

Kalita Humphreys Theater Dallas Theater Center MASTERPLAN REPORT

December 2022

DILLER SCOFIDIO + RENFRO

VOLUME 1

MASTERPLAN REPORT ACKNOWLEDGMENTS

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Ann Abernathy Avery Architectural & Fine Arts Library at Columbia University Culinaire Linda and Bill Custard Dallas Arts and Culture Advisory Commission Dallas City Council:

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Jennifer and Peter Altabef Anonymous Hoblitzelle Foundation Marshall and Dee Ann Payne Sarah and Ross Perot Jr. Foundation Deedie Rose

Special Thanks to the Kalita Humphreys Theater Master Plan Steering Committee, for their dedication and extraordinary service in developing this Master Plan:

Jennifer Altabef - Board Chair, Dallas Theater Center Kevin Moriarty - Executive Director and former Enloe/Rose Artistic Director, Dallas Theater Center Duncan Fulton, FAIA - Owner Advisor Walt Zartman - Hillwood Urban, Owner Representative Jacob Walter - Hillwood Urban, Owner Representative

Zaida Basora, FAIA - Executive Director, AIA Dallas

Guinea Bennett-Price - Co-Artistic Director/Co-Founder, Soul Rep Theatre Eric G. Bing - Prof. Public Health, SMU; Board Member, Friends of the Katy Trail Harrison L. Blair - President, Dallas Black Chamber of Commerce; District 4, Dallas Parks & Recreation Board Calvert Collins-Bratton - Dallas Park & Recreation Board (District 13 & former President); Vice President, Methodist Health System Foundation Benjamin Espino - Interim Director, Office of Arts and Culture, City of Dallas Carol Glendenning - Member, Clark Hill PLC; Turtle Creek Resident Rob Little - Partner, Gibson, Dunn & Crutcher LLP; Friends of the Katy Trail Ryan O'Connor - Assistant Director, Partnership & Strategic Init., City of Dallas Parks & Recreation Marshall Payne - Founding Partner and Chairman of the Board, CIC Partners Jeff Rane - Artistic Producer, Uptown Players Katie Robbins - President & CEO, Hoblitzelle Foundation Hilda Rodriguez, AIA, ASID - Former President, Oak Lawn Committee; Principal, HILDARODRIGUEZ Architecture/Planning/Interiors LLC Julia M Ryan, AICP - Director (Interim) City of Dallas Planning and Urban Design Jennifer Scripps - President & CEO, Downtown Dallas, Inc.; former Director, Office of Arts & Culture, City of Dallas Katherine Seale - Architectural Historian; Chair, Landmark Commission; former Executive Director, Preservation Dallas Andy Smith - Director, Giving and Volunteering; Executive Director, TI Foundation, Texas Instruments Trent Williams - Senior Program Manager, City of Dallas Park & Recreation Willis Winters, FAIA - Director Emeritus, Dallas Park and Recreation Department David Mills, AIA - Senior Architect Stefan Kesler, AIA - Senior Architect

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VISION A LETTER FROM DALLAS THEATER CENTER

On December 27, 1959, fans of theater and architecture from around the world looked to Dallas, Texas, as a brand-new company, Dallas Theater Center (DTC), presented its first public performance. The play, Of Time and the River, was directed by the theater's founding artistic director, Paul Baker, and the production was produced in the theater's new home, the Kalita Humphreys Theater, designed for DTC by the legendary architect, Frank Lloyd Wright.

Throughout the next sixty years, DTC's artistry flourished and expanded, requiring significant additions and modifications to the Kalita. DTC added an administrative building to the Kalita campus and built an additional theater in the Dallas Arts District (originally, the Arts District Theater, later replaced by the Dee and Charles Wyly Theatre at the AT&T Performing Arts Center). In 1973, DTC deeded the Kalita to the City of Dallas, which assumed responsibility for its major maintenance and has leased the theater back to DTC since.

In the spring of 2019, with the Kalita in need of significant restoration, the City asked DTC to fund and lead a private effort to create a master plan envisioning the future of the Kalita and the nine acres on which it sits. Inspired by a passion for the Kalita's architectural history and a commitment to expanding access to theater, arts education, and public green spaces for the people of Dallas, DTC brought together a Steering Committee of committed citizens to select an architect to create the plan.

From the moment the committee first met the visionary geniuses of Diller Scofidio + Renfro, we knew we had found collaborators who would honor the past while conceiving a bold new future. Throughout this process, which included a twenty-one month "pause" when the COVID pandemic intervened, we have been inspired by the passionate engagement of people throughout our community. Theater fans, historic preservationists, parks enthusiasts, city officials, philanthropists, artists and neighbors have come together to inspire and shape this plan.

Collectively, they have joined with us to craft a forward-thinking vision for Dallas. A restored Frank Lloyd Wright building that welcomes 21st century audiences to experience its historic architectural glory while enjoying state of the art productions. A beautiful site that expands green space and space for public use, connects to the Katy Trail above and Turtle Creek below, and provides amenities for park-goers throughout the day. Two new theater spaces that will serve local theater companies, attract new audiences, and inspire artists. Gathering spaces that will activate the site with classes, rehearsals, dining and events year-round.

Ultimately, the City Council will determine if this master plan is adopted. If so, we will reach out to the people of Dallas for their continued engagement and support to realize a vision for our community in which all are welcome to engage with the arts, be inspired by nature, and celebrate our common humanity.

Sincerely,

Jennifer Altabef, Board Chair, Dallas Theater Center Kevin Moriarty, Artistic Director, Dallas Theater Center



VISION VISION FOR THE KALITA HUMPHREYS THEATER CAMPUS

The Kalita Humphreys Theater Campus is a transformative project for the future of Dallas. It is a nine-acre site like no other, with internationally acclaimed Frank Lloyd Wright architecture nestled into a wooded site along George Kessler's ornamental boulevard, Turtle Creek. The site has the potential to combine the following signature elements:

- The only free-standing theater Frank Lloyd Wright ever built;
- William B. Dean M.D. Park, a beautiful but underutilized city park containing Turtle Creek;
- The Katy Trail, an active 4.4-mile trail which runs through the core of Dallas and Uptown;
- Near-downtown mixed-use neighborhoods full of residents, businesses, parks and restaurants;
- Year-round performances by the Tony Award-winning Dallas Theater Center and a diverse array of arts organizations.

This special site reveals all kinds of possibilities for artists, the citizens of Dallas, and visitors from North Texas and throughout the world. It is of immense cultural value, where theater, nature and architecture are brought together near the city's center. The site includes the Kalita Humphreys Theater, which was on Wright's drafting table at the same time as the Guggenheim Museum in New York and shares many similarities, as well as a creek, topography, and proximity to the very popular hike and bike Katy Trail, Oak Lawn Park, the Design District and Uptown. The site's existinglinear paths and driveways reflect the horizontal contour lines of the topography with its exposed limestone strata that is so characteristic of the city.

When completed, the campus will support multiple activities and uses throughout the day and evening, celebrating the possibilities of community, art and nature. A compelling plan will maximize each of the site's unique assets, while combining them in such a way that theater, history, natural beauty, and accessibility create new, diverse audiences for theater companies of various sizes, and new points of connection for the citizens of Dallas, all in a site that is harmonious and inviting.

The campus will include three theater spaces of various sizes. The historic Kalita Humphreys Theater will anchor the site, featuring year-round performances in its 400 seat auditorium, and honoring the legacy of Frank Lloyd Wright. A mid-size proscenium theater (200-250 seats) and a small, flexible theater space (99-125 seats) will provide additional state of the art venues for artists and audiences alike, replacing and expanding on venues existing in the site. Dallas Theater Center will produce plays and musicals on

these stages throughout the year, alongside additional, simultaneous performances produced by local theater companies, including Uptown Players, Second Thought Theatre and a wide variety of new, emerging and established arts organizations. The site will be activated at least six days a week year-round, with public performances presented in any two of the three theater spaces every week. The artistic activity on the site will encourage new creative collaborations for the artists and expanded audience awareness for all. Additionally, the theater spaces will be available for corporations, individuals and community organizations to rent for meetings and events.

The campus will invite visitors to enjoy its beautiful environment, with a strengthened relationship to Turtle Creek and a balanced approach between the onsite buildings and the site's extraordinary natural features.

The site will be open to the Katy Trail and easily accessible to Uptown via multiple modes of transportation, including cars, bikes and walking. Amenities and onsite parking will be available for the public, including those wishing to use the Katy Trail and Dean Park throughout the day. A welcome center that includes a box office, historical information and audience services will be open daily. Tours of the historic Kalita Humphreys Theater will be available to the general public, who will also be able to add on tours of the Wyly Theatre in the Dallas Arts District and other internationally recognized performing arts architectural sites in Dallas.

An onsite restaurant will serve theatergoers, patrons of the Katy Trail and the general public throughout the day. The casual, table-service restaurant will serve lunch and dinner. It will contribute to keeping the site active and serve as a gathering space for audiences and artists to enjoy food and drink before and after performances and engage in conversations inspired by the work on stage.

The theaters and other spaces will be available for rent by theater companies and performing arts organizations under conditions articulated in an Equitable Access Plan, which will be created with the City of Dallas Office of Arts and Culture. Event spaces will be available to support pre- and post-show events (receptions, dinners, parties), and will be available as a rental space for corporate, community or private use (company meetings, parties, conferences). Revenue generated from rentals, parking, box office, concessions and tours will be used to maintain the campus.

Classrooms will ensure year-round opportunities for arts education, including hosting DTC's nationally recognized Project Discovery program. Two rehearsal rooms will support theatrical creation. A conference room and coworking office space to support expanded production, education and community engagement activity will be provided.

Upon completion of the renovated campus, Dallas Theater Center will assume responsibility to manage and maintain the site, in a long-term agreement with the City of Dallas to steward this vision for the Kalita Humphreys Theater Campus.



Diller Scofidio + Renfro New York, NY

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Fisher Dachs Associates New York, NY

Threshold Acoustics LLC Chicago, IL

Reed Hilderbrand LLC Cambridge, MA

Harboe Architects Chicago, IL

Silman Engineering New York, NY

BOKAPowell Dallas, TX

Syska Hennessy Group Los Angeles, CA







1. RESTORE KALITA

Restore the Kalita to its 1959 period of significance, while maintaining and improving its function as a 21st century theater.

- All exterior additions to be removed, including of the lobby
- Stage height to be restored •
- Interior finishes to more closely replicate original
- Sound and lighting improvements
- Added seating to be removed, restoring side stages, planters and voms, and returning balcony to original size
- Interior finishes and furnishings to be restored to the extents possible
- New buildings to be respectful of the importance of the Kalita

Make needed improvements to Kalita for better functioning.

- Partially below ground, larger lobby with daylight to connect to all Kalita spaces by elevator, including rooftop terraces, without compromising exterior design of Kalita
- Simplify backstage spaces for better, safer functioning
- Make theater accessible •
- Improve sight lines to the stage, while increasing feeling of "single room" of original FLW design
- Improve temperature control, acoustics

2. A NEW PARK

Reduce surface parking and increase green space and public space

- Build subterranean parking garage with public and/ or green space on top
- Maintain historic entrance to Kalita
- Reduce through traffic on site
- Place new buildings in such a way that green space • is maximized
- Decrease size of Sylvan Drive, eliminate curbs, and integrate Sylvan into landscape

Increase access and connections to site from Katy Trail, trails along Turtle Creek Corridor, and surrounding neighborhoods

- Build meaningful, attractive connection from Katy Trail, with visibility to Kalita and parkland below
- Build bridge or other access across creek that is safe for bike or walking traffic
- Landscape site to preserve natural character, while increasing access to natural spaces

3. PUBLIC ENGAGEMENT

Increase visitor amenities for theater patrons and public/park visitors

- Remove Heldt building and replace lost space with ٠ needed spaces for theater and other visitors
- Build restaurant/café for use by theater patrons, park/trail visitors, and cultural tourists
- Build public gathering/event/flex spaces for multiples • uses
- Build rehearsal and education flexible spaces
- Consider other visitor amenities needed by park/trail visitor and cultural tourists

VISION **PROJECT GOALS & ORGANIZING PRINCIPLES**



4. SPECIFICITY THROUGH DIVERSITY

Replace removed theater spaces in Kalita and Heldt Building with new, more functional theater spaces

- Remove two upstairs studio performing spaces in Kalita and Bryant Hall performing space in Heldt building (all of Heldt building to be removed)
- Construct 100 seat black box theater and 200 seat proscenium theater to replace lost performing spaces and provide 21st century theater spaces for smaller performances and emerging theater companies, in addition to use by DTC. Smaller size and rental price.

Diller Scofidio + Renfro New York, NY

Fisher Dachs Associates New York, NY

Threshold Acoustics LLC Chicago, IL

Reed Hilderbrand LLC Cambridge, MA

| Harboe Architects | Chicago, IL

| Silman Engineering | New York, NY

| BOKAPowell | Dallas, TX

Syska Hennessy Group Los Angeles, CA



PROCESS



Diller Scofidio + Renfro Architecture

Diller Scofidio + Renfro (DS+R) is a New York design studio that works at the intersection of architecture and the arts. DS+R is led by four partners—Elizabeth Diller, Ricardo Scofidio, Charles Renfro, and Benjamin Gilmartin—who work collaboratively with a staff of over 100 architects, designers, artists, and researchers. The practice began in 1981 with independent, theoretical, and self-generated projects that challenged the status quo of the architectural discipline. In the 20 years prior to DS+R's first architectural commission, the studio was exclusively involved in designing performances, art installations, and exhibitions that explored the relationship between space, research, and technology.

DS+R is committed to an integrated approach to design at all scales: architecture, interior design, urban planning, information design, exhibit design, and industrial design. We come to each new project without preconceptions. A performing arts venue or museum is never a tabula rasa for a formal experiment, but rather a set of logics to be interrogated. We approach a site and program through a "thick perception"—a physical context within a cultural one and a program that must be seen in relation to the social, economic, and political forces that weigh upon it. Our work addresses fundamental issues of our time: the importance of cultural and civic engagement, the utilization of public space, shaping the urban environment, and rethinking our institutions in a time of rapid social, political, technological, and environmental change. Our work attempts to interrupt and test old conventions and find new architectural strategies for a culture in flux.

DS+R's work in the performing arts is cross-disciplinary, with one foot in architecture and the other in experimental

work in the arts. We have co-created original theatre and dance pieces with The Wooster Group, Charleroi Danses, Lyon Ballet Opera, and Australian Dance Theatre, among others. We created, directed, and produced an outdoor choral performance for 1,000 singers on the High Line called the Mile-Long Opera in collaboration with Composer David Lang, and collaborated with choreographer Bill T. Jones and projection designer Peter Nigrini to create the visual environment for Deep Blue Sea at the Park Avenue Armory. As a result of this passion for performance, DS+R brings to its architectural projects a nuanced understanding of the needs and aspirations of theatre artists and performers and the spaces that support them.

The performance venues that DS+R designs often engage the city around them, exploring connections between other program elements, including adjacent public space. Our performance venues include our redesign of Alice Tully Hall, an 1,100-seat chamber music hall at Lincoln Center; the conception through realization of The Shed, a highly flexible center for performing and visual arts that doubles its footprint on demand; and the design of Tianjin Juilliard School, a center for performance and practice in Tianjin, China. We have created academic performance venues for Brown University, College of the Holy Cross, and Rice University. In addition, many of our museum and education projects include spaces designed to support performances and events, including the Museum of Modern Art in New York, the Institute of Contemporary Art in Boston, the David Rubenstein Forum at the University of Chicago, and the Vagelos Education Center at Columbia University.



Fisher Dachs Associates Theater Consulting

Fisher Dachs Associates was founded over 40 years ago and is one of the world's leading theatre planning and design consultants. Founded by legendary Broadway lighting designer Jules Fisher, and under the direction of architect and theatre planner Josh Dachs, FDA has over 50 years of experience in providing guidance to over 1,000 performing arts projects. These range from small repertory theatres to major cultural centers worldwide, including important regional repertory theatres like the Guthrie or Shakespeare's Globe to major venues such as Radio City Music Hall and the Hollywood Bowl to new homes for symphonies in Nashville, Omaha, and Oklahoma City. They have worked on more than 10 projects at Lincoln Center over the past two decades. This long experience deepens their sensitivity and understanding of DTC's needs and will play a vital role in developing a design for the renovation and new performance spaces.

Threshold Acoustics LLC Acoustics

Threshold Acoustics LLC provides room acoustics and audio/ video design consulting services for performing arts facilities, education facilities, cultural centers, and other places of public assembly. Their collective experience, based on a remarkable diversity of work, has led them to work with clients who seek intentional, well-crafted soundscapes in their buildings. Their accomplished staff bring together backgrounds in music, theatre, mechanical and electrical engineering, physics, live sound, architecture, and architectural acoustics. They apply their deep knowledge of the subject to every project, taking care to explain the scientific and perceptual basis for their recommendations. The design team may then explore possibilities with a clear understanding of what is acoustically important and why. Smart decisions, new approaches, and elegant designs can then emerge from the team as a whole.

Reed Hilderbrand Landscape Architecture

Reed Hilderbrand practices landscape architecture as an art of purposeful transformation. Active since the mid-1990s, we have collaborated with artists, business leaders, curators, homeowners, politicians, and property developers to realize landscapes of cultural consequence. Our work connects daily life to the visible phenomena and the invisible systems of nature, in pursuit of beauty and clarity, as well as ecological health and resilience. Transforming the land shapes lives and influences communities, projecting values of our era into the future—an act of cultural expression. By designing the land, the firm seeks to extend and enrich human experience toward an optimistic future.

Diller Scofidio + Renfro New York, NY

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Fisher Dachs Associates New York, NY Threshold Acoustics LLC Chicago, IL Reed Hilderbrand LLC Cambridge, MA Harboe Architects Chicago, IL

Silman Engineering New York, NY BOKAPowell Dallas, TX

Reed Hilderbrand's work incorporates the rational as well as the visceral to elicit a landscape's poetic promise while meeting its objective requirements. Careful analysis of topography, hydrology, habitat, and the overall health of a landscape predicates bold decisions about its future. We apply equal emphasis to resolving a project's enterprise and economic criteria. Through intuition and iterative study with clients, we generate a clarity of expressive form using an economy of means that is rooted in modernist principles of reduction, abstraction, and the fluidity of flexible space. In all of our work, we seek values of simplicity, beauty, serenity, sanctuary, intimacy, and mystery.



Harboe Architects Historic Preservation

Harboe Architects, PC was started in March 2006 by T. Gunny Harboe, FAIA. The firm is an expert in the restoration and preservation of Frank Lloyd Wright-designed buildings, and their work has included the Robie House, Unity Temple, Beth Shalom Synagogue, and the master plan for Taliesin West, among other projects. Previous to starting his own firm, Mr. Harboe spent over seventeen years at McClier (which became a part of AECOM) where he gained a national reputation for his dedication to preservation ideals along with his ability to find appropriate solutions to design and technical challenges related to preserving our cultural heritage. Harboe Architects' restoration work has been recognized with over two dozen awards, including several awards from the National AIA, and the National Trust for Historic Preservation. They have completed significant restoration projects on numerous National Historic Landmarks as well as many other local landmarks and National Register properties, including . Louis Sullivan's Carson Pirie Scott Store, Burnham and Root's Rookery and Reliance Buildings, Holabird and Roche's Marquette Building, and Mies van der Rohe's S.R. Crown Hall and Carr Chapel at IIT

Syska Hennessy Group Los Angeles, CA

BOKAPowell Local Architect

Founded in 1976. BOKA Powell has delivered thousands of projects across the country for a wide range of markets including hospitality, higher education, multifamily residential, mixed-use, healthcare, and aviation. BOKA Powell is led by four owners: Don Powell, AIA, NCARB, Chris Barnes, AIA, NCARB, John Orfield, RA, LEED AP, and R. Andrew Bennett, AIA, and is a full-service architecture, interiors. planning, and design practice spanning a wide range of project types and specializing in complex project design and documentation. BOKA Powell has extensive experience in all product types as Architect of Record and Interior Designer of Record, and have offices in Dallas. Fort Worth, and Austin. Texas, and Denver, Colorado. Each office is designed to be full-service to support ongoing projects in its geographic market, but collectively, operates under a "Single Firm, Multiple Office" philosophy where resources are allocated as needed to bolster team strength as projects demand.



Robert Silman Associates Structural Engineering

Robert Silman Associates is a structural engineering firm founded in 1966 whose work focuses on the restoration and reconstitution of significant historical cultural facilities. Silman has a staff of 160 among its offices in Boston, New York, and Washington DC. Silman has extensive experience restoring the work of Frank Lloyd Wright, having worked on 12 buildings to date. Select projects include Fallingwater in Pennsylvania, the Solomon R. Guggenheim Museum in New York, Unity Temple in Chicago, and Taliesin in Wisconsin.

Syska Hennessy Group Mechanical, Electrical, Plumbing Engineering

Syska Hennessy Group is a global, full-service engineering firm that specializes in MEP. information and communication technology (ICT), and commissioning for the government and commercial sectors. With more than 500 professionals cross 19 offices, we provide a full range of engineering services for projects of every size and budget: from global headquarters to small office renovations; from premier healthcare institutions to essential mission-critical facilities. We've been at the forefront of innovation since the firm was founded by John Hennessy and Adolf Syska in 1928. Our people are central to our success: By attracting and training talented professionals from diverse backgrounds, we build creative teams, who transfer their creativity to the built environment. Their work has resulted in complex mechanical and electrical systems for some of the world's most iconic structures. It has also led to long-lasting relationships with clients who rely on us to create exceptional, smart, and sustainable buildings.

Pacheco Koch Civil & Traffic Engineering

Founded in 1990, our goal at Pacheco Koch has always been to provide large-firm expertise while maintaining a responsive and client-focused level of customer service. Our offices in Dallas, Fort Worth, Houston, Austin, and Celina allow us to provide best-in-class professional design services to the south-central region. Since our founding, we have completed over 13,000 projects and worked with some of the most leading-edge architectural firms and progressive public and private clientele. When Pacheco Koch joined Westwood on December 13, 2021, we expanded our markets and services. Explore our portfolio or view our services for additional information.

