

# Dallas Museum of Art

Dallas, Texas

Photographs by Alan Ward 2010, 2013, 2023

# Notes on the Making of the Photographs

I photographed the Dallas Museum of Art for the 2013 exhibition honoring the centennial of Dan Kiley's birth organized by The Cultural Landscape Foundation. Kiley collaborated very well with significant architects during his long career, including Edward Larrabee Barnes on the Dallas Museum. The 1983 plan by Barnes connects the building and site to downtown Dallas, as well as the future Dallas Arts District, which was envisioned for the land east of the museum. The design is an interlocking pattern of rectangular building volumes and walls, that frame outdoor rooms or courtyards on the site. The design also opens outward with an arrival court on the east side terminating Flora Street, the central street of the Arts District. Street tree planting, especially along Harwood Street towards the Arts District, shades the sidewalks leading to the museum (1,2).\*

A broad open plaza and lawn on the south side along Ross Avenue is oriented toward downtown Dallas. The brick plaza narrows along a sinuous line leading to the main entry of the museum, adjacent to a large-scale Calder sculpture (3,4,18). This civic-scale entry is accompanied by a second entry on the south side at quite a different scale; entrance is through a gate under an arbor into a walled sculpture garden shaded by live oaks, which extends the design expression of the museum to the edges of the site with a series of outdoor spaces for sculpture, as well as museum events (5,6). Four staggered freestanding walls, matching the museum, are aligned to

make a winding route through the garden with modern sculptural pieces positioned in ivy planting beds or adjacent to the 8' high walls (7-15). At prominent locations in each space, water flows down the surfaces of the walls to a narrow channel extending through the garden (6,10-12). The garden connects to the museum with a design centered on a reflecting pool framed by mature live oaks with an Ellsworth Kelly sculpture mirrored in the water (16,17).

The low horizontal expression of the building and garden walls, built with materials and colors of the region, makes the museum feel connected to the land and the site. Walls are limestone in a unifying buff or ochre color; paving is a similar family of materials and colors including limestone, crushed stone and brick. Kiley showed much the same restraint with a palette of plant material consisting of lawn, ivy and live oak trees - to make a neutral background for sculptural pieces. I chose to depict the designs by these modern masters with color images, because I believe color works best when somewhat limited, avoiding too many hues, shades and tints, which can be overly complex and distracting in an image. Most of the photographs are dominated by the shades of color of the weathered limestone walls. The consistent green of the planting is the other prominent hue in this reduced palette of colors. The designers aimed for a spare but elegant expression of a unified building and site, so the color photographs aim to have a corresponding simplicity.

# List of Photographs

1. Tree planting along Harwood adjacent to museum, 2023
2. Sidewalk on Harwood and south entry court, 2023
3. Arrival court at west end of Flora Street, 2023
4. South arrival court, 2023
5. Entry to walled sculpture garden, 2013
6. Two figures by Henry Moore and water wall, 2023
7. View north after entering sculpture garden, 2013
8. View south of wall in sculpture garden, 2013
9. View south of ivy, live oaks and wall in sculpture garden, 2013
10. Water wall and live oaks in sculpture garden, 2013
11. Water wall in sculpture garden, 2013
12. Walls and water channel in sculpture garden, 2013
13. Live oaks and ivy in sculpture garden, 2013
14. Seating under live oaks in sculpture garden, 2013
15. Approach to museum from sculpture garden, 2023
16. Ellsworth Kelly sculpture, 2013
17. Ellsworth Kelly sculpture and reflecting pool, 2013
18. View south from second level courtyard, 2023
19. Fleischner courtyard on east side, 2010
20. Fleischner courtyard on east side in the evening, 2010

































