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MASTERPLAN REPORT

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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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Dallas Landmark Commission

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Oak Lawn Committee

Kelly Oliver

Preservation Dallas

Margaret Ryder

Second Thought Theatre

Marvin Singleton

SMU Libraries

Turtle Creek Association

Turtle Creek Conservancy

Uptown Players Ray Washburne

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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

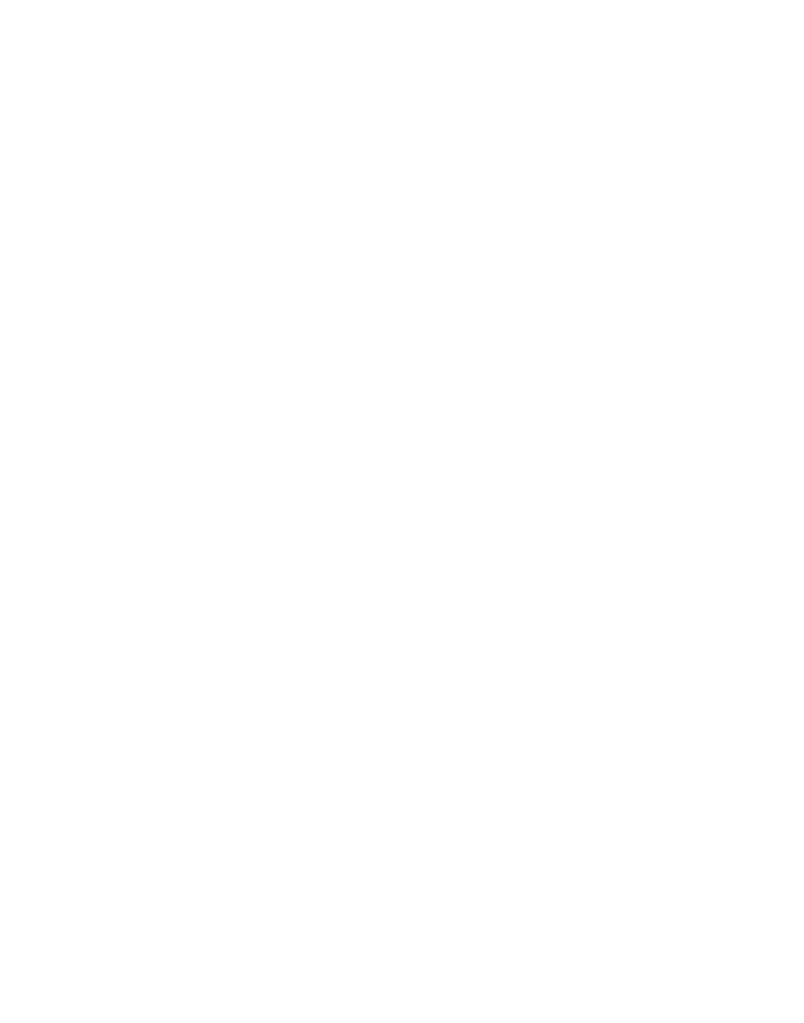
Andy Smith - Director, Giving and Volunteering; Executive Director, TI Foundation, Texas Instruments

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



EXECUTIVE SUMMARY

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 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;
- Dr. 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.

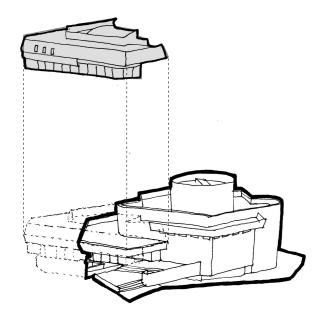
The theaters and other spaces will be available for rent by theater companies and performing arts organizations under conditions articulated in an Equitable Access Plan, which will be created with the City of Dallas Office of Arts and Culture. Event spaces will be available to support pre- and post-show 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.





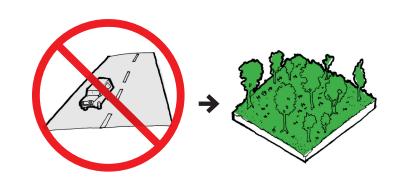
1. RESTORE KALITA

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



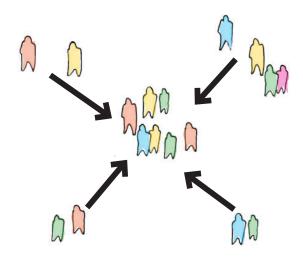
2. A NEW PARK

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

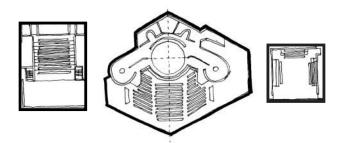
- Build meaningful, attractive connection from Katy Trail, with visibility to Kalita and parkland below
- Build bridge or other access across creek that is safe for bike or walking traffic
- Landscape site to preserve natural character, while increasing access to natural spaces



3. PUBLIC ENGAGEMENT

Increase visitor amenities for theater patrons and public/park visitors

- Remove Heldt building and replace lost space with 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



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.

PROJECT TEAM

Design Team

Diller Scofidio + Renfro

Architecture

Fisher Dachs Associates
Theater Consulting

Threshold Acoustics LLC

Acoustics

Reed Hilderbrand Landscape Architecture

Harboe Architects
Historic Preservation

BOKAPowell Local Architect

Robert Silman Associates Structural Engineering

Syska Hennessy Group

Mechanical, Electrical, Plumbing Engineering

Pacheco Koch

Civil & Traffic Engineering

Steering Committee

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

Jacob Walter & Walt Zartman Hillwood Urban, Owner Representative

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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









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

·····> MASTERPLAN DEVELOPMENT

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

·····> 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

HISTORIC CONTEXT

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

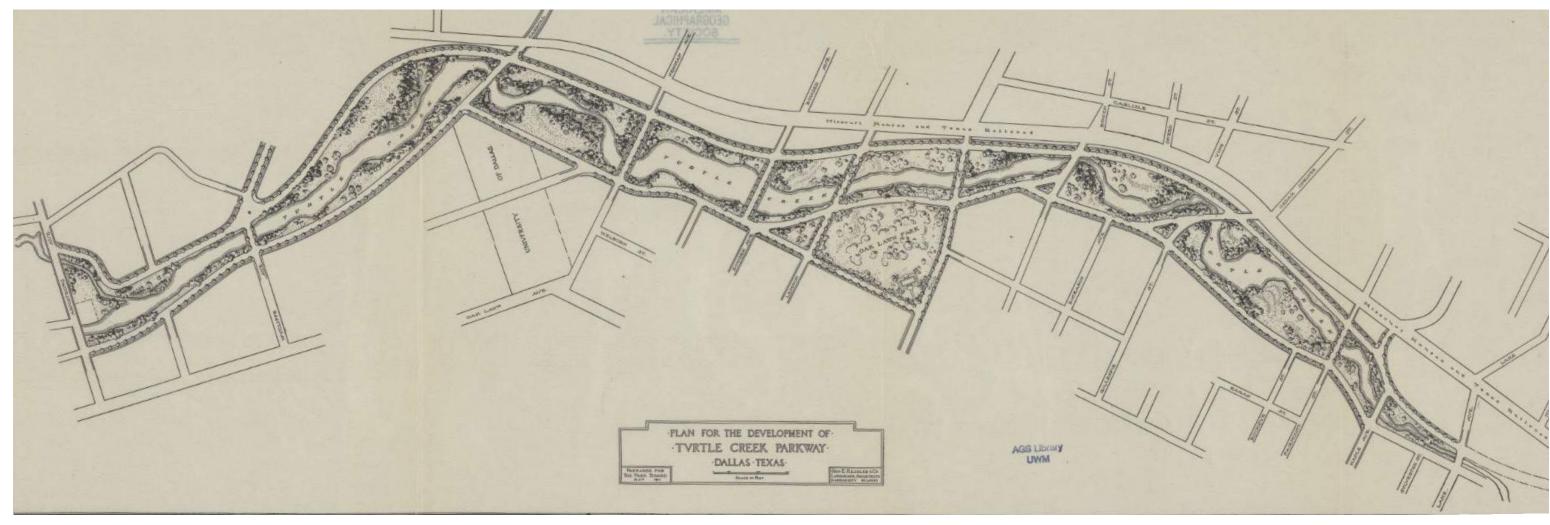
The land the theater sits on was gifted to Dallas Theater Center in July 1955 by Sylvan Baer, who still owned the large tract surrounding Turtle Creek left undeveloped after the

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.

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.



Plan for development along Turtle Creek, 1911, George Kessler Source: American Geographical Survey Library Digital Map Collection, University of Wisconsin Diller Scofidio + Renfro

New York, NY

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.

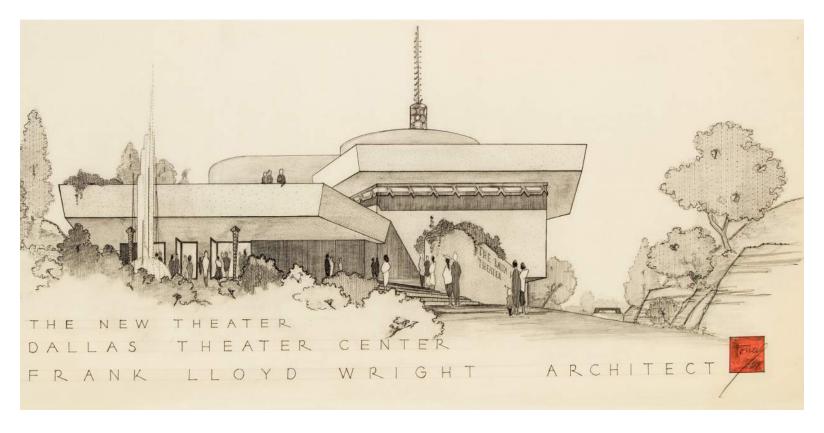


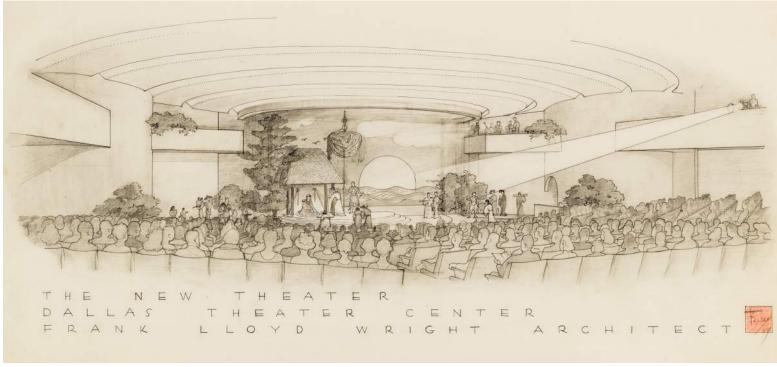
Frank Lloyd Wright arriving in Dallas, greeted by Robert Stecker (left) president of the Board of Dallas Theater Center and Paul Baker (right) director of Dallas Theater Center. Source: Dallas Morning Star



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

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)
1968-69	Education wing & rehearsal studios added
	East terrace enclosed & enlarged, 10 columns added below
	New porte cochere routed beneath the expanded cantilever
1970s	Auditorium repainted a dark taupe color
1973-74	The tracts of land adjacent to the original site were acquired, expanding the 1.2 acre site to ~9.85 acres.
1977	Auditorium balcony edge extended forward 6 feet
1982	South parking lot added along Lemmon Ave
1983-84	Auditorium floor rake increased by 1'6" overall
	Original banquette seating removed
	Auditorium painted dark green
	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 original exterior wall to open into new lobby, south entry added to access lobby from parking lot
	Second floor dressing rooms partitioned, third floor costume room partitioned
1993	Asbestos abatement at auditorium ceiling
1997	Auditorium vomitories decked over or entirely enclosed to provide additional seating
1998	East entry patio demolished and reconstructed with steps, new handrail & portion of driveway added
2002-03	Removal of "room at the top"

New York, NY

HISTORIC PRESERVATION

Significance Zoning

The Kalita Humphreys Theater is a significant Frank Lloyd Wright designed theater that retains a moderate level of integrity with elements added after the 1959 period of significance. 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.

