



## NEA Our Town Grant

# MEMPHIS HERITAGE TRAIL

## A Celebration of Our City

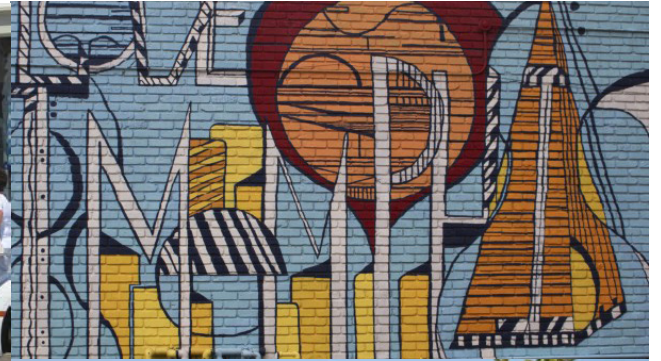
### Promoting the Past to Build a Better Future

Prepared for: City of Memphis Division of Housing and Community Development

Prepared by: Self+Tucker Architects, UrbanArt Commission, Mayor's Innovation Delivery Team  
Communities Unlimited, University of Memphis, LeMoyne-Owen College

August 2016









## COMMUNITIES Unlimited



## PROJECT PARTNERS

### Mayor

Jim Strickland

### Project Lead

Paul Young  
City of Memphis  
Division of Housing and  
Community Development

### Advisory Committee

Dr. Femi Ajanaku,  
Associate Professor of  
Sociology & Director  
of Center for African &  
American Studies at  
Lemoyne-Owen College

Carnita Atwater  
The African American  
International Museum  
Foundation

Ekundayo Bandele  
Hattiloo Theatre

Janet Hooks  
City of Memphis  
Parks and Neighborhoods

Dr. Earnestine Jenkins  
Associate Professor of Art  
at University of Memphis

Russ Wigginton  
VP for External Programs  
at Rhodes College

Rosalind Withers  
Withers Collection  
Museum & Gallery

### Project Team Members

Mairi Albertson  
City of Memphis  
Division of Housing and  
Community Development

Felicia Harris  
City of Memphis  
Division of Housing and  
Community Development

Luretha Phillips  
City of Memphis  
Division of Housing and  
Development

Jimmie Tucker  
Self+Tucker Architects

Linda Suhajdova  
Self+Tucker Architects

Stephanie Wade  
Self+Tucker Architects

Dale Harris  
Self+Tucker Architects

Lydia Spencer  
Alliance for Nonprofit  
Excellence

Lauren Kennedy  
UrbanArt Commission

Cynthia Norwood  
Alt Consulting/  
Communities Unlimited

Abby Miller  
Mayor's Innovation  
Delivery Team

Lyndsey Pender  
University of Memphis  
MA Candidate

Nur Abdalla  
University of Memphis  
MA Candidate

JaSaun Davis  
University of Memphis  
M. Arch 2016

Dr. Cynthia Sadler  
Independent Consultant

Deidre Malone  
Regina H. Jones  
The Carter Malone Group

Christopher O'Conner  
Prodigi Arts

### Partners and Participants

Community Capital

Downtown Memphis  
Commission

First Baptist Church  
Lauderdale

Grizzlies Foundation

Hattiloo Theatre

LeMoyne-Owen College

Man of the House  
Mentoring

Memphis Black Arts  
Alliance

Memphis Branch NAACP

Memphis Convention and  
Visitors Bureau

Memphis Grizzlies

Memphis Housing  
Authority

Memphis Heritage  
Trail Community  
Residents and  
Stakeholders

Mount Nebo Baptist  
Church

Mt. Olive CME Church

National Civil Rights  
Museum

NAACP

Pennrose Properties

Rhodes College

Shelby County Historical  
Commission

Temple of Deliverance  
COGIC

Mason Temple COGIC

The African American  
International Museum  
Foundation

The University of  
Memphis

UrbanArt Commission

Withers Collections  
Museum & Gallery

A. Schwab

### Art Committee

Earnestine Jenkins

Diane Terrell

Jason Miller

Amy Beth Rice

Tundrea Lyons

Rhonda Spight

Gale Jones Carson

Darius Williams

Zandria Robinson

Marlon Foster

Rosalind Withers

Barbara Andrews

Sheila Urevbu

Tsedey Betru

Ladrica Menson-Furr

Jimmie Tucker



## TABLE OF CONTENTS

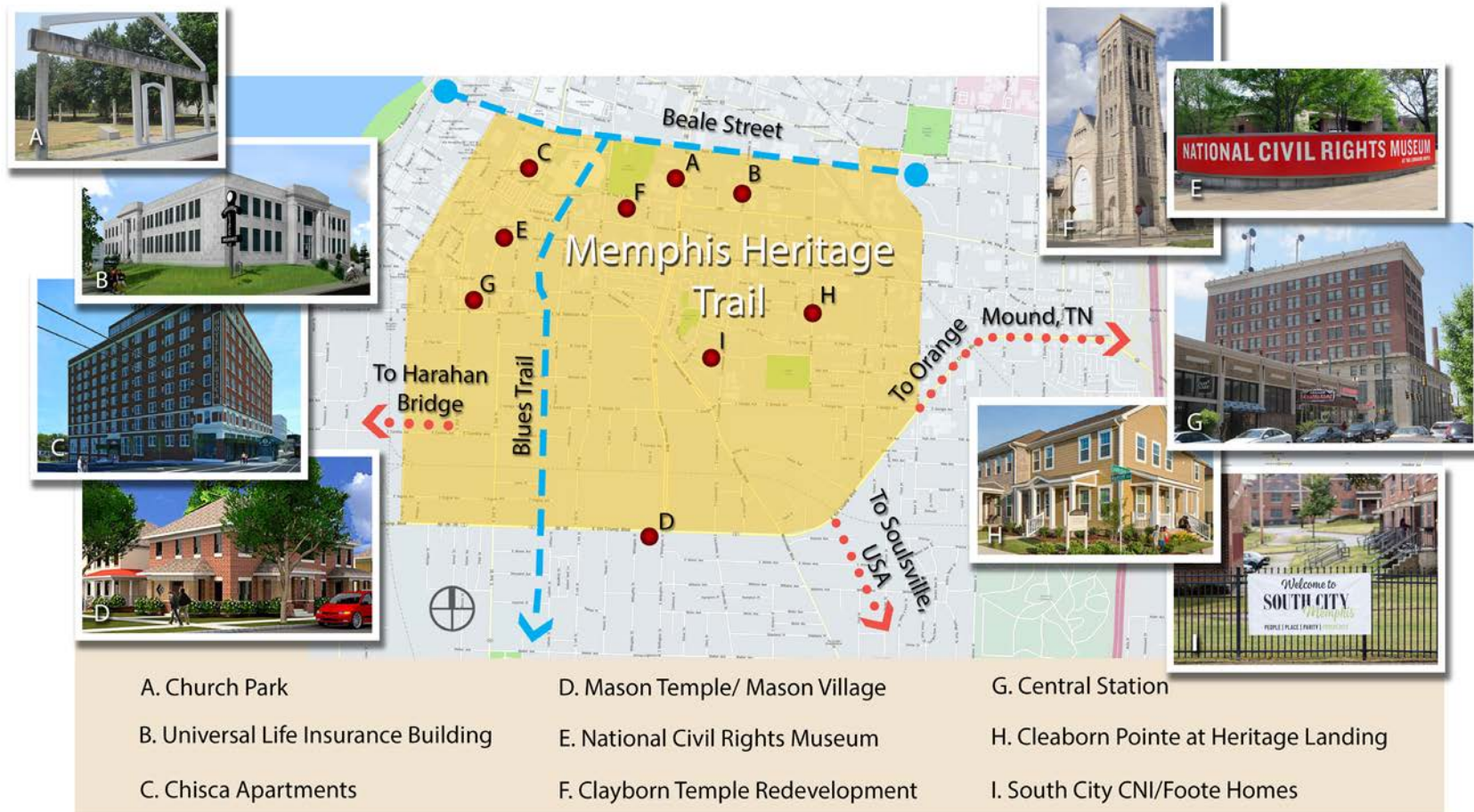
---

- 1. EXECUTIVE SUMMARY**
- 2. STUDY AREA CONTEXT**
  - 2.1 Broad Area Cultural Assets
  - 2.2 Study Area Cultural Assets
  - 2.3 Study Area Characteristics
- 3. STUDY AREA SITE ANALYSIS**
  - 3.1 Zoning and Land Use
  - 3.2 The South Central Business Improvement District
  - 3.3 Parks & The Mississippi River
  - 3.4 Local Art
  - 3.5 MHT SWOT Analysis
  - 3.6 Transportation
  - 3.7 Schools
- 4. COMMUNITY PARTICIPATION**
  - 4.1 Community Meeting No. 1 Summary
  - 4.2 Community Meeting No. 2 Summary
  - 4.3 Community Meeting No. 3 Summary
  - 4.4 Community Meeting No. 4 Summary
  - 4.5 Community Meeting No. 5 Summary
  - 4.6 Additional Stakeholder Meeting Summary
  - 4.7 Stakeholder Issues & Related Design Responses
- 5. PUBLIC ART**
  - 5.1 Public Art Strategy
  - 5.2 Artwork location Map
  - 5.3 Selection Committee Roles and Process
  - 5.4 Methods for Selecting Artists
  - 5.5 Artist Selection Criteria
  - 5.6 Design and Fabrication Benchmarks
  - 5.7 Ongoing Maintenance and Conservation
- 6. CONCEPTUAL DESIGN: APPROACH**
  - 6.1 Research and Inspiration: Memphis History and Culture
    - (a) Philosophy
    - (b) Defining the “Big Idea”
  - 6.2 Programming
  - 6.3 Preliminary Design Studies
    - (a) Church Park
    - (b) Historical Plazas
    - (c) Heritage Visitor Stations
- 7. BUDGETARY ESTIMATE OF PROBABLE COST**
- 8. COMMUNITY DESIGN PROJECT: XPRESSION EXPLORATORY**
  - 8.1 Xpression Exploratory of Memphis Heritage Trail
    - (a) Purpose
    - (b) Project Goals and Objectives
    - (c) Renderings

## Introduction

The Memphis Heritage Trail (MHT) is a cultural district planning project that will capture the 'story' of African American Memphians by promoting arts, culture and history as a means of revitalizing a downtown neighborhood. The MHT is steeped in performing arts and cultural history. It includes Beale Street, two parks that commemorate famous African Americans (W.C. Handy and Robert R. Church), the 2008 FedExForum arena, and the National Civil Rights Museum. Adjacent to these significant resources and also in the MHT are blighted public housing, areas of vacant land, under utilized commercial spaces, and places of historic and cultural significance that are not adequately preserved, marked and appreciated (such as Clayborn Temple, where Dr. Martin Luther King Jr. gave his "I Have Been to the

Mountaintop" speech the night before he was assassinated). People visit the area to experience its musical heritage and performances. This project seeks to build upon and expand the visitor's experience by linking the musical to cultural history and interpreting these through visual art. The purpose of the project is to determine the routes of the future MHT and develop quality design guidelines for community-based artistic elements and cultural identifiers. The National Endowment for the Arts Our Town grant was used to develop a master plan document to guide the future implementation, marketing and sustainability strategies for the Trail. The project vision is to celebrate the arts in all forms, linking them to Memphis' vibrant history and promising future.



City of Memphis Division of Housing and Community Development (HCD) engaged Self+Tucker Architects (STA) as project manager. STA coordinated with the University of Memphis and Rhodes College to conduct historic research and Dr. Cynthia Sadler to aid creative community engagement. HCD contracted with the nonprofit Mayor's Innovation Delivery Team to carry out an arts-related economic development program known as MEMShop. In addition, HCD partnered with the UrbanArt Commission (UAC) to include a long-term public art strategy in the master plan, and develop quality design guidelines for visual elements and cultural identifiers along the Trail. UAC also facilitated the installation of one mural and one temporary work of public art. These two works were respectively created by an artist team and a local artist and served as public art prototypes for the Trail. The locations of these cultural signifiers are along the Trail and were informed by research conducted as part of the planning process.

The major project activities included:

- Continued outreach to key stakeholders, partners and the community, via monthly meetings of a Memphis Heritage Trail Advisory Council, facilitated workshops, and professional marketing efforts.
- Confirmed designated "trail" routes, identified opportunities for creative public art placemaking including points of interest, signage, additional streetscape elements (e.g., bus/shade shelters, seating, bicycle racks, etc.).
- Analyzed sites and produce base maps of the study area.
- Created a list of the cultural resources in the area (both physical and traditional/stories) and developed research and written text to illuminate them.
- Developed strategies to connect points of interest (e.g. markers), engage viewers, and to publicize them.
- Designed improvements to Church Park consistent with the goals of educating the community and visitors about the history, culture and art of the MHT.
- Expanded outreach to other constituencies to link resources and strategies (e.g., engaged local agencies implementing and maintaining trails for input, contacted educational institutions for research opportunities and student involvement, connect with local, regional and state tourism and economic development agencies).
- Carried out a placemaking, economic development strategy managed by Communities Unlimited known as MEMShop in partnership with the Mayor's Innovation Delivery Team. MEMShop incubates businesses by providing them with business skills and management training, rent subsidies, and other vital small business resources. It has aided revitalization in other targeted neighborhoods, attracting arts/cultural businesses and locating them in vacant or under utilized commercial space. Three entrepreneurs/storefronts was supported in the MHT area. At least one was an information center for the Trail—a place to exhibit plans, photographs and historic narratives; distributed brochures; and collect surveys/input. This strategy helped the neighborhood economy and provided additional promotion of and education about the arts and culture of the area.
- Carried out the installation of three cultural asset signifiers along the Memphis

Heritage Trail that visualized place-specific narratives, and provided an interactive art experience targeting people of all ages and backgrounds. The public art installations were commissioned after an RFQ and submission of preliminary designs. UAC developed the criteria for these works (e.g. must relate to historic and cultural themes of the study area, should be interactive) and convened a panel to select the artist(s) to create three MHT prototype identifiers with a \$15,000 budget for the mural and \$10,000 for the sculptural bike racks.

- Documented these activities and processes in a master plan that will map the area's cultural assets; planned for the implementation of the Trail's construction; draft recommendations for signage and wayfinding elements; included a public art input strategy and recommendations; included a timeline; include a cost-estimating and funding strategy; and included recommendations for ongoing maintenance and sustainability.

### Goals and Impact

The goal of the ongoing revitalization efforts for the MHT has been to increase the desirability and livability of this downtown neighborhood. This trail planning project will support that goal by creating visible and physical reminders of the culture and history throughout the area. Urban art and other planned improvements will enhance the physical environment and revitalize the social fabric. This project will capture and exhibit history that has not previously been accessible or visible to the public. The Memphis Heritage Trail will connect major points of interest, create inviting public spaces, enhance the visual environment, and connect the disciplines of art, history, and economic development. The arts and culture that are present throughout the MHT will bring new opportunities for education and creative partnerships. The MHT will promote the talent of local community members through the selection of local artists.

### Outcomes and Measurements

The MHT directly addresses the NEA outcome for livability by creating a sense of place, reconnecting parts of the downtown neighborhood, mapping the community's cultural assets and revitalizing the urban realm through placemaking events, public art and economic development. These outcomes will be measured by conducting surveys and gathering input at community engagement events, local economic studies, interviews and stakeholder evaluations, and comparison of tourist statistics.

The City Division of HCD is the lead agency and has primary responsibility for ensuring project completion. The UAC is the nonprofit cultural art and design partner, and received NEA grant funds via subcontract from the City. The UAC was responsible for installing public art and providing input regarding design of physical elements of the Trail that will provide visual continuity. UAC established criteria based upon the area's history, culture, interactivity, three-dimensional, of high quality and culturally significance. UAC worked with leading professionals to ensure a high quality outcome of the project. UAC has a 15-year track record managing artist selection processes and project implementation. UAC processes are based on the best practice standards for public art artist selection and project management set by



the Public Art Network of Americans for the Arts, the national platform and authority in the field. Additional partners are the city Parks Division (pledging \$65,000 match funds), University of Memphis (\$18,000 match) and the Mayor's Innovation Delivery Team (\$27,000 in match).

## Promotion and Publication

A focus group of stakeholders—local residents, nonprofit art and cultural agencies, educational and religious facilities and businesses, in collaboration with the city government—was used to guide the development of the MHT. From this group, the Honorary Advisory Council and Advisory Council were formulated. Each group held monthly meetings for the duration of the project. The public was invited to our

community meetings to contribute their ideas to the MHT.

The Carter Malone group assisted with the marketing of the project; communication with the audience through mail, flyers and e-mails, advertising times and dates of public workshops and placemaking events; and expanded the project website (memphisheritagetrail.com) during this grant.

## MEMPHIS HERITAGE TRAIL

Grand Project Scope

A great deal of development is going on within the Memphis Heritage Trail area. The target area boundaries are Beale Street to the North, Crump Blvd to the South, Walnut Street to the East and Main Street to the West. Some of the projects within and surrounding MHT is the Foote Homes- South City of Choice Neighborhood Initiative infusing more than \$30 million into community for housing, job creation, attract investments and spur local entrepreneurship. Other projects include improvements to Robert Church Park, the \$6.2 million investment in the redevelopment of the Universal Life Building.

After more than 20 years without significant changes, the National Civil Rights Museum re-opened after a \$27.5 renovation. Other anchor projects in the area include Church of God in Christ's Mason Village, Cleaborn Pointe at Heritage Landing, Beale Street, Central Station, Chisca Hotel, Main to Main Street Project and Clayborn Temple's redevelopment.

ReVitalize • ReUse • ReImagine  
www.memphisheritagetrail.com

**MEMPHIS HERITAGE TRAIL PROJECT TEAM**

<p><b>City of Memphis</b> - City Planning &amp; Development <b>Self + Tucker Architects</b> - Master Planning <b>The Carter Malone Group, LLC</b> - Marketing &amp; Public Relations <b>Prodigi Arts</b> - Technology and Creative Place-Making <b>Younger &amp; Associates</b></p>	<p><b>Cynthia Sadler, PhD</b> - UrbanArt Commission - NEA Grant / Public Art <b>Communities Unlimited, Inc.</b> - NEA Grant / Public Art <b>Wither's Collection Museum &amp; Gallery</b> - Image Preservation &amp; Digitization</p>
---	--

**FELICIA HARRIS** *Manager Planning and Development*  
City of Memphis Division of Housing and Community Development  
701 N. Main Street | Memphis, TN 38107  
Office: 901.576.7403  
felicia.harris@memphistn.gov

**JIM STRICKLAND**, Mayor City of Memphis  
**PAUL YOUNG**, Director, Housing and Community Development, City of Memphis  
art by **Derrick Dent** and **Michael Roy** at MLGW Parking Garage

public art by Suzi Hendrix

Wither's Collection Museum & Gallery

## WALK INTO MEMPHIS

A living celebration of black history and achievement

All over downtown Memphis are the footprints of African-American culture, civil rights advocacy, entrepreneurship, intellectualism and musical innovation. **The Memphis Heritage Trail project brings our vibrant history to life** by highlighting and upgrading sites of historical importance while also investing in and improving the surrounding residential and commercial areas.

**In our history, we can find ourselves.** We can also find a path for our future. By infusing public spaces and buildings with an honored celebration of past achievements, we can attract tourism, improve our local quality of life and civic pride, and inspire a new generation.

**We have a great history, here, in Memphis.**  
**Our trail will ensure everyone knows it.**

## A CELEBRATION OF OUR CITY

Promoting the past to build a better future

**OUR GOALS**  
Memphis Heritage Trail is about taking assets in the community not celebrated that we can use to create a better future. The project highlights historic and cultural achievements while improving the surrounding neighborhoods.

**ECONOMIC DEVELOPMENT**  
According to research, additional tourism dollars could be worth as much as \$265M annually, attracting more over 1.3 million visitors and creating jobs for the local economy.

