This project is dedicated to the many people who helped me get where I am today.

Mom and Dad – Thank you for loving and encouraging me through this program (and for letting me stay in College Station three more years).

To my friends and classmates – hey, look at us. Who’d’ve thought? Not me.

Ray – thank you for your constant support throughout this project. Thank you for pushing me to work harder when I did not think I could. Finally, thank you for being patient with me—even when I researched instead of designed.

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Brent – I cannot say thank you enough. Without you, I never would have found my love for historic preservation. Without you, this project would not have been possible.

- Hayley
How can architecture bring a sense of peace to a historic district haunted by a history of unspeakable tragedy?

The West End Historic District is located on the far west side of Dallas’ Central Business District. Composed of turn-of-the-century industrial warehouse buildings, the West End is the only remaining part of downtown Dallas undisturbed by skyscrapers. Unfortunately, the historic district is also known for its part in one of the most infamous days in United States history: November 22, 1963—the day President John F. Kennedy was assassinated. Because of this, the West End has an air of sadness and negativity. This begs the question, “What can be done to bring a positive light to such a historically negative district?” The Dallas Center for Peace is a direct response to the posed question. History can never be rewritten or altered; however, the positive can always be found even when reflecting on the darkest of days.
In 1841, a fur trader named John Neely Bryan settled on the eastern bank of the Trinity River. Bryan chose this site because it was the location of a natural ford that provided the only crossable point of the river for miles. In the years that followed, a general store, post office, and river ferry were established and other settlers began to flock to the area. The land was surveyed and plotted in 1844 and a name was officially selected: Dallas. From here, the new city began to grow eastward. Dallas found great fortune when it became a crossroads for several major rail lines. Through these lines, settlers of Dallas began to trade buffalo hide, leather, and cotton and business proved to be lucrative. By the year 1880, the population of Dallas had increased to over 10,000. Bridges were constructed to make the crossing of the Trinity safer and to provide passage for the rail lines. By the year 1890, Dallas had become Texas’ most inhabited city and showed no signs of slowing down.
Although the new city's location along the Trinity River helped in establishing itself as a railroad crossing, it also posed a serious problem: chronic flooding throughout the buildings, residences, and streets of downtown. Initially, Dallas' first settlers were hopeful that the river could provide water passage to the Gulf of Mexico and potentially lead to the establishment of Dallas as a port city. The Trinity River shone in fact connect to the ocean however, though Dallas is only 360 miles from the ocean by land, it is over 700 miles from the ocean by way of the Trinity (Marks, 2014). The river is winding, muddy, and shallow in nature and early residents of Dallas soon found that it was unsuitable for any craft larger than a paddleboat. As Dallas grew as a railroad city, efforts to tame the Trinity were quickly forgotten. With any rainfall, the waters of the Trinity would swell and, several times a year, would become high enough to flood downtown. Such was the case of the devastating Great Flood of 1908 ("Great Flood of 1908"). The river crested at nearly fifty-three feet, killed five people, drowned thousands of livestock, and displaced 4000 residents. After that tragic flood, city officials scrambled to find a solution to stop the flooding.
"It is essential that the approaches and first impressions of a city be as pleasing as possible. As a fitting railroad entrance to Dallas, it is proposed to take the properties in the block east and adjoining the Union Station for park purposes. This plaza shall be made an extremely valuable local park and should certainly be provided, regardless of expenditure."