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

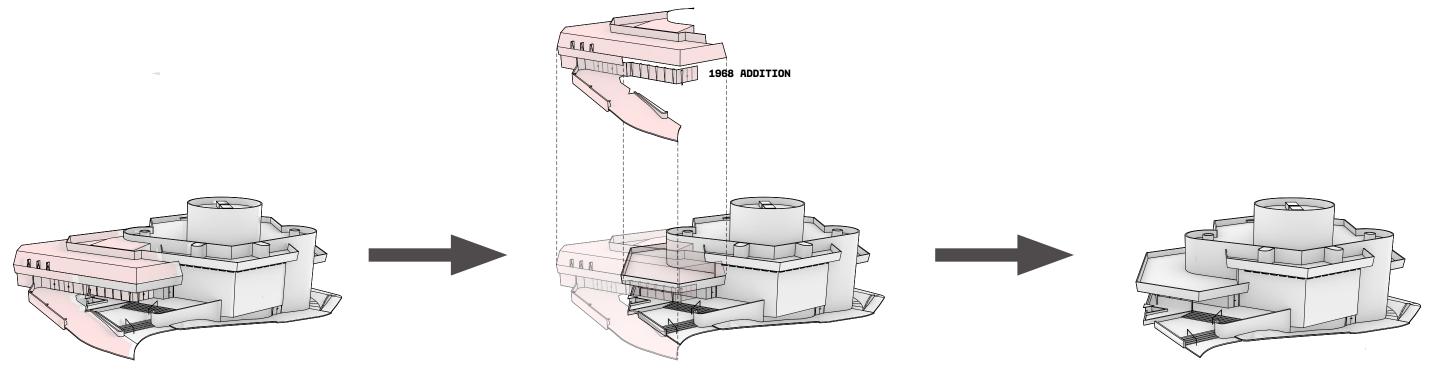
forums were sponsored by Preservation Dallas to promote public understanding of the importance of the property for theater, architecture and cultural landscape.

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.

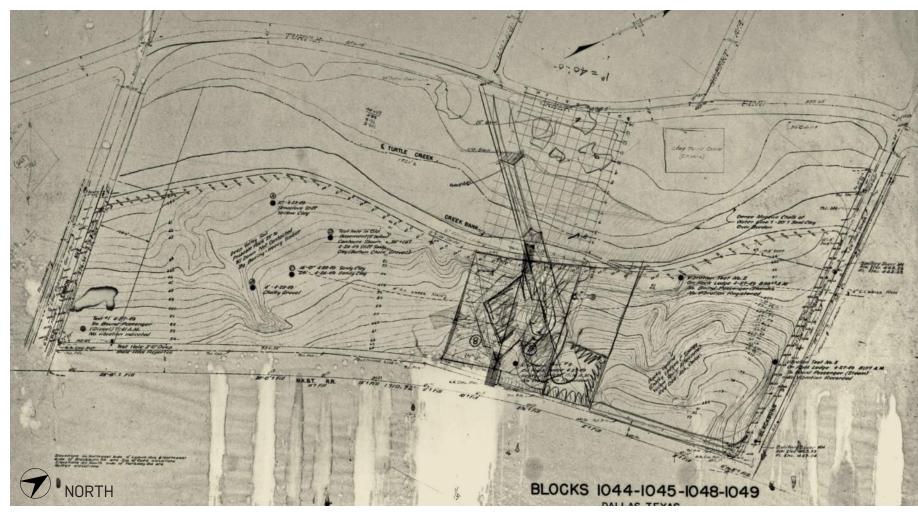
The landmarking of the KHT generated enough support from the public to vote in 2006 bond funding for a Master Plan for the building and site. Ann Abernathy, with Booziotis & Company Architects, went on to lead an initial comprehensive master planning study for the theater and site. The master plan was 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.



Present Day Kalita Humphreys Theater

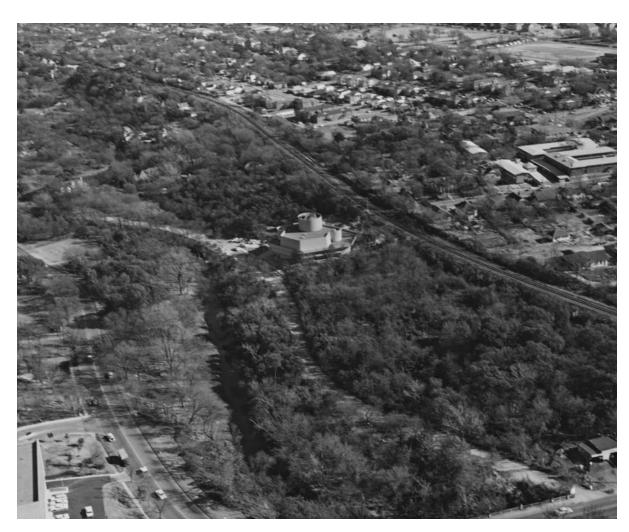
Restored Kalita Humphreys Theater

SITE AREA HISTORY



Initial Site Study

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

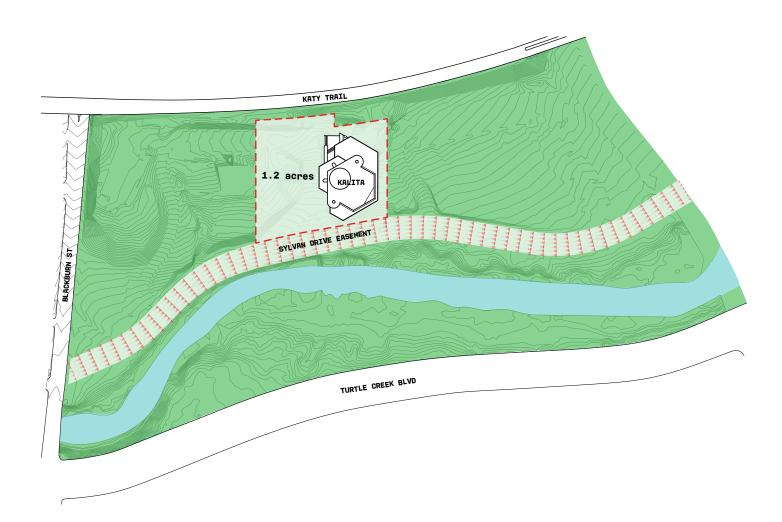


1959 Aerial Photo

The Kalita and Sylvan Drive shortly after completion, shown before Lemmon Avenue was split into two roadways.

SITE AREA HISTORY

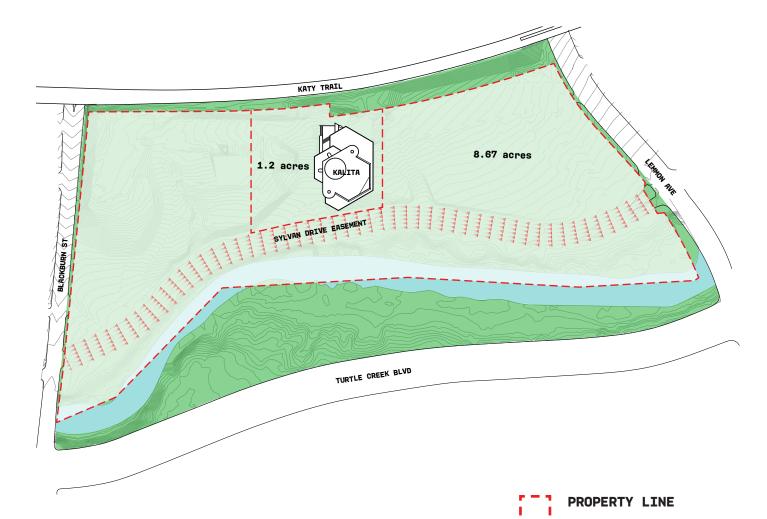
1959 Property Boundary



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.

1974 Property Boundary



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.

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.

KALITA RESTORATION





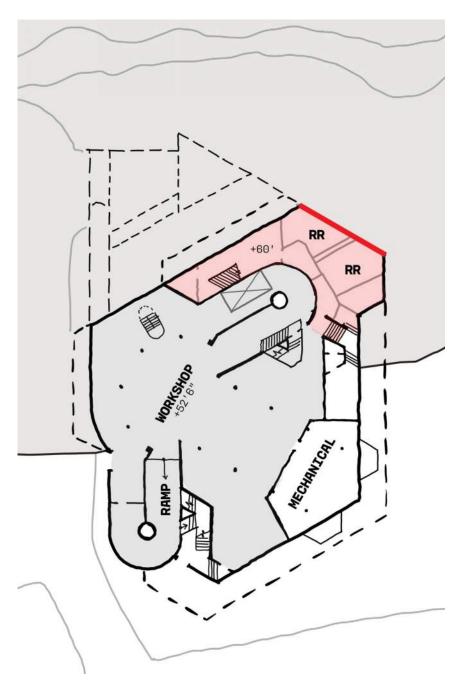
Existing Condition

Original Condition

Silman Engineering New York, NY BOKAPowell Dallas, TX Syska Hennessy Group Los Angeles, CA

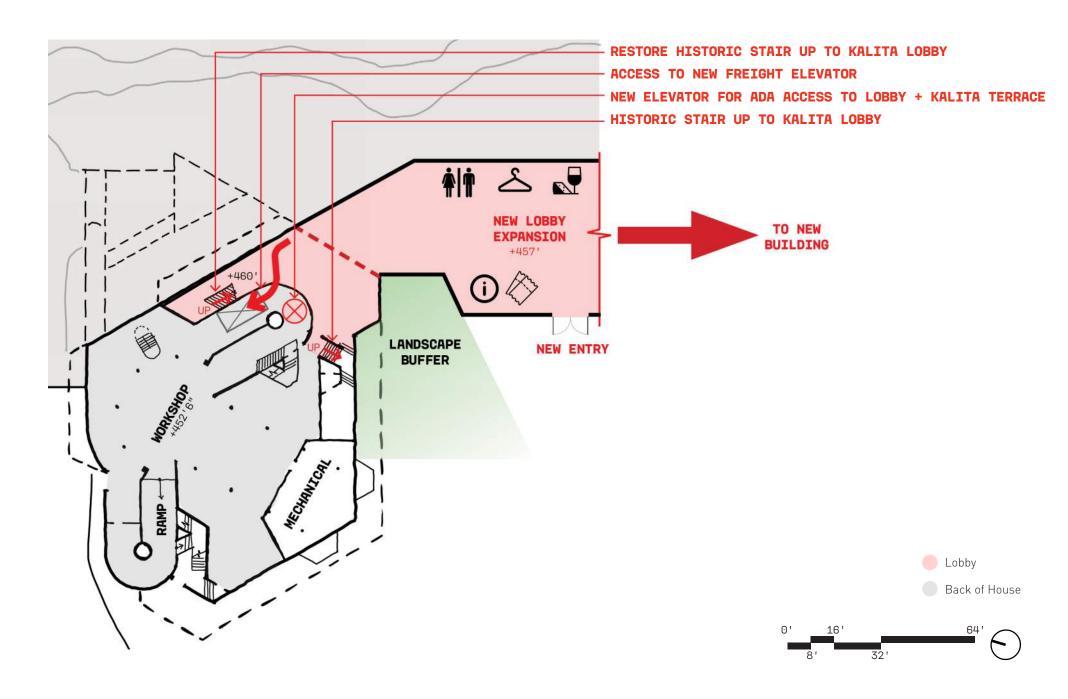
Pacheco Koch Dallas, TX

KALITA LOBBY EXTENSION



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.

