



# DART Gallery

A Collection of Public Art

# Transforming the Ordinary into the Extraordinary

The DART Station Art & Design Program is a testament to the powerful synergy created by a shared vision and collaboration.

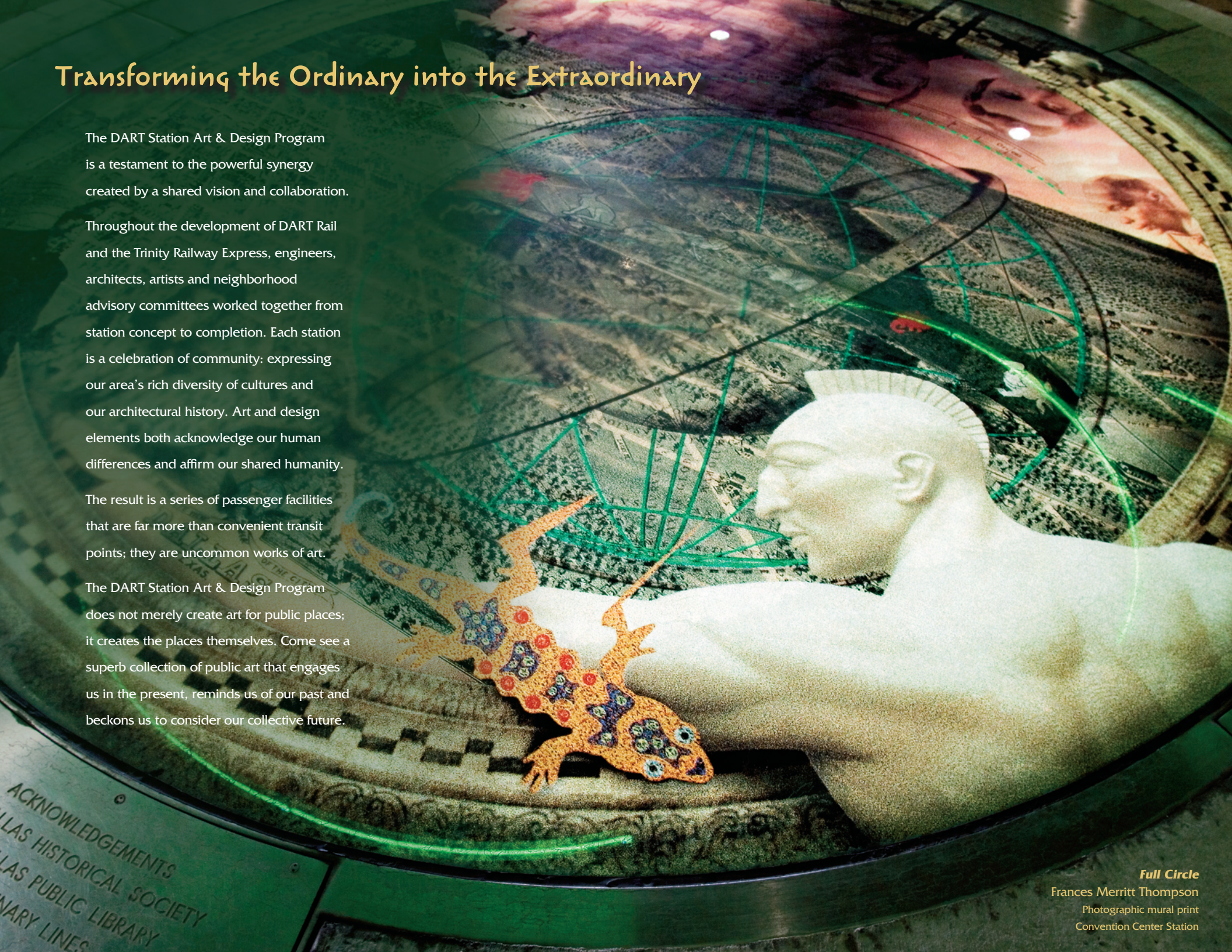
Throughout the development of DART Rail and the Trinity Railway Express, engineers, architects, artists and neighborhood advisory committees worked together from station concept to completion. Each station is a celebration of community: expressing our area's rich diversity of cultures and our architectural history. Art and design elements both acknowledge our human differences and affirm our shared humanity.

The result is a series of passenger facilities that are far more than convenient transit points; they are uncommon works of art.

The DART Station Art & Design Program does not merely create art for public places; it creates the places themselves. Come see a superb collection of public art that engages us in the present, reminds us of our past and beckons us to consider our collective future.

