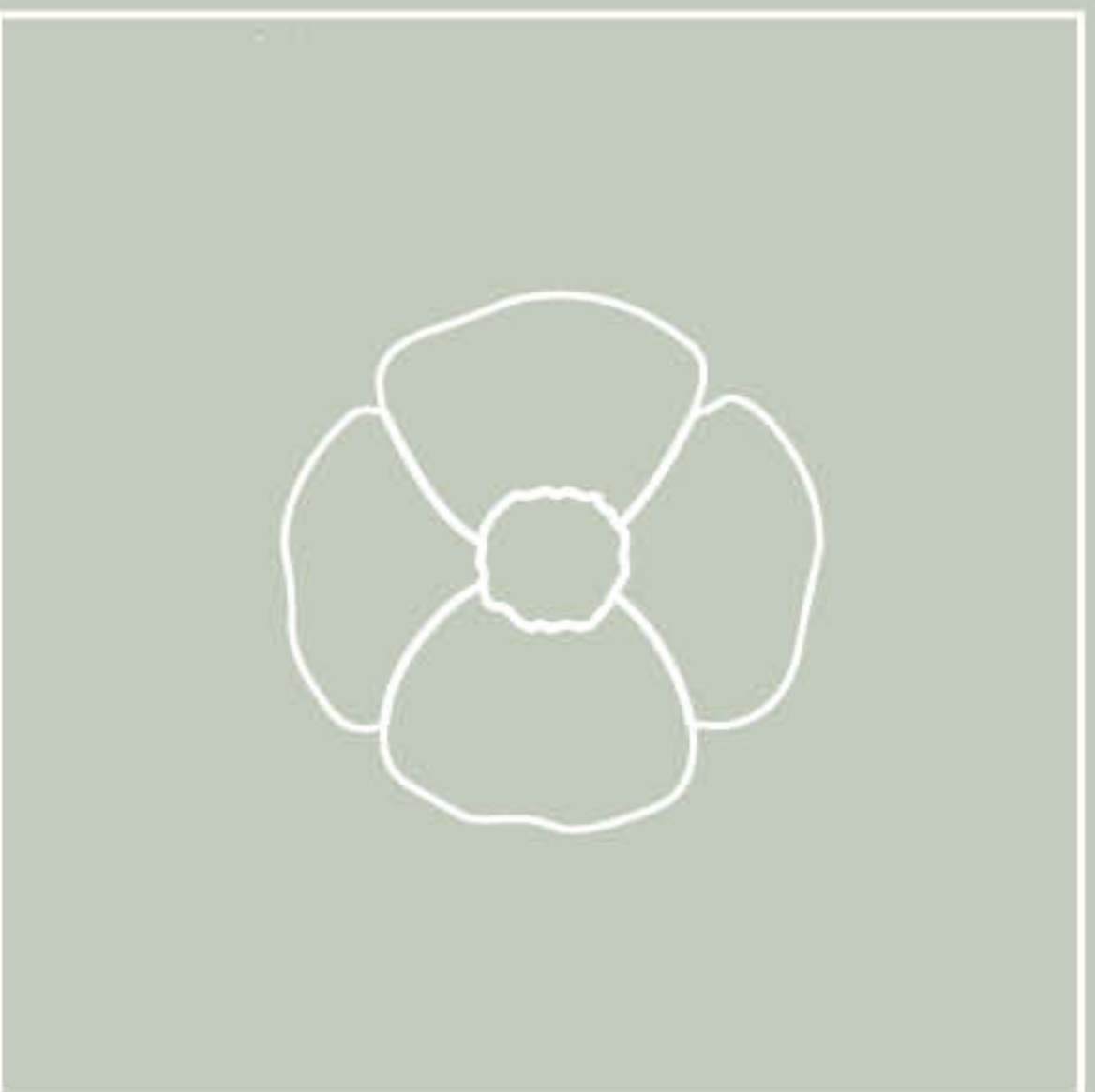


2020

HAYLEY M. FIELD

REFLECTIONS OF PEACE



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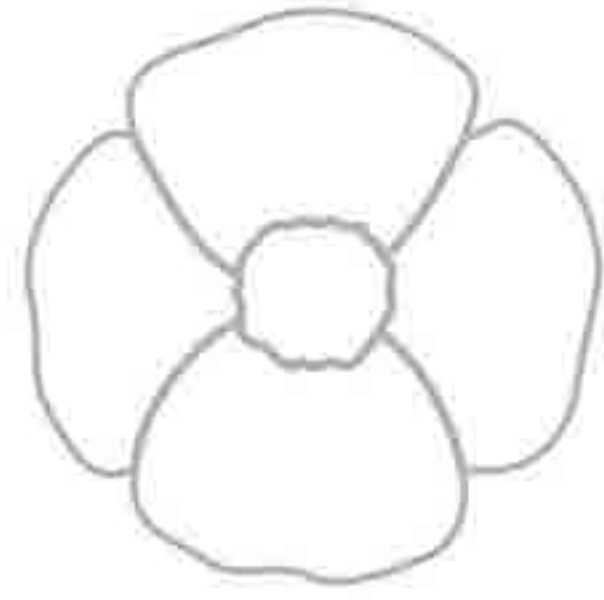


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DEDICATION

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 would'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.

Shelley – your radiating joy has been such a light to me these last three years. Thank you for making Langford a pleasant place to be.

Shelley + Ray – thank you for being my architecture mom and dad.

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

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1 HISTORY & RESEARCH



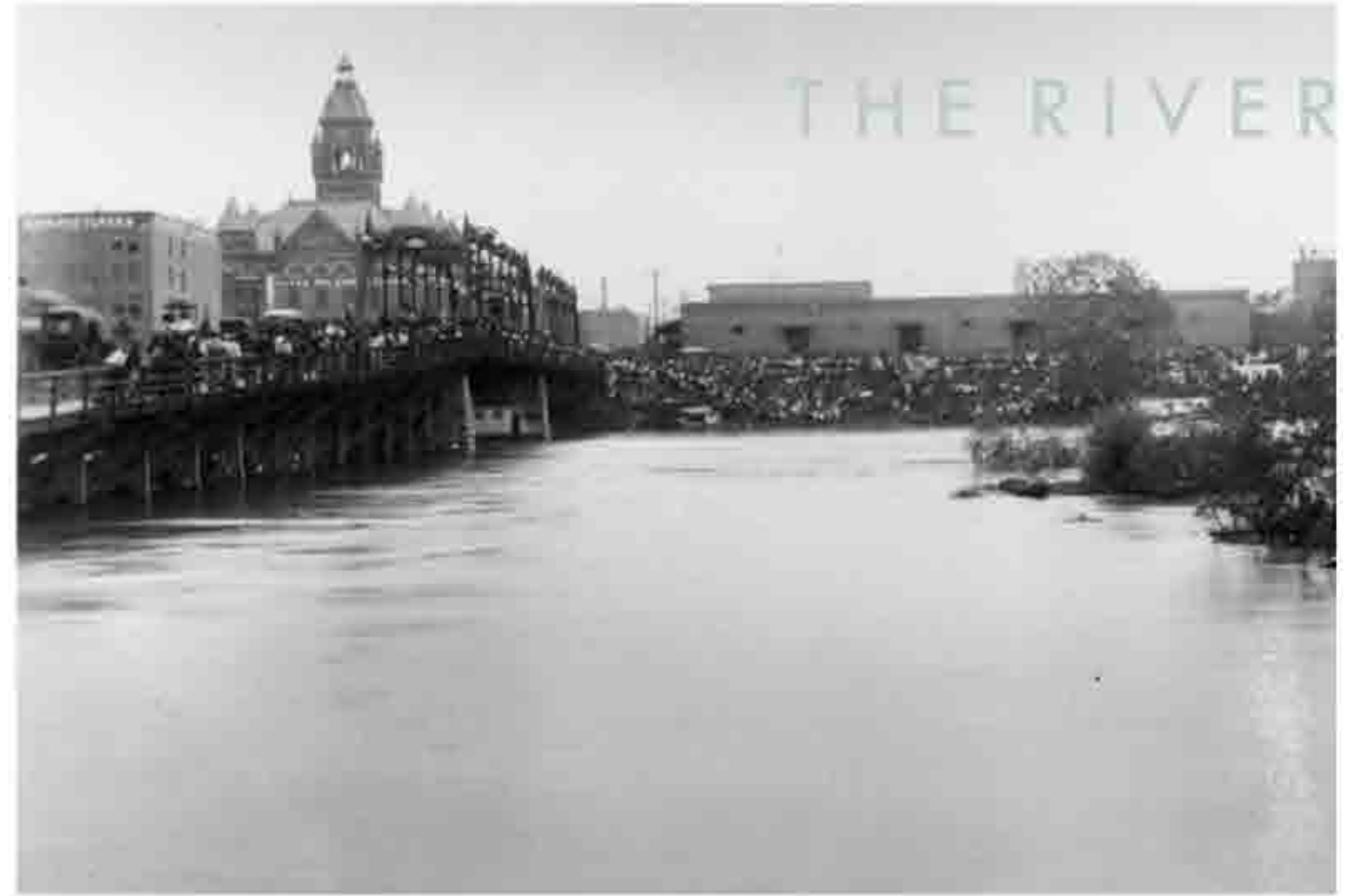
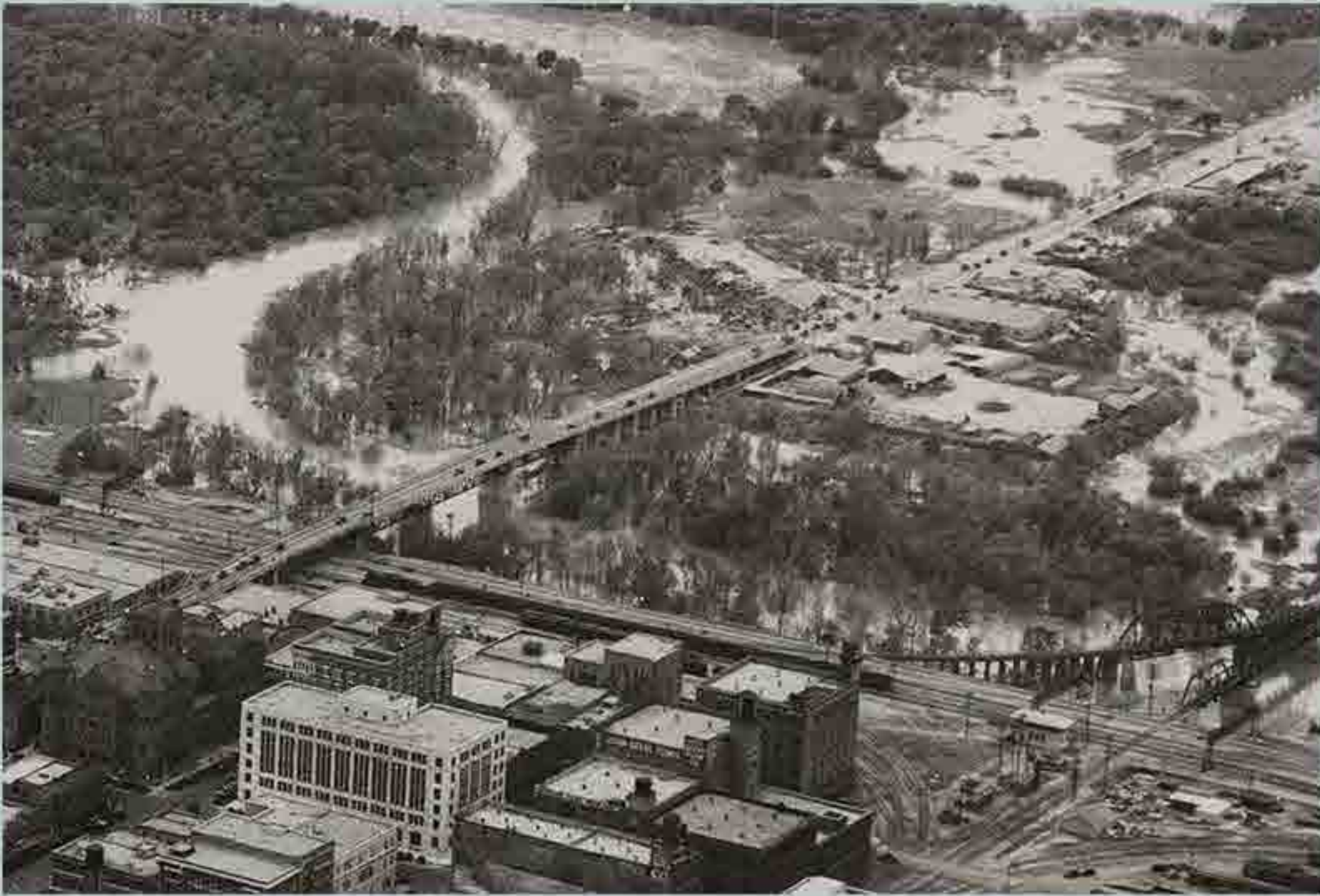
ABSTRACT

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

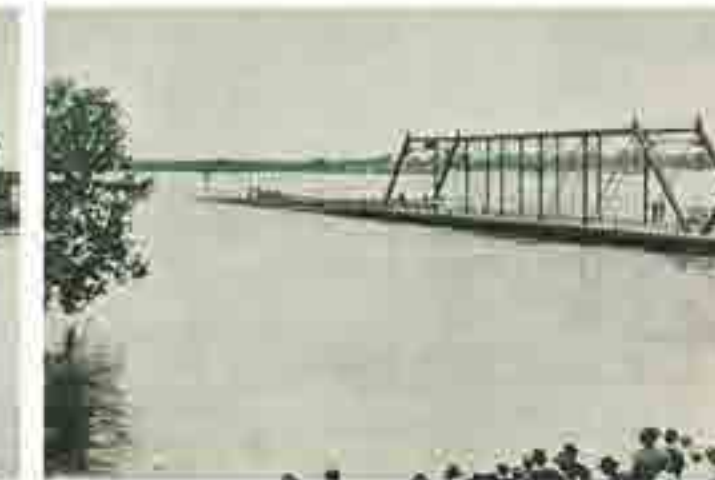
The West End Historic District is located on the far west side of Dallas' Central Business District. Composed of turn-of-the-century industrial warehouse buildings, the West End is the only remaining part of downtown Dallas undisturbed by skyscrapers. Unfortunately, the historic district is also known 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.

