

ART AND THE BUILT LANDSCAPE IN THE CENTRAL BUSINESS DISTRICT
OF DALLAS: INFLUENCES FROM AN IDENTIFIABLE ERA
IN THE LATE TWENTIETH CENTURY

by

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ABSTRACT

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In the mid to late 1970s, Dallas' emergence as a center of culture and art became outwardly evident in the urban landscape. International and local designers were commissioned to make their mark on the gridded environment; Dallas City Hall was the first major development during this period. Internationally acclaimed architect I.M. Pei's inverted pyramidal structure and ceremonial plaza were soon followed by Carpenter Park with its noteworthy environmental art piece 'Portal Park Slice' by Robert Irwin.

Significant human communities typically have a collection of spaces that are both private and public, mostly privately funded but publicly used. In the sites' development a group of financiers, developers, designers, artists and in

some cases, city officials and individual citizens outlined the usage by defining the purpose and function of the site in order to aesthetically achieve their means. Behind this collaboration, amass a series of stories; narratives that explain the who, why and what in the development of each project. In this paper, historical backgrounds are presented making the user aware of the inner makings of these urban spaces.

This study revealed the collaborations of the individuals involved in the development of the sites and the specifics behind the projects. Publications from both the defined era and present provided vital recorded facts. The written review led to qualitative observational research, specifically the inventory and documentation of the sites. Site inventories confirmed inclusion of art and offered photographic documentation.

Through the use of research methods, literature review, artists' comments and critics' response, this research helped answer the hypothesis: who or what created built landscapes within the Central Business District (CBD) of Dallas in the later part of the twentieth century that included art as a significant feature of the design?

The main influences discovered were regional growth, being oil rich during the oil crisis of the mid 1970s and having less restrictive planning guidelines. These factors attracted foreign developers who in turn involved international talents such as I.M Pei and Philip Johnson; designers working in markets where urban plazas and noteworthy art were commonplace.

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CHAPTER 1

INTRODUCTION

“It’s a good thing if something does not immediately tell you what it is and what it’s about because otherwise there would be nothing to know about it. A thing should have some mystery and some unexplained things which you only find out by being with it and experiencing it.”

(Henry Moore, 1978)

1.1 Research Premise

Before embarking on the current study, the researcher broadly examined the use of art in the landscape, a topic close to the investigator’s previous undergraduate studies of art with an emphasis on sculpture and psychology. Initially, the examination focused on the effects of art on a landscape rather than the relationship between specific built landscapes. But it was not until the writer was enrolled in ‘Landscape Architecture and Environmental Art Seminar’ that the idea of a guidebook cataloguing built landscapes with significant art sited in downtown Dallas evolved. Professor Robinette, the seminar’s instructor, commented there had been little written on Dallas’ outdoor art collection as it related to the overall urban experience. Further discussion and research, revealed information that ultimately led to the researcher to ask: How did this art get here? Thus a thesis developed to study the relationship of sites during a particular era in an urban setting. Additionally from this research a guidebook was written, Appendix A: Site, Stories, Specifics.

1.2 Research Objective

The objective of this thesis was to highlight influences that brought significant works of art sited in the built urban landscape of the Central Business District of Dallas during the twentieth century. The triad, 'Art, Place, and Era', limited the study's scope by specification. The placement of noteworthy art bound the area within a time period. The area, the Central Business District of Dallas, denoted the scale creating a laboratory. The era further defined projects' inclusions.

1.3 Research Questions

In order to learn how the caliber of architecture and art came to Dallas during the era, the following questions were raised:

- What events were happening, locally, regionally, nationally and internationally?
- Was Dallas following a trend or was the city skirting accepted urban design practices?
- Who or what was at the forefront?

The research answered these questions by addressing Dallas' history, by developing a contextual analysis, and by compiling a project listing.

1.4 Definition of Terms

Art in Public Places: Artwork that does not typically include public process, consider the social and physical context of the site, or is funded with 'Percentage for Art' programs; however, the art could be financed by other art agencies or eventually be held amongst a city's art collection (<http://www.artsnashville.org/pubartprogram/pubartfaq.php>, 2008).

Central Business District: Also known as the CBD and interchangeable with the term downtown; commercially it is the heart of the city where high levels of commercial, retail and governmental offices reside within an identified boundary. Dallas' CBD historically refers to the area bounded by Woodall Rodgers Freeway to the North, Central Expressway to the East, R. L. Thornton Freeway to the South, and Stemmons Freeway to the west (<http://www.census.gov/geo/www/cbd.html>, 2008).

Culture: "... culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs" (<http://unesdoc.unesco.org/images/0014/001495/149502E.pdf>, 2008).

Percentage for Art: A city governed art program that allocates a set percentage of capital improvement projects for use in public art commissions. Dallas approved a program in 1988 but the first project to make use of the ordinance was the renovation and extension of the Dallas Convention Center in 1991

(http://www.dallascityhall.com/committee_briefings/briefings0307/QOL_032607_HomelessAssistCTR.pdf, 2008).

Public Art: Art that is generally created through a process that gathers input from the public, considers the social and physical context of the site, and is funded with public dollars whether those funds are city generated or privately donated for the city's use

(<http://www.artsnashville.org/pubartprogram/pubartfaq.php>, 2008).

Site-specific Art: Art designed for specific placement, whether indoors or out. In most cases the work integrates with the environment and this condition affects the viewer's perception of both the art and the surrounding
(http://www.guggenheimcollection.org/site/movement_works_Site_specific_art_Environmental_art_0.html, 2002).

Sunbelt: Coined by Kevin Phillips, his definition referred to a group of southern and southwestern states that favored the Republican Party philosophy. (Phillips 1969) Carl Abbott expounded the term by stating that the region was bound by similar demographic changes and economic development after World War II (Abbott 1981).

1.5 Summary

In order to determine the influences that contributed to Dallas' emergence as a cultural city identified by the art in the built landscapes of the central business district, a study was developed to answer the research questions. The research questions were written specifically to address the

context of the art, place and era. The definitions of terms in this chapter were included for clarification and also to alleviate ambiguity when dealing with art placed outdoors.

CHAPTER 2

CONTEXTUAL ANALYSIS

“Dallas is a city of entrepreneurs, founded by the pioneer entrepreneur John Neely Bryan and built for the most part by businessmen who were firm believers in keeping the dirt flying.”

(Clement, 1979)