ACKNOWLEDGEMENTS  
DALLAS HISTORICAL SOCIETY  
DALLAS PUBLIC LIBRARY  
DART RAILWAY LINES

**Full Circle**  
Frances Merritt Thompson  
Photographic mural print  
Convention Center Station





# Explore, Discover, Engage, Delight!

Use this guide to plan your tour of any one or all 38 featured stations. Notice that the red, blue, or green numbers on the bottom left of each station description correspond to stops on the DART Rail/Trinity Railway Express map on the next page. Both the DART Rail Red and Blue lines serve stations with red/blue numbers.

Never ridden DART before? No problem. You'll find helpful rider information and schedules at [www.DART.org](http://www.DART.org), or call 214.979.1111 and a DART Customer Information Representative will be glad to help you plan your station art tour.

Spend a morning, afternoon, or a day. Check out how common elements in a transit station – canopies, columns, pavers, windscreens, fencing and landscaping – become uncommon art and design elements.

See for yourself why DART has won numerous awards for its Station Art & Design Program and its amazing collection of public art.



**LEGEND**

- DART Rail Red Line
- DART Rail Blue Line
- Trinity Railway Express
- 1 Red/Blue Line art
- 11 Red Line art
- 30 Blue Line art
- 35 TRE art
- Special event service to Victory Station/American Airlines Center



## Making an eclectic statement

Art and design elements revolve around the station's name, location and platform, which is situated 40 feet below grade level at the north entrance to the subway tunnel. Six street-level columns at the entrance form 20-foot arches, each topped with a stained-glass bird. Human-sized bird tracks in the elevator floor tiles pay playful homage to the station's namesake.

Colorful tile work throughout the station is deliberately broken into pieces and set in a loose and seemingly random way, reflecting the eclectic nature of the surrounding area. The west retaining wall features randomly repeated ribbon patterns, providing a sense of movement as the train passes by. The east retaining wall includes three heavily landscaped terraces filled with shade-tolerant plants that can grow in the shadows of the wall and the mixed-use development that has sprung up around the station.



Design Artist: Pamela Nelson

→ Mockingbird Station



## Tunneling through time

Cityplace is DART's only subway station, situated 120 feet below ground level. Artist Bob Barsamian created an evolution-themed design with each of the three station levels representing a layer of geological and human history.

Tile work by the entrance escalators symbolizes geological strata and fossils uncovered during construction, while the mezzanine floor tiles display neighborhood children's art, depicting what they want to be when they evolve into adults.

The descent between the mezzanine and platform levels features five Native American pictographs, and platform floors depict tribal artifacts unearthed during construction. Station walls reference ancient fossils and a collage of African American artifacts found in the nearby Freedmen's Cemetery, while tile art along the track walls pays respect to the evolution of rail transportation.



Design Artist: Bob Barsamian

## Flowering as the face of time

Artist Michael Brown created a group of seven towering, copper *Sunflowers*, which are mounted on stalks and appear to burst from the ground of the platform. The face of each sunflower is a functional clock, highlighted by neon lighting. Each sunflower has independent daylight sensors, which cause the individual sunflowers to light up at different times as dusk approaches. The sculptures are at once surreal and practical – a perfect link between the central business district and the nearby Dallas Arts District. Bursting sunflowers and passing time also reflect the theme of the Downtown Transitway Mall, “City in Motion.”



Design Artist: Brad Goldberg

## Telling time by the skies



Based on the Chinese cultural entity Ming, meaning “brightness,” Michael Brown’s *Sun/Moon* timepiece acknowledges that the sun, moon and stars were used for navigation and timekeeping before the invention of mechanical devices. The round shapes of the moon and sun echo the arched canopies of the station and the tall, circular arches of the building columns flanking both sides of the Downtown Transitway Mall.







## Tracking time in action

Michael Brown's 15-foot-tall *Bell Tower* at Akard Station communicates the idea of time as a measurement of movement – in keeping with the “City in Motion” theme of the Downtown Transitway Mall. Within the sculptural clock tower, steel balls run one by one down a rollercoaster track at the top of each hour. As they descend, they strike a series of bells. An hourglass is mounted on a central pivot and is flipped over when the balls roll by. At the bottom, a lifting mechanism takes the balls through a set of rails to ready them for the next descent. The motion reflects the frenetic vitality of Downtown Dallas.



## Flowing with light and color

Artist Jim Bowman's 10-foot-tall clock, *Moving with the Times*, is constructed of brick, concrete, steel, plate glass and dichronic glass. The glass components create a dynamic, ever-changing interaction of light and color, prompted by pedestrians and vehicles flowing around the clock. An amorphous form inside the clock's body, which the artist characterizes as a "ghost in the machine," also shifts shapes. Thus the clock truly reflects the transit mall's theme, "City in Motion."



Design Artist: Brad Goldberg

West End Station

# Standing at the crossroads of transit history

Built in 1914, Union Station is a testament to the Age of Steam and to the role railroads played in Dallas' growth. Now the station again assumes a central role, uniting DART, the TRE and Amtrak.