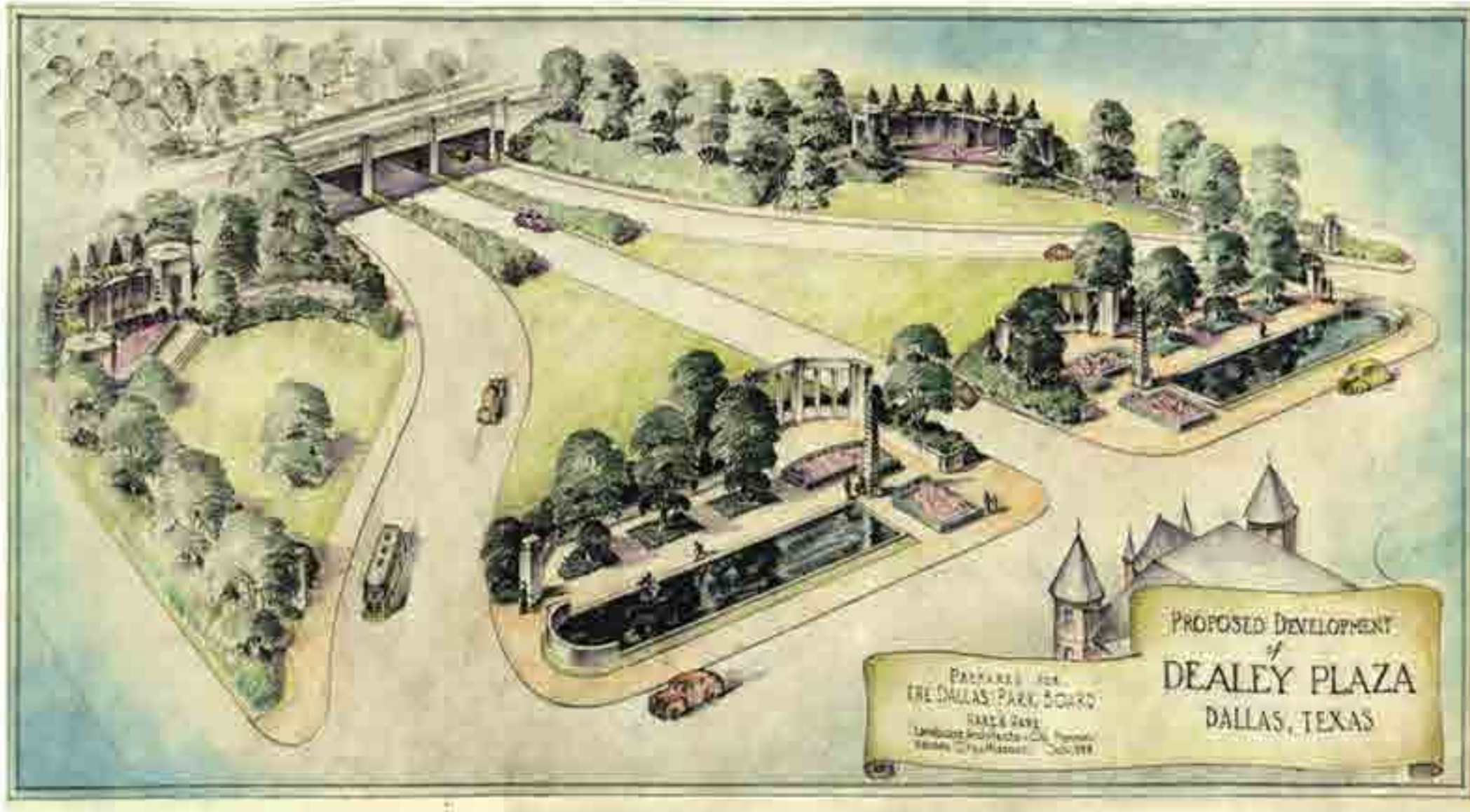
THE FOUNDING

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.



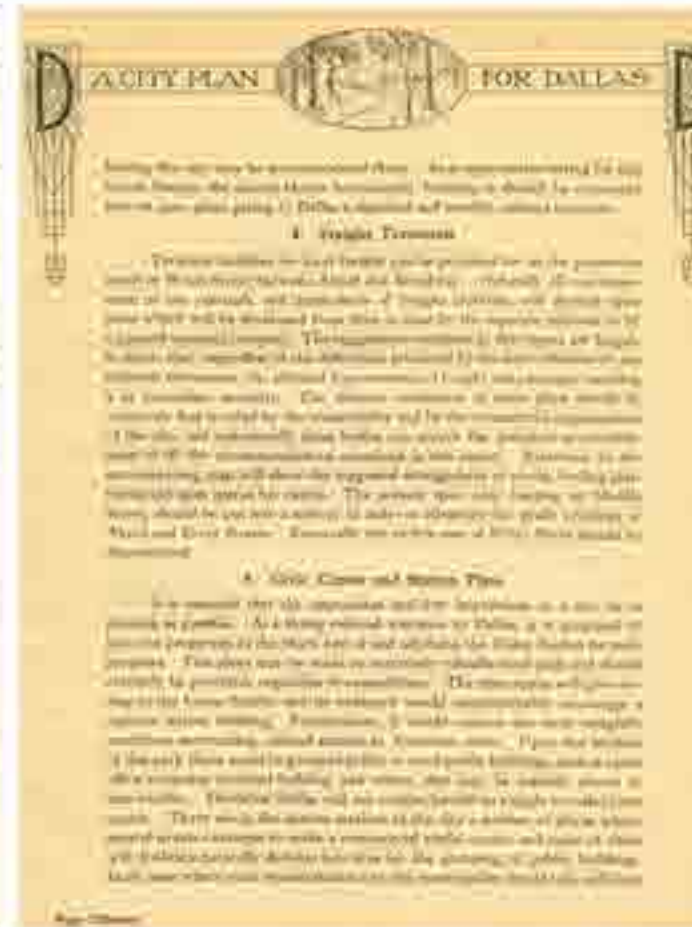
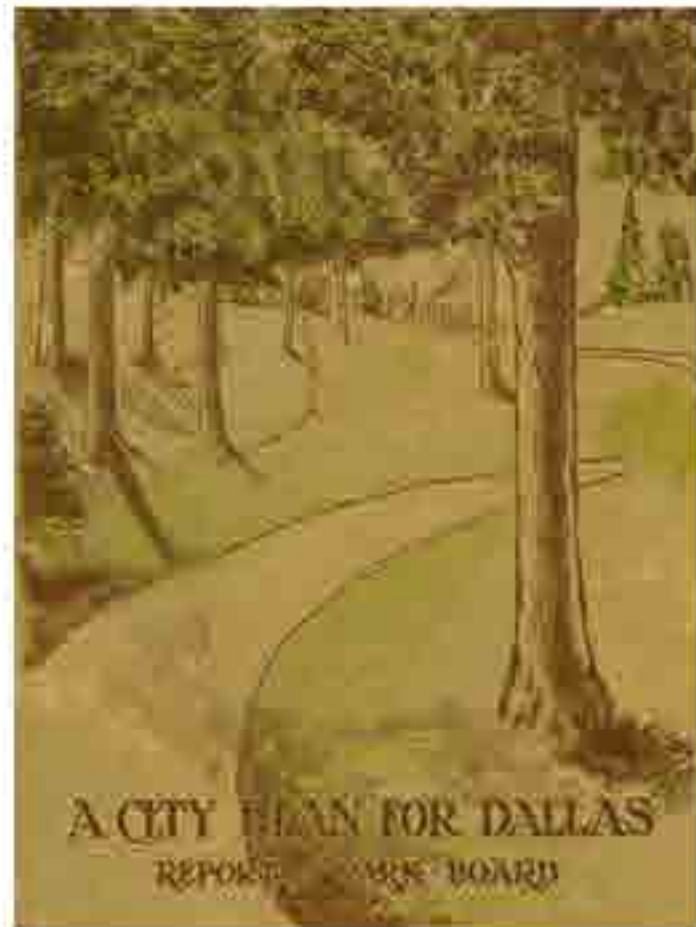
Although the new city's location along the Trinity River helped in establishing itself as a railroad crossing, it also caused a serious problem: chronic flooding throughout the buildings, residences, and streets of downtown. Initially, Dallas' first settlers were hopeful that the river could provide water passage to the Gulf of Mexico and potentially lead to the establishment of Dallas as a port city. The Trinity River does in fact connect to the ocean; however, though Dallas is only 300 miles from the ocean by land, it is over 700 miles from the ocean by way of the Trinity (Mars, 2014). The river is winding, muddy, and shallow in nature and early residents of Dallas soon found that it was unnavigable by any craft larger than a paddleboat. As Dallas rose 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 4,000 residents. After that tragic flood, city officials scrambled to find a solution to stop the flooding.





DEALEY PLAZA

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.



"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

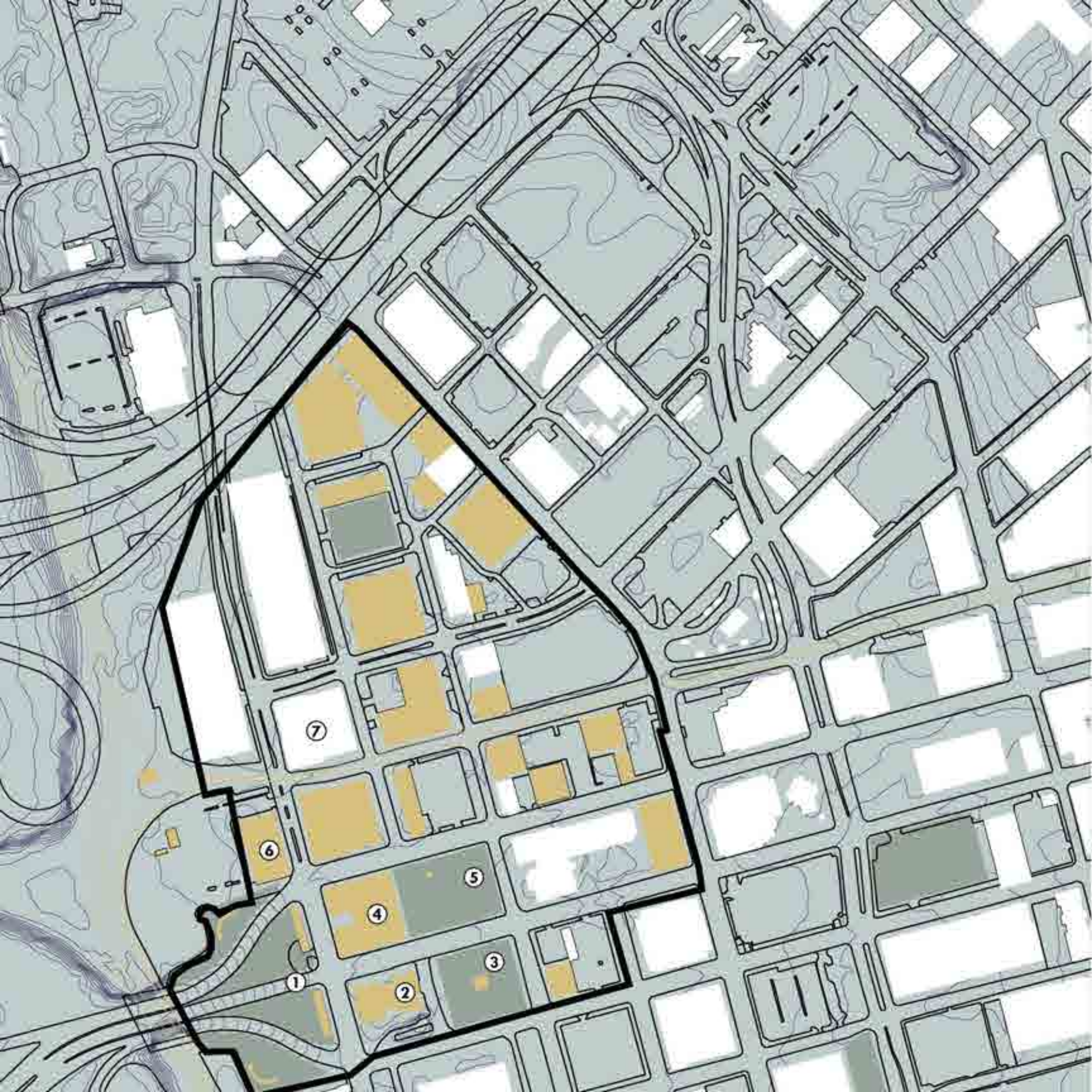


Unfortunately, Kessler's Plan did not come to fruition for quite some time—World War I and lack of funding prevented the Plan from being acted upon for nearly two decades. Finally, in 1928, the river was moved, and construction on the new plaza began. The plaza was named after George Bannerman Dealey, 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 in a new age of automobiles. The three critical 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 underpass. 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 " (Bosse 2014).