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 (DTC). 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

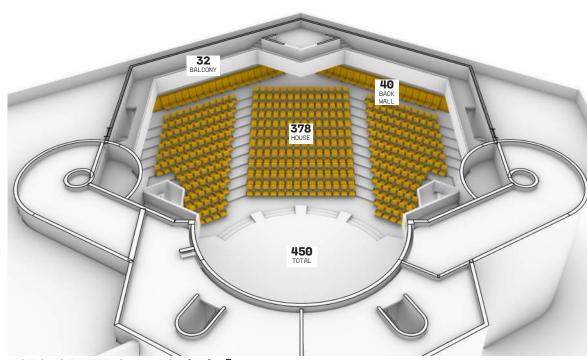
The historic Kalita Humphreys Theatre was the final project of Frank Lloyd Wright. The theater, completed shortly after his death, has historic significance both in architectural history and theater history. The project proposes a modified restoration of the facility which will approach the original 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.



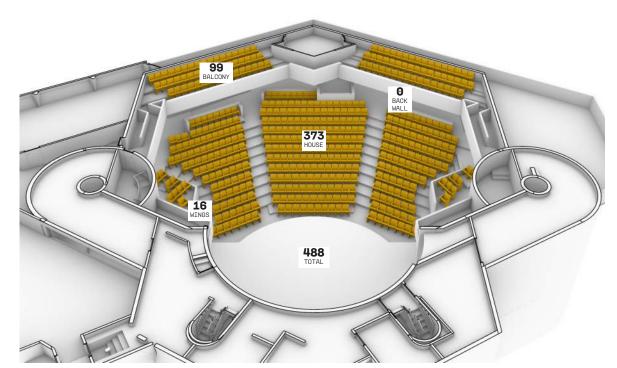
Present Day Theater Interior



1959 Theater Interior



1959 SEATING: 450 total



CURRENT SEATING: 488 total

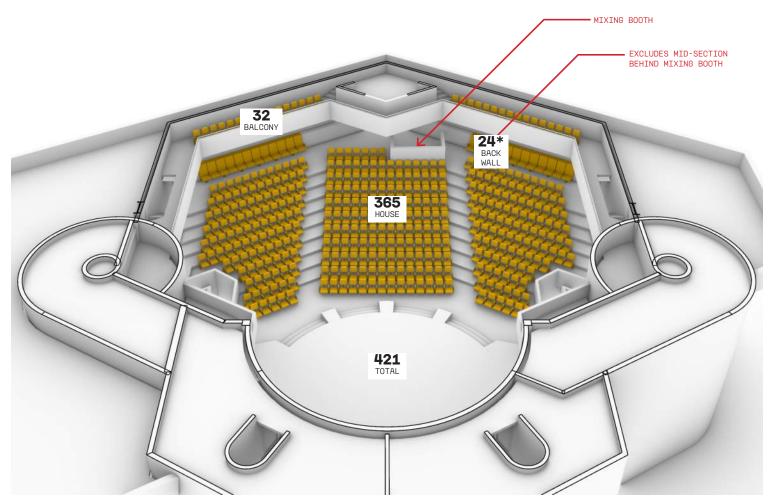
THEATER SEATING

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.

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.

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.

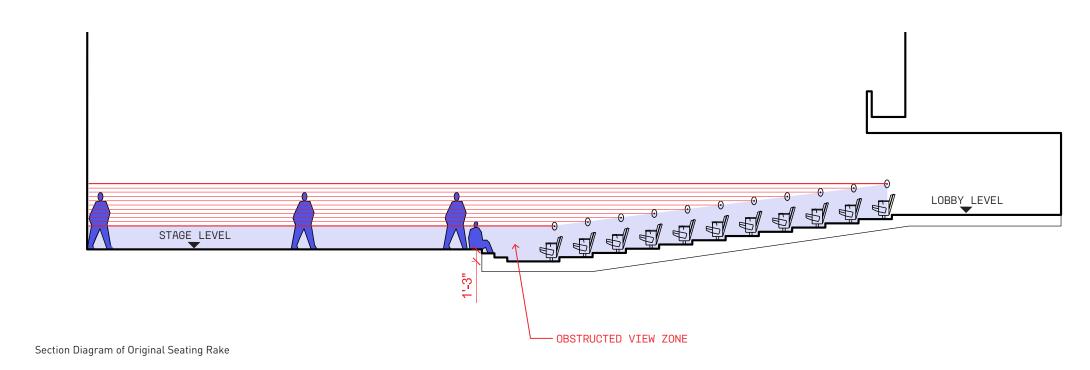


PROPOSED SEATING: 421 total

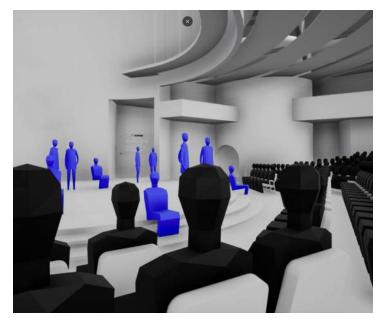
Sightlines

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







Side Sightlines

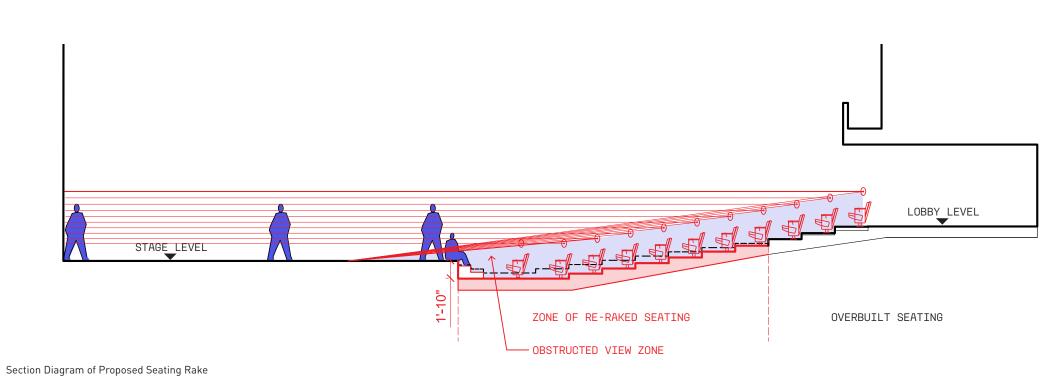


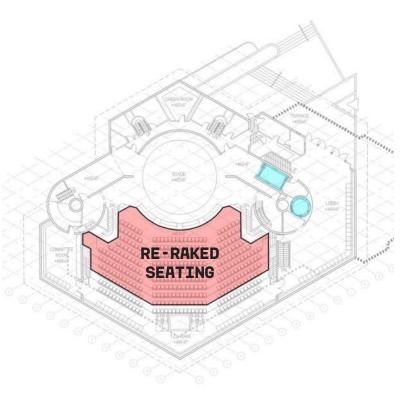
Center Sightlines

Harboe Architects Chicago, IL Silman Engineering New York, NY | BOKAPowell | Dallas, TX Syska Hennessy Group Los Angeles, CA

roup | Pacheco Koch | Dallas, TX

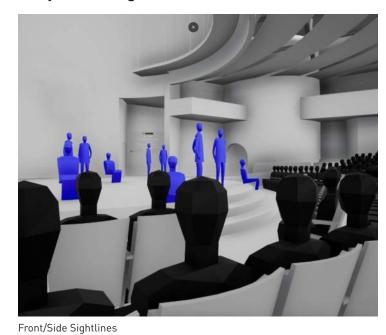
Proposed Sightlines

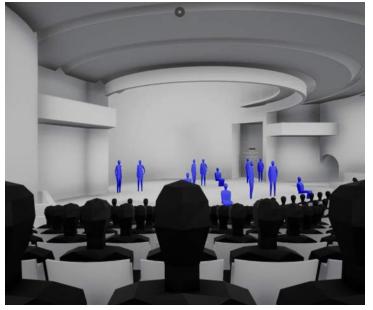


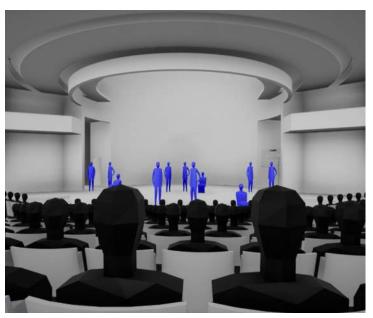


Slab Area Plan Diagram of Re-Raked Seating

Proposed Sightlines







Side Sightlines

Center Sightlines

ARCHITECTURAL DESIGN

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

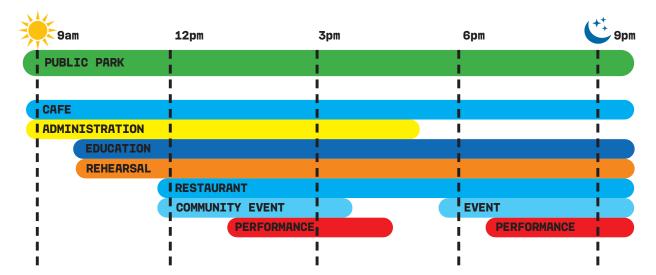
Each new pavilion serves a distinct program that will amplify the theater's social and cultural reach. A 100-seat black box theater with a walkable ceiling grid, flexible seating configurations, and an operable façade will enable indoor/outdoor connectivity as the park filters into the theater. A multipurpose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

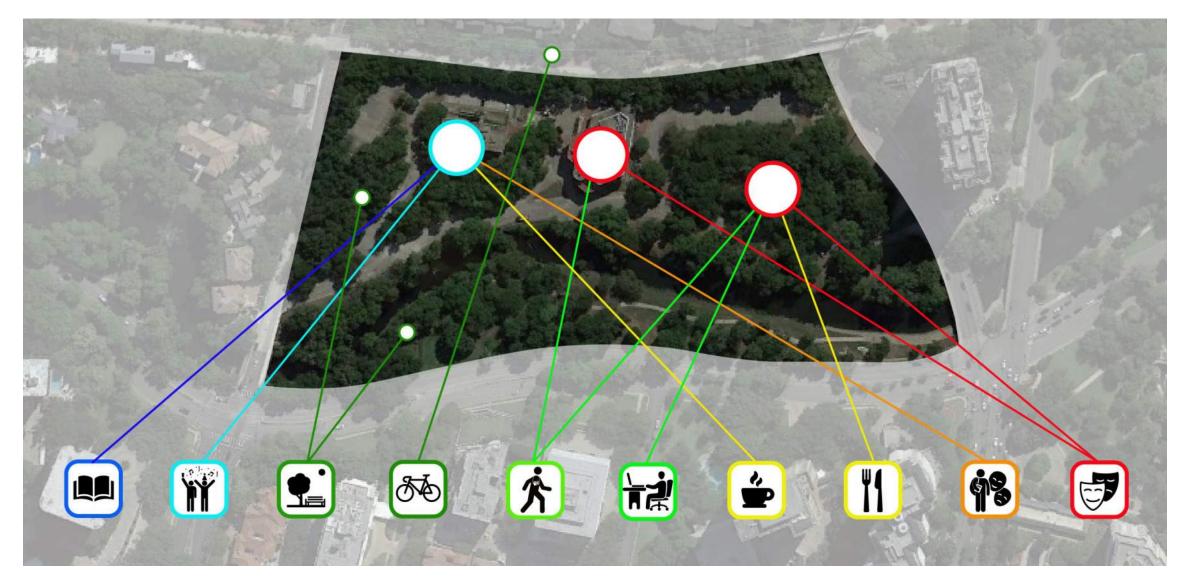
needed rehearsal space for local theater companies, the cellular spaces in the rehearsal and education pavilion will host small installations and performances, supporting the growth of both established and aspiring performers. An accessible elevator and a series of public stairways and viewing platforms 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 Humphreys campus into an intercultural, interdisciplinary. and intergenerational hub that nurtures the next generation of Dallas' artistic pioneers.