Station brickwork directly reflects that of Union Station. The wrought iron fence is based on a design taken from the rear of a 1930s train, and drumheads – the distinctive nameplates that adorned early trains – recall the golden age of rail transit.

Artist Phillip Lamb also reclaimed a piece of Dallas lore in his windscreen art, titled *Recalling Dallas Milestones and Historic Murals*. Ten elaborately executed murals depicting key events in Dallas history were commissioned by the federal government's Public Works of Art Program during the Great Depression. Sadly, they were destroyed in 1954. Lamb recreated portions of the murals and added contemporary milestones based on each mural's original theme.

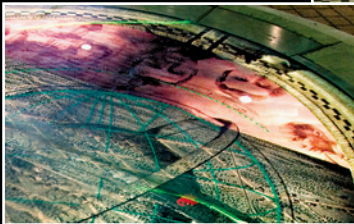


## Expressing the dynamic energy of Dallas

Distinctive colors, dramatic lighting and other elements help define this station, visually separating it from the rest of the large ground-level area of the convention center. The station features warm colors in the architectural elements, accented by curving bands of concrete flooring, colorful landscaping and cool green neon lighting that moves in arcs across the ceiling.

The lighting also focuses attention on Frances Merritt Thompson's photographic mural print, *Full Circle*, housed within a circular, illuminated "light well" that is 10 feet in diameter.

A collage of images includes an 1872 lithographic map of Dallas and symbols that reflect layers of local history – including a Tejas Indian warrior and Pegasus, the flying red horse that has become a symbol of Dallas. Together, the station design and art convey the spirit of Dallas to visitors and local riders alike.



## Linking a neighborhood anew

The Cedars area, named for its magnificent forest of conifer trees, was once a late 19th-century district of Victorian homes and one of Dallas' first neighborhoods. However, industrial growth altered its residential character, and modern expressways stranded the area from the economic vitality of downtown Dallas.

Reflecting the neighborhood's new urban and industrial character, station design incorporates the repeated use of steel and

concrete. Tom Stancliffe's abstract sculptures, titled *Carousel*, recall the cedar tree's conical form and include a decorative design that refers to the Victorian era. Everything – including the station's alignment – projects out to the sculpture and beyond to downtown. Demonstrating the power of mass transit to spur positive change, the area has once again attracted new residents – hundreds of artists, young professionals and other urban pioneers.



Design Artist: Frances Bagley

Cedars Station



## Reclaiming historic roots

This station is located on the edge of the oldest African American community in Dallas. Settled by freed slaves in the late 1880s, the neighborhood is part of the Tenth Street Historic District. Station pavers acknowledge the African heritage of many residents by featuring a geometric design based on the woven cloths of the Kente tribe.

Artist Johnice I. Parker used hand-painted and fired tiles on the station windscreens to create *Images of Community Life*, a series that illustrates the neighborhood's deep roots in Dallas history, as well as its abiding focus on community, family, church and education. Various scenes illustrate everyday activities such as playing dominos in the nearby park, as well as community landmarks such as a neighborhood church, Greater El Bethel, designed by William Pittman, the first African American architect in Dallas and a son-in-law of Booker T. Washington.



# Celebrating dynamic family relationships



The station is situated in a rapidly growing area, full of recent residential developments and young families.

Artist Susan Pascal Beran's monumentally scaled sculptural group, *The Family Trees*, which reaches an overall height of 32 feet, announces the station presence from afar.

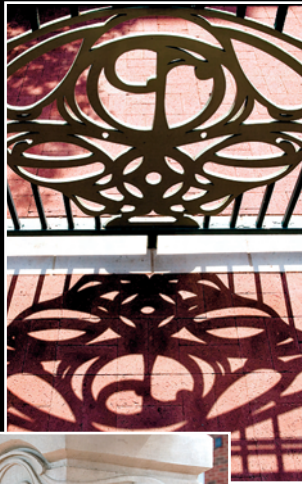
It features a circular arrangement of three cutouts depicting family members moving through their daily lives. The wind-activated sculpture is a kinetic tour de force, with primary, secondary and tertiary axes that revolve according to the wind direction and speed.

Station design also fosters a sense of kinship or relationship between the station and its adjacent bus transit center by using a similar color scheme and platform pavers.



## Recalling the Iron Age

Design Artist: Lyle Novinski



Station art and design complement the late 19th century architecture of the nearby historic business district, with its rich, ornamental brickwork and extensive use of ironwork detailing.