-George Kessler, 1911

In 1911, city planner George Kessler created a comprehensive plan to put an end to the Trinity River's deadly flooding. His solution, called the Kessler Plan, would require the moving of the Trinity River and constructing a levee system half a mile wide to prevent future flooding. In its place, a new park was to be constructed. The park, called Dealey Plaza, would be known as a new "entrance" to the city and would connect downtown to West Dallas without the disastrous flooding of the Trinity.
Unfortunately, Kessler's Plan did not come to fruition for quite some time—World War I and lack of funding prevented the Plan from being acted upon for nearly two decades. Finally, in 1928, the river was moved, and construction on the new plaza began. The plaza was named after George Bannerman Dealey, a local businessman who campaigned for the revitalization of the area for years. Designed in the Art Deco style, the plaza and was intended to be a place of welcoming to a new age of automobiles. The three arched streets since the founding of Dallas had been Commerce Street, Main Street, and Elm Street. All three of these major roads were factored into the design of the plaza and converged underneath an overpass. Rail lines were rerouted over the top of this bridge so that cars and pedestrians could use the new streets and sidewalks without fear of being hit by passing trains. Construction was completed in 1936 and Dealey Plaza became the new “Gateway to Dallas” (Boose 2014).
After its grand opening, Dealey Plaza stayed out of the spotlight. The new park provided a green space at the convergence of downtown Dallas’ three main roadways and walking areas. However, in 1963, its days changed. In the fall of that year, President John F. Kennedy announced that he would be visiting the state of Texas. The President hoped he could raise money for the Democratic Party and hopefully garner Texas support in his bid for re-election in 1964. Kennedy had not announced his candidacy for the next election year, but it was apparent to the public that he would do so in the coming months. Kennedy began his tour of Texas by first stopping in San Antonio, then Houston, and then making his way north to Fort Worth. The President spoke in Fort Worth on the morning of November 22, 1963, and then made his way on Air Force One to Dallas. It had been announced in the newspapers the week before that the President and First Lady would be arriving at Love Field Airport and dining via motorcade through the streets of downtown Dallas. The motorcade route would take the couple down Main Street and lead them to conclude the route by passing through Dealey Plaza. Hundreds of locals lined the streets of Dallas, hoping to get a good look at the presidential duo. The Kennedys were greeted with warm crowds and cheering fans. As the motorcade turned from Main Street, to Houston Street, to Elm Street, disaster struck. John F. Kennedy was shot passing through Dealey Plaza (Hunt, 1967). The motorcade rushed to Parkland Memorial Hospital, but to no avail. The 35th President of the United States was pronounced dead at 1:00 PM. Once a symbol of hope and new beginnings, Dealey Plaza transformed on November 22, 1963, into a place of unspeakable tragedy.
In the years following John F. Kennedy's death, Dealey Plaza became a landmark of Dallas that many hoped to forget. The Tophook Depository Building, where assassins Lee Harvey Oswald allegedly shot the President from, soon saw its tenants move out. The Dallas County Jail, located across the street from the plaza, was the location of the murder of Oswald by Dallas ex-policeman Jack Ruby. In the same jailhouse, Ruby was sentenced to death but succeeded to hang just four years after the assassination of JKF (Hunt, 1997). Throughout the twentieth century, Dallas had experienced major growth and the skyline had become redefined with skyscrapers. The only remnant of downtown that remained unscathed by development was the location of all this. The West End. Even though this district was once the birthplace of Dallas, it had become a ghost of its former self. Developers set their sights on the West End and aimed to tear down the old to make way for the new. Before this could happen, a group called the West End Task Force came together to fight to preserve the district (“West End,” 2019). Not only was the area significant due to the events of 1963, but it also provided a glimpse of Dallas' beginnings as an industrial railroad hub. The architecture in this area is consistent, as its buildings are all red brick warehouses that do not rise more than 100 feet. The buildings in this district signify the West End as an important industrial district that played an integral role in the growth of Dallas. The Task Force was victorious in preserving the West End and in 1972 it became the city of Dallas' second designated historic district. Today, the district has become a hotspot in the Dallas real estate market and a hub of restaurants, businesses, museums, and residents occupy these historic structures. Although many of the contributing structures in the district have already been redeveloped for future use, several still stand.