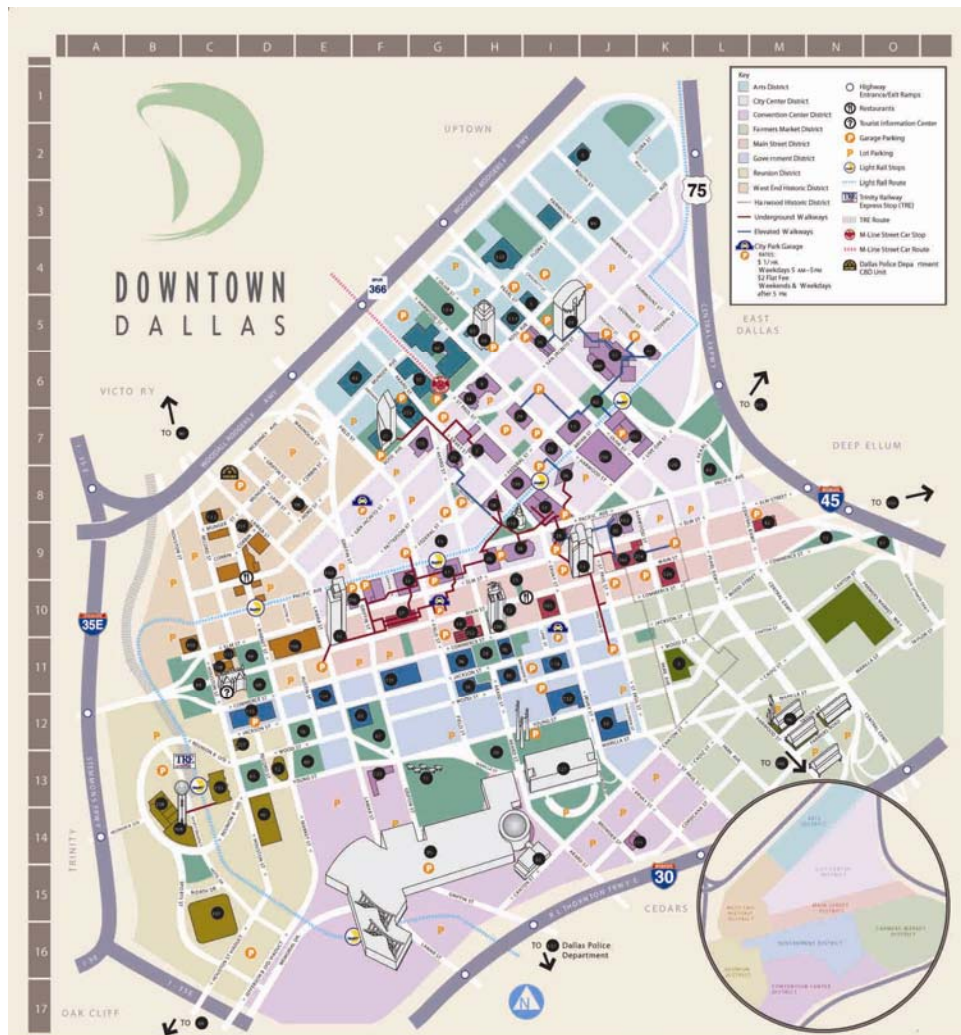


Illustration 1.1 Map of Central Business District of Dallas, 2007

2.1 Introduction

In the mid to late 1970s, Dallas' emergence as a center of culture and art became outwardly evident in the urban landscape. International and local designers alike were commissioned to make their mark on the grided environment and the new Dallas City Hall was the first major development during this period. Internationally acclaimed architect I.M. Pei's inverted pyramidal structure and ceremonial plaza were soon followed by Carpenter Park with its significant environmental art piece 'Portal Park Slice' by Robert Irwin.

The objective of this thesis was to highlight influences that brought significant works of art sited in the built urban landscape of the CBD of Dallas. In order to do so it was necessary to detail the historical, cultural and geographical context of the sites and the projects.

In this chapter are excerpts from a planning practitioner and an architectural historian whose rhetoric grounds the philosophy of the time as well as provides historical relevance. This relevance is expounded upon further through a contextual timeline outlining events of the era. The chapter ends with an explanation of the real estate market and the changes it experienced.

2.2 Dallas' History

Following is a passage from Weiming Lu, Urban Design Program Manager for the Dallas Department of Urban Planning during the 1970s, in his

opening to 'Toward a Living City' which appropriately addresses the city's future, past and present:

“Will Dallas become just another megalopolis? Or will it be a living city? Dallas' future, recognize it or not, is being shaped today.

Similarly, Dallas today was shaped by decisions of yesterday. How a city came into being in the middle of a flat, hot, dry nowhere has more to do with human determination and creation than with historic reasons or geographic advantages.

Human creativity has made up for geographic disadvantages. The railroads came and then came more trade. The independent oil men chose to center here. Then came the insurance companies. The three early banks grew to giant institutions. The defense industries came, followed by electronics. Human vision has made possible the trade marts, where apparel and home furnishings are traded on an international scale. Tens of thousands lured by an abundance of jobs and a moderate climate have moved here.

Dallas is still a city on the move, where thousands of decisions are made by individuals and corporations that determine the city's form. Dallas has been built in a hurry. Dallas is a city of perpetual newness” (Sumner, 1979).

Without directly stating the term, Lu avoided speaking about planning. Further into his writing he addressed the topic but his initial avoidance only reinforced common attitudes towards planning during his time period. The mention of this point is important because of Dallas' lack of adopting planning

practices. Architectural Writer and former Dallasite David Dillon (1985) bitingly wrote about the city's approval of planning:

“Planning has traditionally been as popular in Dallas as no trespassing signs on the frontier. It's the burr under the saddle of progress, the stick in the spokes of the developer's juggernaut. Since 1910 Dallas has commissioned six comprehensive plans and officially adopted none. Those that weren't scuttled outright, such as the 1975 Comprehensive Land Use Policy and the Dallas 2000 Plan, have been implemented selectively. Recommendations for new sewers, highways, and other growth-enhancing capital improvements have usually been followed, whereas recommendations for housing, mass transit, and land-use planning, tough policy decisions based on a vision of what the city might become, have largely been ignored” (Dillon, p. 119).

Dillon then added:

“There's nothing unusual in any of this. Dallas has always been a developer's town in which the idea that sprawl is OK and nothing bad ever happens from growth is taken as gospel. Its mayors have generally been business executives whose planning policies have been predictably pro-business. And its citizenry, deep down and across the board, secretly expects to make a killing off land. Such expectations have produced an almost mystical reverence for individual property rights at the expense of the broader social and civic needs of the community” (Dillon, p.119).

During this era developers spent millions on speculative real estate that resulted in world class architects and art showing up in the Dallas' CBD (Dillon, p.117). Since comprehensive planning was not in place, the researcher looked to other influences to help answer the research questions.

2.3 Contextual Timeline 1970-1989

“Always design a thing by considering it in its next larger context – a chair in a room, a room in a house, a house in an environment, an environment in a city plan”

(Eliel Saarinen, 1956)

A contextual timeline of the time period was prepared to explore happenings that influenced the era. For this study the timeline outlined by year notable cultural, geographical, historical, and world events.

- 1970
 - 844,401 Dallas residents per the United States Federal census of 1970.
 - Urban Design Division added to the Dallas Department of Planning.
 - EPA, Environmental Protection Agency, formed.
 - First nationwide Earth Day Celebration organized.
- 1971
 - Citywide commercial construction reached over \$366 million.
 - Local Lee Trevino won the U.S. and British Open Golf Tournaments.
 - Dallas Tornado, Dallas' North American Soccer League team, won the league's championship.
- 1972
 - Dallas Cowboys Football Club won their first Super Bowl.

- Major league baseball came to North Texas, the Texas Rangers.
- NEA initiated the Federal Design Improvement Program
- 1973
 - Dallas Convention Center additions completed.
 - Dallas' announced first Historic District, Swiss Avenue.
 - Arab oil embargo caused world wide oil crisis.
 - Chicago's Sears Tower construction completed.
- 1974
 - At the time of construction, Dallas-Fort Worth International Airport, a combined effort of the cities of Dallas and Fort Worth was the world's largest airport.
 - President Nixon resigned; Gerald Ford became President.
- 1975
 - Dallas' *The Comprehensive Land Use Policy of 1975* was presented but eventually not approved.
- 1976
 - City Park renamed Old City Park as Dallas' first Bicentennial project.
 - Mayor Pro-Tem Adlene Harrison became Dallas' first woman Mayor when she succeeded Wes Wise, who resigned to run for Congress.
- 1977
 - Jimmy Carter elected President.
 - Department of Energy formed.
- 1978
 - "Dallas", a weekly television show aired on CBS.
 - I.M Pei's Dallas City Hall opened.
 - Dallas Cowboys Football Club won their second Super Bowl.

- 1979
 - Bryan Place, the pioneer development of downtown housing, opened.
 - Dallas Arts District Plan approved by voters.
 - Iranian Oil Crisis created economic boom in US oil producing areas, specifically Texas.
- 1980
 - Businessman Don Carter brought National Basketball Association to Dallas with the creation of the Dallas Mavericks.
 - The United States Federal Census of 1980 listed Dallas as the nation's 7th largest city, with a population of 904,078.
 - *Dallas Central Business District Streetscape Guides* accepted.
- 1981
 - The 66 acre Dallas Arboretum and Botanical Gardens opened.
 - Ronald Reagan elected President.
- 1982
 - The Central Dallas Public Library opened.
 - *Dallas 2000* Comprehensive Plan published but never adopted.
- 1983
 - Dallas Area Rapid Transit service plan approved.
- 1984
 - The Republican National Convention was hosted by Dallas.
 - Dallas Museum of Art opened in the Arts District.
 - Dallas was the fastest growing metropolitan area in the nation.
 - Reagan re-elected.
- 1985
 - InterFirst Plaza, Dallas' tallest building, was completed.

- 1986
 - Texas' sesquicentennial and The State Fair of Texas celebrated its 100th anniversary.
 - Chernobyl nuclear reactor exploded in Ukraine.
- 1987
 - Dallas' first female elected mayor Annette Strauss took office.
 - Stock Market crash known as Black Monday occurred.
 - Texas savings & loans losses comprised more than one-half of all S&L losses nationwide, and of the 20 largest losses, 14 were in Texas.
 - Texas economy entered major recession
 - Crude oil prices down by nearly 50%,
 - Office vacancy was over 30%,
 - Real estate prices collapsed.
- 1988
 - Public Art Program established, including 'Percentage for Art'.
- 1989
 - The Dallas Symphony Orchestra finally moved into the Arts District and the Meyerson Symphony Center.
 - George Bush elected President.
 - Valdez oil spill.