Steering Committee

Jennifer Altabef Kevin Moriarty

Duncan Fulton, FAIA Walt Zartman Jacob Walter

Zaida Basora, FAIA Guinea Bennett-Price Eric G. Bing

Harrison L. Blair

Calvert Collins-Bratton

Benjamin Espino Carol Glendenning Rob Little Ryan O'Connor

Marshall Payne Jeff Rane Katie Robbins Hilda Rodriguez, AIA, ASID

Julia M Ryan, AICP Jennifer Scripps

Katherine Seale

Andy Smith

Trent Williams Willis Winters, FAIA David Mills, AIA Stefan Kesler, AIA

PROJECT TEAM

Board Chair, Dallas Theater Center
Executive Director and former Enloe/Rose Artistic Director, Dallas Theater Center
Owner Advisor
Hillwood Urban, Owner Rep
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Executive Director, AIA Dallas
Co-Artistic Director/Co-Founder, Soul Rep Theatre
Prof. Public Health, SMU; Board Member, Friends of the Katy Trail
President, Dallas Black Chamber of Commerce; District 4, Dallas Parks & Recreation Board
Dallas Park & Recreation Board (District 13 & former President); Vice President, Methodist Health System Foundation
Interim Director, Office of Arts and Culture, City of Dallas
Member, Clark Hill PLC; Turtle Creek Resident
Partner, Gibson, Dunn & Crutcher LLP; Friends of the Katy Trail
Assistant Director, Partnership & Strategic Init., City of Dallas Parks & Recreation
Founding Partner and Chairman of the Board, CIC Partners
Artistic Producer, Uptown Players
President & CEO, Hoblitzelle Foundation
Former President, Oak Lawn Committee; Principal, HILDARODRIGUEZ Architecture/Planning/Interiors LLC
Director (Interim) City of Dallas Planning and Urban Design
President & CEO, Downtown Dallas, Inc.; former Director, Office of Arts & Culture, City of Dallas
Architectural Historian; Chair, Landmark Commission; former Executive Director, Preservation Dallas
Director, Giving and Volunteering; Executive Director, TI Foundation, Texas Instruments
Senior Program Manager, City of Dallas Park & Recreation
Director Emeritus, Dallas Park and Recreation Department
Senior Architect
Senior Architect

PROCESS

PUBLIC ENGAGEMENT

·····> DISCOVERY

September 18, 2019 Sterring Committee October 16, 2019 Steering Committee November 19, 2019 Steering Committee December 18, 2019 Steering Committee January 23, 2020 Architect Interviews with the Steering Committee January 29, 2020 Steering Committee March 4, 2020 Masterplan Public Meeting for Dallas Community April 24, 2020 Steering Committee **December 9, 2021 Steering Committee** January 11-12, 2022 Visioning Workshops January 12, 2022 Steering Committee February 10, 2022 Programming Workshop February 11, 2022 DFW Theater Leaders Open Forum

·····> VISIONING & PROGRAM DEVELOPMENT

March 4, 2022 Design Workshop in NYC March 30, 2022 Design Workshop in NYC April 5, 2022 DTC Board Meeting April 6, 2022 Program Confirmation April 6, 2022 Steering Committee April 7, 2022 Site Design Workshop May 12, 2022 Site Design Workshop

May 13, 2022 Design Workshop, Concept Review

May 13, 2022 DTC Staff Forum

June 7, 2022 Design Workshop in NYC

June 16, 2022 Parks and Recreation Board Meeting

June 16, 2022 Design Meeting

June 16, 2022 Masterplan Public Meeting for Dallas Community

June 17, 2022 Steering Committee

July 11-12, 2022 Benchmarking in NYC

July 12, 2022 Concept Selection

August 11, 2022 Steering Committee

Harboe Architects Chicago, IL

·····> PRODUCTION & PRESENTATION

September 16, 2022 Draft Masterplan Report Submission DTC

October 21, 2022 Steering Committee

November 18, 2022 Updated Masterplan Report Submission DTC

December 7, 2022 Masterplan Public Meeting for Dallas Community













PROCESS PUBLIC ENGAGEMENT







BENCHMARKING

The Design Team researched and visited several existing projects as architectural and inspirational references. The selected benchmarks represent 4 categories:

- Buildings designed by Frank Lloyd Wright
- Theaters of a similar scale •
- Performing arts campuses with similar program amenities
- Buildings integrated with their site

Below are a selection of the most relevant benchmarks. Please refer to the Appendix for the complete list.

Guggenheim Museum

Frank Lloyd Wright New York, NY 1959

- 270 seats
- Same period of significance •
- Thrust stage
- Parabolic seating arrangement
- Custom theatrical seating

The Wyly

REX + OMA, Dallas, TX 2009

- 575, or 800 seats
- Versatile theater with flexible seating arrangements
- Glazed exterior wall •
- Open lobby, rehearsal and administrative spaces

Irish Arts Center

Davis Brody Bond, New York, NY 2021

- 165 seats
- Blackbox theater with walkable ceiling grid •
- Flexible seating arrangements
- Shared public lobby and cafe

The Public, Newman Theater

Giorgio Cavaglieri, New York, NY 1967

- 299 seats
- Proscenium Theater
- Historic brick interior in former library
- Part of multi-theater complex with shared lobby •

The Claire Tow Theater

H3 Hardy Collaboration Architects, New York, NY 2011

- 100 seats •
- Proscenium Theater
- Part of multi-theater complex •
- with shared plaza
- Exterior roof space
- Accessible rehearsal space

Midtown Arts & Theater Center

Lake Flato Architects, Houston, TX, 2016

- Part of multi-theater complex with shared lobby
- 4 theaters with a variety of scales and seating arrangements
- Shared BOH space
- Public gallery

Writers Theater

Studio Gang, Glencoe, IL, 2016

- Campus-like cluster of performance spaces
- 250 seat thrust stage and •
- 99 seat black box
- Public lobby / presentation space
- Operable facade
- Shared lobby with concessions

Jacob's Pillow

Flansburgh Architects, Becket, MA, 2017

- Multi-pavilion campus with several rehearsal and performance spaces
- Integrated with landscape •
- Operable facades create seamless indoor / outdoor transition
- Flexible venues can be easily transformed

Grace Farms

- SANAA, Glencoe, IL, 2016
 - Multi-pavilion campus
 - Integrated with landscape
 - Glazed exterior creates seamless indoor / outdoor • transition
 - Program includes auditorium, café, library, gym, administrative spaces





Threshold Acoustics LLC Chicago, IL

Reed Hilderbrand LLC Cambridge, MA

Harboe Architects Chicago, IL

Silman Engineering New York, NY

BOKAPowell Dallas, TX



Syska Hennessy Group Los Angeles, CA















PROCESS BENCHMARKING

Diller Scofidio + Renfro New York, NY

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| Silman Engineering | New York, NY

| BOKAPowell | Dallas, TX

Syska Hennessy Group Los Angeles, CA



KALITA HUMPHREYS THEATER HISTORIC PRESERVATION REPORT



Diller Scofidio + Renfro New York, NY

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Threshold Acoustics LLC Chicago, IL

Reed Hilderbrand LLC Cambridge, MA

Harboe Architects Chicago, IL

Silman Engineering New York, NY

BOKAPowell Dallas, TX

Syska Hennessy Group Los Angeles, CA

Introduction

The following brief history of Dallas Theater Center and the Kalita Humphreys Theater was developed in large part by Ann Abernathy and the Kalita Humphreys Theater at Turtle Creek Conservancy during the designation of the building as a local landmark and during a previous master planning study. With the history of the building and organization well documented, the historic context section provides a sense of the creation of the theater and the changes it has seen since its construction in 1959.

Dallas Theater Center

Dallas Theater Center (DTC) was one of the first professional regional theaters in the United States. It was founded by civic leaders who believed that for Dallas to become a thriving, internationally recognized city, it needed to have a resident professional theater company to attract visitors and serve its community. Bea Handel, director of development at the Cleveland Playhouse, John Rosenfield, Amusements Editor of the Dallas Morning News, and Robert Stecker, Vice President of Sanger Brothers Department Store, enlisted the help of Paul Baker, head of the Baylor University Drama School, to act as the creative director for the center.

The group of founders was interested in bridging the gap between college theater and professional theater by creating a theater with integrated educational programing. Dallas Theater Center was chartered as a non-profit in 1955, and fundraising began immediately for what would become the Kalita Humphreys Theater.

The DTC Building Committee

The land the theater sits on was gifted to Dallas Theater Center in July 1955 by Sylvan Baer, who still owned the large tract surrounding Turtle Creek left undeveloped after the 1911 George Kessler Plan. Baer placed many restrictions on the use of the site, enough to make DTC consider returning the land to him to avoid the added complications.

When the founders initially began planning for the building that would eventually house their new theater program, they formed the DTC Building Committee to devote ample attention to the task. Their goal was to provide a mediumsized theater with administrative space for the director and other staff as well as backstage dressing rooms and scene shop. The Building Committee was looking for a nationally reputable architect to take on the project, and they considered both O'Neil Ford and Mies Van der Rohe. Frank Lloyd Wright was made aware of the project by John Rosenfield, the fine arts editor for the Dallas Morning News, after DTC's board asked him for suggestions. Rosenfield called Wright himself, and the architect made his first visit to the site in Dallas in August of 1955.



KALITA HUMPHREYS THEATER HISTORIC CONTEXT

The New Theater

The Building Committee visited Frank Lloyd Wright's Taliesin studio in Spring Green, Wisconsin in September of 1955, a month after he first visited the site. At the time, he had been developing a design he referred to as the "New Theater" for nearly forty years. Wright was developing the theater for no specific site or client, but along the way he exercised the concept in theater designs for Aline Barnsdall, and theater designs in New Haven and Hartford, Connecticut and Woodstock, New York none of which were realized. Some design elements of the "New Theater" materialized in the design for the Kabuki Theater within the Imperial Hotel in Tokyo, which has since been demolished. The concept of the "New Theater" aligned with the vision of the theater director Paul Baker, and it was reworked with the input of the DTC Building Committee, the Director, the Scenic Director, and the theater consultant George Izenour from Yale.

HISTORIC CONTEXT

Both Wright and Baker believed in eliminating the boundary between the actor and the audience in the modern theater. fostering an intimacy and placing the audience within the dramatic space. The open thrust of the round stage was just one characteristic of the space that was meant to immerse the audience within the production. The vomitory stairs that connected with the ramps flanking the stage allowed for multiple means of entry and exit for performers, and the stage level raised just one foot above the lowest level of the auditorium floor. These architectural decisions were based on the guiding principle that the audience and performers should share the spatial volume of the auditorium without perceived separation.

Siting and Massing

Although Wright's idea for the "New Theater" had been in the works for several decades, the transition from its concept to the Kalita Humphreys Theater was informed by the specific site. The site Sylvan Baer donated to DTC was compact, amounting to only 1.2 acres. The basic "New Theater" design was scaled down to fit within the site boundary, and as such some of the concepts driving the design were compromised. As was typical of Frank Lloyd Wright's designs, the building grew from its immediate surroundings, and the geometric forms of the theater were adapted from the "New Theater" to better relate to the site. At the southeast edge, a steep ledge of limestone separated the wooded area from the train tracks above, and the naturally horizontal stratigraphy in the limestone outcropping informed the stepped cantilevers of the theater.

In the early design stages, Wright anticipated that the primary approach to the theater would be from the southeast where the railroad tracks were. The building turned its back on Turtle Creek and instead nestled into the limestone ridge, architecturally becoming an extension of it. This approach to the building disguises the true size of it, as the one-story entry space feels intimate. The site's grading, however, dramatically slopes down to the north toward Turtle Creek, revealing the full height of the building from that perspective. The lowest level of the building takes on a small footprint, and each level above it steps out further, giving the building an appearance that is simultaneously heavy and weightless.

The highest mass of the building is the five-story cylindrical concrete shaft that forms the backdrop of the thrust stage with half of the cylinder cantilevered over the stage to provide space for the fly loft. The steel grid set within the fly loft gives the cylinder some rigidity, but the main counterbalance for the cantilever is the three floors of dressing rooms at the east of the building, although these spaces are also cantilevered.

Design Development

The basic design for the theater had been well under way in Wright's mind long before a client or a site had been determined. Because of this, Wright had clear concepts about the design of theater spaces and the production of theater. Much of the interior was treated similarly to previous designs, using a color palette that strictly showcased earth tones, the use of naturally finished teak wood, and textured surfaces.

The materiality of the Kalita parallels the materiality of Wright's other major project at the time, the Solomon R. Guggenheim Museum in New York. The building's exterior walls are entirely structural concrete, physically tying the structural system to the geometry of the building. Like many of Wright's projects, the building was designed on a predetermined geometric grid, in this case a diamond. All of the walls in the building fall on a grid line, all except the curved ramp shafts and the cylindrical fly loft that projects up out of the building. These elements breaking the grid define their significance as integral to the use of the building and create a unique condition for theater production.

The auditorium space has been described as a product of the dialogue and collaboration of Frank Lloyd Wright and Paul Baker, incorporating ideas shared by the two of them about theatrical production at the time. While there is evidence of this, it is possible that Baker's ideas were not always heard or acknowledged by the architect. Seeing as the design of the theater did not change drastically from the designs Wright had been working on for decades, it is likely that Wright's design vision overpowered Baker's. Regardless of the level of collaboration between the two, both believed the actor and audience should be engaged in a dynamic space that did not staunchly isolate each group. The physicality of this theory is evident in the original construction, where the auditorium is a space that brought actors and audience members together within one volume of space.

This spatial quality was achieved by keeping the floor rake slight enough such that people sitting in the banquette seating in the highest point of the house were directly at the eye level of the actors. The stage was raised above the lowest point of the floor by only two shallow steps, bringing the audience further into the production. The theater's ceiling was designed in such a way that it would allow performers to project their voices comfortably without a microphone, slanting just slightly up away from the stage. This ceiling also had openings in it that were designed to accommodate lighting from above in the plenum, basically hiding it from view in the house.



Frank Lloyd Wright arriving in Dallas, greeted by Robert Stecker (left) president of Dallas Theater Center Board and Paul Baker (right) director of Dallas Theater Center. Source: Dallas Morning Star



Paul Baker visiting Frank Lloyd Wright at his Taliesin Spring Green studio in 1957. Source: Dallas Theater Center Archives

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KALITA HUMPHREYS THEATER HISTORIC CONTEXT

The ideas driving the functionality and design of the auditorium aligned with experimental concepts that became popular after World War I. Several notable architects were developing theater designs that moved away from the proscenium plan and toward Greek, Roman and Elizabethan plans with circular forms and multiple entrances. Most of these experimental theater designs were not realized until after World War II, and Wright's panoramic stage for the Kalita Humphreys Theater set it apart from other experimental designs

What materialized in the construction of the KHT was a combination of Wright's and Baker's idea that resulted in a unique form that had not previously existed and has not been repeated. The panoramic modified thrust stage allowed the audience to surround the performance happening on stage, and the side stages reached around the audience on both sides, truly blurring the line between audience and actor. This openness was achieved through the cantilevered concrete fly-loft above the stage. The theater's form was particularly suited to Shakespearian drama and epic theater drama. Aside from the mind's of Wright and Baker in solidifying the theater's success, theater technician George C. Izenour was integral to the technological systems that fit within the design of the theater. His mechanics for the revolving stage, Thyration dimmers, and synchronized point winches were all innovations that culminated at the Kalita to effectively contribute to theater production at the Kalita.

Construction

Construction began in September of 1958 and was substantially complete when Wright died in 1959, though he was never able to visit the building during its construction. Almost immediately following Wright's death, his successor firm, Taliesin Associated Architects (TAA), began making minor changes to the design while the building was still under construction. Kelly Oliver and William Wesley Peters were the on-site representatives for both FLW and TAA during construction on the theater, and they approved and oversaw these changes to the design. One such alteration was the addition of the freight elevator in the path of one scenery ramp. The turning radius on each ramp was known to be too tight to fully function as circulation for the scenery, and TAA, anticipating this issue, had drawn up plans to install the elevator in the path of the south ramp. This of course rendered the ramps obsolete even before the building opened.

Additionally, the windows at the back of the auditorium space presented a lighting problem, as no shade provisions were designed in the original drawings. Baker anticipated the need for natural light for use during educational instruction, but realized the advantages of blocking this light out for rehearsals or matinees. TAA designed the top-hinged painted plywood panels to provide the necessary daylighting flexibility. The system was designed such that each plywood panel could be placed in the open position using the hanging block rests that were fixed to the ceiling, similar to the panels at the Cabaret Theater at Taliesin West.

While the building was under construction, Baker and the DTC Board were working diligently to raise the outstanding building fees. Baker had identified several small design features that he wanted to omit from the building to cut costs, including the dumb-waiters in the dressing rooms and a few site elements. These revisions were not substantial enough to account for the project deficit, and Baker continued to ask key funders if they would contribute even more to the cause. Then in July of 1959, Mrs. R. W. Humphreys visiting the theater under construction and made a gift of \$100,000 in the name of her daughter Kalita Humphreys who had previously worked with Paul Baker and had tragically died in a plane crash in 1954. This gift enabled the construction to reach completion and became the namesake of the building.



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Grand Opening

The Kalita Humphreys Theater opened for productions the week following Christmas 1959, and the new center's opening was celebrated with a three-day gala where ticket holders were afforded the opportunity to dine with the inaugural cast prior to the show. Baker put on his adaptation of Thomas Wolfe's novel "Of Time and the River," as the opening production of the Kalita Humphreys Theater.

Many of the innovative design approaches were acknowledged with great admiration after witnessing them in action. One such feature was the slotted ceiling, designed to house stage lighting. Virgil Beaver's lighting production design itself was applauded as well, with theater critics noting the art required to pre-set the dimmers used throughout the entire production.

The original concept for the revolving screen to be bisected and used to transition between scenes was utilized during the opening production, but was used only occasionally after that.

Members of the Taliesin Fellowship came to Kalita in 1961 to perform a rendition of several plays, including Mary Magdalene, in the theater. The production was directed by Iovanna Lloyd Wright, the architect's daughter, and the score was composed by Olgivanna.

The Kalita Humphreys Theater at Turtle Creek Conservancy

In the early 2000s, local stakeholders sparked an advocacy effort to restore the Kalita Humphreys Theater to its 1959 condition. In 2001, Deedie Rose, then Board Chair of Dallas Theater Center (DTC), privately funded an effort to make critical refurbishments. She tapped Ann Abernathy, project architect for the restoration of Wright's 1889 home in Oak Park, to do a thorough needs assessment of the condition and significance of Wright's 1959 "New Theater." This was the beginning of an upward spiral of gathering information, raising public awareness, and involving the community to support improvements to the internationally significant property – at the time the majority of citizens in Dallas were unaware that Wright's only theater constructed during his lifetime was located in the heart of Dallas.

With grant support from the AIA Architecture Foundation and with the assistance of the Frank Lloyd Wright Foundation at Taliesin West, Abernathy completed an historic structure report for the building and site. Subsequent lectures and forums were sponsored by Preservation Dallas to promote public understanding of the importance of the property for theater, architecture and cultural landscape.

Willis Winters, architectural scholar, and director of the Dallas Park & Recreation Department, was instrumental in calling attention to the plight of the site, which had no master plan but was deemed a Signature Park and a Special Use Park by the City. Dallas Theater Center, the progenitor of the architectural masterpiece in the 1950s, was ready to rekindle the Wright building's importance at the half-century mark. With this momentum, enough support for the cause was garnered to formally protect the property as a City landmark.

The designation report was submitted by preservation architect Ann Abernathy, with general criteria that at least protected the building and site from harm until a formal master plan could be undertaken.

The Kalita Humphreys Theater and its original site were designated a local Dallas Historic Landmark in 2005 and are now protected by a city ordinance, number 25955. The ordinance established the Historic Overlay District No. 122, known as the Kalita Humphreys Theater Historic Overlay District, which applies to a 2.58 acre area of the site, bound by adjacent parcels, the Katy Trail, and Turtle Creek.

The landmarking of the KHT generated enough support from the public to vote in 2006 bond funding for a Master Plan for the building and site. Ann Abernathy, with Booziotis & Company Architects, went on to lead an initial comprehensive master planning study for the theater and site. The master plan was completed in 2010, but was never brought forward for a vote or adopted by the City Council. The 2010 Plan was the basis for work of the non-profit organization known as the Kalita Humphreys Theater at Turtle Creek Conservancy, or KTC. The KTC continues to provide valuable insight into the building and its history.

> Right: View looking down onto stage and audience from the fly loft during a performance. Source: Getty Images



KALITA HUMPHREYS THEATER HISTORIC CONTEXT

KALITA HUMPHREYS THEATER

CHRONOLOGY OF CHANGES

1959 Original completion date – December 1959		
•••• 1965 "Room at the Top" added above Actor's Terrace		
••••••• Pre-1968 Upper basement offices added at southwest basement (exact date unknown)		
••••••••••••••••••••••••••••••••••••••		
East terrace enclosed & enlarged, 10 columns added below		
New porte cochere routed beneath the expanded cantilever		
••••••••••••••••••••••••••••••••••••••		
••••••••••••••••••••••••••••••••••••••	ere acquired, expanding the 1.2 acre site to ~9.85 acres.	
••••••••••••••••••••••••••••••••••••••	ó feet	
••••••••••••••••••••••••••••••••••••••	on Ave	
Auditorium floor rake increas	ed by 1'6" overall	
Original banquette seating re	moved	
Auditorium painted dark gree	n	
New lights on suspended pipes added to auditorium ceiling		
······> 1989	Stair from foyer to basement men's lounge floored over	
	Stairs from foyer to basement women's lounge rebuilt with wider treads	
	Porte cochere enclosed to provide enlarged lobby space, partial deconstruction of into new lobby, south entry added to access lobby from parking lot	
	Second floor dressing rooms partitioned, third floor costume room partitioned	
	••••••••••••••••••••••••••••••••••••••	
	••••••••••••••••••••••••••••••••••••••	
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foriginal exterior wall to open

entirely enclosed to provide additional seating

d reconstructed with steps, new handrail & portion of driveway added

top"

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Period of Significance

A period of significance associated with important events, people, or activities was determined to inform the preservation philosophy for the Kalita Humphreys Theater. The period of significance is 1959, the year the building's construction was completed. This definition of the period of significance reflects the original design intent and the as-built condition of the Kalita Humphreys Theater. The significance of each space in the building was determined using the period of significance as a guide for identifying character-defining features.

Overall, the KHT is significant to Frank Lloyd Wright's body of work as the only stand alone, professional theater that he ever designed. It exemplifies his thoughts on theater production and design, which he made part of his personal life as evidenced by small theaters at both Taliesin West and Taliesin Spring Green. It is also significant in relation to Dallas Theater Center director Paul Baker and his theater production philosophy.

The KHT is designated a local Dallas Historic Landmark by means of a city planning ordinance that established the Kalita Humphreys Theater Historic Overlay District. This ordinance requires that any exterior modifications, additional construction, or demolition of existing contributing structures be required to obtain a certificate of appropriateness or a certificate for demolition. The ordinance also dictates that any alterations to the building must comply with the preservation criteria outlined in Exhibit A of the ordinance.

Primary Significance:

Spaces of primary significance typically have high levels of architectural and historical integrity, and best express the physical appearance and historic function of the building during the period of significance. They are often, though not always, spaces that are more public, formal, and architecturally elaborate and should be preserved or restored.

Secondary Significance:

Spaces of secondary significance are typically semi- or nonpublic spaces that are typically supportive to the function of the building, in this case its use as a theater requires many support spaces that are integral to the building's function but not necessarily to the overall significance of the building's design or history. Character-defining features, elements, and architectural configurations from the period of significance should be retained and preserved or restored. Original configurations, elements and finishes of secondary spaces should be preserved or restored. Modifications may be made that are reversible and maintain historically contributing materials.

Minor Significance:

Spaces of minor significance are typically utilitarian and storage spaces that are not integral to understanding the architecture or history of the building. These spaces do not contribute to the building's design vocabulary, and there is flexibility as to their treatment and use to meet current needs. Remaining original elements should be preserved when possible.