SITE PROGRAM

Programmatic Site Activation





- The site will be activated all day, with various programs for the public.
- Programs for the theater and programs for the public will be interspersed on the site to promote engagement with the park and theaters among different kinds of users.
- Food and beverage venues will be located as destinations for park and Katy Trail goers.

NEW BUILDING PROGRAM

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 Spac	ces	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

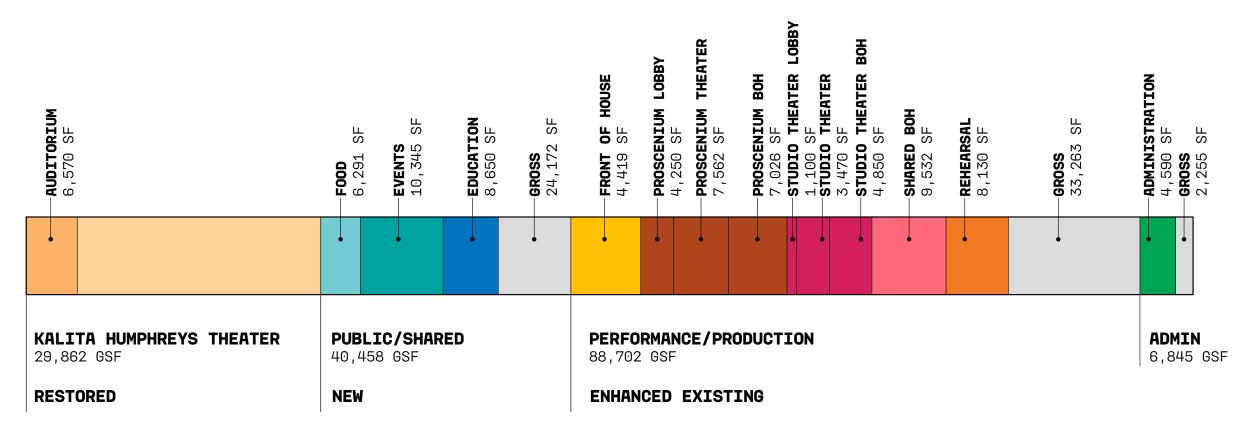
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	Estimated Total Construction Floor Area, typical range	from	128,358 _{160%}	
	ESTIMATED IOTAL COMPLIANCETOM LICA, LIBERAL MANAGE		. 100%	
		to	140.392 4769	
			1/3%	

Breakdown By Component

reakdown By Component						
New Proscenium Theater	Total 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
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
Shared BOH Facilities						
500 Shared BOH Facilities	9,532	100%	3	0	7	0
Sub Total	9,532	100%	0	0	0	0
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
Food & Beverage, Events						
700 Retail, Food & Beverage Spaces	16,645	100%	11	2	22	0
Sub Total	16,645	100%	11	2	22	0
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
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

New York, NY

SCALED PROGRAM AREAS



INITIAL ESTIMATE TOTAL: 169,867 GSF

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







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.

The site is also characterized by a significan topographical shift between Turtle Creek in Dean Park, and the Katy Trail. A major goal of the project is to stitch together Katy Trail with the Turtle Creek Trail network, through the site.





Site Characteristics Site Connectivity

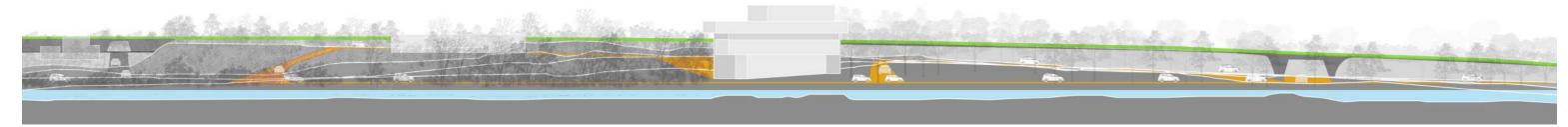
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Silman Engineering New York, NY BOKAPowell Dallas, TX Syska Hennessy Group Los Angeles, CA

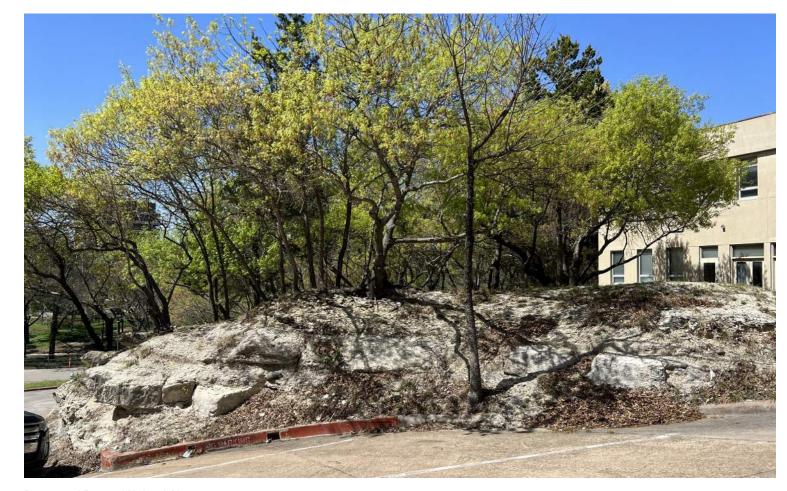
up | Pacheco Koch | Dallas, TX

SITE CHARACTER

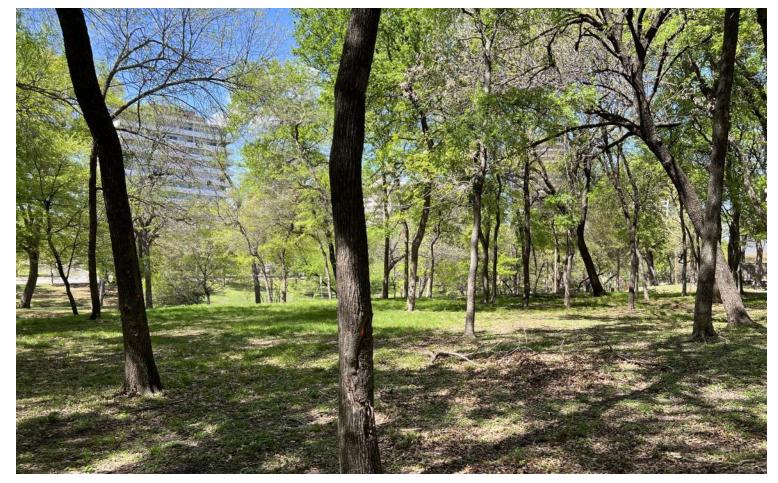




Site Section Looking East



Dense and Rugged Upland Character



Park-like Gently Sloping Character

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.

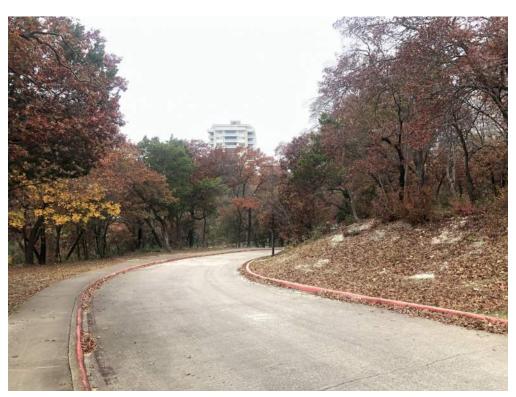
Sylvan Drive was established with the construction of the theater in 1959, on a 1.2 acre tract of land owned and donated for use by Sylvan Baer, the namesake of the road. Baer retained ownership of the road land until 1974, when the parcels surrounding the Kalita were acquired by the City of Dallas. 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.



EXISTING PAVING AND CIRCULATION







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







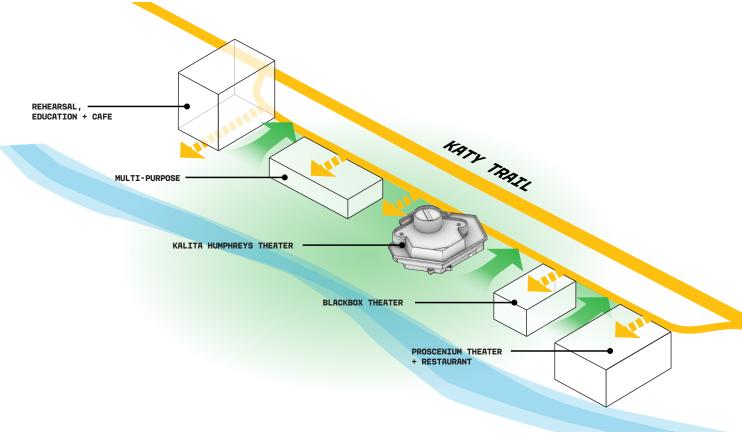


DESIGN CONCEPT

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 William B. Dean M.D. Park, and four new pavilions join the Kalita to bring activity to the site.



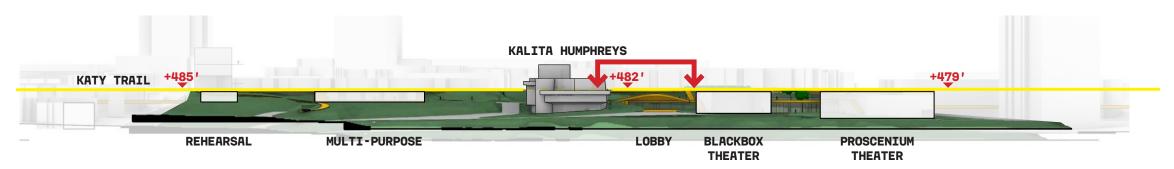


CAMPUS MASTERPLAN

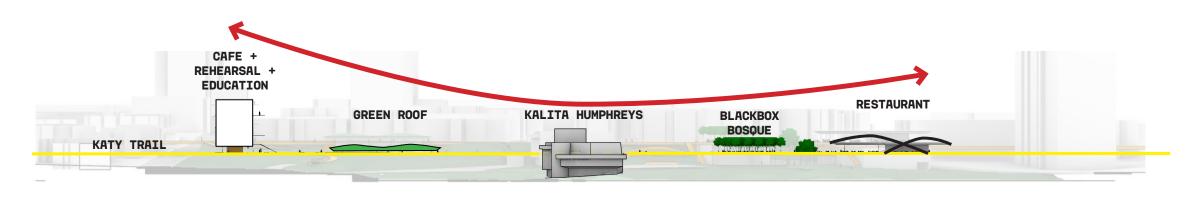


SITE ELEVATION

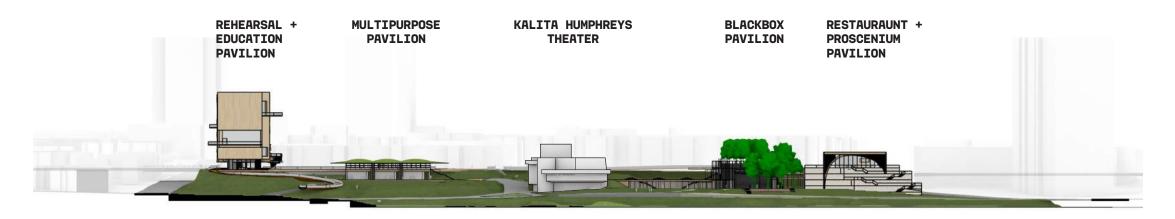
- The architecture is organized around the datum of the Katy Trail, with the bulk of the program below, and expressive pavilions above.
- These programmatic pavilions are connected by a circulation spine of interior and exterior paths across the site
- Their presence is minimized nearest to the Kalita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