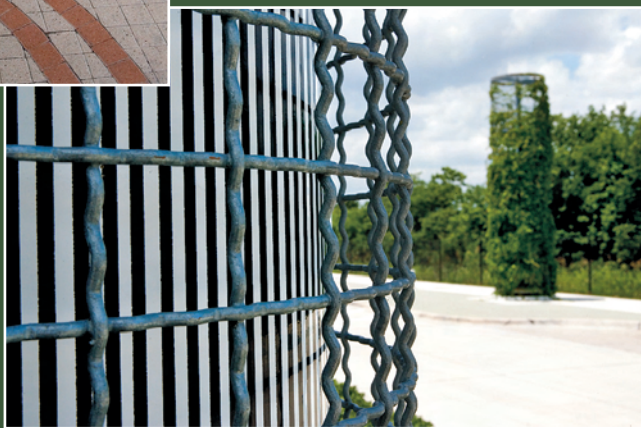
Station columns include brick and carved stone bands, while the iron fencing features a repeated, gracefully scrolled initial "P," signifying Plano. Pavement patterns and ornamental railing continue the historic motif.



Artist Tom Askman's sculpture, *Iron Horse*, is a stylized, life-sized horse, complete with two whimsical horseflies. Its legs include details similar to the drive wheel assemblies of a steam locomotive, also known in yesteryear as the Iron Horse.







## Uniting a rural past and urban present

Bush Turnpike Station is located on the boundary between Richardson and Plano, surrounded by open land: native Texan prairie, a creek and scattered patches of trees. Station art and design reflect the cities' shared rural past and the nearby turnpike.

Station design artist Tom Orr created a green, park-like space that recalls community gatherings such as picnics, quilting bees and baptisms in the creek. Striking 20-foot-high steel and wire mesh topiary columns, planted with vines and lit from inside at night, announce the station's presence, while hedges interweave with the fencing to continue the rustic theme. Paving stones form traditional quilt patterns, while the station column shapes reference the large-scale freeway overpass.

## Announcing a high-tech destination

Galatyn Park Station is now the doorway to Richardson's Telecom Corridor, a cluster of telecommunications and other high-tech companies, as well as an arts center, hotel and mixed-use development.

Station art and design trumpet a technology theme. Artist Jim Cinquemani's large-scale columns near the station entrance symbolize twin satellite dishes and create a visible gateway, while canopy columns are made of stainless steel bundles, signifying conduit wire. The fence design represents a circuit board, with etched panels indicating different high-tech language codes. Visitors who can read Morse code, analog signals or Teletype will be able to decipher the railing patterns, which spell out "Galatyn Park."



Design Artist: Jim Cinquemani

Galatyn Park Station



## Wedding a rail station and transit center

Design Artist: Benito Huerta



Situated between North Central Expressway and Greenville Avenue, across the street from a bus transit center, this station site presented a notable challenge. The solution was an inventive pedestrian tunnel connecting the two facilities. Skylights over the avenue's median allow natural light to filter into the tunnel, and elsewhere multi-colored night lighting adds to the drama. Station canopy and transit center roof colors match, maintaining design unity.

A walkway captures Richardson's history with icons such as cotton plants. Station columns feature limestone on the bottom, concrete in the middle and bright synthetic material on top, reflecting the city's past, present and future.



Hans Van Bovenkamp's large sculpture, *Gateway*, a three-dimensional red ring, symbolizes a bright window to the future.

## Flowing organically from a natural spring

Spring Valley Road, now a heavily traveled thoroughfare surrounded by employment centers and a residential area, was once the site of a natural spring that Native Americans and area farmers used.

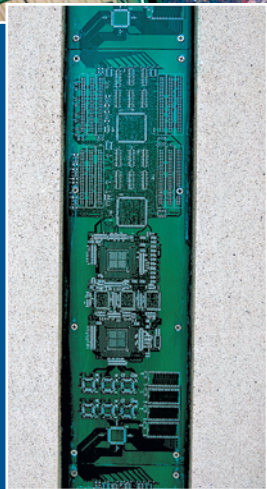
The aerial station's art and design harken back to the area's historic roots and early settlement. At the station's ground-level entrance, sculptor Michael Morgan's red brick columns, titled *Spring Valley Terms*, appear to grow organically out of the ground just as the spring and creek that once flowed near the station.



Several design elements incorporate a trellis or arbor theme with flowing floral designs. On the upper level, the railing treatments – as well as large metal panels attached to the overhead catenary poles – continue the floral theme.



Design Artists: Chong Kuen Chu and Hyun Ju Chung



## Linking nature and technology

Built on historic farm acreage, LBJ/Central Station today provides easy access to Texas Instruments' main campus. Bounded on one side by a verdant creek, the station is designed to link nature and technology, and features cast stone columns with circuit-board designs imbedded as insets. The station also boasts a trellis gateway leading to the station platform. A lushly vined green wall complements the design concept, with a series of openings that highlight the high-tech environment while creating inviting green spaces.