This timeline showcased distinct events that influenced the era. Locally, census records enumerated growth. Dallas' sports successes were broadcasted nationally and internationally. Presidential changes affected governmental policy. An oil crisis in the Middle East was felt worldwide. Taken

as isolated events, each one had its own marginal significance but as a whole contextually influenced an era.

2.4 Downtown Real Estate

The City of Dallas' decision to commission I.M. Pei and Partners to design its new City Hall Complex reflected concerns about the vitality of the CBD. By hiring a world renowned firm, Dallas – either directly or indirectly – announced that the city was serious about revitalizing its downtown (Fuller, p.5). In addition, two other factors contributed and made a major impact on the real estate developments of the CBD after the mid 1970s: the sunbelt boom and out of state developers.

The sunbelt boom took off at the same time as the oil crisis of 1973 was affecting other areas of the nation. The sunbelt region was characterized as the geographical southern United States and Dallas was considered one of the major cities within that expanse. Experts have argued as to whether the oil crisis created the sunbelt boom or if they were simultaneous events. Either way, Dallas benefited. First, it profited from the state's oil resources which fueled the economy. Second, the resultant economy motivated investors in other parts of the country to capitalize on Dallas' financial strength.

Downtown Dallas development up to this point had been led by Dallasites Leo Corrigan, Jr., and Trammell Crow. However, a northern invasion soon took hold: "By the late 1970's, Canadian developers had begun moving into Dallas in a major way, attracted by the city's reputation as a free-wheeling

business town as well as by the conspicuous absence of the onerous regulations they knew back home...” (Dillon, p.117). What these developers brought with them benefited the urban built environment tremendously. Dallas had skyscrapers before the developers’ arrival, but the buildings subsequently built were designed by prominent architects of the era who were working in world markets that demanded something that Dallas had yet to stipulate, urban plazas. The plazas provided designed outdoor areas for the buildings’ inhabitants to enjoy. These street level amenities contrasted the hard architectural spaces with the softer influences of landscape architecture.

This was not a foreign concept to the local developers yet it was an idea that had not been fully explored. The Canadians accepted that these outdoor spaces were amenities which added value to buildings and in turn raised the occupancy rates (Brown, 1985). Typically, the designed landscape spaces included seating, seclusion and art. And the artwork was art of the time by artists who were working at large scale for open air placement. The developers would commission a piece by one or more artists to be either site specific or would site a piece within the designed space.

2.5 Summary

Dallas experienced a revitalization of its downtown in the mid 1970s to late 1980s at a time when other major cities in the North and Midwest were not enjoying the same economic growth. This resurgence was aided by less restrictive planning guidelines and a strong economy due to the regional oil

market causing developers to spend millions on speculative real estate that resulted in world class architects and art showing up in the Central Business District of Dallas.

CHAPTER 3

RESEARCH METHODS

3.1 Introduction

An archival written review as described in the previous chapter led to qualitative observational research, specifically the inventory and documentation of the sites, which produced data that were quantifiable enabling the researcher to answer the study's hypothesis: Who or what created built landscapes within the Central Business District (CBD) of Dallas in the later part of the twentieth century that included art as a significant feature of the design?

3.2 Research Methodology

The study was set up based on three given factors:

- the sites were located within the CBD of Dallas;
- the sites were built between 1975 and 1989; and
- the sites included noteworthy works of art.

Using these factors as criteria a list was compiled of all potential sites. This listing emerged from a literature review with confirmation from newspaper articles and an internet search. A documentation of the projects followed and this review included site visits to each potential site and visual analysis to assess each project's worthiness for inclusion. Since the place and era had been defined in the archival review, the main purpose of the site reviews was to

verify works of art. At this time, photographic and written records were made. Also noted were construction materials and design elements for use in the guidebook.

3.3 Project Selection

Table 3.1 lists all potential projects. Projects are listed by the year built, each project's current name, the designers' associated with the site and whether the site contained art. Note that Lincoln Plaza included a work of art at the buildings completion but the work was later removed.

Table 3.1 Built Projects 1976- 1989

Year Built	Project Name	Designers	Art
1976	City Hall Plaza	I.M. Pei and Partners	Yes
1977	Thanks-Giving Square	Philip Johnson	No
1978	Reunion Tower	Welton Becket & Associates	No
1979	One Dallas Center	I.M. Pei and Partners	No
1979	John W. Carpenter Plaza	SWA, Landscape Architects	Yes
1980	KPMG Centre	JPJ Architects	No
1982	2100 Ross Avenue	John Carl Warnecke	No
1982	Harwood Center	WZMH Architects	No
1982	Lincoln Plaza	HKS	Yes/No
1982	Thanksgiving Tower	HKS	No
1983	Renaissance Dallas Hotel	Dahl Braden Chapman	No
1983	1700 Pacific	WZMH Architects	No
1984	Energy Plaza	I.M. Pei and Partners	Yes
1984	One AT&T Plaza	JPJ Architects	Yes
1985	Bank of America Plaza	JPJ Architects	Yes
1985	Dallas Museum of Art	Edward Larrabee Barnes	Yes
1985	Lubben Plaza	Omniplan	Yes
1985	Trammell Crow Center	Skidmore, Owings & Merrill	Yes
1986	Fountain Place	I.M. Pei and Partners	No
1987	Comerica Bank Tower	Philip Johnson & John Burgee	No
1987	JPMorgan Chase Tower	Skidmore, Owings & Merrill	No
1989	Betty Marcus Park	I.M. Pei and Partners	Yes

3.4 Summary

Table 3.1 identifies twenty-two potential projects in the CBD built between 1976 and 1989. The last category, the inclusion of art, is the most significant category to this study and the development of the guidebook.

Of the twenty-two sites presented nine contained art. However, since The Dallas Museum of Art was not freely accessible, it has been eliminated leaving eight fully accessible sites to be examined further in Appendix A. The sites included:

- City Hall Plaza 1976
- John W. Carpenter Plaza 1979
- Energy Plaza 1984
- One AT&T Plaza 1984
- Bank of America Plaza 1985
- Lubben Plaza 1985
- Trammell Crow Center 1985
- Betty Marcus Park 1989

CHAPTER 4

Findings

4.1 Introduction

Following are individual project summaries of the eight sites identified by the criteria set up in the research methods. Each site was located within the CBD of Dallas, built between 1975 and 1989, and included noteworthy works of art.

The research, inventory and analysis from the thesis enabled the author to provide information for each case study. Included are:

- project name,
- completion date,
- architects and landscape architects if applicable,
- project description,
- project and art images,
- artist and art statistics, and
- art description.

The text of this chapter was written in order to be used directly in the guidebook in Appendix A, Sites, Stories, Specifics: Art and the Built Landscape in Dallas' Central Business District from an Identifiable Era in the Late Twentieth Century.

4.2 City Hall Plaza



Illustration 4.1 City Hall Plaza

Year Completed: 1976

Architects: I.M. Pei, New York

Landscape Architects: Myrick Newman Dahlberg (MND), Dallas

I.M. Pei's vision for the 4.7 acre City Hall complex included an inverted concrete and glass pyramidal building and a vast, mostly unplanted, gathering arena. Envisioning water and a substantial sculpture, the plaza was structurally designed to accommodate the proposed weight.

The third collaboration between Pei and Henry Moore, this site specific piece is complementary by being in total contrast; Moore's rounded organic forms contrast with Pei's highly structured geometric architecture. Part of Moore's Vertebrae series, reconfigured from a smaller work, the sculptor stated, "The idea behind the three Forms is that they are very organic, curved forms,

not cut out and geometric, and will contrast with the architecture, which is very powerful and block-like”.

Vertebrae - Three Pieces was donated by the W.R. Hawn Foundation in memory of Mildred Hawn, the piece cost \$450,000.



Illustration 4.2 Vertebrae - Three Pieces

Artist: Sir Henry Moore, 1898-1986 English

Year Completed: 1978

Commissioned in April 1976, the three piece bronze sculpture occupying a space of 16' h x 24' w and weighing 27,000 lbs. was dedicated December 3, 1978. Moore personally sited the work in an arrangement so that it could be “inhabited”, allowing the viewer to walk between the individual pieces.