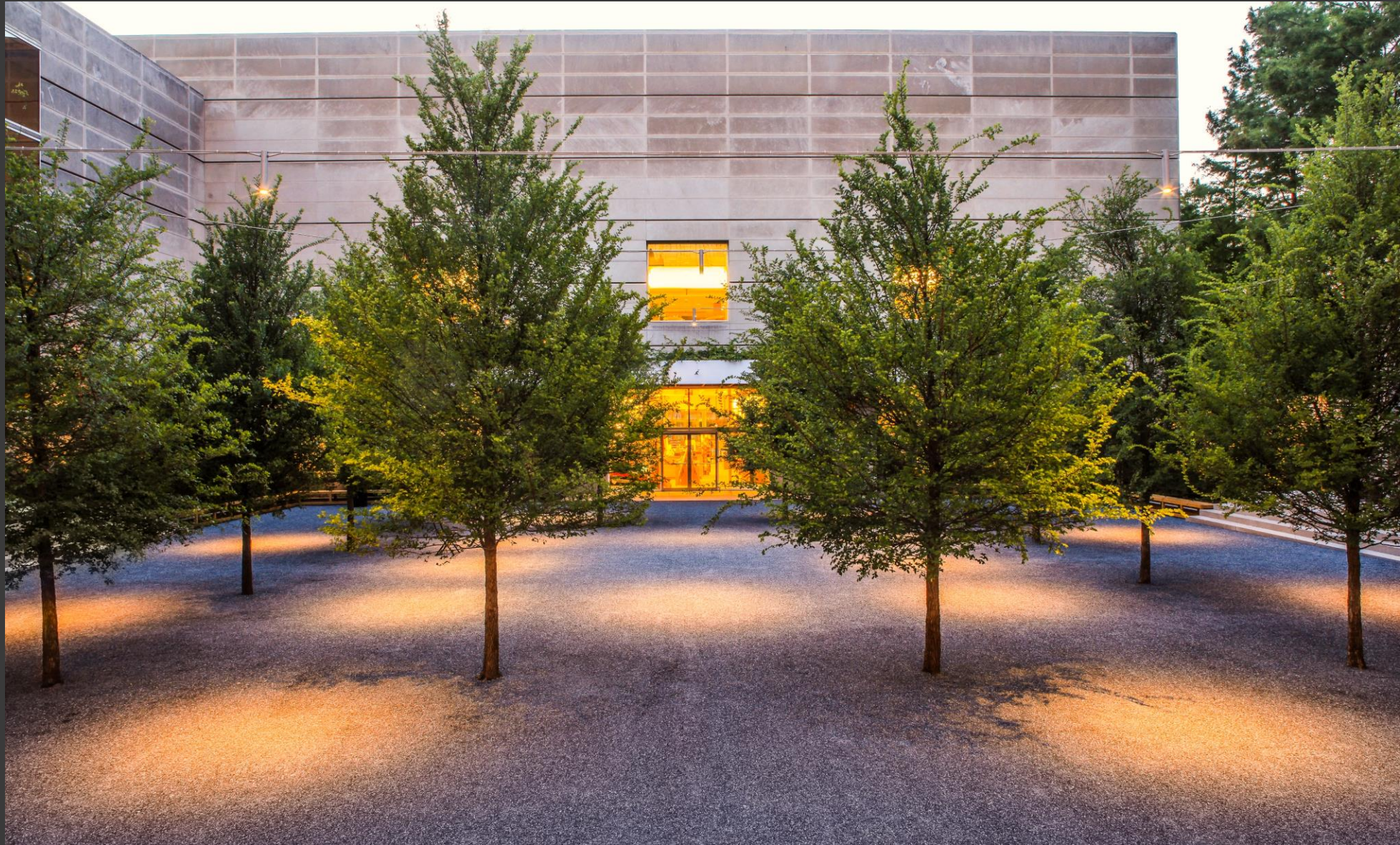












# Notes

## **Selected Publication of the Photographs:**

*What's Out There: The Landscape Architecture Legacy of Dan Kiley*,  
The Cultural Landscape Foundation, 2016

## **Exhibitions of the Photographs:**

“The Landscape Architecture Legacy of Dan Kiley.” Exhibition by The  
Cultural Landscape Foundation, 2013 and circulating nationally  
“American Designed Landscapes: Space and Light” Sarasota Center for  
Architecture, 2018

All Photographs © Alan Ward

\* I was the urban designer on the Sasaki team for the winning scheme in the national competition for the Dallas Arts District Master Plan. Most of the entrants proposed complex multi-level schemes with overhead walkways or pedestrian tunnels, while the Sasaki plan envisioned the district organized along Flora Street - a central, human-scaled street lined with retail and arts-related uses terminating at the museum. During the planning process, I had the opportunity to meet with Edward Larrabee Barnes, as well as I. M. Pei, who was designing the concert hall at the west end of the district. Stu Dawson of Sasaki followed the master plan with the design of Flora Street and other connecting corridors. The development of vacant parcels in the district and nearby, along with the addition of Klyde Warren Park over the freeway to the north, has shifted the emphasis of the museum from downtown on the south side to also orient toward this popular and well-used park on the north. In 2023, the museum staged an international design competition titled, “Reimagining the Dallas Museum of Art”, that was won by Nieto Sobejano from Spain. Malcolm Reading, the competition director, said of the winning scheme “Their clarity of design intent in conserving the integrity of existing building and landscape offers dividends in reducing environmental impacts and optimizing energy use.” Let us hope that the museum retains this significant modern landscape design by Edward Larrabee Barnes and Dan Kiley.