the intersection of Baker and Williams streets. The western boundary extends south from this intersection along Williams Street to meet Andrew Young International Boulevard. The boundary then extends east from the intersection of Williams Street and Andrew Young International Boulevard to the intersection of Ted Turner Drive and Andrew Young International Boulevard, where it extends south to include the Westin Peachtree Plaza property at 210 Peachtree Street. The boundary insets north along Andrew Young International Boulevard to exclude properties on the northern side of Andrew Young International Boulevard that are not part of Peachtree Center, extending south of Andrew Young International Boulevard to include the parcel at 192 Peachtree Center Avenue. The boundary then runs north up Peachtree Center Avenue, extending east to the intersection of John Portman Boulevard and Courtland Street to include the Mariott Marquis block. The boundary then extends north up Courtland Street to Baker Street and the starting point. The National Register boundary is indicated on the attached district map, drawn to scale with a dotted black line.

Boundary Justification (Explain why the boundaries were selected.)

This proposed boundary includes all of the resources within Peachtree Center that were designed by John C. Portman, Jr., as principal or partner, and constructed during the period of significance. The boundaries encompass the concentration of Portman's work designed in his refined permutation of Brutalism that is the stylistic character-defining feature of the buildings of the Peachtree Center Historic District. Although there are other, mostly later buildings developed by John Portman as part of Peachtree Center in the area, some of which are even connected to the buildings within the district via pedestrian sky bridges, these buildings are excluded from the district as they represent Portman's style shift toward Post-Modernism in the late 1980s, and do not reinforce the holistic "coordinate unit" concept that visually and developmentally links the resources within the district. While designed by Portman, these buildings lack the repetitive use of building materials and forms, especially the use of precast concrete panels, which unites the buildings in the district.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

The buildings built by Portman outside the period of significance show the evolution of his style and form, especially in the use of patterned reflective glass rather than precast concrete panels and the introduction of decorative elements that introduce an increasingly Post-Modern approach to design. These shifts not only mark the ongoing progress of Portman's style but also his ventures into suburban office development that broadened his architectural vocabulary.

The feel, scale, and design of the non-Portman buildings surrounding the Peachtree Center Historic District are different from those found within the district. For the most part, these distinctions relate to their different periods of development. Many of the buildings surrounding the district are traditional early 20th-century commercial building, which bear no relationship to the buildings of Peachtree Center. To the west, east and north, extant development around the district is composed largely of the mid-20th century and later buildings that were not designed or developed by John C. Portman, Jr. and/or do not date to the period of significance.

11. Form Prepared By

name/title Dean Baker, President
organization Big RIG: Revitalization Infrastructure Group date January 17, 2018
street & number 1005 McLynn Avenue NE telephone (404) 509-0104
city or town Atlanta state GA zip code 30306
e-mail bakerdean@gmail.com

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city or town Stockbridge state GA zip code 30281
e-mail stephanie.cherry-farmer@dnr.ga.gov ; laurabeth.ingle@dnr.ga.gov

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Peachtree Center Historic District

City or Vicinity: Atlanta

County: Fulton State: Georgia

Photographer: Dean Baker, Big RIG: the Revitalization Infrastructure Group

Date Photographed: August – October 2014, July - August 2015, September 2017

Description of Photograph(s) and number:

(Note: All the following street addresses are in the NW quadrant of Atlanta.)

- 1 of 76. Hyatt Regency Atlanta 1971 Ivy/Radius Tower Addition John Portman Boulevard – south façades. Photographer facing west.
- 2 of 76. Hyatt Regency Atlanta 1982 International Tower Addition, west Peachtree Street & south façades. Photographer facing northeast.
- 3 of 76. Hyatt Regency Atlanta west Peachtree Street façade. Photographer facing east
- 4 of 76. Hyatt Regency Atlanta, Peachtree Street west & north façades. Photographer facing southwest
- 5 of 76. Hyatt Regency Atlanta Atrium Interior with “Flora Raris.” Photographer facing west
- 6 of 76. Hyatt Regency Atlanta Atrium Interior with “Flora Raris.” Photographer facing southeast
- 7 of 76. Hyatt Regency Atlanta Atrium Interior, “Flora Raris.” Photographer facing southwest
- 8 of 76. Hyatt Regency Atlanta and Ivy/Radius Tower Addition over Peachtree Center Avenue – east façade. Photographer facing west.
- 9 of 76. Marquis Two Tower Peachtree Center Avenue detail west façade & Marquis One Tower. Photographer facing southeast
- 10 of 76. Marquis Two Tower detail north Baker Street façade. Photographer facing southwest.
- 11 of 76. Marquis Two Tower north Baker Street façade detail. Photographer facing southwest.
- 12 of 76. Atlanta Marriott Marquis 2008 Conference Center Addition detail north Baker Street façade. Photographer facing southwest.
- 13 of 76. Atlanta Marriott Marquis, Courtland Street detail view east façade. Photographer facing northwest.
- 14 of 76. Atlanta Marriott Marquis, east Courtland Street façade. Photographer facing southwest.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

- 15 of 76. Atlanta Marriott Marquis Interior atrium view. Photographer facing southwest.
- 16 of 76. Atlanta Marriott Marquis Interior atrium view. Photographer facing east.
- 17 of 76. Atlanta Marriott Marquis Interior atrium view. Photographer facing east.
- 18 of 76. Atlanta Marriott Marquis Interior atrium view from 15th floor toward Peachtree Center Avenue. Photographer facing west.
- 19 of 76. Marquis One Tower John Portman Boulevard east façade detail. Photographer facing west.
- 20 of 76. Atlanta Marriott Marquis John Portman Boulevard south façade detail view. Photographer facing west.
- 21 of 76. Marquis One Tower John Portman Boulevard west façade detail with Oliver Strebelle 'lion' sculpture. Photographer facing northeast.
- 22 of 76. Marquis One Tower John Portman Boulevard west façade detail. Photographer facing southeast.
- 23 of 76. Atlanta Marriott Marquis west façade over Peachtree Center Boulevard. Photographer facing east.
- 24 of 76. Atlanta Marriott Marquis Peachtree Center Avenue motor lobby exit west façade detail. Photographer facing south
- 25 of 76. Peachtree Center aerial view toward Westin Peachtree Plaza over Peachtree Center Avenue, view from Atlanta Marriott Marquis. Photographer facing southwest.
- 26 of 76. Harris Tower west façade, John Portman Boulevard. Photographer facing east.
- 27 of 76. Harris Tower, Shopping Galleries Concourse John Portman Boulevard, detail north façade. Photographer facing south.
- 28 of 76. Harris Tower, John Portman Boulevard detail north & west façades, sky bridge to Marquis Two Tower. Photographer facing southwest.
- 29 of 76. Harris Tower, Peachtree Center Boulevard east façade. Photographer facing northwest.
- 30 of 76. Mall at Peachtree Center (former Shopping Galleries), Harris Tower, and Peachtree Center Boulevard Mall staircase detail & sky bridge. Photographer facing south.
- 31 of 76. Mall at Peachtree Center (former Shopping Galleries), Harris Tower, Peachtree Center Boulevard façade detail east view from loading dock. Photographer facing south.
- 32 of 76. South Tower, North (Atlanta Gas Light) Tower over Peachtree Street west façades and sky bridge to 'Top of the Mart.' Photographer facing east.
- 33 of 76. Mall at Peachtree Center (former Shopping Galleries), Harris Tower & Dinner Theater, east façades over Peachtree Center Boulevard. Photographer facing northwest.
- 34 of 76. International (Cain) Tower, South Tower, east façade over Peachtree Center Avenue. Photographer facing west.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

- 35 of 76. Hyatt Regency Atlanta Atrium Interior with Flora Raris. Photographer facing northwest.
- 36 of 76. International (Cain) Tower, Peachtree Center International Parking Deck. south & east façades over Peachtree Center Avenue. Photographer facing northwest.
- 37 of 76. Westin Peachtree Plaza. View of hotel tower from intersection of Peachtree Center Boulevard & Andrew Young International Boulevard. Photographer facing west.
- 38 of 76. International (Cain) Tower south & east façades over Peachtree Center Avenue. Photographer facing northwest.
- 39 of 76. Westin Peachtree Plaza. Peachtree Street façade entrance canopy detail
Photographer facing north.
- 40 of 76. Westin Peachtree Plaza, Andrew Young International Boulevard detail view of entrance toward hotel tower. Photographer facing west.
- 41 of 76. Westin Peachtree Plaza, Andrew Young International Boulevard façade view of hotel tower & sky bridge to 1985 Atlanta Merchandise Mart Addition. Photographer facing south.
- 42 of 76. Westin Peachtree Plaza interior atrium view along north façade wall. Photographer facing southwest
- 43 of 76. Westin Peachtree Plaza interior atrium view toward west balconies. Photographer facing northwest.
- 44 of 76. Peachtree Center aerial view over Peachtree Street. Photographer facing southeast.
- 45 of 76. 230 Peachtree Building (Peachtree Center Tower) east façade over Peachtree Street. Photographer facing west.
- 46 of 76. South Tower west & south façades over Peachtree Street. Photographer facing northeast.
- 47 of 76. Peachtree Center Promenade toward & International (Cain) Tower, South Tower north façade. Photographer facing south.
- 48 of 76. Peachtree Center Promenade toward International (Cain) Tower entrance and Shopping Galleries connection. Photographer facing south.
- 49 of 76. Peachtree Center Promenade detail with 'The Big One' by Willi Gutmann, Atlanta Merchandise Mart (AmericasMart Building 1), 230 Peachtree Building (Peachtree Center Tower), North (Atlanta Gas Light) Tower, and South Tower. Photographer facing west.
- 50 of 76. International (Cain) Tower, view from passage to Andrew Young International Boulevard toward Peachtree Center Promenade. Photographer facing north.
- 51 of 76. 230 Peachtree Building (Peachtree Center Tower) east façade over Peachtree Street. Photographer facing west.
- 52 of 76. Shopping Galleries interior detail, view toward escalators. Photographer facing west.
- 53 of 76. Mall at Peachtree Center interior view, toward Peachtree Street. Photographer facing southwest.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

- 54 of 76. Atlanta Merchandise Mart (AmericasMart Building 1), 1968 Addition north façade over John Portman Boulevard. Photographer facing southwest.
- 55 of 76. Shopping Galleries interior detail, view from near Harris Tower entrance. Photographer facing southwest.
- 56 of 76. Peachtree Center Concourse, view toward Peachtree Street. Photographer facing northwest.
- 57 of 76. Peachtree Center Concourse, view toward Peachtree Street. Photographer facing west.
- 58 of 76. Peachtree Center Concourse, interior corridor view toward Peachtree Street. Photographer facing west.
- 59 of 76. Peachtree Center Promenade toward Mall at Peachtree Center (former Shopping Galleries) & International (Cain) Tower east Shopping Galleries façade. Photographer facing southwest.
- 60 of 76. Interior view, the Mall at Peachtree Center, toward Peachtree Street entrance. Photographer facing southwest.
- 61 of 76. Peachtree Center Aerial of Peachtree Center Promenade, view over Peachtree Street. Photographer facing northeast.
- 62 of 76. North (Atlanta Gas Light) Tower, view of south façade over Peachtree Street. Photographer facing northeast.
- 63 of 76. North (Atlanta Gas Light) Tower, view of north façade over Peachtree Street. Photographer facing southeast.
- 64 of 76. Peachtree Center Shopping Galleries Concourse, detail of Peachtree Street entrance to Concourse & MARTA entrance & North (Atlanta Gas Light) Tower. Photographer facing east.
- 65 of 76. 141 Peachtree Street – Atlanta Federal Savings and Loan, detail Peachtree Street entrance to Peachtree Center Concourse & MARTA entrance & North (Atlanta Gas Light) Tower. Photographer facing east.
- 66 of 76. Atlanta Merchandise Mart (AmericasMart Building 1) east façade over Peachtree Street. Photographer facing northwest.
- 67 of 76. Atlanta Merchandise Mart (AmericasMart Building 1) north façade over John Portman Boulevard. Photographer facing east.
- 68 of 76. Atlanta Merchandise Mart (AmericasMart Building 1), 1968 Addition north façade over John Portman Boulevard. Photographer facing southwest.
- 69 of 76. Atlanta Merchandise Mart (AmericasMart Building 1), 1968 & 1985 Additions west façade over Ted Turner Drive. Photographer facing east.
- 70 of 76. Atlanta Gift Mart with sky bridges over Ted Turner Drive. Photographer facing north.

Peachtree Center Historic District
Name of Property

Fulton, Georgia
County and State

71 of 76. Continental Trailways Bus Station & Parking Deck with Atlanta Gift Mart vertical addition. Photographer facing southwest.

72 of 76. Atlanta Apparel Mart, corner detail view of Apparel Mart from the intersection of Williams Street and John Portman Boulevard. Photographer facing northwest.

73 of 76. Atlanta Apparel Mart Ted Turner Drive façade. Photographer facing southwest.

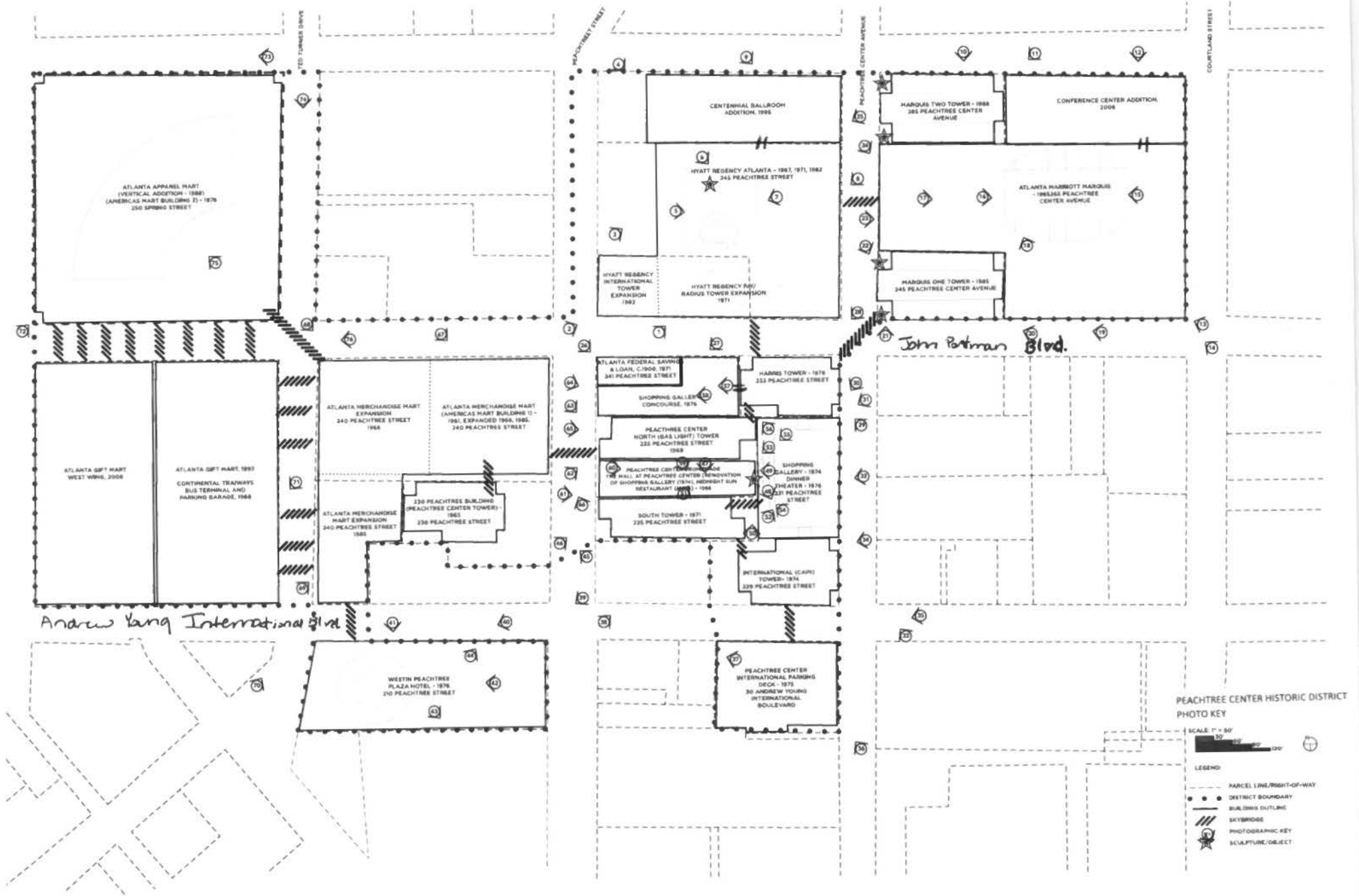
74 of 76. Atlanta Apparel Mart Baker Street intersection façade detail. Photographer facing west.