Due to the large size of the sculpture it was shipped to Houston and then traveled by train to Dallas. Assemblage occurred in a hangar at Love Field before what was thought to be its final rest at City Hall. Here it resided until

1996 when it was removed briefly for restoration; vandalism, such as etching and other unmentionables, had damaged the surface and finish of the sculpture now known as The Dallas Piece. Now that the piece has been restored to its formal beauty, security measures have been implemented in order to ensure it remains unscathed.

4.3 John W. Carpenter Plaza

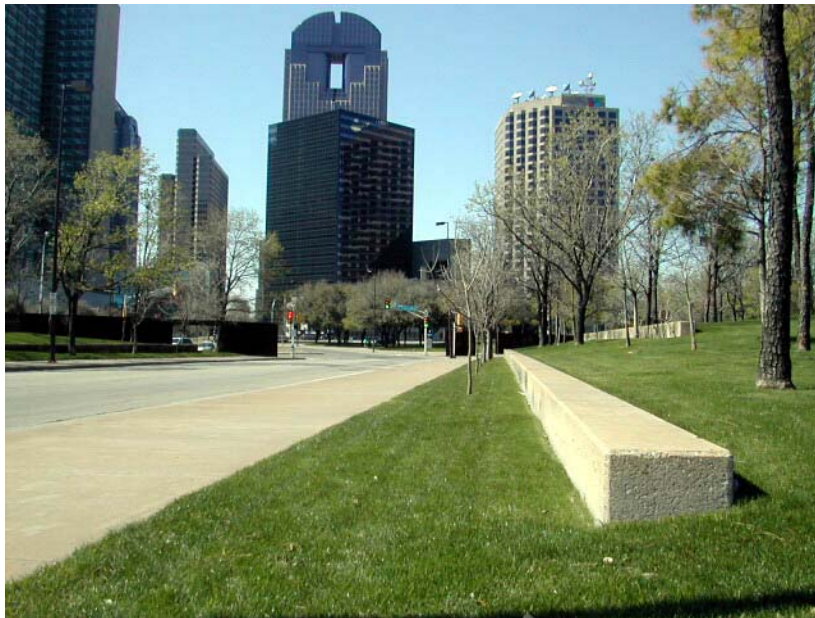


Illustration 4.3 John W. Carpenter Plaza

Year Completed: 1979

Landscape Architects: SWA, Houston & Sausalito

Entering downtown from the east a portal frames the Dallas skyline, it is created by the intersection of steel and low rolling hills at Live Oak and Pearl. Naturally rusted cor-ten steel is juxtaposed against turf covered man-made mounds planted with pines that dominate this park named after John W.

Carpenter, one of the founders of the Southland Corporation. In addition to this site specific piece is a larger than life bronze of the plaza's namesake also designed specifically for this location.

The park was funded by the Southland Corporation, the National Endowment of the Arts, and the City of Dallas. The total project cost was \$891,020, with Portal Park Piece costing \$82,000.

Artist Quote "Can we actually claim 'mounds of grass' as sculpture? What then do we mean by the term 'sculpture'? What good is a word that includes everything? For instance how do we distinguish between sculpture and landscape? And sculptor and landscape architect?"



Illustration 4.4 Portal Park Piece

Artist: Robert Irwin, b. 1928, American

Year Completed: 1979

“The knife-like sculptural wall cutting into and thru the grass hills planned for the Carpenter Plaza at the north-eastern entrance to the City of Dallas, was conceived in direct response to the conditions of the sight and its intended use as a ”portal” to the city. In complementing a very green park by the introduction of a single dramatic piece of geometry to set as a natural foil for the organic qualities of the trees, grass and rounded hills, to play against the material of Cor-ten was chosen for it’s rich dark brown tactile surface as an accent for the greens, rusts and golds of the park as well as its maintenance free properties which are very desirable in such a natural setting. The placement and configuration of the sculpture was determined to focus the separate sections of land at the pivotal point of entry and to be accessible to people passing by in automobiles from every direction where the expanse of the mass properties of the sculpture will suddenly all but disappear in passing its knife-like edge. The sculpture has the added properties for those further curious in participating of its plural sightlines, its walkthrough portals, and that on the top of one hill it is acting as a negative line, cutting into the other hill, plus the very dramatic views of its 700 foot length as a single line cutting the landscape.”

Robert Irwin, Artist Statement

July 1978



Illustration 4.5 John William Carpenter

Artist: Robert Berks, b. 1922, American

Year Completed: 1980

Berks, a portraiture sculptor, is known for his larger than life bronzes and his use of textured materials. In this piece, he has Carpenter, the park's namesake, posed in front of a piece of Texas granite and standing on a biographical base reminiscent of a trophy. The sculpture is backed by evergreen planting that emphasize the colors and textures of the varying materials.

John William Carpenter, a native Texan, is memorialized in this setting due to his consummate civic, community, and business involvement. Carpenter stated, "I feel a very personal obligation to repay my community for the advantages it has afforded me. It is my duty to plow back as much good as I can." <http://libraries.uta.edu/speccoll/crose96/carpentr.htm>

4.4 Energy Plaza



Illustration 4.6 Energy Plaza

Year Completed: 1984

Architects: I.M. Pei and Partners, New York

In the early 1980's, Bullington Street was transformed into a pedestrian walkway from a narrow one-way thoroughfare with the help of Atlantic Richfield Company (ARCO), Fidelity Union Life insurance and the City of Dallas. This transformation was motivated by ARCO's plans to construct ARCO Tower and the need to restrict traffic along Bullington Street. The main focal point is a Herbert Bayer sculpture.

One of the last masters of the Bauhaus movement, Herbert Bayer, advocated "form plus function". In his position as Art and Design Consultant to ARCO, he applied this philosophy in many varying ways; such as corporate

stationary, office designs, art acquisitions and his many works of art, including Four Chromatic Gates specifically designed for this location.

Bauhaus Manifesto “Let us create a new guild of craftsmen, without class distinctions which raise an arrogant barrier between craftsman and artist. Together, let us conceive and create the new buildings of the future, which will embrace architecture and sculpture and painting in one unity.”



Illustration 4.7 Four Chromatic Gates

Artist: Herbert Bayer, 1900-1985, b. Austrian, American

Year Completed: 1984

Four gates of $\frac{1}{4}$ " aluminum plate with baked enamel colors of orange, yellow, blue and white, measure h= 12' x d= 11' x d= 16' stand out as the only colors in this narrow strip of land between two monochromatic buildings.

Artist Quote "I remember the Bauhaus of the past with great feeling, but one must live in one's own time— my attachments are therefore to the Bauhaus of the present as the essence once evolved has become part of myself."

<http://www.kentgallery.com/bayex00.htm>

Barren of any landscape to soften the hard edges or reduce the wind tunneling through the plaza, the sculpture acts as the visual respite to the elements. Previously planted with tree form yaupon hollies, this area had a human scale which is now achieved singularly by the sculpture.

4.5 AT&T Plaza



Illustration 4.8 AT&T Plaza

Year Completed: 1984

Architects: JPJ Architects, Dallas

Landscape Architects: MND, Dallas

Formerly known as One Bell Plaza, AT&T Plaza is dominated by a 37 story skyscraper, which is 580 feet tall and is the 12th tallest building in Dallas.

In the early eighties, South Akard between Commerce and Jackson was closed to traffic in order to create a plaza amongst a four building complex, Southwestern Bell's regional headquarters. Part of the Akard Street Mall, Dallas' first pedestrian mall, the site created a 'knuckle' connection between City Hall, the Convention Center and the rest of the CBD. This green space was planned with tree lined walks, fountains and plenty of seating allowing a respite from the travertine and dark glass of the buildings that shelter the plaza.

Designed with all of Dallas' pedestrian traffic in mind, it integrates street level to underground by visually linking the two areas through 'skylights'; these 'skylights' permit a slight glimpse from below into this urban retreat. The plaza borrowed materials from the mall, such as granite and brick paving, in order to strengthen its connection. Two site-specific pieces were commissioned to act as axis foci unifying the space further.



Illustration 4.9 Neon for Southwestern Bell

Artist: Stephen Antonakos, b. 1926 American

Year Completed: 1984

Known for his sculptural use of light, Antonakos created a permanent glass and neon installation that is equally visible at street level as it is from below in the underground tunnels linking this part of downtown. Ultimately used to screen an onsite bus stop, this neon sculpture creates a fourth wall in this urban space. 34'x75'x7'.