Outside Period of Significance:

Spaces that are outside the period of significance are later additions that do not contribute to the building's significance and in many cases negatively impact the character-defining features of the building. These elements should be removed to restore the original design intent.

Exterior

The building's overall architectural form and materiality visible from the exterior are of primary significance. The curved reinforced concrete forms of the building illustrate how the building was considered as a compositional whole; these forms express the building's structural and system and the building's function. The relationship between verticality and horizontality is significant both as a typical design move of Frank Lloyd Wright but also as a reflection of and response to the physicality of the site. The cantilevers that became signatures of Wright's work here also serve the purpose of creating outdoor space that is a significant part of the building's design, and the cantilevers serve to highlight transitional spaces that blur the line between interior and exterior spaces.

Additions to the building that impact the original massing of the building, such as the enclosed education wing at the terrace level and added lobby space at the ground level, are outside of the period of significance and detract from the original massing and design of the building. Such additions offset the balance between indoor and outdoor space, and rendered highly significant spaces as unrecognizable. The additional of the education wing also created a top-heavy building where it was once strategically horizontal to relate with site features.

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Basement Level

Workshop

The open basement workshop is of secondary significance as the overall support space for the theater above. It also served as a more intimate black box theater on occasion throughout the building's life. Its layout is an exact outline of the stage above, which originally facilitated rehearsals.

Stage Circulation

All circulatory spaces that lead to the stage have been designated as spaces of primary significance. Wright and Baker together emphasized the importance of multiple exits and entrances to the stage, deeming any circulatory routes to and from the stage of great importance to the overall design of the theater house.

Paul Baker's Office

Paul Baker's office, his secretary's office, and the original stairs leading to it from the exterior of the building have been designated as spaces of primary significance. As the visionary theater director who worked directly with Wright to design the building, his office is important to the history of the theater. The stairs to the office from the exterior contribute to the original design intent, as his office was meant to be accessible from outside of the theater at any time.

Office Additions

The offices added to the exterior of the basement outside of Paul Baker's office are outside of the period of significance as nonoriginal spaces. The offices detract from the significance of Baker's office.

Restrooms

Restrooms are considered support spaces and therefore are of minor significance.

Mechanical Spaces

Mechanical spaces, such as the boiler room and electrical storage, are designated as spaces with minor significance.



Significance Zoning - Basement Level



SIGNIFICANCE ZONING

Ground Level

Lobby – Original Footprint

The original lobby space is of primary significance to the design of the building. The original lobby was an integral element of the entry sequence into the theater, and its design as a small space was meant to influence the use of the outdoor terraces instead of the lobby during intermission. In its original relationship with the exterior of the building, the lobby was the space where visitors primarily felt the weight of the cantilevered terrace above.

Lobby – Added Enclosure

The 1989 addition of lobby space is outside of the period of significance and therefore does not contribute to the significance of the building. Its addition detracts from the original design intent of the cantilevered roof terrace.

Ticket Booth

The ticket booth has been designated a space of secondary significance as a vital support space to the function of the theater. The section of the space that was extended later is not within the period of significance.

Auditorium

The auditorium is the space with highest significance in the building, as it houses and supports the main theater function for which the building was built. In its original condition, the auditorium was the physical manifestation of the years Wright spent formulating the architectural language of his concept for The New Theater. It is also where Wright's theory on theater production blended with director Paul Baker's ideas for pushing the boundary of theater in the mid-twentieth century. The circular, revolving stage at the focal point of the space is thrust out into the audience seating area, creating a close connection and blurring the delineation between the two functions. This intentional design move is further strengthened by the side stages, ramps, and vomitory stairs that enabled various stage circulation routes. The suspended plaster ceiling planes radiate out from the stage, and each ceiling panel is slanted and dropped to accommodate stage lighting from above in the plenum space. While this ceiling configuration did not work as intended, it is a character defining feature of the space. The rake of the auditorium floor was designed such that the farthest row would be at the height of the actor's eye level. The original finish palette included mustard yellow, muted beige, and other light, natural colors.

Committee Room

The committee room has been designated a space of primary significance. The original wood built ins and wet bar are evidence of the importance of the space in its original use, as well as the circular opening included to allow a glimpse at the stage from within the space. The committee room is one of few spaces in the building that maintains so much of its original millwork and features.

Stage Circulation

All stage circulation is vital to the design of the stage and the production of theater, and therefore have been designated as elements of primary significance. Stage circulation includes the "mouse holes" at the side stages, the ramps down to the basement, the access doors along the ramps, and the vomitory stairs at both sides of the stage. These elements were integral to the function of the stage, and Paul Baker created productions that fully utilized the multiple modes of entry and exit.

Dressing Rooms

The backstage dressing rooms have been designated as spaces of secondary significance. The rooms are important to the overall building use as support spaces intended only for use by actors and theater staff. The original built-ins are considered character-defining features and should be preserved.







Outside Period of Significance

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Mezzanine Level

Auditorium Balcony

The original extent of the balcony is of primary significance to the auditorium space, and the stairs leading up to the balcony and roof terraces are similarly integral to the design intent of the theater and its outdoor roof terraces. The small music balconies at each side of the stage are also of primary significance to the space. The extended balcony space is outside of the period of significance and detracts from the feel and volume of the original auditorium space.

Roof Terraces

The original roof terrace has been designated as an element of primary significance. The intention for outdoor roof terraces to be used during intermission was fundamental to the design of the theater. The small lot to which the building's footprint was restricted prompted Wright to raise the main reception spaces off of the ground in the form of open-air, outdoor roof terraces. These terraces were also integral to the building's massing mirroring the limestone strata of the adjacent rocky edge.

Dressing Rooms

The backstage dressing rooms have been designated as spaces of secondary significance. The rooms are important to the overall building use as support spaces intended only for use by actors and theater staff. The original built-ins are considered character-defining features.

Education Wing

The added education wing is outside the period of significance, and it enclosed the previously open-air roof terrace that was a character defining feature of the building's design. The outline of the original roof terrace is indicated in red. The education wing enclosure also detracts from the overall massing of the building's exterior.





KALITA HUMPHREYS THEATER **SIGNIFICANCE ZONING**

Plenum Plan

Library

The library that occupies one of the circular masses of the plenum level has been designated as a space of primary significance. This space housed Dallas Theater Center's collection of books used in the education arm of the Center, and there are personal accounts of the space hosting theoretical debates about theater production.

Support Spaces

The various support spaces, including costume storage and laundry room, are designated as spaces of secondary significance.

Plenum Space

As a back of house space, the plenum area is a space of minor significance. It's importance is associated with the house-facing ceiling surfaces and lighting.



Significance Zoning - Plenum Level



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Roof Level

Actor's Terrace

The actor's terrace has been designated a space of primary significance as an important exterior space in keeping with the overall roof terrace concept.





INTEGRITY ZONING

Levels of integrity were determined using the 1959 period of significance to identify all existing original elements and spatial relationships. Integrity is used in conjunction with significance to determine spaces that require extensive restoration to return the building to its original design intent. Integrity also helps to illuminate spaces that can more readily accommodate interventions required to create a highly functional theater.

High Integrity:

Spaces identified as having high integrity are those that retain many original materials and finishes and have not been changed architecturally. Proposed interventions in spaces with high integrity should, whenever possible, retain original elements.

Compromised Integrity:

Spaces with compromised integrity are spaces that have been altered in such a way that their materials, finishes, or spatial relationships no longer reflect what was originally built, but retain enough original fabric that should be retained in restoring the building.

Low Integrity:

Spaces identified as having low integrity contain very few original elements, and in most cases have changed dramatically from their original architectural configuration from the addition of walls, alteration of finishes, replacement of materials, and removal of original architectural details.

Detracts from Integrity:

Spaces in this category actively undermine the integrity of the building. These spaces include major architectural additions visible from the exterior.

Exterior

The exterior of the building exhibits a compromised level of integrity. The original coatings have been replaced and modified, the soffits beneath the character-defining overhangs have been replaced and control joints added, and several elements and spaces have been added to the original footprint and massing. These include the addition of the educational wing that enclosed the exterior terrace at the mezzanine level, the addition of lobby space that altered the exterior entry sequence, and the addition of office space outside of Paul Baker's office.

Syska Hennessy Group Los Angeles, CA

Basement

Workshop

The open basement workshop's integrity has been compromised by the subdivision of the space to provide compartmental rooms serving other purposes than the original intended purpose. The materials of the space are largely original.

Stage Circulation

Stage circulation such as the ramps and vomitory stairs retain a high level of integrity as they remain largely as built. While the vomitory steps have been covered over, the original materials of the steps remain and the enclosure can be fully reversed.

Paul Baker's Office

Paul Baker's office retains a high level of integrity. There have been very few changes to the office since the building was constructed, and most original materials remain in the space including original wood built-ins in both Baker's office and the attached secretary's office. The opening to the hallway above the secretary's desk has been infilled with plywood, which is fully reversible.

Office Additions

The offices added to the exterior of the basement outside of Paul Baker's office are considered detracting from the integrity of the building. The exterior materials enclosed within the room have been recoated to cover the original finish and coating. There are also holes drilled through the exterior concrete walls to bring electric lines into the added offices.

Restrooms

The restrooms have been completely changed from the original construction and therefore have a low level of integrity. None of the original materials have been retained, and the existing configuration dates from 1989.

Mechanical Spaces

Mechanical spaces, such as the boiler room and electrical storage, retain a high level of integrity as they have not been changed since construction.



Integrity Zoning - Basement Level



KALITA HUMPHREYS THEATER INTEGRITY ZONING

INTEGRITY ZONING

Ground Level

Lobby – Original Footprint

The integrity of the lobby has been compromised by the 1989 expansion of the space by nearly double, enclosing a portion of the site that would have originally contributed to the cave-like feeling of the lobby. By enclosing that exterior space, the original relationship between interior space and site features was fundamentally altered. Additionally, the expanded lobby space required the removal of a section of the exterior concrete wall and cast in place window units. Within the original footprint of the lobby, the removal of original built-in and freestanding furniture has also impacted the integrity of the space. Original banquette seating that wrapped the perimeter has been removed and movable benches used instead. The finishes on the walls, ceiling, and floor have all changed as well. The haphazard addition of lighting, mechanical vents, and life safety devices on the ceiling plane has caused the space to feel busy and lacks a sense of intention and design.

Lobby – Added Enclosure

The 1989 addition of lobby space is outside of the period of significance and therefore detracts from the integrity of the building. The enclosure along with the education wing above have completely altered the original roof terrace overhang at the entry, negatively impacting the massing and appearance of the building from its main point of entry.

Ticket Booth

The ticket booth's integrity has been slightly compromised since the overall size and configuration of the ticket booth was changed in 1989. Although it has been altered, many wood built-ins within the space are original to the construction of the building, and all original counter openings remain.

Auditorium

The integrity of the auditorium has been compromised by several changes from its original construction. The rake of the floor was changed in 1983, which has dramatically impacted the design philosophy of Wright and Baker. The original rake of the floor was much lower to maintain a close relationship between the audience and performers. All original seating was replaced with the existing seating in 1983. The replaced seating is not in keeping with the original design intent. There would have also been banquette seating below the west windows that was removed. The vomitory stairs were covered over to provide more seating in 1997, an intervention which eliminated original planter boxes that were integral to the design. The finishes of the whole space have been changed multiple times since construction. The house finishes were originally lighter earth tones, and the existing color scheme greatly impacts the overall ambiance of the house. The ceiling finish was removed and replaced in 1993 as part of asbestos abatement. The overcrowding of the plenum ceiling with low-hanging lighting that does not fit within the provided openings impacts the visual quality of the ceiling. Original elements include some house lights below the balcony, exterior windows and plywood window covers, and all doors into the space.

Committee Room

The committee room retains a high level of integrity. All built-ins currently existing in the space are original to the construction, except for the banquette seating which was replaced in-kind in 1963. There were originally open shelves above this seating that were removed at an unknown date, and the circular window opening into the theater house was infilled with a removable plywood panel. The original recessed light fixtures also remain in the space.

Stage Circulation

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All stage circulation retains a high level of integrity as it has not undergone any notable changes since the construction of the building. The exception to this is the vomitory stairs which have changed with the addition of seating mentioned in the previous 'Theater House' section. While the freight elevator is not shown in the drawings, it was installed as part of the original construction and therefore does not impact the integrity of the ramps.

Dressing Room, Props, Green Room

The backstage spaces, including the hallway, retain a high level of integrity with minor changes to finishes and configuration since construction. The built-in seating in the Green Room has been replaced, but the wall of wood built-in cabinets is original.



Integrity Zoning - Ground Level



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Mezzanine

Auditorium Balcony

The balcony's integrity has been compromised by the extension of the space in 1983, which included the addition of seating in the balcony. The stairs up from the theater as well as the sound booth are original elements.

Roof Terraces

The remaining roof terrace retains a high level of integrity and has not been significantly modified since the building's construction.

Dressing Rooms

The backstage dressing rooms retain a high level of integrity, retaining original wood built-ins and mirrors. The adjacent bathrooms also remain as constructed.

Education Wing

The added education wing detracts from the integrity of the building. The enclosed original roof terrace was completely changed, and the original parapet wall at the perimeter of the terrace was removed to accommodate the addition.



Detracts from Integrity

Low Integrity

KALITA HUMPHREYS THEATER INTEGRITY ZONING

INTEGRITY ZONING

Plenum Plan

Library

The library retains a high level of integrity. The configuration has not changed since its construction, and original wood shelves remain in the space.

Support Spaces

The various support spaces, including costume storage and laundry room, have compromised integrity. They have had various changes impacting the integrity of the spaces, including modified finishes and added partitions.

Plenum Space

The plenum area has not been changed since its construction, giving it a high level of integrity.



Integrity Zoning - Plenum Level



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Roof Plan

Actor's Terrace

The actor's terrace has a high level of integrity with no changes to the original fabric.





Low Integrity

Detracts from Integrity

KALITA HUMPHREYS THEATER INTEGRITY ZONING

HISTORIC PRESERVATION

The Kalita Humphreys Theater is a significant Frank Lloyd Wright designed theater that retains a moderate level of integrity with reversible elements added after 1959. These later additions as well as the continuous use of the building have created a number of issues that need to be addressed. Due to its architectural and historic significance, the architectural recommendations will prioritize restoring the original intended aesthetic. Changes made over time will be reversed as they are not in keeping with the original design intent and detract from the significance and aesthetic of the building.

Overall the theater is in fair condition. Many of the materials exhibit signs of slight to moderate wear, while others have been altered or replaced such that the original materials are no longer present. The building has undergone several architectural alterations that are recommended for removal to restore the theater to the 1959 period of significance. There are also recommended modifications to the original design to improve the performance of the theater and to meet current theater production standards. There are some structural concerns that are covered in greater detail in the structural recommendations.

Exterior

- A. Samples of exterior finishes should be collected and analyzed by a materials conservator to determine the makeup, paint chronology, and original paint colors. Original exterior finish material is believed to be located above the ceiling of the added basement offices where a previously exterior soffit was enclosed in 1963. This information should be safely stored as part of the historical record and used to guide future treatment.
- B. The existing exterior coatings should be removed from all concrete surfaces and the original finish should be replicated with a new flexible waterproof coating to match the texture, color, and gloss of the original while providing long term protection to the structural concrete.
- C. The added Education Wing should be removed and the original roof terrace and parapet wall restored.
- D. The added enclosed lobby should be removed and the original exterior entry sequence restored. All non-original columns added as part of the lobby expansion should be removed.
- E. The concrete retaining walls defining the entry stair and terrace should be selectively repaired and refinished to match the original exterior finish. The red concrete stairs and terrace should be refinished to the original finish treatment.
- F. The concrete fountain basin should be selectively repaired and patched. Metal fountain elements should be surface prepared and painted to match the original scheduled finish.
- G. The basement office addition should be removed and the original exterior wall repaired and refinished to match the original exterior finish treatment.
- H. All existing soffits should be removed to accommodate structural work. Provide new cement plaster soffits to match original configuration and finish. Original soffit conditions are believed to be located above the ceiling of the added basement offices where a previously exterior soffit was enclosed in 1963.
- I. The exterior metal window & door system that was moved and modified in 1989 should be relocated to its original location and configuration. Original doors that were relocated to other locations should be removed for restoration before reinstallation. Metal components should be surface prepared and repainted with an original finish color. Glazing putty and weatherstripping should be replaced.
- Reset all clerestory window glazing in new putty and replace interior finished plaster glazing stops. J.
- Replace all flat roofing with new. Κ.
- Replace all skylights with new to match dimensions of existing.
- M. Remove all non-original exterior lighting and provide new to match original wherever possible.
- N. Prepare and paint all exterior steel doors and associated hardware. Replace missing elements.
- Refer to the structural recommendations section for all concrete repair recommendations. 0.
- P. Conducting mockups and procuring material samples are extremely important when trying to determine the appropriate construction method or replacement material. Cleaning, refinishing, and repair methods should be mocked up to determine both the effectiveness of the technique and qualifications of the laborer. Given the architectural importance of the Kalita, no method or material should be accepted until it meets the satisfaction of the owner and architect.



Original massing, entry terrace, and roof terrace to be restored Source: Frank Lloyd Wright Foundation Archive at Avery Library



Original entry terrace to be restored Source: Dallas Theater Center Archive

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Historic primary entry to Kalita to be restored to 1959 condition.



Non-original entry, education wing, and basement offices to be removed





Remove non-original office addition and relocate exterior MEP equipment, refer to MEP recommendations.

KALITA HUMPHREYS THEATER HISTORIC PRESERVATION



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Present Day Kalita Humphreys Theater

KALITA HUMPHREYS THEATER HISTORIC PRESERVATION



Restored Kalita Humphreys Theater

HISTORIC PRESERVATION

Interior

Interior recommendations relevant to the whole building are identified under general recommendations. Significant interior spaces within the Kalita Humphreys Theater will have specific recommendations related to their restoration in the following pages. Interior recommendations are based off of the guiding recommendation to return the building to its 1959 period of significance as well as to make necessary improvements to accommodate theatrical production requirements, improved accessibility, and life safety modifications.

General Recommendations

- A. Samples of interior finishes should be collected and analyzed by a materials conservator to determine the makeup, paint chronology, and original paint colors. Original interior finishes are believed to be extant inside of the back of house men's bathroom closet as well as the closet in the plenum level work room.
- B. All later modified or applied plaster wall and ceiling finishes should be removed and the original finish texture restored.
- C. All later added floor finishes should be removed and new floor finishes to match originals provided. Extant original floor finishes should be cleaned and selectively repaired or refinished.
- D. All original millwork should be cleaned, selectively repaired, and refinished.
- E. All original doors should be cleaned, selectively repaired, and hardware elements refinished or replicated where missing.
- F. All original lighting fixtures should be dismantled, elements cleaned, and metal finishes refinished to match original specified finish. Fixtures should be re-lamped with LED bulbs to closely match color temperature and illuminance of original bulbs if any are extant.

Character Defining Features

Character defining features should be retained and restored wherever possible. Such features are expanded upon in the recommendations for individual rooms.

Interior character defining features of the Kalita include:

- Warm, neutral finish palette
- Textured plaster wall and ceiling finishes •
- Wood built-in banquette seating •
- Design angles following the diamond grid •
- ٠ Pre-cast concrete clerestory window units
- Cantilevered, outdoor roof terraces ۰

New York, NY

Turquoise painted steel back of house stair towers ٠



Source: Frank Lloyd Wright Foundation Archive at Avery Library



Original lobby with character defining built-in seating, cast window units, and glass door system to be restored.

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Potentially original finish texture at auditorium ceiling.



Original wood table designed for use in the lobby.



Original auditorium chair for color palette reference in developing new seating design.



Original hardware and finish on wood built-ins, typical throughout.



Original, character defining exterior windows.



Original steel back of house stair towers to be restored.

KALITA HUMPHREYS THEATER HISTORIC PRESERVATION

Lobby

As the first interior space experienced by theater visitors, the lobby is an historically and architecturally significant space. In its current condition, the lobby is an amalgamation of several changes since the 1959 construction and does not reflect the building's period of significance. Original elements have been removed or significantly altered. The lobby should be returned to its 1959 appearance and configuration by completing the following recommendations:

- A. The later added lobby space outside of the original building footprint should be removed and the original entry sequence and lobby restored to its original design. The entry doors that were relocated to create the enlarged lobby space should be restored and reinstalled in their original location.
- B. The original wood built-in banquette seating should be replicated along the perimeter walls where shown in the 1959 construction drawings. Replicated wood built-ins should match the species and finish of original wood elements.
- C. Later applied acoustic plaster should be removed from the walls and ceilings and original plaster finishes should be replicated.
- D. Original finishes on the concrete columns should be restored.
- E. Remove the non-original carpet and provide new carpet to match original specified in the 1959 drawings.
- F. Remove the non-original staircase situated within the curved volume and provide a new elevator to open into the lobby space and service upper and lower building levels.
- G. All non-original lighting, mechanical vents, and life safety devices should be removed and a strategic design for these vital elements should be developed that does not detract from the space.



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Original condition of lobby with built-in banquette seating to be restored.



Original lobby entry condition to be restored.

KALITA HUMPHREYS THEATER HISTORIC PRESERVATION

Auditorium

The Auditorium space is the most significant space within the Kalita, and its original condition has been significantly altered since the building was constructed. To restore the space to the original design intent, major alterations are recommended that impact architectural quality, material finishes, lighting, audio and visual elements within the space. The recommended approach to the Auditorium is not an exact restoration of the original space, but rather a restoration of character defining elements that can feasibly be restored while allowing flexibility for current theatrical production and life safety requirements. These recommendations include:

- A. Later applied acoustic plaster should be removed from the walls and ceilings and original plaster finishes should be restored.
- B. Any abandoned sound and lighting equipment should be removed from the tiered plenum ceiling and any holes or damage patched and repaired before restoring original finishes. See the Theatrical and AV sections for further details on new requirements for equipment to be incorporated into the space.
- C. The auditorium floor should be removed and the original floor rake restored. See the structural recommendations section for further information.
- D. The stage height should be lowered to its original height from the lowest point of the floor.
- E. The non-original red seats should be removed and new seats added. New seats should be within the color range of the auditorium's original material finish palette.
- F. The non-original lighting booth and half-height walls at the rear of the auditorium seating should be removed.
- G. The balcony should be restored to its original size and configuration.
- H. Vomitory stairs should be fully uncovered and restored to their original configuration.
- I. Painted plywood window shades should be selectively repaired, missing elements replaced, and refinished to match original.



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Original condition of the auditorium to be restored.



Proposed auditorium modifications will incorporate slight modifications to provide accessible seating and modern theater production equipment, but will largely appear as originally designed.

Stage Circulation

There are several stage entries and circulatory paths that are vital to the original design of the stage and its relationship to the auditorium. The circulation creates an important relationship between the stage, the auditorium, the basement workshop, and the back of house spaces. Many of the recommendations outlined in the auditorium space will also help to restore the original stage circulation, but additional recommendations include:

- A. The ramps leading from the basement to the stage level should be retained. If additional back-stage space is required, these ramps should not be removed but rather should be covered with an added floor that can be removed without causing damage to the original ramps.
- B. The mouse holes at either side of the stage should be returned to full height by lowering the level of the stage.
- C. Vomitory stairs should be fully uncovered and restored to their original configuration with adjacent planter boxes.
- D. A new freight elevator will replace the existing freight elevator.



