



For the home originally designed by Enrie "Bud" Oglesby, Emily Summers Design Associates and More design + build teamed up to preserve the late architect's original intent for a modern, light-infused family home. Beneath the staircase: Kevin Box, Ross Paper Solosony; Right: Mark Mackinnon, La Granda Room, Paris Plac 2. Photograph by Charles Davis Smith.

A photograph of a modern interior space. On the left, a white staircase with a wooden handrail leads up. A large window with black frames looks out onto a blue sky and a white curved architectural element. On the right, a white curved architectural element is visible. A framed photograph of a building is on the wall. The floor is light wood.

NATURAL INCLINATIONS

For a Modernist classic, Emily Summers and Chad Dorsey remain true to Bud Oglesby's architectural aesthetic.

BY NANCY COHEN ISRAEL
PHOTOGRAPHY BY DROR BALDINGER AND CHARLES DAVIS SMITH



Light, line, and livability are among the timeless elements that define the architectural style of the late Ensley "Bud" Oglesby. With deference to his iconic design, Emily Summers, of Emily Summers Design Associates, and Chad Dorsey, of MORE Design + Build, undertook the renovation of one of his late Modernist classics. "It was so wonderful to work with a Bud Oglesby design," Summers says. She had a special friendship with Oglesby, formed when she worked at the Dallas Museum of Art in the early 1990s. "He had lunch there every single day. We got to be friends. He was such a humble, elegant architect. He left us with a lot to work with," she muses.

Oglesby, whose creative influence set a standard in Dallas for decades, designed this home for his sister and her family in the late 1970s. The current homeowners are only its second inhabitants and

were enthusiastic participants in its transformation. According to Summers, "They have an adventurous spirit." She and Dorsey combined the clients' tastes with Oglesby-inspired details in such a way that honored the architect while bringing the house up to date.

"The house hadn't been modernized and was kind of bulky. We thought about what he [Oglesby] would have done," Dorsey says. The intention was, he adds, "Making everything fresh again without changing the aesthetic." Aside from modernizing the bathrooms and kitchen, they made only a few other major changes. One of the significant alterations, however, included detaching the staircase from the wall and sheathing it in glass. A bank of small windows was replaced with a glass wall. The resulting view is punctuated by a privacy wall that Dorsey added to the exterior. Beyond the scenic, it also provides an aesthetic function. "The serpentine wall mimics



the second floor catwalk," Dorsey explains. The result is a continuous curvature of line that extends through the home's atrium. This particular design element, of reflecting the exterior in the interior, is a hallmark of Oglesby's architectural vision.

Summers continued this echoing in the living area. Limestone flooring seamlessly transitions to the infinity pool beyond the windows. Overlooking Turtle Creek, the pool was another addition to the home. Within, Summers plays with the notion of lying by the pool, albeit from indoors, by installing a Jim Zivic hanging chaise in one corner of the living room. The stainless-steel frame suspended by jewel chains cleverly creates a visual link between interior and exterior while also providing an anchor in this spacious area.

The living room presented a unique quandary. "The biggest challenge of the house became the biggest opportunity," Summers

says. One long, uninterrupted wall stretches across the length of the room. "It was hard to imagine the amount of artwork it would take to make it a special opportunity," she adds. To bring unity to the space, the team commissioned Dallas-based artist John-Paul Philippe, represented locally by Barry Whistler Gallery, to create a large-scale, site-specific mural. "John-Paul's work was an important solution to unify the space. The feeling of this mural lends itself to the house. The curved spaces reflect the stairway," Summers explains. Dorsey concurs, adding, "His inspiration and watching his process was really unique in that space. It anchors the entire room."

While the sinuous architecture is echoed in the mural, the room's furnishings play off its palette. The sitting area directly beneath it, with its creamy couch and vintage armchairs on a deep-blue rug, complements Philippe's work. Each end table is accented by a