Artist Quote "The point is not the neon tubing it self but what it can do to specific spaces, formally and emotionally. All the parts of a work must relate perfectly to each other, to the whole, and to the architectural elements that it embraces. But it doesn't stop there; it is about the space in it and around it. Space and light can be difficult to separate—and with outdoor work the changes in natural light over the 24-hour cycle are endlessly variable. The weather, the

season, the hour, the distance and angle you see a work from—all these things change the way a work looks and affects us.”

<http://www.smithedu/artmuseum/exhibitions/antonakos/interview.htm>



Illustration 4.10 Two Open Rectangles Horizontal

Artist: George Rickey, 1907-2002 American

Year Completed: 1985

This stainless steel single edition kinetic sculpture was sited in front of semi-evergreen Live Oaks in order to emphasize the motion of the piece. Rickey, a pioneer in kinetic art, engineered a precise system of counterweights and bearings to allow for his sculptures to rotate simply with air movement and gravitational forces. 20' ht.

Artist Quote "The object was for the pieces to perform as they could, and I wanted their movement to be slow, unhampered, deliberate—but at the same

time unpredictable. As for shape, I wanted only the most ordinary shapes—simple, hackneyed, geometrical. I wanted whatever eloquence there was to come out of the performance of the piece—never out of the shape itself. What was paramount was that I never considered making any sculpture that didn't move." John Gruen, "George Rickey, Choreography of Steel"

4.6 Lubben Park



Illustration 4.11 Lubben Park

Year Completed: 1985

Architects: Omniplan, Dallas

Lubben Plaza, a development of the Belo Foundation, was deeded to the city in 1985. In 1992, as part of Belo's sesquicentennial (150th) celebration, the Foundation commissioned two of three public installations for the plaza; the third piece in 1994. A fourth piece, commissioned in 1996, is placed at the base of the Belo Building. All artists work in Texas.

The plaza is separated into two primary court areas bisected by an axial walk and formally planted elms that terminates on one end with the Belo Building and on the other by Stele Gateway. In the north court is Harrow and in the south is Journey to Sirius.

One of the interests of the Belo Foundation is the enhancement of downtown public parks, urban open spaces, and city planning efforts, which the Foundation believes to be vital to the quality of life.

<http://www.belo.com/about/foundation.x2>



Illustration 4.12 Harrow

Artist: Linnea Glatt, b. 1949 American

Year Completed: 1992

Dallasite Glatt's site-specific cor-ten steel sculpture includes a motorized cone, a circular bed of sand and 20 chairs addressing the themes of time, motion and place. The cone completes one revolution every 24 hours forming concentric circles as its blades revolve through the bed of sand beneath symbolizing the cyclical nature of life. The steel and wood chairs placement emphasize the installation's theme and is repeated in the landscape by a ring of elms. The title Harrow is a reference to an agricultural tool that cultivates the surface of soil before planting. The central cone is the harrow representing nature's constancy as it slices the sand, slowly and consistently day after day.

Glatt is interested in site specificity and the development of public spaces achieving these interests through architectural installations that evoke a sense of place.



Illustration 4.13 Journey to Sirius

Artist: George Smith, American

Year Completed: 1992

Smith is known for sculpture and drawings that are inspired by the art, architecture and landscape of the Dogon society of Mali in West Africa; a rocky stretch of land along the Niger River. This piece set on dark gravel is bisected by strips of turf consisting of two welded steel walls. The walls represent the rocky terrain of the region and the abstracted faces harkens to the area's cliff paintings.

"George's work has an opaque aspect to it. It is grounded in the very essence of the material. The tactile touch of energy imbues the static yet moving qualities in his objects. . . . His scrubbed surface textures offer a reward to the viewer who searches closely. There is an "excitement about the actual process itself." George uses an oil bar with a torch for a sensual effect. The cracking sounds of the welded sections, and the sparks are music of another sort. His building up of layers of material is efficiently fused to give a fullness to his pieces. <http://wings.buffalo.edu/academic/department/AandL/aas/annivers/georgesmith.html>



Illustration 4.14 Stele Gateway

Artist: Jesus Moroles, b. 1950 Texan

Year Completed: 1995

This post and lintel gateway made from Fredicksburg granite, acts as a portal at the east entry to Lubben Plaza. Set on a pedestal, this piece contains carved images reminiscent of other cultures, a common theme in Moroles work. Stele is a term meaning stone structure, usually taller than wide that is erected commemoratively and is carved, inscribed or painted. This piece contains two steles and a horizontal beam to form a gateway into the plaza.

Moroles' material of choice is almost exclusively granite, ranging from Texas Red to black, "which he calls the heart and core of the universe".

http://www.hawthornegallery.com/html/jm_body.html

4.7 Bank of America Plaza



Illustration 4.15 Bank of America Plaza

Year Completed: 1985

Architects: JPJ Architects, Dallas

Landscape Architects: MND, Dallas

Dallas' tallest skyscraper is outlined in 2 miles of green argon lighting which gives it a sculptural form in the night sky. A beacon in this urban landscape, the building seems to be on axis from I-30, the Tollway and Preston Road and due to its glass exterior, the tower acts as a reflective median to visually explain climatic conditions.

While designing the plaza of this tall narrow structure, the landscape architects along with the structural engineers had to deal with some unusual wind problems; the southwest prevailing winds in this part of downtown create

gusts up to 80 m.p.h. To climatize the plaza, the winds had to be diverted upwards and this was accomplished by a concrete trellis system, with 3' high beams forming an arbor which moves wind above the plaza.

Clear glass versus reflective on the remainder of the building allows the interior and exterior of the plaza to merge seamlessly thus expanding the views and connecting the ground plan to the rest of the urban street plane. Raised planters, a water feature and a monumental work of art ground this tall structure and give it a human scale.



Illustration 4.16 Venture

Artist: Alexander Liberman, 1912-1999, b. Russian, American

Year Completed: 1985

Lieberman's position as Editorial Director of all the Conde Nast Magazines allowed him to work with and promote some of his contemporaries by commissioning their art for inclusion within his magazines. At the same time this position permitted him the opportunity to create his own art since as the scale of his work grew he could not fabricate his work; he is best known for his work with discarded metal that was welded into monumental sculptures. A large scale piece in 'Lieberman Red', glossy red orange, Venture is a cor-ten steel architectural work that is site specific; the 38'ht sculpture was commissioned to act as a gateway to Dallas' tallest skyscraper.

Artist quote "I believe in a certain poverty of means that then forces the imagination of the desire to create, to really find solutions. And I think it is out of the discovery of solutions and from want or need of missing tools or elements that sometimes the most interesting things can happen."

4.8 Trammell Crow Center



Illustration 4.17 Trammell Crow Center

Year Completed: 1985

Architects: SOM, Houston

Landscape Architects: MND, Dallas

Designed to give impression that the building was rising out of the garden, this polished granite and dark glass building is removed from the street level by various terraces. For those who venture up into these terraces they experience art filled garden rooms at every turn.

The outdoor art collection, The Trammell Crow European Sculpture Garden, is comprised of nineteenth and twentieth century French masters. Ask

the concierge for the brochure on the art due to the extensiveness of the collection. Additionally, housed inside at the Flora Street side is The Crow Collection of Asian Art. Free tours are available on select days for both collections.

4.9 Betty Marcus Park



Illustration 4.18 Betty Marcus Park

Year Completed: 1989

Architects: I.M. Pei, New York

Another dramatic I.M Pei building, The Morton H Meyerson Symphony Center is situated on the north side of downtown blocks away from Pei's first Dallas project, City Hall. Whereas City Hall is strictly angular the Meyerson offered Pei an opportunity to push further his geometrical approach to design: "Geometry has always been the underpinning of my architecture, and in the

early work it was relatively simplistic. Here the grand curved skylights, which Pei described as "lenses", became part of a bold and intriguing geometry to encourage people to enter the building."

<http://www.galinsky.com/buildings/dallassymphony/>

Surrounding the Meyerson is the Betty Marcus Park which contains one site specific work and two bronzes. Chillida's piece de Musica donated by Frank K. Ribelin was appraised in 1989 for \$1,750,00.