As one of the first thirty city plots drawn during the original survey of Dallas, the 200-foot by 200-foot block at the corner of Elm Street and Record Street has a long and diverse history. Situated across the street from Founders Plaza, this property directly abuts the original railroad tracks of the West End. The first recorded buildings on the plot of land come from the 1888 Sanborn Fire Insurance Maps. Two buildings were on the plot—an agricultural implements company and a wholesale grocery store. On the next Sanborn map in 1888, a drugstore has been added to the land along with the foundation for a new building. No change is seen on the 1892 Sanborn map other than the completed construction of the foundation seen on the previous maps. In 1905, the building located on the southwest corner of the plot had been left in ruin due to fire. In 1905, the corner plot of land located at 601 Elm Street had a new building erected in place of the warehouse that had burned down. The warehouse was designed by Dallas architect H.A. Overbeck. Built in the Chicago Italianate style, the building housed agricultural equipment by the company Parkin & Orendorff out of Canton, Ohio for close to twenty years (Greater Dallas Illustrated). It was then purchased by the Purse family, who turned the building into a furniture showroom that remained open until 1978. After a brief stint as the Dallas County Services Building in the 1980s, the building at 601 Elm has been vacant ever since.
Like the other designated historic buildings in the district, the building at 601 Elm Street rises six stories. Its facades on the northern, northwestern, and southwestern sides of the building are highly ornate, covered in quoins, dentils, and lugged architraves. The wall on the northeastern side of the building, however, has no ornamentation other than the ghost of the large-scale sign that was once painted on that wall. The northwestern wall was once a shared party wall with the building next to it. The Purse family did not let this wall go to waste, though—they used the wall to paint a giant advertisement for the company. Although the sign is now faded, it remains a stop sign for people passing through the West End. It is true that the building is on the National Register of Historic Places, but it is also true that this faded “ghost sign” and the wall it is painted on are protected by West End ordinances. The Purse building is located across the street from two public parks and is adjacent to the Sixth Floor Museum and new Dallas Holocaust Museum, making it a prime location for potential adaptive reuse.
This is a historic timeline of 601 Elm Street, a building located in Dallas, Texas. The timeline showcases the evolution of the building from 1909 to 1975, highlighting significant events and renovations. The timeline includes photographs and brief descriptions of the building's history, providing insights into the architectural and cultural changes over the decades.
The argument for historic preservation has a long and storied past, and it is a topic that garners many an opinion from architects and historians alike. Many institutions graduate aspiring architects each year with the same stern goal: to design something that the world has never seen before. The problem is to achieve this, most believe that they need to start afresh, either on a virgin landscape or in a bustling city center. Of course, the latter of which would require demolishing whatever building currently stands. According to the National Trust for Historic Preservation, the most important reasons to preserve are continuity, memory, and identity. Kaplan, Tyler, and Tyler said this about the three tenants of preservation: “Continuity means our cultural and physical heritage from the past to the present and into the future; memory gives this continuity a cultural imperative; and identity brings not only memory but also meaning to what we preserve.” By preserving what little historic architecture remains in some of the nation’s largest cities, we can maintain the memory of the original inhabitants. Further, by adaptively reusing some of these historic structures, architects can preserve the continuity, memory, and identity of history for decades to come. There are two designated historic districts in downtown Dallas and the West End is larger of the two. When citizen groups working in tandem with city officials were successful in receiving their designation from the National Register of Historic Places, they were able to leave a lasting positive impact on a historically negative district. Not only did they preserve the initial business footprint of the Dallas railroad industry, but they were also able to protect one of Dallas’ first public works projects in the form of Dealey Plaza. Lastly, by preserving the West End, the memory of John F. Kennedy and the legacy of his presidency can be kept alive.
The white poppy flower, although simple in nature, has been a symbol of peace for decades. The white poppy is worn in remembrance for victims of war that represents the idea that war should not be fought or celebrated. This symbol conveys the concept that men and women is not enough and there is a need for society to work together to prevent future sufferings of violence.