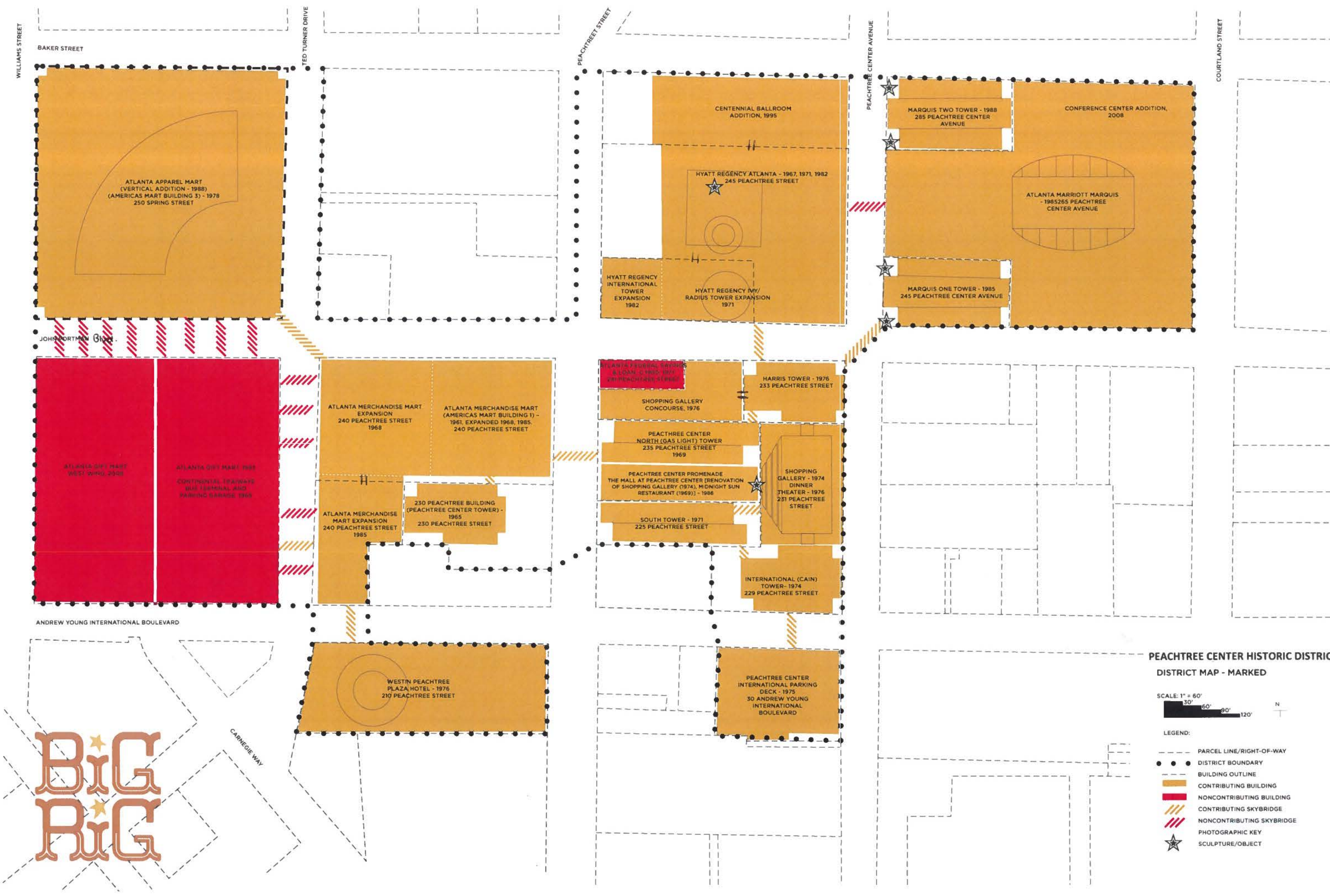
75 of 76. Atlanta Apparel Mart interior atrium view fan-shaped skylight. Photographer facing northwest.

76 of 76. Atlanta Apparel Mart John Portman Boulevard façade & Ted Turner Drive intersection stair tower and sky bridge detail. Photographer facing northwest.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.





**PEACHTREE CENTER HISTORIC DISTRICT
DISTRICT MAP - MARKED**



- LEGEND:
- PARCEL LINE/RIGHT-OF-WAY
 - DISTRICT BOUNDARY
 - BUILDING OUTLINE
 - CONTRIBUTING BUILDING
 - NONCONTRIBUTING BUILDING
 - ▨ CONTRIBUTING SKYBRIDGE
 - ▨ NONCONTRIBUTING SKYBRIDGE
 - ★ PHOTOGRAPHIC KEY
 - ★ SCULPTURE/OBJECT

ATLANTA APPAREL MART
(VERTICAL ADDITION - 1988)
(AMERICAS MART BUILDING 3) - 1978
250 SPRING STREET

CENTENNIAL BALLROOM
ADDITION, 1995

HYATT REGENCY ATLANTA - 1967, 1971, 1982
245 PEACHTREE STREET

HYATT REGENCY INTERNATIONAL
TOWER EXPANSION
1982

HYATT REGENCY IV/
RADIUS TOWER EXPANSION
1971

MARQUIS TWO TOWER - 1988
285 PEACHTREE CENTER
AVENUE

CONFERENCE CENTER ADDITION,
2008

ATLANTA MARRIOTT MARQUIS
- 1985 265 PEACHTREE
CENTER AVENUE

MARQUIS ONE TOWER - 1985
245 PEACHTREE CENTER AVENUE

ATLANTA GIFT MART
WEST WING, 2008

ATLANTA GIFT MART 1985
CONTINENTAL TRAINWAY
BUS TERMINAL AND
PARKING GARAGE 1985

ATLANTA MERCHANDISE MART
EXPANSION
240 PEACHTREE STREET
1968

ATLANTA MERCHANDISE MART
(AMERICAS MART BUILDING 1) -
1961, EXPANDED 1968, 1985,
240 PEACHTREE STREET

ATLANTA MERCHANDISE
MART EXPANSION
240 PEACHTREE STREET
1985

230 PEACHTREE BUILDING
(PEACHTREE CENTER TOWER) -
1965
230 PEACHTREE STREET

ATLANTA FEDERAL SAVINGS
& LOAN CO. 1980-1991
241 PEACHTREE STREET

HARRIS TOWER - 1976
233 PEACHTREE STREET

SHOPPING GALLERY
CONCOURSE, 1976

PEACHTREE CENTER
NORTH (GAS LIGHT) TOWER
235 PEACHTREE STREET
1969

PEACHTREE CENTER PROMENADE
THE MALL AT PEACHTREE CENTER (RENOVATION
OF SHOPPING GALLERY (1974), MIDNIGHT SUN
RESTAURANT (1969)) - 1986

SOUTH TOWER - 1971
225 PEACHTREE STREET

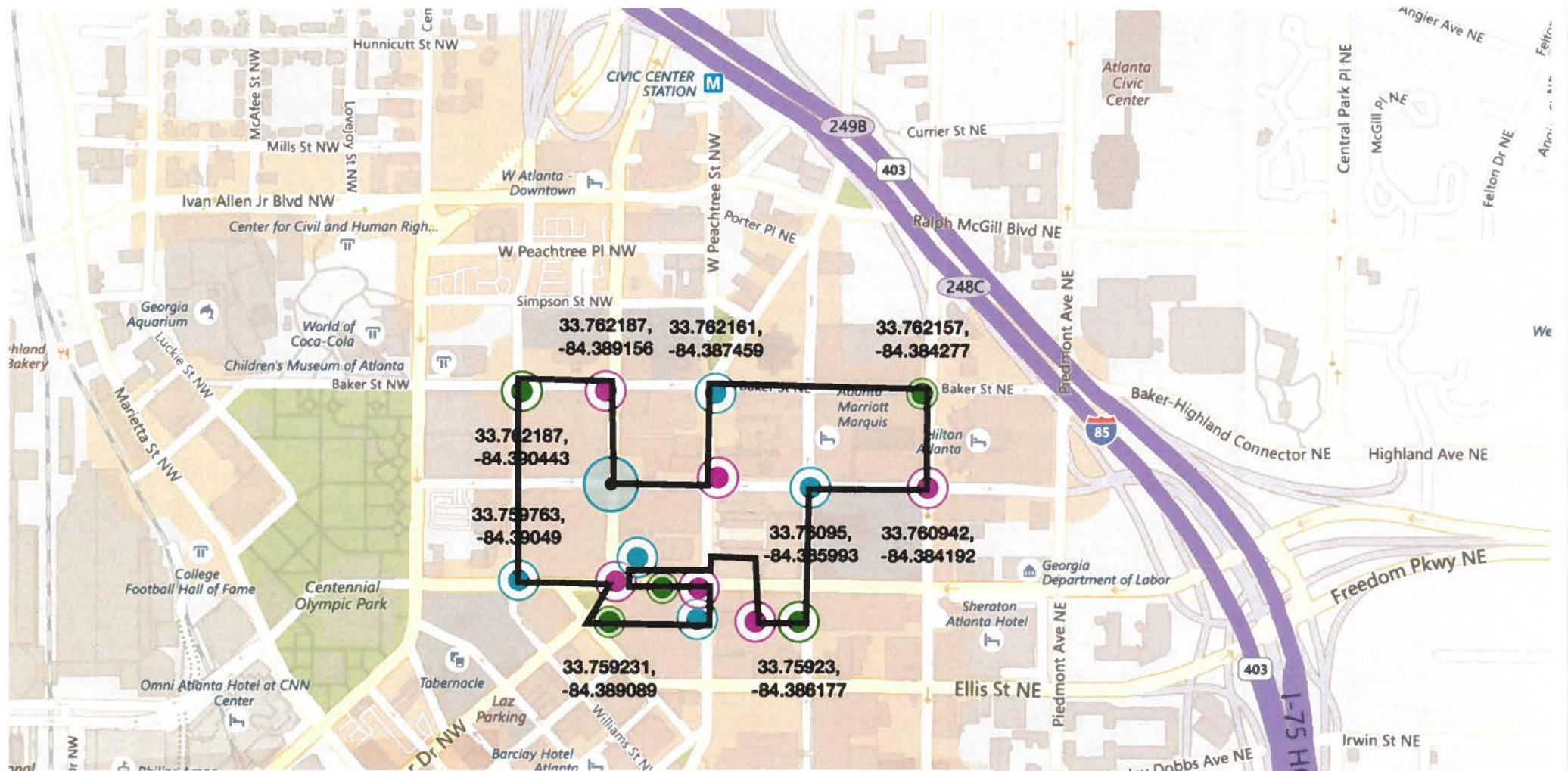
SHOPPING
GALLERY - 1974
DINNER
THEATER - 1976
231 PEACHTREE
STREET

INTERNATIONAL (CAIN)
TOWER - 1974
229 PEACHTREE STREET

WESTIN PEACHTREE
PLAZA HOTEL - 1976
210 PEACHTREE STREET

PEACHTREE CENTER
INTERNATIONAL PARKING
DECK - 1975
30 ANDREW YOUNG
INTERNATIONAL
BOULEVARD

**BIG
RIG**



PEACHTREE CENTER HISTORIC DISTRICT

- | | |
|---|--|
| 1. Latitude: 33.761074, Longitude: -84.387421 | 10. Latitude: 33.759658, Longitude: -84.387711 |
| 2. Latitude: 33.762161, Longitude: -84.387459 | 11. Latitude: 33.759266, Longitude: -84.387732 |
| 3. Latitude: 33.762157, Longitude: -84.384277 | 12. Latitude: 33.759231, Longitude: -84.389089 |
| 4. Latitude: 33.760942, Longitude: -84.384192 | 13. Latitude: 33.759747, Longitude: -84.388996 |
| 5. Latitude: 33.760950, Longitude: -84.385993 | 14. Latitude: 33.759763, Longitude: -84.390490 |
| 6. Latitude: 33.759230, Longitude: -84.386177 | 15. Latitude: 33.762187, Longitude: -84.390443 |
| 7. Latitude: 33.759230, Longitude: -84.386852 | 16. Latitude: 33.762187, Longitude: -84.389156 |
| 8. Latitude: 33.760060, Longitude: -84.388655 | 17. Latitude: 33.760996, Longitude: -84.389070 |
| 9. Latitude: 33.759667, Longitude: -84.388269 | |

Source: BING maps 2018



**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1962 Gabriel Benzur

**Atlanta Merchandise Mart prior to construction of the 230 Peachtree Building c. 1961
Historic Photo 1 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1965 Clyde May

**Atlanta Merchandise Mart prior to 1968 addition c. 1965
Historic Photo 2 of 49**

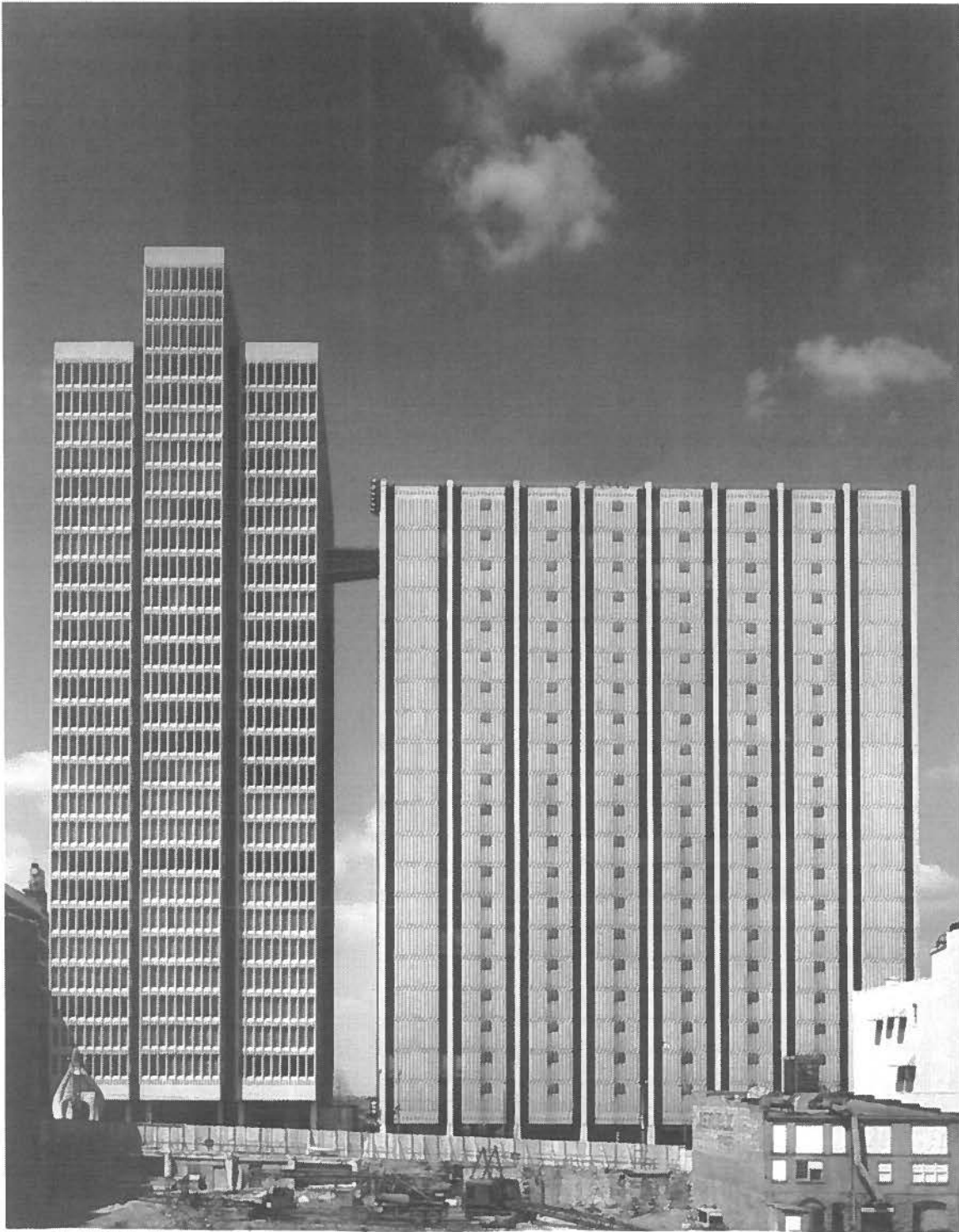
**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Image courtesy of the Portman Archives

**Atlanta Merchandise Mart prior to 1985 addition c. 1971
Historic Photo 3 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1965 Clyde May

**230 Peachtree Building and Atlanta Merchandise Mart prior to construction
of the North (Atlanta Gas Light) Tower c. 1965
Historic Photo 4 of 49**