Below Katy Trail

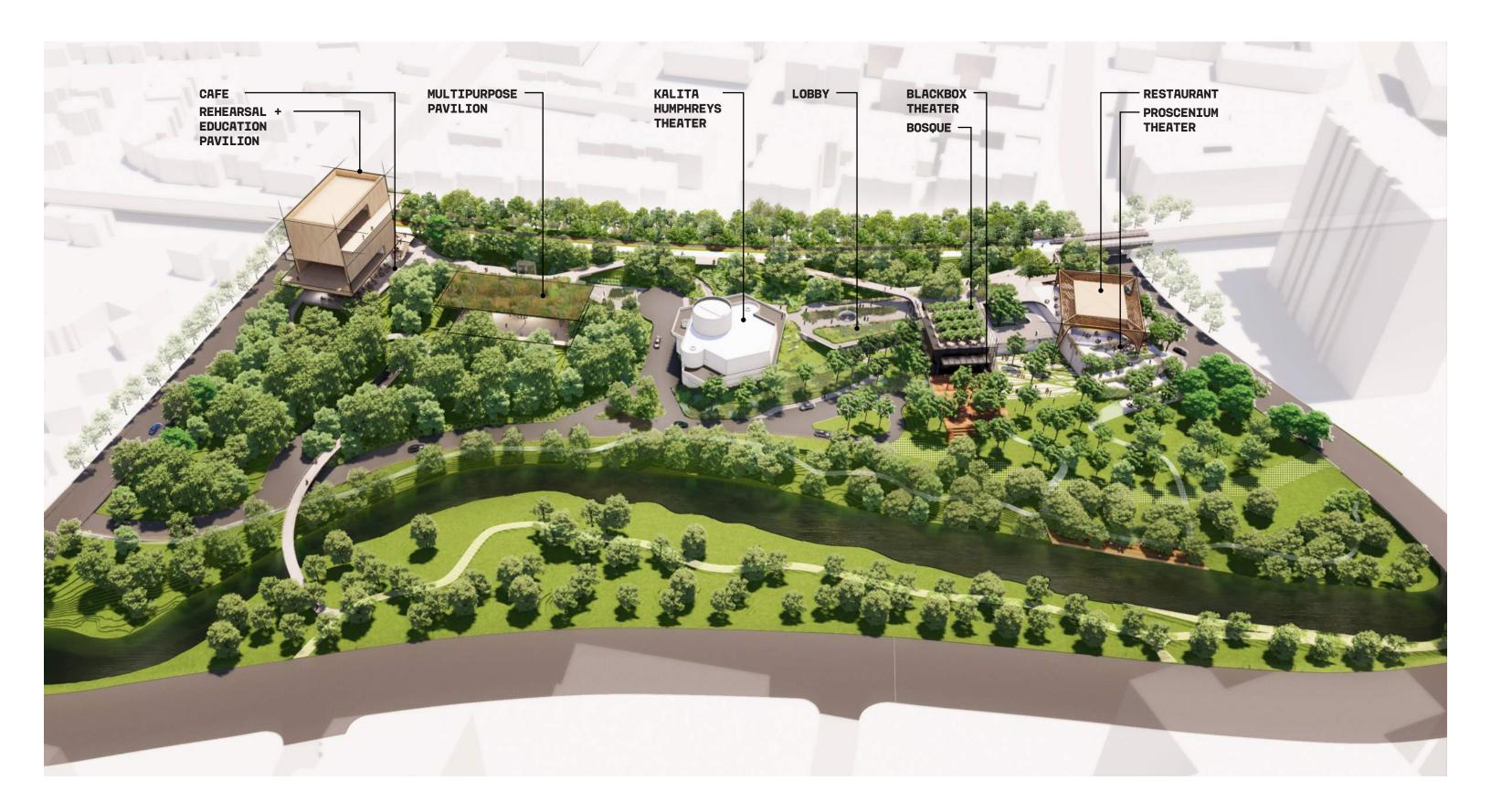


Above Katy Trail

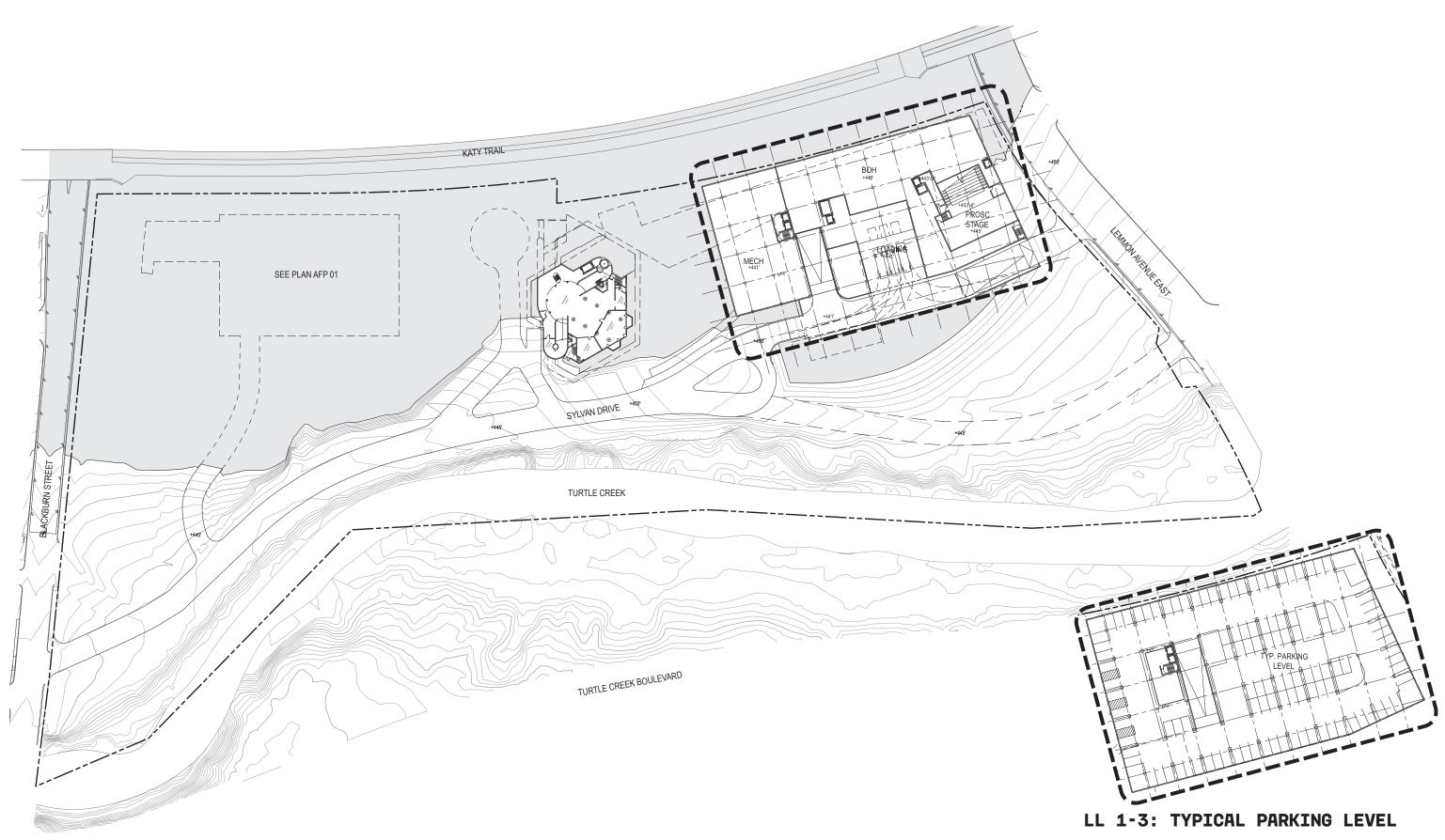


Distributed Scheme Elevation

CAMPUS MASTERPLAN



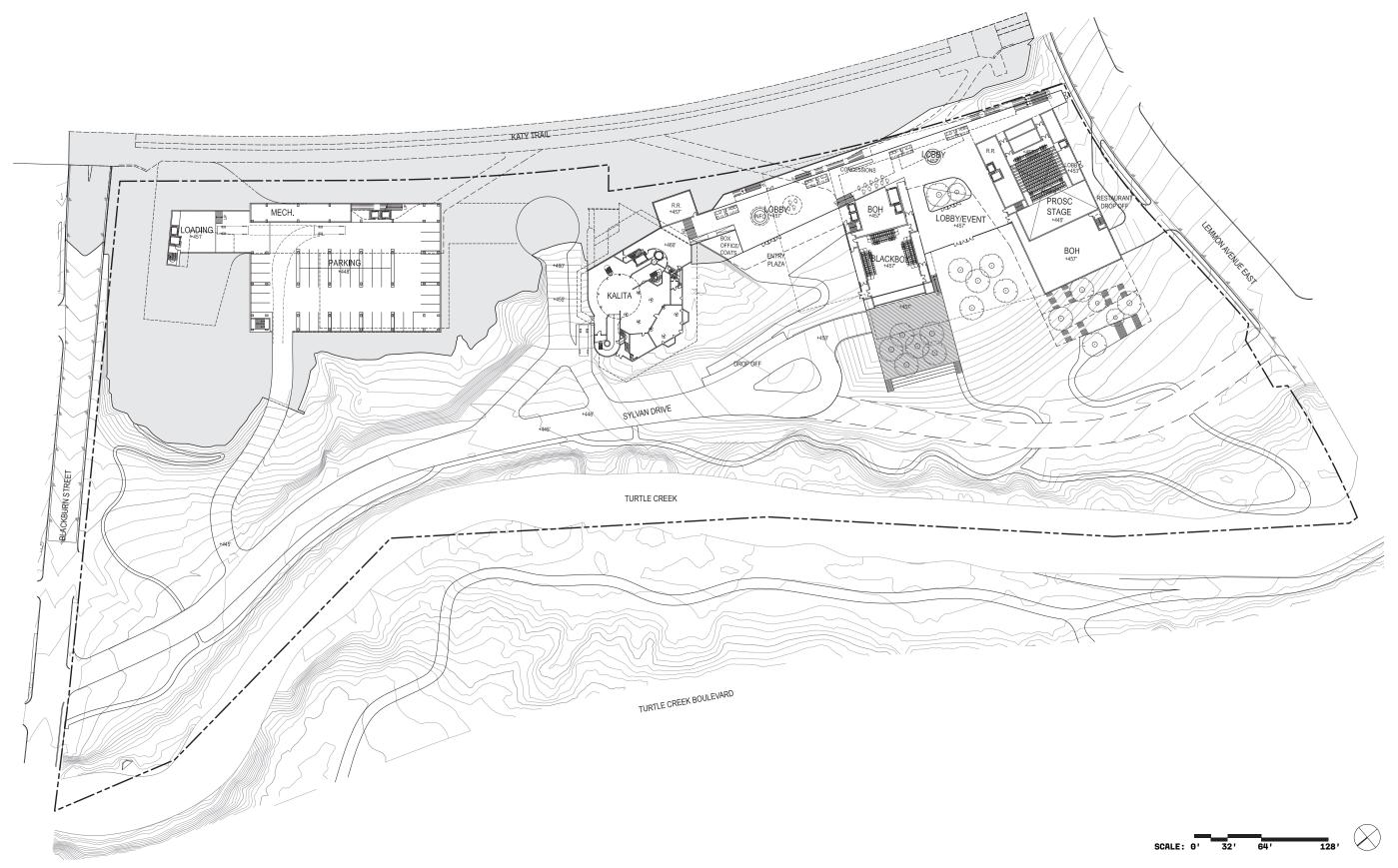
LOADING AND PARKING LEVEL



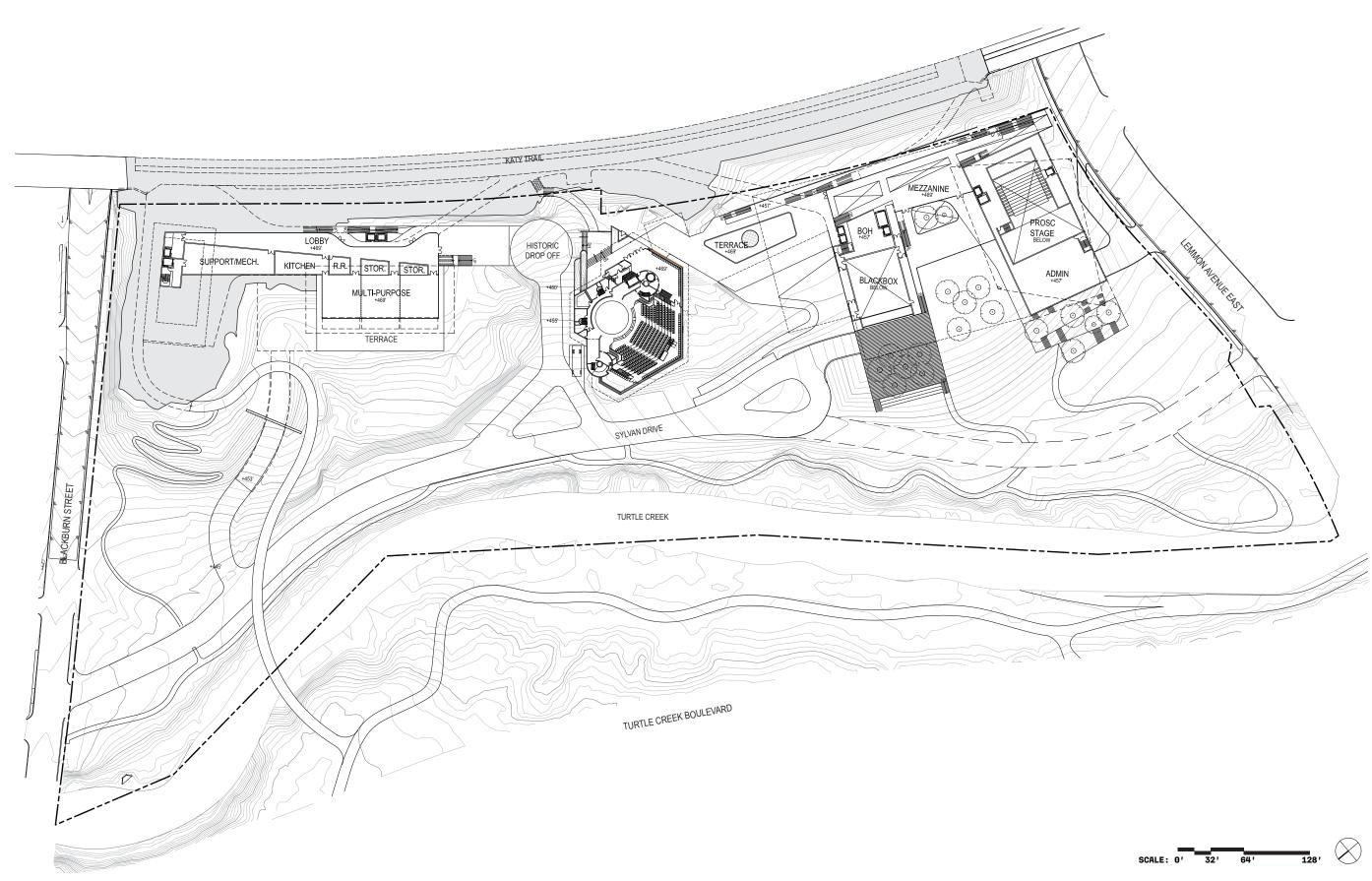
BOKAPowell Dallas, TX Syska Hennessy Group Los Angeles, CA

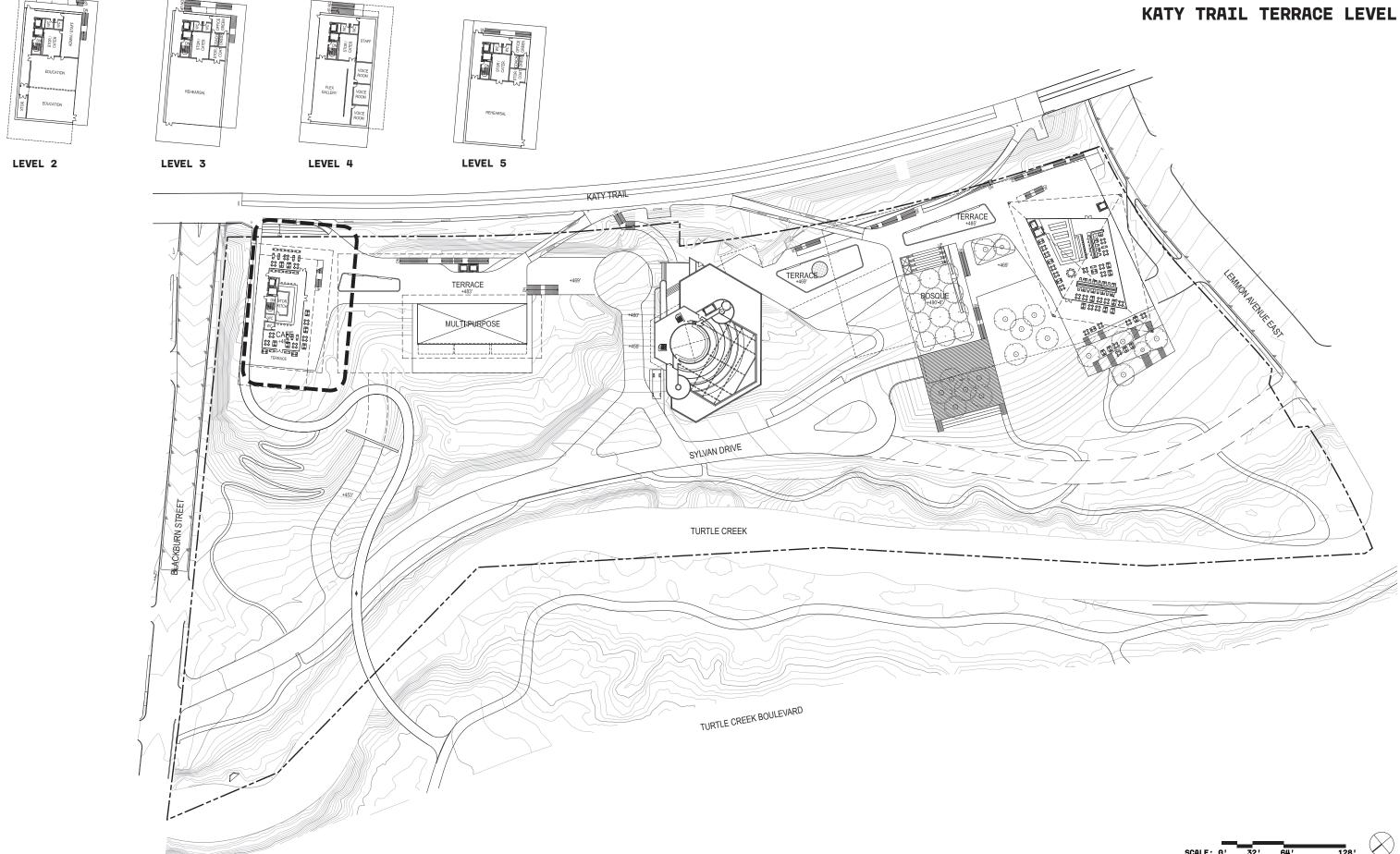
up Pacheco Koch Dallas, TX

LOBBY AND NORTH PARKING LEVEL



KALITA LOBBY AND TERRACE LEVEL





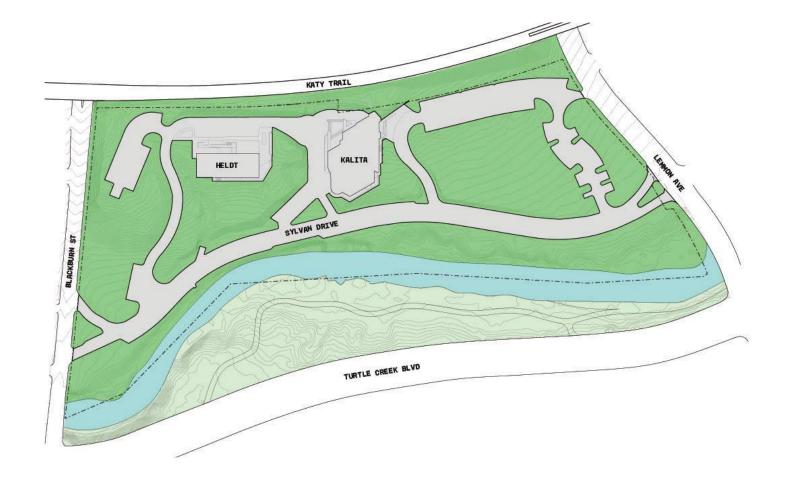
LOT COVERAGE: EXISTING

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.

Proposed Garage Overlay

- 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