**BETTER QUALITY OF LIFE**  
Residential and Commercial redevelopments included in neighborhood transformation plan.

**CIVIC PRIDE**  
Creating a positive sense of place in some of our most storied areas builds pride and belonging.

**TIMELY LAUNCH**  
The completion of Phase One (Civil Rights Loop) will align with the 50th commemoration of the MLK assassination.

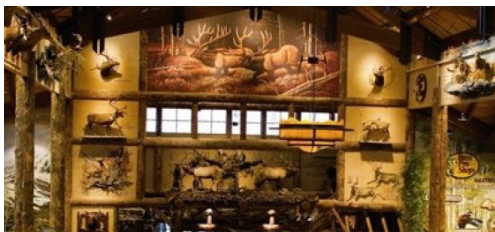
**MISSION** To recognize the significant contributions of African-Americans who helped shape the rich business, cultural, and musical heritage of Memphis, Tennessee in the targeted area.

### 2.1 Broad Area Cultural Assets

The broad area cultural assets play a big role in the importance and usefulness of the MHT. Although outside of the MHT, the broad area cultural assets contribute to the heritage and unique attributes that make Memphis a popular tourist destination. It is important to pay tribute to these sites as they aid in the regional significance of Memphis' historical revitalization and natural conservation efforts. The Board Area cultural assets also act as a link and leverage to the legacy to Memphis' culture.

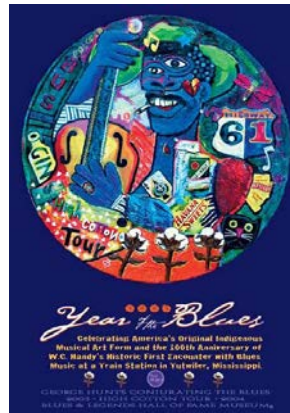
#### 1 Bass Pro

The new Bass Pro Shops at the Pyramid is a multi-million dollar project recently opened in April 2015. The 535,000 square-foot pyramid is home to a wilderness hotel called Big Cypress Lodge, nearly 600,000 gallons of water features, a cypress swamp with 100-foot-tall trees, an 84,000 gallon alligator habit, an underwater ecosystems including aquariums with more than 1,800 fish, and much more.



#### 2 Mississippi Blues Trail

The Mississippi Blues Trail originates in the Mississippi Delta and extends through the heart of downtown Memphis. The Downtown Memphis Commission (DMC) has proposed a local designation of Highway 61 and all of Third Street in downtown Memphis as the extension of the Blues Trail, which would be accompanied by adding supporting trail markers and improving the infrastructure along the way.





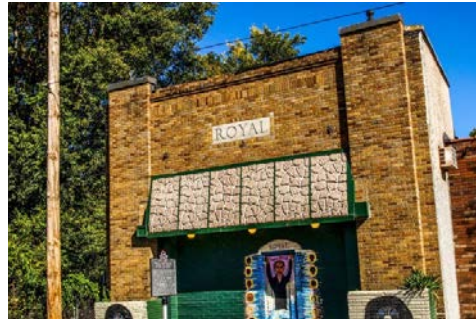
### 3 Graceland

Graceland is the home of the Rock'n'Roll legend Elvis Presley. The home includes a tour of Elvis' personal artifacts, automobile museum, and Elvis' Hawaii exhibit.



### 4 Royal Studios

Royal Studios was a recording studio housed by Hi Records, a small but notable soul label. Their most famous artist was Al Green. The studio is still in operation today and is used by artists from the local area.



### 5 Shelby Farms

Shelby Farms Park is one of the twenty largest urban parks in the USA. The park consists of 4,500 acres (1,800 ha) of lakes, natural forests, and wetlands.



### 6 Slave Haven Underground Railroad Museum

In the years immediately preceding the Civil War, Jacob Burkle operated the Memphis Stockyards at the side of the Sale Haven Underground Railroad Museum. Herdsmen seeking shelter and respite at Chelsea House found the stockyards a convenient custody station for their livestock. Folklore persists, however, that the estate was also a haven for slaves escaping to freedom on the Underground Railroad.



### 7 Stax Records

Stax Records was founded in 1957 as Satellite Records by Jim Stewart and his sister Estelle Axton. The label changed its name to Stax Records and became a major recording studio for Southern soul and Memphis soul music styles, including gospel, funk, jazz, and blues.

The 1960s were difficult times for American history, but Stax was a nucleus of ethnically-integrated bands where extraordinary music was produced no matter age, race, or economic status.



### 8 Sun Studio

Regarded as the birthplace of rock and roll, Sun Studio is where legendary artists such as Johnny Cash, Elvis Presley, and Bill Justis who recorded his Grammy Hall of Fame song "Raunchy" for Sam Phillips, rose to stardom.

In 2003, Sun Studio was officially recognized as a National Historic Landmark tourist attraction.



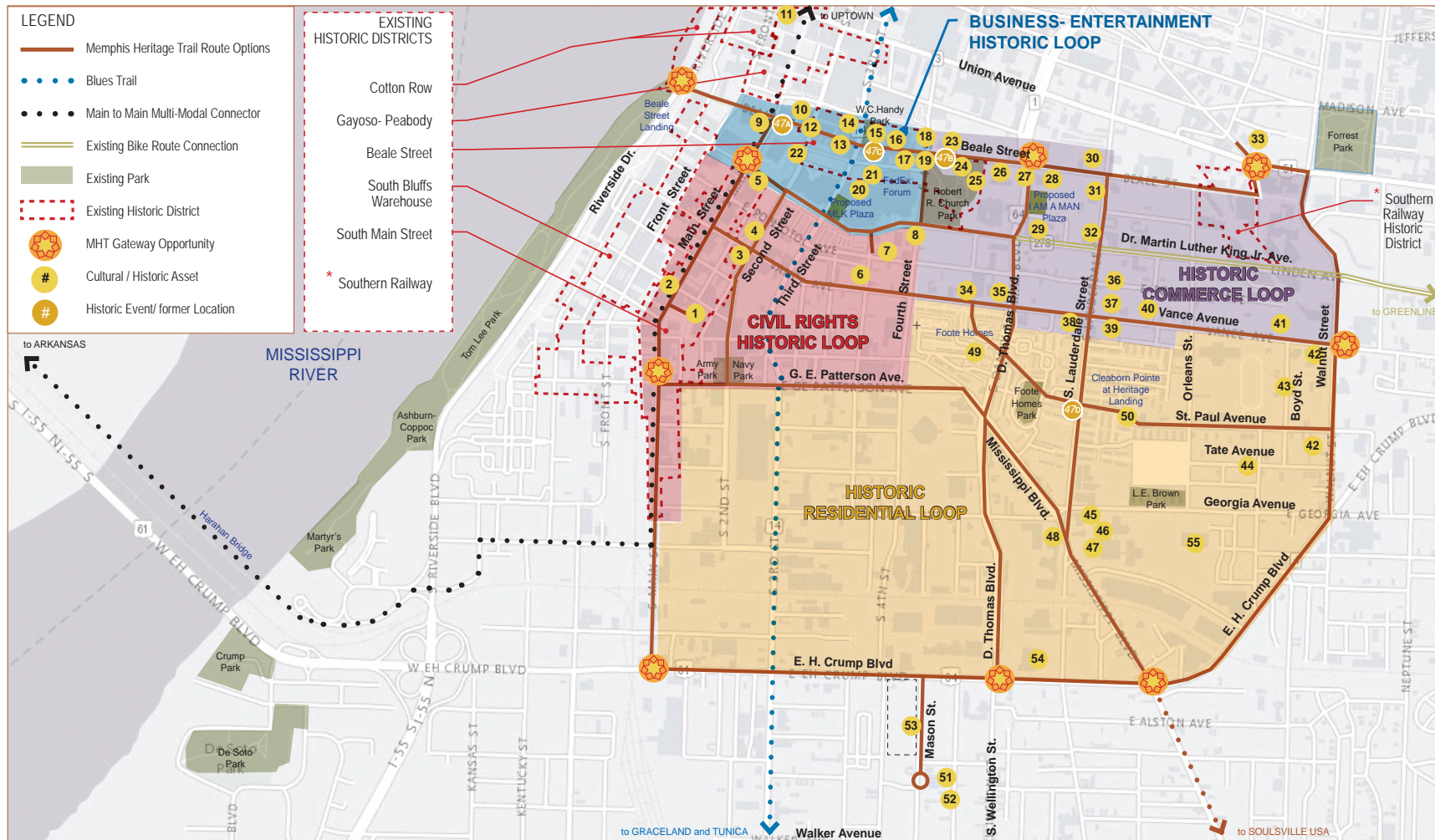


### 2.2 Study Area Cultural Assets

Memphis is best known for good barbecue, music, and southern hospitality. Although this is true, there's much more to explore. Taking a closer look at the MHT, more than 50 points of civil rights advocacy, musical innovation, entrepreneurship, and intellectualism have been identified. Each of these historical assets have been categorized by Civil Rights, Business-Entertainment, Historic Commerce, and Historic Residential.

Through strategic planning and innovation, we can bring greater awareness and connectivity to various historical, educational, and cultural anchors within the community (such as Beale Street, Church Park, Withers Collection Museum & Gallery, National Civil Rights Museum, Clayborn Temple, and the Universal Life Building). By doing this, we're able to share the narrative of the historic figures and courageous leaders whose stories continue to captivate us.

#### MHT Cultural Assets



### MHT Cultural Assets: Historic Places, People and Events

#### CIVIL RIGHTS HISTORIC LOOP

1. National Civil Rights Museum
2. Blues Hall of Fame/ Blues Foundation (421 South Main St.)
3. Historic Shotgun Houses (372, 376, 378 Mulberry St.)
4. WLOK Radio Station
5. Chisca Plaza Development
6. Baker Historic House Restoration (309 Hernando St.)
7. Clayborn Temple
8. St. Patrick's Catholic Church

#### HISTORIC PEOPLE AND EVENTS:

- *March for Justice and Jobs (March 22nd, 1968)*
- *1968 Sanitation Workers' Strike*
- *Dr. Martin Luther King Jr.*
- *Contraband Camps around Fort Pickering built by fugitive slaves during the Civil War (demolished in 1866)*
- *4,000 United States Colored Troops (USCT) stationed in Memphis during the Civil War*
- *Camp Fiske, Camp Shiloh, and Camp Dixie on President's Island- housing 15,000 people, built over 300 houses, churches, schools, lunch-rooms, saloons, and barbershops*
- *LeMoyné Owen College started in Camp Shiloh as Lincoln Chapel School for freed slaves*
- *1866 Massacre- All of churches and schools and many homes of camps were burned*
- *Freedman's Bureau- established in Memphis after the Civil War*
- *Rev. Samuel Billy Kyles was a pastor and civil rights leader who was present when Martin Luther King Jr. was assassinated on the balcony of the Lorraine Motel*

#### BUSINESS- ENTERTAINMENT HISTORIC LOOP

9. Orpheum Theater
10. Tri-State Bank
11. The Colton Museum
12. Beale Street Historic District
13. A. Schwab's (163 Beale St.)
14. Historic Hooks Brothers Studio on Beale
15. W. C. Handy Park
16. Jackson's Drugstore Co. (321 Beale St.)
17. Historical Daisy Theater
18. W.C. Handy House Museum
19. Withers Collection Museum & Gallery
20. Blues Trail Marker (Third Street by FedExForum)
21. Rock 'n' Soul Museum
22. Church Saloon and Hotel- demolished (corner Gayoso and Second St.)

#### HISTORIC PEOPLE AND EVENTS:

- *Dr. J.E. Walker*
- *A. Maceo Walker*
- *Jesse H. Turner Sr.*
- *W. C. Handy*
- *Joseph Clouston*
- *Historic black neighborhood on the site of FedExForum (excavated and exhibited at the Pink Palace Museum, Memphis)*
- *James P. Newton: first professional black photographer in Memphis who opened up his studio in 1893 at 134 S. Main*
- *Lucie Eddie Campbell (Lucie Eddie Campbell) was an African American composer and singer of hymns, educator, and advocate for social justice*

#### HISTORIC COMMERCE LOOP

23. Solvent Savings Bank
24. Historical First Baptist Beale (379 Beale St.)
25. Robert R. Church Park and former Auditorium (demolished)
26. Zion Hall, owned by the Sons of Zion (435 Beale St.)
27. R. Q. Venson Center
28. American Federation of State, County and Municipal Employees (AFSCME)
29. Universal Life Insurance Building
30. George W. Lee Building
31. Hunt Phelan House
32. Mt. Olive Cathedral CME Church
33. Sun Studio
34. R. S. Lewis & Sons Funeral Home
35. Southern Funeral Home- demolished (440 Vance Ave.)
36. Lauderdale Historic Homes
37. Former Robert R. Church Mansion - demolished (Vance Ave. & S. Lauderdale St.)
38. Cornelia Crenshaw Library
39. Mt. Nebo Baptist Church
40. NAACP
41. Golden Gate Funeral Home

#### HISTORIC PEOPLE AND EVENTS:

- *Dr. Georgia Patton Washington*
- *Charles Hooks*
- *Julia Britton Hooks*
- *Rev. Countee*
- *Free Speech and Headlight newspapers*
- *Robert R. Church Sr., Robert R. Church Jr.*
- *Ida B. Wells*
- *R. Q. Venson*

#### HISTORIC RESIDENTIAL LOOP

42. St. Paul Historic District
43. Boyd Street Historic Homes
44. Tate Avenue Historic Homes
45. Temple Church of God in Christ
46. T.H. Hayes and Sons Funeral Home (demolished)
47. First Baptist Church Lauderdale (1939-present)  
*47 a) First worshiped at Main and Beale St. (1865)*  
*47 b) 379 Beale Street near Fourth St. (1866-1890)*  
*47 c) Zion Hall at 217 Beale St. (1890- 1906)*  
*47 d) 495 St. Paul Ave. (former FrasierSt.), (1906-1939)*
48. Booker T. Washington High School
49. Foote Homes Redevelopment
50. Cleaborn Pointe at Heritage Landing (former Cleaborn Homes)
51. Mason Temple
52. Lelia Mason Hall
53. Mason Village
54. Site of former Martin Park (professional Negro League baseball team)
55. Club Paradise

#### HISTORIC PEOPLE AND EVENTS:

- *Lt. George W. Lee*
- *Booker T. Washington*
- *Past 'heroes and heroines' of Foote Homes and the former Cleaborn Homes*
- *Rev. Morris Henderson*
- *Rev. W. S. Ellington*
- *Dr. T. O. Fuller*
- *Dr. J.M. Nabrit*
- *Dr. H. Clarke Nabrit*

### ① Beale Street

Beale Street was originally a melting pot of Germans, Italians, African Americans, Irish, and Jews. By the turn of the century, however, it was the epicenter of black politics, business, culture, and community in the mid-south. Black Memphians took hold of opportunities the city offered in spite of racial oppression, violence, and enforced segregation. Beale became a symbol of freedom of the new black communities.

The early 20th century black communities that developed following emancipation, reconstruction, and migration from rural areas were diverse, complex, and above all, urban. In cities like Memphis, the early concentration of blacks around the Beale Street area allowed them to gather together and move in large, highly visible ways. Public spaces of freedom like Beale Street offered blacks protection, allowed their institutions to thrive, and reinforced a common racial identity. Beale Street was critical to the emergence of Memphis as an important crossroad of black urban culture.

Robert Church built the park and Cultural Center in 1899 at the corner of Beale and 4th. It was the grandest outdoor facility in the city. The



auditorium was razed in 1921 and a new one built, which stood until the 1970s.

### ② Clayborn-Ball Temple AME Church

The Clayborn Temple was built in 1891 as the Second Presbyterian Church. The first service was held on Sunday October 16th, 1892. The church was built at a cost of \$100,000.00 (which included stained glass windows and contents). The African American Episcopal Church purchased the property from Second Presbyterian Church in 1949 for \$90,000. It was then renamed after the AME Bishop of the region Bishop JM Clayborn.



Clayborn Temple was once the hub of the civil rights movements for Memphis in the

60's. The Downtown church served as the strategy and refuge center for striking sanitation workers and their supporters. Martin Luther King Jr. also used the church as a home base while planning marches. The famous posters used in the civil rights movement "I AM A MAN" were made in the church's print shop.

As downtown Memphis expanded, it pushed residents further out, thus causing the congregation to dwindle and fall off. The Temple fell into disrepair in the 70's and was added to the National Register of Historic Places in 1979.



### ③ First Baptist Lauderdale

Originally known as First Baptist Beale Street Church, began in 1863 as the first multi-storied brick church in the South erected by former slaves to serve their own community. Founded in 1863, the early congregation was poor and first met on the lot under a brush arbor. It took five years to complete the basement, and the cornerstone was not laid until 1871. Work stopped on the church in 1873 during the yellow fever epidemic. Sorrow visited the congregation again when their beloved pastor, Rev. Morris Henderson, who had guided the congregation through struggle, sacrifice, and hardship, died in 1877. The monument, then known as First Baptist Beale, was finally completed in the early 1880s. General Ulysses S. Grant was a guest speaker in 1880.

Rev. T.O. Fuller, moved the church to its current location at 682 S.



Lauderdale. Over the years, First Baptist Lauderdale played a crucial role in the community. It was a frequent meeting location for civil rights leaders. The Church is still profoundly connected with the local community, providing educational, religious, and social needs.



### 4 Memphis Red Sox

The Memphis Red Sox was a Negro league baseball team owned by two brothers; J.B. Martin and B.B. Martin of Memphis. Both men were dentists and delved in several local business enterprises, such as funeral homes and real estate. Martin Park, on Crump Boulevard, was built and used as their ballpark. This was something unusual for most teams in Negro sports.



In 1926, the Memphis Red Sox joined the Negro Southern League to create the western anchor of Southern black baseball. Many great players such as Larry Brown, Marlin Carter and Verdell Mathis began their careers with the Memphis Red Sox. In 1937, the team joined the Negro American League and won the first half championship in 1938.



### 5 National Civil Rights Museum (NCRM)

The National Civil Rights Museum (NCRM) marks the place of one of the major moments in the struggle of our nation for human rights. The museum first opened its doors in 1991. It was built on the site of the historical Lorraine Motel where, in 1968, Dr. Martin Luther King Jr. was assassinated. It had since welcomed thousands of visitors annually and expanded its facilities and exhibit content.



### 6 Universal Life Building

Universal Life Insurance Company Building (ULICO) is an Egyptian Revival structure designed and built in 1949 by Tennessee's first African-American architectural firm McKissack & McKissack. The building housed the Universal Life Insurance Company (ULICO) founded by Dr. Joseph E. Walker, J.T. Wilson, M.W. Bonner, Dr. R.S. Fields and A.W. Willis in 1923. The Company's mission was to build a service institution that would bring jobs and financial assistance to the African-American community during a period when segregation limited access to the mainstream business sector. The ULICO became the second African-American insurance company to attain million-dollar status and the fourth largest African-American owned business in the U. S.



The facility is on the National Register of Historic Places and is planned to be developed and reused as office space. To support its historic preservation objectives, the building has been designed to meet historic tax credits. The new building will incorporate solar panels with energy efficient systems, recycled products, and waste reduction practices.



### 7 Withers Gallery

The Withers Collection Museum and Gallery is a collection of photographic images taken by the photojournalist Ernest Withers. Ernest was a native Memphian who captured monumental moments covering more than 60 years of 20th century history. The gallery contains photos from the civil rights movement, African-American sports figures, and of important musicians like Aretha Franklin and Elvis.



### 8 Tri-State Bank

Dr. Walker established Tri-State Bank with his son A. Maceo Walker in 1964, at 392 Beale, the same site where Robert Church Sr. founded the first black bank in Memphis, Solvent Savings Bank and Trust, in 1906. The bank was a meeting place for civil rights leaders. Bank officials often kept the vaults open late into the night to provide protestors with bail money. The bank was capitalized for \$200,000 with \$40,000 surplus. The Federal Deposit Insurance Corporation (FDIC) insured each account up to \$5,000.