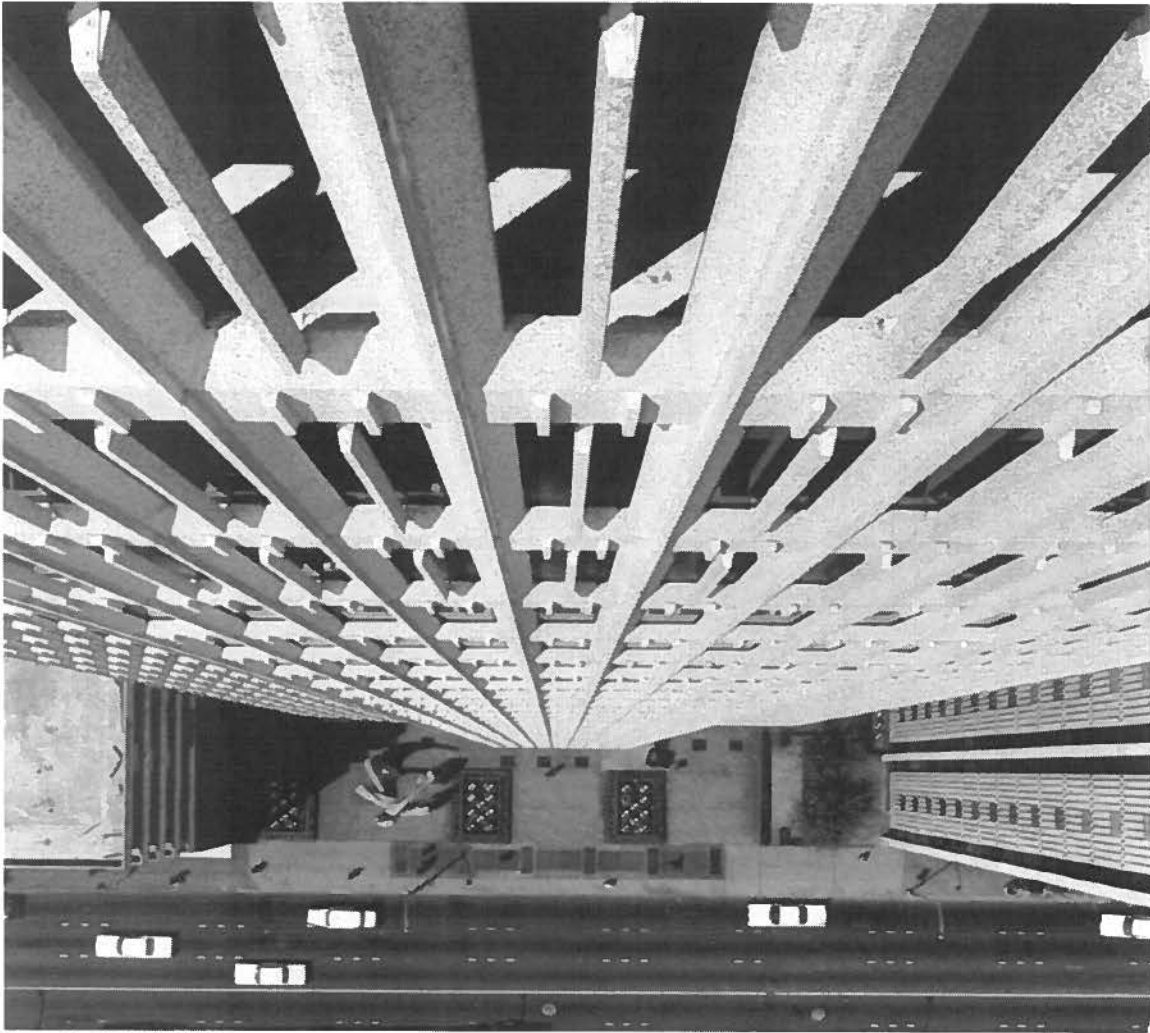
**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1976 Jerry Spearman

**230 Building front plaza with “Renaissance of the City” by Robert
Helsmoortel c. 1976
Historic Photo 5 of 49**

PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos



Copyright 1966 Clyde May

**View down central bay of main façade of the 230 Peachtree Building c. 1965
Historic Photo 6 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**

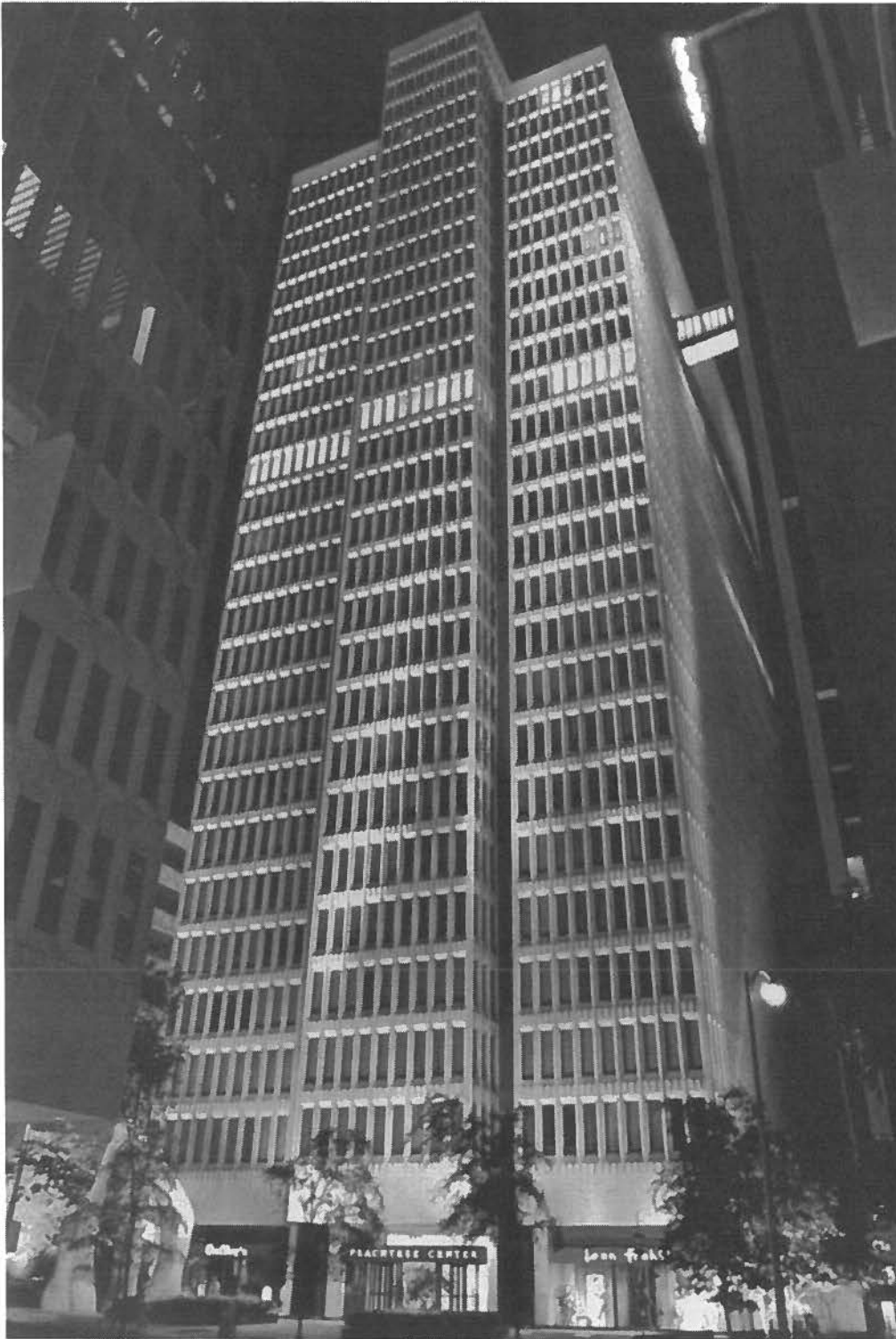


Image courtesy of the Portman Archives

**The 230 Peachtree Building at night c. 1965
(Note: the illuminated sky bridge connecting to the Atlanta Merchandise
Mart)
Historic Photo 7 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1976 Jerry Spearman

**Sky Bridge from Continental Trailways Bus Terminal and Parking Garage to
230 Peachtree Center Tower and Atlanta Merchandise Mart c. 1976
Historic Photo 8 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1968 William A. Barnes

**Pre-1971 exterior view of the Hyatt Regency Atlanta c. 1967
Historic Photo 9 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1967 Alexandre Georges

**Original Hyatt Regency Atlanta atrium view c. 1967
Historic Photo 10 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**

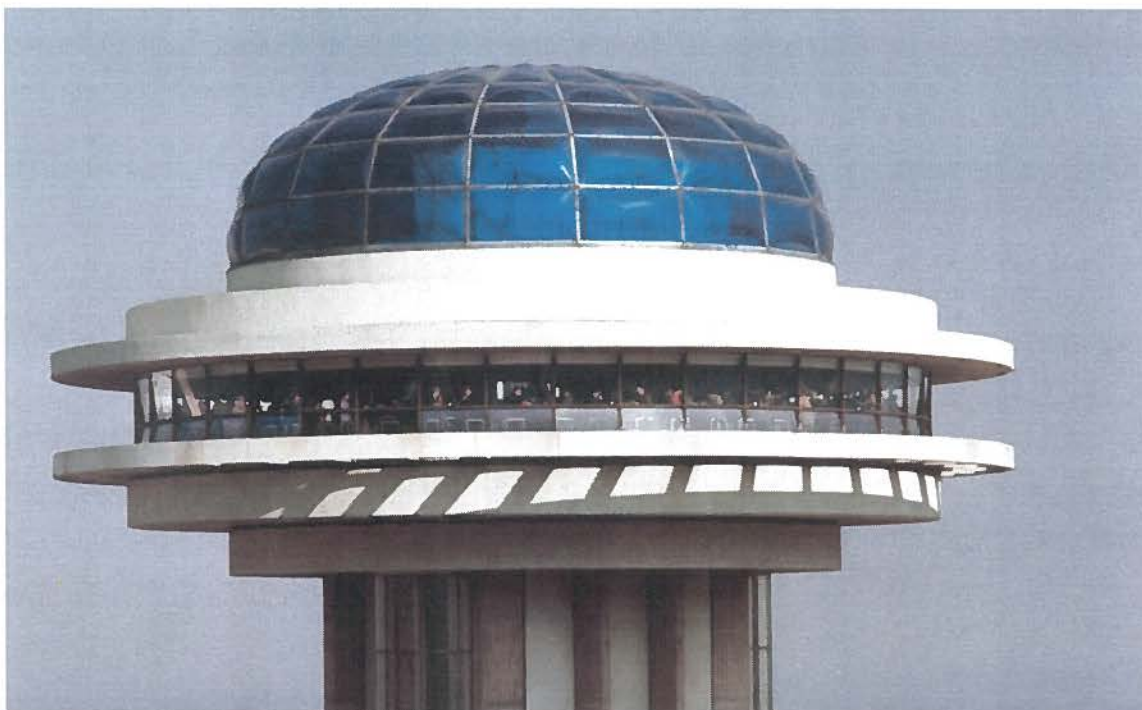


Image courtesy of the Portman Archives

**Exterior View of Polaris at the Hyatt Regency Atlanta c. 1967
Historic Photo 11 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Image courtesy of the Portman Archives

**View of original configuration of the Continental Trailways Bus Terminal & Parking Garage before construction of the Atlanta Gift Mart c. 1968
Historic Photo 12 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1968 Clyde May

**Peachtree Center with addition of North (Atlanta Gas Light) Tower c. 1968
Historic Photo 13 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Image courtesy of the Portman Archives

**North (Atlanta Gas Light) Tower at night with sky bridge under-lighting
c. 1969
Historic Photo 14 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**

Historic Photo 15 – North (Atlanta Gas Light) Tower



Copyright 1975 Jerry Spearman

**Interior of sky bridge to Top of the Mart Restaurant – Atlanta Merchandise
Mart form North (Atlanta Gas Light) Tower c. 1975
Historic Photo 15 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Image courtesy of the Portman Archives

**Promenade in front of the North (Atlanta Gas Light) Tower looking toward
sculpture "Candelabra" by Hans Van De Bovenkamp c. 1969
Historic Photo 16 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1968 Alexandre Georges

**Interior of Midnight Sun Restaurant toward light well fountain and “The Big One” by Willi Gutmann c. 1968
Historic Photo 17 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1968 Alexandre Georges

**Interior of Midnight Sun Restaurant toward fountain in light well c. 1968
Historic Photo 18 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1975 Jerry Spearman

**View of “The Big One” by Willi Gutmann across Peachtree Center Promenade and Midnight Sun light well c. 1975
Historic Photo 19 of 49**



Copyright 1975 Jerry Spearman

**View into rear Peachtree Center Promenade lower courtyard area
Historic Photo 20 of 49 c. 1975**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Image courtesy of the Portman Archives

**View toward Peachtree Street from the Peachtree Center Promenade
c. 1976
Historic Photo 21 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Image courtesy of the Portman Archives

**Construction of the South Tower c. 1970
Historic Photo 22 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Image courtesy of the Portman Archives

**Peachtree Street Elevator to second level Franklin Simon Store c. 1971
Historic Photo 23 of 49**

PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos



Copyright 1987 Michael Portman

**'Early Mace' by Charles Perry in front of the South Tower c. 1987
Historic Photo 24 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Image courtesy of the Portman Archives

**Peachtree Center c. 1971 with South Tower and Hyatt Regency Atlanta Ivy
(Radius) Tower.
Historic Photo 25 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Image courtesy of the Portman Archives

**View of Hyatt Regency Atlanta Ivy (Radius) Tower Addition c. 1976
Historic Photo 26 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Image courtesy of the Portman Archives

**View from Interim Sky Bridge from Midnight Sun Restaurant to Hyatt
Regency Atlanta c. 1971
Historic Photo 27 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Image courtesy of the Portman Archives

**International (Cain) Tower under construction c. 1974
Historic Photo 28 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



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**Peachtree Center c. 1976 following completion of the Harris Tower
Historic Photo 29 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Image courtesy of the Portman Archives

**Original configuration of Shopping Galleries Atrium c. 1976
Historic Photo 30 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1980 Clyde May

**Shopping Galleries atrium ferns c. 1980
Historic Photo 31 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1974 Jerry Spearman

**Shopping Galleries Escalators c. 1974
Historic Photo 32 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1990 Michael Portman

**1985 Renovation of Shopping Galleries Space to the Mall at Peachtree
Center c. 1990
Historic Photo 33 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1990 Michael Portman

**Half barrel arches added during the 1986 renovation of Shopping Galleries
to the Mall at Peachtree Center c. 1990
Historic Photo 34 of 49**

PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos



Copyright 1976 Stuart Bumgardener

**Interior of Top of the Galleries (Midnight Sun) Dinner Theater c. 1976
Historic Photo 35 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Image courtesy of the Portman Archives

**Westin Peachtree Plaza atrium lobby lagoon and 'cocktail pod' or 'floating island' seating area c. 1976
Historic Photo 36 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1976 Alexandre Georges

**Interior terraces of Westin Peachtree Plaza c. 1976
Historic Photo 37 of 49**

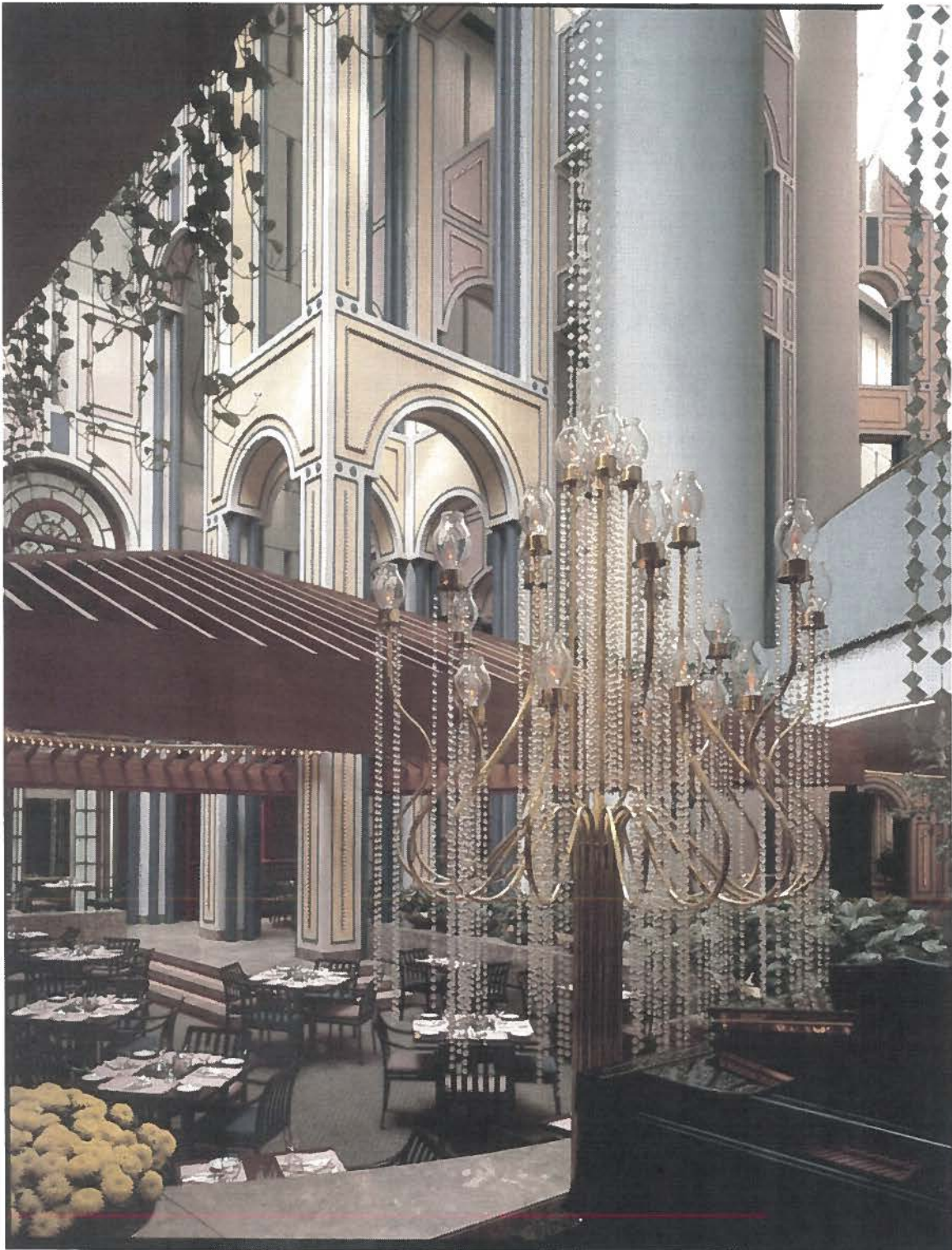
PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos



Image courtesy of the Portman Archives

**Original Entrance to Westin Peachtree Plaza c. 1976
Historic Photo 38 of 49**

PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos



Copyright 1988 Timothy Hursley

Westin Peachtree Plaza 1986 Lobby renovation c. 1988
Historic Photo 39 of 49

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1988 Timothy Hursley

**Westin Peachtree Plaza 1986 Lobby Renovation c. 1988
Historic Photo 40 of 49**

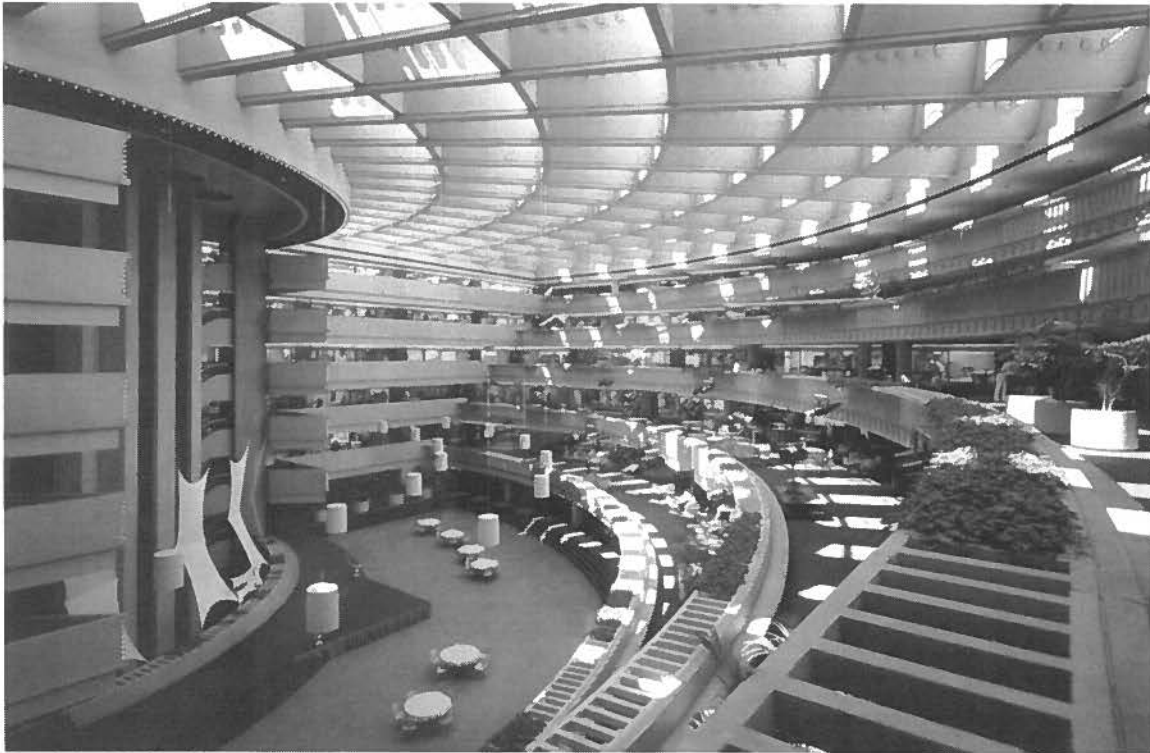
PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos



Copyright 1980 Paul Beswick

**Atlanta Apparel Mart original 1979 configuration and sky bridge c. 1980
Historic Photo 41 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1980 f Paul Beswick

**Atlanta Apparel Mart view of original height atrium c. 1980
Historic Photo 42 of 49**

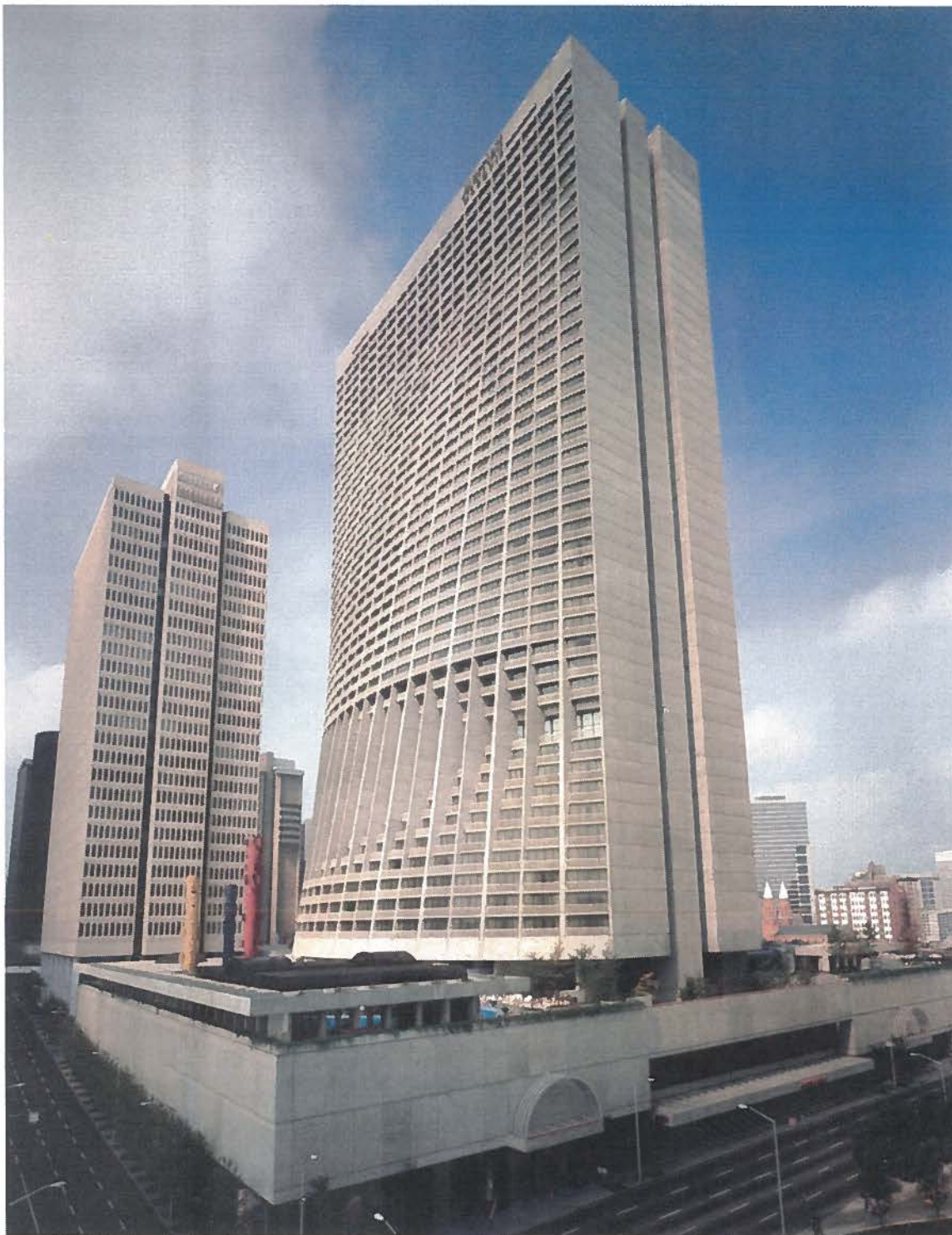
**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1988 Bill Hedrich

**Atlanta Apparel Mart Interior view expanded atrium c. 1988
Historic Photo 43 of 49**

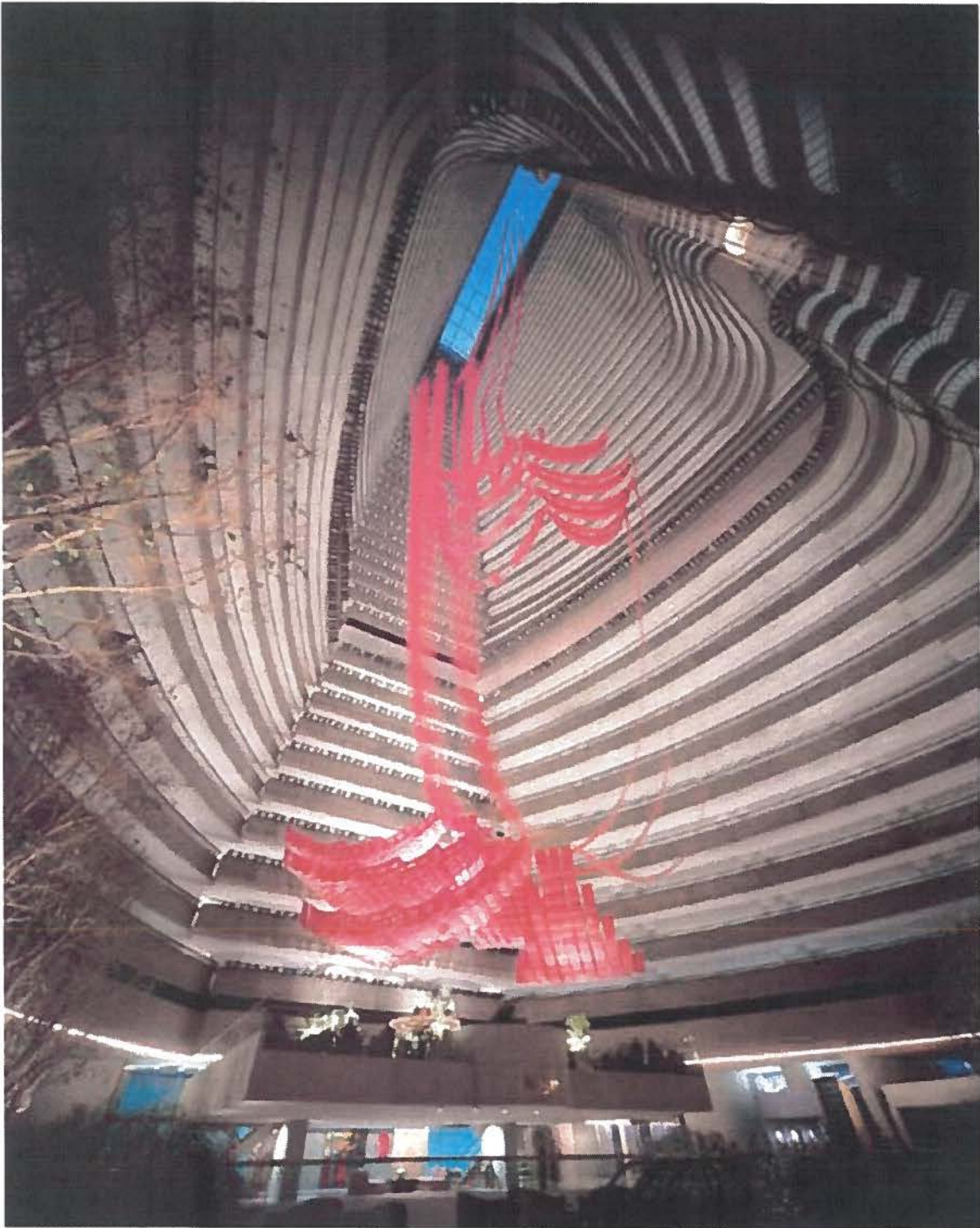
**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1987 Timothy Hursley

**Atlanta Marriott Marquis and Marquis One Tower c. 1987
Historic Photo 44 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1985 Jamie Ardiles-Arce

**Atlanta Marriott Marquis view of original interior atrium with 'Atrium Sculpture' by Daniel Graffin c. 1985
Historic Photo 45 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1985 Jamie Ardiles-Arce

**Exterior water features atop Atlanta Marriott Marquis podium level c. 1985
Historic Photo 46 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**



Copyright 1988 Michael Porunan

**View of Marquis Two Tower c. 1988
Historic Photo 47 of 49**

**PEACHTREE CENTER HISTORIC DISTRICT,
Attachment 1, Historic Photos**

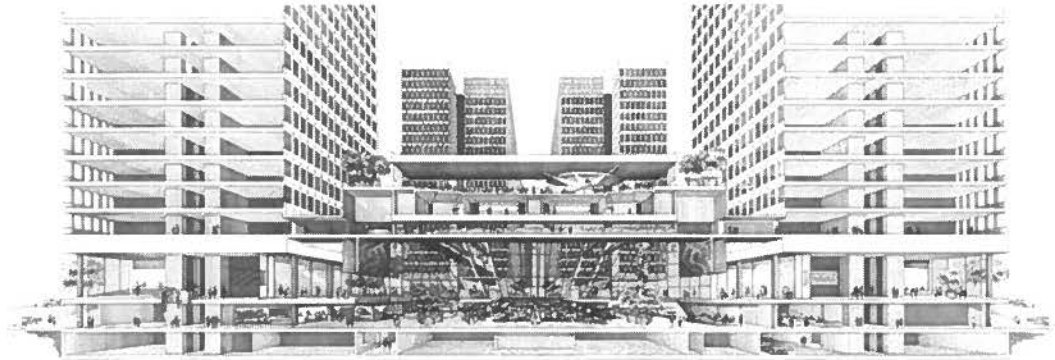


Image courtesy of the Portman Archives

**Cross-section through c. 1976 version of Peachtree Center, including
Shopping Galleries and Dinner Theater.
Historic Photo 48 of 49**

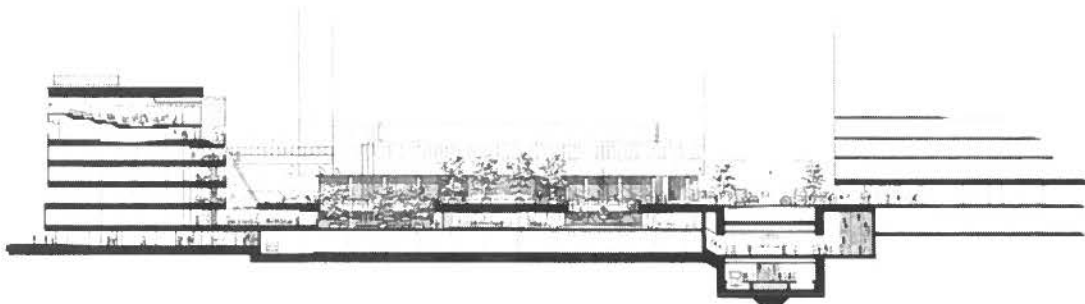
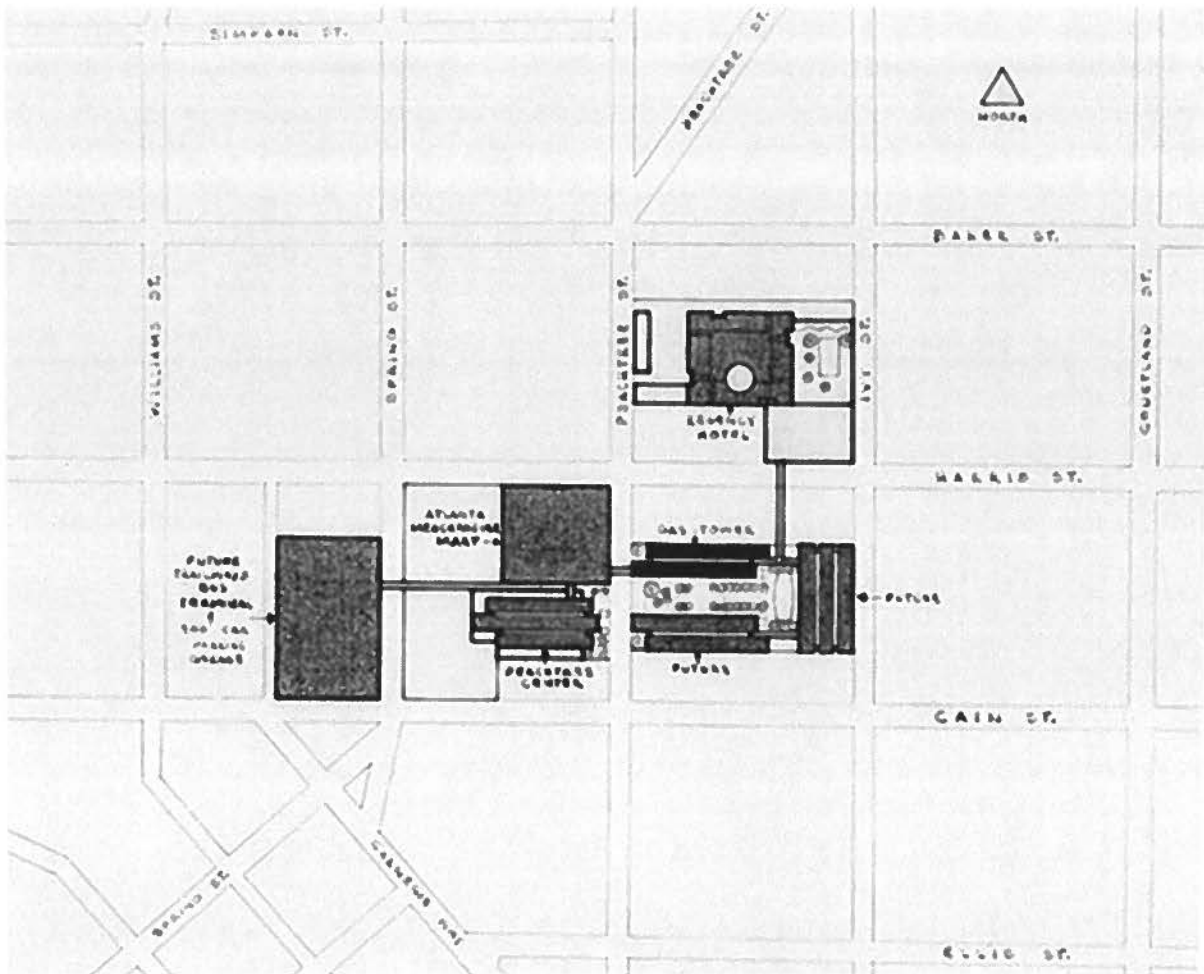