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Original condition of the stage circulation to be restored, including restoring the original stage height and dimensions.

The original vomitory stair condition will be restored such that there is direct connection with the stage.



HISTORIC PRESERVATION

Committee Room

The Committee Room is one of few spaces in the Kalita Humphreys Theater that retains significant original materials and elements. It's spatial relationship with the auditorium, though altered, can be restored.

- A. Later applied acoustic plaster should be removed from the walls and ceilings and original plaster finishes should be restored.
- B. Scratches and damage to the original wood built-ins should be selectively repaired. The wood finishes should either be gently cleaned or stripped and refinished depending on the extent of wear or damage.
- C. Missing built-ins or elements should be replicated and the room returned to the 1959 design.
- D. The circular opening into the auditorium should be uncovered, restoring the original view into the space.

Back of House Spaces

Recommendations for the dressing rooms, bathrooms, storage areas, and other support spaces located behind the circular stage volume will be grouped together as many of these spaces share architectural characteristics. These spaces, while not of primary architectural significance, are vital to the function of the auditorium space.

- E. The dressing rooms, bathrooms, and other support spaces located on three levels behind the stage should be reconfigured to accommodate new programming requirements.
- F. Any existing walls and ceilings to remain should have the existing finishes removed and original finishes restored. All new partitions should receive a finish treatment to match the original.
- G. Any original doors should be retained and reused where possible.
- H. Original red stained concrete floors should be maintained and repaired where necessary.
- I. Any original millwork in dressing rooms and the green room should be maintained and refinished.
- J. The original steel stairs providing vertical circulation from the basement up to the roof should be retained and refinished



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Original condition of the committee room to be restored.

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THEATRICAL HISTORY & RECOMMENDATIONS

THEATRICAL HISTORY

Contextualizing the Kalita Humphreys Theater

"The New Theatre is what the modern theatre must come to, unless the stage is to be done to death by the movies and television." - Frank Lloyd Wright

Within Wright's work the genesis of the Kalita begins as far back as 1918 and by 1931 Wright has developed a clear idea of his new theater. Joseph M. Siry makes it clear in his essay Modern Architecture for Dramatic Art: Frank Lloyd Wright's "New Theatre," 1931-2009 that Wright had a fixed idea of what theater should be and set about designing a theater that would drive users to work in the way he imagined was appropriate. This idea seems to have developed early in his life and remained unchanged from at least 1931 on, regardless of what was going on in contemporary conventional or avant-garde theater. Wright's theaters like all of his architecture are designed to inform and shape the behavior of those who work or view work within the spaces.

Wright sought to reinvent the relationship between actor, audience and playwright. His ideas build from his notion of what the Elizabethan stage was while proposing design that are a departure from those forms. Wright's future schemes combine strong form and assertive architecture which he believed, like the Elizabethan, could provide a permanent architectural environment for performance.

Wright's travels to Japan also presented a non-western model for performance space in Noh and Kabuki theater. Here again was a model in which actor an audience would share one space, the proscenium would be minimized and scenic elements would be insignificant.

Wright's view that theater needed to evolve and reinvent itself was shared many of his contemporaries. The first half of the 20th century is marked by an intense rethinking of the nature of performance and the architecture of the theater. Wright's work fits firmly within this context.

1599:

The Globe Theater in London, one of a dozen or so Elizabethan Playhouses of the day.



"All current improvements in the theater go back to Shakespeare" Frank Lloyd Wright

1600:

Traditional Kabuki Stage



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The Unbuilt Precursor Schemes: Barnsdall Theater

Wright's 1918 Barnsdall Theater proposal featured a ceiling that extended from the main body of the auditorium to the rear of the stage in a single architectural element centered at the stage edge, suggesting a single unified space. In some drawings a circular system of engaged columns with a diameter as wide as the house itself appears to enclose both the house and stage, and in others it doesn't seem to be present at all. In place of a proscenium arch there were flanking partitions framing the stage that stopped short of the ceiling and separated it, in effect, from the house. The theater was unified by its ceiling but bifurcated by its plan, a situation that would be reversed in the three succeeding theater designs in which the plan implies unification of audience and stage, and the section is bifurcated into a lower house and higher stage loft portion. Though it shares little in common with the form of later schemes that would lead to Kalita the concept of a unified space which minimizes the separation between the stage and audience recurs in subsequent schemes for theaters from Wright.

The perspective sketches of the Barnsdall shows scenic elements on stage - painted drops or flats and trees - the almost neo-classical surrounding colonnade and ceiling are also quite present. Unlike the Elizabethan theater, where the theater and its stage were permanent features and there was no attempt at illusionistic scenery, this proposal seems to try to do both – provide a permanent architectural environment and decorate it with illusionistic scenery, with no apparent thought of how scenic technology or lighting might work. It's interesting that many years later the perspective sketch of the Kalita Humphreys would show the same – the permanent architectural enclosure of the stage decorated with scenic elements.

1918:

Frank Lloyd wright's Barnsdall Theater, LA (unbuilt) architect. Marked similarities to the Van de Velde werkbund theater scheme of 1914, widely published.





KALITA HUMPHREYS THEATER THEATRICAL HISTORY

"New" Theater -Woodstock and Hartford

In his unbuilt 1931 "New" Theater for Woodstock NY and 1948-49 proposal for Hartford CT Wright begins the formal exploration that is realized in the Kalita Humphrys Theater. Wright sees his "New" theater as a fundamentally different type of space for performance. He eliminates the vestigial proscenium arch of Barnsdall. In these schemes the stage appears thrust-like and implies that an actor can walk into the midst of the audience but, in fact it does not protrude into the seating arrangement. In these two designs, and later at the Kalita Humphrys, Wright seems intent on preserving the functional and formal bifurcation of audience and performer, while implying they share a unified space.

Wright is not alone in this restructuring of the spatial hierarchy. In the work of his contemporaries like Bel Geddes or Poelzig there is a more direct engagement of performers and attendees. An imaginary line struck across Wright's New Theater stage connecting the most extreme front row seats barely touches the stage edge. In the earlier work of Bel Geddes and Poelzig this line passes between 30% and 100% of the way to the rear of the stage or the audience surrounds it entirely.

In the New Theater he replaces the curved architectural stage-surround of the Barnsdall design with an angular stage rear wall that conforms to the strictures of his hexagonal grid. The logistical and scenic limitations of this configuration are relieved somewhat by what appear to be ideas about hinging large segments of the enclosing walls, although this may have been intended not for scenic variation, but to admit goods to the otherwise fully enclosed stage.

1931:

Frank Lloyd Wright proposal for New Theater, Woodstock NY (un built).Reminiscent of Bel Geddes 1914, Gropius 1926 frontal stage with calipers, permanent faceted cyc.







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Wright incorporates additional elements such as steps and caliper stages which further strengthen the connection between stage and audience chamber. He is not the first to incorporate such elements, as the shallow steps from stage to auditorium date back to baroque theaters and are in use in other celebrated early-20C examples like Theatre Du Vieux Colombier [1920]. Caliper stages were already being drawn and published earlier by others, most notably Gropius' 1926 Total Theater design for Erwin Piscator.

The service ramps to the basement make their appearance in these schemes, consuming valuable stage-level wing space. It's very hard to understand this choice, which he clung to in all subsequent schemes. Later he would insist that the ramps were central to the conception of the form. The decision to separate the scene shop and stage in section is clear but inexplicable. These two earlier schemes include small elevators, but these are removed at the Kalita. Scenery is secondary to architecture in Wright's conception of the theater.

His time in Japan would have exposed him to the forms of Kabuki theater. Here he would have experienced a space that was both unified and hierarchical. Additionally he would have seen the use of the turntable and the musicians balcony. Both of which would appear at Kalita.

1930:

New Theater, Hartford CT (un built) Frontal stage with calipers, permanent faceted cyc.



KALITA HUMPHREYS THEATER THEATRICAL HISTORY

THEATRICAL HISTORY

1959:

Kalita Humphreys Theater. Frontal stage with calipers, permanent cyc.



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Kalita Humphreys Theater

At the Kalita Humphreys he repeats the Woodstock "New" and Hartford schemes but changes the geometry of the rear stage wall to a semi-circular fixed cyclorama like the rear colonnade of his 1918 Barnsdall proposal, but smaller.

The elevators at the ramps he had proposed in previous schemes are eliminated, and remarkably he rails against any solution other than ramps alone in his letters to Paul Baker and the Board. In many ways this project seems to be a return for him to older ideas and an attempt to eliminate things that interfere with the purity of his belief in what theater ought to be.

The light colored room finish wraps from audince chamber to stage. This gives the unifed feel to the space that Wright had proposed in the earlier projects but also presents challenges to staging and lighting. In early photographs there is no visible theatrical lighting but the limitiations of the hidden lighting positions would eventually require an exposed lighting solution.



KALITA HUMPHREYS THEATER THEATRICAL HISTORY

Wright in Context

The period between the "New" Theater and the Kalita Humphrys is one of explosive experimentation and innovation for theater artists and architects. A survey of those works reveals the breadth and depth of thought that might have influenced Wright or against which Wright's work can be contrasted. Wright's use of the "New" Theater scheme is explicit in the Kalita design. His thinking about the nature of performance has not changed from the notions represented in the earlier schemes. Wright has had limited commissions for theaters during this time. For others, in the decades since, there has been innovation in both the form of the theater and the nature of performance. Brilliant directors like Copeau, Reinhardt, Meyerhold, Ohklopkov and their designers pushed beyond the purity of romantic expressionism. Visionaries like Antoine Artaud, in his 1932 manifesto The Theater of Cruelty agitated for new and sometimes chaotic relationships to the audience – around them, in the middle of them, and scattered among them, even advocating the use of swivel chairs as Paul Baker soon would in his Studio One. Artists experimented with new/old forms like arena and thrust, environmental arrangements, found spaces, and flexibility. Playwrights and directors like Bertolt Brecht (1898-1956) felt the theater should not be a temple. but a beer hall He is reputed to have said "theater without beer is a museum."

THEATRICAL HISTORY

1862-1928:

1862 -1928 Adolphe Appia, Artist. Expressionism rather than realism



1872-1966:

Edward Gordon Craig. Symbolism, abstraction, romanticism and expressionism

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1913:

Festspeilhaus Hellerau for the Jaques Delacroix Institute, Heinrich Tessenow, architect, famously used by Adolphe Appia. One room theater

1920-1924:

Theatre du Vieux Colombier, Jaques Copeau widely published One room theater.





KALITA HUMPHREYS THEATER THEATRICAL HISTORY

THEATRICAL HISTORY

1914:

Norman Bel Geddes "theater number six". Early thrust form, emphasis on enveloping light and projection.

1916:

Pierre Albert-Birot, Theatre Nuniques in a dadist journal, influenced by Appolinaire. Multi-focus & Rotating Annular ring stage(s) with light rather than scenery.





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1917/1918:

Proposed, Published 1922, exhibited 1922 – architect Oskar strand, 'Rundtheater'architect. Forestage with rotating annular ring stages.



1919:

Grosses Schauspielhaus, renovated by Hans Poelzig for max reinhardt. Epic scale, Deep reconfigurable thrust stage with deep stage and fixed cyclorama wall.



KALITA HUMPHREYS THEATER THEATRICAL HISTORY

THEATRICAL HISTORY

1920-1938:

Director Vsevolod Meyerhold collaborated with El Lissitsky, Lyubov Popova, Varvara Stepanova & others. Mainly proscenium productions, but non-illusionistic





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1922:

Redoutensaal, Vienna, adapted + used for open stage performance by Max Reinhardtwidely, published. One room theater, found space



KALITA HUMPHREYS THEATER THEATRICAL HISTORY

THEATRICAL HISTORY

1922:

Norman Bel Geddes, "theater number 14" - Little Theatre in the Round, 600 seats. Arena stage, entered from below.





127 THEATER NUMBER IN: AUDITORIUM PLAN DESIGNED BY NORMAN BEL GEODES 1922



128 - THEATER NUMBER 14: GROUND FLOOR FLAN DESIGNED BY HORMAN BEL GEDDES 1922



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1924:

Raumbuhne (Space Stage), architect/scenographer Friedrich Kiesler. At the international Ausstelung Neuer Theatertechnik in the Vienna Konzerthaus. Kinetic energy, lifts and ramps.

KALITA HUMPHREYS THEATER THEATRICAL HISTORY



THEATRICAL HISTORY

1925:

Liberated theater, architect Josef Chochol and director Jiři Frejka. Architect & artist. Arena with acting in the aisles and In the 'spatial column above the stage'.



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1926:

Walter Gropius, Total theater commissioned by Erwin Piscator. Flexible format theater with caliper stages, fixed cyclorama wall, immersive projection.





KALITA HUMPHREYS THEATER THEATRICAL HISTORY

THEATRICAL HISTORY

1922:

Edward Gordon Craig's sketches for merchant of Venice inspired by Cirque Medrano widely published. Arena idea inspired by the circus

1924:

Gilmor Brown's fairoaks Playbox, a home near the Pasadena playhouse. Perhaps the very first flexible theater space.



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1931:

Penthouse Theatre, Seattle WA Improvised, 1940 permanent building. World's first purpose-built theater in the round Arena staging.

1934:

Szymon Syrkus Scattered staging production design. The performance is scattered throughout the audience.



KALITA HUMPHREYS THEATER THEATRICAL HISTORY



1926:

'Universal Theatre' original concept, [developed 1959 -1962], architect/theater designer Friedrich Kiesler. Partially flexible format, fixed cyclorama wall, immersive lighting.



1928-1929:

'Simultaneous Theatre', Andrzej Pronaszko (scenographer), Szymon & Helena Syrkus (architects). rotating annular / caliper stages, projection



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1930:

Norman Bel Geddes, 'theater in the round'. Arena, entry from below.



1930-1937:

Actor/director Nikolay Okhlopkov, Moscow realistic theater. Environmental staging.



KALITA HUMPHREYS THEATER THEATRICAL HISTORY

What the Letters Reveal

The set of letters to the Board and to Paul Baker on January 29 and 30, 1958 are fascinating and provide insight into Wright's design intent. While it is hard to parse his repeated references to holes for big and little cats (possibly a reference to the large stage entrances upstage and the mouse-holes downstage) his vision of what theater in general, and this theater specifically, should be, come through with some clarity.

His vision is rooted, unsurprisingly, in what people were thinking about in the nineteen-teens and twenties, a period during which conventions were being challenged and new directions imagined. Isadora Duncan was rejecting the formalism and awkwardness of ballet in favor of a dance more grounded in the natural expressive movements of the human body. Adolph Appia and Edward Gordon Craig were rejecting realistic scenography and publishing books, articles and compelling drawings of simpler, more abstract expressionist and symbolist work. Heinrich Tessenow and Appia built a remarkable 1913 one-room performance space, the Festspeilhaus at Hellerau for the Jaques Delacroix Institute, a white room lined with linen walls rear-illuminated by thousands of light bulbs, and the widely influential photographs and drawings of Appia's productions there may have influenced Wright's ideas. They inspired many. The Hellerau space appears in the published images as a slightly hazy white void, structured as needed with sculptural forms and expressionistically lit. They suggest a sacred quality to the space and the work that's done there.

Throughout all his designs from Barnsdall on, Wright never breaks the formal frontality of the stage picture. In fact, in the shaping and proportions of all three Kalita-like schemes he thwarts the use of stage depth and height and instead emphasizes its breadth and horizontality, compressing the stage action upstage-downstage and extending it left and right almost like a bas-relief. Perhaps he was enchanted by lateral movement in space, a feature he would have also seen in the Kabuki theater. Even the longest diagonals available

to actors in the Kalita through the Big Cat hole up-right to the Little Cat hole down-left are relatively flat as compared with those in thrust theaters like the Guthrie which invite movement from upstage down through the voms. Even conventional proscenium theaters typically have entrances upstage right and exits down left. At the Kalita actor movement which would help blur the separation between actor and audience did not expand on the possibilities found in either traditional or contemporary theater design. In fact, actor movement was more controlled at the Kalita. Despite the suggestion that Wright was trying to make a room shared by the audience and performers, the only architectural moves in that direction are the elimination of a formal arch-like boundary, and the use of a common paint color. The seating geometry and the section are clear in demarcating a stage area that is distinct from the auditorium.

Wright's intention to 'eliminate the carpenter' leaving only the Architecture and a few "designed, sculptural, imaginative constructions" that could easily be pushed up hill by stagehands is clear. Make a sacred space with as little clutter as possible. Thwart the carpenter by insisting on the ramps and making sure the elevators he himself had drawn in previous incarnations were eliminated so that a grand unseen ballet from basement to stage to basement is performed offstage. No "spasmodic and mechanical" movements of elevators here, but the theatrical justification is absent.



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My dear Paul - the Baker! We completely misunderstood the Dallas New Theater mission to Taliesin. We thought you all made this second visit to approve the New Theater plans and proceeded accordingly. The plans were then made while the decisions were fresh in my mind. Mour post-mortem came along

Paul! Do you really visualize the cheapening effect of a food and drink bar at the very threshold of the temple? It would reduce the atmosphere of the whole edifice to the level of a hot-dog stand? All that milling for drinks, etc., just when you enter the edifice will make the theater like a hot-dog stand in the portico of a church. And while I have been putting a little hole for the little cat beside the big hole for the big cat, to now chop it all up with more apparatus is too foolish The spacious ramp (widened for you) is intended for easy-going inexpensive flexible foot and trolley work and would be exactly that. Well, my dear Paul, I am incapable of doing that or of moving the wall. The theater was designed to eliminate the carpenter and substitute artistry. No grandomania in

Syska Hennessy Group Los Angeles, CA



1941:

Paul Baker's Studio One at Baylor, influenced by 1936 Rockefeller grant to travel to England, Germany, Russia and Japan. Could have met Meyerhold, Ohklopkov and Stanislavsky. Environmental staging



KALITA HUMPHREYS THEATER THEATRICAL HISTORY

Though he calls for new forms in theater his renderings depict conventional staging rather than his proposed "designed, sculptural, imaginative constructions." As at the Barnsdall – The renderings show very conventional scenic elements on stage: a kind of imitation Kabuki set with a building down right, a painted sky backdrop, a groundrow of hills or waves, and lots of fake trees, and all of it a little bit out-of-scale, undersized to the actual dimensions of the theater perhaps to gloss over the headroom issues in the 'musician's gallery' and at the mouse holes.

Given the focus on sculptural forms in a white-ish space implied in his letters, it is doubly surprising he didn't spend more attention on the lighting, specifically telling Baker that he was leaving the dimming and control system out of the bid package. Clearly accommodation of the equipment that could have made his vision work better was not adequately considered, and today's unsatisfactory ad-hoc solutions are the result.

The letters also make it clear that he disparaged the kind of exciting new theater that was being performed in flexible spaces, environmental spaces, and arena theaters - including by Paul Baker - calling them "circus-like". Right there in Dallas, beginning in 1947, America's regional theater movement was begun by the great Margo Jones in a theaterin-the-round in Fair Park, an adaptive reuse of an exhibition building. She even visited Wright at Talliesin before creating her theater. It became clear that they didn't have similar views and they wisely chose not to work together; instead she worked with the great set designer Jo Mielziner who would later collaborate with Eero Saarinen on the design of the Vivian Beaumont Theater at Lincoln Center which opened in 1965. In the letters Wright seems to worry that DTC might prefer a theater in the round and that his pure vision would never be achieved.



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1947-1955:

Director Margo Jones, Theater in the Round, Dallas Arena format.



KALITA HUMPHREYS THEATER THEATRICAL HISTORY

KALITA HUMPHREYS THEATER

THEATRICAL HISTORY

1950:

Improvised in two found spaces, Arena stage, Washington DC hippodrome theater and the old vat.



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The trajectory of theater design for drama in the 20th Century was away from purely frontal viewing and toward new engaging relationships between viewer and audience, and always toward ever-greater flexibility at all scales. Wright's belief that his theater was genuinely new, in the sense of being innovative as compared with others of the time, was by the late 50's badly misplaced. His ideas were rooted in a view of the theater from 40 years before, and theater artists had moved far beyond it. His condescension toward a mere "stager" of work was shocking, as was his belief that he knew more about theater and its future than working theater artists who were making its future.

Had Wright chosen to respect Paul Baker and engage in the problem of making a theater that would support his innovative work, he might have produced something truly new and influential. Rather than respecting Paul Baker as an artist and understanding that a theater's purpose is to facilitate the work of theater artists, he chose to impose his own older ideas and constrain DTC's 'carpenters'. He also badly miscalculated the sightlines and shortchanged stage lighting. It is why the Kalita was soon modified and DTC chose to create other spaces to work in. Even Paul Baker went on to build another theater more sympathetic to his artistic objectives in 1966, at Trinity University.

1966:

Ruth Taylor Theater, Trinity University for Paul Baker. Tripartite proscenium stage.





Kalita Humphreys Theater Masterplan Report

KALITA HUMPHREYS THEATER THEATRICAL HISTORY

Legacy

Wright's late work was highly anticipated and closely study but It's hard to document that Kalita had significant impact on theater design going forward. His concepts of a fully round but frontally-viewed stage platform, of a fixed semi-circular back wall, or of limited on-stage entrances and exits were not embraced or repeated. Though George Izenour did see some influence in Ulrich Franzen's 1968 Alley Theater in Houston, TX.

The Greco-Roman amphitheater as a model for seating was in the air by the early 50's as well as an interest in thrust or three-quarter staging (as well as an earlier interest in arena or in-the-round staging). While Wright was opposed to thrust staging, others used the amphitheater as the model for new thrust stage designs where the objective was not Wrightian frontality, but to place the actors in the center and wrap the audience around them - in some cases more than 180 degrees. The earliest built example is the Festival Theater at Stratford Ontario which opened well before Kalita under a tent in 1953 and was fully enclosed in a building by 1957. In place of Wright's permanent architectural setting - the polygonal or round back walls - early thrust theaters like the Stratford Festival and the later Guthrie theater had permanent stage structures designed by scenographer Tanya Moiseiwitsch that provided a rich variety of levels, entrances and exits that harkened back to the fixed stage arrangements of the Greco-Roman Amphitheater and the Elizabethan playhouse. At the Guthrie this was eventually removed and in Stratford it remains but can be reconfigured as desired. They also had actor's voms extending directly out through the seating bowl, providing dynamic trajectories for movement upstage-downstage or long diagonals to or from the audience rather than laterally in front of them.

1953:

Tent version, 1957 permanent version - festival theatre, designer Tanya Moiseiwitsch, Stratford. Ontario first purposebuilt thrust theater.



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1961:

Arena stage, Washington DC, Harry Weese, architect. Arena Format.