### 9



**Julia Britton Hooks** born to a former slave, was a musical prodigy who was college educated and a Principal and founder of the Hooks Cottage School and Hooks School of Music. In 1902, she established a Juvenile Detention Home for black youth, and was renowned as the "Angel of Beale Street". She was a founding-charter member of the NAACP, and her grandson is Benjamin Hooks.

### 10



**Robert R. Church Sr.** born to enslaved parents, was a businessman, entrepreneur, and landowner who rose to power following the Civil War. He invested in downtown real estate after the yellow fever epidemic of 1878. In 1906, he established the Solvent Savings Bank and Trust Company, the first black bank in Memphis.

### 11



**W.C. Handy** was hailed as the "Father of the Blues". He wrote the campaign song for Edward H. "Boss" Crump, a candidate for mayor in 1909. A United States postal stamp has been issued in his honor, and his home was moved to Beale Street and converted into a museum.

### 12



**Ida B. Wells** was a prolific journalist, providing moving, persuasive commentary on segregation, lynching, and women's rights. A partial owner and editor for the Black newspaper, *Free Speech and Headlight*, Wells harshly critiqued the segregated Memphis schools. Her influence led to the formation of the National Association of Women, amongst others



### 2.3 Study Area Characteristics

The Memphis Heritage Trail (MHT) is the name chosen by stakeholders for a neighborhood south of downtown that includes historic Beale Street. This community is the focus of long-term planning efforts by the City, with public and private partnerships, including the revitalization of the physically distressed Foote Homes public housing development and its surroundings. Approximately 3,000 people reside within the boundaries of the MHT. More than 95% are African-American and 67% live below the poverty line. The annual median household income in this area is about \$15,000 (Memphis's is \$36,817). Neighborhoods within the boundaries of the MHT are buffered between the downtown commercial districts and the Medical Center.

A majority African-American city where Dr. Martin Luther King was assassinated, Memphis has a troubled relationship with aspects of its history, which it has redeemed via institutions such as the National Civil Rights Museum and reclaiming Beale Street, the birthplace of the blues, a uniquely American musical form. Some parts of the MHT area have been more successful than others in attracting social activities and economic growth in the past decade. Starting at the south portion of Main Street from the intersection of G.E. Patterson Avenue heading north towards Dr. Martin Luther King Jr. Avenue, the South Main Historic district contains dense historic low-rises of rich architectural fabric. It is a mixed use district with small businesses, restaurants, residential lofts and apartments, art galleries, an art school and a variety of shops. This area attracts many locals and visitors. The repair of this public corridor has been scheduled for the near future through the "Main to Main" streetscape improvements effort funded by a TIGER grant.

Entering Dr. Martin Luther King Jr. Ave. from Main Street, the corridor and the intersections of the next half-mile segment can be characterized by oversized roadways, inadequate street crossings, unpleasant pedestrian streetscape, a vast number of surface parking lots and a general lack of development. There are currently only two functioning buildings facing the street, the remainder of the buildings have been either boarded, torn down or oriented to front adjacent streets. Both Fourth Street and Beale Street (east of FedExForum) present opportunities for streetscape upgrades. Vacant lots along the north side of Beale Street are in need of re-development.



### Housing

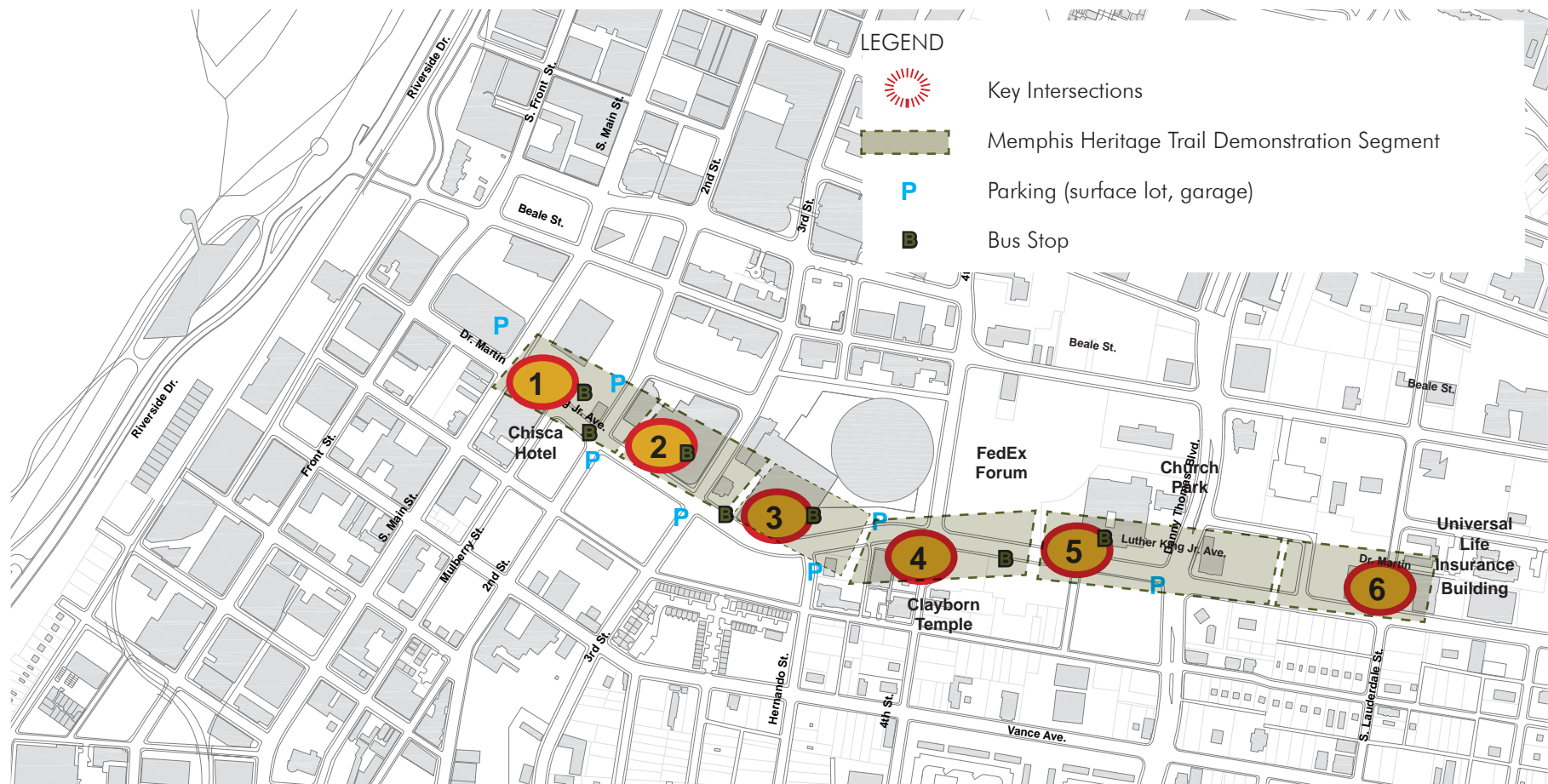


The **Foote Homes** housing project opened in 1940 during the days of segregation and served as home to countless African-American families, including those of civil rights activist Benjamin Hooks and musician Rufus Thomas. Currently, the Downtown development stands alone as the last of the city's six large housing projects and is being redeveloped. The other five projects have been replaced with mixed-income housing.

**Cleaborn Homes at Heritage Landing** - In Memphis during 1954 an African-American, Edward O. Cleaborn, received the Distinguished Service Cross posthumously. Cleaborn was honored by an official observance for covering the retreat of his comrades, including wounded friends, while under fire on a ridge near the village of Kuri, Korea. Cleaborn's parents were presented with the Distinguished Service Cross. Private Cleaborn was a true Tennessee hero.

Cleaborn Homes was named in honor of Private Cleaborn. The honor was continued with the renaming of Cleaborn Pointe at Heritage Landing which is located within the boundaries of the proposed Memphis Heritage Trail.



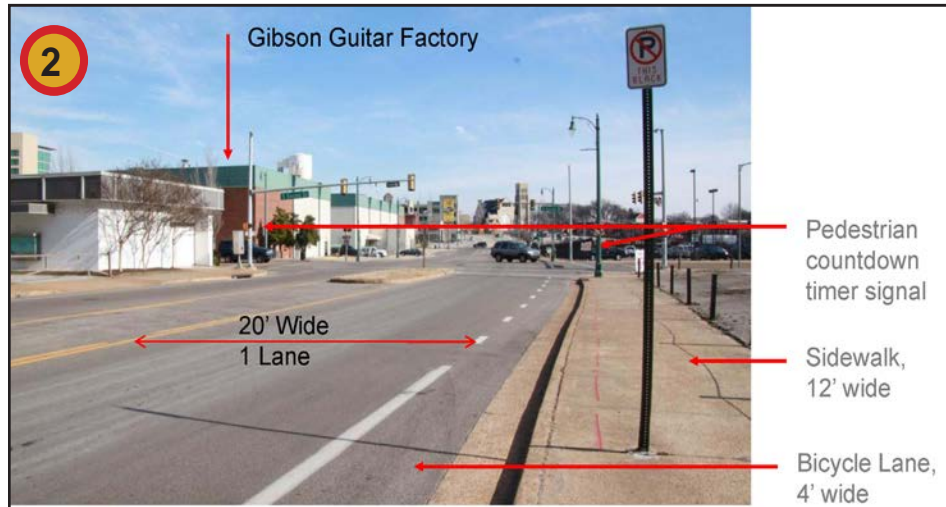


### *Analysis of the Demonstration Segment*

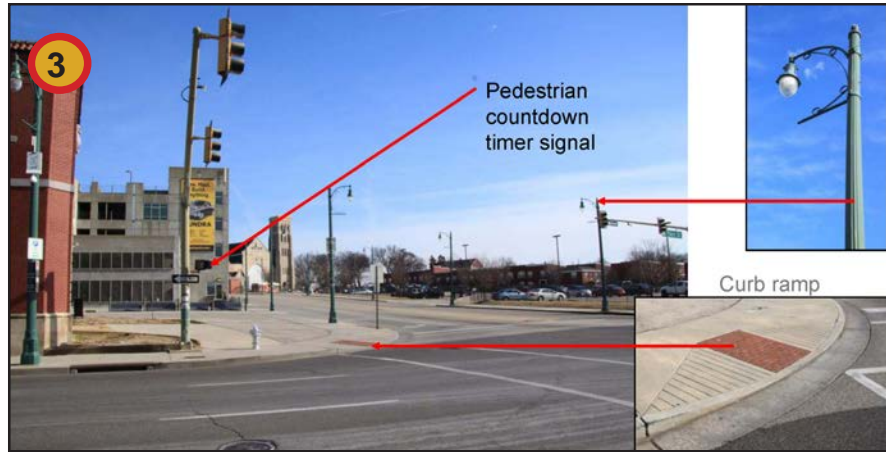
A half-mile street segment has been designated along Dr. Martin Luther King Jr. Avenue, between Main Street and Danny Thomas Boulevard, as the demonstration segment of the Memphis Heritage Trail. There are six key intersections along this segment. The curb to curb road width is 60-62 feet, with designated bike lanes in each direction for the length of two blocks (from Main Street to Third Street). The traffic lanes and their width vary. The segment between Main Street and Third Street has one lane in each direction, a turning middle lane, a designated bicycle lane and on-street parking. The segment between Third Street and Danny Thomas Boulevard has two lanes of traffic in each direction. The prescribed speed limit is 35 miles per hour. Speeding is typical for this segment due to wide lanes and relatively low traffic volumes. The highest vehicular and pedestrian traffic is experienced during the events at the adjacent FedExForum sports arena.

The sidewalks on both sides of the segment are in a relatively good condition, with the exception of a broken section on the south side of Dr. Martin Luther King Jr. Avenue, immediately south of the Church Park near the intersection with Fourth Street. Three of the intersections of this area are equipped with pedestrian countdown signals. The pedestrian crossing at Dr. Martin Luther King Jr. Avenue and Second Street is obstructed by a median. Some of the intersections are equipped with ADA accessible curb ramps while others are in desperate need of an upgrade..

### Dr. Martin Luther King Jr. Ave. Physical Characteristics









3.1 Zoning and Land Use

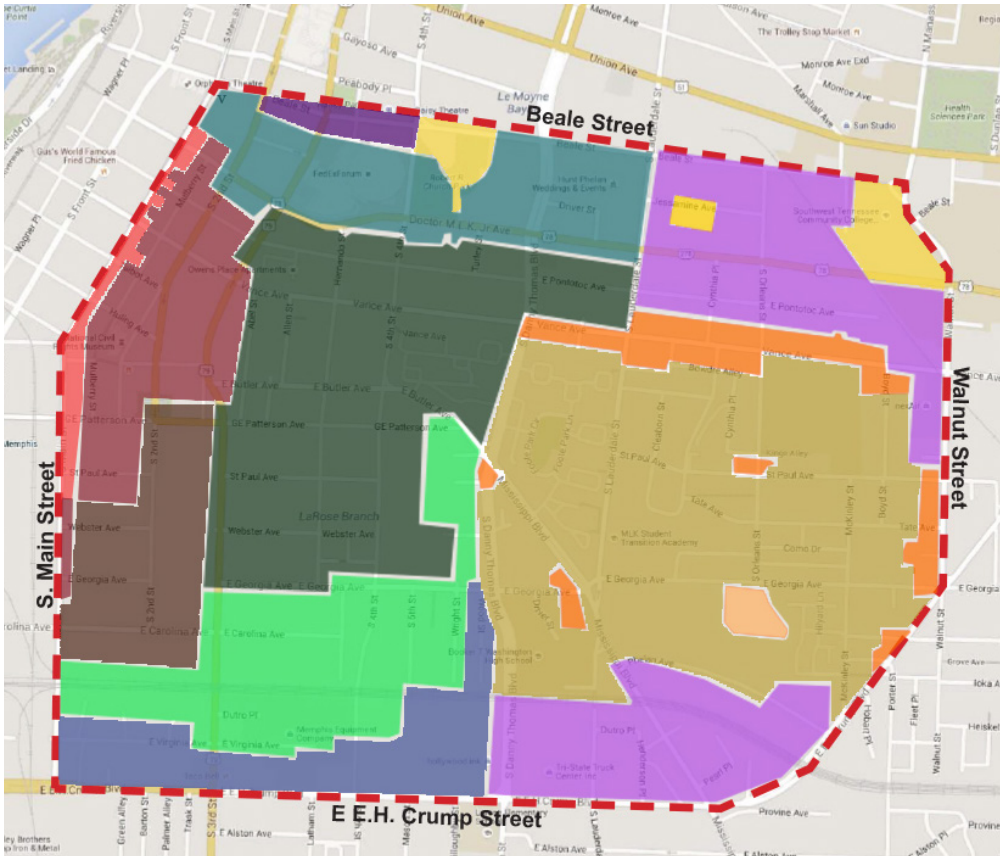
A - Special Purpose Districts may be established from the Governing Bodies where they see fit to promote a more carefully tailored standard of development within a specified geographical area.

B - The Commercial Mixed Use (CMU) districts are intended to accommodate retail, service and commercial uses and to ensure that commercial-zoned areas are compatible with the character of existing neighborhoods.

C - The Residential Urban (RU-) districts are intended to provide for a variety of housing opportunities urban in character.

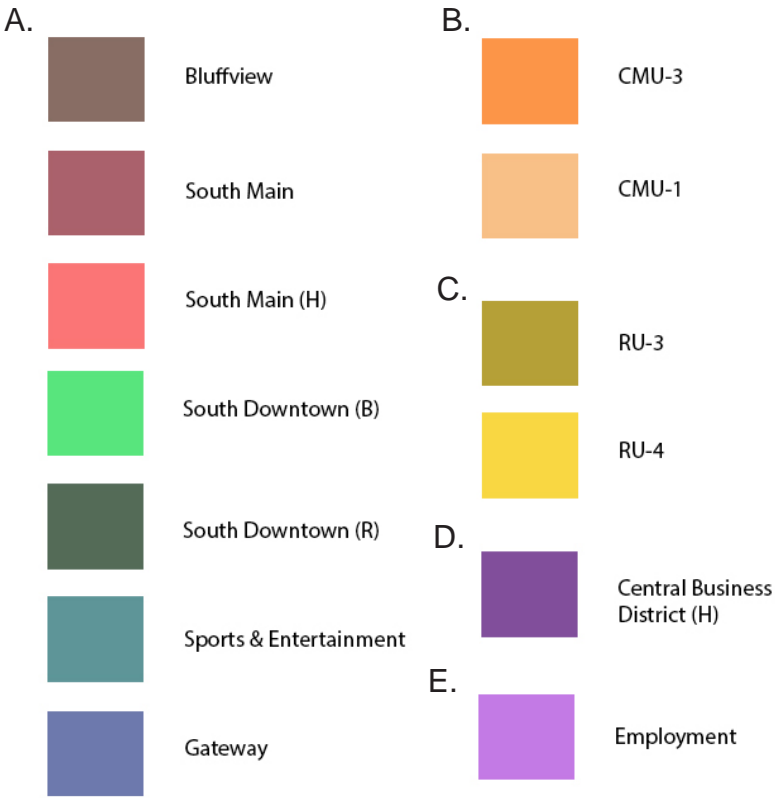
D - The Central Business District (CBD) is intended to accommodate high-intensity office, employment and residential uses within downtown.

E - The Employment District (EMP) is intended to accommodate office, light manufacturing, research and development, warehousing, wholesale, processing and commercial uses in order promote economic viability & encourage employment growth.