Station artist Frances Merritt Thompson created images of prominent local organizations,

companies and individuals – including John B. Floyd and his wife Julia, the original property owners who farmed the property – which are depicted on translucent panels in the canopy trusses.



## Reflecting a natural setting rich in history



Forest Lane Station features stone support columns and limestone paving, blending in with the nearby Floyd Branch, a creek that curves through the area. A landscaped area forms “banks” along the stream, while large concrete boulders and trees create public seating in a natural setting.

Karl Ciesluk’s ceramic mosaic sculpture, *Against the Mainstream*, reflects both the natural setting and the history of nearby Hamilton Park – an early residential community built for middle-income African Americans at a time when they were denied similar housing in most Dallas neighborhoods.

The sculpture depicts fish swimming upstream, representing the determination of African Americans who spoke up for civil rights and fair housing. An open door, located above the mosaic waterfall within the sculpture, also underscores this theme.



TO THOSE  
AN AMERICAN  
O STRUGGLED  
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TO OPEN  
HE DOORS TO  
NT RESIDENTIAL  
HOUSING

Design Artist: Vicki Meek

100 Forest Lane Station

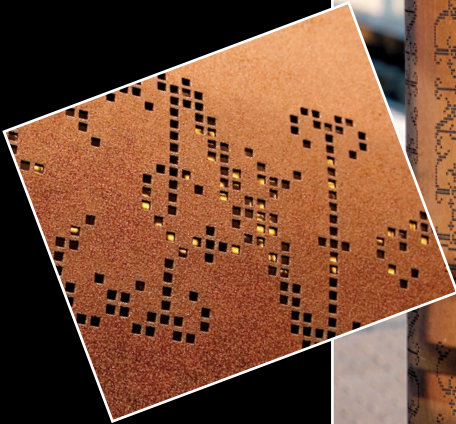
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# Promoting a healthy community

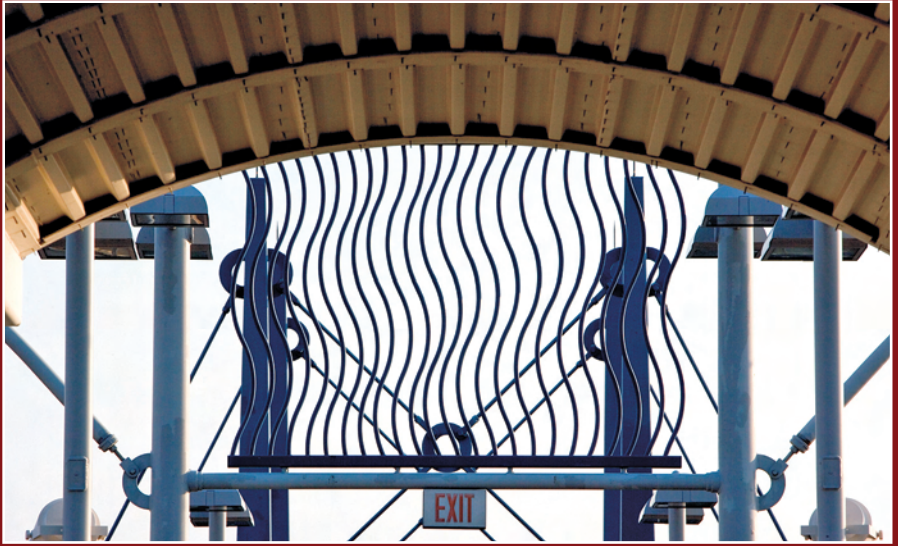


Walnut Hill Station, an aerial station, abuts a major hospital complex and provides easy access to other medical facilities and business offices.

Design artist Linnea Glatt reflects a “healthy community” theme on the upper level with several internally lit steel columns illuminating words of healing and wellness punched out in a style recalling needlepoint. Words shining from the 28 “light of health” columns include heal, provide, nurture, care, and comfort. Four pendulums swing from the overhead catenary wires, providing a kinetic element that sways with the wind.



Design Artist: Linnea Glatt



## Providing an urban oasis

Park Lane Station is located at one of Dallas' busiest intersections and is one of DART's busiest stations in terms of ridership. Station art and design provide a moment's calm in the chaotic setting of a major city intersection.

The station's blue columns to the aerial platform simulate falling water, descending 24 feet to the ground level. Wave-shaped flowerbeds add to the illusion.

Artist John Christensen created a site-specific sculpture, titled *Suit*, which serves a dual purpose. Its concrete pedestal near the bus waiting area provides comfortable seating and supports a weathered bronze sculpture representing a human form relaxing.



Design Artist: Vicki Meek



Design Artist: Pamela Nelson



## Taking a sentimental journey



Although Lovers Lane now is surrounded by retail development and apartments and crosses a bustling expressway, it once was aptly named. In the not-too-distant past, it was a country lane outside the city limits where young couples indeed went courting, sheltered by fences made of bois d'arc wood that grew back into trees.