JFK IN DALLAS

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 nothing more. However, in 1963, this all changed. In the fall of that year, President John F. Kennedy announced that he would be visiting the state Texas. The President hoped he could fundraise for the Democratic Party and hopefully garner Texan support in his bid for reelection 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 newspaper the week before that the President and First Lady would be arriving at Love Field Airport and driving 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, 1997). 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.

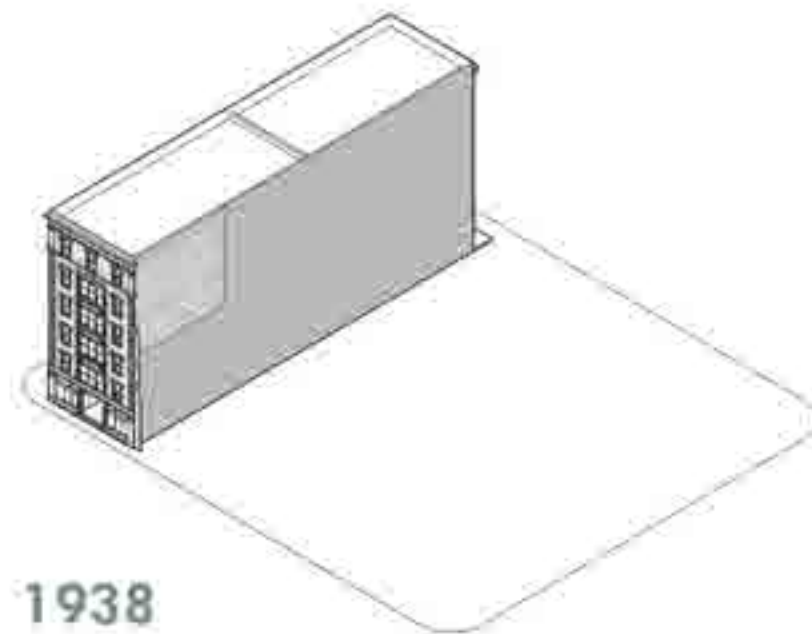
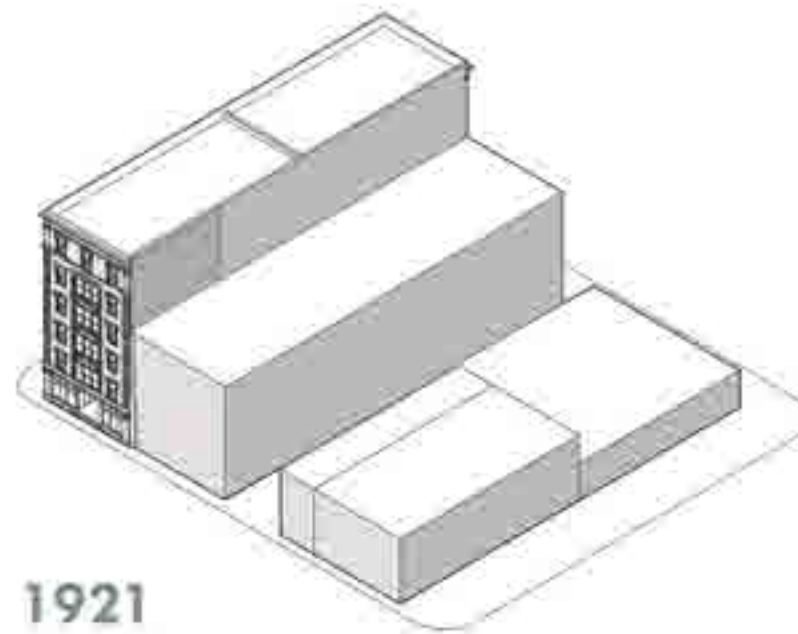
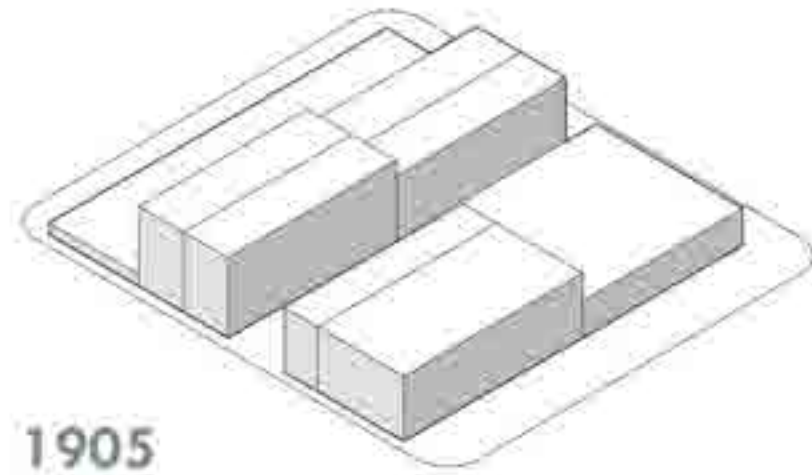
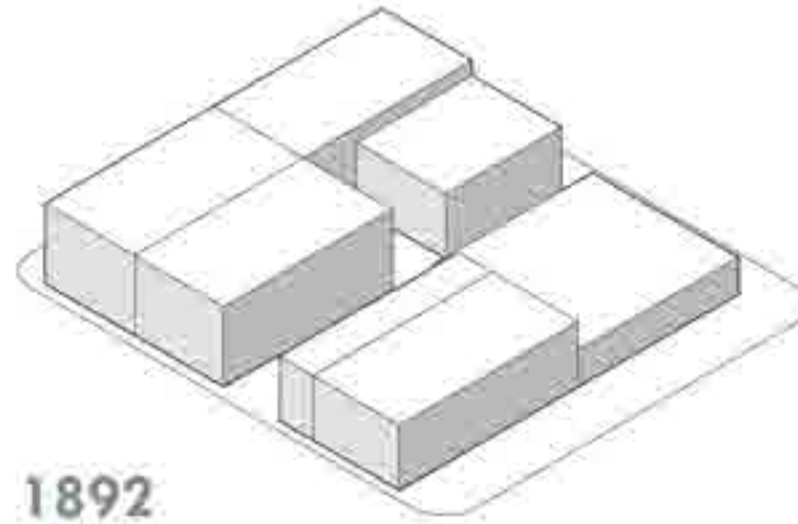
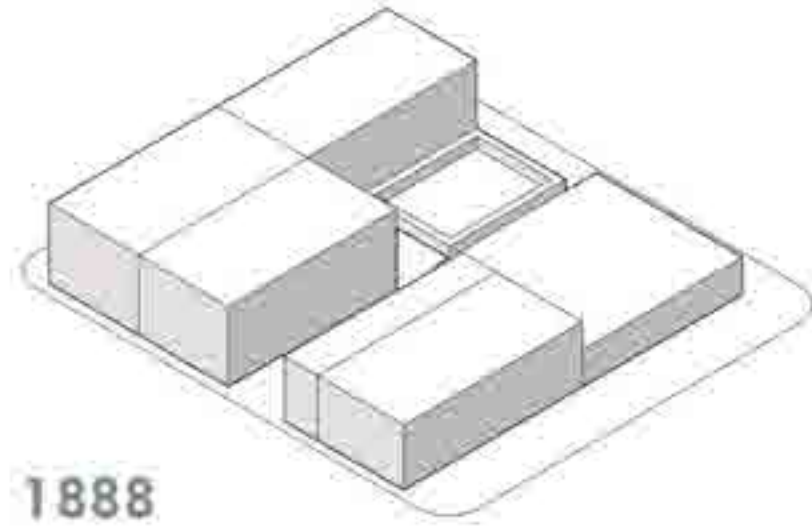
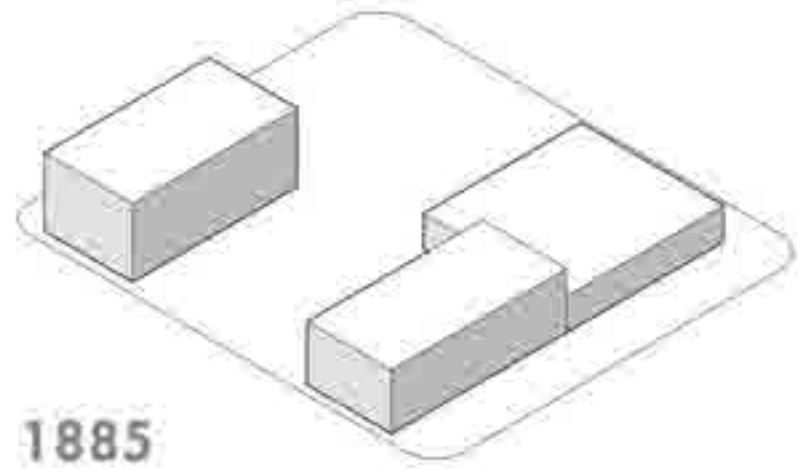


1. DEALEY PLAZA
2. OLD RED COURTHOUSE
3. JFK MEMORIAL PLAZA
4. COUNTY JAIL
5. FOUNDERS PLAZA
6. SIXTH FLOOR MUSEUM
7. DALLAS HOLOCAUST & HUMAN RIGHTS MUSEUM