The notion of a Peace Museum is not one familiar to most—within the contiguous United States, there have only been two in existence. One of these, which is run out of an old Victorian home in Dayton, Ohio, serves more as a peace library than a museum; the other, which gained some traction amongst celebrities in the 1980s and 1990s, was located in Chicago, Illinois before it abruptly closed its doors for good in the early 2000s. In other countries, however, this type of museum is much more prevalent and, further, much more successful as a museum program. Peace museums, unlike war and military museums, do not focus on suffering and destruction. Alternatively, these museums display peace movements and cultures, which can include nonviolent actions and artistic works. Also unlike museums on the subject of war, museums of peace “provide space for the stories of anti-war movements and individual conscientious objectors or protesters, and make available materials (works of art, song lyrics, photographs, pamphlets, banners, and so on) that invite visitors to learn about past and present anti-war and peace movements and themes” (Apsel 3).

While war museums or memorial museums can perpetuate the idea of peace, unfortunately they also perpetuate the idea and act of war. By presenting only themes of peace and nonviolent actions, peace museums can provide ideas and narratives that have never been heard by the masses and therefore inspire generations old and young.
1. Go **BEYOND** the telling of history and seeking a **CONNECTION** on both emotional and intellectual levels.

2. Have **IMPACT** on a person’s sense of citizenship and **VALUE** for life, tolerance, freedom, human rights, and respect.

3. Strive for **RETENTION** of knowledge by making history **COME ALIVE** to appeal to a person’s morality against wrongdoing.

4. Find **BALANCE** in showing violence, horrors, and consequences of war **CONTRASTED** with messages of hope, life, justice, and humanity.

5. Begin with **EMOTIONAL** knowledge to open the door to new **INTELLECTUAL** knowledge which can be applied in the real world.
Hiroshima Peace Memorial Museum
Hiroshima, Japan
Established August 1955
After the bombing of Pearl Harbor by Japanese forces in 1941, Japan had become a major enemy of the United States. On August 6, 1945, the U.S. detonated two atomic bombs over the cities of Hiroshima and Nagasaki, Japan. The destruction was immense, numbering millions. This was the first use of atomic weapons in history, and caused 80,000 people, which was 30% of the population of the city, to be killed. Another 70,000 people were injured. Japanese officials reported that 90% of Hiroshima’s buildings were destroyed. 80% of the doctors and nurses were killed because of the instant death. In total, both bombings killed up to 250,000 people due to severe effects of atomic bomb radiation, most of whom were innocent civilians. Although these attacks helped to bring about an end to World War II, their effects can still be felt to this day. Built on the site of the Atomic Bomb “Gokokuji” Shrine—where the last days of Emperor Hirohito ended, the museum commemorates those who lost their lives and marks the anniversary of Hiroshima.

Checkpoint Charlie Berlin, Germany
Established June 14, 1963
From 1947 to 1991, the Cold War raged between the United States and the Soviet Union at the expense of the people of Berlin. Although no large-scale fighting occurred between the two nations, the Cold War was the source of much posturing and suffering for the city of Berlin. The city was divided between the communist Soviet Bloc and the capitalist Western Bloc. In 1961, tensions heightened when the Soviet Union built a wall reuniting East and West Berlin. Checkpoint Charlie, the main crossing point between the divided city, became a symbol of this separation. Many people were killed or permuted trying to escape from East to the West Berlin and their lives were immortalized in the Checkpoint. The museum was created and funded by the Arakhegirgirna Foundation to combat the fight against human rights violations as a result of the wall. Today, the museum commemorates those who lost their lives and celebrates the reunification of Berlin, along with our freedom as a celebration of human rights around the world. Checkpoint Charlie has become one of the most popular tourist spots in Berlin (Documentation 2001).

El Museo de la Paz de Guernica
Guernica, Spain
Established April 7, 1998
On April 26, 1937, an aerial bombing attack on the town of Guernica during the Spanish Civil War, which has been called the “town renowned to world renown” to World War II. The attack was carried out by Nationalist-supported Nazi Luftwaffe Condor Legion. The operation’s goal was to relieve Spanish Republic’s allies to capture the northern city of Bilbao. The attack, however, was catastrophic because it resulted not only in large numbers of civilians, hundreds of people were killed, and the bombing left the town in ruins. Today, the bombing is seen as a war crime because of its large number of civilian casualties. The somber attack shocked Spain’s republicanism and Nationalism alike. In response, Pablo Picasso painted his famous anti-war painting Guernica. The museum, which is located in the old Post Office of the town, aims to preserve, expose, disseminate, investigate, and educate visitors on the culture of peace and its relationship with conflicts throughout the Spanish Civil War. The town itself has become a symbol for resilience against the violence of war and a symbol for healing (Guernica is Returned 2011).