The station celebrates that past with a light-hearted, romantic motif. Poet Robert Trammell contributed verses, prose poems and snippets of phrases that bring to life several layers of Dallas history, in which Native Americans, turn-of-the-century blues musicians and 1950s sweethearts all appear, interwoven with the design touches of artist Jim Branstetter. The manhole cover on the southbound platform is an easy-to-overlook touch of whimsy – a query that attempts to answer the age-old question, “She loves me, she loves me not.”

## Strengthening respect and understanding for wildlife



This station serves as an entertaining and thought-provoking gateway to the zoo directly across the street. Canopy columns abstractly represent the skin markings of a giraffe, leopard, tiger and zebra, respectively. Pavers feature engraved quotations from 26 sources – ranging from Gandhi to Groucho Marx – and ten action words that playfully invite people to explore ways animals move and make sounds. Paver colors and patterns are based on Ndebele tribal patterns featured at the zoo's main attraction, the Wilds of Africa exhibit.

Artist Douglas Bracken created a 300-foot guardrail, titled *Shadows of Another Land*, which separates the station platform from the bus drop-off area, thus serving a practical as well as an artistic purpose. The fence design also draws inspiration from animal skin patterns and the Ndebele's artistic use of abstract geometric forms.



Design Artist: Pamela Nelson

Dallas Zoo Station



## Embracing the concept of community



This station is located in a predominately residential, culturally diverse neighborhood near the old Oak Cliff “downtown” – now a historic district with noteworthy architecture dating from the 1920s and 1930s. The facility incorporates the district’s architectural details, most notably the intricate brickwork on canopy columns and platform paving.

Artist Judith Inglesa’s four-panel mural, *A Community Honored*, also features intricately designed details and embraces a broad concept of community, starting with images of nature and Texas’ diverse ecological communities. The second panel traces the state’s confluence of cultures – the many people from many lands who settled Texas – while the third portrays the urbanization of the land. The final panel illustrates the modern-day culture and character of the Oak Cliff neighborhood and residents.



Design Artist: Letitia Huerta

## Saluting the stream of life

Hampton Station abuts Elmwood Creek, where generations of West Oak Cliff residents have hiked, played and observed the passage of seasons. The station honors the creek's importance and the neighborhood's famous son, blues legend Stevie Ray Vaughan. Lyrics to his song "Tick Tock" are inscribed in the station's pavers, patterned to suggest a creek bed.

Each canopy column illustrates the creek's flora and fauna, starting with the bottom section that represents water with fish and other aquatic life. The middle section depicts tree leaves and land animals such as frogs and grasshoppers and snakes, while the top section portrays birds soaring in the sky.

Artist Edwin McGowin's untitled sculpture incorporates stylized animals and vegetation native to the area, harmonizing with the station's arched canopies and suggesting a "circle of life" in society as well as nature.



Design Artist: Leticia Huerta



## Adding human warmth and hope

This West Oak Cliff station is surrounded by a commercial and semi-industrial zone, amid largely Hispanic neighborhoods. The station's rich colors and textures add a needed visual interest and human warmth to the area and reflect its Hispanic heritage.

Tile work and paving designs were inspired by Spanish colonial-era architecture found throughout Mexico, while columns are clad in patterns and styles reminiscent of handmade Mexican tile and masonry. Roberto Mungia's *Familia del Sol*, a series of lush, vividly colored panels on the windscreens, depicts events in Mexican culture and mythology.

A massive limestone sculpture by Eliseo Garcia, *Cycles of Life*, features a foundation reminiscent of a Mayan pyramid and four bas-reliefs of human interaction topped by a winged figure, symbolizing the community's hope for the future.



## Personifying the "Garland Spirit"

Design Artist: Celia Muñoz

# Downtown Garland Station

26



Designers of Downtown Garland Station used simulated movement to highlight the city's progressive spirit. A functional clock tower, oversized for dramatic effect, stands sentinel over the station, recalling the many clock towers once common in rail stations and town squares around the nation. Paving stones set in wavy designs also reflect the Native American watering holes in the area.

At the adjacent bus transit center, artist William C. Culbertson portrayed the city's development in his totem pole-like artwork titled *Garland Column Tower*, a rough timeline of the city's history. A sculpted woman, standing proudly atop the work of art, is named "Garland Spirit," a tribute to how the city has faced times of challenge and change during its 100-plus years of existence.



## Moving from rural grasslands to industrial parks

Art and design elements allude to Garland's agrarian past and current industrial setting, as well as the city's diversity, including its large Asian population. Station fencing represents waving grass and plows, while brown pavers are lightly furrowed and embedded with tiny green "seedlings." The cast-concrete columns with steel caps reflect the land's conversion to industrial use.