KALITA HUMPHREYS THEATER THEATRICAL HISTORY

KALITA HUMPHREYS THEATER THEATRICAL HISTORY

The project that could possibly have been informed by a knowledge of the Kalita - and the designer's reaction to it - was Jo Mielziner's 1963 design for the ANTA Washington Square Theatre, an 1160-seat temporary building near Washington Square that was used until the Vivian Beaumont Theater was finished at Lincoln Center. Because of its temporary nature and low budget, it was practically a onefloor theater with a very limited footprint. Its seating bowl and stage were scooped into the ground. There was no massive conventional stagehouse as the Beaumont would soon have, and it was only designed for a thrust arrangement rather than the Beaumont's original flexible thrust/frontal capability. While his collaborator in Dallas, Margo Jones, had died by the time the Kalita opened it is possible that Mielziner had an opportunity to visit Dallas to see it, or saw it published. As in other theaters of the time, Mielziner embraced the seating bowl with caliper stages (as he did at the Beaumont). But in place of the Kalita's fixed flanking walls and architectural enclosure on stage he devised a clever system of laterally sliding panels that could be rearranged to alter the stage picture at the stage edge and in two deeper planes – a flexible scenic approach rather than a permanent architectural one.

1963-1968:

Anta Temporary venue near Washington Square Park pending LCT's Vivian Beaumont. Scenographer Jo Mielziner. Thrust stage, moveable screens, with minimal stagehouse



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Mielziner would also have been aware of Stratford's Festival Theater (1953/1957) with which both the ANTA (1963) and Beaumont (1965) share a form and approach. One could argue that the ANTA was the Kalita - but improved - with the circle pushed out almost fully into the audience; with curving calipers embracing the seating bowl; their curve echoed by moveable panels on stage in two other planes; with a stage opening that extended beyond the boundaries of the seating to envelope the audience at times; and with a much simpler and less restrictive stage enclosure that was not designed to be seen. The auditorium was taller. The stage and auditorium shared the same ceiling from which lighting equipment was suspended. The walls of the house were dark. The sliding panels were textured, and some seem to have been perforated or expanded metal mesh that could have opaque backings or not as desired. The architecture organizes the actor-audience relationship but provides enormous flexibility to the "stagers" to decide what the audience would see and how it would be used. Like Kalita there are no voms, although this is most likely because of how impractical they would have been for this temporary venue.

Many of Wright's apparent theatrical goals – a space shared by audience and performer, a non-illusionistic stage which did not rely on conventional scenery or rigging, a physical if not architectural framework that could be integrated into the production, caliper stages intended for use, and a seating geometry that let the audience be aware of itself all were achieved here but in a way that gave directors and designers much greater creative control of their work. The theater is very fondly remembered by some, and it stood until 1968. After the Lincoln Center Theater Company moved to their new uptown home, the hit musical Man of La Mancha opened there in 1965 and ran for three years before moving to Broadway in 1968, presumably just ahead of the wrecking ball. The theater was demolished to make way for a new NYU building, Tisch Hall.

1963-1968:

Anta Temporary venue near Washington Square Park pending LCT's Vivian Beaumont . Scenographer Jo Mielziner Thrust stage, moveable screens, with minimal stagehouse





KALITA HUMPHREYS THEATER THEATRICAL HISTORY

1963:

Guthrie theater, Minneapolis. Thrust Format.

1965:

Vivian Beaumont Theater, Lincoln Center NYC, architect Eero Saarinen, scenographer Jo Mielziner. Semi-flexible Thrust, with large stagehouse





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1976:

Olivier Theatre, the National Theatre, London. Thrust format.





1979:

Almeida Theatre, adaptive reuse, London. One room theater, apsoidal stage.





KALITA HUMPHREYS THEATER THEATRICAL HISTORY

Performing Arts Summary

This report is intended to summarize the design analysis undertaken during the Master Planning Phase of the restoration and expansion of facilities on the Kalita Campus of Dallas Theater Center. It will also describe preliminary approaches to theatre systems and equipment for the venues at the Kalita Campus of Dallas Theater Center. Further study and discussion of technical systems and accommodations will be undertaken in future design phases. Appendices are attached to this report, which illustrate the issues described herein.

Dallas Theater Center has undertaken to renovate and expand their facilities at the historic Kalita Humphreys site. The project, centered on the restoration of the Kalita Humphreys Theatre will also include two new performance venues as well as spaces which support performance rehearsal and education. The performance venues and support spaces will be used by both Dallas Theater Center and community-based arts organizations. As such the facilities are sized appropriately and are conceived as spaces which are simple to access and operate. The new venues will include a 250 seat proscenium theater and a 100 seat studio theater.

Throughout the Master Planning Phase, we have worked with Dallas Theater Center and the design team to assess the future needs of the theater community and to propose solutions which can be achieved on this historic site.

Room Design – Planning overview

The historic Kalita Humphreys Theatre was the final project of Frank Lloyd Wright. The theater, completed shortly after his death, has historic significance both in architectural history and theater history. The project proposes a modified restoration of the facility which will approach the original design while making targeted improvements. The original room had sightlines that limited the audience's ability to see actors. These limitations were a product of the shallow rake, the low stage, and the lack of staggered seating in the center section. The limitations of the room were apparent during early productions and the decision to revise the seating rake and stage height resulted in the room we occupy today. These changes included changing the row depth to add an additional row of seats. Wheelchairs were accommodated in mid-room boxes which were added to the room. The seats at the rear of the room were also removed. The design revisions increased the seat count of the room and marginally improved sightlines but did so by deviating from the integrity of the original design.





1959 Theater Interior

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Original 1959 Construction Drawing - Balcony Level



Original 1959 Construction Drawing - Orchestra Level Seating



Original 1959 Condition

Based on the original drawings and photographs we have concluded that there were initially 378 seats at the orchestra with an additional 30-40 seats along the back wall of the theater. The seats at the back wall always had a very limited view of the stage. There was also a single row of seating at the balcony with approximately 32 seats. These may have been added after the opening, and do not appear in the original drawings.

Existing Condition

Over time, modifications were made to the original design for various reasons. The modifications sought to improve sightlines, increase the seat count, provide ADA accommodations and expand the lobby space. The seat count in the main orchestra increased to 389 seats, including the 18 seats at the wing boxes. The 40 seats at the rear of the room were removed. The balcony was modified to add two rows of seating, increasing the balcony count to 99. The result was the room that we see today.





Existing Balcony Seating Layout



Existing Orchestra Seating Layout

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Proposed Balcony Seating Layout





Proposed Orchestra Seating Layout

KALITA HUMPHREYS THEATER THEATRICAL RECOMMENDATIONS

Proposed Condition

In our proposed restoration the seat count will come close to the original; the wing boxes will be removed. The alignment of the last row with the lobby elevation will be restored and wheelchair locations will now be possible at the last row of seating, and additional accessible positions are being explored. The seating at the rear of the room will be restored. Those seats will still have very limited sightlines to the stage and may be thought of as 'standing room' or late seating. The balcony will be restored to the original design.

Sightlines

The sightline study undertaken provides solutions that will largely restore the room to Frank Lloyd Wright's conception while also improving the view of the stage for the audience. The original sightlines limited the audience view and obscured the stage. Improvements to the sightlines will be accomplished by revising the rake and returning to the original row spacing. The stage height will also be restored to the original alignment with the back-of house spaces. The first row will be lowered approximately 7 inches. The rerake will impact the structure of the seating rake as shown in the section. The seating will be staggered to allow views between heads. A range of seat widths will be used to improve sightlines further. The seats will be restored to the original design. Accommodations for wheelchairs will be possible at the last row of seating and additional accessible positions are being explored. Finally, the balcony will be restored to the original design.

Original 1959 Sightlines



Original 1959 Sightlines



Front/Side Sightlines



Side Sightlines

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Center Sightlines

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Proposed Sightlines



Section Diagram of Proposed Seating Rake

Proposed Sightlines



Front/Side Sightlines



Side Sightlines



Center Sightlines

KALITA HUMPHREYS THEATER THEATRICAL RECOMMENDATIONS



Slab Area Plan Diagram of Re-Raked Seating

THEATRICAL RECOMMENDATIONS

Rigging

Rigging will be via a series of motorized point hoists with associated grid-mounted loft blocks. The hoists will be located at grid level and mounted within the circumference of the stagehouse. Hoists will be "zero fleet" style, with 1/4 inch wire rope lifting lines. Capacity: 750 pounds. Speed: variable to a maximum of 180 feet per minute. Individual points can be grouped and synchronized as required for flying scenic pieces and lights. Control will be from a fully programable console such as the Tait NAV: Polaris.

Stage Turntable

The restoration of historic stage turntable will be studied further in later design phases.

Back of House

The back of house spaces in the original design were of varied success. Dressing rooms were directly behind the stage but were undersized. There was no elevator access to spaces assigned for a costume shop limiting their usefulness. Following the renovation, the elevated stage no longer aligned with the dressing rooms. The renovation will include the improvement of elevators throughout the BOH and FOH. This will give greater flexibility to the location of dressing rooms, wardrobe rooms, and workspaces throughout the building. Furthermore, the new BOH space will be fully accessible as per ADA.

The loading ramp, original to Wright's design, is acknowledged to be of architectural interest but it serves no meaningful purpose in the movement of materials or people. It's place and purpose in the renovated KH will be discussed further in latr design phases.

Loading Dock

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The loading dock area at the KH will remain at its current location as part of the restoration. The possible use of a dock leveler and the truck path to the loading doors is being studied with respect to both function and the preservation goals central to the project. The load-in at the KH will also be supported by the additional docks which will be developed at the proposed new venues on site.



Kalita Theater Section

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Original Theatrical Lighting Solution with Contemporary Fixtures



Proposed Theatrical Lighting Solution

Theatrical Lighting

The ceiling as originally conceived has a series of circular slots that are accessed from catwalks above the ceiling. The slots as designed do not reflect the size requirements of fixtures and make focusing instrument both difficult and dangerous for technicians. As a result, fixtures hang below the ceiling and the challenges of focusing persist. Our study looked at a revised opening at the ceiling that would better accommodate fixtures and increase safety.

A solution which continues to hang fixtures below the ceiling has the least impact on the ceiling and attic space above. The dead hung pipes will be replaced with motorized pipes and focus track to improve access and safety.





Seating

The original design included a full inventory of furniture for the building including a custom theater chair. The original chairs were removed when the room wasn re-raked but some of the original chairs still exist and were reupholstered and installed at the Undermain Theater in Dallas, TX.

The original chairs were a golden color. and had a "floating" attachment to the floor. This was modified when there were installed at the Undermain.

The intent is to replace the seats with chairs which replicate the original chair design but which also incorporate updated comfort standards and chair widths.



Original Chairs Color Palette



Original Chairs Installed at Kalita Humphrys



Original Chairs With Modified Bases



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Kalita Humphreys Theater Masterplan Report KALITA HUMPHREYS THEATER KALITA LOBBY EXTENSION



Existing Ground Floor Plan

The original lobby was expanded below the second floor addition This added space for lobby amenities like concessions, and created a new secondary entrance. The new entrance provided an accessible ramp and secondary dropoff for the theater. To restore the theater to it's 1959 state on the exterior, this addition will be removed, with amenities provided for in a different way.

Restored Ground Floor Plan

In the original design for the Kalita, the main lobby was quite small, approximately 1300 square feet. It was accessed from one main entrance connected to the drop off and terrace stairs, with no accessible route into the building. Restoring the lobby to its 1959 state alone would not provide enough space for the 21st century amenities needed to support a theater of this size.

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1959 Lower Level Plan

The original lobby for the Kalita also extended to this lower level, where gendered lounges and restrooms were provided. These original spaces have been modified and removed over time.

Lobby Extension Lower Level Plan

With the proposed restoration of the upper level lobby, much-needed 21st century theater amenities will be provided for in the existing lower-level lobby, and in a new lobby expansion, which will connect to the new theaters on the site. A new entrance will provide an accessible elevator route to the Kalita, becoming a central arrival point for the campus. On the exterior, the lobby expansion will be embedded into the landscape adjacent to the Kalita with a planted roof terrace, maintaining the historic exterior presence of the restored 1959 theater. KALITA HUMPHREYS THEATER KALITA LOBBY EXTENSION

RESTORE HISTORIC STAIR UP TO KALITA LOBBY ACCESS TO NEW FREIGHT ELEVATOR NEW ELEVATOR FOR ADA ACCESS TO LOBBY + KALITA TERRACE HISTORIC STAIR UP TO KALITA LOBBY





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Existing Condition

Original Condition

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Existing Condition

After Restoration

KALITA HUMPHREYS THEATER KALITA RESTORATION

- 1969 and 1989 Expansions to be removed, including lobby, 2nd story spaces and offices, mechanical expansions, altered seating rake and wing seating, and all major unoriginal elements.
- Provide new passenger and freight elevators to make the theater accessible and to improve functionality.
- Restore 1959 stairs connecting the main and lower level lobby spaces.
- Provide space for 21st century lobby amenities on the main and lower lobby levels.Adjust original seating rake to accomodate improved
- sightlines to the stage.

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SITE CONDITIONS

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Katy Trail



Katy Trail



Katy Trail Overpass

Katy Trail



Turtle Creek



Turtle Creek Park



William B. Dean M.D. Park

Turtle Creek

URBAN CONTEXT



West Village



Approaching the Turtle Creek Corridor from West Village



Adjacent to Site

Lemmon Avenue



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Arlington Hall



Turtle Creek Park



Condominium and Office Towers in Turtle Creek



Katy Trail Ice House



Katy Trail Ice House



Townhomes in Turtle Creek

SITE CONDITIONS URBAN CONTEXT



West Village



West Village



View of Downtown Dallas from Uptown



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SITE CONDITIONS EXISTING SITE ACCESS



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SITE CONDITIONS **EXISTING SITE LOGISTICS**

VEHICULAR FLOW
 PEDESTRIAN PATH
 SURFACE PARKING
 DROP-OFF
 BUS STOP
 BUILDING ENTRY
 LOADING





Initial Site Study

A 1949 site and area survey with an initial sketch of the Kalita Humphreys Theater by Frank Lloyd Wright



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1974 Property Boundary

1959 Property Boundary





Dallas Theater Center owned the 1.2 acre site on which the Kalita Humphreys Theater was built in 1959. In addition, an easement through adjacent tracts, owned by Sylvan Baer, enabled access to the Kalita site with the establishment of Sylvan Drive. Sylvan Baer retained ownership of the two tracts on either side of the Kalita and east of Turtle Creek until he passed.

This boundary is the original site footprint, and is the basis for the Historic Overlay District Ordinance for the Kalita Humphreys Theater. In1973, DTC learned that Sylvan Baer's estate planned to sell the two adjacent tracts to a private developer, and that high-rise condominiums would be built on them. This plan would have removed the possibility for a DTC's planned-for children's theater, and additional theater parking needed on site. DTC sought the City's help in acquiring the 8.67 acres, stopping the development. DTC transferred ownership of the Kalita and its 1.2 acre site to the City in 1973 in exchange for a long-term lease. The City also pursued federal funds to aid in the purchase of the two adjacent tracts of land.

SITE CONDITIONS SITE ACQUISITION



Following a donation to the City of additional land in the Trinity River Corridor by a DTC supporter, the City received the federal funds, and the City then condemned and purchased the two tracts on either side of the Kalita. Since that time, with the City's approval and assistance, Dallas Theater Center constructed the Heldt building and additional parking on the site from Blackburn to Lemmon.

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LANDSCAPE CHARACTERISTICS



Kalita Humphreys Theater Masterplan Report

LANDSCAPE HISTORY

SITE DEVELOPMENT

The Turtle Creek corridor has hosted human activity for thousands of years. Found objects in archeological digs throughout the corridor, such as stone tools and flint chips, date back to 1000 BC, proving that the creek was used by Native Americans. While there is no known evidence or found remnants on the Kalita Humphreys site that date to prehistoric times, it is reasonable to assume that the Native peoples populated the site. Documented history of the creek dates back to the 1830s, as it was referenced in written accounts of the Texas Rangers. The first record of land ownership dates to 1845, and since then parcels have been bought and developed over time. In 1911 the City of Dallas Parks Board commissioned landscape architect George Kessler to develop A City Plan for Dallas in which Turtle Creek was identified as a development corridor.

A survey from 1949 provides an early detail record of the site. At this time Lemmon Ave was a two-way road that ran along the current southern alignment only. The MKT railroad defined the eastern edge of the site, and Turtle Creek Boulevard was a two-lane street. Notes from soil tests reference an 'Old Basement', indicating prior development. Bricks from this old foundation can still be found on the southern area of the site. A Sanitary Sewer line crossed the site, paralleling the creek, and a large concrete drainage culvert emptied into the creek which is still extant today. Some other utilities are also noted, but there were no roads or other structures at that time. Surveyed contours reflect the natural topography, some of which is still evident today such as the drainage swale on the north side of the property. Another note, also on the north side, states 'Rocky Upland...Red Oak, Ash, Cedar' which is still relevant to the existing vegetative community found in that area.

Construction of the Kalita Humphreys Theater began in 1958 on a 1.2 acre site. Sylvan Drive was established and used for construction access and became the main approach for the new theater. Soon after the theater was built, Lemmon Avenue was split and a new section of road crossed the southern section of the site to join the next parallel street. Turtle Creek Boulevard was widened with a median between lanes of traffic. In 1974, DTC acquired the surrounding 8.6 acres of land between Blackburn Street and Lemmon Avenue.

By 1989, the Turtle Creek Trail in William B. Dean M.D. Park was constructed along the Turtle Creek Park system. The southern parking lot along Lemmon Avenue was constructed, including the additional curb cut in the southeast corner.

In 1995 the site was built out further, including additional surface parking on the north and south section of the site, and the construction of the Heldt Building on the north portion of the site. The entrance to Sylvan Drive at Blackburn Ave was widened with a "Y" intersection. Development of the site has slowed since the 1995 interventions. The current condition is dominated by paved surfaces which detract from the character of the landscape and theater, although some components of the original site, such as the topography and vegetative communities, have retained integrity.



Turtle Creek Corridor in 1972

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Landscape becomes segmented over time

1958

Before construction began



1.2 acres

1968

Turtle Creek Blvd and Sylvan Drive expanded; Kalita addition



1989 Katy Trail and Turtle Creek Trail developed







LANDSCAPE HISTORY

\rightarrow

1995

Drive roads, parking, and building added



KALITA HUMPHREYS THEATER

LANDSCAPE DESIGN

Wright's early concept sketches of the Kalita show the intended relationship of the theater to the surrounding landscape. The architectural mass was designed to appear as though emerging from the exposed ledge. Horizontal overhangs recall the limestone strata of the region's bedrock, while vegetation is shown engulfing the building and draping over the ledges.

The drive and drop-off, sliced between the architecture and exposed ledge, created a canyon-like experience. The main entrance was located on the uphill side of the theater, carved into the ledge and shrouded in vegetation. The entrance terrace and canopy overhang resembles a limestone grotto, similar to the many natural limestone geological formations found throughout the region. The exposed ledge creates a wall of the grotto and a backdrop for the fountain. A moment of tension is preserved between the natural stone and the architectural canopy.

The 1968 expansion of the lobby introduced a heavier geometry, bulkier than the original, single-planed roof overhang. The expansion of the architecture and extension of the drive behind the theater removed the tension between the architecture and ledge. This renovation diluted much of the character and designed conditions of the original entrance experience.





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c. 1959 Site during construction

KALITA HUMPHREYS THEATER LANDSCAPE DESIGN

Devil's den, Big bend national park

EXISTING SITE CONDITION

CONTEXT

Kalita Humphreys Theater is located in the Turtle Creek neighborhood within the Oak Lawn District of Dallas. The site is a 10-acre parcel that is bordered by Lemmon Ave on the south, Blackburn Street on the north, Turtle Creek on the west and the Katy Trail on the east. The site is now part of a City-owned park known as William B. Dean M.D. Park. Dean Park continues on the opposite side of Turtle Creek, up to Turtle Creek Boulevard. The Turtle Creek Park system continues downstream to Reverchon Park.

The Turtle Creek neighborhood is a dense, mixed-use area with single family homes, high rise condominiums, and commercial use buildings all organized around the green belt park of Turtle Creek. The Kalita Humphreys Theater is uniquely located in a park-like and heavily treed parcel that feels protected from the hustle and bustle of the surrounding city, yet is immediately adjacent to Lemmon Ave, a primary arterial surface street, and Katy Trail, one of the most heavily trafficked pedestrian and bike routes in the city. This juxtaposition offers unique opportunities for Dallas residents and visitors to engage with and experience a public resource that has both cultural and ecological significance.





Turtle Creek neighborhood photo

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EXISTING SITE CONDITION







Low point view of the south-western corner where the elevation meets Turtle Creek



High point view from the Katy Trail

Elevation Analysis

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The site has a topographical change of 50 feet and slopes from a high point of +485 in the northeast corner of the site, to a low point of +435 in the southwest corner of the site. The high point is nearly at the same elevation as the Katy Trail and the low point meets the elevation of Turtle Creek. Slopes vary in steepness across the site, the most extreme of which are made of exposed ledge where the natural limestone establishes a steep, nearly vertical slope. Some of the exposed ledges are naturally occurring and are legible in the 1949 survey. Other areas were exposed when the stone was cut for the construction of roads or buildings. The southern half of the site is characterized by a lower elevation and shallower slope that gently roles down to Turtle Creek. Where the Katy Trail crosses the southern portion of the site the grade is built up with a steep, planted slope of filled material.











Gentle Slope

EXISTING SITE CONDITION SITE FEATURES / GEOLOGY

The bedrock of the site is a limestone called Austin Chalk, which is the dominant rock type throughout the Dallas area. It is a sedimentary rock made of compressed shell fragments, and was formed in the late Cretaceous period (100-66 million years ago) when much of the presentday United States was covered by an ocean known as the Western Interior Seaway. Austin Chalk is identifiable by its light gray to white color, horizontal striations, and soft texture that scratches and crumbles easily. Exposed limestone escarpments are prevalent on the higher elevations of the north half of the site. The rock is exposed where it has been cut into for the construction of roads or buildings, or carved naturally by flowing waters.

The natural landform formations have a dendritic or scalloped shape carved by water erosion through the limestone. These are most evident on the bank of Turtle Creek just west of Sylvan Drive, and in the dendritic shapes of the swales as seen in the 1949 survey. Straight slices are also visible where the bedrock was cut for the construction of roads or buildings, such as the rocky embankment along Sylvan Drive.





Landform Analysis







Filled Slope

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View from the top of the limestone escarpment

EXISTING SITE CONDITION SITE FEATURES / GEOLOGY

EXISTING SITE CONDITION

HYDROLOGY

Turtle Creek is a significant drainageway through the City of Dallas and is a tributary of the Trinity River. During storm events the Creek is prone to flooding, and such storm events are becoming increasingly more frequent. The 100-year flood line is a metric used by the permitting agencies within the City of Dallas to manage develop-ment within the flood zone. The City carefully evaluates all proposed improvements within the zone through hydrological modeling in effort to prevent development that could obstruct the flow of floodwater and thereby raise the flood elevation. Work of any kind within the flood zone is limited and subject to rigorous review.

The 100-year flood elevation on the Kalita Humphreys site falls approximately at elevation +445 and covers much of the western edge of the site, including most of Sylvan Drive. The flood zone also covers most of the western side of William B. Dean M.D. Park and extends into Turtle Creek Boulevard. This limits the amount of buildable land on the site.