Image courtesy of the Portman Archives

**Cross section through c. 1976 version of Peachtree Center across
Peachtree Street showing initial MARTA configuration
Historic Photo 49 of 49**

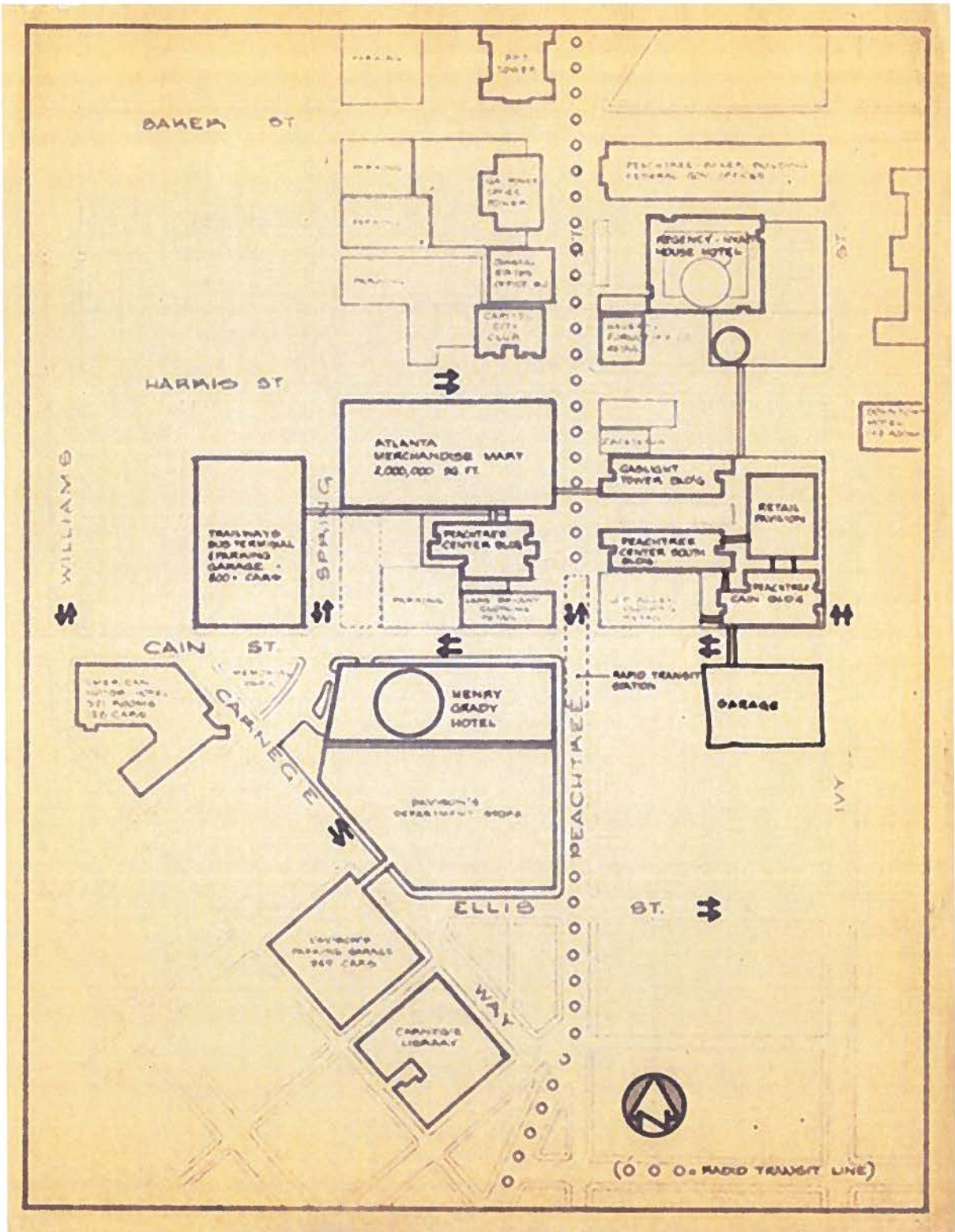
Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2



pm_0020_015_0001_Gw.jpg copyright Portman Archives

Peachtree Center Historic District, Attachment 2: *c. 1966 Peachtree Center 3-Tower Promenade Plan*, plan 1 of 20

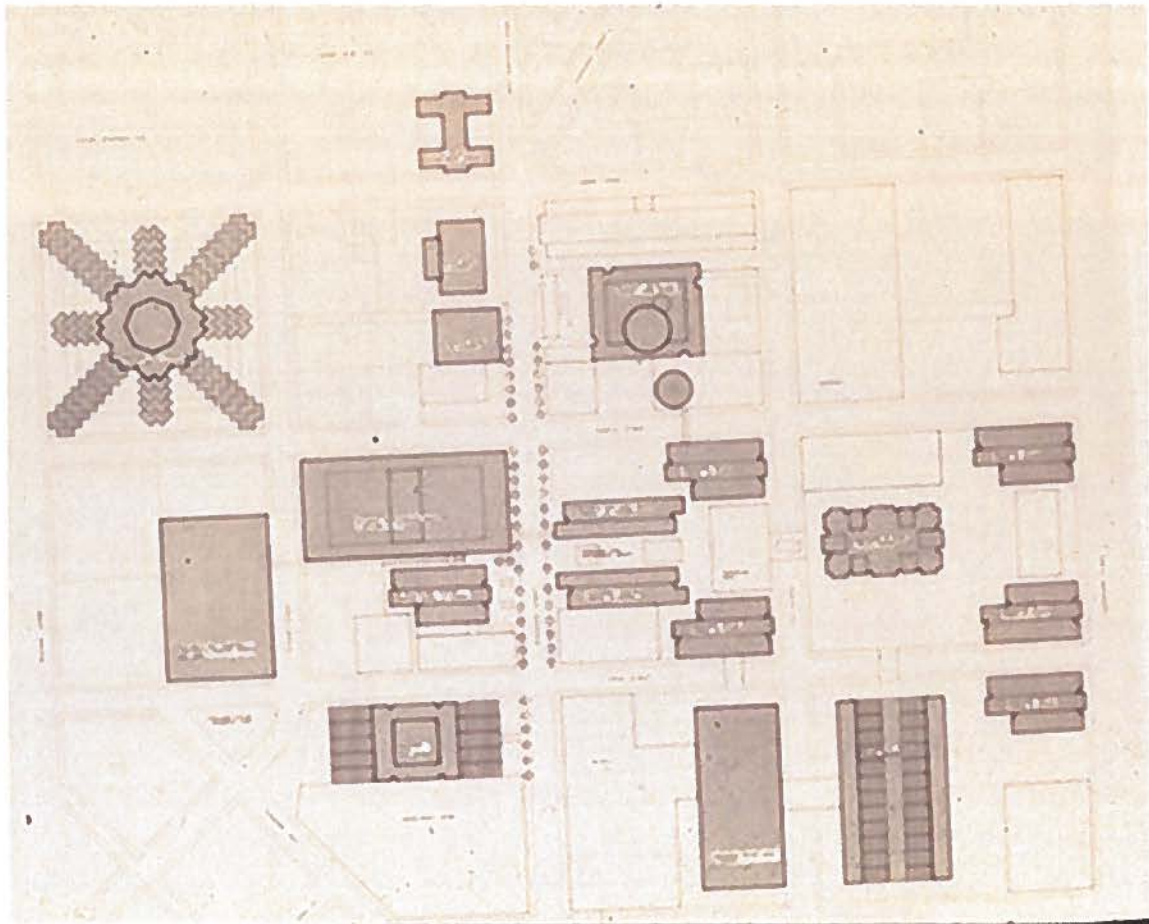
Peachtree Center Historic District
 Alternate Preliminary Development Proposals, 1966-1988
 Attachment 2



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Peachtree Center Historic District, Attachment 2: c. 1973 Henry Grady Hotel/Retail Pavilion Peachtree Center Plan, plan 2 of 20

Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2



pm_0020_028_0001_Gw.jpg copyright Portman Archives

Peachtree Center Historic District, Attachment 2: *c. 1974 Comprehensive Peachtree Center Plan*, plan 3 of 20

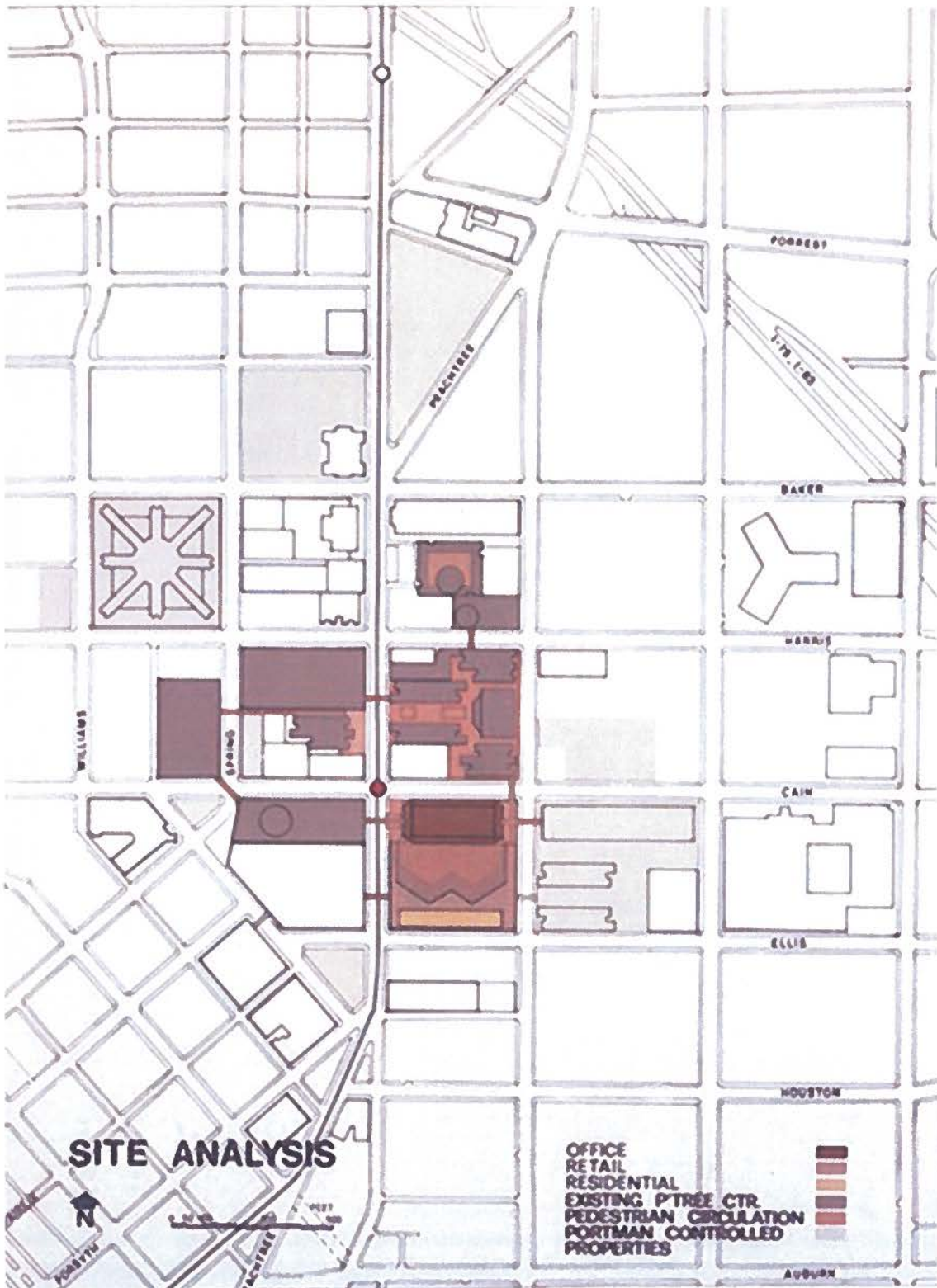
Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2



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Peachtree Center Historic District, Attachment 2: c. 1976 Peachtree Center
Portman Controlled Properties, plan 4 of 20

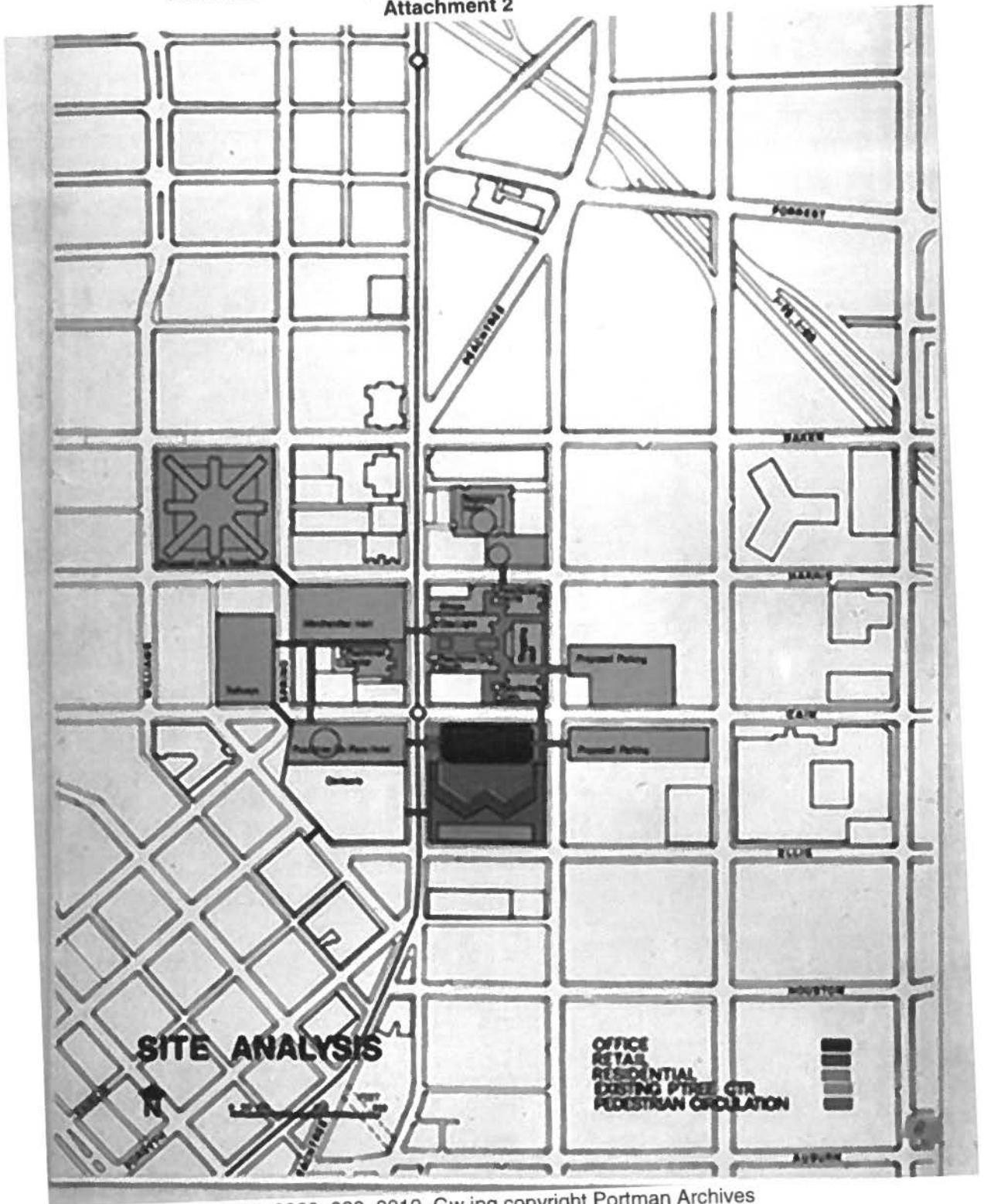
Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2



pm_0020_030_0010_Gw.jpg copyright Portman Archives

Peachtree Center Historic District, Attachment 2: *c. 1976 Peachtree Center Site Analysis Southern Block Addition Office Towers*, plan 5 of 20