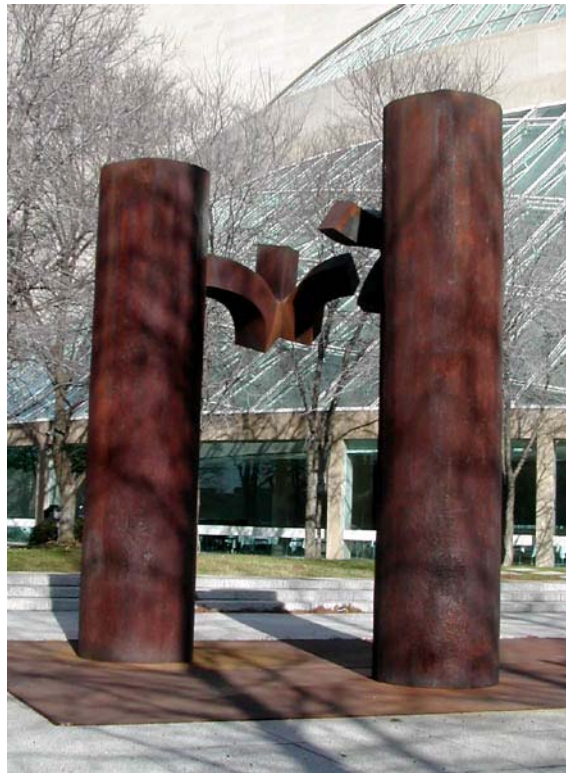


Illustration 4.19 de Musica

Artist: Eduardo Chillida, 1924-2002 Spanish

Year Completed: 1985

Chillida was commissioned by Ribelin at the recommendation of Pei to design a piece for this paved plaza. As with Moore's Dallas Piece, Pei assisted Chillida with the placement of this site specific work.

60 tons of forged Cor-ten steel comprise this two element sculpture that has aged to a burnt umber patina typical of this metal. Each column has a single appendage that branches out almost connecting the entities; they abstractly represent architecture, sculpture and music. Chillida trained as an architect before turning to a career in Sculpture.

Artist quote "Sculpture should always face and be attentive to everything around it which moves and enlivens it." Translated by Rachel Phillips for Chillida Catalogue at the Pittsburgh International Series Museum of Art, Carnegie Institute.



Illustration 4.20 Les Ondines

Artist: Henri Laurens, 1885-1954 French

Year Completed: 1934

Initially influenced by the great figurative sculptor Auguste Rodin, Laurens relationship with Georges Braque, French painter and sculptor, developed his cubist influences. In addition to Braque he was also well acquainted with Pablo Picasso and Aristide Maillol, an apprentice of Rodin whose work is at the Trammell Crow Center.

Laurens sifted from cubism during the depression and sought mythological motifs to express himself in his art. Les Ordines literally translates into the water spirits or nymphs. In northern Europe and Iceland, these female water creatures symbolize loss and heartbreak; however, in the renaissance they were considered elemental building blocks of nature. This piece is one of an edition of six.



Illustration 4.21 Sacrifice III

Artist: Jacques Lipchitz, 1891-1973 b. Lithuanian, American

Year Completed: 1948-58

Lipchitz' early work is characteristic of the French Cubist movement he was involved in during the early to mid twentieth century, whereas after WWII there is a marked transformation in his style and themes. This piece is representative of his shift to highly expressive mythological and biblical motifs that typify his post war sculpture.

Sacrifice III is an expression of the artist's hope following the atrocities of the Holocaust. Hayden's Memorial Library at MIT has another casting of the bronze.

This piece along with Les Ondines is on extended loan to the City of Dallas through the Art Committee of The Dallas Symphony Association by Gwendolyn Weiner.

4.10 Summary

The project summaries revealed the designers involved in the development of the sites and specifics behind the projects. The specifics and historic backgrounds presented make the user aware of the inner makings of these urban spaces located within the CBD of Dallas, built between 1975 and 1989, and included noteworthy works of art.

CHAPTER 5

CONCLUSION

“Each generation writes its own biography in the cities it creates.”
(Mumford, 1938)

5.1 Introduction

Dallas is experiencing a downtown revitalization. It is seen in the rehabilitation and reuse of historic buildings such as the Kirby Building as the Kirby Residences. A forgotten dump, electric plant and railroad yard are now one of Dallas' most successful mixed-use developments and an internationally recognized brownfields redevelopment, Victory Park. And a former parking lot houses the largest privately collected Modern Art collection in the world, the Nasher Sculpture Garden.

As the urban fabric of downtown Dallas changes, so will the internal structure to an extent. For example on a small scale, planting renovations are visible at both Dallas City Hall and Energy Plaza affecting the initial design intent. This new period of transition reinforces the need, because the CBD is experiencing a new era, to catalogue the projects that developed out of the culturally changing city of the 1970s and 1980s. The inventory and analysis from this research can serve as a model, recording cultural development, including new phases in the landscape's evolution. In other words, this study serves as a foundation for future research.

5.2 Research Findings

This thesis set out to determine who or what brought significant art to the built landscape of the central business district of Dallas during the latter part of the twentieth century. Dallas was experiencing an economic boom whereas other areas of the country, the Midwest and the Northeast, were not. This boom was a result of several factors, most notable were:

- Regional growth
- Being oil rich during the oil crisis of the mid 1970s
- Less restrictive planning guidelines

These factors attracted foreign developers which in turn involved international talents such as I.M Pei and Philip Johnson. The developers, having invested in more established markets, specified that the buildings designed have a useable plaza- a known feature for increased occupancy rates. As an amenity for the occupants, the urban oasis's typically had places to sit, created areas of seclusion and contained art as a central feature of the design, whether site specific or designed to include art.

5.3 Future Research

Landscapes work in tandem with a building's architecture, complimenting it (Newton, p. 76). In a few cases, the relationship between architect and artist is significant because it showcases the compatibility between the interrelated disciplines and details some career relationships. I.M. Pei and Henry Moore collaborated on several built landscapes throughout their

working lives. These associations show how much influence the design fields have on one other.

It is recommended that a joint class between the programs of landscape architecture, architecture and fine art be planned to further explore this era and its influences. The triad- Art, Place and Era- have a relevance that will be more evident as the city changes and the connection of the three lends itself to advanced investigation. The built environments are a result of multiple design professions and the exploration will be of benefit to all design students.

Additionally, the information contained within this thesis can enable future researchers to quickly delve deeper into each individual project. Utilizing the *LAF Case Study Method for Landscape Architecture* (Francis, 1999), case studies will expound the written knowledge available about Dallas' built landscapes. Familiarity with this area's development through an in-depth analysis and presentation of research findings of each site will benefit all aspects of landscape architecture and enhance the profession's visibility.

5.4 Summary

As Dallas enters another era of revitalization, the projects that define the previous period in the latter part of the Twentieth Century need to be recognized and documented. This thesis and resultant guidebook have done so to an extent by tracing the influences of the time, analyzing their relevancies and providing an answer to the researcher's initial question: How did this art get here?

APPENDIX A

SITES, STORIES, SPECIFICS

Sites, Stories, Specifics



Art and the Built Landscape in Dallas' Central Business District
from an Identifiable Era in the Late Twentieth Century

"It's a good thing if something does not immediately tell you what it is and what it's about because otherwise there would be nothing to know about it. A thing should have some mystery and some unexplained things which you only find out by being with it and experiencing it."

(Henry Moore, 1978)

RESEARCH PREMISE

This guidebook developed out of a Master of Landscape Architecture thesis, combining the author's interests of art, architecture and landscape architecture. Whilst enrolled in Landscape Architecture and Environmental Art Seminar the idea of a guidebook cataloguing built landscapes with significant art sited in downtown Dallas evolved. Professor Robinette, the seminar's instructor, commented there had been little written on Dallas' outdoor art collection as it related to the overall urban experience. Further discussion and research, revealed information that ultimately led to the researcher to ask: How did this art get here? Thus a thesis developed to study the relationship of sites during a particular era in an urban setting and from this research a guidebook was written.

GUIDEBOOK INTENT

Dallas experienced a revitalization of its downtown in the mid 1970s to late 1980s at a time when other major cities in the North and Midwest were not enjoying the same economic growth. This resurgence was aided by less restrictive planning guidelines and a strong economy due to the regional oil market causing developers to spend millions on speculative real estate that resulted in world class architects and art showing up in the Central Business District of Dallas.

Dallas is again experiencing a downtown revitalization. It is seen in the rehabilitation and reuse of historic buildings such as the Kirby Building as the Kirby Residences. A forgotten dump, electric plant and railroad yard are now one of Dallas' most successful multi-use developments and an internationally recognized brownfields redevelopment, Victory Park. And a former parking

houses the largest privately collected Modern Art collection in the world, the Nasher Sculpture Garden.