LOT COVERAGE: PROPOSED



Proposed Lot Coverage

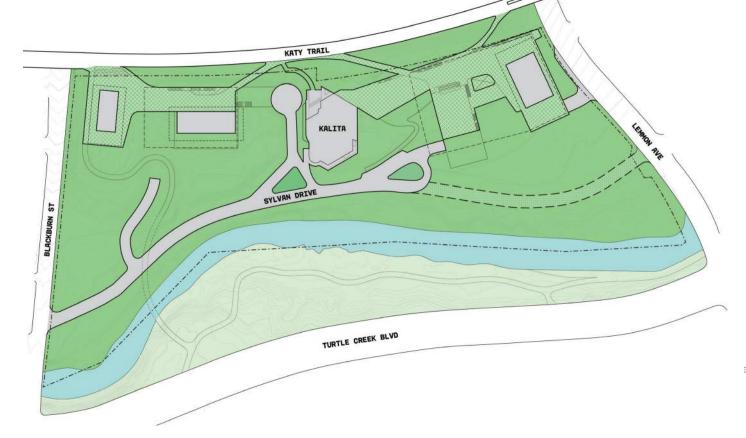
Proposed Paved Areas

surface parking.

• The site scheme proposes the removal of

approximately half of the impervious built area currently existing on the site, primarily comprised of

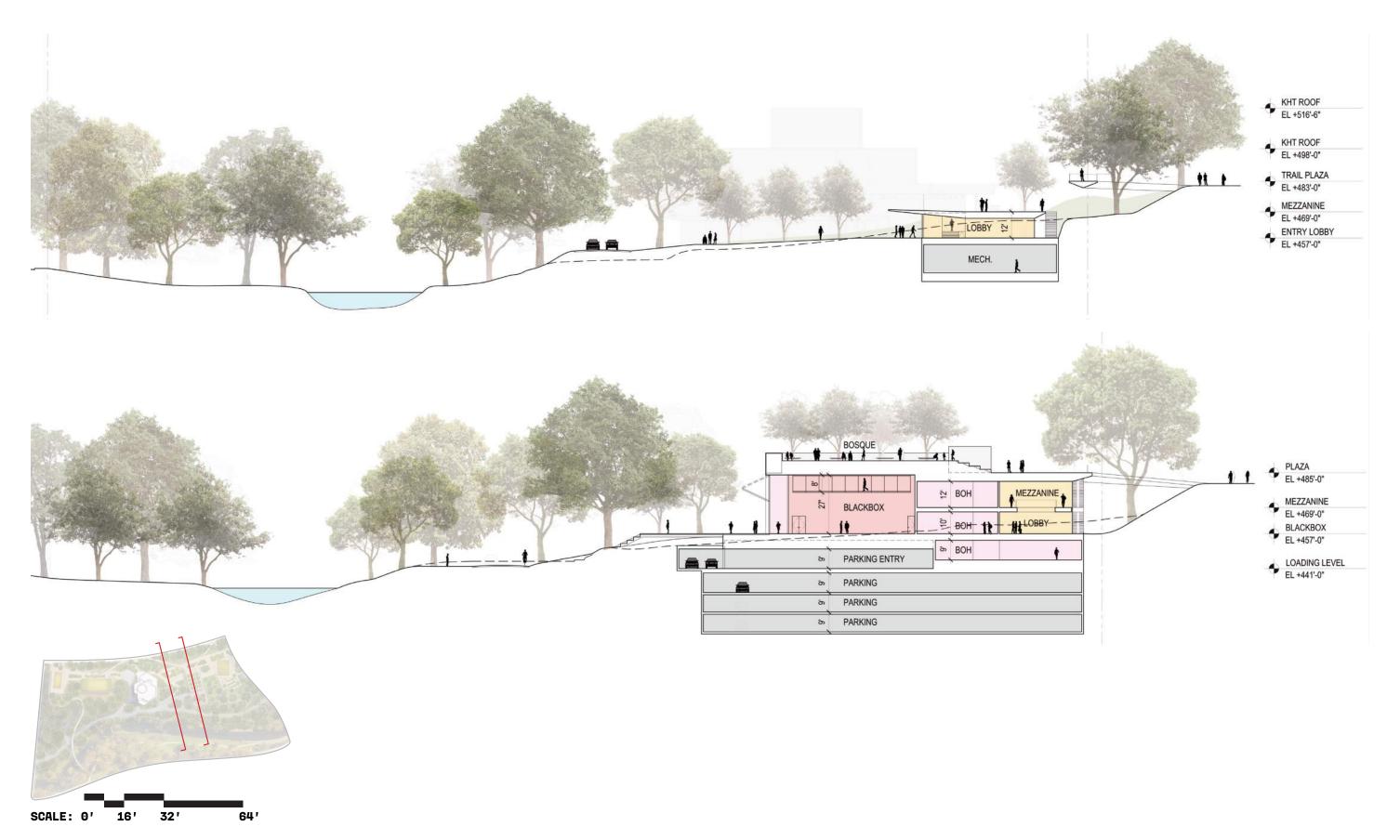
- While the park landscape area will remain approximately the same as in the existing condition, the new build increases the total accessible landscape by 2 acres, replacing surface parking with a series of public, programmed landscape terraces on top of the building program.
- These terraces connect 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.