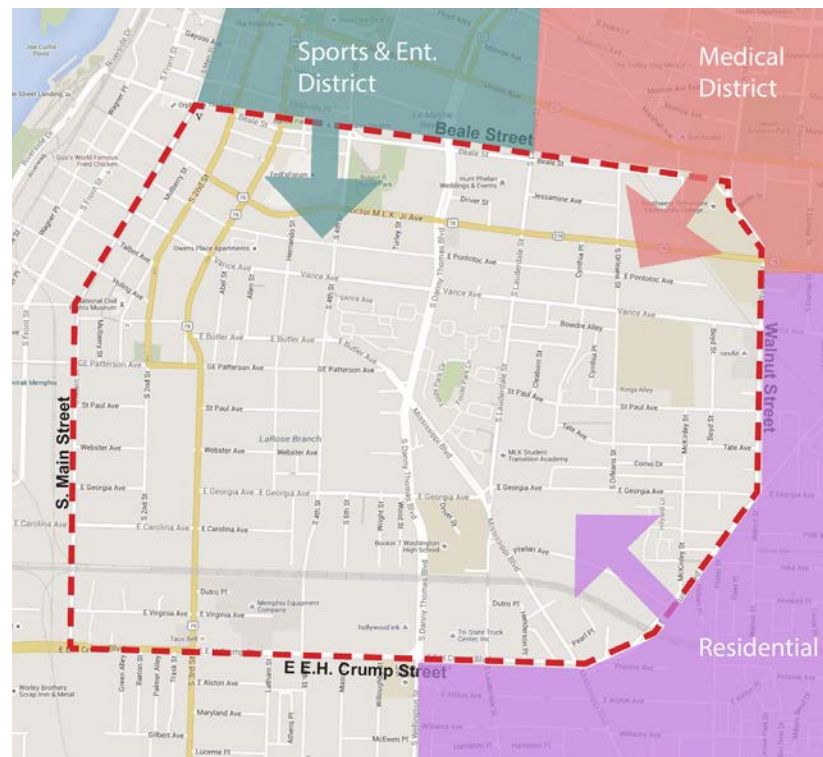


Districts Map

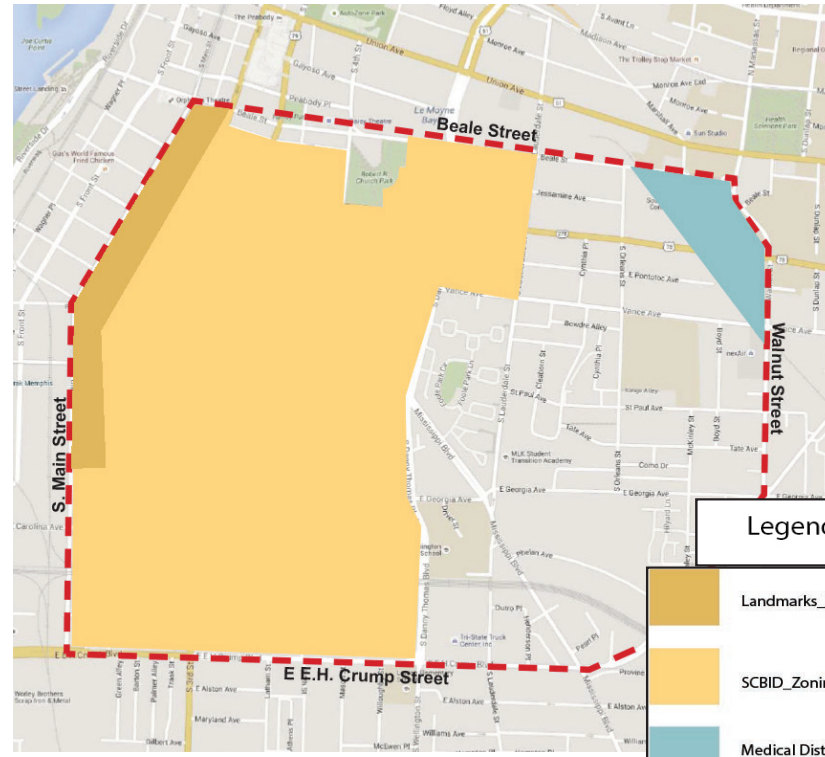
Legend:



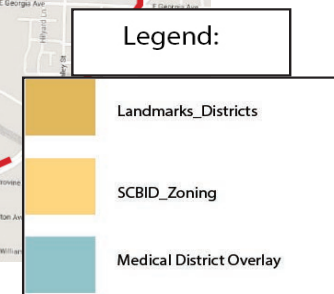
An overlay district is used to establish alternative land development requirements within a specific area of a community that requires special attention, such as an environmentally sensitive area or rapidly developing strip corridor. Overlay districts consists of a physical area with mapped boundaries and written text spelling out requirements that are either added to, or in place of, those of the underlying regulations. There are three overlay districts within the MHT: Landmarks Districts, South Central Business Improvement District (SCBID), and the Medical District. The Landmarks District purpose is to recognize, preserve, and protect the city's significant historic and architectural resources for the entire community. The SCBID purpose is to coordinate future development projects and to ensure that development occurs in a logical, sustainable manner. The purpose of the Medical District is to support the investment efforts of the various institutional uses located within the district by providing restrictions on those uses deemed incompatible with the future land uses anticipated in the area.



Neighboring Influences Map



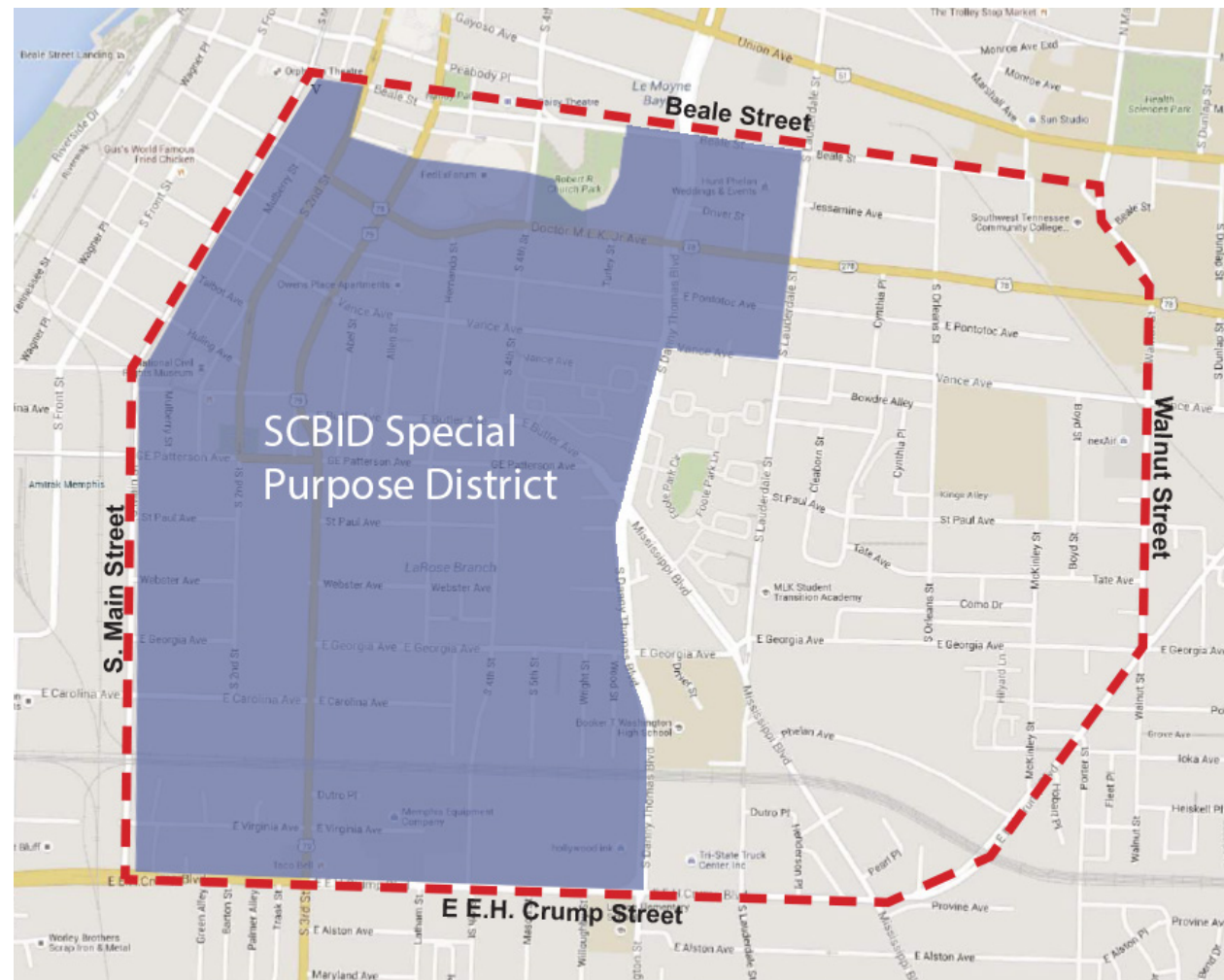
Overlay Districts Map





### 3.2 The South Central Business Improvement District

The South Central Business Improvement District (SCBID) is quickly becoming the focus of developer interest as the logical continuation of downtown revitalization efforts. The SCBID has historically been a place to find cultural diversity and entertainment. As reported in the Historical Overview of the Development section within the SCBID Plan, a Freedmen's camp was established in the area of the SCBID during the Civil War, leading to the first settlement for the black community in Memphis. The area still supports Memphis' culture and entertainment, with the National Civil Rights Museum on Mulberry and the Beale Street entertainment district emerging as focal points for Memphis tourism.





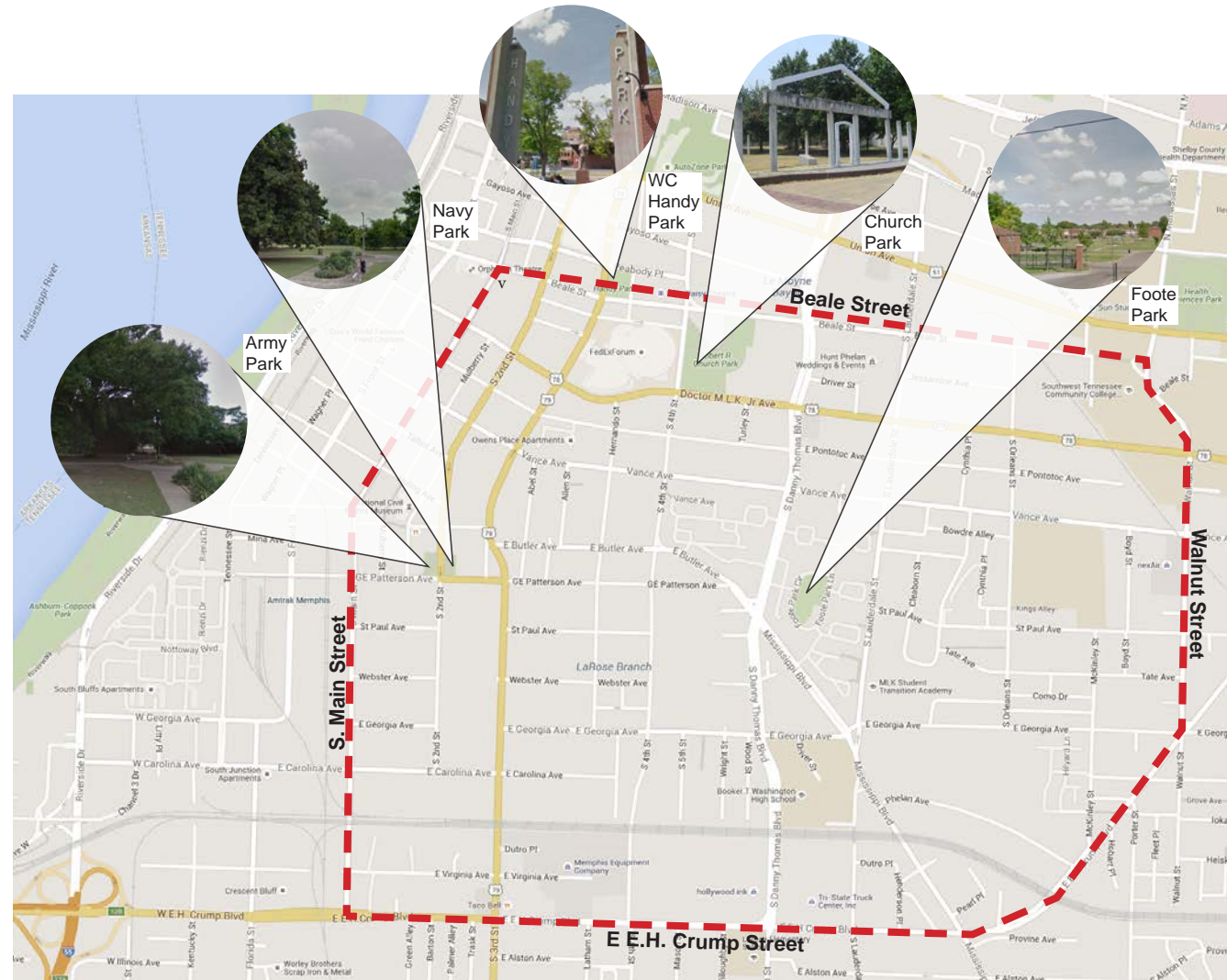
### 3.3 Parks & The Mississippi River

The MHT has several parks that serve as a moment of relief from the urban hardscapes in downtown Memphis. Many of the natural features along the MHT commemorate prominent historical figures such as Robert R. Church and W.C. Handy. The proximity of the Mississippi River to the MHT allows it to be an attraction for residents and tourist alike.

The **Mississippi River** is the second longest river in the United States and the largest by volume. In Memphis, the river is both an attraction and a thoroughfare for commerce and transportation. Each day, a steady stream of barges can be seen travelling up and down the Mississippi. These cargo bearing vessels carry sixty percent of all grain exported from the United States. Other products being shipped via the river include petroleum and petroleum products, iron and steel, grain, rubber, paper and wood, coffee, coal, chemicals, and edible oils.

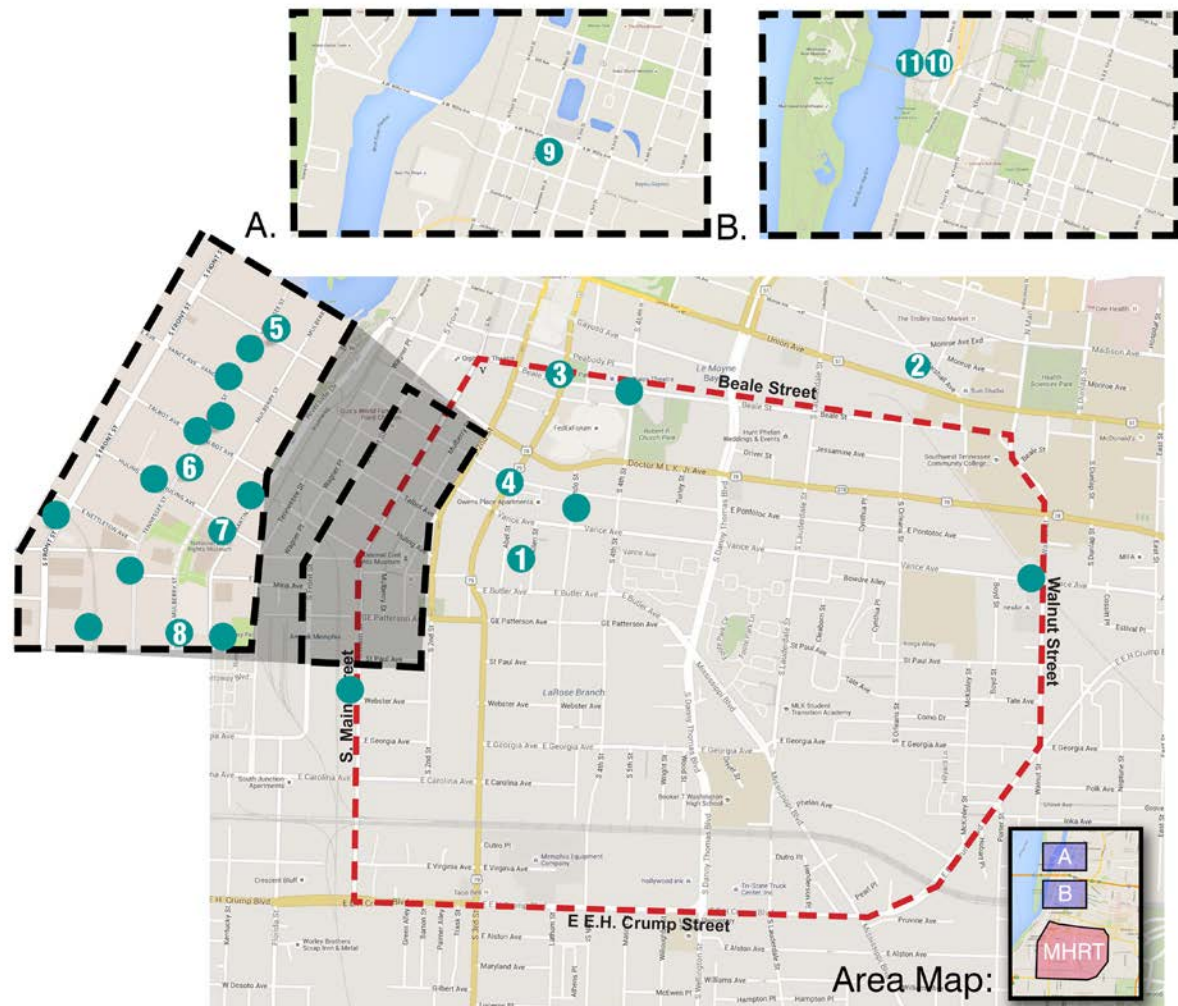
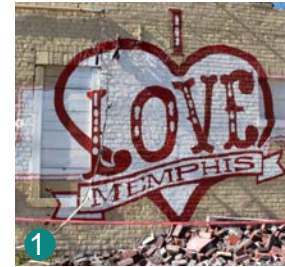


The **Hernando de Soto Bridge** is shaped like the letter “M” and carries Interstate 40 across River to West Memphis. It is more commonly referred to as the “New Bridge”, as it opened in 1973.



### 3.4 Local Art

The local art aesthetic commemorates the heritage and unique attributes that make Memphis a popular tourist destination and cultural hub of the mid-south. Many of the local artists chose to honor the heroes of The Civil Rights Movement. It is important to continue these positive initiatives as they aid in the regional significance of Memphis' historical revitalization. There is a growing number of public artwork including graffiti, outdoor murals and sculptures, temporary street art, and more. Below is a selection of art pieces that embody the goals of the MHT. These pieces are number 1-11. Other art pieces can be found in this area, however, they are not numbered but their location can be viewed on the map.





### 3.5 MHT SWOT Analysis

The following physical characteristics found in the study area are organized into a list of Strengths, Weaknesses, Opportunities and Threats.

#### Strengths

- Proximity to Downtown
- Historic Buildings
- Rich History
- Variety of educational opportunities
- Proximity to Major Employment Districts
- Affordable Housing
- Various art & mural installations

#### Weakness

- Crime
- Blight
- Poor Infrastructure
- Aging Housing
- Vacant Housing

#### Opportunities

- New Development
- Tourism
- Public Art
- Improved Streetscape
- Increase public awareness
- Housing Revitalization

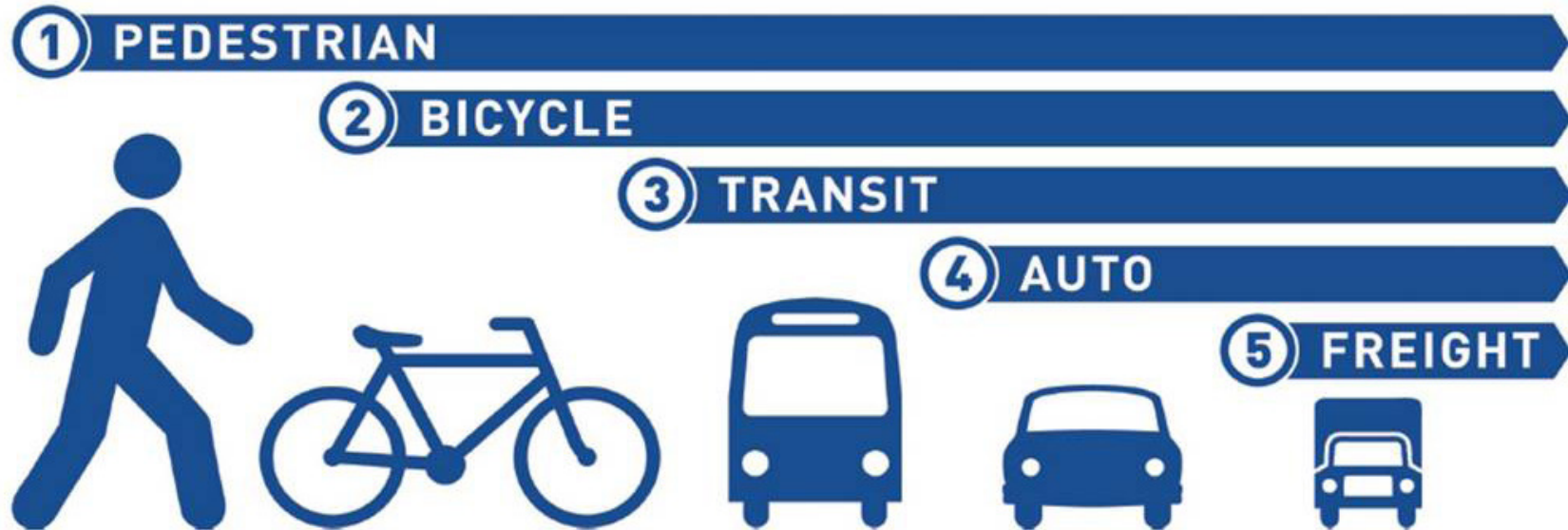
#### Threats

- Lack of Community Funding
- Physical Deterioration of Buildings
- Lack of Community Support
- Negative Perceptions
- Physical Deterioration of Infrastructure