Hydrology Analysis

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Los Angeles, CA

Dallas, TX











Section C-C'





A floating silt fence installed just below the large outflow structure on site collects trash and debris from Turtle Creek. Trash flow into the creek is compounded during storm events.

EXISTING SITE CONDITION HYDROLOGY

EXISTING SITE CONDITION

VEGETATION

The site comprises a relatively consistent tree cover throughout which provides a sense of continuity, despite large areas of the site that are interrupted by large expanses of paving. The three most dominant tree species are cedar elm, red oak, and eastern red cedar. Cedar elm is most prevalent in the lower elevation areas, particularly on the southern portion of the site. The communities on the upper terraces above the limestone escarpments consist primarily of oak and cedar. The banks along Turtle Creek are planted with a greater diversity of species, including live oak, cottonwood, pecan, and hackberry. Areas of disturbance, including some locations along the creek and near the Katy Trail contain some invasive Chinaberry trees.

The ground plane reflects the topography of the site. Areas with a gentle slope that is accessible with a mower exhibit a tight, low growing groundcover. In locations with adequate sun exposure the ground material is turfgrass. In shaded areas under the canopy of trees the groundcover is made up of other shade-tolerant species such as horse herb. In areas with a steeper slope that are not as easily managed, the ground plane is comprised of a greater diversity of species and achieves a denser mass and taller height. Species include vines such as Virginia creeper, greenbrier, and poison ivy. There is also sedge, scrub oak, and young suckers of the tree species. There are also some areas, particularly along Katy Trail where it may have been used for screening, that contain dense stands of bamboo. This will require aggressive treatment to remove.



CEDAR ELM GROVE with low, managed groundcover



OAK AND CEDAR GROVE on rocky limestone escarpment

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EXISTING SITE CONDITION VEGETATION

SITE CHARACTER

Landscape Character is a tool used to categorize and analyze the spatial qualities of a site. There are two overarching Landscape Character typologies that are identifiable on this site: Rugged Upland and Open Park. The Rugged Upland is characterized by a dense and layered understory that limits the ability to access or view through the planting. This is typically found on the higher elevations of the site, the steep slopes of the limestone escarpments, and the steep banks of the stream corridor. The Open Park is characterized by a high canopy with a managed and more open understory with either lawn, low-growing groundcover, or leaf-litter debris on the ground plane. The Open Slope character has gently sloping topography, is easy to walk through, and promotes long views through the zone.



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Dense and Rugged Upland Character

Park-like Gently Sloping Character



EXISTING SITE CONDITION SITE CHARACTER



TURTLE CREEK CHARACTER

Turtle Creek Corridor was designed by Landscape Architect George Kessler for a 1911 Plan commission by the Dallas Park Board. Kessler's plan defined the corridor as a "proposed development that will enhance the present scenic value of Turtle Creek and will become one of the most critical links in the boulevard system...it will be the direct means of conserving the high-class character of an essential residential section and of furnishing it with a natural and convenient thoroughfare to the heart of the city." The sketch plan of the corridor illustrates a park system along the length of the creek. Also visible in the sketch is the variation in vegetation character from open lawn to dense vegetation. These relate to the two landscape characters seen on our site: the rugged upland and the open park. As illustrated in this 1911 Plan these two landscape characters repeat throughout the corridor, creating a braid with the waterway and create cohesion throughout the corridor. The dichotomous character can still be easily observed throughout the corridor. Today, over 100 years after the Plan was published, the original vision and planting concept remains intact.





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Park-like edge, open and expansive

Dense and rugged vegetated edge

EXISTING SITE CONDITION TURTLE CREEK CHARACTER

EXISTING SITE CONDITION **EXISTING PAVING AND CIRCULATION**

There is pervasive canopy cover across the site which provides cohesion and adds to the landscape character of the site, however there is also significant amount of paving which detracts from the historic architecture and landscape. Sylvan Drive is the primary vehicular road that passes through the site to connect Lemmon Avenue and Blackburn Street. For over 30 years this was the only paved road on site, until drive lanes and additional parking were added in the 1980s. The 1990s expansion included additional roads and a significant amount of surface parking, as well as the Heldt building just north of the theater. Today, approximately onethird (33%) of the land area on the site is covered by impervious surface. Surface parking is driving much of the paved area, with approximately 219 parking spaces on site. The majority of this parking is arranged along Sylvan Drive and other campus roads as parallel or angled parking, which increase the scale of the roads to an average of 40 feet in width. The width is further exacerbated by brightly painted curbs which highlight the edges, adjacent sidewalks, and abrupt topographical cuts. These factors give the roads a commercial scale and urban character which detract from the intended site design.

Sylvan Drive was established with the construction of the theater in 1959, on a 1.2 acre tract of land owned and donated for use by Sylvan Baer, the namesake of the road. Baer retained ownership of the road land until 1974, when the parcels surrounding the Kalita were acquired by the City of Dallas. The word Sylvan in a landscape context also, by definition, refers to a wooded, rural and pastoral character. Unfortunately, the current condition of Sylvan Drive does not reflect the name. The Landscape Plan proposes to restore the wooded, sylvan character of the drive by reducing the width, eliminating curbs, and better fitting the road to the landform.

The current pedestrian circulation on site is limited to sidewalks and is always associated with a road edge, which restricts the pedestrian experience. The adjacent path network of William B. Dean M.D. Park, part of the larger Turtle Creek Trail system, represents a preferred treatment for pedestrian paths. The path is appropriately scaled for recreational activities and is fitted to the landform. Characteristics of this path will be used for the new proposed path system on site.



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33% of site is impervious

Trail / Park path -----Site sidewalk Site road and parking City sidewalk







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Site Vehicular Circulation is characterized by wide streets lined with parking, painted curbs, and sidewalks.



Trail System is defined by linear path through landscape

EXISTING SITE CONDITION EXISTING PAVING AND CIRCULATION



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MASTERPLAN CONCEPT DESIGN

THE KALITA HUM ATER DALLAS

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Summary of Net Square Footage Allocations

	Program Element		Total nsf	% nsf	WC's	Urinals	Sinks	Showers
A	New Proscenium Theater	250 Seats	14,588	19%	14	0	34	7
В	New Studio Theater	100 Seats	8,320	11%	6	0	19	2
C	Shared BOH Facilities		9,532	13%	3	0	7	0
D	Public Spaces		9,769	13%	17	3	28	0
E	Food & Beverage, Events		16,645	20%	11	2	22	0
F	Education, Community, Rehearsal & Support Spa	aces	16,780	19%	16	0	20	0
G	Administration & Building Services		4,590	6%	0	0	11	0
Tota]	l Net Square Feet	350 Seats	80,224	100%	67	5	141	9
	-							
Estir	Estimated Total Construction Floor Area, typical range from 128,358 160%							
		to	140,392	175%				

Breakdown By Component

A New Proscenium Theater	Total nsf	% Nsf	WC's	Urinals	Sinks	Showers
100 Performance Spaces	7,562	52%	0	0	0	0
200 Backstage and Support Spaces	7,026	48%	14	0	34	7
Sub Total	14,588	100%	14	0	34	7
B New Studio Theater						
300 Performance Spaces	3,470	42%	0	0	0	0
400 Backstage and Support Spaces	4,850	58%	6	0	19	2
Sub Total	8,320	100%	6	0	19	2
C Shared BOH Facilities						
500 Shared BOH Facilities	9,532	100%	3	0	7	0
Sub Total	9,532	100%	0	0	0	0
D Public Spaces						
600 Front-of-House and Public Spaces	9,769	100%	17	3	28	0
Sub Total	9,769	100%	17	3	28	0
E Food & Beverage, Events						
700 Retail, Food & Beverage Spaces	16,645	100%	11	2	22	0
Sub Total	16,645	100%	11	2	22	0
F Education. Community. Rehearsal & Support Spaces						
800 Rehearsal, Education & Community Event Spaces	16,780	100%	16	0	20	0
Sub Total	16,780	100%	16	0	20	0
G Administration & Building Services						
900 Administration	3,570	78%	0	0	0	0
1000 Building Services	1,020	22%	0	0	11	0
Sub Total	4,590	100%	0	0	11	0

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NEW BUILDING PROGRAM

LOBBY BOH THEATER LOBBY 7,026 SF -**Studio Theater 1** 1.100 SF -**FRONT OF HOUSE** 4,419 SF THEATER BOH THEATER PROSCENIUM 1 7,026 SF -**PROSCENIUM** 7,562 SF -**PROSCENIUM** 4,250 SF -**AUDITORIUM** 6,570 SF SF SF -EDUCATION 8,650 SF ЗT SП 1,100 SF STUDIO TH 3,470 SF STUDIO TH 4,850 SF REHEARSAL 8,130 SF SЕ **SHARED** 9,532 S **EVENTS** 10, 345 **GROSS** 24,172 -**FOOD** 6,291 ,850 PUBLIC/SHARED PERFORMANCE/PRODUCTION KALITA HUMPHREYS THEATER 29,862 GSF 40,458 GSF 88,702 GSF

INITIAL ESTIMATE TOTAL: 169,867 GSF

NEW CONSTRUCTION INITIAL ESTIMATE: 140,005 GSF (typical range: 128,358 GSF TO 140,392 GSF)

RESTORED



ENHANCED EXISTING

Fisher Dachs Associates New York, NY

Threshold Acoustics LLC Chicago, IL

NEW

Reed Hilderbrand LLC Cambridge, MA

Harboe Architects Chicago, IL

Silman Engineering New York, NY

BOKAPowell Dallas, TX



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FOOD

6,291 NSF

10,065 GSF



NEW PROGRAM REPLACEMENT PROGRAM



Kalita Humphreys Theater Masterplan Report NEW BUILDING PROGRAM
PROGRAM AREAS

EDUCATION

8,750 NSF 14,000 GSF



PARKING



ADMINISTRATION 4,590 NSF

6,560 GSF



NEW PROSCENIUM THEATER PROGRAM

Summary of Net Square Footage Allocations

Total Net Square Feet	14,588 10)0%
200 Backstage and Support Spaces	7,026 4	18%
100 Performance Spaces	7,562 5	52%
Category	Total Nsf	

Detailed Space List

Performance Spaces		Width	Depth	Height		Nsf	
101 Auditorium	250 Seats				###########	3,000	
102 Stagehouse Main Stage, no fly tower, but hanging/rigging capability from ladder-accessed steel beams.	36'w prosc width	75.Ow	36.0d	30.0h	2,700 nsf	2,700	
103 Trap Room		40.Ow	20.0d	14.0h		800	
104 Orchestra Pit	0 musicians max.					0	
Overhung Area	0 musicians	0.0w	0.0d		0 nsf		
Main Lift or Platforms	0 musicians	0.0w	0.0d		0 nsf		
105 Seat Wagon Storage		0.0w	0.0d			0	
106 Sound Mix Location at Rear of Main Level		8.0w	9.0d			72	
107 Stage Management Booth		6.0w	10.0d			60	
108 Lighting Control Booth		8.0w	10.0d			80	
109 Sound Control Room		12.0w	10.0d			120	
110 Crying Room / Photographers Booth		0.0w	10.0d			0	
111 Video Projection & Control Booth		8.0w	10.0d			80	
112 Followspot Booth	3 Followspots	18.Ow	10.0d			180	
113 Dimmer Room						220	
114 Amplifier Rack Room						250	
115 Sound and Light Locks						in gross	
Sub-Total						7,562	52%

Staff Accommodations			
215 House Technical & Production Staff Office		0	
216 Visiting Director / Designer Office		0	
217 SM Office		150	
218 Crew Accommodations 2 gender-neutral WCs	130 nsf 318 psf	513	
1 private shower rooms	65 nsf		
Receiving & Storage			
219 Loading Dock see shared BOH spaces		exterior	
220 Receiving / Assembly / Repair		elsewhere	
221 Tool Room		200	
222 Scenic & Road Box Storage		200	
223 Lock-up or Armory - store In 214 in a cabinet		0	
224 Lighting Workshop & Storage		200	
225 Automation Workshop & Storage		100	
226 AV Workshop & Storage		200	
227 Run Crew Supplies (tape, gloves, flashlights, radios, etc.)		120	
228 General Storage (Risers, Softgoods in Hampers, etc.)		500	
229 Stand and Chair Storage (for musicians)		Θ	
Sub Total		7,026	48%
Total Net Square Area		14,588	100%

Backstage and Support Spaces

Perf	ormer Accommodations						
201	Dressing Rooms				nsf	1,460	
.06	(2) Star Dressing Room (Small) (t&s)	2 occ.	18.5w	20.0d	740 nsf		
.15	(4) Four-person Principal Dressing Rm	16 occ.	11.Ow	16.0d	720 nsf		
	Total accommodations	18 occ.					
202	BOH Restrooms (all gender)	6 fxtrs				360	
203	Performers' Private Shower Rooms	4 rooms				256	
204	Utility / Pit Musicians Room					500	
205	Musicians' Toilets	2 fxtrs				120	
206	Off-stage Left and Right quick toilets (2 all	-gender)				120	
207	Green Room / Performer's Lounge (w/ kitchenett	e)				400	
208	Vending Machine/Coffee Alcove(s)					in gross	
209	Call Board					in gross	
210	Backstage Actor's Communicating Stair					in gross	
Perf	ormer Support / Work Areas						
211	Wardrobe Maintenance Room					500	
212	Laundry		21.Ow	12.0d		252	
213	Wig Maintenance Room					300	
214	Run Props Room/Prop Kitchen for Stage Food					575	

BOKAPowell Dallas, TX

140 Diller Scofidio + Renfro New York, NY

Fisher Dachs Associates New York, NY

Threshold Acoustics LLC Chicago, IL

Reed Hilderbrand LLC Cambridge, MA

Harboe Architects Chicago, IL

Summary of Net Square Footage Allocations

_		Categor	עי					
	300	Perfor	manc	e Sp	bace	es		
	400	Backst	age	and	Sup	port	Spaces	
		Total	Net	Squa	nre	Feet		

Detailed Space List

	Perf	prmance Spaces
	301	Flexible Performance Space
		Main Level
		Seating / Technical Gallery Upper Level
4		
+	302	Stage Management, Lighting and Video Control
+	<u>305</u>	AUGIO CONTPOL BOOTN
+	303 Z0/1	Amplifion Dock Doom
t	304	Sound and Light Locks
-	500	Sub-Total
		Sub-Tolar
	Pook	stage and Sunnent Snapes
Т	Donf	armer Accommodations
T	<u>4</u> 01	Dressing Rooms
	.15	(4) Four-person Principal Dressing Rm
T		Total accommodations
T	402	BOH Restrooms (all gender)
4		
	403	Performers' Private Shower Rooms
t	ЦОЦ	Off-stage Left and Right quick toilets (uniser
	101	
4		
	405	Utility / Musicians Room
1	/106	Green Poom / Penforments Lounge (w/ kitabonatta
T	400 407	Vending Machine/Pay Phones/Coffee Alcove(s)
T	408	Call Board
T	Perf	ormer Support / Work Areas
	409	Wardrobe Maintenance Room
	410	Laundry
	411	Run Props Room/Prop Kitchen for Stage Food
4	Staf	f Accommodations
4	412	House Technical & Production Staff Office
4	413	Visiting Company Office
4	414	Stage Manager's Office
+	415	Crew Locker Room (all gender - not for changing)
+	<u>Kece:</u>	LVING & STOPAGE
	416	OTT-Stage Receiving / Assembly / "Wings" / La
T	417	Tool Room
T	418	Scenic & Road Box Storage
4		
	419	Lock-up or Armory - store In 411 in a cabinet
+	/100	Lighting Wonkohon & Stonage
	420	LIGHTING WOLKSHOP & SLUL'AGE
T	421	A/V Shop & Storage
	.21	
	422	Run Crew Supplies (tape, gloves, flashlights, rad
4	423	<u>General Storage (Risers, Softgoods in Hampers, La</u>
	424	Flexible Seating Storage (railings, platforms
_		Sub Total
		SUD IULAL

Total Net Square Area

NEW BUILDING PROGRAM

NEW STUDIO THEATER PROGRAM

Total Nsf
3,470 42%
4,850 58%
8,320 100%

	Width	Depth	Height		Nsf	
100 Seats					2,900	
	F0 01	50.04	07 Ob	2 000 pof		
	50.UW	50.00	27.011	2,900 IIST		
				0 1151		
Booth	22.0w	10.0w			220	
	10.0w	10.0w			100	
					150	
					100	
					in gross	
					3,470	42%

						720	
	16 occ.	11.Ow	16.0d		720 nsf		
	16 occ.						
	4 fxtrs					240	
	2 rooms					128	
	2 / 00000					120	
						(
ise	x)					120	
						250	
	<u> </u>					000	
<u>iett</u>	e)					200	
5)						in gross	
						in gross	
						050	
		21 .0.4	12 0d			250	
4		21.0W	12.00			202	-
						230	
						Ū.	
						0	
						100	
ing)					120	
/ L:	adders & Lifts					300	
						150	
						100	
ine	t					Θ	
						100	
						100	
, ra	adios, etc.)					60	
3, L	adders, Air-Lifts	, etc.)				250	
orm	s, stacking chai	irs, st	ep uni	lts, et	:c.)	1,160	
						4,850	58%

8,320 100%

SHARED BOH FACILITIES PROGRAM

Summary of Net Square Footage Allocations

Category					Total Nst	
500 Shared BOH Facilities					9,532	100
Total Net Square Feet					9,532	100
stailad Crass List						
Shared BOH Facilities	Width	Depth	Heiaht		Nsf	
BOH Entrance for New Building(s)						
501 Stage Door					280	
Stage Door Lobby / Waiting				100 nsf	200	
Security Desk Package Receiving				80 nsf		
Socurity/Fine Alarm Equipment Room				60 nof		
Deckage Velding				00 ns1		
	0.0	0.01		40 1151	700	
502 BUH Elevator - one with cab(s) as shown, 4 stops estimated	8.UW	6.Ua			320	
ampus Wide Production Support						
503 Audio Video VR Streaming Production Space					700	
Studio Space	20.0w	25.0d	15.0h	500 nsf		
Control Room				200 nsf		
504 Campus Lighting Shop			15.0h		2,000	
505 Campus DTC Production Staff Office					800	
					000	
			15 Oh		0.000	
506 Campus Prop / Scene Shop			15.0h		2.000	
507 Campus Costume Shop			15.0h		575	
508 Campus Spray Booth					225	
509 Campus Audio Shop					460	
					400	
510 General Use Restrooms (all gender) 3 f.	xtrs				180	
eceiving & Storage						
511 Loading Dock / Receiving with 3 bays: up to	42.Ow	26.0d	15.0h		1,092	
two tractor-trailers with 53' boxes, spare space						
for misc deliveries or remote vehicle. Gives						
access to any required frieght lifts, and ideally						
at stare level adjacent to the stares						
512 Trash Pickup Dock: trash & recycling pads	20.0w	24.0d	15.0h		480	
513 Enjoght Lift	8.0w	12 0d	10.0h		/120	
	0.00	12.00	10.00		420	
Placenolder - Une litt, 8' X 12' cab, estimated 3						
stops						
	ļ		<u> </u>			
514 Connections to Parking Garage?					in gross	
515 Truck & Van Parking @ Stage Door, Food Service Deliverie	s				exterior	
516 Video/Audio remote truck parking					exterior	
517 Dumpster pads/recyling bins					exterior	L
					0 570	10

Total Net Square Footage

9,532 100%

ll Syska Hennessy Group TX Los Angeles, CA

							IOTAL NST	
600	Front-of-House and Public Spaces						9,769	10
	Total Net Square Feet						9,769	10
tail	Led Space List							
Front	t-of-House and Public Spaces		Width	Depth	Height			
601	Box Office Lobby						360	
							=	_
602	Box Office / Guest Relations						714	
	4 windows in a central location? Distributed to							
	each venue? Visitor Service Desk only? Open all							
	Sales Windows	4 stations	8.0w	8.0w		256 nsf		
	Coffee area, unisex restroom					100 nsf		
	Managers' Office					100 nsf		
	Staff Work Area	2 stations	8.0w	8.0w		128 nsf		
	Server/ Copier					70 nsf		
	Supplies, records storage					60 nsf		
603	Proscenium Theater Public Circulation	17.0 nsf/seat					4,250	
	Lobby Areas	11.0 nsf/seat				2,750 nsf	,	
	Public Circulation Allowance	6.0 nsf/seat				1,500 nsf		
604	Proscenium Public Restrooms @ 1fxtr/20seats	13 fxtrs					780	
	2 individual unisex h'cap assist 'family' restroom	IS				120 nsf		
	8 wc's for women					480 nsf		
	3 fxtrs; 2 urinals, 1 wc's for men					180 nsf		
605	Studio Theater Public Circulation	11.0 nsf/seat					1,100	
	Lobby Areas	5.0 nsf/seat				500 nsf		
	Public Circulation Allowance	6.0 nsf/seat				600 nsf		
606	Studio Theater Public Restrooms @ 1fxtr/20sea	ts 6 fxtrs					360	
	1 individual unisex h'cap assist 'family' restroom	- IS				60 nsf		
	3 wc's for women					180 nsf		
	2 fxtrs; 1 urinals, 1 wc's for men					120 nsf		
607	Public Elevators Two (2) with cabs as shown,	~4 stops	6.0w	8.0w			640	
608	Coat Room (confirm 50%)	175 coats					220	
609	F.O.H. Equipment Storage (rain runners,						120	
610	Program Stonage (distributed closets?)						100	-
611	House Manager Office						120	-
612	Usher Coordinator's Office						80	-
613	Volunteer Ushers (20) locker and break room						345	
)onoi	r Accommodations						0.0	
614	Donor Lounge Disuss						0	
	Lounge for 0, dinners for 00					0 nsf	-	
	Bar & Catering Support					0 nsf		
	Furniture Storage					0 nsf		
Conce	essions& Sales							
615	Service Bars (6lin.ft. / 150 patrons)						180	
	Allocate by venue proportionally.	3 stations				180 nsf		
616	Bar & Concession Storage & Prep Rm(s)						150	
617	Concession Managers Office						90	
618	Bartender's Lockers (6)						10	
619	Sales Desk / Kiosk / Cart Staging & Storage						150	
Exter	rior Requirements & Sitework							
	Connections to Parking Garage						in gross	
620								
620 621	Bus & School Bus Parking & Cueing						exterior	
620 621 622	Bus & School Bus Parking & Cueing Signage & poster cases						exterior exterior	