LANDSCAPE 6 acres LANDSCAPED TERRACE 2.25 acres PUBLIC OPEN SPACE 8.25 acres BUILDING + PAVED AREA 1.75 acres

PROPOSED

LOBBY + BLACKBOX



DROP-OFF / LOBBY



LOBBY INTERIOR

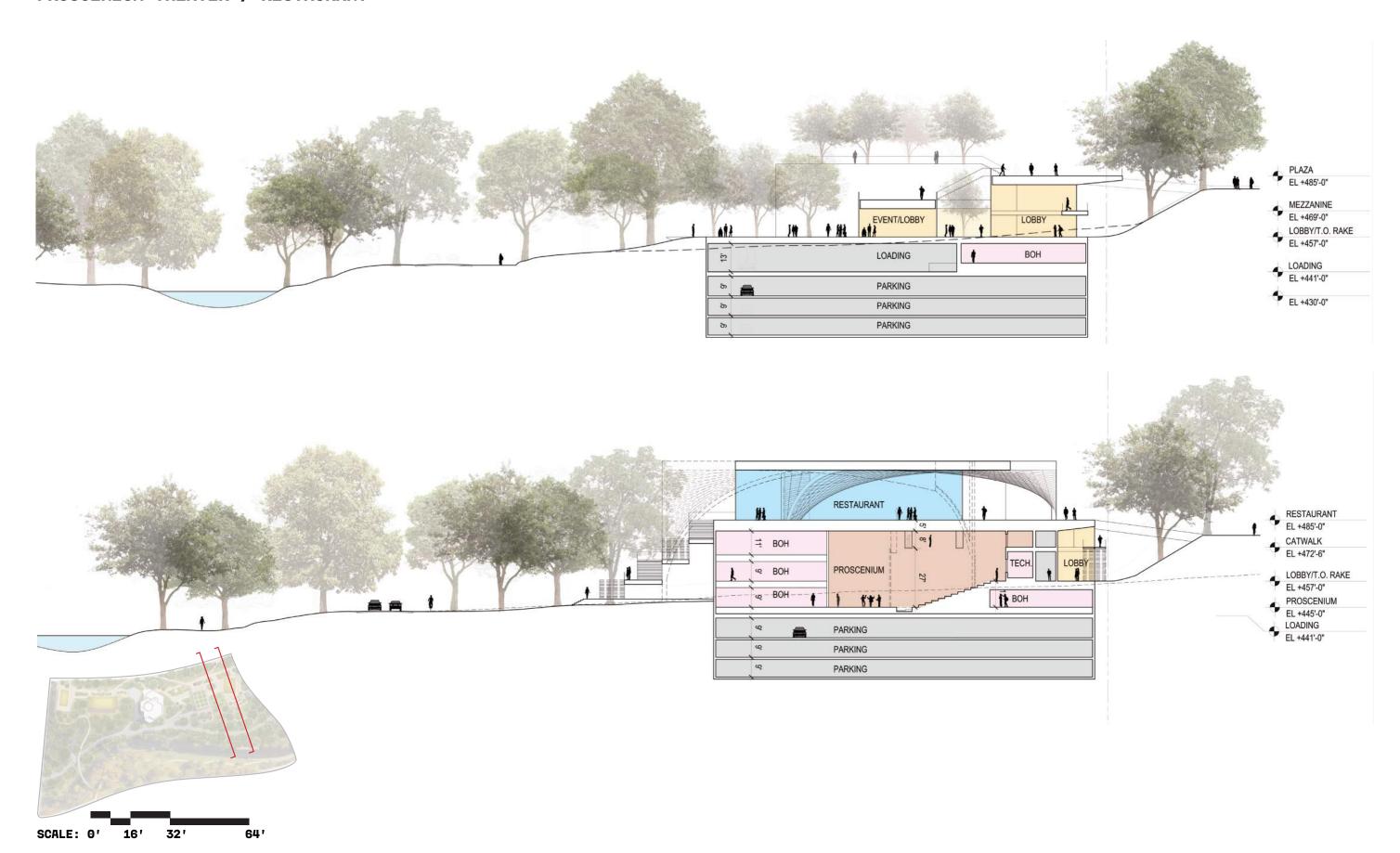


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BLACKBOX



PROSCENIUM THEATER / RESTAURANT



BOKAPowell

Dallas, TX

RESTAURANT



KATY TRAIL ARRIVAL

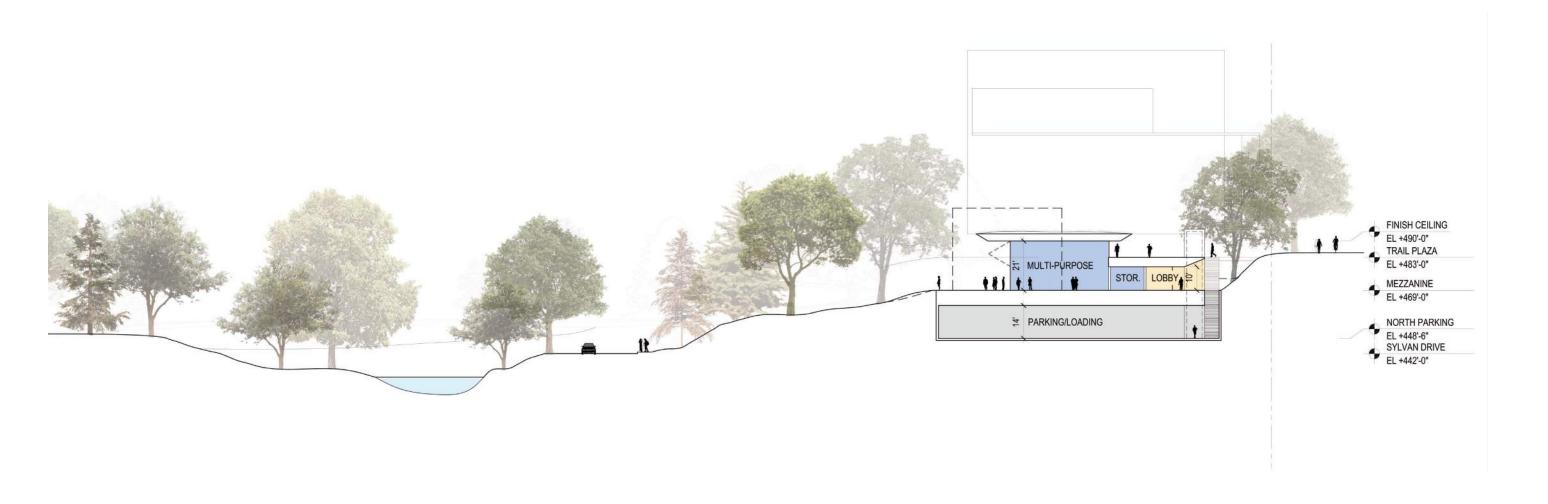


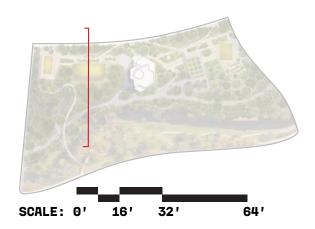
View from Katy Trail South

EVENT COURTYARD



View Looking East from Dean Park







View into Multipurpose Pavilion from Katy Trail



Movable Partitions Closed - Classroom

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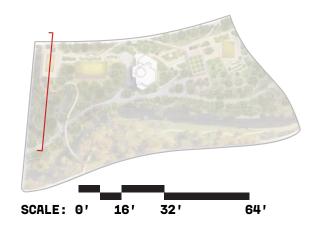
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Movable Partitions Open - Workshop

REHEARSAL + EDUCATION





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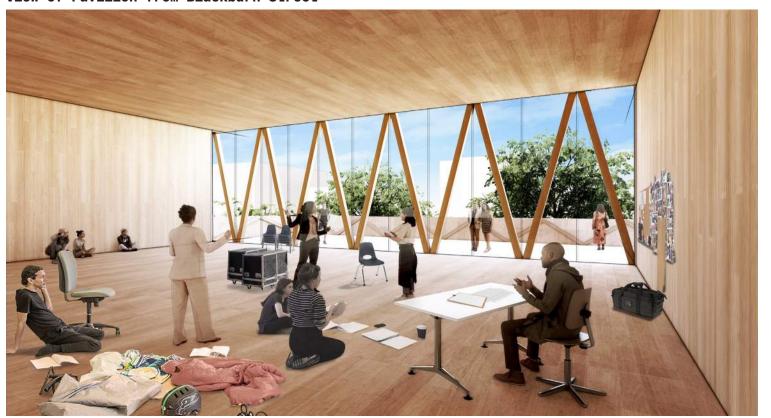
REHEARSAL + EDUCATION