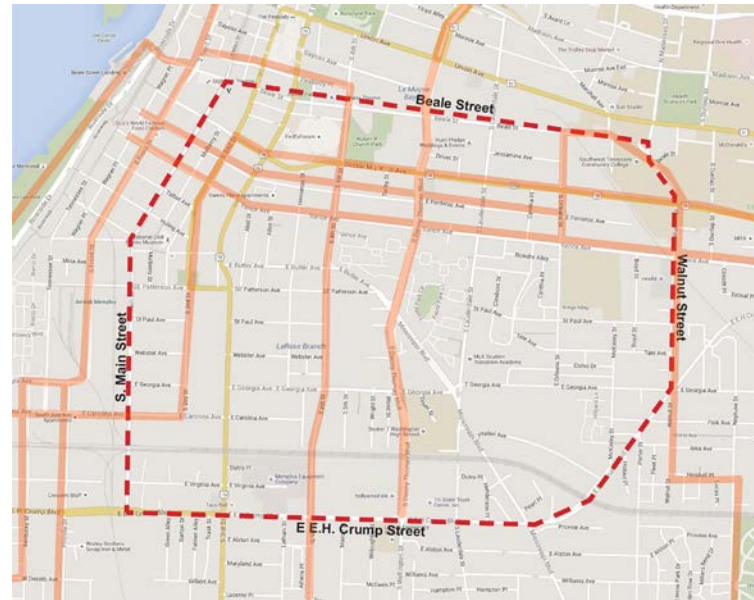
## City of Memphis Order of Considerations for Travel Modes



**...Connecting people to the cultural legacy and heritage in new and unique ways.**

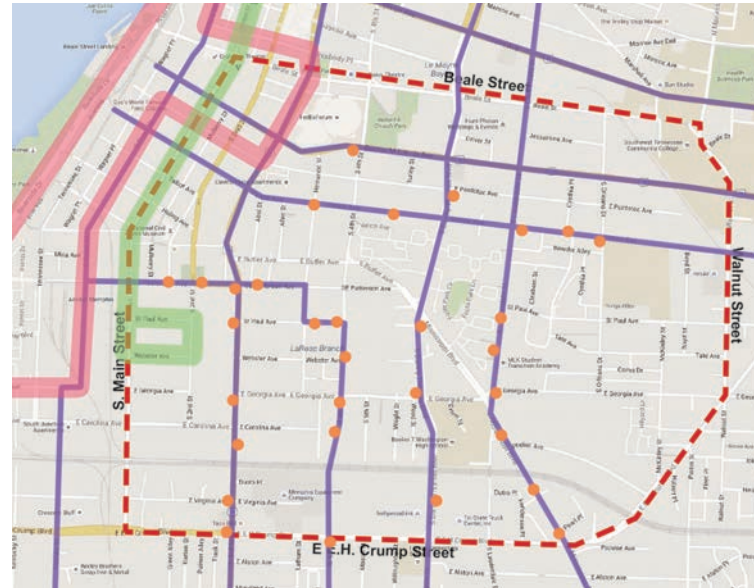
## 3.6 Transportation

The residents within the MHT have several options regarding transportation. MATA's vintage trolley rail system is working on restoring trolley cars to bring service back to the Main Street Trolley line, followed by the Riverfront Trolley line. The trolleys downtown have become much more than a mode of transportation, it has helped give the area a cultural identity. South Main Trolley Night has been a tradition on the last Friday of every month since 1998. Businesses, shops, restaurants and galleries open their doors for one big festival, where anyone is welcome to come enjoy live performances, food and beer.



Bike Lanes

Orange line: Bike Lanes/ Trails



Green line: Main Street Shuttle  
 Pink line: Riverfront Shuttle  
 Purple line: Bus Routes  
 Orange dot: Bus Stop

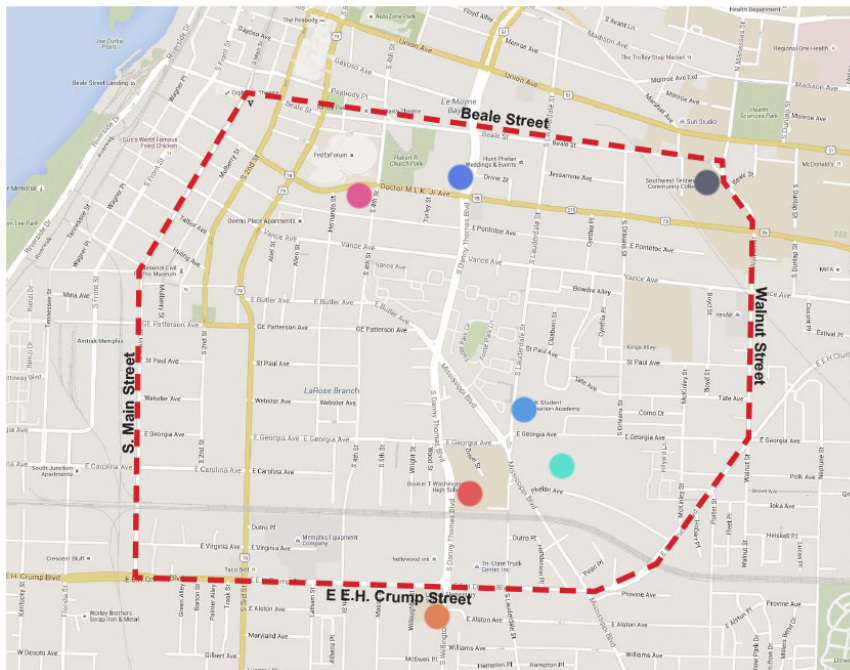
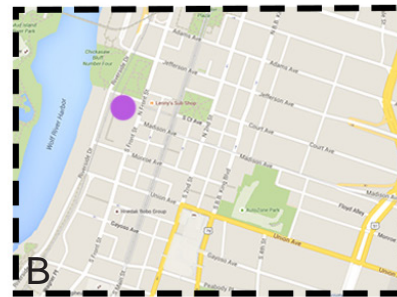
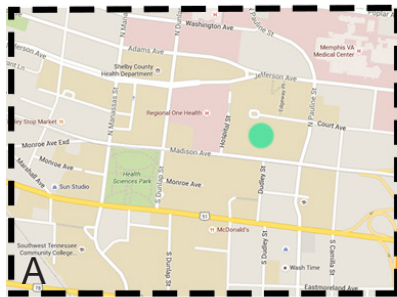


MATA Bus/Shuttle Routes

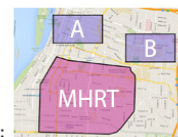


## 3.7 Schools

Ranging from elementary school all the way to postgraduate medical school, there are a number of different educational opportunities for a variety of age groups. This continuum of education is partly why this community is going to thrive for many future generations. The Memphis Heritage Trail Redevelopment Project is building on a great community and making it even better through a focus on community sustainability and cultural significance.



- Southwest Tennessee Community College
- Moving Ahead School of Scholars Learning Academy
- St. Patrick Catholic School
- Larose Elementary School
- MLK Student Transition Academy
- Veritas College Prep Charter School
- Booker T. Washington High School
- The University of Memphis Cecil C. Humphreys School of Law
- University of Tennessee Health Science Center 2 reviews



Area Map:



**VERITAS**  
COLLEGE PREPARATORY CHARTER SCHOOL





### Community Outreach and Engagement

Community Outreach and Engagement for the MHT included the creation of 2 groups;

- Advisory Board
- Community Stakeholders

The **Advisory Board** consisted of members recognized for their lifelong commitment to the principles of the MHT project. These members included local dignitaries who would participate in the events and fundraisers, as well as speak on behalf of the MHT project team with local business and community leaders. The primary responsibility of the Advisory Board was to elevate the MHT's profile among potential supporters and partners.

Board meetings were held at different locations within the MHT and included guest speakers with experience related to heritage trails or areas. One of the guest speakers was Denise E. Gilmore, President and CEO of the Heritage Consulting Group and former President and CEO of the Jazz District Redevelopment Corporation in Kansas City, MO.

**Community** meetings were held to collect recommendations, guidance, and strategies on ways to ensure the success of the MHT from community stakeholders. A total of 7 workgroups were created: Arts and Education, Heritage and Tourism, Community Engagement, Funding and Leveraging, Economic Development, Physical Environment, and Technology. The workgroups were responsible for planning as it relates to enhancing sustainable development with the support of tourism; developing a tourist attraction market; increasing hospitality conditions; developing human resource management; and establishing an efficient operative system for the MHT. Some of the community stakeholders included businesses, churches, Man of the House Mentoring Program, neighborhood residents, Parks and Neighborhoods, and public housing residents.

#### Community Meeting No. 1

The first meeting was held at the City of Memphis Renaissance Business Center and approximately 30 people were in attendance. The MHT project team gave an overview of the project and progress made to date via PowerPoint Presentation. This information included,

- Updates from the Advisory Board

Attendees were encouraged to provide feedback and split into groups according to the pre-assigned spreadsheet created by HCD. While in groups, organizations in similar fields or with similar interest discussed their aspect of the MHT and how to incorporate innovative concepts, possible drawbacks, and recommendations for next steps. Once the groups decided on a collective feedback strategy, they presented their ideas to the larger group. The MHT project team recorded the responses and added them to the community outreach feedback log for incorporation into the overall MHT project plan.

#### Community Meeting No. 2

The second meeting was held at the Mt. Olive Cathedral CME Church. This workgroup meeting included guest speaker Dr. Rolando Herts, Director of The Delta Center for Culture and Learning at Delta State



### Additional Meetings

The project team identified key **stakeholders** who had an immediate impact and influence on the MHT. The MHT project team met with members from entities associated with South City, Church Park, and Circuitous Successions Gallery (a MEMShop business) for the Fusion exhibition as part of their stakeholder outreach. Also, the NEA contract called for in-kind or volunteer hours from the project team. As stipulated in the contract, the team participated in other meetings and activities throughout the Memphis community. Project team members' participation in additional meetings allowed for continued outreach for the MHT. Team members conducted workshops, hosted special events, and facilitated presentations to public and private sector entities. For example, the MHT project team participated in the Neighborhoods USA 2016 National Conference in Memphis. The team's participation included a workshop, exhibit space, and bus tour of the MHT and Soulsville neighborhoods.





## 4 Community Participation

The table below summarizes the comments from the MHT community outreach and engagement, and the MHT project team responses.

Issue	MHT Project Team Response
Commemoration of local history	The primary goal of the Memphis Heritage Trail is to promote Memphis history and cultural heritage so that it is more visible and imprinted on the Downtown landscape. In addition, the Trail is intended to enhance and to economically benefit the hospitality industry within our City. History can be both legacy and industry.
Local artists' inclusion	HCD engaged the UAC for artist selection and review. Sixty percent (60%) of the artwork created with MHT funds during any five-year period shall be accomplished by local artists. A local artist means an artist who has lived or worked within the Memphis Metropolitan Statistical Area for five (5) or more years during such artist's career. Two of the artists selected for the art installations were local artists.
Active space for recreation and community events	Robert R. Church Park, the historical plazas, Army Park, Navy Park, L.E. Brown Park, and several other locations will include spaces for public and private activity. For example, Robert R. Church Park will be reinvented as a popular destination where Memphians and tourists can discover an urban setting that is calming and exciting with historic interpretive plazas, play art, open plazas, performance lawns, shaded walkways, and gardens
Neighborhood connectivity	The MHT connects major points of interest, create inviting public spaces, enhance the visual environment, and connect the disciplines of art, history, and economic development. A complete streets concept has been added to the project plan for implementation.
Exterior lighting	New pedestrian scale lighting will be added along the Trail.
Signage	Trail will be marked by markers and plaques that designate sites that are significant in the history of African Americans both and locally and nationally. STA is the lead planner, designer and community convener for the MHT.
Bus waiting area	The MHT recommends the creation of public art oriented bus shelters along the trail.
Public restroom facilities	The project team involved with the development of Robert R. Church Park is working with community and City stakeholders to develop a plan for public restroom facilities that are low maintenance and cost efficient.
Neighborhood retail	New housing investments will be complemented by much needed neighborhood retail.
Incorporate technology	Chris O'Conner with Prodigy Arts was included as a MHT team member to incorporate innovate technology solutions.
Youth inclusion	Youth have been included throughout the development of the MHT. Tony Nicholson, Founder of Men of the Housing Mentoring, has lead the charge of youth engagement.
Pedestrian walkways and bicycle lanes	The green streets retrofits will help promote a pedestrian-friendly and safe urban environment for local residents and visitors. This strategy intends to enhance the quality of life in the urban area as well as promote walkability and use of alternative transportation. Residents as well as visitors to the trail will be encouraged to take self-guided walking/bicycle tours. Opportunities for walking, running, and bicycling along the trail will encourage people to exercise in a safe and pleasant urban environment
Affordable housing	The South City Choice Neighborhoods grant will transfer distressed public housing units into affordable mixed-income housing.
Accessibility	Accessibility will be improved by the upgrades and enhancements of sidewalks throughout the Trail.
Street shade trees	Tree shading is part of the green streets retrofit initiative and complete streets concepts incorporated into the MHT plan.
Commercial uses	There is a proposed new library and hotel under consideration within the MHT boundaries.
Parking for local residents	The MHT emphasizes alternative methods of transportation, such as exploring downtown by foot or bicycle. Also, narrowing the roadways will allow for more on-street parking, which eliminates the vast surface parking lots that are so prominent in Memphis's downtown area. This brings opportunities for more effective lot development and safer, walkable streets.
Limited trash receptacles - provide decorative receptacles	Local artist have been identified and engaged for the inclusion of decorative receptacles throughout the Trail.

### Public Art Strategy

#### Artwork Location

There are multiple locations throughout the Memphis Heritage Trail area that would be suitable for public art, particularly at significant entry points to the trail and in relation to some of the assets highlighted by the MHT team's research.

**Selection Committee Roles and Process** Each selection panel will consist of five to nine members with the number and make-up determined by the size and complexity of the project and will include members who bring diverse perspectives. Each selection panel must include at minimum a design architect or lead design professional, two arts professionals (one of which must be a visual artist), and two representatives from the community in which the proposed project will be located.

Some selection panels may require or benefit from professional artistic expertise from outside Memphis. Such projects may include projects with large budgets, multiple artists and/or national prominence. In such circumstances, the MHT Advisory Council may elect to appoint a regionally or nationally recognized public artist, public art professional or art curator to serve on a selection panel.

In addition to the panelists, a designated MHT Advisory Council member and a UAC board member may serve as ex-officio, non-voting panelists. Other advisory non-voting members may be added as necessary. UAC staff members will serve as panel facilitators.

The selection panels shall:

- Determine, according to recommendations outlined by UAC and the MHT Advisory Council, method for selecting artist(s), artist eligibility and project scope.
- Review call to artists or project summary produced by UAC staff.
- Review artist submissions for the project, according to criteria outlined in the Memphis Heritage Trail Artwork Master Plan, and identify one or more selected artists for MHT Advisory Council approval.
- Review Artwork proposals, including schematic and final designs.
- Make decisions in compliance with federal and state law.

The UAC staff shall:

- Facilitate communication between the MHT Advisory Council and selection panels;
- Compile a pool of potential selection panelists and recommend a selection panel for each project;
- Provide artwork master plan overview and project summary to selection panel;
- Facilitate selection panel meetings;
- Present finalist selection to MHT Advisory Council for approval;
- Present recommendations for approval of artist schematic and final designs to MHT Advisory Council.

The MHT Advisory Council will be informed of and take action on the following:

- The Memphis Heritage Trail artwork master plan and budget.
- Artist selection panels.
- Selected Artists
- Artist's Schematic Design.
- Artist's Final Design.
- Overall design plans for projects in which artists serve as members of the design team.

The MHT Advisory Council shall approve all recommendations made by the selection panels unless the Artist or Artwork is deemed inappropriate for the following reasons:

- Artist does not meet eligibility requirements
- Artist has a conflict of interest
- Artwork cannot be maintained
- Artist or Artwork is deemed unsuitable for the project



### Methods for Selecting Artists

#### Open Competition (Request for Qualifications or Request for Proposals)

An open competition is a “Call To Artists” for a specific project in which artists are asked to submit evidence of their past work. Any artist may submit credentials and/or proposals, subject to any limitations established by the MHT Advisory Council. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration.

#### Limited Competition

A limited number of artists shall be invited by the MHT Advisory Council to submit credentials and/or proposals for a specific project. Artists shall be invited based on their past work and exhibited abilities to meet situations posed by particular project requirements or based on other non-aesthetic, public art program goals.

#### Invitational Competition

In an invitational competition, a very small number of artists (usually between three and six) are invited to submit credentials and/or proposals for a specific project. Invited artists shall be selected directly by staff or identified by the MHT Advisory Council through an initial slide review process. Artists shall be included in the slide review process based on their ability to meet situations presented by the given project.

#### Direct Selection

At times, the MHT Advisory Council may elect to make a direct selection in which they contact a specific artist for a particular project. Such an election may occur for any reason, but will generally occur when circumstances surrounding the project warrant either an open or invitational competition unfeasible (for example: project timeline, community or social considerations, client demand, etc.). Over time an ongoing list of eligible artists will be developed and approved by the MHT Advisory Council for use in direct selection projects.

#### Mixed Process

A mixed process includes any combination of the above approaches.

UAC will distribute Request for Qualifications and Requests for Proposals to as many qualifying artists as possible. In a competitive artist selection process, UAC may employ any of the methods below to publicize the opportunity to artists:

- UAC Database and Artist Registry: UAC maintains an extensive list of public artists, who receive notification of our posted opportunities.
- Proposal Distribution Websites: Reputable websites exist to serve as a distribution channel for project opportunities to notable public artists. Posting on these sites, however, is offered at a fee, so this method may be reserved for larger projects and the fee worked into the project budget beforehand.
- Local, Regional, and National public artwork industry contacts
- Selection Committee and MHT Advisory Council: Members of both committees are encouraged to utilize their industry and community contacts to distribute the project opportunities.

#### Proposal Distribution Methods

UAC will distribute Request for Qualifications and Requests for Proposals to as many qualifying artists as possible. In a competitive artist selection process, UAC may employ any of the methods below to publicize the opportunity to artists:

- UAC Database and Artist Registry: UAC maintains an extensive list of public artists, who receive notification of our posted opportunities.
- Proposal Distribution Websites: Reputable websites exist to serve as a distribution channel for project opportunities to notable public artists. Posting on these sites, however, is offered at a fee, so this method may be reserved for larger projects and the fee worked into the project budget beforehand.
- Local, Regional, and National public artwork industry contacts
- Selection Committee and MHT Advisory Council: Members of both committees are encouraged to utilize their industry and community contacts to distribute the project opportunities.

### Artist Selection Criteria

Projects undertaken by artists or acquisitions of artwork whether by commission, purchase, gift, or other means should further the purpose and goals of the MHT Artwork Master Plan. The MHT Advisory Council will determine the appropriate recruitment strategy to establish a pool of artists for each project. The selection panel will apply the following criteria when selecting artists, considering acquisitions or siting artwork:

#### Artistic Merit

The inherent quality and excellence of a proposed artwork together with the strength of the artist's concept and design capabilities are the program's highest priorities. Other artistic credentials to consider include training and critical or other professional recognition.

#### Context

Artwork must be compatible in scale, material, form, and content with its surroundings. When serving a functional purpose, artworks may establish focal points; modify, enhance or define specific spaces; establish identity or address specific issues of civic design. Consideration should also be given to the architectural, historical, geographical and social/cultural context of the site or community, as well as the way people may interact with the artwork. They must be able to respond to the specific contextual issues and considerations of the particular project, its community and users.

#### Relevant Experience

Experience and professional record of artist/s should provide convincing evidence of ability to successfully complete the project as proposed. Particularly on collaborative or design team projects artists should demonstrate ability to:

- Communicate effectively and elicit the ideas of team members;
- Exhibit flexibility and problem-solving skills;
- Work with architectural drawings and construction documents;
- Engage community representatives in a project;
- Successfully manage all aspects of the project including budgets, committees, sub-contractors, installers and other construction and administrative logistics.

