

THE JOURNAL RECORD SECTION B

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ELEVATIONS

TULSA PAPER CO. BUILDING

Merging business and art aesthetics



A Kinslow, Keith & Todd rendering for the interior of the western portion of the Tulsa Paper Co. building. COURTESY RENDERING

BY KIRBY LEE DAVIS
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TULSA – With the Henry Zarrow Center for Art and Education, the architects at Kinslow, Keith & Todd wrapped the doorway glass canopies in steel, capturing the industrial feel of the Brady District's warehouse heritage.

For the neighboring Philbrook Museum of Art branch, the canopies were divided in half, with glass above and the steel below.

And with the western portion of that Tulsa Paper Co. building, the glass takes the bottom half of the canopies, the steel at the top.

That's one way Project Architect Chris Lilly helped separate the three distinct segments of this George Kaiser Family Foundation project in downtown Tulsa's Brady Arts District.

"You have to create identities," Lilly said. "Each of the tenants really needs a sense of identity. And when you have a single building, you are challenged to let

people know how to go and to make sure you have a balanced presence."

That takes on even more significance with the western portion of that old brick warehouse. Unlike the older sections of that block-long structure, that 40,000-square-foot western edge represents true multiuser space. Its largest tenant, the Woody Guthrie Center and Archives, will occupy just 12,500 square feet on the first floor, a level it will share next spring with 108 Contemporary, formerly known as the Brady Craft Alliance.

The Tulsa Symphony will share the second floor with the Arts Incubator, a break room commons area, and three sound-insulated rehearsal rooms, one dedicated to orchestral usage.

To smooth out way-finding issues in that space, the Kinslow, Keith team designed the floor plans around a central path.

"The 108 Contemporary space will have a sandstone tile entrance that will be pulled into the reception desk," Lilly said. "The Woody Guthrie space actu-

ally integrates more black steel, which is unique to it."

The Guthrie exhibit will open with a small theater to educate visitors about the legendary Oklahoma singer-songwriter. That will lead guests into a series of exhibits.

On the second floor, contractor Manhattan Construction is cutting a series of large windows into the building's western face.

"They will add a really unique, kind of modern detailing to this historic façade," Lilly said.

Kinslow, Keith used point-support glass to handle another challenge, what to do with the northern face's former loading dock doors. Lilly said it has the dual effect of making the docks look both closed and open.

Such elements show how the architects balanced both the district's historic business character and its emerging arts focus.

"It's a great experience for me personally, to be able to bring that kind of process out for those types of projects, to these buildings, and really pay attention to the details and bring them back to life," Lilly said.



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