- HISTORIC STRUCTURES
- PUBLIC PARKS

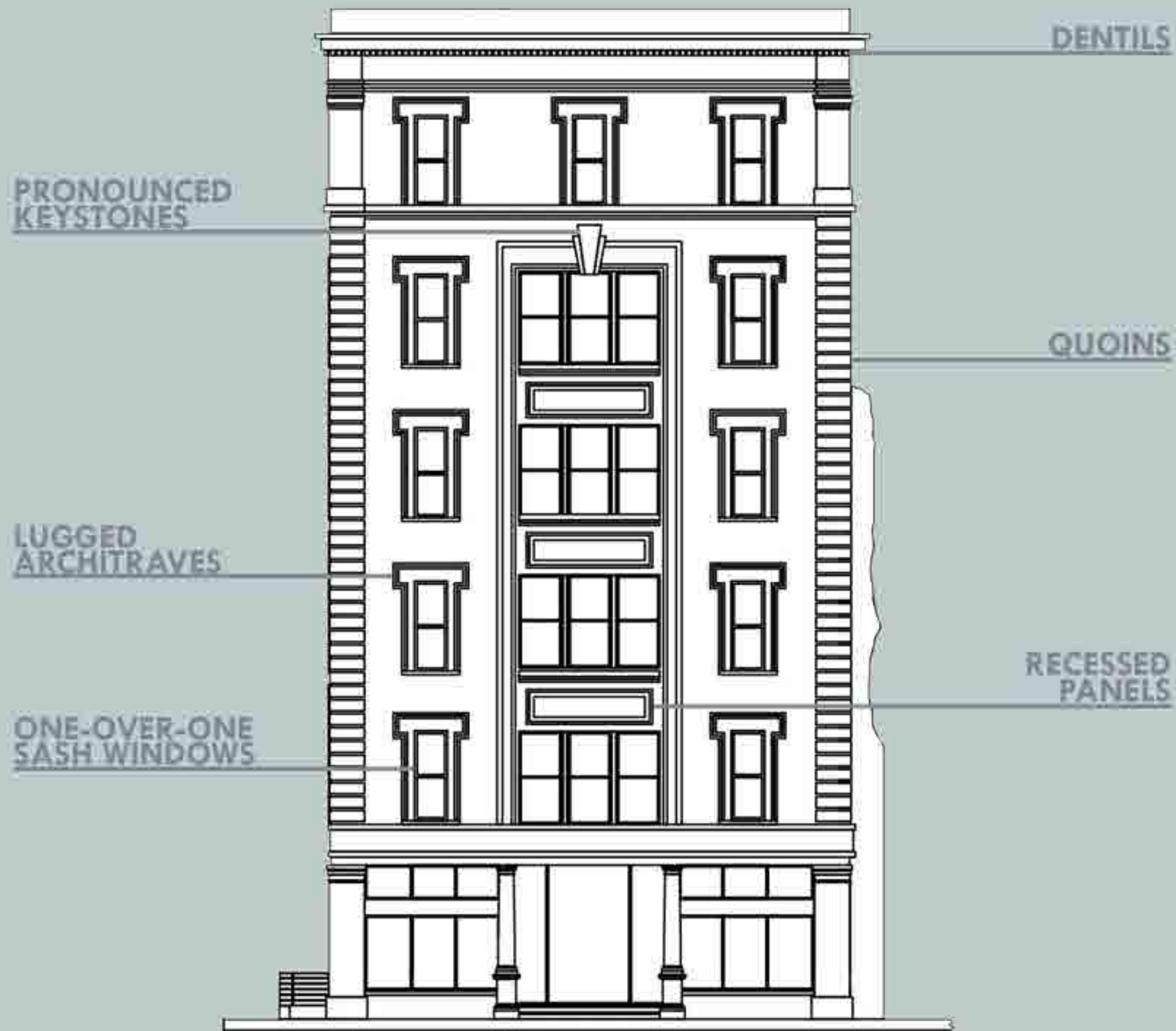
In the years following John F. Kennedy's death, Dealey Plaza became a landmark of Dallas that many longed to forget. The Textbook Depository Building, where gunman Lee Harvey Oswald allegedly shot the President from, soon saw its tenants move out. The Dallas County Jail, located across the street from the plaza, was the location of the murder of Oswald by Dallas mobster Jack Ruby. In the same jailhouse, Ruby was sentenced to death but succumbed to cancer just four years after the assassination of JFK (Hunt, 1997). Throughout the twentieth century, Dallas had experienced major growth and the skyline had become riddled with skyscrapers. The only part of downtown that remained untouched by development was the location of all this death: The West End. Even though this district was novel because of its roots as 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 this 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 mercantile district that aided in the boom of business in Dallas. The Task Force was victorious in preserving the West End and in 1975 it became the city of Dallas' second designated historic district. Today, the district has become a hot spot in the Dallas real estate market and a mixture of restaurants, businesses, museums, and loft residents occupy these historic structures. Although many of the contributing structures in the district have already been redeveloped for future use, several still lie vacant.

601 ELM STREET



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 1885 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 map. 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 Parlin & 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.





CHARACTER- DEFINING FEATURES

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 northwest 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.

601 ELM STREET



PARLIN & ORENDORFF

Parlin & Orendorff, an agricultural equipment company from Canton, Ohio, open its doors to Dallas citizens. The six-floor building serves as a showroom for equipment such as Canton Plows, Stalk Cutters, Cotton Planters, Corn Planters, Clippers, Volunteer Cultivators, and Middle Breakers. The business is wildly successful due to Dallas' agricultural needs and the building's access to the rail line running behind the building. In this photograph, a horse and buggy can be seen on the dirt road outside of the building. Note the three three-story building at 605 Elm, as this Wholesale Grocery Store was torn down soon after this photo was taken.



This artistic rendering of 601 and 605 Elm Street was found in the 1915 Dallas City Directory in the advertisement section. In the rendering, 605 Elm Street is depicted as a six-story building similar in scale to its neighbor at 601 Elm. In the photo taken in 1911, only four stories were built. There is no record of the top two floors of 605 Elm ever being constructed, so it can be assumed that the original design for the building included six floors instead of four.



PURSE COMPANY WHOLESALE FURNITURE

As Dallas became a growing railroad mercantile industry and less of an agricultural giant, Parlin & Orendorff vacated 601 Elm and made room for a new tenant: Purse & Co. Wholesale Furniture. The building was again used as a warehouse, but this time for furniture instead of agricultural equipment. The year that Purse & Co. began occupying the building is unclear; however, old city directories indicate it was in the late twenties to early thirties. Within this time frame, 605 Elm Street was either torn down or destroyed. The only remnants of the building is the ruin of the column abutting 601 Elm, which can be seen in this photograph.

1909

1911

1915

1918

1947

1975



This photograph was taken looking down Elm Street toward the area now known as Dealey Plaza. This photo is also the first recorded photo of 605 Elm Street and the first iteration of a pointed sign on the northwestern wall of 601 Elm. 605 Elm Street stood at four stories in height. In the rear of the photo, the Southern Rock Island Plow Company building can be seen. This building would eventually become the Texas Schoolbook Depository, the building from which Lee Harvey Oswald allegedly shot President Kennedy in November 1963.



This is a second artistic rendering of 601 and 605 Elm Street found in a Dallas City Directory. As with the other rendering, this rendering was shown on an advertisement for Parlin & Orendorff. This depiction also shows 605 Elm Street as being a "twin" structure to 601 Elm, rising six stories into the sky. In the 1921 Sanborn Map of Dallas, it can be seen that these two buildings serve as warehouses for the same tenant and are connected by a passage in the middle of the buildings that ran parallel to Elm Street.



Purse & Company occupied 601 Elm Street until the company went out of business in 1978. Dallas County utilized the building for records storage in the 1980s and then vacated the building. 601 Elm Street has been vacant ever since. This Historic American Building Survey photograph shows the famous Purse & Co. sign painted on the northeastern wall of the building. This "ghost" of this sign remains to this day and is protected by Dallas city ordinances. By studying the wall seen in this photograph, several observations can be made. First is the scar of 605 Elm Street. The clear roof line that can be seen on the wall indicates that 605 Elm possibly was destroyed due to fire. Second, the roof line indicates that 605 Elm was only four stories when it was destroyed—meaning the artistic renderings showed the unfinished design for the building. Lastly, the bay of passage that ran through the adjoining buildings can be seen in this image.

PHOTOGRAPHIC TIMELINE

WHY PRESERVE?

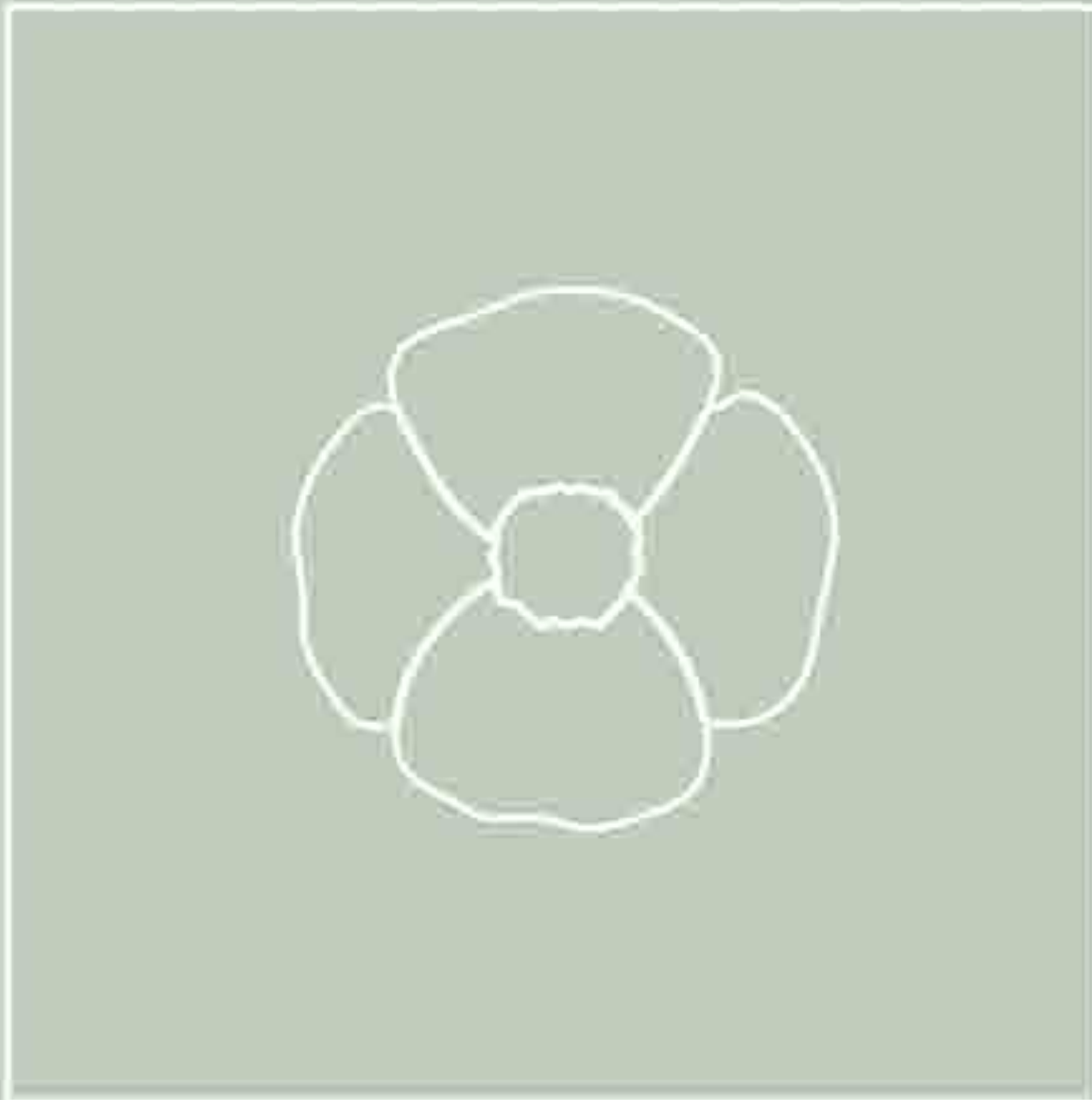


The argument for historic preservation has a long and storied past, and it is a topic that garners many an opinion from architects and historians alike. Many institutions graduate rising architects each year with the same career goal: to design something that the world has never seen previously. The 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. Ligbel, Tyler, and Tyler said this about the those three tenants of preservation: "Continuity extends 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 the 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 able to protect one of Dallas' first public works proposals 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.

2 THE IDEA OF PEACE



WHAT IS A PEACE MUSEUM?



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 but represents the idea that war should not be sought after or celebrated. This symbol conveys the concept that memorialization is not enough and there is a need for society to work together to prevent future outbreaks 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 protestors, and make available materials (works of art, song lyrics, photographs, pamphlets, banners, and so on) that invite visitors to learn about past and present antiwar 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.

GOALS OF A PEACE MUSEUM

According to texts from Joyce Apsel, author of *Introducing Peace Museums*, and the International Network of Museums for Peace, there are five key tenants that a peace museum should aim to achieve through its programming and exhibition design.

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



PRECEDENTS OF PEACE



Hiroshima Peace Memorial Museum
Hiroshima, Japan
Established August 1955

After the bombing of Pearl Harbor by Japanese forces in 1941, Japan had become a mortal 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 main target, however, was Hiroshima. This was the first use of atomic weapons in history. Around 80,000 people, which was 30% of the population at the time, were killed. Another some 70,000 were injured. Japanese officials reported that 69% of Hiroshima's buildings were destroyed. 90% of the doctors and nurses were killed because of the blast location. In total, both bombings killed between up to 230,000 people due to long-term effects of atomic bomb radiation, most of whom were innocent civilians. Although these attacks helped to bring an end to World War II, its affects can still be felt to this day. Built on the site of the Atomic Bomb "Genbaku" Dome—one of the few ruins predating 1945—the museum is seen as a place of healing. Museum exhibitions showcase the belongings of victims and survivors alike while warning of the dangers of nuclear warfare (*Hiroshima Peace Memorial*, 2019).

IT REMINDS ITS VISITORS TO DEFEND FREE DEMOCRACY AGAINST ITS ENEMIES EVERYWHERE AND ALWAYS.



Mauermuseum: Haus am Checkpoint Charlie
Berlin, Germany
Established June 14, 1963

From 1947 to 1991, the Cold War roged between the United States and the Soviet Union at the expense of the people of Berlin. Although no large-scale fighting ever occurred between the two nations, the Cold War was the cause of much pain and suffering for the city of Berlin. The city was divided between the communist Eastern Bloc and the capitalist Western Bloc. In 1961, tensions heightened when the Soviet Union built a wall separating 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 perished trying to escape from East of the wall to West Berlin and their lives are memorialized in the Mauermuseum. The museum was created and funded by the Arbeitsgemeinschaft 13—a group dedicated to 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 exhibiting non-violent struggles for human rights around the world. Checkpoint Charlie has become one of the most popular tourist spots in Berlin (*Mauermuseum*, 2019).