#### Permanence/Maintenance

Due consideration will be given to the structural and surface soundness, operational costs and inherent resistance to theft, vandalism, weathering and excessive maintenance. Artist should include recommended method and schedule for maintenance.

#### Technical Feasibility

An artist must exhibit a successful track record of construction and installation of artwork or show that an appropriate professional has examined the proposed artwork and confirmed feasibility of construction and installation.

#### Budget

An artist's proposal should provide a budget adequate to cover all costs for the design, fabrication, insurance, transportation, storage, and installation of the proposed artwork, plus reasonable unforeseen circumstances. Artists should have a history of completing projects within budget.

#### Diversity

Artwork will be sought from artists of diverse ethnic and cultural identities and from local, regional, national, and international artists. The MHT Advisory Council encourages applications from artists working in both established and experimental art forms.

#### Fabrication and Installation Schedules

The artist proposal should include a project timeline that incorporates design review, fabrication, delivery and installation in accordance with project schedule. The artist should have a history of completing projects on time.

The MHT Advisory Council and selection panel may recommend rejection of all submissions if none are considered satisfactory and a new pool of artists may be established.



### General Restrictions

Artists or members of their immediate families who serve on the UrbanArt Commission or the MHT Advisory Council will not be commissioned or receive any direct financial benefit from the MHT Master Plan during their tenure on either of those bodies. This restriction shall extend for the period of one-year following the end of service and indefinitely for projects that were developed or acted upon during the artist's tenure on the Commission or Committee. In addition, no artist may receive more than two art enhancement commissions under any five-year period.

### Local Artist Participation Requirements

One of the goals of the Memphis Heritage Trail artwork master plan is to foster and celebrate the talents of local artists. Therefore, sixty percent (60%) of the artwork created with Memphis Heritage Trail funds during any five-year period shall be accomplished by local artists. A local artist means an artist who has lived or worked within the Memphis Metropolitan Statistical Area for five (5) or more years during such artist's career.

### Diversity Goals

In an effort to promote equality and diversity, the artwork master plan should include significant participation by Minorities and Women. The MHT Advisory Council will set and review diversity goals on an annual basis.

### Process

#### Inappropriate Communication with Selection Panel

The UAC staff shall be responsible for all correspondence and communication by and between artists applying for projects and members of selection panels. Discussion by and between any applicant artist and any member of a selection panel outside of regularly scheduled meetings for such purpose during the selection process may be grounds for the disqualification of the artist. Such determination shall be in the sole discretion of the MHT Advisory Council.

#### Coordination between UAC Staff, MHT Advisory Council and the Selected Artist(s)

UAC staff will work with the MHT Advisory Council to establish a meeting schedule for the artist and will brief the artist on the project's goals, opportunities and constraints. At later stages, these same entities will review designs for feasibility and potential risk management issues.

UAC staff and the MHT Advisory Council will establish a timeline that will identify specific milestones for review and set the requirements for completion of the successive stages of Schematic Design, Final Design, Fabrication and Installation.

UAC staff will coordinate with the MHT Advisory Council to ensure reviews occur in a timely manner. UAC staff will transmit comments to the artist for refinement.

#### Schematic Design Review and Approval

Once the Selection Committee has reviewed the Schematic design, the MHT Advisory Council will review and comment upon the artist's submission. After comments are received, if required, the artist will refine the Schematic Design proposal.

If the artist is not in agreement with the comments provided, UAC staff will mediate discussions to arrive at a consensus among all parties. The MHT Advisory Council may at any time reject a Schematic Design which it deems unsuitable.

#### Final Construction Documents Approval

After approval of the Schematic Design by the MHT Advisory Council, the artist shall be authorized to proceed with Final Construction Documents.

After the Selection Panel reviews the Final Construction Documents, the MHT Advisory Council will review and comment upon the artist's Final Design documents.

After comments are received, if required, the artist will refine the Final Construction Documents.

If the artist is not in agreement with the comments provided, UAC staff will mediate discussions to arrive at a consensus among all parties.

The artist's Final Construction Documents submittal shall include a detailed budget for all public art elements under the artist's contract. UAC staff may require the artist to include bona fide bids from suppliers or subcontractors. UAC staff may require that up to ten (10%) of the budget be reserved as a project contingency.

## Design and Fabrication Benchmarks

**UrbanArt Commission**

Memphis Heritage Trail Artwork Master Plan

**Project:**  
**Location:**  
**Artist:**

**SCHEMATIC PROPOSAL CHECKLIST**

## Section 2: Artist Contract

"The Schematic Proposal shall include such plans, specifications, drawings and other documents and models as necessary to present a meaningful representation of the concept and the schematic design of the proposed Artwork as installed as well as a preliminary budget for same. The Schematic Proposal shall also specify materials, general dimensions, weight, finish and preliminary maintenance recommendations."

Schematic Proposal	Date Due:	
<b>Conceptual design</b> – include visuals with specifications about where the artwork will be located at the site, ie maps or photos of the site with indicators as to where the proposed artwork(s) will be located.		
<b>Concept statement</b> – narrative account of concept		
<b>Preliminary budget</b> - this budget should consider the following costs: materials, labor, installation, design, shipping, storage, and printing		
<b>Materials</b> – list all materials to be used including any installation equipment or hardware to be used.		
<b>General dimensions</b>		
<b>Approximate weight</b>		
<b>Finish</b> – list the paint and/or coating of the final artwork; consideration should be given to anti-graffiti applications		
<b>Preliminary maintenance</b> – a preliminary description of maintenance procedures for the completed work of art.		
<b>Comments</b> – include any additional necessary comments or considerations related to the project.		

Please note, that Schematic Proposals will NOT be submitted to the MHT Advisory Council until all materials listed above are completed and present. All materials should be submitted to the Project Manager by the date listed above and should be formatted into one all-inclusive PDF.

**NOTES:**

**UrbanArt Commission**  
 Memphis Heritage Trail Artwork Master Plan

**Project:**  
**Location:**  
**Artist:**

**FINAL DESIGN CHECKLIST**

## Section 5: Artist Contract

"5.1. Within ninety (90) business days after notification by UAC of the City's approval of the Schematic Proposal, the Artist shall prepare and submit to UAC the final design proposal for the Site and the Artwork, which shall include detailed drawings and specifications for materials, site preparation, connections, building interface and lighting design, and shall also specifically include a detailed colored rendering indicating the exact subject matter and content of the Artwork along with the placement of the Artwork at the Site (the "Final Design Documents"). The Artist shall notify the UAC if the Final Design Documents contain any design information that is materially inconsistent with the Schematic Proposal. The Final Design Documents shall also include such other graphic material as may be reasonably requested by UAC."

5.2. Final Design Documents must include, without limitation, structural plans prepared and sealed by an engineer registered in the State of Tennessee. The City may approve, or reject the Final Design Documents, and will use its best efforts to make such determination within fifteen (15) business days after its receipt of the Final Design Documents from UAC."

	Date Due:	Date Reviewed:
	<b>Detailed drawings approved by a Professional Engineer</b> – Drawings should include specifics about the placement of the work within the site, the color of the work, and the scale of the work.	
	<b>Materials</b> – List all materials to be used including any installation equipment or hardware to be used.	
	<b>Site preparation</b> – List any preparatory changes necessary to ready the site for installation.	
	<b>Connections</b> – List the attachments that will be used to install the artwork. These attachments should be included in your engineer approved drawings.	
	<b>Building interface</b> – Description of how will the artwork interact with the building/project site.	
	<b>Finish</b> - list the paint and/or coating of the final artwork; consideration should be given to anti-graffiti applications.	
	<b>Maintenance Instructions</b> – A detailed description of maintenance procedures for the completed work of art.	
	<b>Final Budget</b>	
	<b>Fabrication/Installation Schedule</b> – A tentative timeline of when the Fabrication of the work will be at the 50% Completion benchmark, when the work will be at the 100% Completion benchmark, and when the work will be ready for installation.	
	<b>Subcontractors</b> - List of all fabricators and subcontractors, including contact information	
	<b>Invoice for Approval of Final Design</b>	
	<b>Comments</b> - include any additional necessary comments or considerations related to the project.	

Please note, that Final Design Documents will NOT be submitted to the Public Art Oversight Committee until all materials listed above are complete and present. All materials should be submitted to the Project Manager by the date listed above, and should be formatted into one all-inclusive PDF.





### Ongoing Maintenance and Conservation

#### Routine Maintenance

It will be the policy of the Memphis Heritage Trail artwork master plan to encourage the design of public art that will require limited maintenance. Any public art requiring unusual operation or maintenance costs will require approval by the MHT Advisory Council prior to the review of the Final Design.

Routine maintenance of public art will be the responsibility of the Participating Bureau that owns and maintains the facility and/or site where the art is located. All maintenance will be performed with reference to the maintenance guidelines established by the artist as part of their contractual agreement to produce the work.

#### Conservation

UAC staff will be responsible for updating the survey of the condition of all public art located along the Memphis Heritage Trail at least every five (5) years. The survey will include a condition report for each work, prioritized recommendations for the restoration or repair of the art, and estimated costs. It will be the policy of the artwork master plan to contact the artist for recommendations prior to engaging in any repair or conservation efforts.

#### De-accessioning Policy

The City will retain the right to de-accession any public art on City property. The MHT Advisory Council will recommend to the UrbanArt Commission review procedures that:

- Insulate the de-accessioning process from fluctuations in taste — whether on the part of the City, the MHT Advisory Council or the public.
- Insure that de-accessioning will be employed infrequently and that the process will operate with a strong presumption against removing art from City property. Public art projects may be considered for review toward de-accessioning if one or more of the following conditions apply:
  - The art has received consistent adverse public reaction for a period of five or more years.
  - The site for the art has become inappropriate because the site is no longer accessible to the public or the physical site is to be destroyed or altered in a significant way.
  - The art is found to be fraudulent.
  - The art possesses demonstrated faults of design or workmanship.
  - The art requires excessive or unreasonable maintenance.
  - The art is damaged irreparably, or to an extent where repair is unreasonable or impractical.
  - The art represents a physical threat to public safety.
  - The art is rarely displayed.
- A written request for de-accessioning has been received from the artist.

Unless there is a significant issue of public safety, the site for a work of public art has been lost, or the art has been proven fraudulent, no art will be considered for de-accessioning unless it has been in the collection for a minimum of ten years.

Should the City choose to de-accession a work, the artist will first be given the opportunity to purchase the art at its current appraised value.

Alternate methods include:

- The art may be appraised and advertised for sale.
- The City may seek competitive bids for the artwork.

#### Conflicts of Interest

##### UrbanArt Commission Staff

Employees of the UAC are ineligible for public art commissions or projects as long as they are employed by UAC. Family and household members also are ineligible for public art commissions or projects over which the UAC has approval authority or administrative responsibility.

##### UrbanArt Commission Board and MHT Advisory Council

Members of the UAC Board or the MHT Advisory Council are ineligible for public art commissions or projects during their tenure and for one year following their term of service. Family and household members also are ineligible for public art commissions or projects over which the UAC has approval authority or administrative responsibility. These restrictions will extend indefinitely for any specific commission or projects that were reviewed or otherwise acted upon during membership on the UAC or MHT Advisory Council.

Members of UAC or MHT Advisory Council must declare any potential conflict of interest, including personal or business relationships, and withdraw from participating or voting on any competition, commission, or project with which they are involved that come before the UAC, MHT Advisory Council, or selection panels.

### Selection Panelists

Selection panels will exclude family or household members or those who have personal or business relationships with an artist or artwork under consideration for a public art project by that panel. Business relationships include but are not limited to gallery owners, brokers, artist representatives, agents, fabricators, suppliers and employers.

### Artists

Artists who were previously involved in the development of a public art project or public artwork plan may be eligible for consideration for that particular project or plan provided there is disclosure of the prior involvement and approval of the MHT

### Advisory Council.

An artist is ineligible to serve as a selection panelist while under consideration for a public art commission or project.

An artist is precluded from having his/her work considered for a public art commission or project once selected for or while serving on a selection panel.

### Other Participants

Members of the project management, project architect or consulting firms and employees of UAC and the City of Memphis are ineligible to receive public funds for design services or public art commissions.

### Public Artworks

UAC facilitated the installation of three permanent works of public art. These three works were created by several artists from the region and serve as public art prototypes for the Trail. Locations of the three permanent cultural signifiers along the Trail were informed by research conducted as part of the planning process.



Suzy Hendrix creator of *Crown Fini* and *Rain and Flowers*



Collaborative Artwork: *Rain and Flowers*



Collaborative Artwork: *Crown Fini*





The Memphis UrbanArt Commission and local artist Suzy Hendrix hosted a community art exhibit, titled Fusion: Works by the Memphis Heritage Trail Community, on Friday, June 24, 2016 at Circuitous Succession Gallery at 500 S. 2nd Street.

The exhibit showcased the collaborative artwork of Hendrix, a mixed-media artist who uses stained glass, architectural glass and lighting in her mosaic sculptures and murals, and Memphis Heritage Trail community members—Jarayda Jones, Briana Lee, Marius Scott, Sabrina Sterwart-Scott and David White. The featured art pieces were from a fused-glass panel community workshop that Hendrix led for the Memphis Heritage Trail community in November 2015.

The 2015 workshop was connected to a Memphis Heritage Trail project for which Hendrix was commissioned to create two bike racks made of cast glass and steel.





### Memphis Heritage Trail Mural

The MHT Mural has been installed at the southwest corner of the Memphis Light, Gas and Water Division parking garage Downtown. The UrbanArt Commission and City of Memphis called for entries that would display the city's rich African-American and cultural heritage. The winning design is by Michael Roy and Derrick Dent. The new mural is 70-foot-tall and located at the intersection of South Main and Dr. Martin Luther King Jr. Avenue.