View of Site and Downtown Dallas from Pavilion

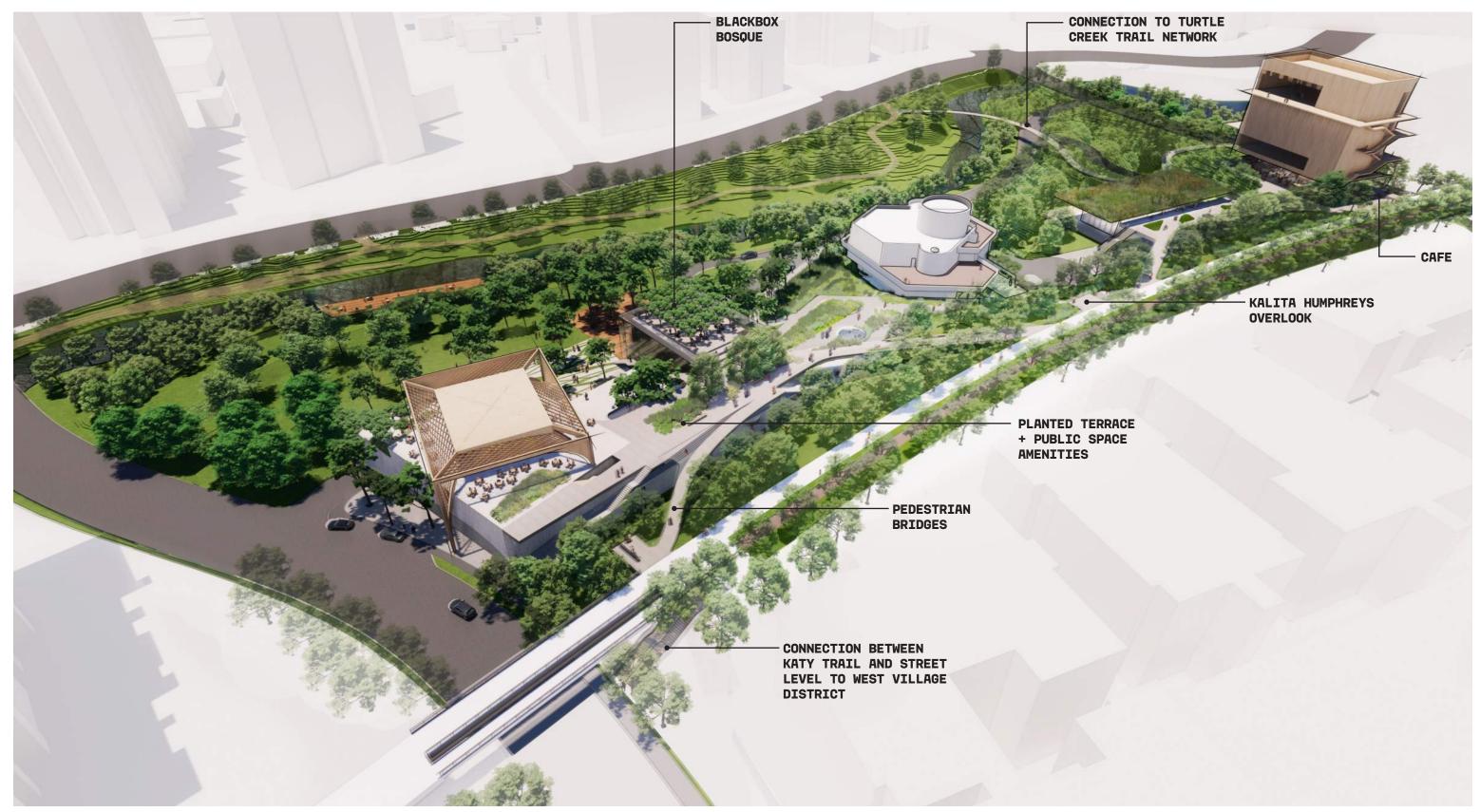


View of Pavilion from Blackburn Street



Rehearsal Space

OPEN PUBLIC SPACE



Aerial View from Southeast

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OPEN PUBLIC SPACE

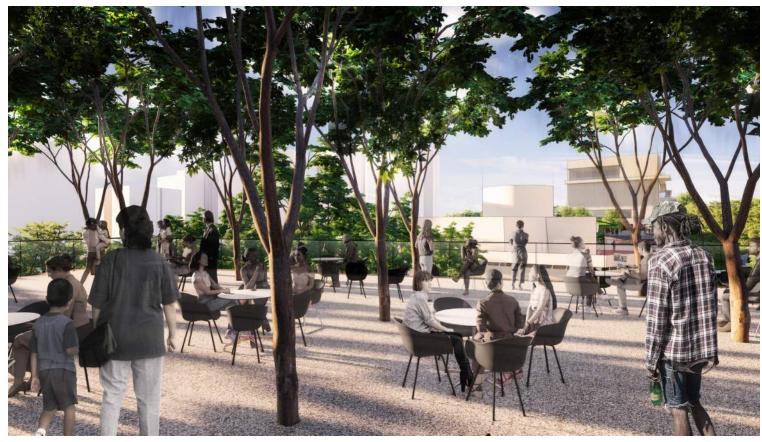


Planted Terrace

OPEN PUBLIC SPACE



View from Katy Trail North at Rehearsal + Education Pavilion



KALITA HUMPHREYS OVERLOOK

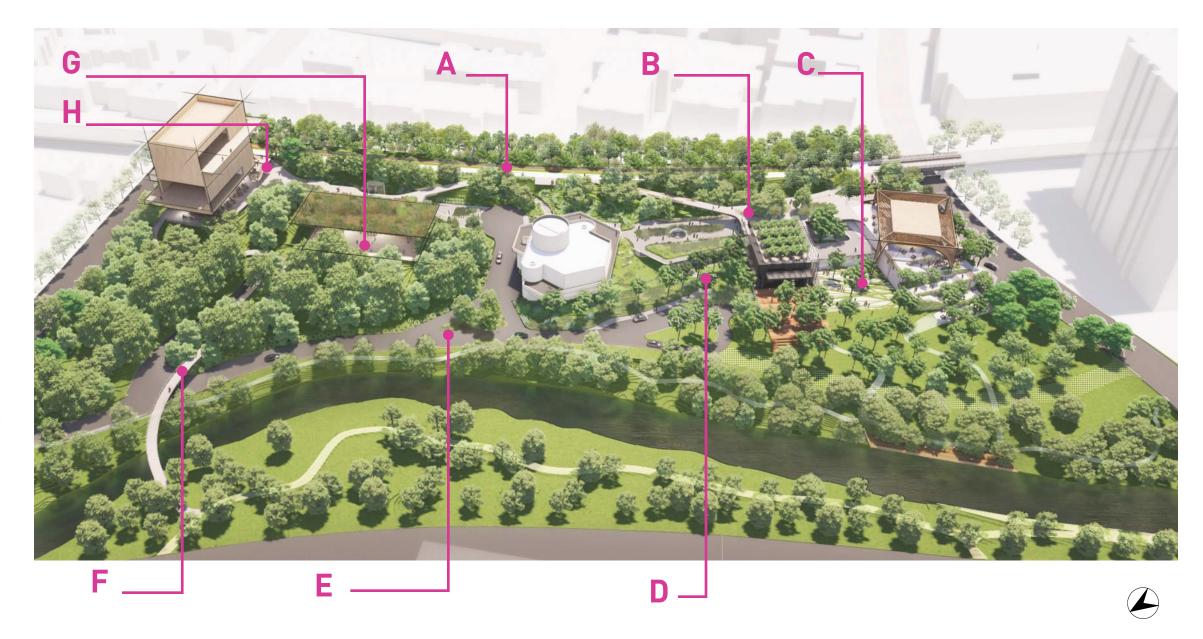


Katy Trail Overlook to Kalita Humphreys Theater

LANDSCAPE AREAS

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.



- 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

LANDSCAPE AREAS

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 connections. Programmatic use of the promenade ranges from active circulation zones, small-scale resting areas, and large-scale 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.

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 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.







After Proposed Sylvan Dr. with the width narrowed and new trees planted

LANDSCAPE AREAS

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 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

The bike path and bridge links the Katy Trail on the east edge of the site to the Turtle Creek Path network on the west side of Dean Park. The path has a consistent gradual slope from the high point at the Katy Trail connection and across the creek that meets ADA accessibility standards. This will provide a comfortable and easy access for all public users, including runners, bikers, families with strollers, and mobility challenged individuals. The path is fitted to the existing contours as an on-grade path in the northeast portion of the site, and then extends as an elevated bridge over Sylvan Drive and Turtle Creek. The full length of the bridge is about 350 feet, and crosses above the 100-year flood elevation. The bridge will have long spans with carefully located piers and pilings, and engineered to minimize obstructions within the flood zone.

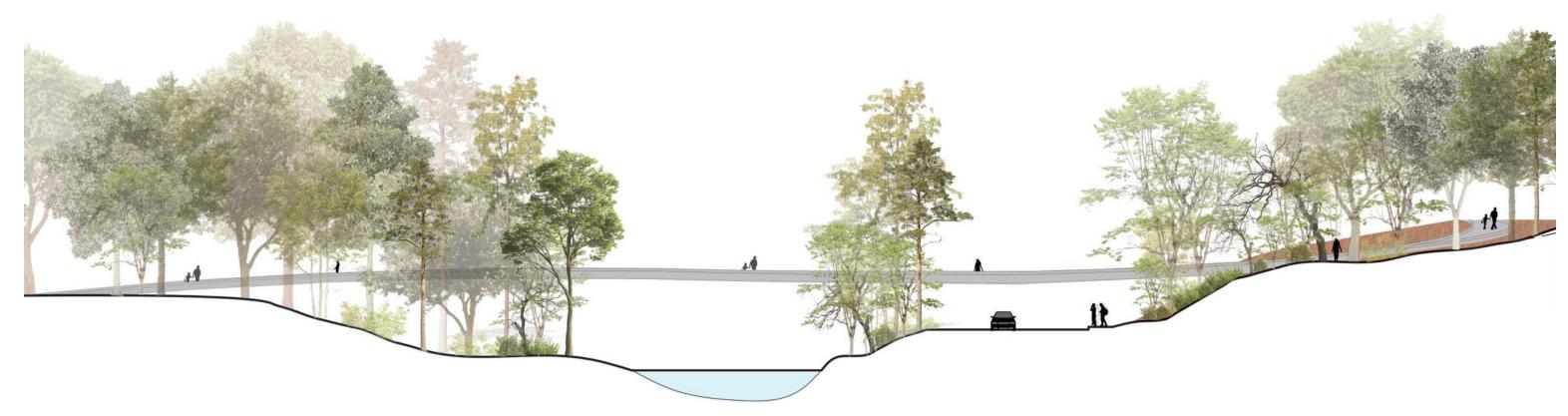
G. Outdoor Multi-purpose Space

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 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.



BIKE + PEDESTRIAN BRIDGE



Bike Path and Bridge View Along Sylvan Drive

KALITA HUMPHREYS THEATER



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ESTIMATED BUDGET AND TIME

Kalita Humphreys Masterplan Estimated Budget

The project budget was developed with the input of the entire project team. DTC hired the Beck Group to provide a construction budget estimate based on the plans as illustrated in DSR's masterplan concept scheme. Interestingly, the Beck Group has a unique perspective in that they built the original theater for DTC. Hillwood Urban provided input and guidance with regards to soft costs required to complete the project.

It is important to note the following items:

- 1) These figures reflect a budget based on an early set of concept plans and with 2022 cost data. As such, they are subject to movement (likely in the range of +/- 10%) with the evolution of the overall masterplan design and/or cost escalation, depending on actual construction commencement.
- 2) This masterplan design purposefully incorporates connectivity and accessibility between components. The budget detailed below provides estimated budgetary figures per specific project components; however, this detail is based on estimated allocations of hard and soft costs and does not reflect costs to deliver each component on a standalone basis.
- 3) The Theater / Program Additions component includes the proposed four new pavilions and all new program elements exclusive of the Katy Trail Improvements, Main Garage, and Site / Open Area Improvements shown below.
- 4) The Main Garage component is a below-grade structure housing approximately 380 parking spaces, a service/loading dock, and major utility infrastructure. In this masterplan scheme, significant investment is being made to keep these elements below grade in order to maximize available park area above grade.
- 5) The Site / Open Area Improvements include landscape, hardscape, grounds, paths and other parklike elements as illustrated in the Masterplan.
- 6) The budget does not include consideration for financing related costs or contributions to a DTC endowment fund.
- 7) Based on the Masterplan as presented, we have assumed a 20-month design timeframe followed by a construction period of approximately 26 months.

Project Component	Estimated Budget
Kalita Humphreys Theater Restoration	\$ 52,000,000
Katy Trail Enhancements	\$ 6,000,000
Theater/Program Replacements + Additions	\$ 168,000,000
Main Garage - Project Infrastructure Allocation	\$ 22,000,000
Park Improvements	
Main Garage - Parking Allocation	\$ 27,000,000
Site/Open Area Improvements	\$ 23,000,000
Project Total Budget	\$ 298,000,000
Katy Trail/Turtle Creek Bridge Connection (to be considered a separate budget vehicle)	\$ 10,000,000