A MUSEUM TO REMEMBER THE PAST, A MUSEUM FOR THE FUTURE.



El Museo de la Paz de Guernica
Guernica, Spain
Established April 7, 1998

On April 26, 1937, an aerial bombing attack on the Basque town of Guernica during the Spanish Civil War, which has been called the "dress rehearsal" to World War II. The attack was carried out by Nationalist-supporting Nazi Luftwaffe Condor Reglon. The operation's goal was to allow dictator Francisco Franco's rebel troops to capture the northern city of Bilbao. The attack, however, was controversial because it was carried out largely on innocent civilians. Hundreds of people were killed, and the bombing left the town in ruins. Today, the bombing is seen by many as a war crime because of the large number of civilian casualties. The savage attack shocked Spanish, Republicans and Nationalists alike. In response, Pablo Picasso created his famed anti-war painting *Guernica*. The museum, which is located in the old Post Offices 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*, 2010).

PEACE IS MORE THAN THE ABSENCE OF WAR.



Tehran Peace Museum
Tehran, Iran
Established June 29, 2007

The Iran-Iraq War began on September 22, 1980 when Iraq invaded Iran. Iraq's objective was to replace Iran as the dominate state of the Persian Gulf and was led by President of Iraq Saddam Hussein. Throughout the war, Iraqi forces utilized chemical warfare to torture and kill combatants and non-combatants. In the eight years of the war, the Iraqi army employed chemical weapons for over thirty attacks on Iranian border villages. In one attack, on March 16, 1998 on the village of Halabja, more than 5,000 civilians were massacred. Additionally, Iraqi forces would occasionally use chemical warfare on hospitals and medical centers. In 1991, the CIA reported that Iran had suffered has many as 50,000 casualties from chemical weapons and an additional 50,000 died from long-term effects. The Tehran Peace Museum's main goal is to promote peace by exhibiting the consequences of war while also explaining the long-term impacts on chemical warfare. The TPM coordinates a peace education program that teaches about disarmament, humanitarian efforts, tolerance, and peace (*Peterson*, 2007).

NO MORE HIROSHIMAS.



PROPERTY OF THE G. WILLIAM JONES FILM AND VIDEO ARCHIVE AT SMOU

THE DALLAS PEACE MOVEMENT

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 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 that 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 his 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 1950 to begin active duty, Americans were ready and willing to fight. The war drafted thousands 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 begged the question, "What are we fighting for?" More and more Americans preached ideas of anti-war and ceasefire. 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 contested 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. Groups began to advocate for equality, civil rights among all races, and an end to American participation in the Vietnam War. Rallies 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 (Wilonsky, 2019). With its participation in the Moratorium, Dallasites conveyed the fact that they would no longer fear rising against needless violence and injustice.



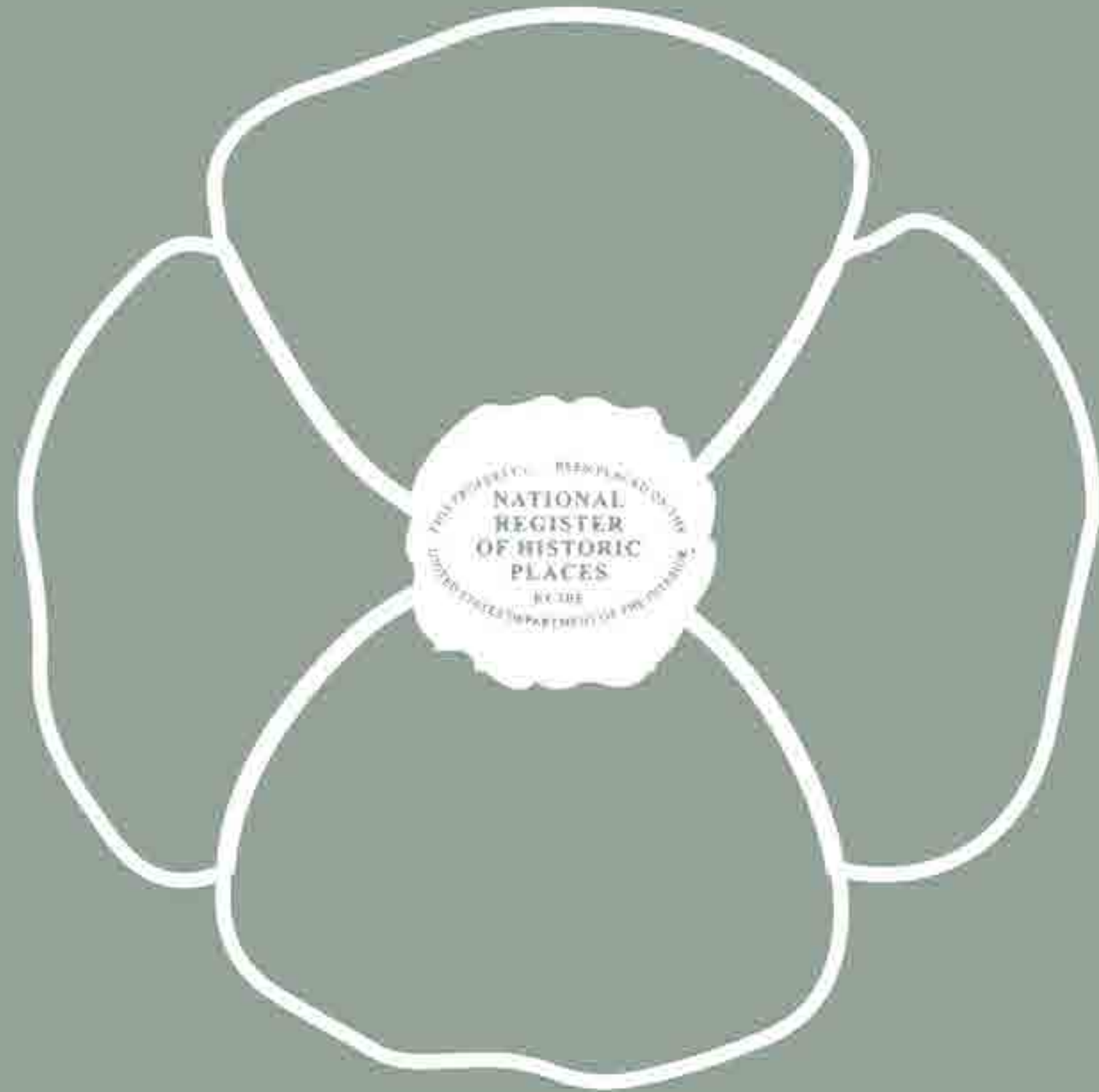
**VIET NAM
MORATORIUM
DALLAS PEACE DAY**
11 A.M. to 10 P.M.
Winfrey Point White Rock Lk.
MUSIC: no admission fee
*Velvet Dream Stone Creek
Lou Mitchell Bradley & David
Faxx Nazz Velvet Underground
Lou Rawls*
SPEAKERS



3 CONCEPT



HISTORY + PEACE



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 (Slate and Winters, 82), and the shooting of five Dallas police officers in 2016 (Mosier 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 Mauermuseum, El Museo de la Paz de Guernica, and the Tebran 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.



SITE SELECTION

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 tenantless 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 façade 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 axes with Founders Plaza, is the JFK Memorial Plaza. This block is the resting place of famed 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.

DARK

CONTAINED

IMPOSING

CLOSED OFF

RIGID

LIGHT

UNBOUNDED

HUMAN SCALE

WELCOMING

OPEN

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 uninviting. 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 outlandish. 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.

INTERPRETING HISTORIC MATERIALS



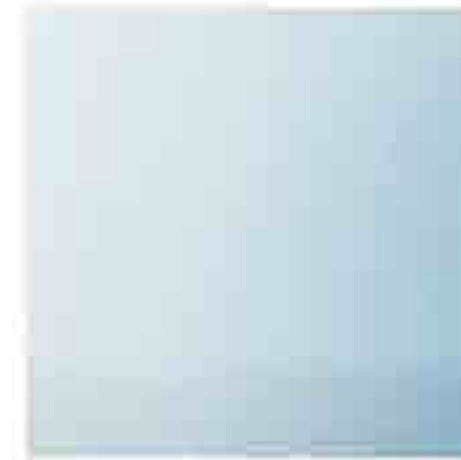
Stretcher bond face brick



Common bond common brick



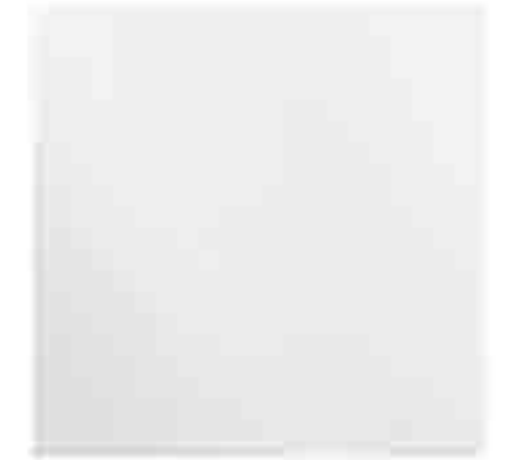
Dark stain timber



Curtain wall glass



Metal panel exterior cladding



White painted steel



Original pine wood floors



Tongue-and-groove floor decking



Poured concrete



Light stain timber



Horizontal wood decking



Concrete Tiles

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 Italianate 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 lesser facades of a building. The original structure of the building remains intact and every column, beam, and joist is timber construction. Some original historic elements remain inside, such as: yellow tin ceiling on the sixth floor, chair 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 cargo 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 egress stairs, the building at 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 stylings 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 helps 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.



GHOSTS OF THE PAST

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 addition.

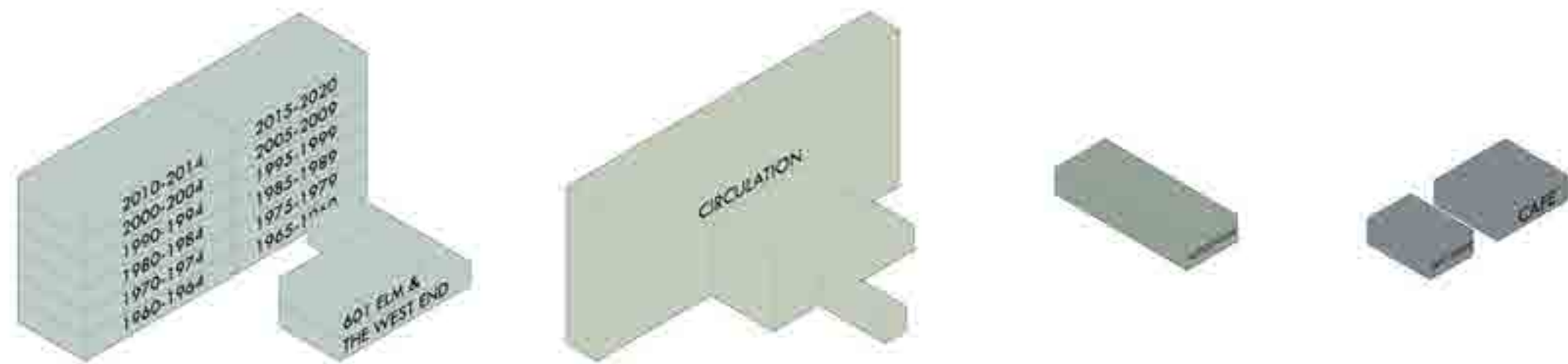
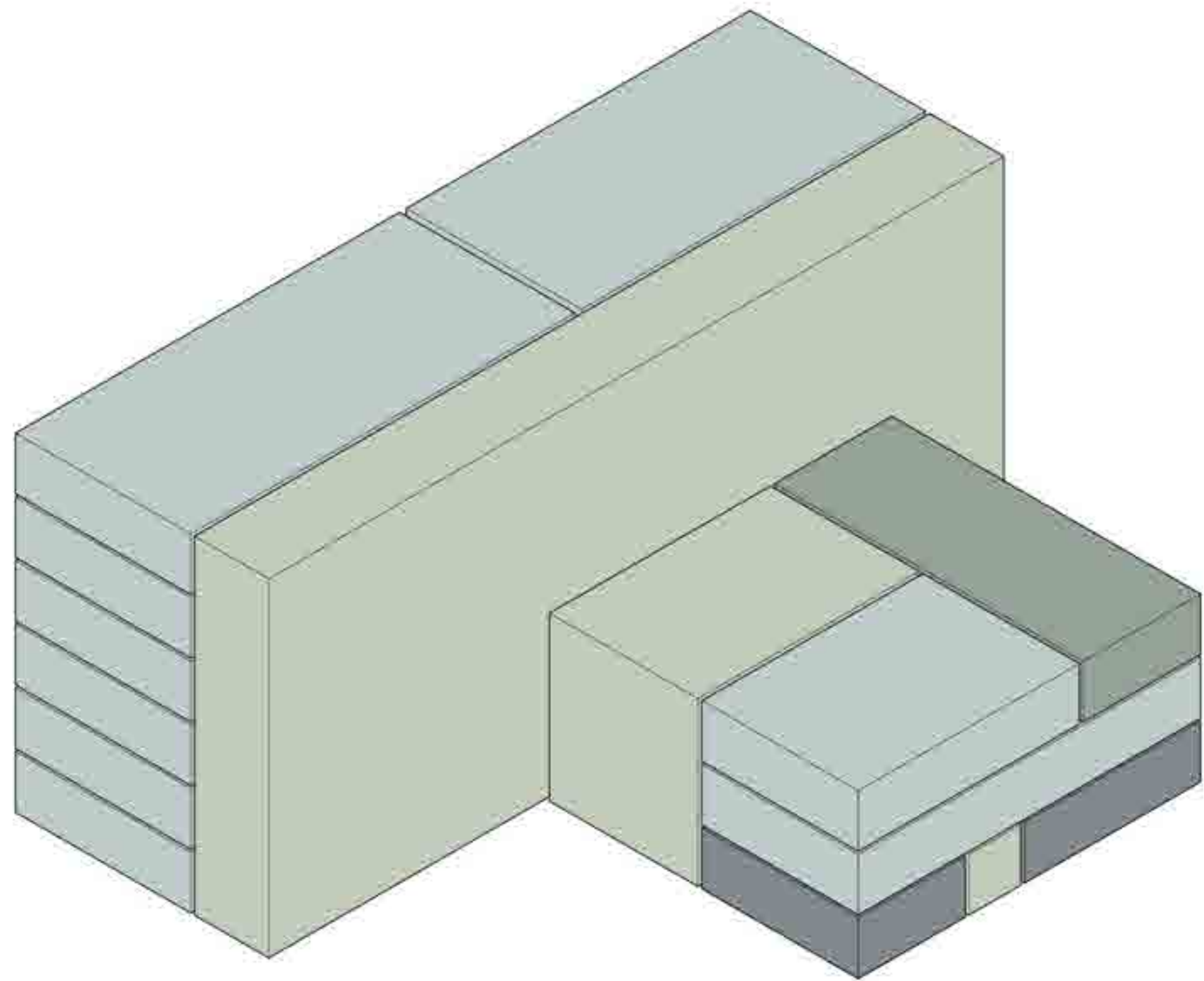
4 DESIGN