*The Tree of Tidings*, a 25-foot-tall wind-activated metal and glass sculpture by artist Susan Pascal Beran, is located at the platform's entry. Two main kinetic elements revolve in opposing directions, and other elements twirl as well. In the tradition of an Asian prayer wheel, the stylized tree "branches" are decorated with welcoming phrases in 32 different languages and wishes for a good journey.

Design Artist: David Hickman





## Creating an ode to the open road

Art and design pay a witty tribute to the station's location, just off the busy, eight-lane LBJ Freeway, and offer an affectionate nod to Lady Bird Johnson, a Texan and former first lady, who championed highway beautification.

Design elements include parking-lot signs noting the mileage to destinations as diverse as the West End entertainment district in downtown Dallas; Vladivostok, Russia; and the moon. Station columns feature stylized tire-tread patterns, while windscreen illustrations incorporate the familiar reflective sheeting used on highway signs. The pavers include a miniature version of the freeway.

Artist Tony Guzman created a functional piece of art, with a tongue-in-cheek title, *Are We There Yet?*, that strongly evokes a highway rest area – complete with picnic tables – and provides shaded seating for rail passengers.

Landscaping features native Texas plants and wildflowers, which earned praise from the former First Lady herself.







## Paying respect to a beloved park

White Rock Lake, almost a century old, is one of the gems of the Dallas parks system and includes a 1930 boathouse, museum and other amenities built by the Civilian Conservation Corps, a federal program funded during the Great Depression.

The station, which is nearby, pays respect to the park's beauty and the affection it has inspired in generations of Dallas residents. Heavy landscaping includes a cornucopia that covers the walkway and a miniature "spillway" of lush greenery along the boarding platform that references the lake's old reservoir spillway. Platform columns echo its boathouse features.

In addition to the parking lot entrance, the station includes a pedestrian stairway, facing Northwest Highway, specifically for the convenience of riders visiting the park. A retaining wall features a cascade of earth-toned stones with pockets of greenery growing among them.



## Weaving the tapestry of the neighborhood

This station is located in the Trinity Heights section of Oak Cliff, a primarily African American community with a large, growing Hispanic population. It serves as a symbolic plaza with decorative columns extending into the community. Columns and pavers depict woven patterns, a direct reference to the station's tapestry theme.

Artist Nancy Lovendahl and neighborhood children collaborated to create *Backbone of Our Community*, sculptural seating featuring 21 blocks of Texas limestone with expressions such as "unity" and "laughter" sandblasted on every other stone.



Ten colorful mural drawings titled *The Art of Transportation: Bringing Us Together* were created by the children and rendered on the windscreens by artist Bernice Montgomery. The series depicts various stages of transportation from horse-and-buggy days to futuristic space exploration.



## Bringing a landmark back to life



One station theme – the importance of home, family and education – reflects the facility's locale: an old South Oak Cliff neighborhood dotted with churches, schools and small businesses.

Another theme – the prominence of transportation in the neighborhood's history – is emphasized because the station is just west of the Monroe Shops Historic Building, one of the few surviving structures from the Southern Traction Company (later the Texas Electric Railway Interurban) that closed in 1948. Station design echoes the shop's colors, detailing and materials.



Ayokunle Odeleye's massive, freestanding sculpture, *Spirit, Mind, and Family*, greets everyone passing by or through the station. A variety of cast bronze images honor the family unit, the history of the neighborhood, the role of transportation, and the importance of education.



# Affirming family and diversity

Station art and design reflects two community values: the importance of family and multiculturalism.

The columns feature images of a young family, and the station's large sculptural work is a locally based collaboration between a black artist, Frank Frazier, and a white artist, Stuart Kraft. A highly stylized depiction of a man, woman and child, the sculpture draws on both African and Western design. Its many colors reflect the "rainbow of cultures" that lives in the surrounding neighborhood, while symbolic elements represent wisdom, enlightenment and other attributes.



Employing the exceptionally linear dimensions of the station to maximum advantage, the sculpture rises prominently next to Lancaster Road, an arresting image for passersby and light rail riders alike.



Design Artist: Albert Shaw



## Honoring the past, present and future



Art and design pay tribute to military veterans who come for treatment at the VA Medical Center directly behind the station, and to the historic Lisbon Community, an affluent African American area, first settled in the late 1880s because of its life-sustaining artesian well.

Schoolchildren – representing the neighborhood’s future – contributed drawings and written messages thanking veterans for their military service and imaginatively “remembering” pioneer life. The windscreens feature their lively scenes.