Tehran Peace Museum
Tehran, Iran
Established June 29, 2007
The Iran-Iraq War began on September 22, 1980 when Iraq invaded Iran and its aggressive war to expand its territory and influence in the region. In eight years of war, the war was a major military conflict in the region. The war killed at least 500,000 people. In response, the Iraqis also employed chemical weapons over that period, killing civilians, including children. In 1988, the UN reported that Iran had offered its war on 50,000 casualties from chemical weapons and an additional 50,000 died from long-term effects. The Tehran Peace Museum aims to promote peace by exhibiting the consequences of war while also explaining the long-term impacts on the environment. The museum conducted a peace education program, with teachers about disarmament, environmental affairs, tolerance, and peace (Permanen, 2007).
After the assassination of John F. Kennedy in 1963, citizens of Dallas began to care about the impression of their beloved city. Following that fateful day, people around the country and around the world branded Dallas a city of hate. Rather than blame the actions of one man or the actions of a select few, society blamed the city as a whole. It was at that point that the peace movement in Dallas truly took hold. The Peace Movement in the United States was born as the Vietnam War dragged on. Beginning in 1955, Vietnam war began. The Kennedy administration, unlike the rest of the U.S. Army general Dwight D. Eisenhower, focused on ideals of pacification and peace. For the first eight years of the war, the United States stayed out of it. Unfortunately, President Kennedy was assassinated. As the Vice President Lyndon B. Johnson took over the presidency, it became clear that days of pacification were long gone. The U.S. officially entered the Vietnam War in 1965. When a draft lottery was announced in 1969 for men born between 1944 and 1959 to begin active duty, Americans were ready and willing to fight. The war cost hundreds of American soldiers. As the months turned to years and American deaths were announced daily on television, the country turned its back on the war. Protests began and people of all ages gathered to question, “What are we fighting for?” More and more Americans preached ideas of anti-war and non-violence. As an increasingly large number of people began to advocate sentiments of peace, other topics such as civil rights and equality became subjects of debate. Americans who had not previously confronted government rulings swiftly found their voices. The city of Dallas was no different than the rest of the country in that its citizens made their opinions known. Changes began to advocate for equality, civil rights among all races, and an end to American participation in the Vietnam War. Dallas became commonplace and one such rally drummed up a crowd of over 1,500 people at White Rock Lake on October 15, 1969. It was Dallas’ own Moratorium to End the War in Vietnam—a nationwide demonstration held to bring awareness to the anti-war movement (Wilksky, 2019). With its participation in the Moratorium, Dallasites conveyed the fact that they would no longer bear the brunt of needless violence and injustice.
In the Dallas' West End, the possibility of uniting the ideas of peace and historic preservation is ever present. Horrific events other than the assassination of President John F. Kennedy have taken place in the district: public executions in the old Dallas County jail (Baker, 2016), the murder of Lee Harvey Oswald by Jack Ruby (Statte and Winters, 82), and the shooting of five Dallas police officers in 2016 (Mosler and Smith). Additionally, the Sixth Floor Museum at Dealey Plaza's program solely details the events surrounding John F. Kennedy, Lee Harvey Oswald, and Jack Ruby [Hunt, 14-86], and the new Dallas Holocaust and Human Rights Museum that opened October 2019 commemorates dreadful scenes of genocide seen throughout the world. Although these are important events to revisit and it is only natural that people would strive to honor those that died during these heartbreaking events, one might begin to wonder if there is any light to be found within the Historic West End. Thankfully, precedents such as the Hiroshima Peace Memorial Museum, the Museu de la Guerra, and the Terezin Peace Museum show that locations of tragedy can be reborn as places of hope and healing. The unification of peace and preservation within the district in the form of a museum of peace would help to shift the negative sense of place the conveyed by the West End.
Within the confines of the West End, there are several historic buildings that are vacant and would therefore make excellent candidates for preservation and adaptive reuse. However, would each of these vacant buildings be perfect homes for a museum of peace? In the case of 601 Elm Street, the answer is yes. Sitting on its 40,000 square foot lot, 601 Elm Street only occupies 9,500 square feet. The remainder of the 600 block of Elm is an empty parking lot. In the two city blocks directly in front of the principal facade of 601 Elm Street are two of downtown’s few public parks. The first park, Founders Plaza, has several green spaces and is where the replica log cabin home of Dallas founder John Neely Bryan is located. The second park, sitting on acres with Founders Plaza, is the JFK Memorial Plaza. This block is the route of famous architect Philip Johnson’s 1970 John F. Kennedy Memorial. Running directly behind 601 Elm Street is the DART light rail line. These tracks lead to West End Station, the DART hub station of downtown Dallas. Parking in this area is abundant, and there is an underground lot beneath Founders Plaza that serves many of the buildings in the area. In addition, 601 Elm Street is located two blocks from the Dealey Plaza and the popular Sixth Floor Museum, one block from the new Holocaust and Human Rights Museum, and two blocks from the Old Red Museum located within the historic courthouse building. 601 Elm Street is an ideal location for bringing together the concepts of preservation and peace.
Often, the most harm done to historic buildings can be attributed to common misconceptions. To the untrained eye, historic buildings can be representative of the negative attributes of architecture. Heavy masonry buildings, such as 601 Elm Street, can seem imposing, cold, and unwelcoming. As they sit vacant, historic structures fall into disrepair and are then seen as dark and filthy money pits. When these false ideas about historic buildings begin to spread, the thought of adaptively reusing one seems outdated. On the contrary, adaptive reuse can help to replace misconceptions with realities. As soon as historic building is accepted and reused, it can once again become architecture enjoyed by all. New design interwoven with history can make the old seem new and bring a sense of nostalgia to an otherwise modern structure. In adaptive reuse, old buildings can find new beginnings.
Two of the most important factors to consider when it comes to analyzing a historic building are the materials and methods used to build it. The construction of the building's exterior and central load-bearing wall is entirely brick masonry; however, two different bricks were used. In the Chicago Flatiron style, a face brick and a common brick would be utilized. The face brick, which would be used on the front facade, was much smoother and therefore more expensive. Common brick tends to be less expensive and is used on the less visible facades of a building. The original structure of the building remains intact and every column, beam, and joint is timber construction. Some original historic elements remain inside, such as yellow metal ceiling on the sixth floor, clear rail moldings on the first floor, a seven-floor empty elevator shaft that sits where one of the first elevators originally stood, and the circa-1920s cigar elevator and cable mechanism in the rear of the building. Concrete was used to build a bank vault on the first floor during the building’s days as an agricultural warehouse. Additionally, the 115-year-old tongue-and-groove wood floors are in perfect condition. Other than the central load-bearing masonry wall and the original express stairs, the building of 601 Elm Street has stood as an empty shell since it was vacated in the early eighties. Though it has been vacant for almost half of a century, the historic materials inside of 601 Elm are still in excellent shape and are an exciting feature to find in a preservation project.