THE DALLAS CENTER FOR PEACE

Found 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 Plat 30 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 composed of four parts: 601 Elm Street, which houses the Peace Galleries and exhibition spaces; the central glass enclosure, 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 Gardens 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 louvers that also impede views; however, the spacing of the louvers 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, mindsets began to change and transform. The third component, the Visitor Center, is completely transparent with its glass walls. The sun shading components are pulled completely from the building, representing the inclusivity 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.



PROGRAM

1 GALLERIES

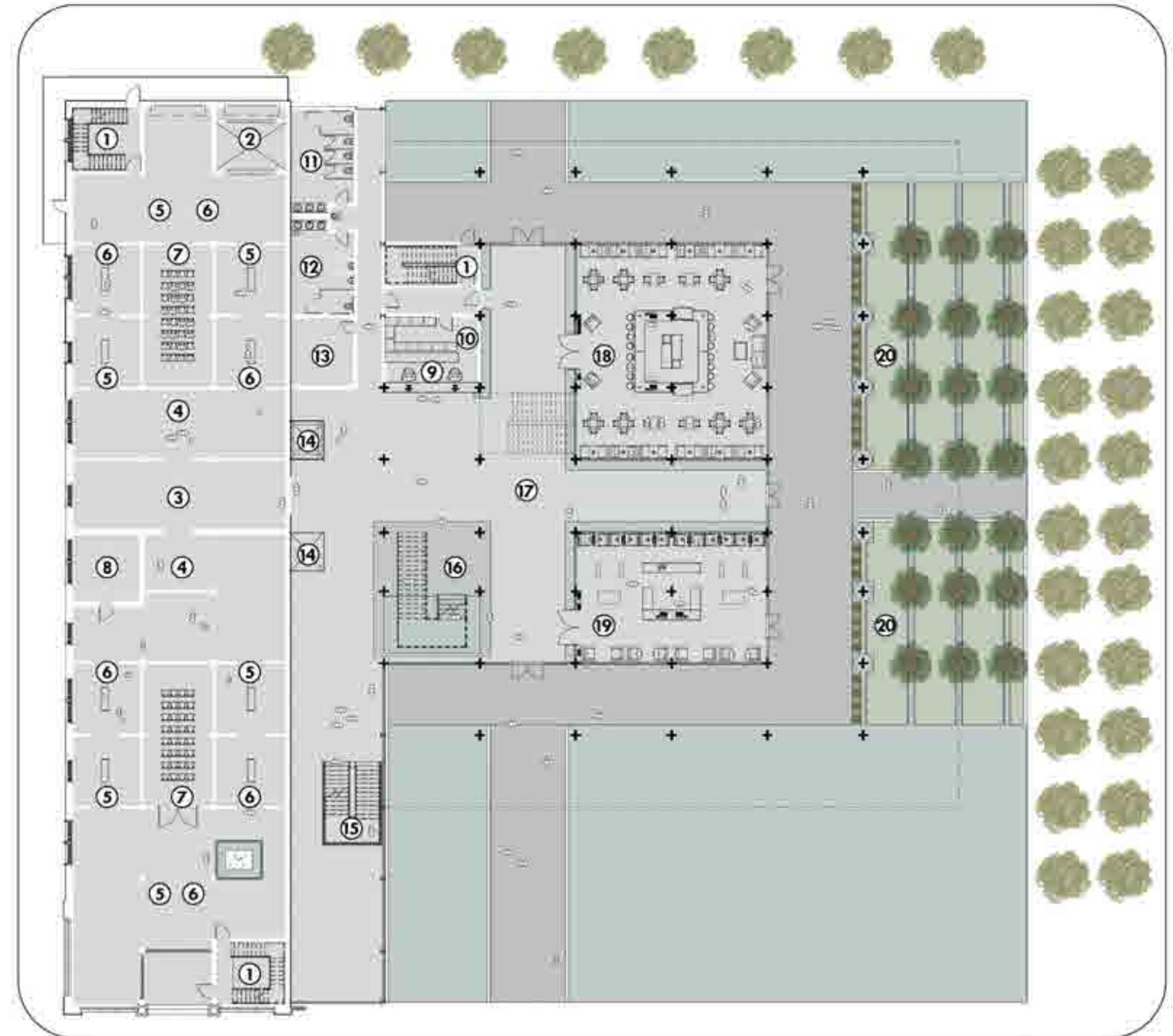
2 CIRCULATION & SERVICE

3 AUDITORIUM FLEX SPACE

4 INFORMATION CENTER & CAFE

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 cafe, information center, and the first floor peace gallery. These spaces flank a central triple-height atrium where visitors can enjoy 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 invite people inside. Guests are encouraged to enjoy the space and can come to the Center to get coffee, eat lunch, work, or simply enjoy the company of friends and family.



- | | | | |
|-------------------------|-----------------------|----------------------|------------------------------|
| 1. EGRESS STAIRS | 6. MOVEMENT | 11. WOMENS RESTROOM | 16. VISITOR CENTER STAIRCASE |
| 2. FREIGHT ELEVATOR | 7. EXHIBIT FLEX SPACE | 12. MENS RESTROOM | 17. LOBBY |
| 3. MUSEUM PASSAGE | 8. VAULT ROOM | 13. MECHANICAL | 18. CAFE |
| 4. EXHIBIT INTRODUCTION | 9. RECEPTION | 14. ELEVATOR | 19. INFO CENTER & GIFT SHOP |
| 5. CONFLICT | 10. BAG CHECK | 15. MUSEUM STAIRCASE | 20. PEACE GARDENS |





SITE

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 Kessler 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 axes 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 DCFP. 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.



PEACE GALLERIES

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.

INFORMATION CENTER



Within the information center and gift shop, guests can purchase museum or Dallas memorabilia, read a book about the city, or use a kiosk booth to find more information about local attractions.





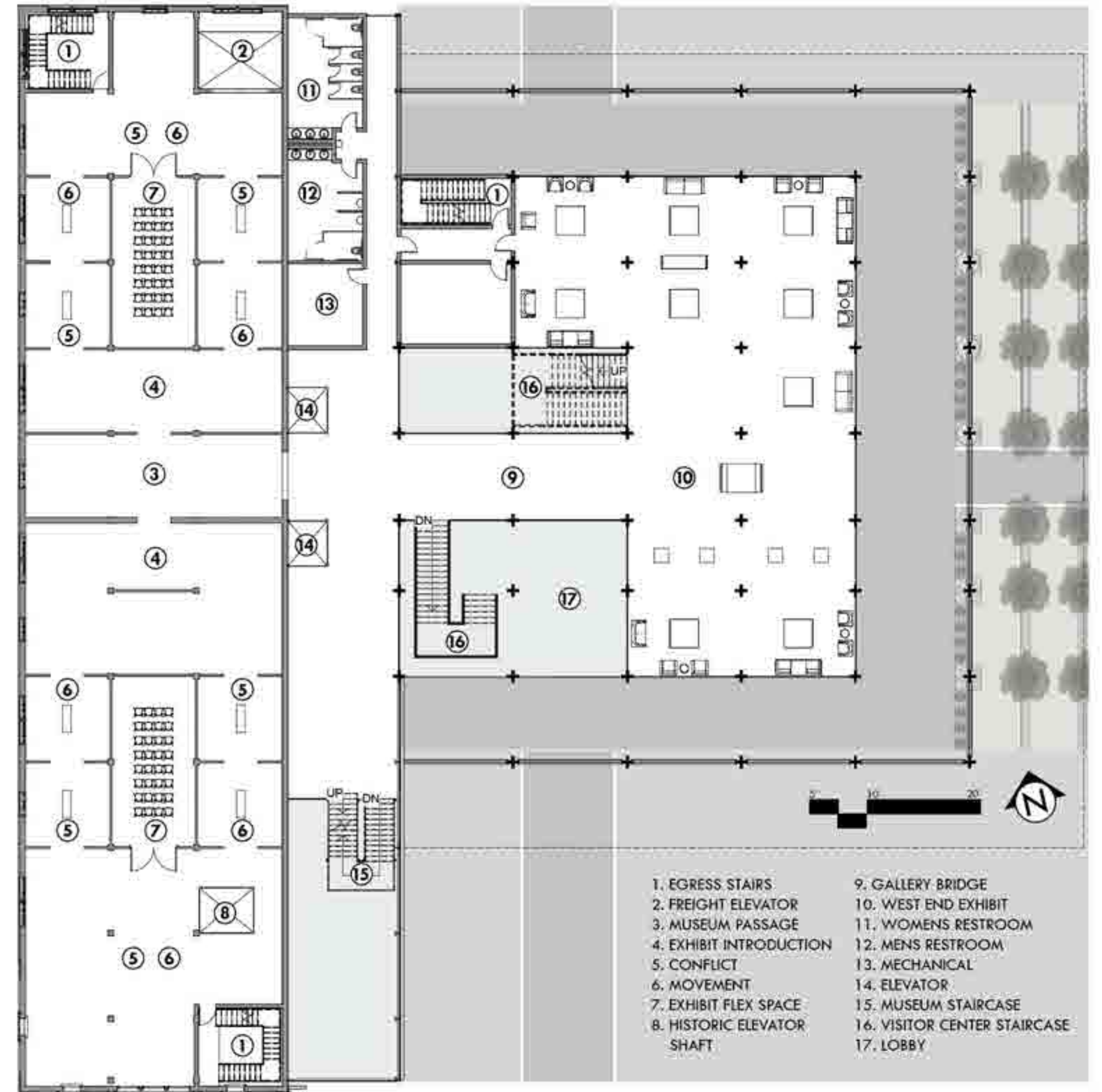
CAFE

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 in bringing a feeling of home to this public space. Guests can eat here, outside in the gardens, or inside the building atrium.