As the urban fabric of downtown Dallas changes, so will the internal structure to an extent. For example on a small scale, planting renovations are visible at both Dallas City Hall and Energy Plaza affecting the initial design intent. This new period of transition reinforces the need, because the CBD is experiencing a new era, to catalogue the projects that developed out of the culturally changing city of the 1970s and 1980s. The inventory and analysis from this research can serve as a model, recording cultural development, including new phases in the landscape's evolution. In other words, this study serves as a foundation for future research.

Of twenty-two potential projects in the CBD built between 1976 and 1989 to be included within the study only nine contain art. And out of those nine The Dallas Museum of Art not being freely accessible has been eliminated leaving eight fully accessible sites to be examined in this guidebook.

- City Hall Plaza 1976
- John W. Carpenter Plaza 1979
- Energy Plaza 1984
- One AT&T Plaza 1984
- Bank of America Plaza 1985
- Lubben Plaza 1985
- Trammell Crow Center 1985
- Betty Marcus Park 1989

“Each generation writes its own biography in the cities it creates.”
(Lewis Mumford, 1938)

City Hall Plaza

1976



Architects: I.M. Pei, New York
Landscape Architects: MIND, Dallas

1500 Marilla

I.M. Pei's vision for the 4.7 acre City Hall complex included an inverted concrete and glass pyramidal building and a vast, mostly unplanted, gathering arena. Envisioning both water and a substantial sculpture, the plaza was structurally designed to accommodate the proposed weight.

The third collaboration between Pei and Henry Moore, this site specific piece is complementary by being in total contrast; Moore's rounded organic forms contrast with Pei's highly structured geometric architecture. Part of Moore's Vertebrae series, reconfigured from a smaller work, the sculptor stated, "The idea behind the three Forms is that they are very organic, curved forms, not cut out and geometric, and will contrast with the architecture, which is very powerful and block like."

Vertebrae - Three Pieces was donated by the W.R. Hawn Foundation in memory of Mildred Hawn, the piece cost \$450,000.

Vertebrae - Three Pieces

1978



Sir Henry Moore
1898-1986 English

Commissioned in April 1976, the three piece bronze sculpture occupying a space of 16' h x 24' w and weighing 27,000 lbs., was dedicated December 3, 1978. Moore personally sited the work in an arrangement so that it could be "inhabitated", allowing the viewer to walk between the individual pieces.

Due to the large size of the sculpture it was shipped to Houston and then travelled by train to Dallas. Assemblage occurred in a hangar at Love Field before what was thought to be its final rest at City Hall. Here it resided until 1996 when it was removed briefly for restoration; vandalism, such as etching and other unmentionables, had damaged the surface and finish of the sculpture now know as *The Dallas Piece*. Now that the piece has been restored to its formal beauty, security measures have been implemented in order to ensure it remains unscathed.

John W. Carpenter Park

1979



Landscape Architects: SWA, Houston & Sausalito

Entering downtown from the east a portal frames the Dallas skyline, it is created by the intersection of steel and low rolling hills at Live Oak and Pearl. Naturally rusted cor-ten steel is juxtaposed against turf covered man-made mounds planted with pines that dominate this park named after John W. Carpenter, one of the founders of the Southland Corporation. In addition to this site specific piece is a larger than life bronze of the plaza's namesake also designed specifically for this location.

The park was funded by the Southland Corporation, the National Endowment of the Arts, and the City of Dallas. The total project cost was \$891,020, with **Portal Park Piece** costing \$82,000.

Artist Quote "Can we actually claim 'mounds of grass' as sculpture? What then do we mean by the term 'sculpture'? What good is a word that includes everything? For instance how do we distinguish between sculpture and landscape? And sculptor and landscape architect?"

Portal Park Piece

1979



Robert Irwin
b. 1928 American

"The knife-like sculptural wall cutting into and thru the grass hills planned for the Carpenter Plaza at the north-eastern entrance to the City of Dallas, was conceived in direct response to the conditions of the sight and its intended use as a "portal" to the city. In complementing a very green park by the introduction of a single dramatic piece of geometry to set as a natural foil for the organic qualities of the trees, grass and rounded hills, to play against the material of Cor-ten was chosen for it's rich dark brown tactile surface as an accent for the greens, rusts and golds of the park as well as its maintenance free properties which are very desirable in such a natural setting. The placement and configuration of the sculpture was determined to focus the separate sections of land at the pivotal point of entry and to be accessible to people passing by in automobiles from every direction where the expanse of the mass properties of the sculpture will suddenly all but disappear in passing its knife-like edge. The sculpture has the added properties for those further curious in participating of its plural sightlines, its walkthrough portals, and that on the top of one hill it is acting as a negative line, cutting into the other hill, plus the very dramatic views of its 700 foot length as a single line cutting the landscape."

Robert Irwin, Artist Statement

July 1978

John William Carpenter

1980



Robert Berks
b. 1922, American

Berks, a portraiture sculptor, is known for his larger than life bronzes and his use of textured materials. In this piece, he has Carpenter, the park's namesake, posed in front of a piece of Texas granite and standing on a biographical base reminiscent of a trophy. The sculpture is backed by evergreen planting that emphasize the colors and textures of the varying materials.

John William Carpenter, a native Texan, is memorialized in this setting due to his consummate civic, community, and business involvement. Carpenter stated, "I feel a very personal obligation to repay my community for the advantages it has afforded me. It is my duty to plow back as much good as I can."
<http://libraries.uta.edu/speccoll/crose96/carpentr.htm>

Energy Plaza

1984



1600 Bryan Street

Architects: I.M. Pei and Partners, New York

In the early 1980's, Bullington Street was transformed into a pedestrian walkway from a narrow one-way thoroughfare with the help of Atlantic Richfield Company (ARCO), Fidelity Union Life Insurance and the City of Dallas. This transformation was motivated by ARCO's plans to construct ARCO Tower and the need to restrict traffic along Bullington Street. The main focal point is a Herbert Bayer sculpture.

One of the last masters of the Bauhaus movement, Herbert Bayer, advocated "form plus function". In his position as Art and Design Consultant to ARCO, he applied his philosophy in many varying ways, such as corporate stationary, office designs, art acquisitions and his many works of art, including **Four Chromatic Gates** specifically designed for this location.

Bauhaus Manifesto "Let us create a new guild of craftsmen, without class distinctions which raise an arrogant barrier between craftsman and artist. Together, let us conceive and create the new buildings of the future, which will embrace architecture and sculpture and painting in one unity."

Four Chromatic Gates

1984



Herbert Bayer
1900-1985 b. Austrian, American

Four gates of 1/4" aluminum plate with baked enamel colors of orange, yellow, blue and white, measure h= 12' x d= 11' x d= 16' stand out as the only colors in this narrow strip of land between two monochromatic buildings.

Artist Quote "I remember the Bauhaus of the past with great feeling, but one must live in one's own time—my attachments are therefore to the Bauhaus of the present as the essence once evolved has become part of myself."
<http://www.kentgallery.com/bayex00.htm>

Barren of any landscape to soften the hard edges or reduce the wind tunneling through the plaza, the sculpture acts as the visual respite to the elements. Previously planted with tree form yaupon hollies, this area had a human scale which is now achieved singularly by the sculpture.

AT&T Plaza

1984



Architects: JPI Architects, Dallas
Landscape Architects: MIND, Dallas

208 South Akard

Formerly known as One Bell Plaza, AT&T Plaza is dominated by a 37 story skyscraper, which is 580 feet tall and is the 12th tallest building in Dallas.

In the early eighties, South Akard between Commerce and Jackson was closed to traffic in order to create a plaza amongst a four building complex, Southwestern Bell's regional headquarters. Part of the Akard Street Mall, Dallas' first pedestrian mall, the site created a 'knuckle' connection between City Hall, the Convention Center and the rest of the CBD. This green space was planned with tree lined walks, fountains and plenty of seating allowing a respite from the travertine and dark glass of the buildings that shelter the plaza.

Designed with all of Dallas' pedestrian traffic in mind, it integrates street level to underground by visually linking the two areas through 'skylights'; these 'skylights' permit a slight glimpse from below into this urban retreat. The plaza borrowed materials from the mall, such as granite and brick paving, in order to strengthen its connection. Two site-specific pieces were commissioned to act as axis foci unifying the space further.