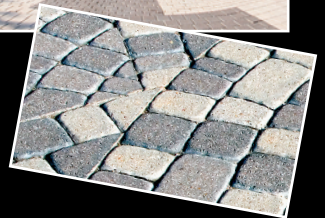
A circular medallion in the station pavers symbolizes the artesian well and contains a poem, “To the Well,” by Patricia Zontelli.

## Proclaiming "From the Land Comes the Song"



The area served by Ledbetter Station still bears strong traces of Dallas' rural past. Undeveloped land surrounds the station, and a longstanding neighborhood – Singing Hills, with its musically named streets – lies beyond.

Design efforts focused on the area just east of the station platform, creating an inviting pocket park that is a functional work of art. Three small plazas include an interactive bell tower and a small amphitheater amid a grove of magnolias. Abstract designs on paving throughout the platform, walkways and pocket park visually unite the station.



Design Artist: Johnice Parker

## Serving up fun and games



Currently a destination station served by both the Trinity Railway Express (TRE) and light rail, Victory Station provides special-event service to the American Airlines Center (AAC), home of the NBA's Dallas Mavericks and the NHL's Dallas Stars, concerts and other events.

The station's architectural elements harmonize with the arena and the historic West End, now an entertainment district. Throughout the station, light and movement reflect the dynamics of play, with pavement patterns that evoke balls bouncing wildly in every direction. Pavers in different values of grey create an effect similar to the play of lights.

Design artist Pamela Nelson created game boards, playing fields and cards – some familiar, some fanciful – under the canopy area. A clearly defined pedestrian plaza directs event-goers to the AAC's front doors. It ultimately will expand to roughly the size of a football field and feature a bouncing-ball pattern.



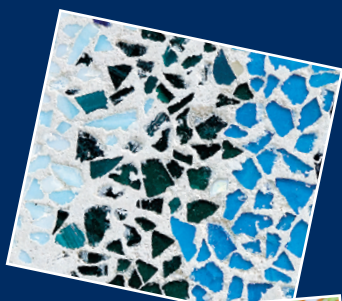
Design Artist: Pamela Nelson

## Offering a tribute to a tributary

Adjacent to several major medical facilities and near the world's largest wholesale marketplace, Medical/Market Center Station has a unique pedestrian traffic flow between its grade level and semi-elevated platform areas.

At one time, the station site was on the banks of the Trinity River, which played a decisive role in the early history of Dallas. The site was inhabited by Native Americans, a fact denoted by the basket-weave pattern of station pavers.

*Trinity Falls*, artist Benson Shaw's striking mosaic mural representing a waterfall, pays homage to the river. The mural features 300 pavers forming a stream overflowing on to the pedestrian areas of the station. Shimmering iridescent glass in vibrant colors create the illusion of a waterfall's movement and rainbow mist.







## Marking the crossroads of history

This station is steps from Irving's historic downtown area, which was incorporated in 1898. However, the city's roots go back to when the area was a converging point for numerous Native American and pioneer-era trails. The station site is on the Birdville Trail, where prospectors headed west in search of gold. The trail later became a stagecoach route, a railroad line and, most recently, part of the Trinity Railway Express (TRE) corridor.

Artist David B. Hickman's *Marker Tree* is a stylized, stainless steel interpretation of the "signposts" Native Americans created to identify important trail and stream crossings. They bent a flexible young tree until its trunk was parallel to the ground, and then anchored it with strips of rawhide. The tree would eventually grow in this position and could be recognized from a distance. In keeping with the crossroads theme, the artwork sits between the station and its bus transit center.



# Living in natural and racial harmony

In the late 1800s, the area around West Irving Station – then called Bear Creek – was unusual in that black and white settlers lived and farmed peacefully side by side. The area has retained much of its natural character, and the surrounding neighborhoods are still a model of racial harmony.

Station art and design honor both Bear Creek and local history. A sloped area between the parking lot and the station evokes a creek with smooth river rocks arranged in a flowing pattern and native grasses forming the “banks.” Paver patterns and colors symbolize a creek flowing out from the platform into the landscaping, which makes a graceful, natural transition into the woods surrounding the station.

Metal banners in the parking lot feature silhouette cutouts that depict the early settlers’ lives, and 30 pavers illustrate their mementos and other representations of the period.



Design Artist: David Hickman

∞ West Irving Station

## Depicting Downtown in three dimensions



Freestanding, three-dimensional relief maps at four stations – West End, Akard, St. Paul and Pearl – in the 1.1-mile Downtown Transitway Mall provide a useful reference to streets and buildings in the Central Business District. The maps also serve as benches and points of interest for area residents and tourists, children and adults alike.



Design Artist: Brad Goldberg



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**Artists! DART is seeking proposals for public art installations to enhance new light rail stations in its service area. For additional information about specific projects, call 214.749.2937**



***Iron Horse***

Tom Askman

Sculpture

Downtown Plano Station



DALLAS AREA RAPID TRANSIT