SECOND FLOOR

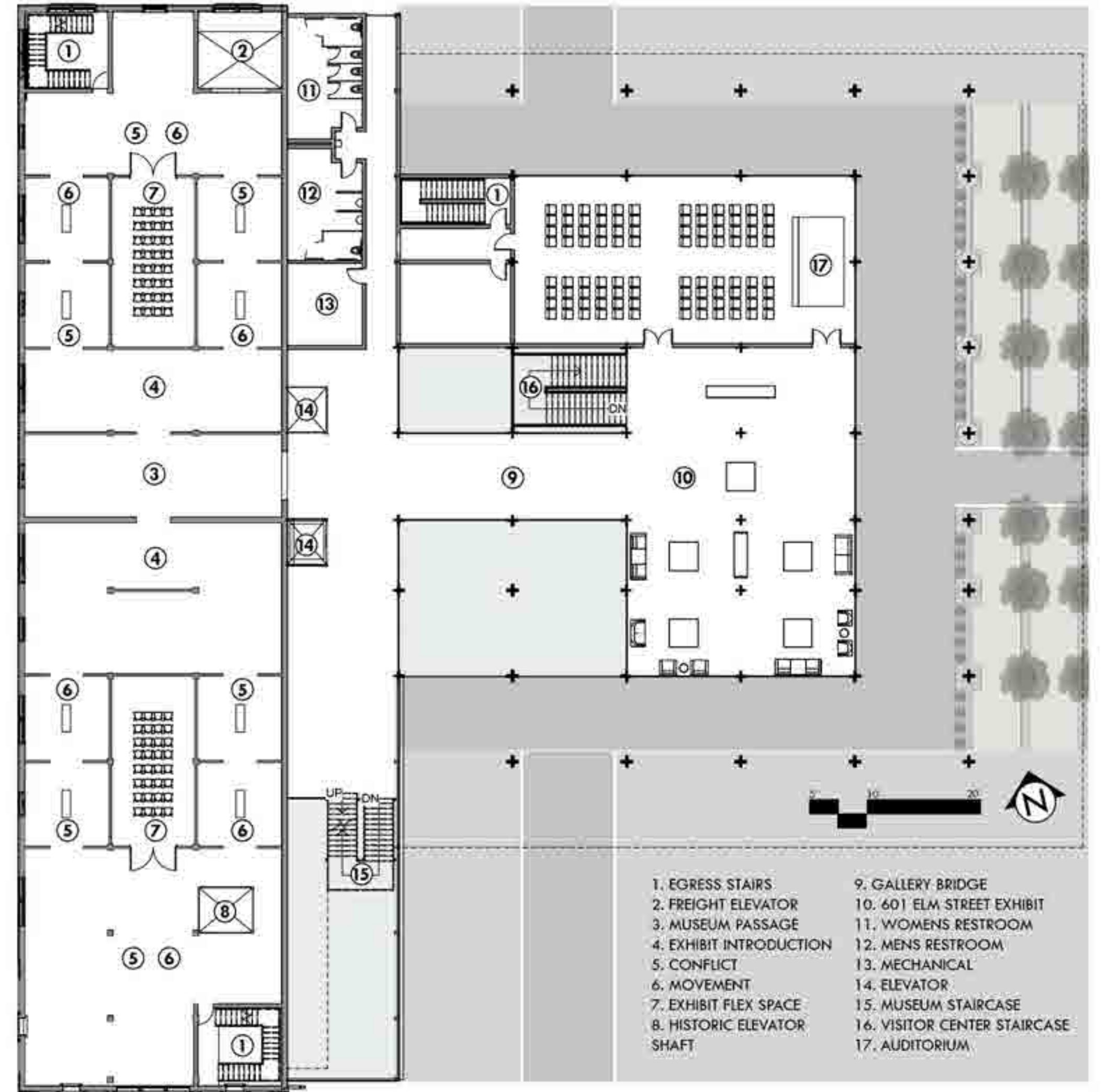


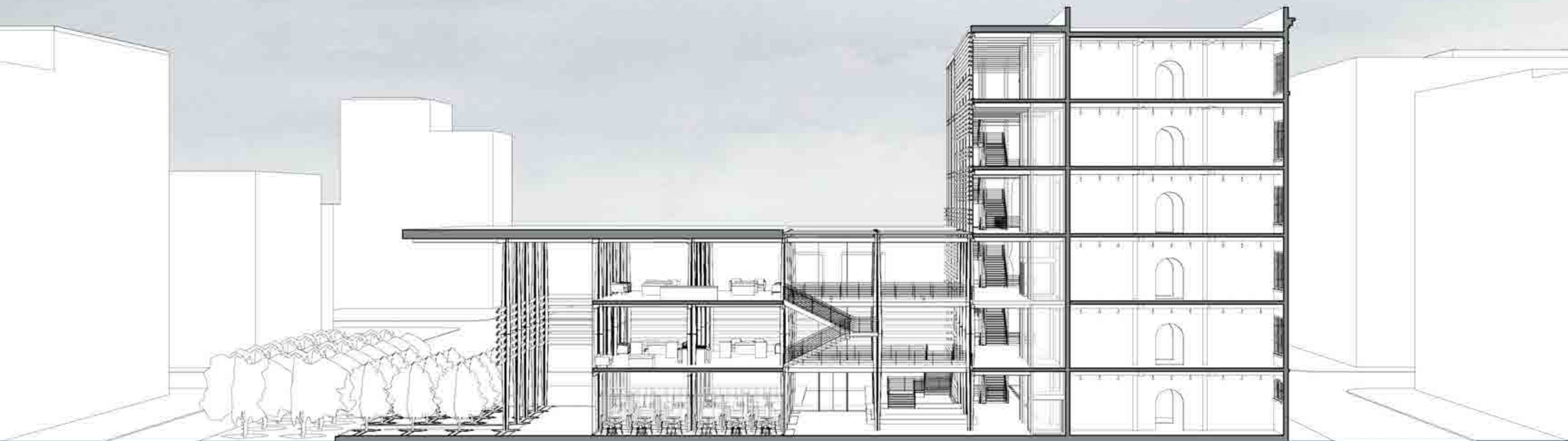
On the second floor of the Visitor Center, there are gallery spaces used to house a permanent exhibit about the West End Historic District. As one ascends the stairs and crosses the gallery bridge to the exhibit, they approach a model of the district. On each of the stands in the gallery sits a scale 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 furniture pieces. The West End Exhibit is free to anyone enjoying the Dallas Center for Peace. On the other side of the gallery bridge, inside of 601 Elm, is the 1970s Peace Gallery.



THIRD FLOOR

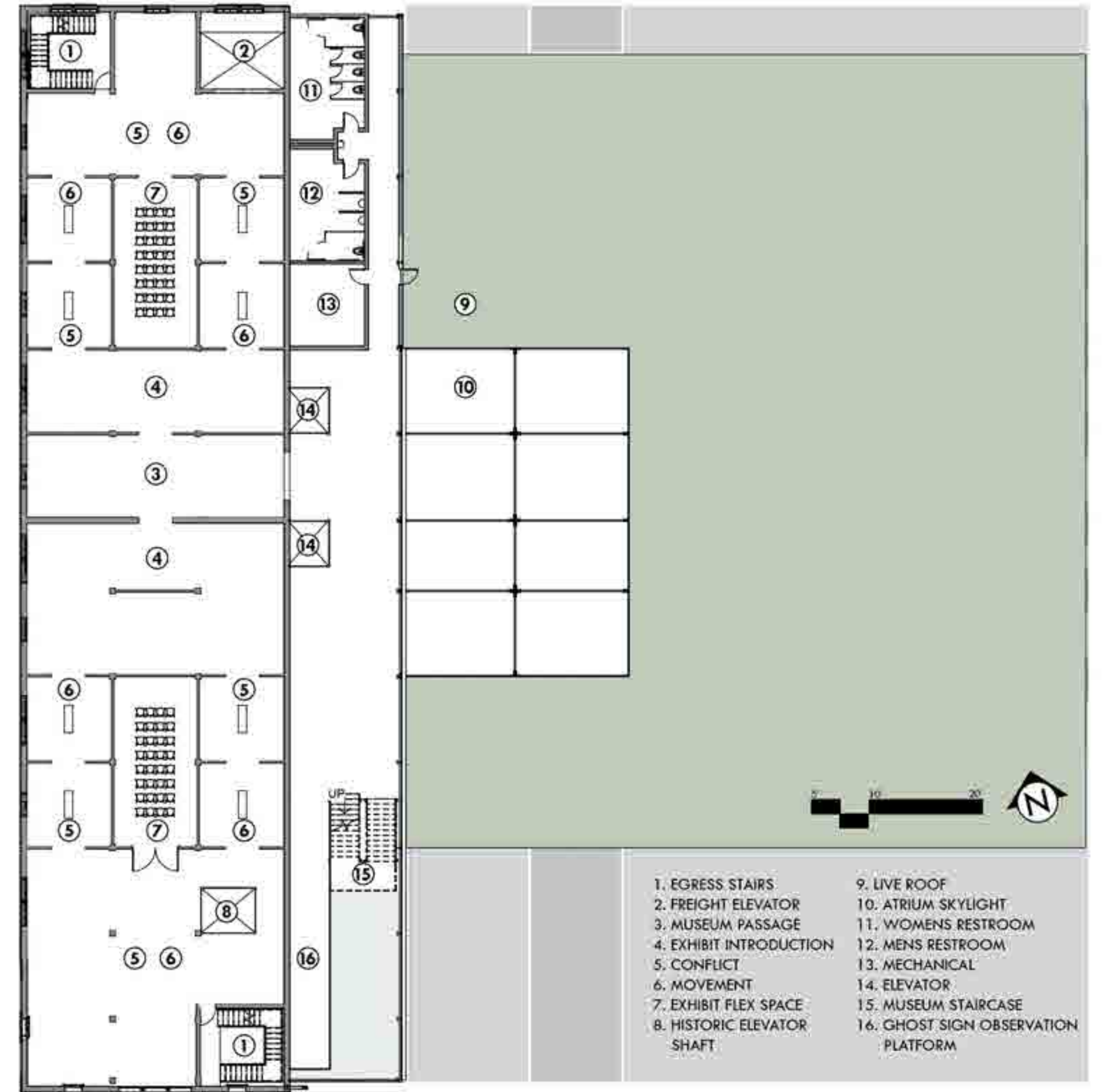
Located on the third floor of the Dallas Center for Peace is the 1980s Peace Gallery, a permanent exhibit about 601 Elm Street, and an auditorium flex space. The auditorium can be used for anything from film screenings, to peace workshops, to community meetings.





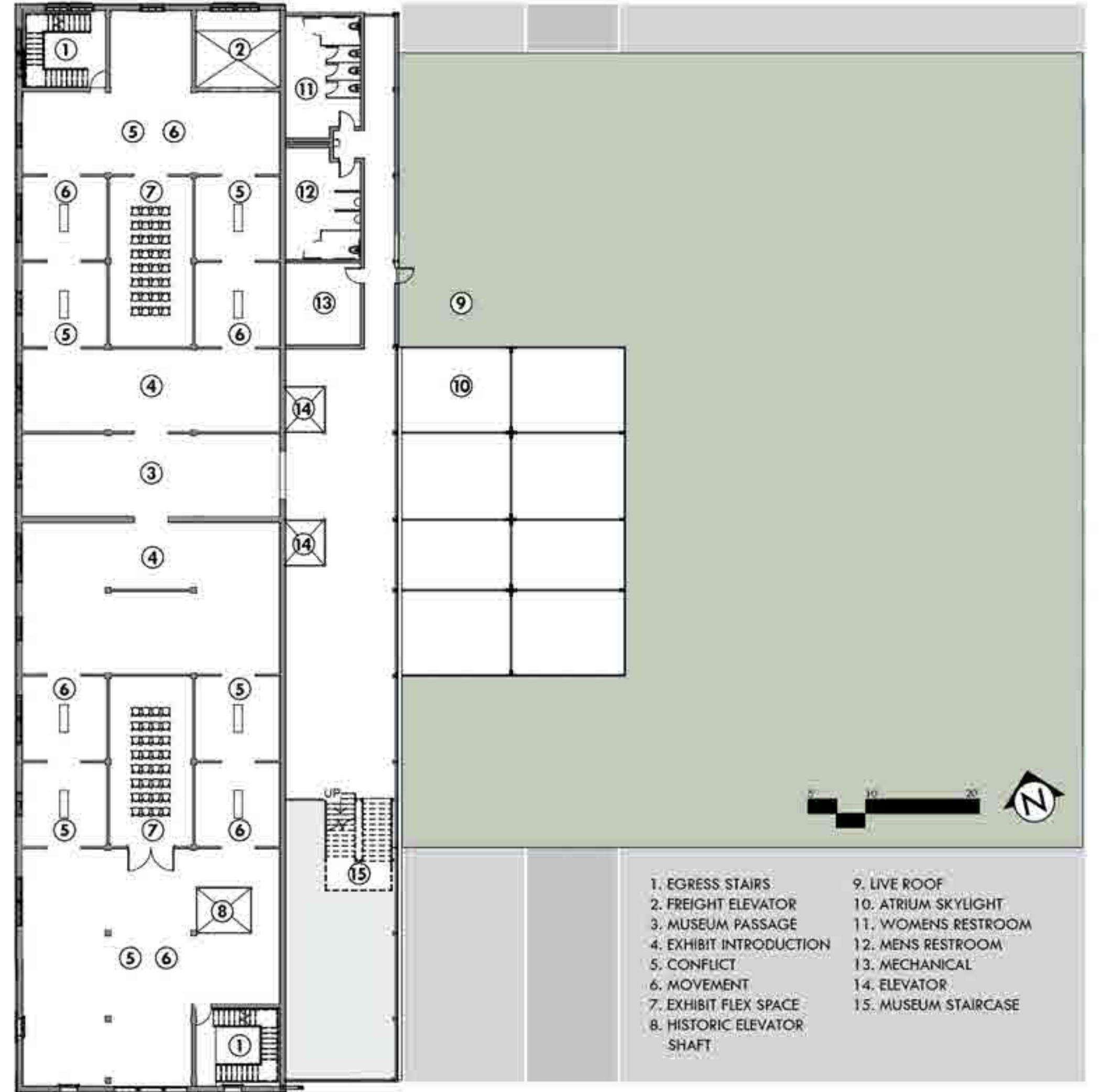
FOURTH FLOOR

On the fourth floor of the Dallas Center for Peace Is the 1990s Peace Gallery and Ghost Sign Observation Deck. On the deck, visitors can interact with history and touch the sign for Purse & 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