Total Net Square Footage

NEW BUILDING PROGRAM

PUBLIC SPACE PROGRAM

9,769 100%

FOOD, BEVERAGE, EVENTS PROGRAM

Summary of Net Square Footage Allocations						Total Nsf	
700 Retail, Food & Beverage Spaces						16,645	100%
Total Net Square Feet						16,645	100%
Detailed Space List Retail. Food & Beverage Spaces		Width	Depth	Height		Nsf	
701 Cafe with 90 seats work area / counter / storage public seating area restrooms (3 all-gender @ 60)	90 Seats				1,320 3,000 180	4,500	
702 Event / Banquet Space - placeholder, discuss	300 Seats					10,345	
Prefunction Space Coatroom for all guests Event Space for 300 seated for banquets Full Service Kitchen / Catering Support - discuss	15sf/person				2,250 375 4,500 1,400		
AV Storage Furniture Storage, Other Restrooms - 12 Fixtures	One/25 guests				200 900 720		
703 Coffee Shop	30 seats					1,500	
Receiving & Trash							
702 F&B Deliveries Receiving						300	
Exterior Requirements & Sitework							
703 F&B Dumpsters, Refrigerated Storage & Irash						exterior	
704 F&B IPUCK and IPash Dock(S)	o Dolivonios					exterior	
Sub Total	e DellAgules	1	1			16,645	100%

Total Net Square Footage

16,645 100%

144 Diller Scofidio + Renfro New York, NY

Fisher Dachs Associates New York, NY

Threshold Acoustics LLC Chicago, IL Reed Hilderbrand LLC Cambridge, MA

LLC Harboe Architects Chicago, IL Silman Engineering New York, NY BOKAPowell Dallas, TX

ll Syska Hennessy Group TX Los Angeles, CA
EDUCATION, COMMUNITY, REHERSAL, ADMINISTRATION & SUPPORT SPACES PROGRAM

Summary of Net Square Footage Allocations

Category					Total Nsf	
900 Administration					3,570	78%
1000 Building Services					1.020	228
Total Net Square Feet					4,590	100%
Detailed Space List						
Administration		Width	Depth	Height		
901 Public Reception & Information					180	
902 Co-Working Space for DTC Staff	10 to 12 staff				800	
903 Large Conference Room A					600	
904 Large Conference Room B					0	
905 Conference Support					100	
906 Private Meeting Rooms (2 @ 100)					200	
907 Quiet Room					0	
908 Copy / Work Room					250	
909 Education / Public Works Office Suite					800	
910 Security Office					200	
911 Badging					200	
912 All-Gender Restrooms for Admin Area	4 fxtrs				240	
Sub Total					3,570	78%
Building Services						
1001 Building Engineering Office at Mech Room					150	
1002 Maintenance and Operations Office					120	
1003 IT & Electrical Rooms at every level					in gross	
1004 Janitorial supplies storage					250	
1005 Janitorial Crew Locker Rooms					150	
1006 Janitorial Crew Break Room w/K'ette					200	
1007 Janitors' Closets @ 15 nsf	10 estimated				150	
Sub Total					1,020.0	22%
Total Net Square Footage					<u> </u>	1009

Total Net Square Footage

800 Rehearsal, Education & Community Event Spaces						16.780 100		
Total Net Square Feet						16,780	100	
tailed Space List Rehearsal, Education & Community Event Spaces		Width	Depth	Height		Nsf		
Rehearsal Space								
801 Rehearsal Room A Rehearsal Space for Prosc Stage (36w 30d playing ar Stage Mgmnt Office Locakable Storage	ea)	66.Ow	50.Ow	19.0h	3,300 nsf 200 nsf 100 nsf	3,600		
802 Rehearsal Room B Rehearsal Space for Studio Thtr Stage Mgmnt Office Locakable Storage		60.0w	45.0d	19.0h	2,700 nsf 150 nsf 100 nsf	2,950		
803 Coaching Room A						250		
804 Coaching Room B						150		
805 Shared Rehearsal and Community/Education Greek	nroom w/ kitch	enette				500		
806 All-Gender Restrooms	fxtrs					360		
807 General Rehearsal Storage						220		
808 Front Desk for Classrooms / Community Room						100		
809 Classroom / Community Waiting Area						none		
810 Community Room						none		
811 Classroom						7.000		
812 Classroom Storage (discuss) 3 rooms @ 200 per RFF						600		
813 Kitchenette adjacent to Large Classroom						200		
814 Restrooms	0 fxtrs					650		
815 General Storage						0		
816 AV Equipment Rack Room						200		
<pre>See 503 Audio Video VR Streaming Production * Space above, which may more appropriately be located with the rehearsal space package</pre>								

Total Net Square Footage

NEW BUILDING PROGRAM

16,780 100%

NEW VENUES AT THE KALITA

The new venues will provides artists with environments and scales that are completely different from the Kalita and the Wiley; they will not duplicate what is already available but compliment it.

They are conceived and equipped to facilitate smaller productions and companies needing to minimize labor and cost.

The facilities will be robust enough to stand up to heavy use.

They will be welcoming to all. As comfortable for people in jeans as for people in tuxes. Not intimidating, elitist, or culturally specific.

The smaller venue, the Studio Theater, will accommodate nominally 100 in a variety of configurations, ideally with a minimum of time and labor needed for reconfiguration.

The larger venue, the Proscenium Theater, will accommodate 250 seats for a wide range of performances, but always in a frontal format.

100-Seat Studio Theater

Room Design — Planning Overview

The Studio Theater is a flexible space for performance. The space should accommodate an audience of up to 100 people. It should be intimate and be simple to use. The space as conceived will have a strong relationship to the outdoors facilitating a broad range of performance opportunities and bringing the park into the building.

Seating

The room will be equipped with demountable platforms that can be reconfigured in various ways. The type and quantity of platforms will be studied in future design phases.

Catwalk/Grid

The Studio Theater will be provided with a tension grid to support theatrical lighting and rigging accommodations for the space. Additional rigging steel will be provided in the ceiling, above the grid, to support heavier equipment, or temporary elements which could be dead hung or supported on chain hoists.

To enhance the flexibility of the room, the theater will be provided with a system of Unistrut channels running horizontally or vertically around the perimeter of the room at various elevations. These channels will be flush mounted into the wall surfaces. The Unistrut allows designers to easily bolt or clamp scenery and equipment to the walls without destroying the wall surfaces.

Dimmer Room

There will be a dedicated dimmer room. The room will be enclosed for cooling and sound control.

Control Booth

There will be a dedicated control booth for stage management and lighting, audio and projection controls

New York, NY

Threshold Acoustics LLC

Reed Hilderbrand LLC Cambridge, MA

Harboe Architects Chicago, IL

Stage Floor

Resilient Floor

The purpose of the floor system is to provide a slightly resilient surface to prevent injury to performers that can occur on an unyielding surface. Although the stage floor will have some resilient properties for movement and dance, a demountable portable dance floor would be necessary for any classical dance performances. This demountable dance floor is not currently envisioned as part of the project. The stage floor will consist of a sacrificial top layer of 1/4" hardboard (Masonite) over 2-layers of staggered 3/4" tongue-and-groove plywood. The plywood rests on resilient subflooring sleepers that incorporates neoprene pads, such as the Robbins Sports Floors Bio-Channel system

Performance Rigging

Rigging

A tension wire grid will be located 20 feet above the floor. The grid is on pipe hangers. Turnover equipment will include an inventory of pipe and clamps for mounting light pipes between the hangers. 500 pound capacity strong points are at each hanger. Ceiling support steel will be coordinated so that rigging points can be attached to the steel and pass through the tension grid.

Variable Acoustics Curtain Systems

Not currently envisioned as part of the project

Black Velour Masking, Cyclorama, Scrims

A complete inventory of stage draperies will be provided, as follows:

Black velour masking legs, borders and tabs. Tracked black velour travelers. Seamless muslin cyclorama. Black and white seamless sharkstooth scrims. Masking curtains (legs, borders, travelers and tabs) will be unlined black velour, sewn flat. Goods will be bagged and stored in castered hampers.

Other Motorized Rigging

To be determined.



Kalita Humphreys Theater Masterplan Report NEW BUILDING PROGRAM

Optimal Size

THEATRICAL

Flexible Seating









148 Diller Scofidio + Renfro New York, NY

Fisher Dachs Associates New York, NY

Threshold Acoustics LLC Chicago, IL

Reed Hilderbrand LLC Cambridge, MA

Harboe Architects Chicago, IL

New York, NY

Wire Rope Grid





NEW BUILDING PROGRAM

THEATRICAL

250- Seats Proscenium Theater

Room Design — Planning Overview

The Proscenium Theater is designed as an end stage that can support a range of theatrical performance types. As conceived the theater will be used by Dallas Theater Center as well as a variety of Dallas based theater organizations which will have access to the venues at Dallas Theater Center Kalita campus.

Seating

The raked seating will have excellent sightlines to the stage and will be sized for contemporary comfort standards. The seats will be laid out using a mix of sizes, including possibly 21", 22", and 23" wide seats that are positioned as needed to align chairs along aisles without gaps. The fixed theater seat will be selected for audience comfort and durability. Accommodations for ADA will be studied in later design stages and will seek to exceed code requirements.

Precedents for this venue include the Neuman Theater at the Public Theater and NY Theater Workshop



Newman Theater at The Public - New York, NY

Fisher Dachs Associates New York, NY

Threshold Acoustics LLC Chicago, IL

Reed Hilderbrand LLC Cambridge, MA

Harboe Architects Chicago, IL

Silman Engineering New York, NY

Syska Hennessy Group Los Angeles, CA

Endstage Variations





B: JOWLS



250-Seat Proscenium Theater - Section



C: WIDE NEWMAN



250- Seats Proscenium Theater

Catwalk/Grid

The Proscenium Theater will be provided with catwalks to support theatrical lighting and rigging accommodations for the space. Additionally, rigging steel will be provided in the ceiling above the catwalk to support heavier equipment, or temporary elements which could be dead hung or supported on chain hoists.

Stage Rigging

Rigging battens will be 8-inches on center over the full depth of the stage. Hoists will be vertically-oriented, "zero fleet" style. Capacity: 1600 pounds. Speed: variable to a maximum of 180 feet per minute. In order to achieve the 8-inch batten spacing, hoists are on both sides of the stagehouse, spaced 16 inches on center. Control will be from a fully programable console such as the Tait NAV: Polaris

Dimmer Room

There will be a dedicated dimmer room. The room will be enclosed for cooling and sound control.

Control Booth

There will be a dedicated control booth for stage management and lighting, audio and projection controls



250- Seats Proscenium Theater Seating

Fisher Dachs Associates New York, NY

Threshold Acoustics LLC Chicago, IL

Reed Hilderbrand LLC Cambridge, MA

Harboe Architects Chicago, IL





250- Seats Proscenium Theater Catwalk

Stage Floor

Resilient Floor

The purpose of the floor system is to provide a slightly resilient surface to prevent injury to performers that can occur on an unyielding surface. Although the stage floor will have some resilient properties for movement and dance, a demountable portable dance floor would be necessary for any classical dance performances. This demountable dance floor is not currently envisioned as part of the project. The stage floor will consist of a sacrificial top layer of 1/4" hardboard (Masonite) over 2-layers of staggered 3/4" tongue-and-groove plywood. The plywood rests on resilient subflooring sleepers that incorporates neoprene pads, such as the Robbins Sports Floors Bio-Channel system

Variable Acoustics Curtain Systems

Not currently envisioned as part of the project.

Stage Draperies

A complete inventory of stage draperies will be provided, as follows:

- Black velour masking legs, borders and tabs.
- Tracked black velour travelers.
- Seamless muslin cyclorama.
- Black and white seamless sharkstooth scrims.
- Masking curtains (legs, borders, travelers and tabs) will be unlined black velour, sewn flat. Goods will be bagged and stored in castered hampers.

Other Motorized Rigging

To be determined.

THEATRICAL

Common Spaces

Multipurpose Education Spaces

A subdividable space for education and large events. The space will be divided into three equal spaces.

Rigging

There will be three pipe grids, corresponding to the Multipurpose Space being divisible into three separate spaces

Rehearsal Spaces

Rehearsal spaces will be located on campus to serve the needs of all of the performance venues on campus. The spaces will be sized in relation to the stages of the Kalita, the Proscenium Theater and the Studio Theater.

Backstage and Support Spaces

Overview

The backstage support spaces include storage rooms, shops, dimmer rooms, loading areas, offices, dressing rooms, performer lounges, and toilet and shower rooms. The majority of backstage support spaces are located at stage level and one level above or below the stage. Corridors are wide in consideration of their use not only for circulation, but also for storing equipment used for the production. All of the dressing rooms are designed as per ADA requirements to be fully accessible. Access to all the support spaces on each level is possible via stairs and elevators.

Loading/Receiving

The loading area is located in the first level of the garage, and is used for the receipt and distribution of scenery, materials and equipment for the various programs within the building. All equipment, scenery, supplies, etc. will be horizontally distributed to the shops via wide corridors and large, acoustically rated doors. All equipment directed to the studios may need to be vertically handled via the large freight elevator, and then will be rolled along corridors to the individual spaces.

Dressing Rooms/Toilet Rooms/Shower Rooms

The dressing rooms are the areas where actors change and prepare before the performance. There will be dressing rooms with showers and a separate inventory of toilets. Each room will accommodate four performers. The dressing rooms will be furnished with benches and sinks, as well as space for wardrobe racks, and open cubbies and/or hanging areas for performers' valuables. Each room will have at least 1 full length mirror. Furniture in the dressing rooms should be durable and not upholstered.

Performer Lounges

The green room is a multipurpose space that will serve as a performer meeting space and lounge. Furnishings should include comfortable, durable lounge furniture, tables and chairs. The room should also have a sink, microwave and counterspace.

Dimmer Rooms

The dimmer rooms house the stage and houselighting dimmer racks as well as related switchgear and panelboards. The rooms require 24-hour temperature and humidity control, and their locations should permit efficient conduit paths to stage lighting loads over the corresponding stage and auditorium. Crew access is required for routine maintenance and emergency repair. Consideration must be given to other heat producing equipment within the dimmer room including other dimmer racks, transformers, etc. Actual number and layout of dimmer racks is determined during design development.

Fisher Dachs Associates New York, NY

Threshold Acoustics LLC Chicago, IL

Reed Hilderbrand LLC Cambridge, MA

Harboe Architects Chicago, IL

Syska Hennessy Group Los Angeles, CA



ACCESSIBLE DRESSING ROOM - TYPICAL PLAN

RESILIENT FLOORING - TYPICAL DETAIL





DRESSING ROOM - TYPICAL SECTION + ELEVATION

DIMMING ROOM - TYPICAL PLAN

NEW BUILDING PROGRAM

THEATRICAL

- FINISH FLOOR: ONE LAYER OF 1/4" NOMINAL THICKNESS WET-DRY PROCESS, S2S, OIL-TEMPERED HARDBOARD. 8 FOOT EDGES PARALLEL TO PROSCENIUM AND PERPENDICULAR TO **BIO-CHANNEL RED ROSIN PAPER BETWEEN** FINISH FLOOR AND SUBFLOOR

1-1/4 INCH FLAT HEAD SCREWS, 6 INCHES ON CENTER ALONG THE EDGES OF THE PANELS, AND 12 INCHES ON CENTER WITHIN THE PANELS. INSTALL PER MANUFACTURER'S INSTRUCTIONS, INCLUDING 1/16 INCH GAPS BETWEEN PANELS. PAINT THE SCREW HEADS BLACK.

TWO LAYERS OF 3/4" THICK, T&G, STRUCTURAL I GRADE, 7-PLY, MARINE PLYWOOD. 4 FOOT EDGES PARALLEL TO BIO-CHANNEL. ENDS OF SHEETS ON SLEEPERS.

ROBBINS FLOORING "BIO-CHANNEL": CONTINUOUS CHANNELS 16" ON CENTER

SHIMMING: SHIM AS REQUIRED

EQUIPMENT RACK (PULL-OUT FOR SERVICE)

DIMMER RACK SECTIONS (HINGED FRONT DOORS)

SMALL DIMMER ROOM

- SMALL DIMMER ROOM 100 NET S0 FT SPACE FOR 1-3 DIMMER RACKS, 1 RELAY PANEL, ELTS & CONTROL EQUIPMENT RACK TRANSFORMER & SWITCHGEAR ELSEWHERE MN, 36° CLEAR FRONT & 6° CLEAR SIDE WORKING SPACE REQUIRED FOR ALL COMPONENTS

EMERGENCY LIGHTING TRANSFER SWITCH & ASSOCIATED EMERGENCY POWER PANELBOARD

RELAY PANEL & ASSOCIATED POWER PANELBOARD

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The Kalita Humphreys Theater is a mid-century architectural masterpiece in need of a thoughtful update after several generations of cultural, technological, and urban change. Its location at the heart of a public green is both an opportunity and a challenge: while it is appreciated for its synthesis with nature, by the same token, it has never been truly celebrated as a standalone Frank Lloyd Wright building. The proposed makeover addresses this paradox.

Although the Kalita Humphreys Theater shares many features with Wright's most famous works, including the Guggenheim Museum and Fallingwater, it is often overlooked in Wright's oeuvre. Indeed, over the years, a combination of neglect and additions have compromised the building's integrity. Restoring Kalita Humphreys to its original state requires a multifaceted approach that involves surgical extraction, selective reconstruction, careful preservation, and faithful reinterpretation of Wight's design intent. At the same time, extending the building's lifespan calls for forwardlooking strategies that engage diverse new audiences and accommodate cutting-edge productions. In looking to the past and the future simultaneously, the masterplan proposal aims to achieve four primary goals: restore and celebrate the historic Kalita Humphreys Theater; transform the surrounding public green spaces into a bona fide park; stitch the park to Turtle Creek and the Katy Trail, one of the most visited destinations in Dallas: and activate the park every day and year-round, both as an expanded cultural landscape for performance and education and as a standalone natural resource with amenities that draw in new visitors, whether ticketed or unticketed.

At the civic scale, the masterplan reimagines the public green as a vibrant and democratic urban park. A network of bridges, pedestrian walkways, and bicycle paths will unite William B. Dean M.D. Park, Turtle Creek, and the Katy Trail, forming a connective tissue that integrates a series of landscaped courtyards, walkways, and programmed pavilions. New performance and public spaces proposed for Dean Park will be of the park, resonating with the stratified limestone bluffs, creek, and lush vegetation. Greenery will extend between and above new structural elements, activating the entire campus into a hybrid public realm that fuses culture, ecology, and recreation.

The transformation of the public green will allow a newly restored Kalita Humphreys Theater to shine as the centerpiece of this revitalized landscape. The masterplan prioritizes the surgical restoration of the historic building. adhering as closely as possible to Wright's 1959 design. This involves the extraction of superfluous elements added over time, particularly the 1968 lobby extension that compromised the original massing of the building. Certain architectural details lost in these alterations will be carefully refurbished, including mid-century light fixtures, air grilles, door handles, window moldings, and furniture. Yet in order to safeguard the future of Kalita Humphreys, the project must not only restore but also renovate the theater to support the needs of contemporary artists and audiences. Upgraded lighting. AV, stage infrastructure, and other back of house functions will provide much-needed flexibility for a wider range of performances. Seating will be re-raked to resemble the 1959 auditorium, but each row will be staggered to significantly improve sightlines. A central information point and historical center in the campus lobby will orient and engage visitors. Collectively, these and other enhancements will allow the theater to host more productions while honoring the beauty and integrity of Frank Lloyd Wright's design.

The theater's surrounding landscape demands an equally sensitive touch that also responds to the past and the future. In keeping with Wright's Organic Theory of Architecture, which advocated the unification of a building with its natural setting, Kalita Humphreys was originally nestled into a limestone bluff overlooking Turtle Creek. However, since its construction, this bucolic setting has been fragmented by large parking lots and a tangle of roadways. A new pedestrian approach to the building from the Katy Trail will match Wright's unrealized plans. While the bluffs removed as part of the 1968 addition are irrecoverable, a lightly reshaped landscape will echo the original topography of the site. Invasive bamboo will be removed in favor of native grasses and shrubs, helping to control erosion and absorb runoff during increasingly intense climactic events. Improved visual and physical linkages will better connect Kalita Humphreys to the Katy Trail, William Dean M.D. Park, and the surrounding

neighborhoods of Uptown, Turtle Creek, and Oak Lawn, establishing the theater as the nexus of a safe, sustainable, and interconnected urban oasis.

With the restoration of the Kalita Humphreys Theater and removal of the Heldt building, performance, existing rehearsal and education spaces will be relocated and enhanced for 21st century theatrical production. Expanded educational spaces, public amenities and local attractors will make up the additional programs on site, to invigorate the relationship between the Kalita Humphreys Theater, William B. Dean M.D. Park, and the Katy Trail. Existing, relocated and new programs will be united by a coherent vision for the site, transforming the theater and park into a hub of activity.

Programs will be distributed across the landscape to activate this improved public realm while preserving the presence of the Kalita Humphreys Theater, the only freestanding theater in Wright's distinguished body of built work. Expressed as discrete pavilions, these additions will be distributed along the Katy Trail, linked by a shared public spine. The pavilions will be interspersed with a series of pocket courtyards, each featuring unique programmatic, horticultural, and elevational attributes. The scale and position of these new buildings are deferential to the Kalita Humphreys, ensuring that the historic theater remains the crown jewel in a necklace of new cultural catalysts. The massing of the new buildings reference the height of the Kalita Humphreys terrace and the elevation of the Katy Trail. Vertical connections link the Katy Trail to a variety of new and existing attractions, including Turtle Creek, the lower level of the park, Lemmon Avenue towards the West Village, new courtyards and plazas, upper level green roofs, a bosque, walkways, and a restaurant and café.

Each new pavilion serves a distinct program that will amplify the theater's social and cultural reach. A 100-seat black box theater with a walkable ceiling grid, flexible seating configurations, and an operable façade will enable indoor/ outdoor connectivity as the park filters into the theater. A multipurpose pavilion will offer a flexible infrastructure for formal and informal events, including public educational classes and workshops. In addition to providing much

ARCHITECTURAL DESIGN

needed rehearsal space for local theater companies, the cellular spaces in the rehearsal and education pavilion will host small installations and performances, supporting the growth of both established and aspiring performers. An accessible elevator and a series of public stairways and viewing platforms will wrap around this tallest pavilion, affording generous views of the Kalita Humphreys Theater and the Dallas skyline. A 250-seat proscenium theater will provide an intimate, on-demand performance space for new plays and dramatic productions. A restaurant perched above the proscenium theater will serve both performance patrons and Dallas residents at large. This casual eatery, featuring indoor and outdoor seating, will be easily accessible from the Katy Trail and the theater lobby below. As a warm and organic counterpoint to the mineral palette of the original theater building, each of these pavilions will be made of mass timber - a sustainable material that can be sourced and manufactured in Texas

Endowed with a restored theater, a revitalized green oasis, and a series of new pavilions, the Kalita Humphreys Campus will become a village in the park: a lively civic, educational, and cultural resource for the city buzzing throughout the day. The creation of two smaller theaters and a multipurpose hall will allow Dallas Theater Center and smaller regional companies to perform regularly on the site, supporting the goals of the Dallas Cultural Plan. A variety of flexible spaces will also support a slate of educational programs, including weekly theater classes for enthusiasts of all ages, pre-show and post-show workshops for thousands of public school students annually, and a summer camp for 300 children. These new pavilions and connections, in conjunction with renovations that enhance the intrinsic beauty of the original building and surrounding park, will bolster the role of the Kalita Humphrey Theater as a space of cultural convergence. Taken together, these gestures will promote the cross-pollination of diverse populations, turning the Kalita Humphrevs campus into an intercultural, interdisciplinary. and intergenerational hub that nurtures the next generation of Dallas' artistic pioneers.