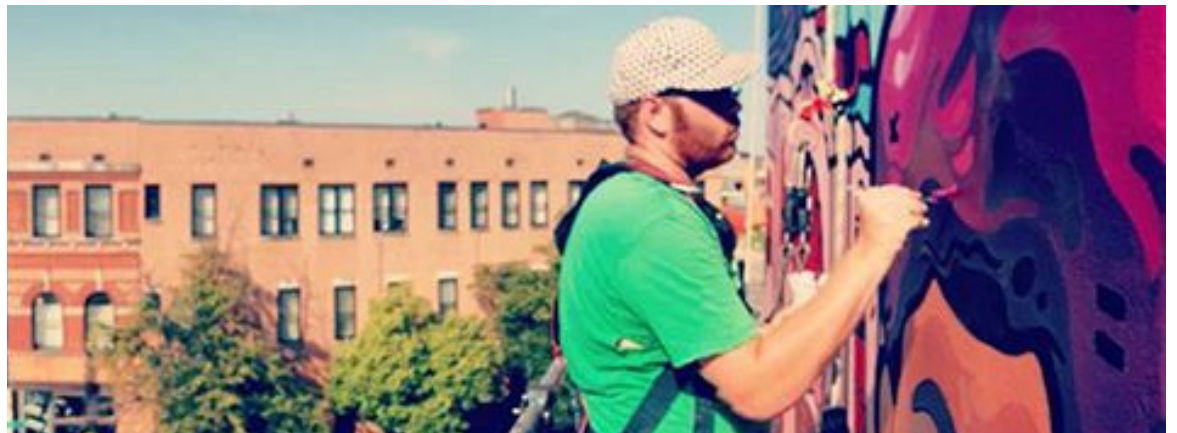


Derrick Dent



Michael Roy



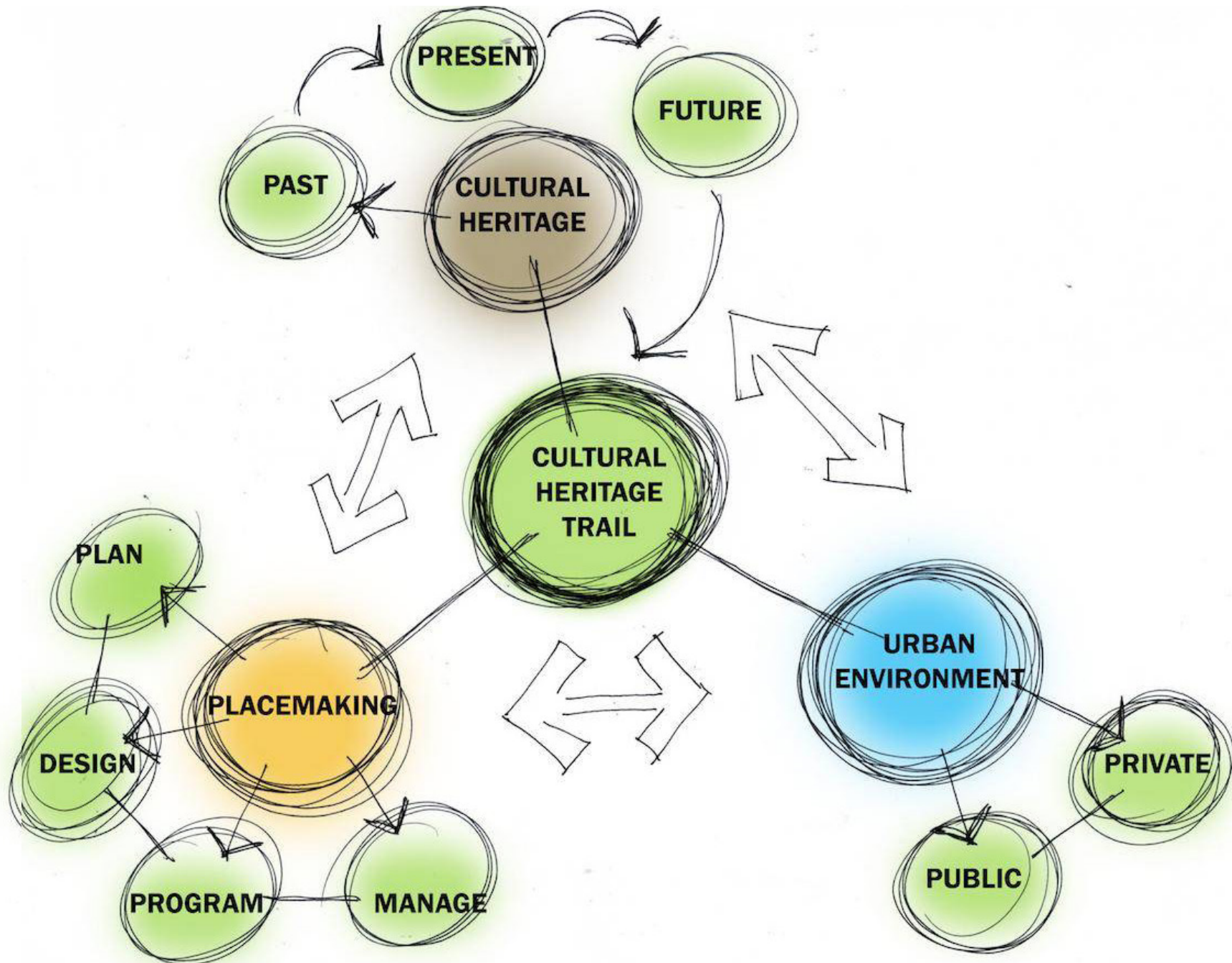


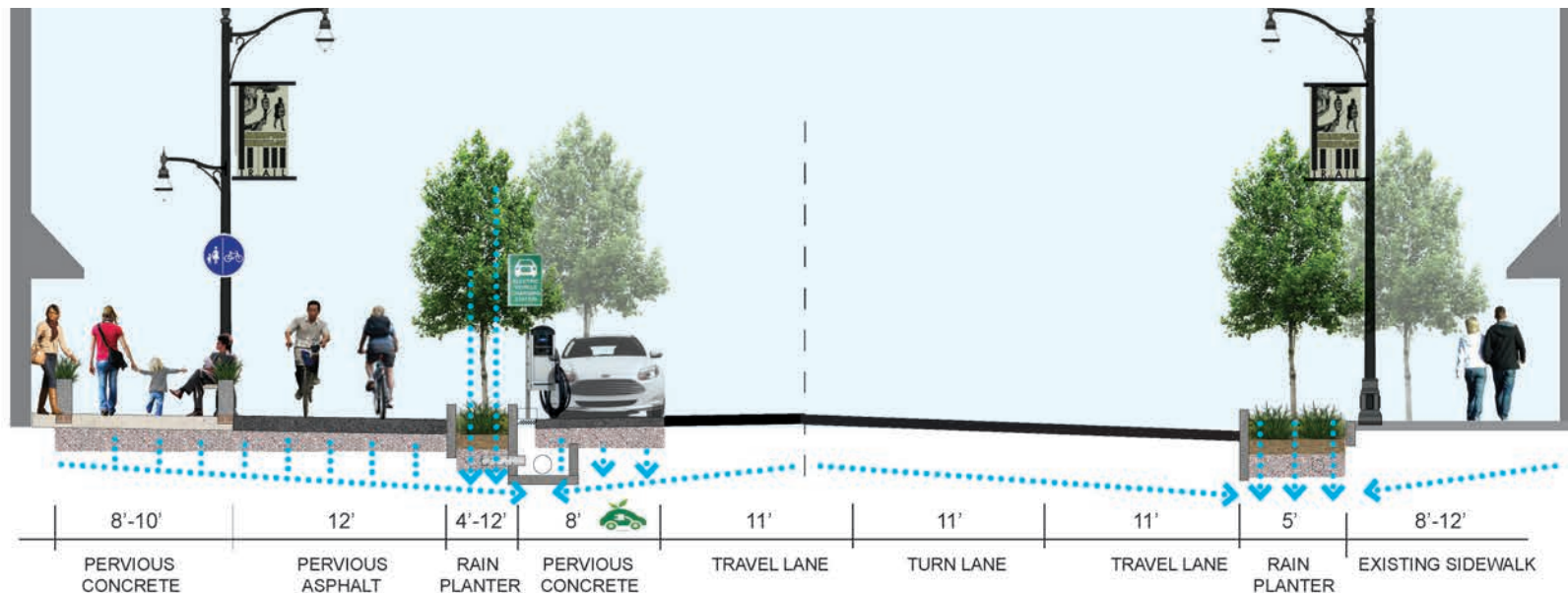


- 1 President's Island Contraband camps: President's Island was once home to black refugees and recently freed slaves fleeing north Mississippi. At that time, it was actually an island rather than the peninsula it is now. The settlements were known as contraband camps. This imagery also echoes a traditional manger scene, a reference to the Christian faith that is important in many African American communities.
- 2 Beale Street Baptist Church: the first brick church built for use by African Americans in the U.S., and an important gathering place for newly freed slaves.
- 3 Soldiers in uniform: by the end of the Civil War, black soldiers made up about 10 percent of the Union Army.
- 4 Robert Church Auditorium exterior: see #6 Robert Church Auditorium
- 5 Ida B. Wells holding literature about lynchings in Memphis: Wells was an important suffragette, anti-lynching activist, and journalist who lived, taught, and worked in Memphis. Using the basement of Beale Street Baptist Church as her home base, she published a newspaper that revealed the reality of racial violence in Memphis and across the U.S.
- 6 Robert R. Church: Considered the first black millionaire in the U.S., he was a businessman and philanthropist that built a park and auditorium (see #4 and #8) for African Americans.
- 7 Cotton Makers Jubilee Parade on Beale Street: This event, which had its heyday in the 1940s-50s, was an important community gathering for black Memphians. Kings Palace Cafe was a downtown venue open during that time. See a whole collection of photos from Memphis photographer Ernest Withers here.
- 8 Interior of Church Auditorium: site of numerous performances by notable musicians like W.C. Handy.
- 9 Contemporary family/Mulberry Street houses: this is a composite image of modern-day Memphians ("loosely based on personal sketches and photos of downtown residents"). The houses in the background are buildings on Mulberry Street, which was a street home to numerous thriving black businesses until the end of the 60s.









Proposed Typical Street Section

### Conceptual Design

The conceptual design of the proposed retrofits along the Memphis Heritage Trail focused on the half-mile demonstration segment along the Dr. Martin Luther King Jr. Avenue. The proposed trail includes new pedestrian and bicycle paths along the south part of the street, a green buffer with stormwater planters and bioswales, new street trees, and a narrowed roadway. The following strategies were incorporated:

### Road Diet

- Decreased curb to curb width (from 62' to 41')
- Decreased number of travel lanes
- Decreased travel lane width (from 15' to 11')
- Added pervious curb extensions
- Reduced curb radii
- Raised crossings
- Added two-directional bicycle track
- Expanded pedestrian zone
- Vegetated buffers (stormwater filtration), street trees, perennial plants
- Added on-street parking
- Collect, filter and absorb rain water on site before draining into the city stormwater system: bioswales, rain gardens and rain planters
- Porous asphalt bicycle path
- Porous asphalt on-street parking
- Porous concrete pedestrian path (or concrete pavers)
- Curb cuts for stormwater run-off

### Streetscape Elements

- Cultural heritage trail historic markers
- Cultural heritage trail street banners
- Public art and neighborhood gateways
- Outdoor seating & planters
- Trail lighting fixtures
- Trail signage and way-finding system
- Trash receptacles & recycling bins
- Bus shelters
- E-charging stations and parking meters

## Design Guidance

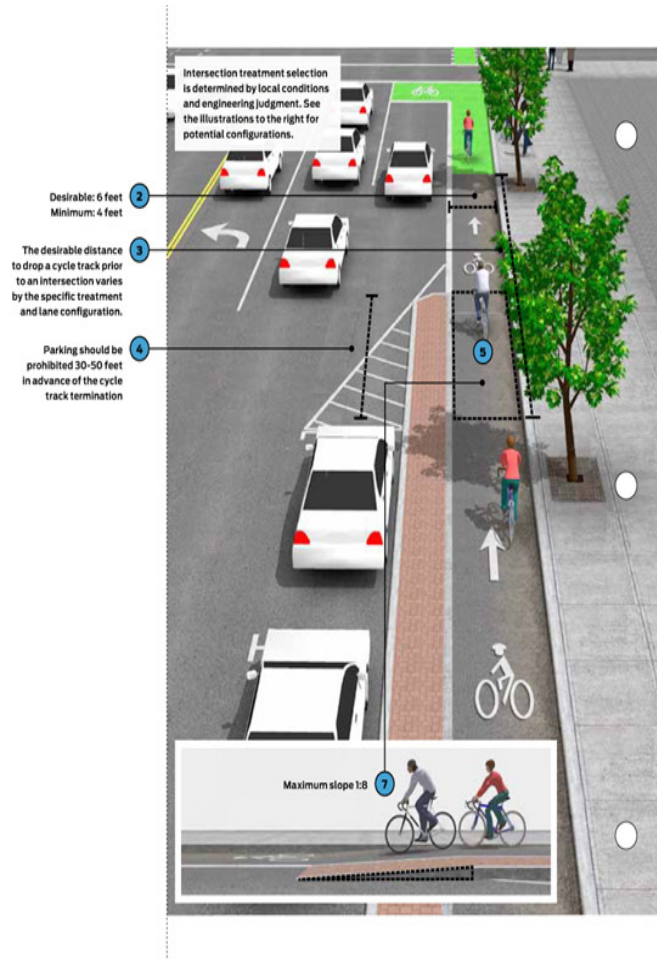
### Cycle Track Intersection Approach

#### Required Features

- When the cycle track is dropped on an intersection approach, the intersection shall provide some type of bicycle facility to receive cycle track users. This may be a conventional bike lane, bike box, or combined bike lane/turn lane.

#### Recommended Features

- For a transition to a bike lane, minimum desirable width is 6 feet, with an absolute minimum of 4 feet. At constrained intersections with right turn lanes, consider transitioning to a mixing zone (combined bike lane/right turn lane).
- The desirable distance to drop a cycle track prior to an intersection varies by the specific treatment and lane configuration. More space is required when bicyclists and motorists will be mixing or merging.<sup>40</sup>
- Parking should be prohibited 30 to 50 feet in advance of where the cycle track buffer ends to promote visibility between bicyclists and motorists.



#### Adjacent to Through/Right Turn Lane



##### Bike Lane/Bike Box

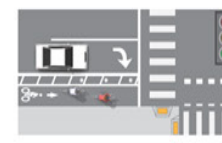
Positioning bicyclists ahead of automobiles helps prevent right-hook conflicts with turning vehicles at the start of the green indication.



##### "Bend In" Crossing

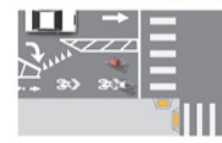
Using a curb extension or painted buffer, the cycle track should be bent-in toward the roadway to promote visibility of bicyclists in advance of the intersection.

#### Adjacent to Right Turn Only Lane



##### Bicycle Signal Phase

A dedicated bicycle signal phase can eliminate conflict between turning automobiles and bicyclists.



##### Mixing Zone

A combined bike lane/turn lane encourages motor vehicles and bicyclists to negotiate the space within the travel lane in advance of the intersection.



##### Through Bike Lane

Maintaining the bike lane to the left of a right turn-only lane positions road users to avoid right-hook collisions.

Lane transitions shown here are for illustration purposes only and are not meant to reflect actual design dimensions.

- Tactile warnings or pavement markings should be used on slopes from raised cycle tracks to slow bicyclist speed prior to the transition out of the cycle track, and to warn users of potential conflicts with motor vehicles.<sup>42</sup>

- Cycle tracks should be shifted more closely to the travel lanes on intersection approaches to put bicyclists clearly in the field of view of motorists.

- When transitioning from a raised cycle track to street level, the grade should be smooth and comfortable, without significant longitudinal pavement joints or sharp changes in direction. Maximum slope should be 1:8.

- Intersection crossing markings should be used with truncated cycle tracks to indicate the intended path of bicyclists through the intersection.

- Two-stage turn queue boxes should be provided to assist in making turns from the cycle track facility.

#### Optional Features

- Color may be used to mark conflict areas at intersections with turn lanes, or to extend color applied to the cycle track facility. See Colored Bicycle Facilities for more guidance.

- At intersections with heavy right turn movements, the facility may be combined with a bike box or an advanced stop bar to position bicyclists ahead of motorists.

- At intersection transit stop locations where separate signal control for the cycle track is possible, consider raising the cycle track to sidewalk level and wrapping the cycle track behind the transit stop zone to reduce conflicts with transit vehicles and passengers. Bicyclists should yield to pedestrians in these areas.

- Where separate bicycle signal phase is not possible, an extended mixing zone may be provided with signage directing bicyclists to yield to buses and loading passengers.

- Cycle tracks may be configured on the left side of a one-way street to avoid conflicts at transit stops.

- A bicycle exclusive signal phase may be used to segregate conflicting movements between bicyclists and motorists.



### Church Park Master Plan



Robert Church Park traces its roots back to the late 1890's when business-leader and philanthropist Robert Reed Church Sr. opened Church Park and Auditorium. Robert Church's life was one full of challenges and opportunities. Born a slave, Church obtained a first-hand introduction to entrepreneurship, service and culture aboard his father and slave master's steamship. He lived through the Battle of Memphis, survived a gunshot wound acquired in the Memphis Race Riots, and persevered through an epidemic of yellow fever. As a free man, Church purchased real estate left abandoned by the yellow fever epidemic and went on to become one of America's first African American Millionaires.

A visionary, Church used his fortune to better the City of Memphis and its residents, especially the African-American community centered on Beale Street. Prior to his death, the Memphis Press-Scimitar proclaimed, "It may be said of Robert Church that...he is for Memphis first, last and all the time."

Akin to its namesake, Memphis' Robert Church Park has endured challenges throughout its existence. Opened in 1899, the six-acre park featured a swimming pool and recreational equipment as well as a 2,000 seat concert-class auditorium and a house orchestra led by W.C Handy. Quickly becoming a cultural and recreational hub for Memphis' African-American community, the Park played host to legendary performers, political heavy-weights and religious leaders, all the while providing an everyday gathering spot for the community. As an entertainment venue, the park has hosted many dignitaries such as Theodore Roosevelt, Booker T. Washington, and Danny Thomas.

Over the years, the Park's name was changed, its auditorium was demolished and its grounds were left unattended. In 1986, Ritchie Smith Associates redesigned the park to add tree lined pathways, a playground, and a signature historic arched gateway in honor of the history of the park and the legacy of its founder, Robert Church, Sr. Over time, the park suffered from general neglect and unfortunate events. Arsonists destroyed the play grounds, and downtown construction sites used acreage as staging, and other symptoms of urban sprawl deeply affected the condition of the park grounds. The 7.5 acre site was compromised by neglect and urban renewal. The site was added to the National Register of Historic Places in the 1990's.

Church Park and the surrounding areas have a rich history upon which to build. The Park's close proximity to a thriving portion of Beale Street, the FedEx Forum, museums, churches and residences guarantees a large user-base from which the Park can draw. The park is situated in the midst of major development projects, namely the Housing of Urban Development funded South City Choice Neighborhood Initiative and the city-led Memphis Heritage Trail Project.

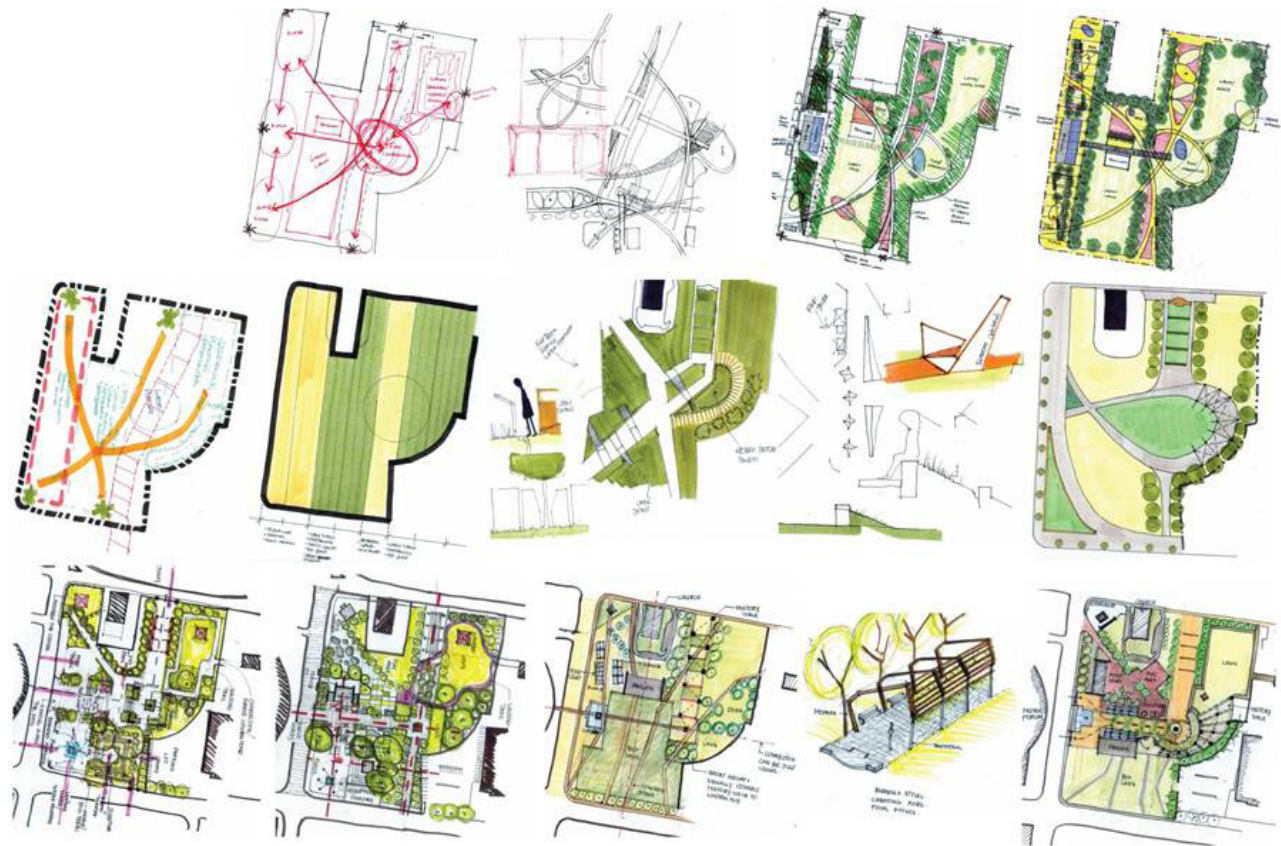
### Current Opportunities

Robert R. Church Park is a historical landmark and pays tribute to one of Memphis' great legends. The redevelopment project will reinvent the Park as a popular destination where Memphians and tourists can discover an urban setting that is calming and exciting with historic interpretive plazas, play art, open plazas/performance lawns, shaded walks and gardens. The first stakeholders meeting was held on March 12, 2016. The project team gathered information relevant to the key concerns for the Park. The key concerns were categorized into 5 areas: Aesthetics, Programming, Historical Significance, Environment, and Community Integration. Some of the discussion focused on interpretive art to highlight significant historical figures from the area; shading for Park visitors and employees on lunch break; connectivity with nearby neighborhoods and cultural resources; playart for children; public restrooms; programming for senior citizens and Park visitors; innovative strategies to create the Park as a destination; water features; and repurposing materials from the old auditorium. The team used this information to develop a concept plan for the park. The concept plan includes elements from each of the 5 categories. Additional stakeholder and community meetings are currently underway.