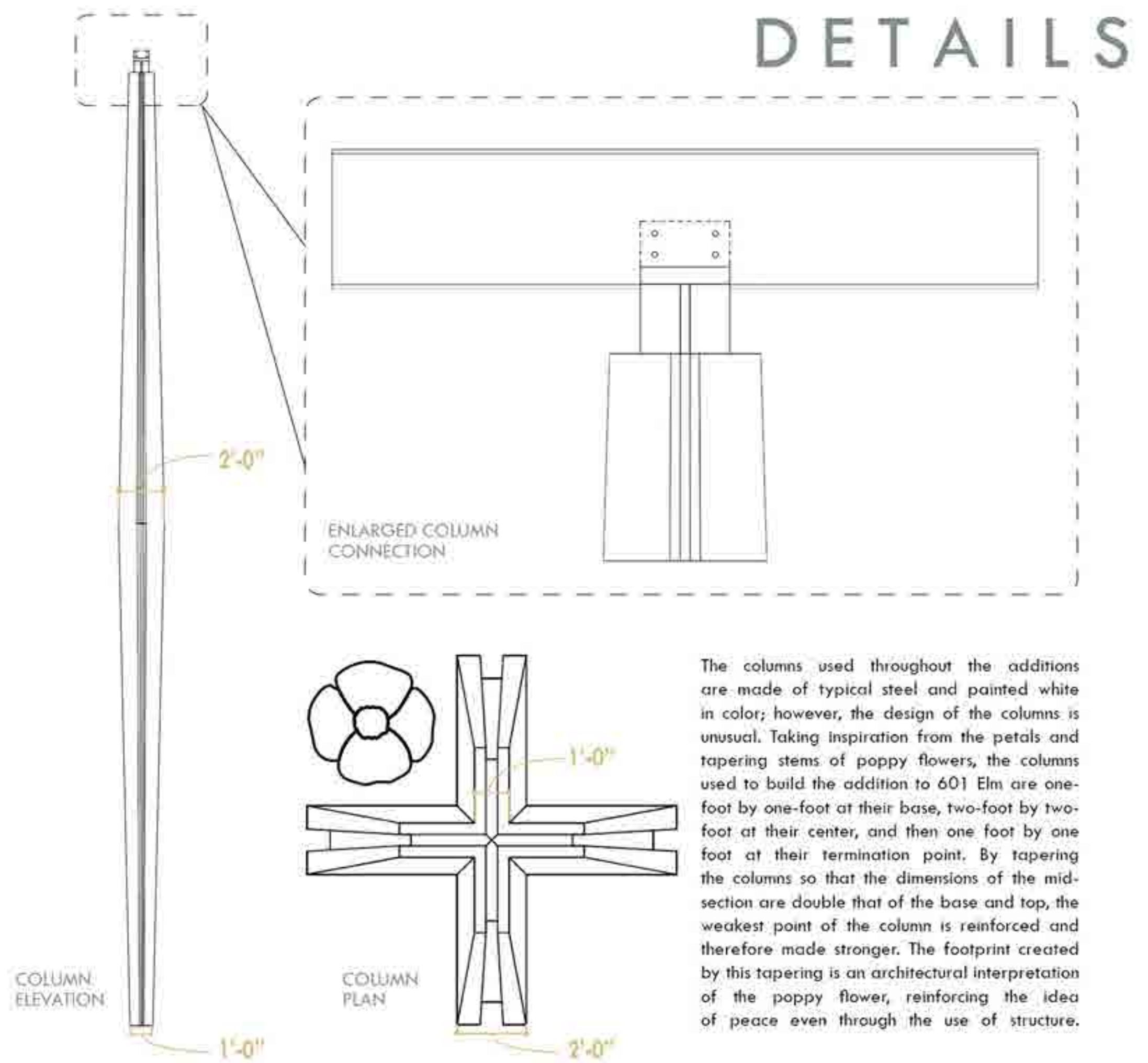
On the top two floors of the Dallas Center for Peace are the 2000s and 2010s galleries. Additionally, viewing platforms for the Purse & Co. ghost sign can be accessed next to the hanging staircase that runs the full height of the circulation and service component.

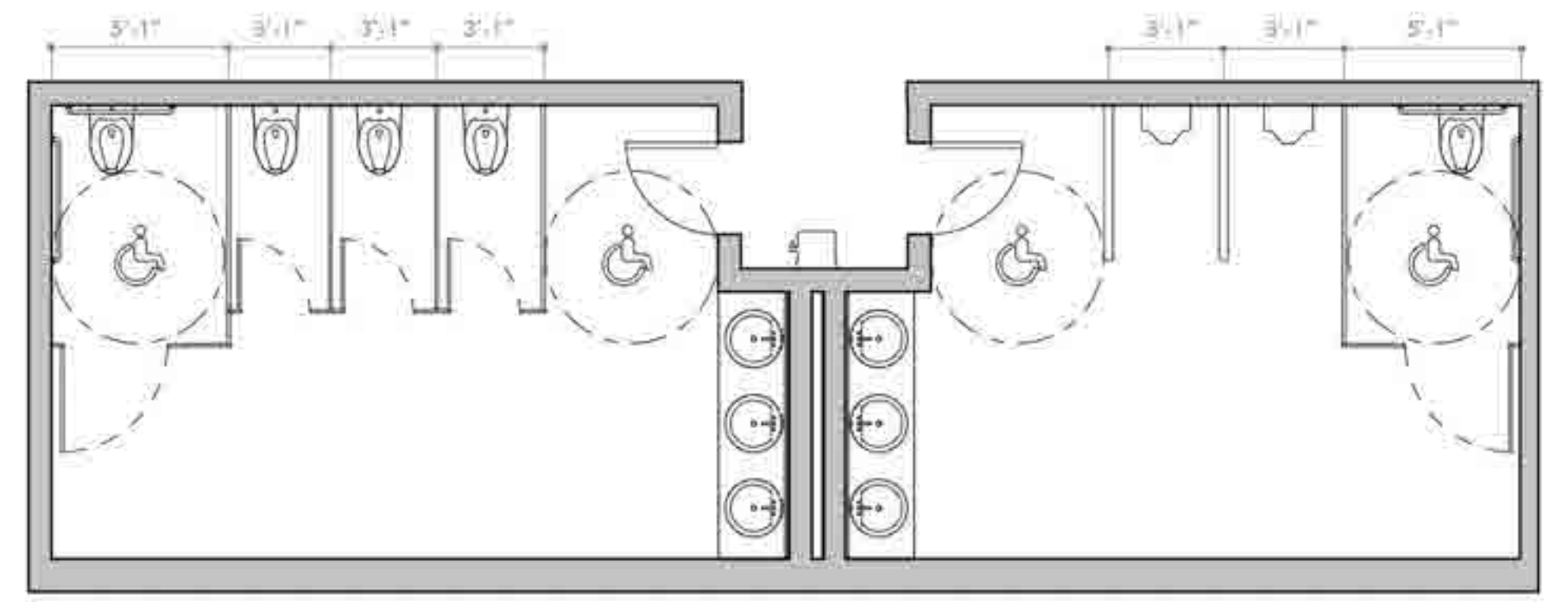
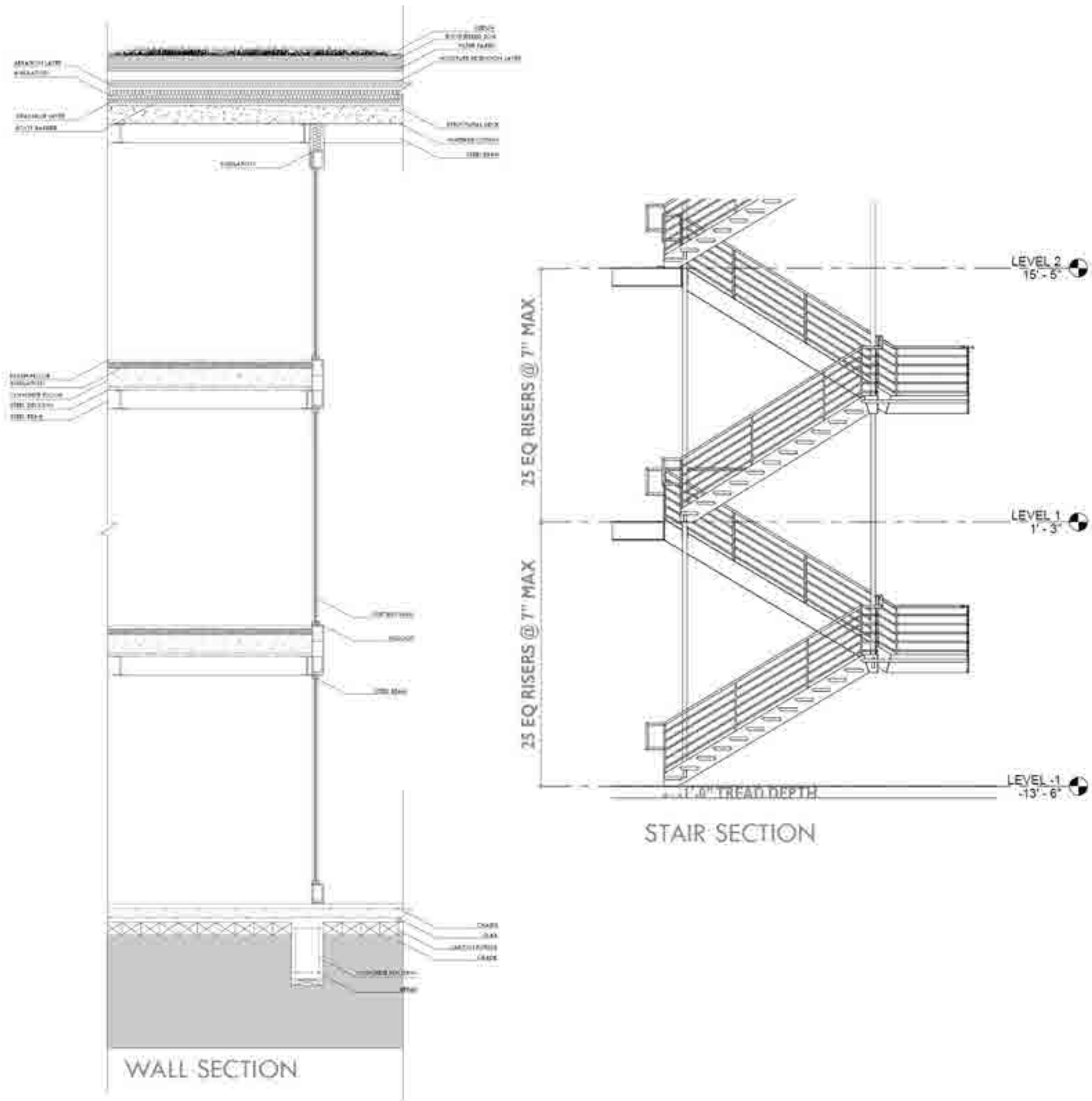




PRESERVATION STANDARDS

When setting out to preserve or reuse a designated historic building, there are a 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, addition, or alteration, 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 aim 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 damage should be repaired instead of replaced or imitated. Additions are not allowed to destroy historic features and the new building should be discernable from the historic building; however, the addition should be compatible with the historic structure's features, size, scale, and massing. 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 puncturing of the party wall 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.







REFLECTIONS OF PEACE

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

COMMITTEE

Ray Holliday, Committee Chair

Shelley Holliday, Committee Member

Brent R. Fortenberry, Committee Member

Galen Newman, Committee Member

Brian Gibbs, Studio Professor

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