When designing an addition to a historic building, it can be extremely difficult to decide what materials should be used. Modern preservation principles say that additions should not seek to imitate or copy their historic counterparts, but rather interpret and complement them. Instead of choosing the same materials, a preservationist should seek to choose modern materials that would enhance the historical elements of the preserved building. To contrast the heavy masonry of 601 Elm Street, an abundance of glass is used. This not only will allow more light to enter the additions, but also create a feeling of openness. The rear of the circulation and service space was in need of solid walls to hide mechanical rooms and give privacy to the restrooms. Exterior metal panel cladding is used to conceal this section of the building. As a nod to the brick bond patterns prevalent throughout the historic building, the metal panels are placed to resemble a brick bond. For the structure of the building, white painted steel is used throughout. Since the structure of the historic building is made entirely of timber, this white painted steel will provide a beautiful contrast that will celebrate the structure of the historic buildings and additions. Wood is used to accent different areas of the additions; these woods, however, are modern and clean—as opposed to the worn raw wood in the historic building. Lastly, concrete tiling is used throughout the additions to give a modern take on the concrete used in the 601 Elm.
One of the most important factors driving the design of the addition to 601 Elm Street is the ghost sign. Protected by Dallas city ordinances, the sign cannot be altered nor destroyed. Just like the other character-defining features of the building, this ghost sign is an important element that should be celebrated and enhanced by the design of any additions.
Faced within the confines of the West End, the Dallas Center for Peace is a museum and visitor center serving locals and tourists alike. Located on City Park St at the intersection of Elm Street and Record Street, the new Center utilizes both the historic structure at 601 Elm Street and the entirety of the vacant lot on the northeastern side of the building. The Dallas Center for Peace is comprised of four parts: 601 Elm Street, which houses the Peace Galleries and exhibition spaces, the central glass atrium, which houses the primary service and circulation spaces; the Visitor Center, which houses museum admissions, café, book store and resource center, auditorium, and West End Historic District Galleries, and the Peace Galleries that connect the building to its surrounding context. The three programmatically divided building components are interwoven by central themes of peace and acceptance. 601 Elm Street, though it represents over a century of history, is symbolic of the close-minded ideas of the past. Its thick, masonry-construction walls allow for little light to enter the building and its interiors cannot be seen from outside. The middle service and circulation space has a large collection of loungers that also impede views; however, the spacing of the loungers and transparency at the front end of the building are representative of the transforming ideas of society. Though people might have been hard-hearted in the past, with the passage of time, minds begin to change and transform. The third component, the Visitor Center, is completely transparent with its glass walls. The sunshading components are pulled completely from the building, representing the kindness of the Visitor Center and acceptance of all people. These three distinct parts, paired with the site, invite visitors and locals to enjoy the space and learn from the histories of those that came before them.
GROUND FLOOR