Neon for Southwestern Bell

1984



Stephen Antonakos
b. 1926 Greek American

Known for his sculptural use of light, Antonakos created a permanent glass and neon installation that is equally visible at street level as it is from below in the underground tunnels linking this part of downtown. Ultimately used to screen an onsite bus stop, this neon sculpture creates a fourth wall in this urban space. 34'x75'x7'.

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<http://www.smith.edu/artmuseum/exhibitions/antonakos/interview.htm>

Two Open Rectangles Horizontal 1985



George Rickey
1907-2002 American

This stainless steel single edition kinetic sculpture was sited in front of semi-evergreen Live Oaks in order to emphasize the motion of the piece. Rickey, a pioneer in kinetic art, engineered a precise system of counterweights and bearings to allow for his sculptures to rotate simply with air movement and gravitational forces. 20' ht.

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John Gruen, "George Rickey, Choreography of Steel"

Bank of America Plaza

1985



901 Main St.

Architects: JPJ Architects, Dallas
Landscape Architects: MIND, Dallas

Dallas' tallest skyscraper is outlined in 2 miles of green argon lighting which gives it a sculptural form in the night sky. A beacon in this urban landscape, the building seems to be on axis from I-30, the Tollway and Preston Road and due to its glass exterior, the tower acts as a reflective median to visually explain climatic conditions.

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Venture

1985



Alexander Liberman
1912-1999 b. Russian, American

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Artist quote "I believe in a certain poverty of means that then forces the imagination of the desire to create, to really find solutions. And I think it is out of the discovery of solutions and from want or need of missing tools or elements that sometimes the most interesting things can happen."

Lubben Park

1985



400 South Market

Architects: Omniplan

Lubben Plaza, a development of the Belo Foundation, was decided to the city in 1985. In 1992, as part of Belo's sesquicentennial (150th) celebration, the Foundation commissioned two of three public installations for the plaza; the third piece in 1994. A fourth piece, commissioned in 1996, is placed at the base of the Belo Building. All artists work in Texas.

The plaza is separated into two primary court areas bisected by an axial walk and formally planted elms that terminates on one end with the Belo Building and on the other by **Stele Gateway**. In the north court is **Harrow** and in the south is **Journey to Sirius**.

One of the interests of the Belo Foundation is the enhancement of downtown public parks, urban open spaces, and city planning efforts, which the Foundation believes to be vital to the quality of life.
<http://www.belob.com/about/foundation.x2>

Harrow

1992



Linnea Glatt
b. 1949 American

Dallasite Glatt's site-specific cor-ten steel sculpture includes a motorized cone, a circular bed of sand and 20 chairs addressing the themes of time, motion and place. The cone completes one revolution every 24 hours forming concentric circles as its blades revolve through the bed of sand beneath symbolizing the cyclical nature of life. The steel and wood chairs placement emphasize the installation's theme and is repeated in the landscape by a ring of elms. The title Harrow is a reference to an agricultural tool that cultivates the surface of soil before planting. The central cone is the harrow representing nature's constancy as it slices the sand, slowly and consistently day after day.

Glatt is interested in site specificity and the development of public spaces achieving these interests through architectural installations that evoke a sense of place.

Journey to Sirius

1992



George Smith
American

Smith is known for sculpture and drawings that are inspired by the art, architecture and landscape of the Dogon society of Mali in west Africa; a rocky stretch of land along the Niger River. This piece set on dark gravel is bisected by strips of turf consisting of two welded steel walls. The walls represent the rocky terrain of the region and the abstracted faces harken to the area's cliff paintings.

"George's work has an opaque aspect to it. It is grounded in the very essence of the material. The tactile touch of energy imbues the static yet moving qualities in his objects. . . . His scrubbed surface textures offer a reward to the viewer who searches closely. There is an "excitement about the actual process itself." George uses an oil bar with a torch for a sensual effect. The cracking sounds of the welded sections, and the sparks are music of another sort. His building up of layers of material is efficiently fused to give a fullness to his pieces. . . ."

<http://wings.buffalo.edu/academic/department/andl/aas/annivers/georgesmith.html>

Stele Gateway

1995



Jesus Moroles
b. 1950, Texan

This post and lintel gateway made from Fredricksburg granite, acts as a portal at the east entry to Lubben Plaza. Set on a pedestal, this piece contains carved images reminiscent of other cultures, a common theme in Moroles work. Stele is a term meaning stone structure, usually taller than wide, that is erected commemoratively and is carved, inscribed or painted. This piece contains two steles and a horizontal beam to form a gateway into the plaza.

Moroles' material of choice is almost exclusively granite, ranging from Texas Red to black, "which he calls the heart and core of the universe".

http://www.hawthornegallery.com/html/jm_body.html

Meyerson Symphony Center 1989



Architects: I.M. Pei, New York

2301 Flora Street

Another dramatic I.M. Pei building, The Morton H. Meyerson Symphony Center is situated on the north side of downtown blocks away from Pei's first Dallas project, City Hall. Whereas City Hall is strictly angular the Meyerson offered Pei an opportunity to push further his geometrical approach to design: "Geometry has always been the underpinning of my architecture, and in the early work it was relatively simplistic. Here the grand curved skylights, which Pei described as "lenses", became part of a bold and intriguing geometry to encourage people to enter the building."
<http://www.galinsky.com/buildings/dallasymphony/>

Surrounding the Meyerson is the Betty Marcus Park which contains one site specific work and two bronzes. Chillida's piece **de Musica** donated by Frank K. Ribelin was appraised in 1989 for \$1,750,00.

de Musica

1985



Eduardo Chillida
1924-2002 Spanish

Chillida was commissioned by Ribelin at the recommendation of Pei to design a piece for this paved plaza. As with Moore's *Dallas Piece*, Pei assisted Chillida with the placement of this site specific work.

60 tons of forged Cor-ten steel comprise this two element sculpture that has aged to a burnt umber patina typical of this metal. Each column has a single appendage that branches out almost connecting the entities; they abstractly represent architecture, sculpture and music. Chillida trained as an architect before turning to a career in Sculpture.

Artist quote "Sculpture should always face and be attentive to everything around it which moves and enlivens it."
translated by Rachel Phillips for Chillida Catalogue at the Pittsburgh International Series Museum of Art, Carnegie Institute

Les Ondines

1934



Henri Laurens
1885-1954 French

Initially influenced by the great figurative sculptor Auguste Rodin, Laurens relationship with Georges Braque, french painter and sculptor, developed his cubist influences. In addition to Braque he was also well acquainted with Pablo Picasso and Aristide Maillol, an apprentice of Rodin whose work is at the Trammell Crow Center.

Laurens sifted from cubism during the depression and sought mythological motifs to express himself in his art. Les Ondines literally translates into the water spirits or nymphs. In northern Europe and Iceland, these female water creatures symbolize loss and heartbreak; however, in the renaissance they were considered elemental building blocks of nature. This piece is one of an edition of six.

Sacrifice III

1948-58



Jacques Lipchitz
1891-1973 b. Lithuanian, American

Lipchitz' early work is characteristic of the French Cubist movement he was involved in during the early to mid twentieth century, whereas after WWII there is a marked transformation in his style and themes. This piece is representative of his shift to highly expressive mythological and biblical motifs that typify his post war sculpture.

Sacrifice III is an expression of the artist's hope following the atrocities of the Holocaust. Hayden's Memorial Library at MIT has another casting of the bronze.

This piece along with **Les Ondines** are on extended loan to the City of Dallas through the Art Committee of The Dallas Symphony Association by Gwendolyn Weiner.

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BIOGRAPHICAL INFORMATION

Lara's love of gardens, art and architecture stem from her childhood visits to the many fine homes throughout Europe; she continues to travel as much as possible. Now an avid gardener, she did not start out in Landscape Architecture but initially studied Art, with an emphasis in Sculpture and Art History, and Psychology at Centenary College of Louisiana. Following a directorship position in a fine art gallery, Lara returned to Dallas and received an Associate in Ornamental Horticulture from Richland College before embarking on her Master in Landscape Architecture at the University of Texas at Arlington. While at UTA, Lara was awarded the Richard Myrick Scholarship and served as a Teaching Assistant to Professor Yardley's Architecture Tour of Italy.

In addition to her academic education, Lara has interned with the American Horticultural Society in Alexandria, Virginia; Dallas Arboretum and Botanical Society; and at Lambert's before joining the design team as a garden designer. After taking a six month sabbatical to travel, photograph and write through out Europe, Lara returned to complete her thesis and this guidebook in 2008.

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