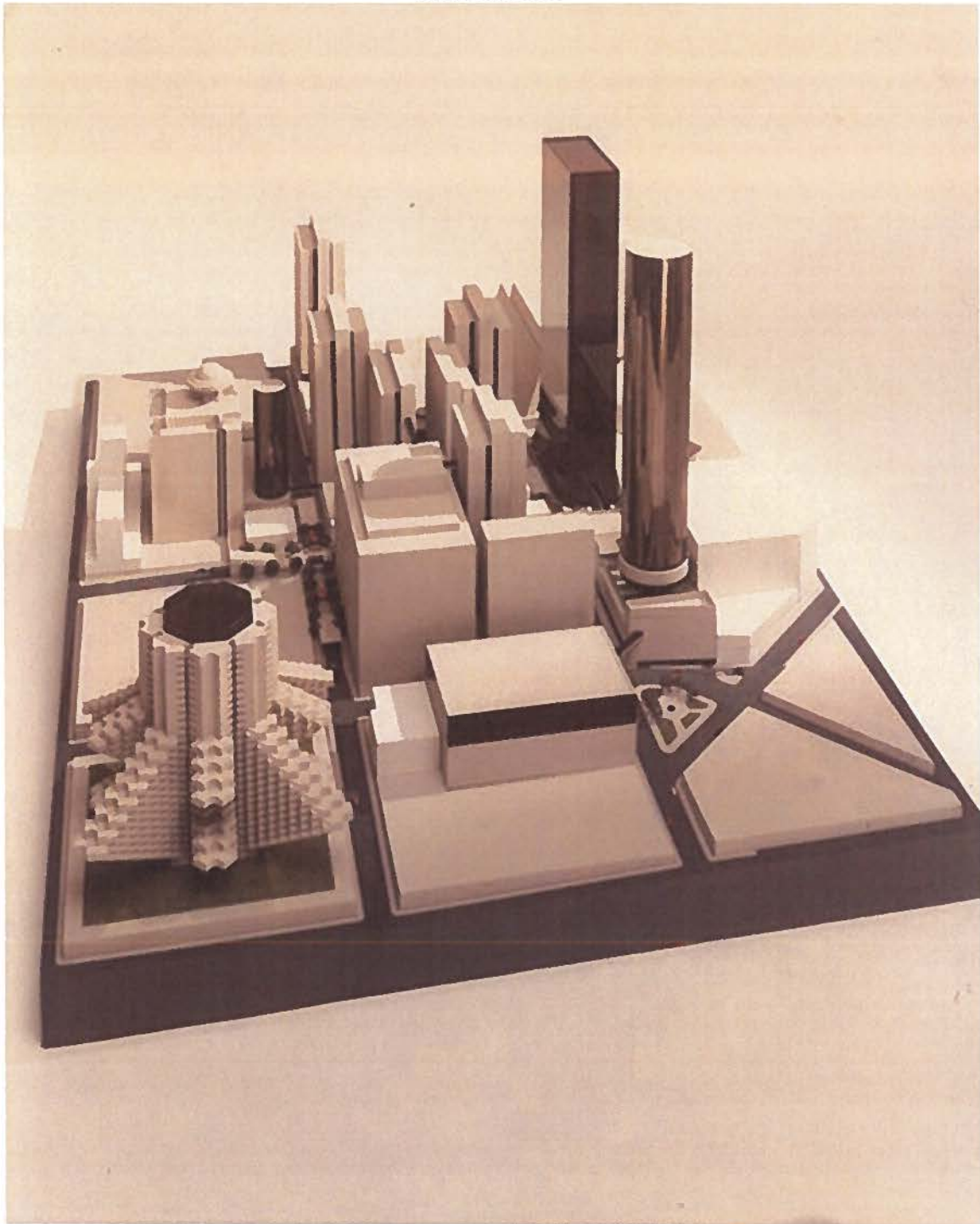
Peachtree Center Historic District
 Alternate Preliminary Development Proposals, 1966-1988
 Attachment 2



pm_0020_030_0012_Gw.jpg copyright Portman Archives

Peachtree Center Historic District, Attachment 2: c. 1976 Peachtree Center Site Analysis Southern Block Addition Parking, plan 6 of 20

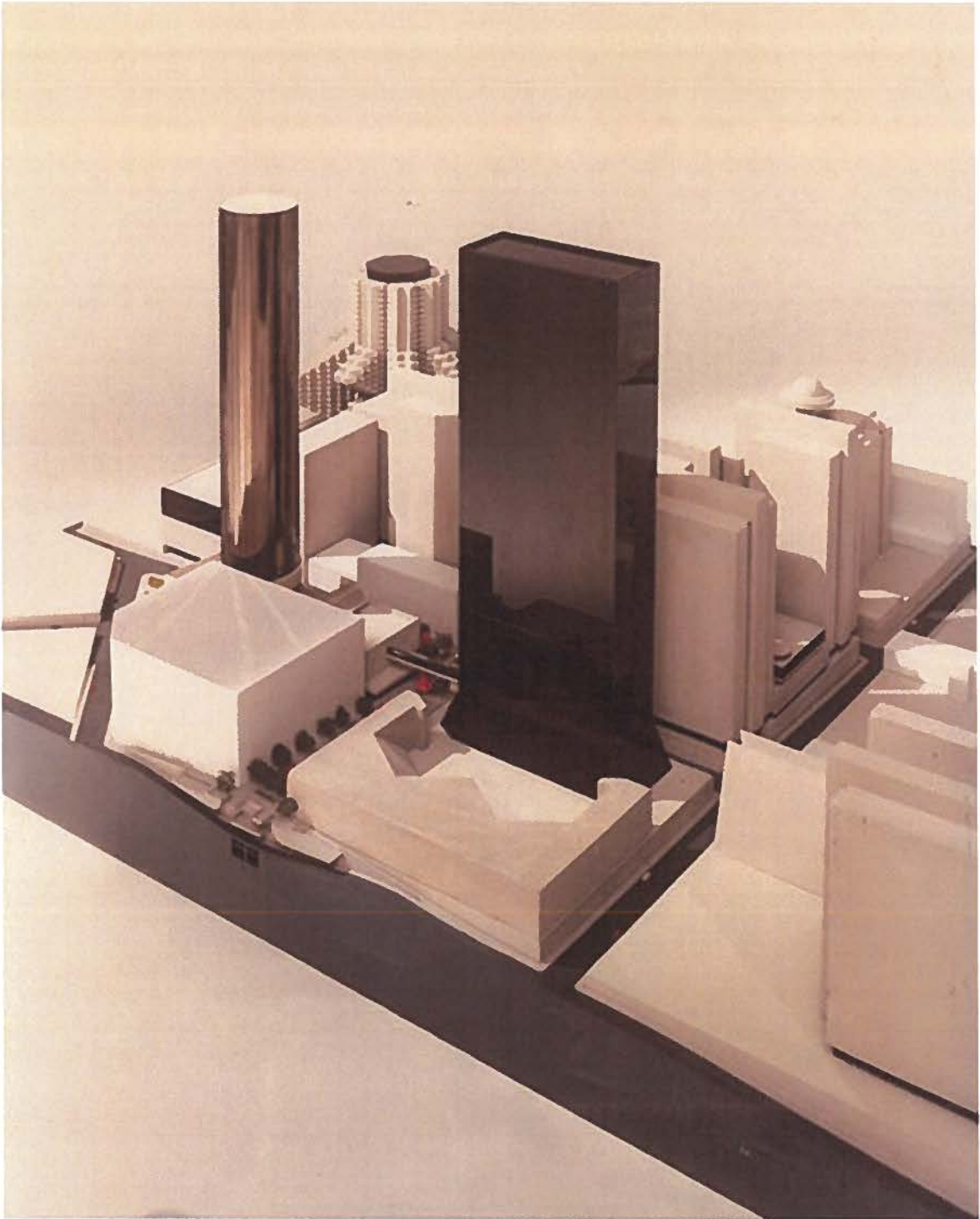
**Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2**



pm_0020_030_0034_Gw.jpg copyright Portman Archives

*Peachtree Center Historic District, Attachment 2: c. 1976 Peachtree Center
Southern Block Addition Model - Western View, plan 7 of 20*

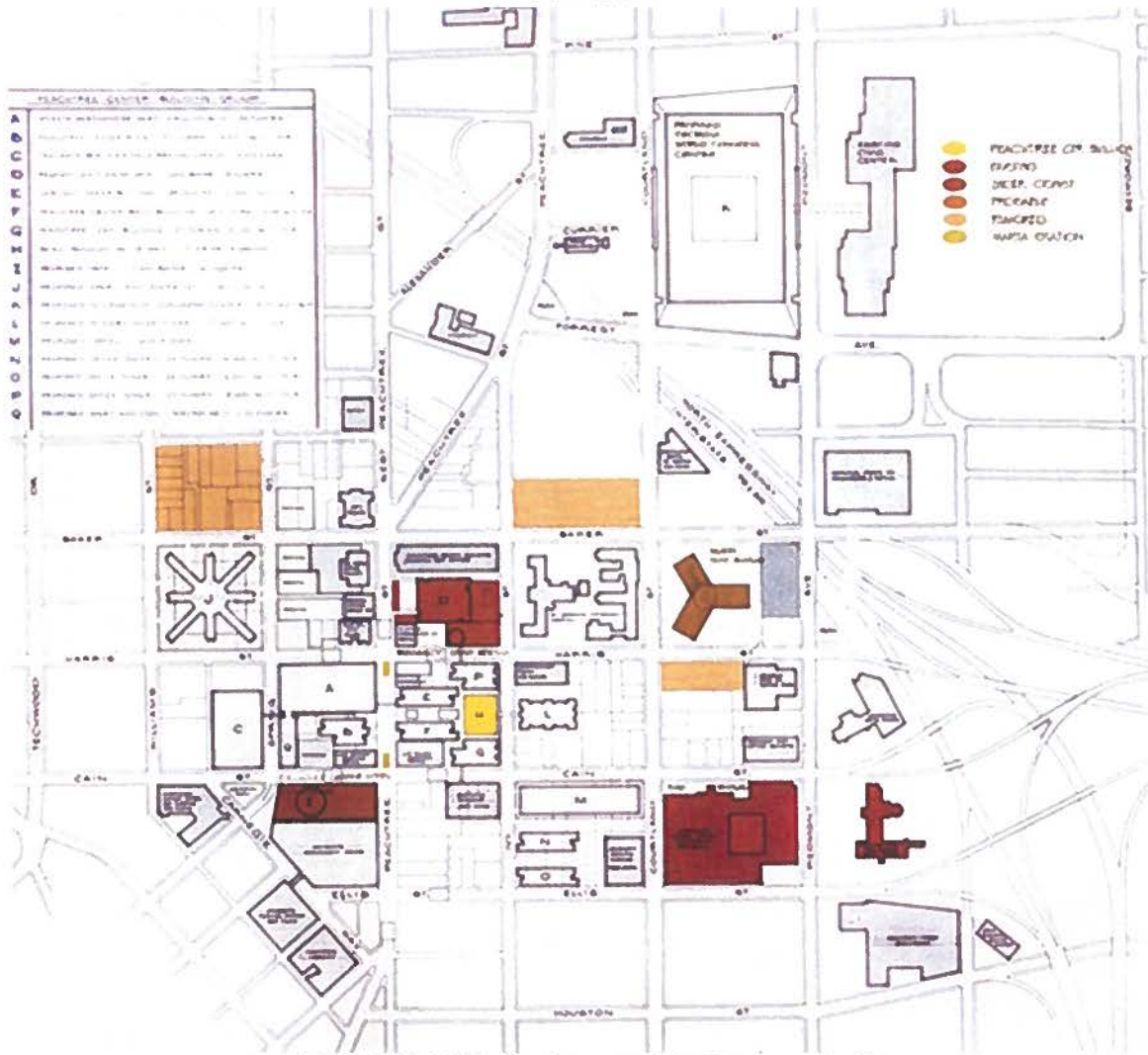
**Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2**



pm_0020_030_0035_Gw.jpg copyright Portman Archives

*Peachtree Center Historic District, Attachment 2: c. 1976 Peachtree Center
Southern Block Addition Model - Southern View, plan 8 of 20*

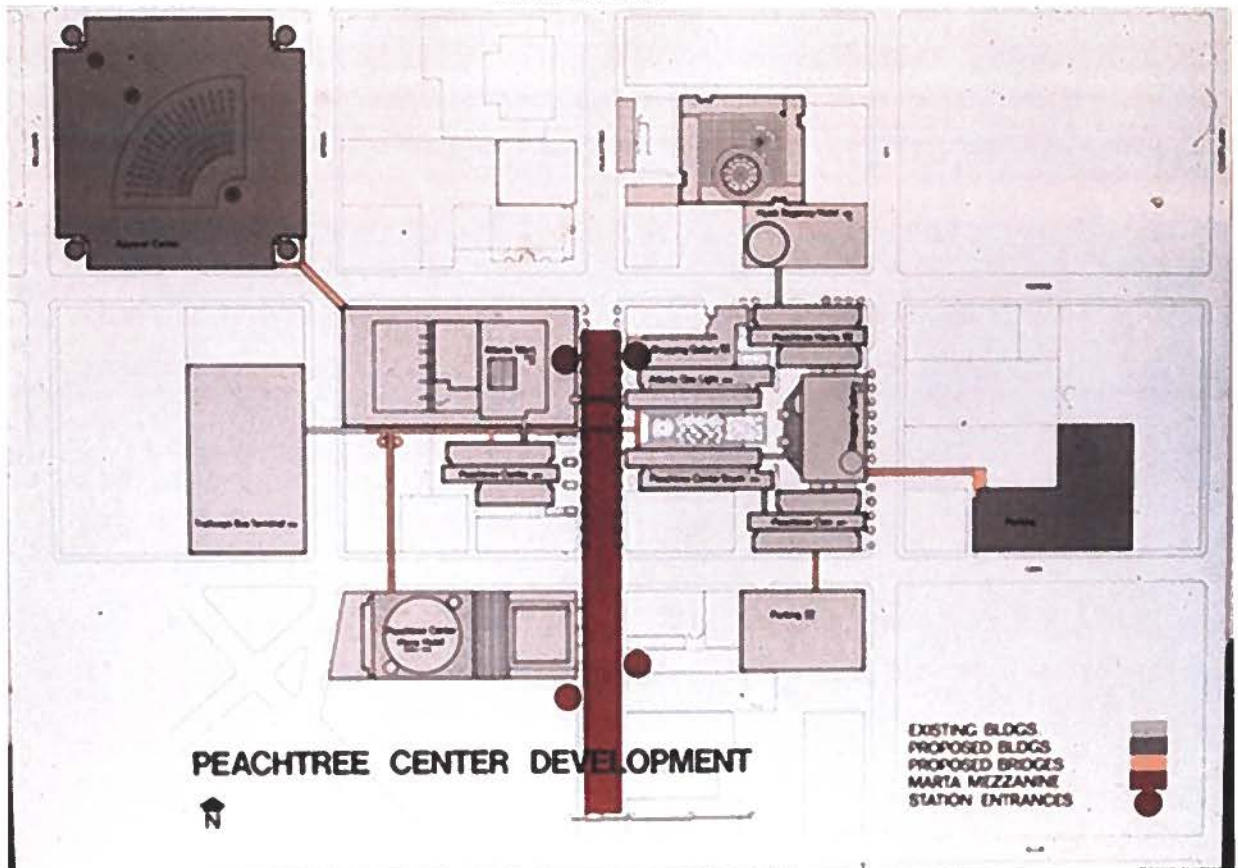
**Peachtree Center Historic District
 Alternate Preliminary Development Proposals, 1966-1988
 Attachment 2**



pm_0020_015_0006_Gw.jpg copyright Portman Archives

Peachtree Center Historic District, Attachment 2: c. 1976 Peachtree Center Building Group - Georgia World Congress Center (at Civic Center) Proposal, plan 9 of 20

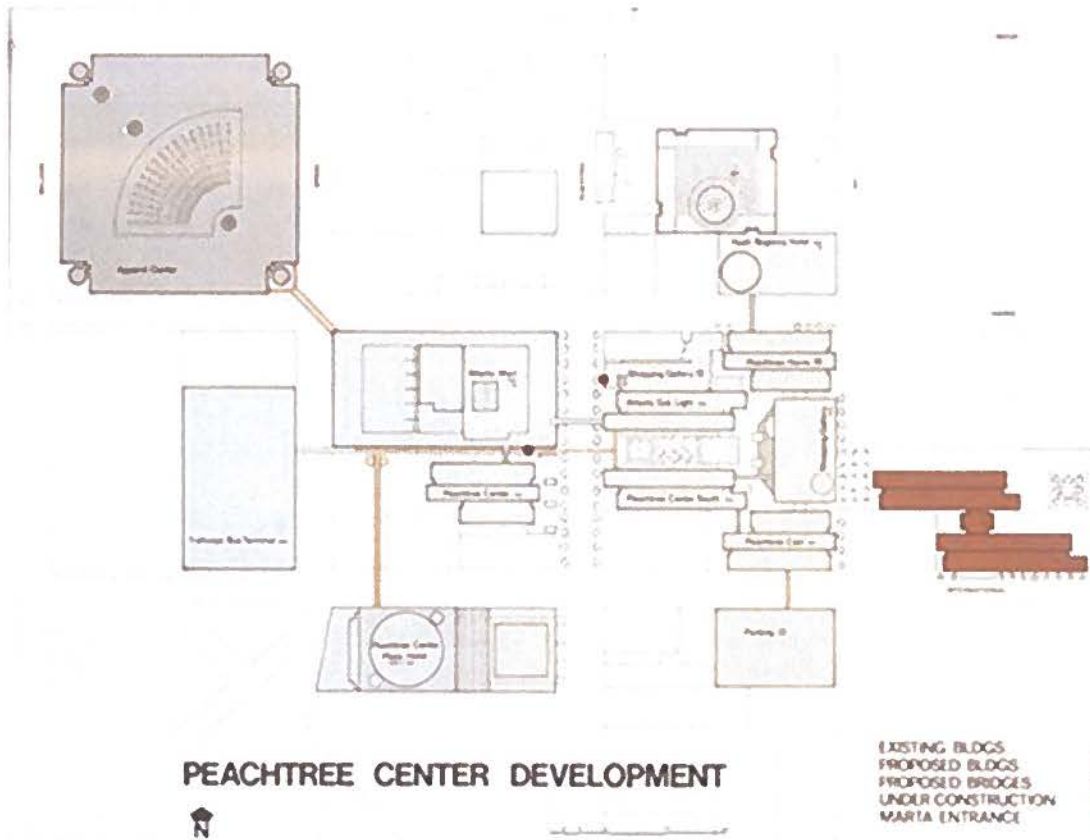
Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2



pm_0020_015_0024_Gw.jpg copyright Portman Archives

Peachtree Center Historic District, Attachment 2: c. 1976 Peachtree Center Development MARTA Mezzanine & Parking, plan 10 of 20