PROGRAM ON SITE

- The new theater venues proposed operate as complementary spaces to the Kalita, smaller in scale and varied in potential functionality.
- Rehearsal and education spaces support these three theaters with appropriately sized rehearsal rooms and community oriented classroom spaces.
- Food and beverage amenities serve the theaters, the park, and the neighborhood.
- Spaces to host different types and scales of events will be provided for throughout the campus.
- The overwhelming presence of surface parking will be eliminated and parking needs will be addressed with sub-surface parking that is integrated with the new programmatic additions to the site.



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Programmatic Site Activation





Kalita Humphreys Theater Masterplan Report

PROGRAM ON SITE

- The site will be activated throughout the day by programming and events.
- A network of public and performance spaces throughout the site will serve a diverse audience
- A restaurant and a coffee shop will be positioned at each end of the site to support patrons entering the site both from the Katy Trail and the performance spaces.

ARCHITECTURAL DESIGN SITE CHARACTERISTICS

• The site has two distinct landscape characteristics. A wild, natural landscape on the north side consists of steep and rocky terrain with tree thickets and underbrush. A more manicured lowland on the south side is characterized by rolling park-like lawns and less established tree growths.



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LOWLAND (PARK)

TX

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LEMMON AUE



ARCHITECTURAL DESIGN

• A primary goal of the masterplan is to provide connections between the Katy Trail, Kalita Humphreys Theater and the Turtle Creek Trail network. Increased connectivity and visibility will open the site up to more diverse uses and improve security.

Concentrated Scheme

• New programs are concentrated in one cluster on the southern half of the site. This condensed grouping would serve as a secondary focal point for the campus. This would creat a more centralized lobby and entrance point.





• New program is grouped into 2 clustersone on the north side of the site, one on the south. In this arrangment, there would be a lobby serving each of the building groups.





Distributed Scheme

• Programs are distributed along a north / south circulation spine which aligns with the Katy Trail. The scale of the individual buildings are defferential to the Kalita and create a more park-like setting.





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Concentrated Scheme

Pros

- Dense population mixHigh visibility at Katy TrailLarge open park space

Cons

- Scale of massing overpowers Kalita
 Undeveloped space on north side of site
 Sets itself apart from landscape

SITE MASSING STUDY

Split Scheme

Pros

- Massing prioritizes views of Kalita
- Public programs at Katy Trail elevation
- Engages natural topographyTwo public hospitality programs that activate the site day and night

Cons

- Building not equally integrated into landscape
- South building overpowers Kalita in scale
- Dead stretches of site between Kalita and new buildings





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Kalita Humphreys Theater Masterplan Report

ARCHITECTURAL DESIGN SITE MASSING STUDY

Distributed Scheme

Pros

- Architectural pavilions respectfully scaled to KalitaBuildings are integrated with landscape

- Programs are evenly distributed site is activated
 Public programming along Katy Trail is easily accessed
- Park is enhanced by the architecture
- Two public hospitality programs that activate the site • day and night

Cons

- Programs function independentlyIncreased security due to multiple control points

Jewel in a Park

The design concept for the Kalita Humphreys Theater Masterplan is multi-faceted. The proposal aims to create a bucolic setting that supports public performance programming. The scheme considers Frank Lloyd Wright's restored theater as the jewel of the park. The jewel is strung along a necklace of new public paths and trails connecting the Katy Trail into Willaim B. Dean M.D. Park, and four new pavilions join the Kalita to bring activity to the site.



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ARCHITECTURAL DESIGN **DESIGN CONCEPT**

SITE ELEVATION

- The architecture is organized around the datum of the Katy Trail, with the bulk of the program below, and expressive pavilions above.
- These programmatic pavilions are connected by a circulation spine of interior and exterior paths across the site.
- Their presence is minimized nearest to the Kalita Humphreys Theater, characterized with landscape elements like a green roof and public bosque.











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THEATER



Kalita Humphreys Theater Masterplan Report ARCHITECTURAL DESIGN

ARCHITECTURAL DESIGN **DISTRIBUTED PAVILIONS**



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ARCHITECTURAL DESIGN DISTRIBUTED PAVILIONS

01: Under/through Building

• The Rehearsal and Education pavilion hovers above the ground, allowing the public to easily flow from the Katy Trail to a new publicly accessible cafe, and further to the new forested landscape of William B. Dean M.D. Park. As the highest point of the site topographically, this new spot offers the public views of the entire park and the Turtle Creek corridor.





02: View Through Building

• A floating roof that hovers above the Katy Trail datum allows the public to view through the multi-purpose pavilion to the park beyond, engaging the public in both program and landscape.





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Kalita Humphreys Theater Masterplan Report

ARCHITECTURAL DESIGN

SITE SECTION

03: Roof of Building

- A new bosque of trees atop the Blackbox Theater invites the public to sit, relax, and take in views of the Kalita Humphreys Theater as well as the new landscape of William B. Dean M.D. Park.
- Below, the Blackbox Theater directly opens onto the park, with large glass garage doors that can transform the space from inside to outside, and bring the experience of the park into the building.



04: Into Building

• A new public restaurant sits atop the Proscenium Theater, visible from Lemmon Avenue and Katy Trail, welcoming the public in and creating an exciting hospitality venue that is both part of the park and the city.



ARCHITECTURAL DESIGN



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VEHICULAR ACCESS & PARKING



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ARCHITECTURAL DESIGN

LOBBY & BLACKBOX





ARCHITECTURAL DESIGN LOBBY INTERIOR

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ARCHITECTURAL DESIGN
DROP-OFF / LOBBY

ARCHITECTURAL DESIGN

BLACKBOX INTERIOR



Fully Enclosed Theater Performance

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ARCHITECTURAL DESIGN
BLACKBOX EXTERIOR

View of Blackbox Theater & Deck

ARCHITECTURAL DESIGN **PROSCENIUM THEATER / RESTAURANT**

The proscenium theater and restaurant are stacked in the volume nearest Lemmon Avenue. The stage level of the theater is connected on two main sided to a large back of house level, and is directly adjacent to the loading dock. The proscenium is primarily entered at the back of the theater and the top of the seating rake. An elevator and

accessible route is provided for access to the front row of the theater. Back of house, event support, lobby amenities, and administration spaces surround the theater on the upper levels. At the Katy Trail terrace level, a ~90 seat restaurant is sited as both a Trail attraction and a destination for visitors to the park.







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SCALE: 0' 16' 32' 64'

128'





PROSCENIUM THEATER / RESTAURANT



Restaurant Pavilion Interior

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Event Courtyard

ARCHITECTURAL DESIGN

ARCHITECTURAL DESIGN MULTI-PURPOSE PAVILION

The north side of the site contains more of the community oriented programs for the campus, also connected by a circulation lobby spine with a single story parking and loading level below. The multi-purpose pavilion provides space for classroom activities or events. The single-story pavilion sits in the landscape, surrounded by a terrace and trees. It's presence is minimized relative to the Kalita.



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ARCHITECTURAL DESIGN MULTI-PURPOSE PAVILION



1. Movable Partitions Open

When the partitions open, the space transforms into a singular large pavilion with landscape surrounding it on three sides. Enclosed by large glass garage doors, this space can function for large educational activities or private events.

2. Movable Partitions Closed

The multi-purpose hall can be divided into three smaller spaces with acoustic partitions that can control sound from flowing from one space to the other. These smaller spaces all have a direct relationship with the landscape outside and can be used for educational activities, smaller gatherings, or more.

3. Garage Doors Open

Three large glass garage doors face out towards William B. Dean M.D. Park. When these doors are open, the space completely transforms from inside to outside and allows the park to be an integral part of the pavilion experience.



Movable Partitions Closed - Classroom



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Movable Partitions Open - Workshop



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View from Katy Trail into Multi-Purpose Pavilion

ARCHITECTURAL DESIGN MULTI-PURPOSE PAVILION

ARCHITECTURAL DESIGN **REHEARSAL + EDUCATION PAVILION**

The rehearsal and education pavilion occupies the northern promontory of the site, and have the greatest presence on the Katy Trail with a cafe at the trail terrace level. The building is connected below grade to the lobby spine of the multipurpose pavilion and parking/loading level below. Directly above the cafe is a dedicated education floor with a main space that can be divided as needed into two classrooms. The upper floors contain two rehearsal rooms, each of

comparable size to the proscenium and studio theaters on the Campus, and a series of smaller coaching rooms. A series of public outdoor terraces spiral up the building and a flex gallery space provide opportunities for public engagement with theater rehearsals or installations within the building. The pavilion offers views of the entire campus and park, as well as to downtown Dallas.











1ST FLOOR: KATY TRAIL

2ND FLOOR

3RD FLOOR

4TH FLOOR

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ARCHITECTURAL DESIGN

REHEARSAL + EDUCATION PAVILION



View of Rehearsal Pavilion from Blackburn

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View from Rehearsal Pavilion of Site and Downtown Dallas

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ARCHITECTURAL DESIGN REHEARSAL + EDUCATION PAVILION

Rehearsal Room Interior

ARCHITECTURAL DESIGN OPEN PUBLIC SPACE / KATY TRAIL



Overall View of Site from Southeast

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ARCHITECTURAL DESIGN OPEN PUBLIC SPACE / KATY TRAIL

Arrival View from Katy Trail South

ARCHITECTURAL DESIGN OPEN PUBLIC SPACE / KATY TRAIL



Katy Trail Terrace Near Bosque



View from Katy Trail North at Rehearsal Pavilion Cafe



Blackbox Bosque

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View of Kalita Humphreys Theater from Katy Trail Overlook

ARCHITECTURAL DESIGN

OPEN PUBLIC SPACE / KATY TRAIL



Bridge and Kalita Humphreys Theater from Sylvan Drive

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ARCHITECTURAL DESIGN

Kalita Humphreys Theater from Stair

Existing Paved Area

- Surface parking and built space occupy approximately 40% of the current site area.
- Surface parking dominates the experience and character of much of the site.





- The existing paved areas provide a series of flattened ground which are considered in the scheme as opportunities for new building footprints.
- Parking is consolidated into two compact garages, on which the major new built area sits



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EXISTING

PUBLIC OPEN SPACE

BUILDING + PAVED AREA

6.25 acres

3.75 acres

PROPOSED







ARCHITECTURAL DESIGN LOT COVERAGE: PROPOSED

Proposed Paved Areas

• The site scheme proposes the removal of approximately half of the impervious built area currently existing on the site, primarily comprised of surface parking.

Proposed Lot Coverage

- While the park landscape area will remain approximately the same as in the existing condition, the new build increases the total accessible landscape by 2 acres, replacing surface parking with a series of public, programmed landscape terraces on top of the building program.
- These terraces connect the Katy Trail into William B. Dean M.D. Park with walkable and accessible routes. They become part of the public park landscape and add programmatic amenities to the Trail and Park.

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LANDSCAPE DESIGN

Overall Site View from West

SITE DESIGN STRATEGIES LANDSCAPE DESIGN OBJECTIVES

The proposed landscape design in the Master Plan is a rehabilitation of the site to provide an appropriate setting for the historic Kalita Humphreys Theater that also addresses contemporary programmatic needs. The landscape of this site is a public resource for Dallas residents and visitors, and the design is intended to improve accessibility and engagement with the environment, provide ecological services, and accommodate appropriate programmatic needs for the theater. Specific design objectives include:

- Accentuate and express the existing site characteristics of natural landform, exposed ledge, and native vegetative communities.
- Restore a healthy, diverse and pervasive tree canopy that relates to and creates cohesion with the existing landscape character zones along Turtle Creek corridor.
- Provide opportunities for viewing and engaging with the Kalita Humphreys Theater while preserving the historic character of the resource.
- Develop a hierarchy of circulation strategies to clarify wayfinding and promote active engagement with the environment.
- Provide a clear, accessible, and inclusive connection between the Katy Trail and Turtle Creek Trail networks as a public amenity.
- Increase the appeal and utilization of William B. Dean M.D. Park as an active city park.
- Create a series of landscape rooms, courtyards, and outdoor terraces for theater visitors and the public that are comfortable environments for year-round use. Each space will be responsive to the architecture program, exhibit the unique character of the site and cohesively integrated into the greater site identity.



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- A. Promenade/Katy Trail Connection
- B. Rooftop Terrace
- C. Event Space
- D. Campus Arrival Plaza
- E. Sylvan Drive
- F. Bike Path and Bridge
- G. Indoor-Outdoor Multi-purpose Space
- H. Cafe Space and Trail Network



Site Concept

The concept for the Kalita Humphreys Theater site and architecture is a series of architectural pavilions connected by a landscape promenade spine that relates to Katy Trail. The landscape character of Turtle Creek corridor will be extended up to and around the individual pavilions and spine of the new architecture to set each pavilion within landscape. The Park-Like Lowland character of the southern portion of the site will extend up to the new theater pavilions and create a visual connection between the new architecture and the Creek. The Dense and Rugged planting character will extend to the rehearsal and educational pavilions on the north side, and will also extend around the historic Kalita Humphreys theater to encompass the historic façade into woodland planting as it was originally intended.

Along the new program spine and associated with the architecture, a series of outdoor spaces will provide program opportunities for occupying and engaging with the environment. Each outdoor space will have a unique character that gives it its own identity, while fitting within the overall site context and responding to specific programmatic needs of the space.

Park Like lowland Character

Landscape Program



Kalita Humphreys Theater Masterplan Report

SITE DESIGN STRATEGIES SITE CONCEPT + DESIGN ANALYSIS

Sustainabilty

Site sustainability is fundamental to the success of the project. Sustainable design is multifaceted with considerations in every phase of development, including: construction, ecological processes, ongoing site management, financial sustainability, and equitable contributions to the community. The landscape is designed with sustainability in mind to limit the negative impacts on the site during construction, and enhance the site's contributions to the urban environment. The landscape will accommodate and improve the natural ecological processes that occur on the site and throughout Turtle Creek, such as stormwater management and flood mitigation, thermal heat gain, and establishment of a healthy habitat. Ongoing management is also considered to ensure the landscape is manageable within Dallas Theater Center's abilities.

A large outflow drainage structure exists on the site and empties directly into Turtle Creek. This produces a point source for trash and debris that flows through the storm drain from adjacent streets. Currently there is a floating silt fence permanently installed across the creek to catch trash and debris. Efforts outside of the project scope are underway to solve the trash and debris issue.

Vegetation / Planting Community

The planting strategies deployed throughout the site pull from the existing communities that were found on the site and throughout the Turtle Creek corridor. Existing trees will be preserved to the extent possible around the new construction, and new planting will enhance and expand the existing vegetation communities. Dominant tree species include cedar elm, particularly in the lower elevations and in the creek floodplain, and a mix of red oak and cedar in the higher elevation areas.

The proposed shrub and understory layer is comprised of a mix of native and well-adapted species. Shrubs and flowering understory are used to frame and define space, manage views and circulation, add seasonal interest and reinforce landform. On the ground plane lawn is used strategically to pull the park character into the site for continuity with other parcels along the Turtle Creek corridor and Dean Park, as well as provide areas of flexible use for visitors and temporary programming.

Plant Recommendations

Lowland Park Area Shrubs

Aesculus pavia

Red buckeye



Groundcover



Rugged Upland Area Shrubs



Callicarpa americana American Beautyberry



Parthenocissus quinquefolia Virginia Creeper



Symphoricarpos orbiculatus Coralberry



Muhlenbergia capillaris Muhly grass



Rhus aromatica Fragrant Sumac



Malvaviscus arboreus var. drummondii Turk's Cap



Salvia greggii Autumn Sage

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Turf Lawn



Leucophyllum frutescens Texas Sage



Salvia coccinea Scarlet Sage



Proposed Vegetation Zone Analysis

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Fisher Dachs Associates New York, NY

Threshold Acoustics LLC Chicago, IL

Reed Hilderbrand LLC Cambridge, MA

Harboe Architects Silman Engineering Chicago, IL New York, NY

Dallas, TX

Los Angeles, CA

Dallas, TX



Plant Recommendations

Lowland Park Area **Canopy Tree**



Ulmus crassifolia Cedar elm

Cercis canadensis Eastern Redbud

Understory Tree





Carya illinoinensis Pecan

Platanus occidentalis

Sycamore

Vachellia farnesiana Sweet acacia







Prunus mexicana Mexican plum

Proposed Tree Analysis

Kalita Humphreys Theater Masterplan Report

SITE DESIGN STRATEGIES DESIGN ANALYSIS

Rugged Upland Area Canopy Tree



Juniperus virginiana Eastern red cedar

Understory tree



Diospyros virginiana Common Persimmon



Quercus shumardii Shumard red oak



llex vomitoria Yaupon Holly



Quercus macrocarpa Burr oak

Rooftop Bosque



Ulmus parvifolia . Lacebark Elm

Circulation / Access / Inclusion

Sylvan Drive remains the primary vehicular access on the site. A portion of Sylvan Drive on the south side will be depressed below grade to provide access to the underground parking structure. Landscape will bridge over top of the tunnel and will allow a visual and programmatic connection between the new proposed theaters and the creek. An at-grade portion of Sylvan Drive on the south side will be resurfaced with a permeable paving material and retained for emergency access to the site as well as during peak performance times, however will be primarily closed to through traffic and designated for pedestrian use. A tunnel will also be constructed on the north side of the site for access to underground parking below the education pavilion. A loop drive by the new lobby provides the new accessible visitor drop-off. The original drop-off circle just north of the main entrance to the Kalita Humphreys Theater is retained for historical value.

A new bike path will provide an accessible connection between the Katy Trail and Turtle Creek Trail systems. The alignment passes on the north edge of the rehearsal pavilion and so avoids conflicts with the major pedestrian areas.

A network of pedestrian routes navigate throughout the site, including several at-grade connections with Katy Trail for fluid access to the new theater pavilions. A trail along the bank of Turtle Creek provides views to the water and a new way to experience and engage with the site. All newly proposed primary paths are fully accessible to provide an inclusive experience for all visitors. Some secondary paths will provide an alternative experience for able-bodied individuals to further engage with the landscape.

Grading / Wall / Landform

Topographical alterations on the site are necessary to accommodate the new structure and circulation needs, and will be done in a way to highlight the unique character of the site. In specific areas where cuts into the existing bedrock are required for access to structures below existing grade, the bedrock will be left exposed to express the unique character of the limestone and make it part of the visitor experience. This strategy was done in the original construction of the Kalita Humphreys Theater and so there is a historical basis for engaging the limestone in this way.

Where new walls are needed, the wall material will relate to the natural limestone found on site, and stacked in a way to relate to the horizontal strata of the native bedrock. The design of new planted landforms will be shaped in an undulating form, derived from the scalloped forms found on site. The undulating landforms will fit around proposed architecture, accommodate accessible circulation, and provide necessary drainage and stormwater management throughout the site.



Proposed Shared Bike and Pedestrian Path Existing Shared Bike and Pedestrian Path Secondary Pedestrian Path ADA-Accessible Pedestrian Path



Vehicular Circulation Analysis

Pedestrian Circulation Analysis

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Secondary Driveway (above ground) Primary Driveway (underground) Primary Driveway (above ground)

Syska Hennessy Group Los Angeles, CA



A. Promenade / Katy Trail Connection

The promenade is a path system that connects the new architectural pavilions, the historic Kalita structure, and the Katy Trail. The promenade negotiates grade between the multiple tiers of the site and provides usable outdoor space. It is closely integrated with the architecture and is made up of a combination of rooftop terraces, bridges, and on-grade con-

SITE DESIGN STRATEGIES

nections. Programmatic use of the promenade ranges from active circulation zones, small-scale resting areas, and largescale gathering spaces. The character of the promenade is materially in keeping with the architecture, while incorporating planting and landform as an extension of the site to bring shade and scale to the spaces.



B. Rooftop Terrace

The new buildings provide multiple layers of occupiable roof terraces and landscape areas that establish at-grade and accessible connections to existing site elements, such as the Katy Trail, the Kalita Humphreys Theater main lobby, and the ground level at Sylvan Drive. The architectural links between these spaces include a landscape component to bring shade and thermal comfort to the terraces, provide seasonal interest, and pull the unique site character throughout the built forms. The vegetative communities, tree species, paving and wall materials, and topographical landform will all provide continuity between landscape and architecture.





Section

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C. Event Space

Between the Proscenium and Black Box Pavilions on the South side of the site is an outdoor event space that is an extension from the interior shared lobby. This area can host special events and private functions, and provide spill out space for events. At times when events are not actively using the space, the area can be used for passive recreation and



SITE DESIGN STRATEGIES

provides a direct landscape connection from the architecture down to Turtle Creek. The drive is sunken below grade at this location so vehicular traffic is removed from the visitor experience. The lawn will be planted with a stand of cedar elms to maintain the existing park-like character of this area and provide comfortable dappled shade.

D. Arrival Plaza

The Arrival Plaza is the accessible front door to the campus and new theater spaces. A loop drive off of Sylvan Drive provides a designated area for passenger loading and dropoff with ample room for vehicles to pull over and turnaround without blocking thru-traffic. From the loading area, an ADA

accessible path brings visitors to the Entry Plaza outside of the new lobby. This is a shaded plaza for seating and gathering, and can double as spill-out event space. Elevators from the underground parking structure open to the plaza, so all visitors arrive into the park at the campus entry.







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E. Sylvan Drive

Sylvan Drive is maintained as the primary vehicular access route through the site. The character will be modified to feel more fitted to the site as a park drive. The drive will be narrowed to 20' to reduce the amount of paving while maintaining fire access. Curbs and parking will be removed, and a flush shoulder condition established with planting brought





Kalita Humphreys Theater Masterplan Report

SITE DESIGN STRATEGIES

up to the edge. The southern portion of Sylvan Drive will be resurfaced with permeable paving and maintained primarily for bike and pedestrian use with emergency vehicle access. Vehicular traffic will be redirected to an underground tunnel that accesses the parking garage.

F. Bike Path and Bridge





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G. Outdoor Multi-purpose Space

The space directly west of the multi-purpose pavilion is a terrace for outdoor education programming or special events. The interior space of the architecture extends out into the landscape with a retractable door to create a direct connection with the site with elevated views above the limestone escarpment overlooking the creek. Existing trees above the



SITE DESIGN STRATEGIES

escarpment will be preserved to the greatest extent possible, and enhanced with additional oaks and cedars to maintain the existing character. The swale between the multi-purpose pavilion and the rehearsal pavilion will be preserved for stormwater management, and expressed with planting.

H. Cafe Space and Trail Network

The café is located in the northern most pavilion associated with the rehearsal spaces. An outdoor deck will provide comfortable space for the café with shaded seating. It is located on the highest point of the site, and visitors will enjoy views from the café deck overlooking the site and out to the City. The existing brushy vegetation of cedars and oaks will be maintained and enhanced to preserve the existing character of the site.

The new bike path that links Katy Trail with the Turtle Creek Trail network runs adjacent to the rehearsal and education pavilion and will activate this corner of the site. The café deck will overlook this active path connection, as well as a new trail that extends from the path and traverses down the slope to Sylvan Drive through existing vegetation. The trail offers opportunities for a closer connection with the site's natural environment.





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