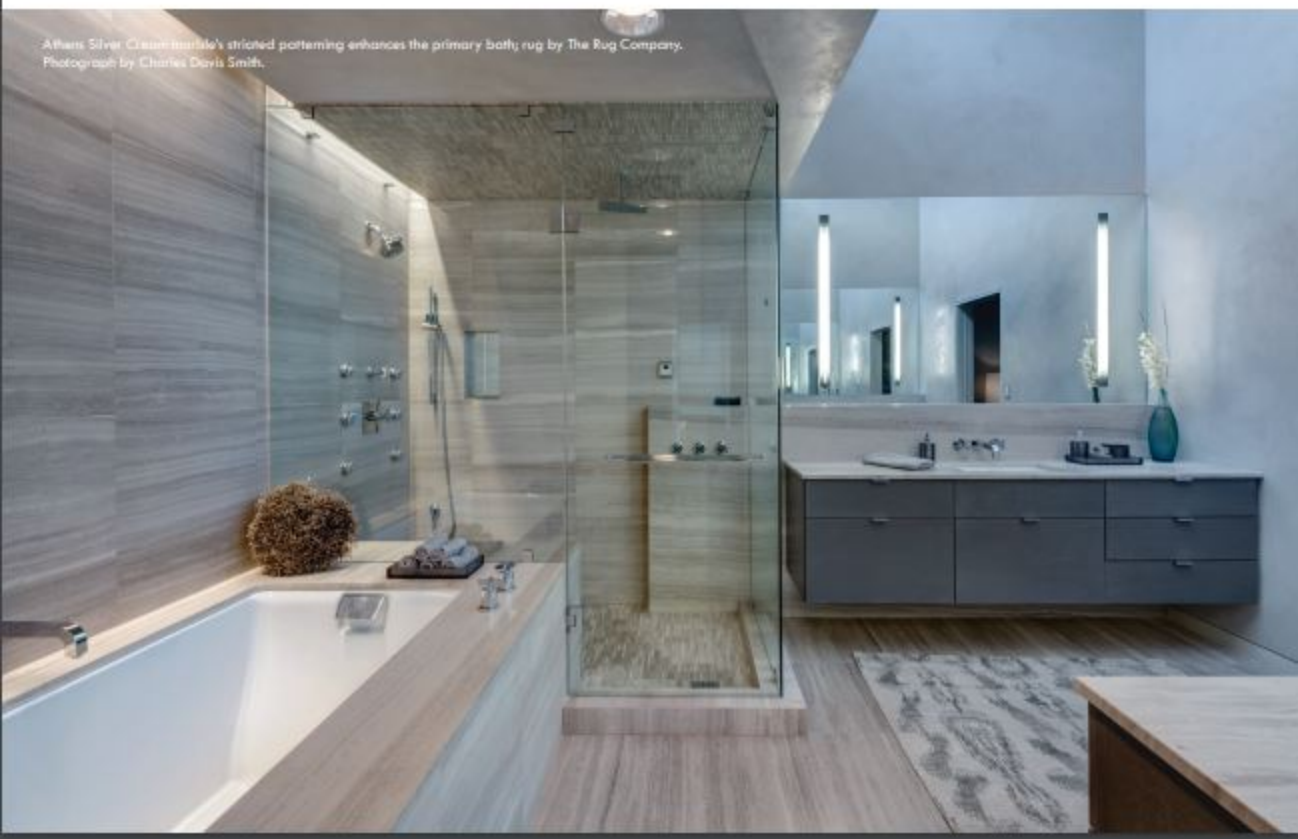


Jean Prouve Potence lamp; Jens Risom A-Chairs with Hella Jongerius for Maharam fabric; custom blackened steel-and-lacquer cocktail table by Emily Summers Design Associates; artwork through Christopher Martin Gallery. Photograph by Charles Davis Smith.





Charles Eames lounge chairs for Herman Miller; Pamela Sunday for Studio Van Den Akker table lamps; custom shagreen-and-oak nightstands by Emily Summers Design Associates. Photograph by Charles Davis Smith.



Athens Silver Cream marble's striped patterning enhances the primary bath rug by The Rug Company. Photograph by Charles Davis Smith.



Royal Botania outdoor lounge furniture offers a place to enjoy the landscape architecture by Mesa Verde. Photograph by Charles Davis Smith.

vintage 1960s Brutalist lamp designed by Harry Balmer for Laurel Lamp Company. "I'm a particular fan of Brutalist lamps," Summers says. An adjacent seating area, with its blue marbled-covered sofas, creates a bookend to the room.

Oglesby's clean design made it an ideal house for the homeowners' art collection. "The great architects leave you art walls that are well lit," Summers says. Oglesby's trademark use of abundant natural light makes the home particularly conducive to sculptural work. Tracey Emin's neon work *I Will Wait For You* pops against the pristine white walls. For the wall opposite Emin's work in the entry hall, Summers acquired Brie Ruais' *Mapping Studio Floor, Abrams (Jackson Pollock Palette on my Floor)*, comprising 53 glazed ceramic pieces. As Ruais' work is drawn directly from nature, this installation, too, echoes the connection to the natural world just beyond the front door. Summers is particularly drawn to ceramics as a medium. In addition to its elegance and ability to withstand natural light, she also cites the accessibility of the material as part of its appeal.

Nearby, Kevin Box's sculpture *Rock Paper Scissors* nestles perfectly under the curved staircase. The large boulder at the base grounds the work to the earth while the scissors delicately balance a soaring,

stainless-steel crane in flight, creating an airy, upward energy in the space. Photographer Mark MacKinnon's *La Grande Ronde, Paris No. 2* repeats the circular motif created by the architectural elements.

Throughout the home, there are fusions of art and design. A console by Paul Evans, the Brutalist-inspired, mid-20th-century American designer, sculptor, and artist, serves as a focal point in the dining room. "This is one of the most spectacular of Paul Evans' pieces," says Summers, adding, "We did everything to highlight this incredible work." Placed against a wall of windows in the dining room, the console, crafted in 1965, seemingly floats in the room. The myriad geometric forms on its doors create a dynamism that is echoed in the Jean de Merry Lumiere chandelier installed over the Harvey Probbler rosewood dining table. The smoothness of the table is a sensory foil to the textured console.

With their light touches, Summers and Dorsey organically paid homage to Oglesby's signature aesthetic while adapting it to a new century. "The original house shines through with new updates that take it to the next level," says Dorsey. As for the homeowners, they are the fortunate heirs to a Modernist treasure as fresh and contemporary today as when it was built 40 years ago. **P**