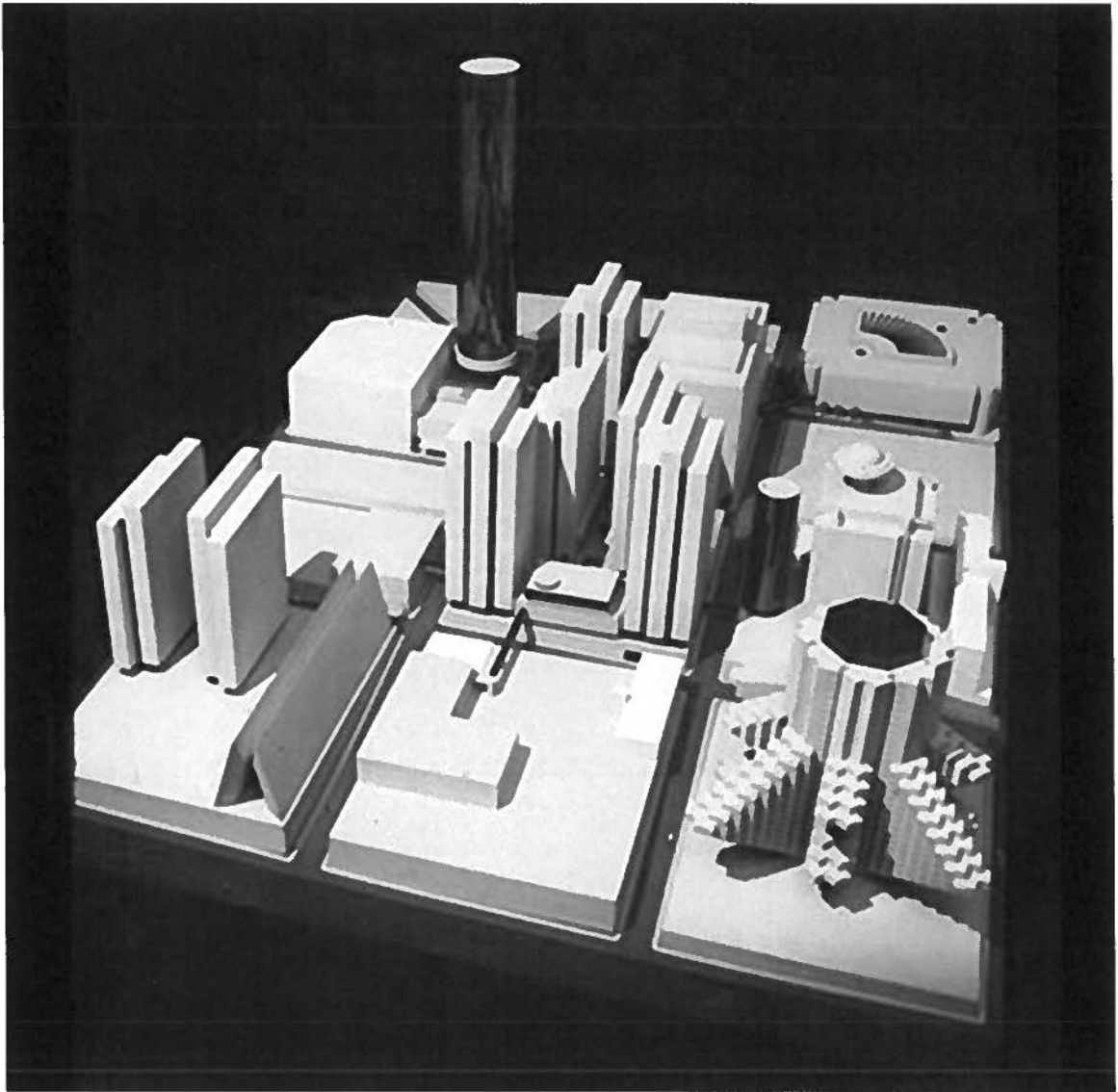
Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2



pm_0020_015_0016_Gw.jpg copyright Portman Archives

Peachtree Center Historic District, Attachment 2: *c. 1977 Peachtree Center Development Alternate Office Addition*, plan 11 of 20

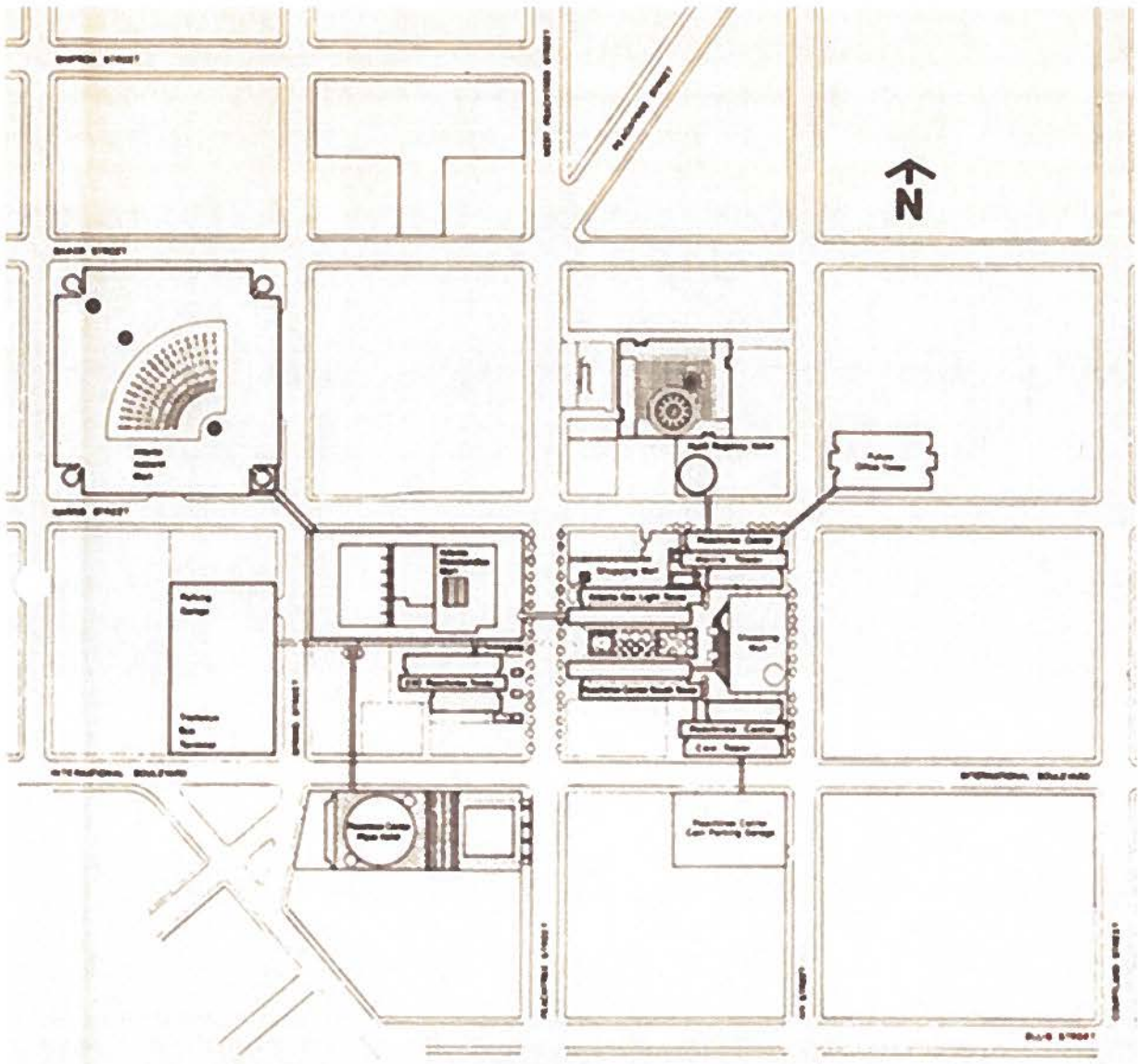
Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2



pm_0020_029_0020_Gw.jpg copyright Portman Archives

Peachtree Center Historic District, Attachment 2: *c. 1977 Peachtree Center Alternate Model*, plan 12 of 20

Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2

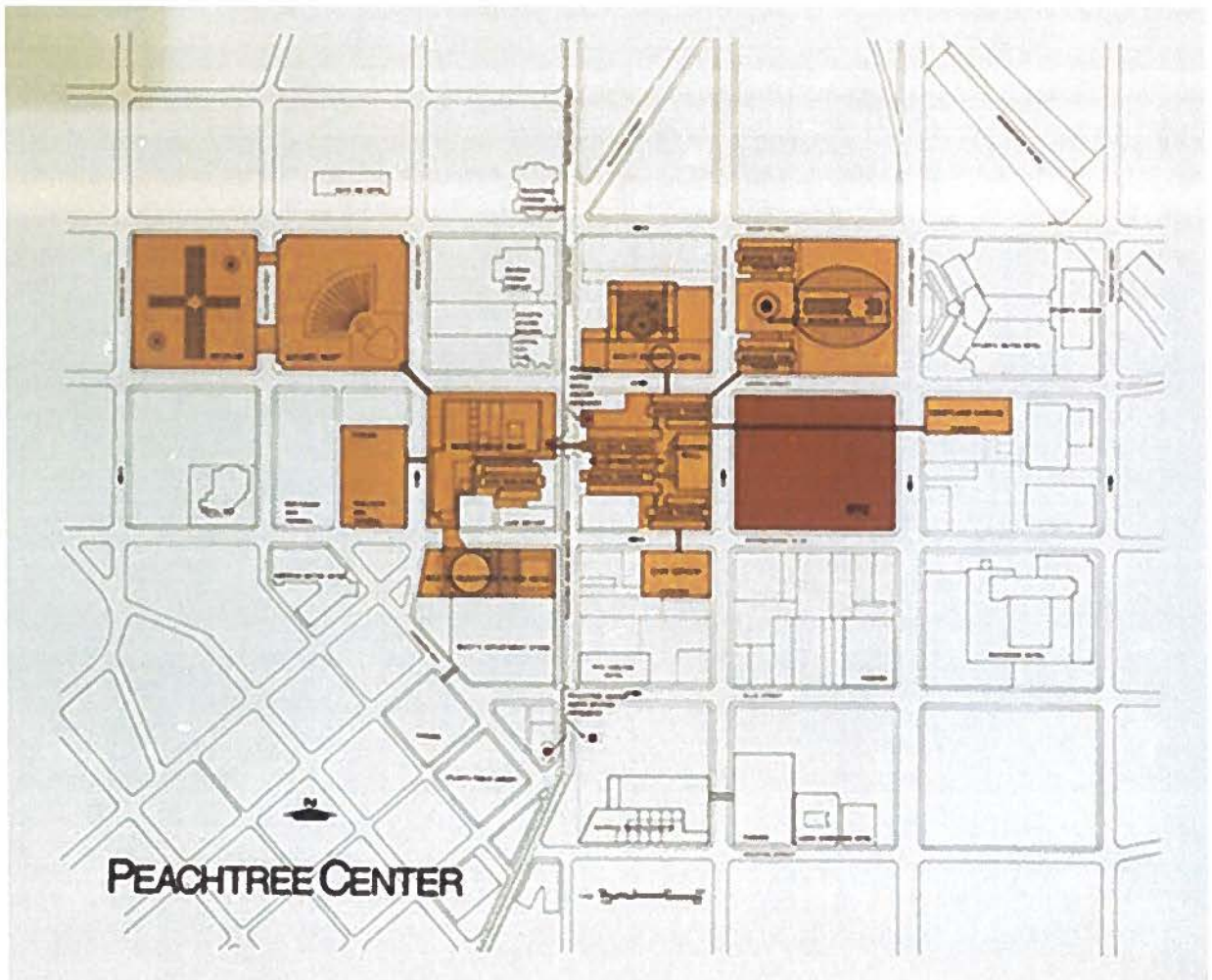


PEACHTREE CENTER

pm_0020_066_0009_Gw_x30.jpg copyright Portman Archives

Peachtree Center Historic District, Attachment 2: *c. 1982 Peachtree Center Preliminary Marquis Office Tower Proposal*, plan 13 of 20

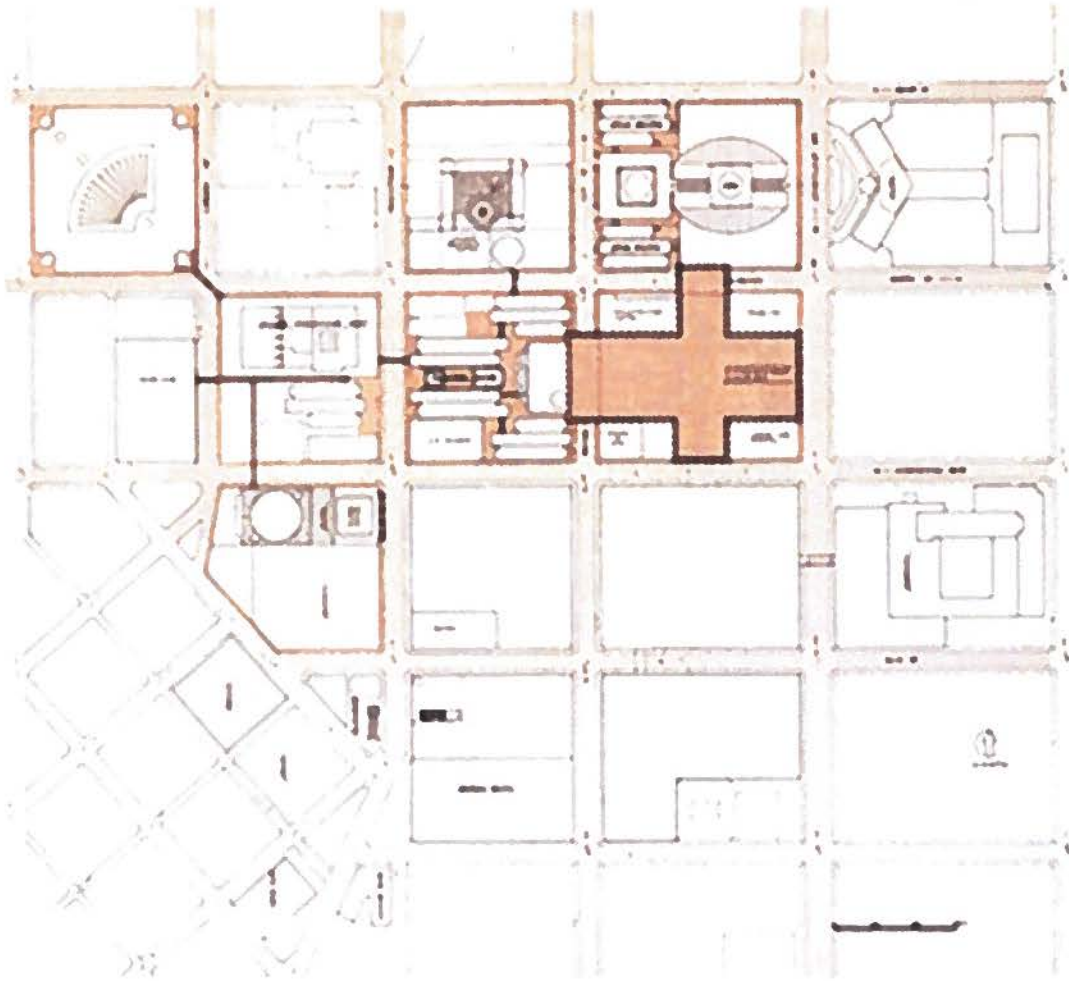
**Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2**



pm_0020_015_0036_Gw.jpg copyright Portman Archives

Peachtree Center Historic District, Attachment 2: *c. 1985 Peachtree Center 'SITE' Plan*, plan 14 of 20

Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2

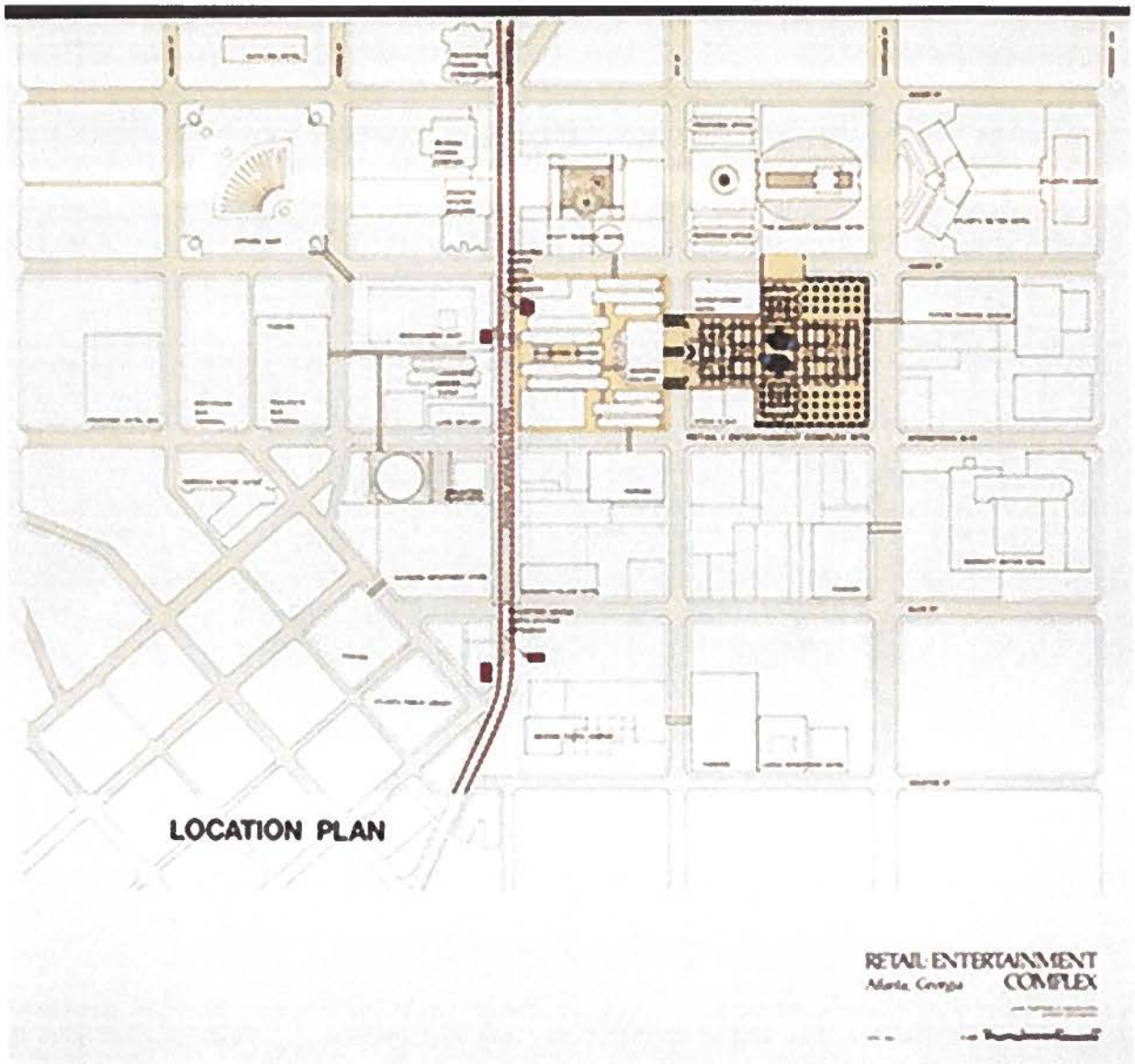


LOCATION PLAN

pm_0020_031_0001_Gw.jpg copyright Portman Archives

Peachtree Center Historic District, c. 1985 *Peachtree Center Entertainment Center Addition*, plan 15 of 20

Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2



pm_0020_031_0021_Gw.jpg copyright Portman Archives

Peachtree Center Historic District c. 1985 *Peachtree Center Retail & Entertainment Complex Location Plan*, plan 16 of 20

**Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2**



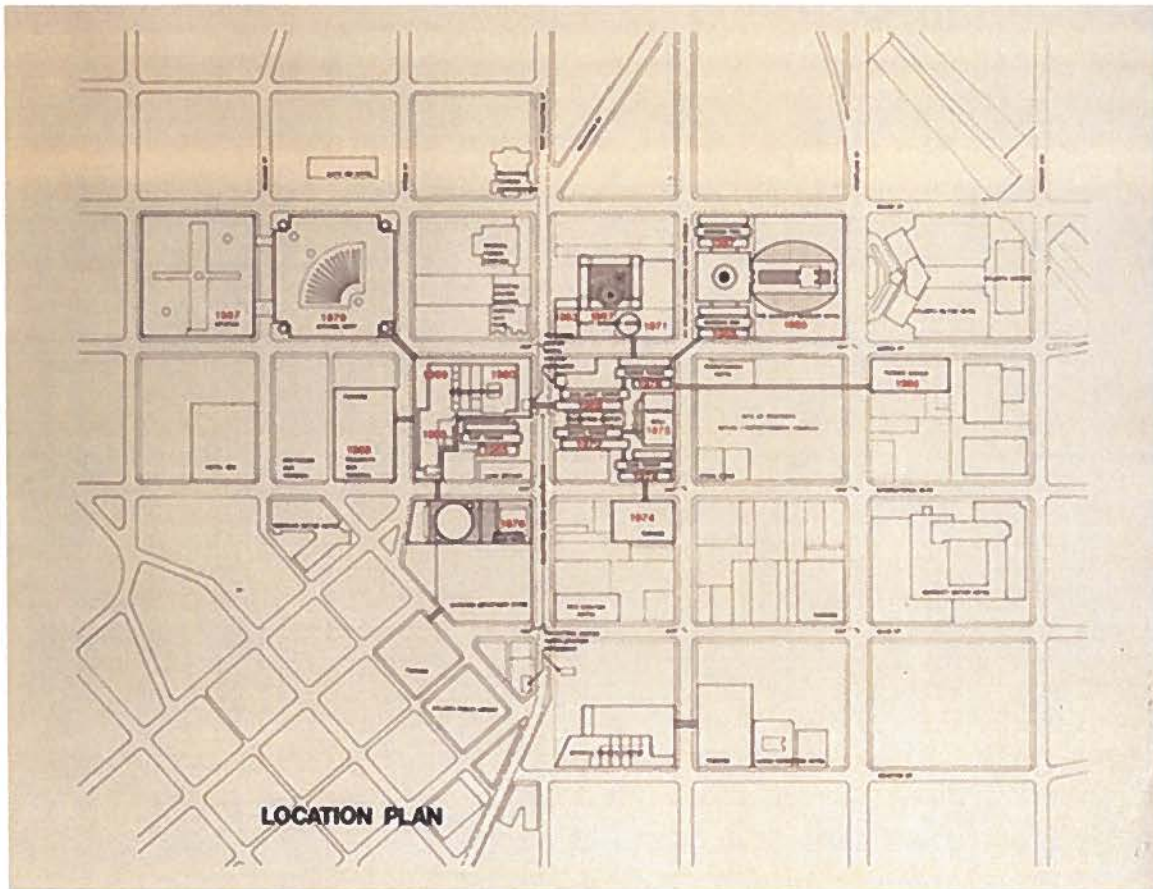
© THE NEW PEACHTREE CENTER SHOPPING MALL

LOCATION PLAN
17-1007

pm_0020_031_0042_Gw.jpg copyright Portman Archives

Peachtree Center Historic c. 1985 *The New Peachtree Center Shopping Mall
Location Plan*, plan 17 of 20

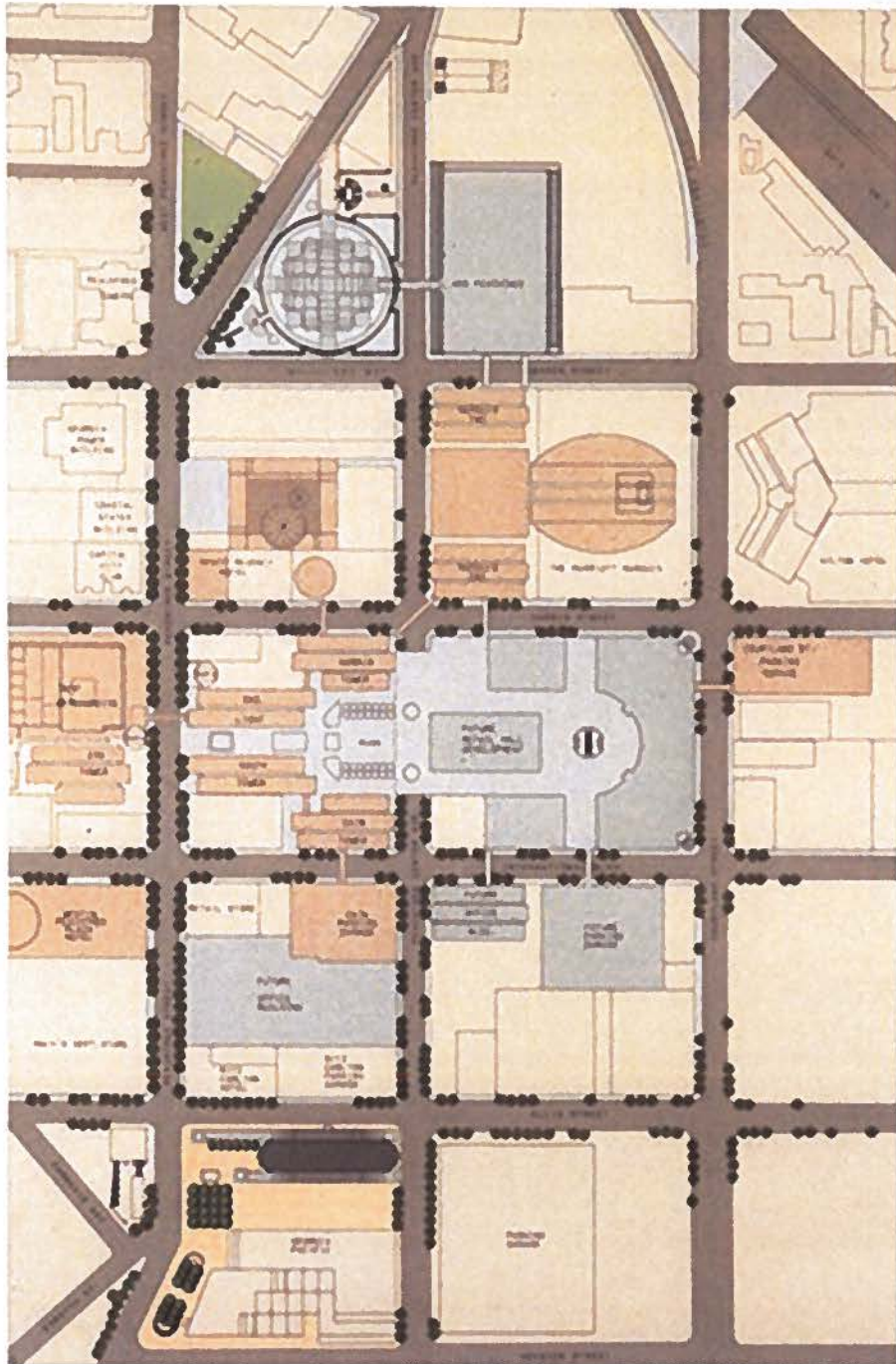
Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2



pm_0020_015_0030_Gw.jpg copyright Portman Archives

Peachtree Center Historic District, Attachment 2: *c. 1987 Peachtree Center Location Plan*, plan 18 of 20

Peachtree Center Historic District
Alternate Preliminary Development Proposals, 1966-1988
Attachment 2



155 PEACHTREE

JOHN PORTMAN & ASSOCIATES

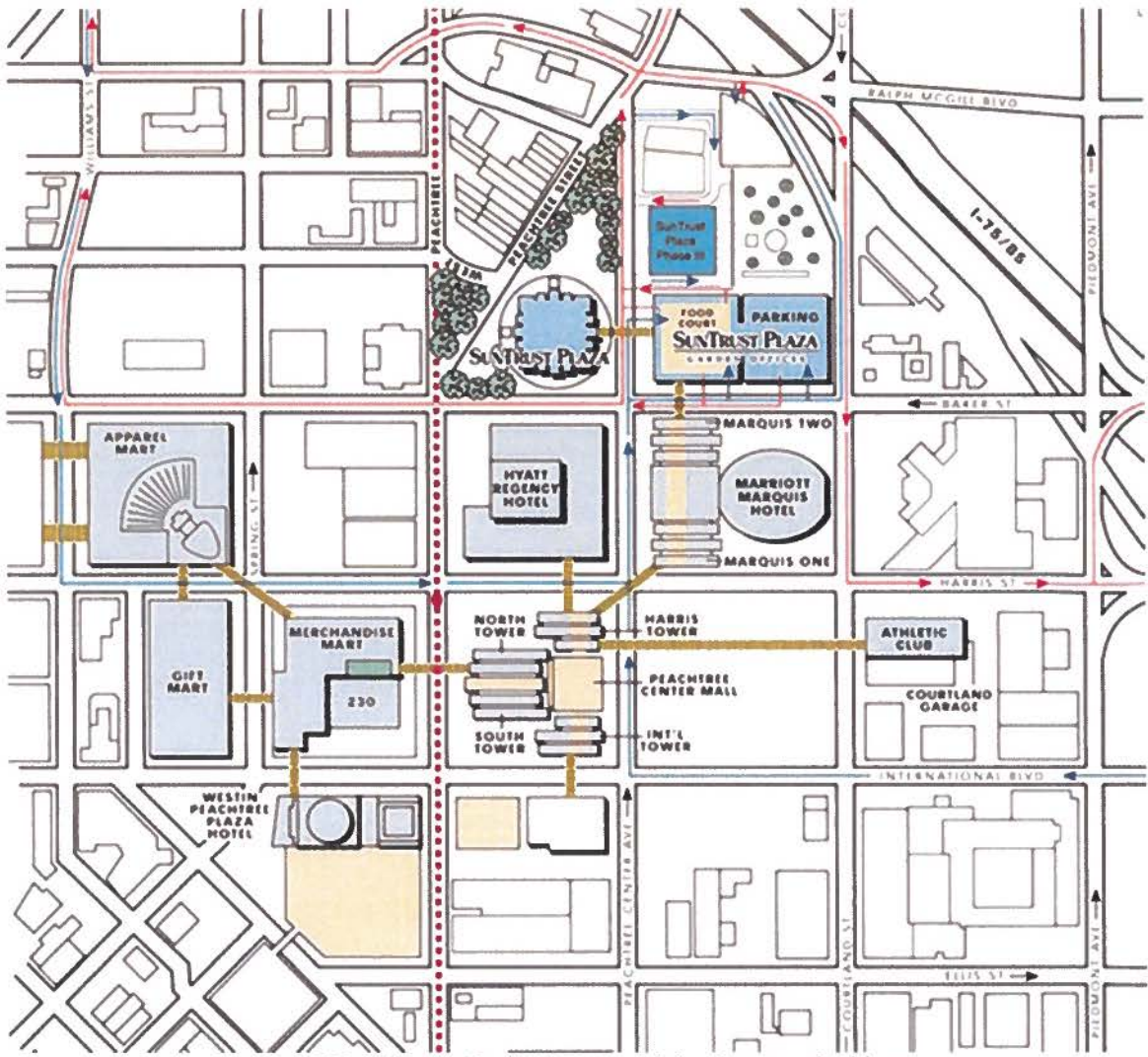


FEBRUARY 1988

pm_0020_032_0008_Gw.jpg copyright Portman Archives

Peachtree Center Historic 155 Peachtree Proposal with Suggested Peachtree Center Additions – 1988, plan 19 of 20

**Peachtree Center Historic District
 Alternate Preliminary Development Proposals, 1966-1988
 Attachment 2**



pm_0020_015_0046_Gw.jpg copyright Portman Archives

Peachtree Center Historic c. 1997 *Peachtree Center As Built Wayfinding Map*, plan 20 of 20

























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Marquis
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EXIT ONLY

Marriott
Marquis
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Entrance



















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Marriott MARQUIS







Peachtree St

241 241

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CENTER

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TRUVA







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The Commerce Club

COMMERCIAL GARAGE PARKING UNIT

PARKING
COMMERCIAL GARAGE PARKING UNIT

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SenTrust SenTrust SenTrust



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STANDING
ANY TIME



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Atlanta

AmericasMart
Atlanta

Building 1

Building 1

FedEx
FedEx






AmericasMart
Atlanta

Building 1

Building 1

NOV 11 10:30 AM

NOV 11 10:30 AM





Building 2

Haveli INDIAN CUISINE

Haveli
INDIAN CUISINE

Haveli
INDIAN CUISINE

PARKING

EXIT

CLEARANCE 6'8"



John Portman BLVD NW

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→

ONE WAY
→


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Atlanta

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4042

Xpress









Building 3

Cafe

Building 3

Green Street

Green Street

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Peachtree Center Historic District

Multiple Name: _____

State & County: GEORGIA, Fulton

Date Received: 1/31/2018 Date of Pending List: 2/26/2018 Date of 16th Day: 3/13/2018 Date of 45th Day: 3/19/2018 Date of Weekly List: _____

Reference number: SG100002207

Nominator: State

Reason For Review:

<input type="checkbox"/> Appeal	<input type="checkbox"/> PDIL	<input type="checkbox"/> Text/Data Issue
<input type="checkbox"/> SHPO Request	<input type="checkbox"/> Landscape	<input type="checkbox"/> Photo
<input type="checkbox"/> Waiver	<input checked="" type="checkbox"/> National	<input type="checkbox"/> Map/Boundary
<input type="checkbox"/> Resubmission	<input type="checkbox"/> Mobile Resource	<input type="checkbox"/> Period
<input type="checkbox"/> Other	<input type="checkbox"/> TCP	<input checked="" type="checkbox"/> Less than 50 years
	<input type="checkbox"/> CLG	

Accept Return Reject 3/19/2018 Date

Abstract/Summary Comments: _____

Recommendation/ Criteria: NR Criteria A and C. AOS: Architecture, Community Planning and Development, and Social History. POS: 1961-1988. LOS: architecture and community planning (national, state, and local) and Social History (local).

Reviewer Lisa Deline Discipline Historian

Telephone (202)354-2239 Date 3/19/18

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



GEORGIA

DEPARTMENT OF NATURAL RESOURCES

HISTORIC PRESERVATION DIVISION

MARK WILLIAMS
COMMISSIONER

DR. DAVID CRASS
DIVISION DIRECTOR

January 30, 2018

Edson Beall
National Park Service
National Register of Historic Places
1849 C St, NW, Mail Stop 7228
Washington, D.C. 20240



Dear Mr. Beall:

The enclosed disk contains the true and correct copy of the nomination for **Peachtree Center Historic District in Fulton County, Georgia** to the National Register of Historic Places.

- Disk of National Register of Historic Places nomination form and maps as a pdf
- Disk with digital photo images
- Physical signature page
- Original USGS topographic map(s)
- Sketch map(s)/attachment(s)
- Correspondence
- Other:

COMMENTS:

- Please insure that this nomination is reviewed
- This property has been certified under 36 CFR 67
- The enclosed owner objection(s) do _____ do not _____ constitute a majority of property owners.
- Special considerations:

Sincerely,

Olivia Head
National Register Specialist