The ground floor of the Dallas Center for Peace has three accessible entries on the north, south, and west sides of the Visitor Center. The ground floor includes museum admissions, the museum café, information center, and the first-floor peace gallery. These spaces flank a central triple-height atrium where visitors can enjoy a quiet escape from the hustle and bustle of the surrounding city. The Visitor Center is free to visit, and its glass walls are meant to let the people inside. Visitors are encouraged to enjoy the space and come to the Center to get coffee, eat lunch, work, or simply enjoy the company of friends and family.
The reflection pools, located at the front and rear of the building, are representative of the Trinity River flooding that used to occur every year until the institution of the Kesler Plan in 1936. Instead of being at peace with the river where original settlers chose to build the city, Dallas public works offices elected to move the river away from the buildings. The reflection pools bring the idea of being at peace with the nature that originally surrounded the site. The water works to separate the building from the sounds of the city while also reflecting the history of 601 Elm and the buildings around it. There are three entrances to the building, which represent the three bridges that used to cross the Trinity River before its movement in the 1930s.

On the right side of the building are the Peace Gardens. Large rows of grass are separated by water channels and a grove of trees that follow the column grid of the building adjacent to it. These green spaces provided shaded public spaces surrounded by water that the public can enjoy year-round. The two sides the building is formed by run through these public spaces. The axis running through the front and rear of the building are created by the extension of the axis running through the two public parks that sit in front of the DCP. A new axis was created by the old circulation passage running through the 601 Elm Street and its old neighbor, and it therefore runs through the middle of the green space on the northeastern side of the building.
The Peace Galleries encompass all six above-ground floors of historic 601 Elm Street and span from 1960 to present day. The reason for this start date is because not only did the Peace Movement truly take off in this decade, but it is also when it began for the city of Dallas. The 1960s was a critical time for the Historic West End, considering that is the decade the JFK Assassination took place a mere two blocks east from the building. Since the galleries are already divided by floor, they will also be divided by decade. The first floor will begin with the 1960s, the second with 1970s, and so on, ending with the 2010s on the sixth floor. The floors themselves can be divided further by flexible partition walls so that each level can be adapted to the need of the exhibition itself. Most importantly of all, these spaces are supposed to be the blank canvases that exhibitions can use as needed.
Within the information center exit gift shop, guests can purchase museum or Atlanta memorabilia, reserve a book about the city, or use a kiosk booth to find more information about local attractions.
The Dallas Center for Peace's café overlooks the Peace Gardens situated to the eastern side of the building. Here, guests can get a coffee or pick up some breakfast. Sitting spaces at the front and rear of the café are a nod to the furniture showroom history of 601 Elm and are to help bring a feeling of home to this public space. Guests can eat here, outside in the gardens, or inside the building atrium.
On the second floor of the Visitor Center, there are gallery spaces used to house a permanent exhibit about the West End Historic District. As one ascends the stairs and crosses the gallery bridge to the exhibit, they approach a model of the district. On each of the stands in the gallery sits a scale model of the different historic buildings within the West End. These models are meant to be enjoyed seated in one of the "rooms" created by furnishing pieces. The West End Exhibit is free to anyone visiting the Dallas Center for Peace.