# Big Ideas

- Open Green Space
- Historic Destination
- Multiple Access Points

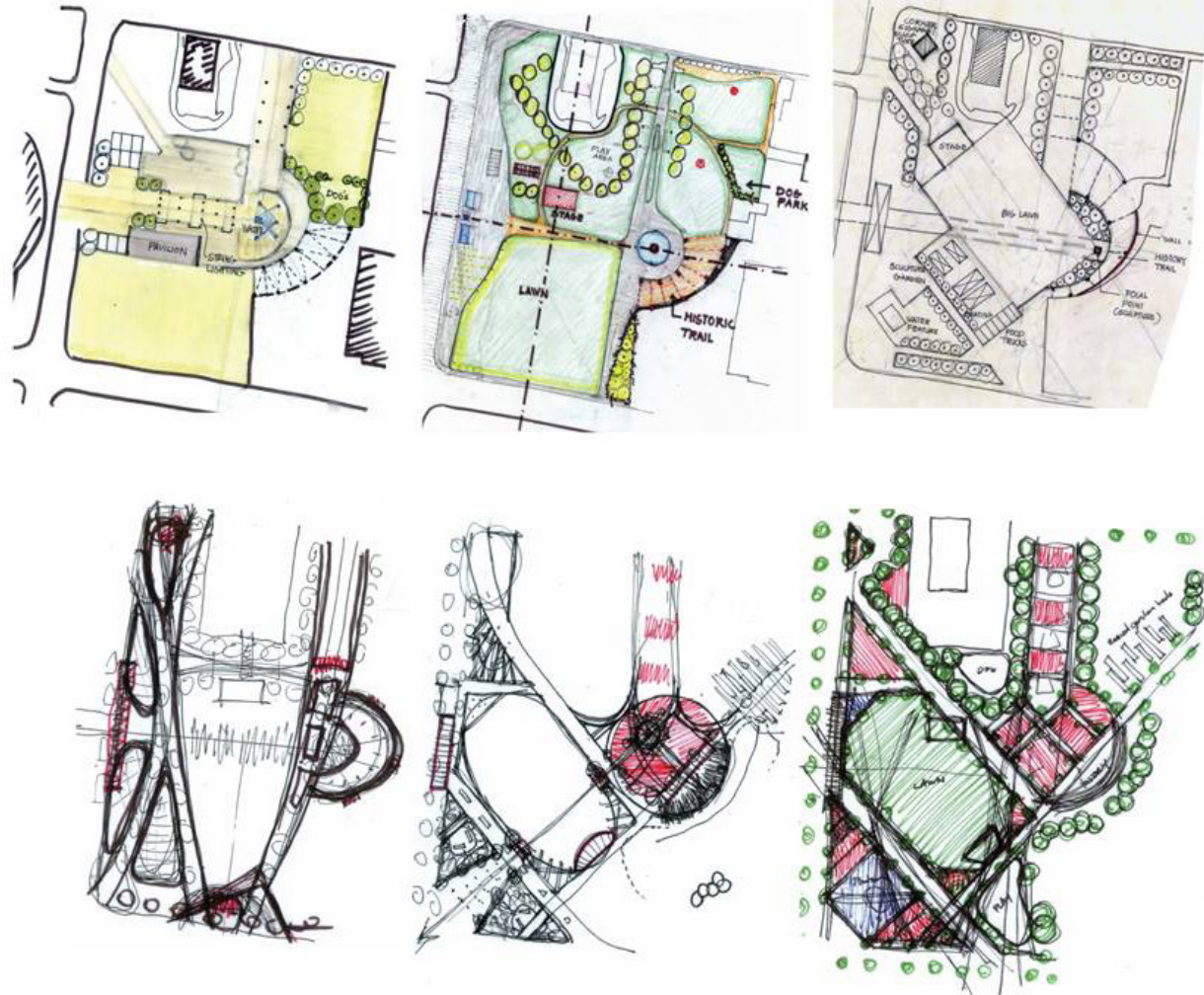


# The Big Idea





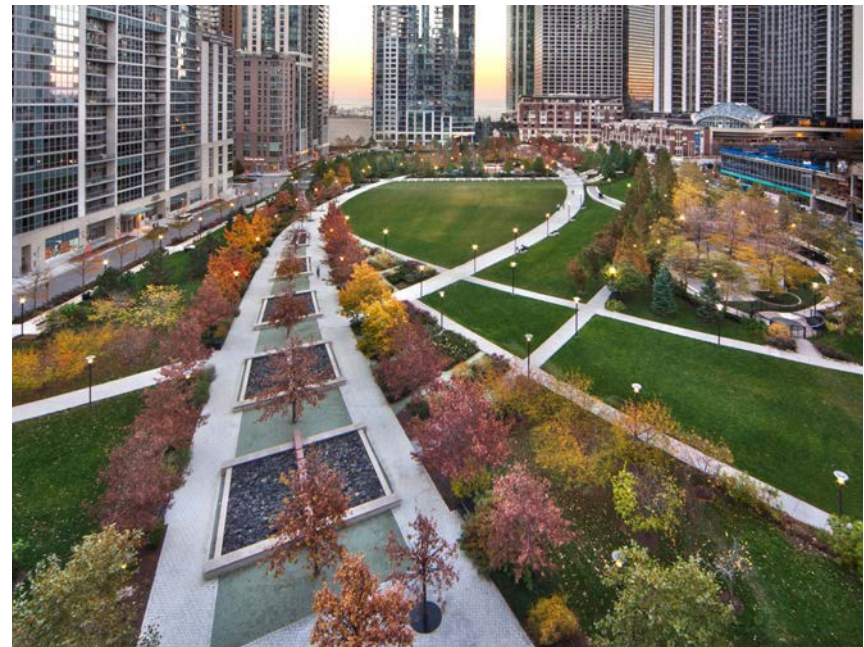
# Concept Formation



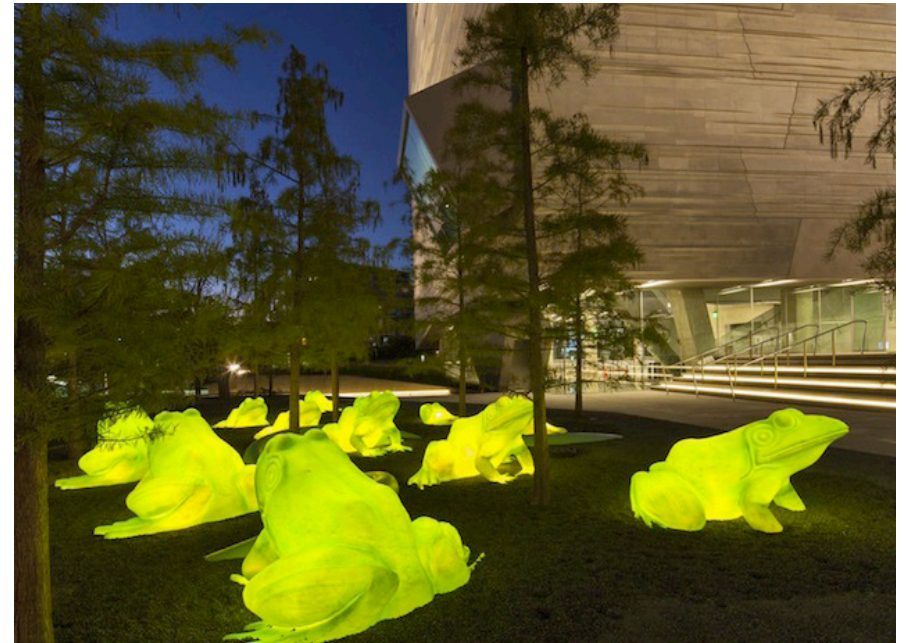
# The Concept



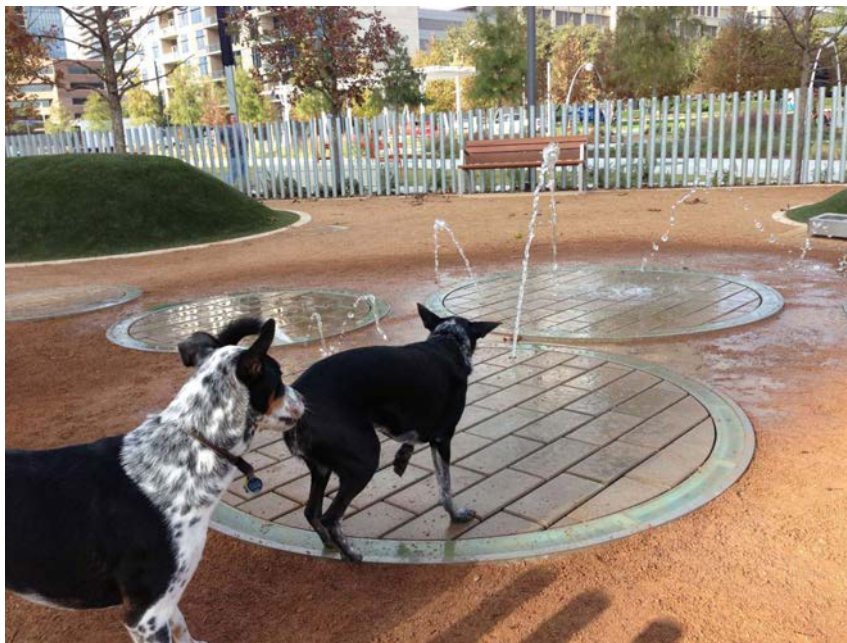


















## Historical Plazas



*MLK Memorial Plaza Schematic Design*



*'I AM A MAN' Plaza Schematic Design*

## Heritage Visitor Stations

### A) 4.9 Miles of LEVEL 1 Improvements- Complete Trail Infrastructure

ITEM #	DESIGN & CONSTRUCTION, PHASES 1-3	% OF TOTAL	COST
1	Demolition, Bicycle/Pedestrian Trail Paving, Stormwater Planters Construction, Landscape	75 %	\$14,700,000
2	Public Art, Historic Markers, Lighting & Furnishings	6 %	\$1,176,000
3	Signage, Traffic Signals & Striping	4 %	\$784,000
4	Project Management & Design Fees	15 %	\$2,940,000
Sub-Total			\$19,600,000

### B) 3.4 Miles of LEVEL 2 Improvements- Historic Signage

ITEM #	DESIGN & CONSTRUCTION, PHASES 1-3	% OF TOTAL	COST
2	Public Art, Historic Markers, Lighting & Furnishings	6 %	\$816,000
Sub-Total			\$816,000

### C) 2 Urban Plazas

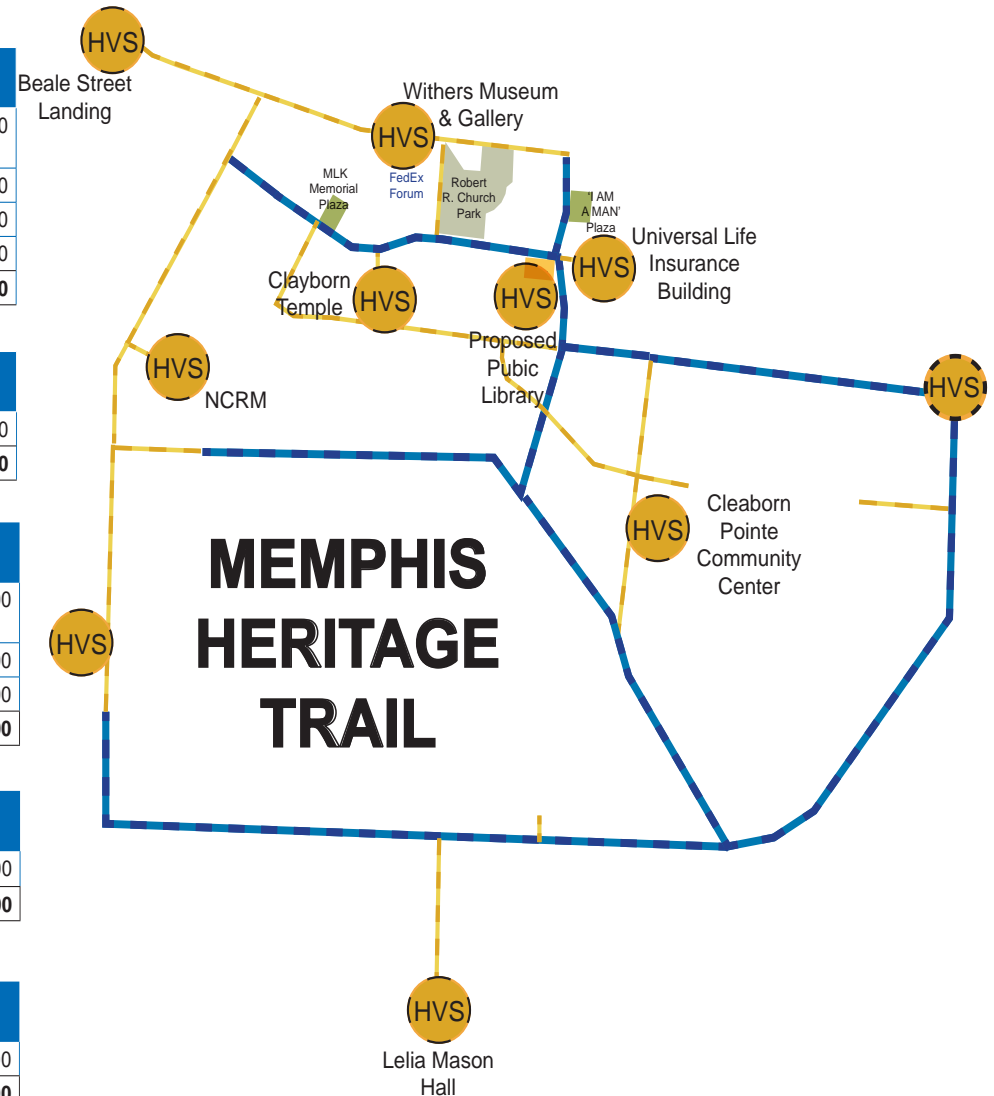
ITEM #	MLK MEMORIAL PLAZA & 'I AM A MAN' PLAZA	MILES	COST
1	Demolition, Stormwater Planters, Paving, Landscape	75 %	\$4,500,000
2	Public Art, Historic Markers, Lighting & Furnishings	10 %	\$600,000
4	Project Management & Design Fees	15 %	\$900,000
Sub-Total			\$6,000,000

### D) Heritage Visitors Stations & Historic Art Features

DESIGN & CONSTRUCTION, PHASE 4	NUMBER OF STATIONS	COST PER STATION	COST
Visitors Stations	10	\$200,000	\$2,000,000
Sub-Total			\$2,000,000

### E) New Public Library

DESIGN & CONSTRUCTION	COST / SQUARE FT.	TOTAL AREA	COST
Public Library	\$214	28,000 SF	\$6,000,000
Sub-Total			\$6,000,000



**TOTAL PROJECTED COST**

**\$34,416,000**



# National Endowment for the Arts (NEA) “Our Town” Grant

## **Community Design Project: Xpression Exploratory**

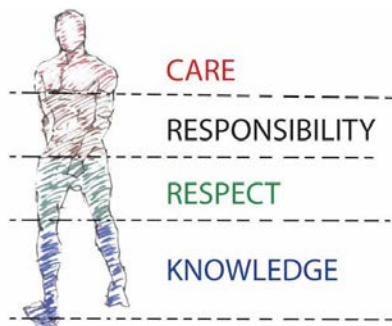
### 7.1 Xpression Exploratory of Memphis Heritage Trail

In an effort to involve young people with this project we worked with JaSaun "Jay" Davis, a University of Memphis graduate architecture student. Jay chose a site in the Memphis Heritage Trail and designed the Xpression Exploratory, a new artistic hub for youth ages 8-24 years old. The building includes an art gallery, art workshop, black box theatre, rehearsal space, digital media space, filming studio and office space for the Heal The Hood Foundation.

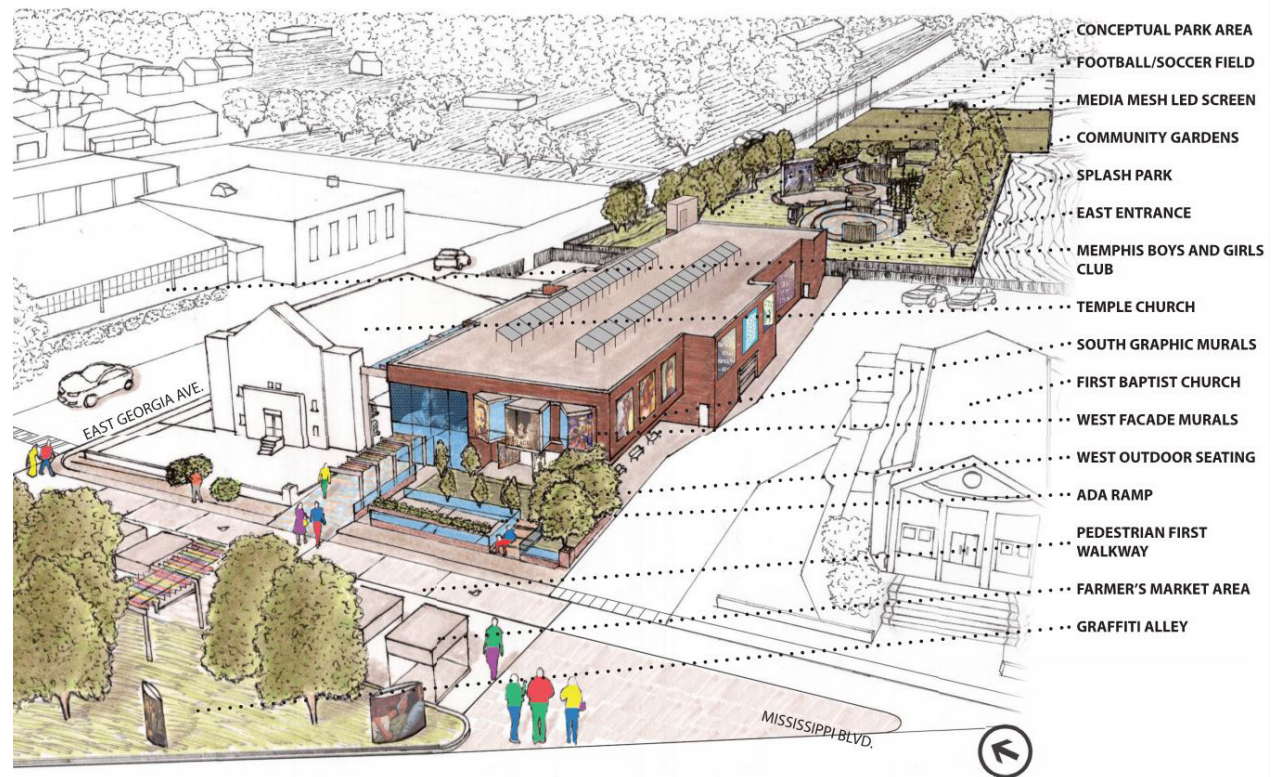
#### Purpose

Jay describes the purpose of this thesis project is "to help transform a community that has been long forgotten by society. These declining neighborhoods are often on their own, as the world frequently turns their back on them. These communities must rely on each other to accomplish goals -- this is the reason why the idea of family is so important within this type of environment.

The idea behind the thesis is to provide spaces that caters to the declining community -- a place that allows them to have a choice that matters to them. The goal is to give the neighborhood spaces that can help facilitate empowerment, support, gathering, community, and most of all, LOVE."



FOUR BASIC ELEMENTS OF LOVE





The design of the front of the building looking down South Lauderdale Street was to create a “pedestrian-first” walkway that allowed the community members to gather for different events, such as farmer’s market functions, open concerts and performances, art and graffiti shows, church services and functions, etc.



Graffiti Planks/ Farmer's Market Booths



Looking Down South Lauderdale Street



West Entrance



East Entrance





**Art Studio Viewing Ports**

The art studio viewing ports are meant to create a direct connection between the interior and exterior; this will give the youth in the art studio and community members on the exterior a direct visual connection to each other.



**Art Studio Viewing Ports Exterior**

The graphic panels maximize the amount of natural light into the space. They also match the artistic energy created by the graffiti alley and art studio below.



**West Lobby Entrance**

The west lobby is designed to have access to as much natural light as possible. The interior of the west lobby entrance is composed of artistic panels and graphic murals that set the tone for the journey through the entire site.



**Art Gallery**

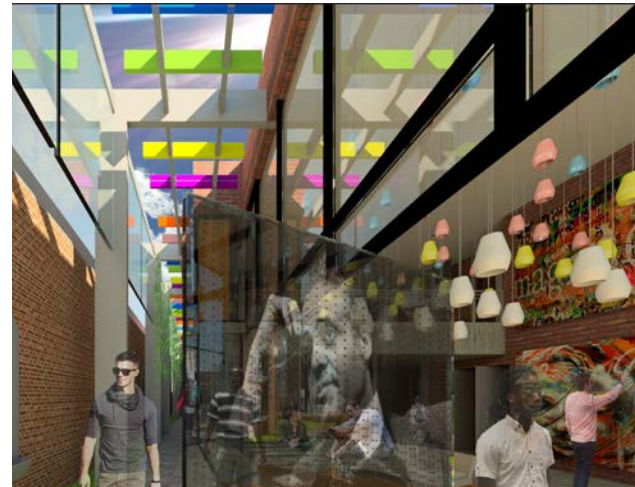
The art gallery is meant to show expressive pieces that represent the creativity of the neighborhood youth.





### Window Seating

Seating for the main gathering area is a focal point as it provides a place to rest and utilizes natural light coming in from the northern glass facade.



### Steel Frame Walkway

The steel framed walkway acts as an interactive portal composed of many activities along the path such as window seats, climbing plants and pivot door panels.



### Art Studio

Pieces of work creates the studio can be displayed in areas such as the art gallery and graffiti alley, to show an expressive connection between these spaces.



### Second Floor Lounge

Pieces of work creates the studio can be displayed in areas such as the art gallery and graffiti alley, to show an expressive connection between these spaces.