On the other side of the gallery bridge, inside of 601 Elan, is the 1970s Peace Gallery.
Located on the third floor of the Dallas Center for Peace is the 1980s Peace Gallery, a permanent exhibit about 601 Elm Street, and an auditorium flex space. The auditorium can be used for anything from film screenings, to peace workshops, to community meetings.
FOURTH FLOOR

On the fourth floor of the Dallas Center for Peace is the 1960s Peace Gallery and Ghost Sign Observation Deck. On the deck, visitors can interact with history and touch the sign for Panne & Co. Furniture Manufacturers—the sign that has made 601 Elm Street one of the most recognizable buildings in the West End. On this floor, guests can now see the live roof of the Visitor Center component of the building.
FIFTH & SIXTH FLOOR

On the top two floors of the Dallas Center for Peace are the 2000s and 2010s galleries. Additionally, viewing platforms for the Purse & Co. ghost sign can be accessed next to the hanging staircase that runs the full height of the circulation and service component.
When setting out to preserve or reuse a designated historic building, there are certain set of rules that must be adhered to. The United States Secretary of the Interior’s Standards pertain to four different areas of historic architecture: reconstruction, rehabilitation, preservation, and restoration. The Dallas Center for Peace falls under the category of rehabilitation, defined as, “the process of returning a property to a state of utility, through repair, alteration, or adaptation, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.” The Standards aims to help the long-term preservation of a historic building’s significance through the preservation of character-defining features and historic materials. Any rehabilitation should require minimum change to the building and site. Any historic features of a building that have retained their significance should be repaired instead of replaced or omitted. Additions are not allowed to destroy historic features and the new building should be discernible from the historic building; however, the additions should be compatible with the historic structure’s features, size, scale, and meaning. The Dallas Center for Peace’s architectural design meets the standards set by the U.S. Secretary of the Interior. Since the only change being made to the historic building is the protrusion of the entry way in the location of the building’s old circulation space, the building’s character-defining features and structural integrity are left intact. The additions being made will not destroy the building or site. Most importantly, the circulation and visitor center components are discernible from the historic 601 Elm Street building.
The columns used throughout the additions are made of typical steel and painted white in color; however, the design of the columns is unusual. Taking inspiration from the petals and tapering stems of poppy flowers, the columns used to build the addition to 601 Esm are one-foot by one-foot at their base, two-foot by two-foot at their center, and then one foot by one foot at their termination point. By tapering the columns so that the dimensions of the mid-section are double that of the base and top, the weakest point of the column is reinforced and therefore made stronger. The footprint created by this tapering is an architectural interpretation of the poppy flower, reinforcing the idea of peace even through the use of structure.
The four unique components of the Dallas Center for Peace not only serve to commemorate the history of the district but provide welcome reprieve from the horrors of the past. Traumatic events can never be erased or changed, but the way that society views them can be. Through the Peace Galleries, guests can learn about historic events through new perspectives. In the central circulation component, guests can interact with history up close. In the Visitor Center, guests can gather to learn more about their city and more about their fellow man. In the plaza, guests can reflect on the district and histories that surround them. With their new mindsets, guests can leave the galleries fully armed—not with weapons, but with the skillset to spread peace in their communities and lives.
To My Committee: Words cannot express my gratitude for each one of your help on this project. Truly, I could not have done it without any of you.

-HMF