



## BRAD GOLDBERG

Pegasus Plaza, Downtown City Center, Dallas, TX

Brad Goldberg was a presenter at the 2006 Stonework Symposium in Hood River, Oregon. In the course of a conversation there he mentioned that he was a sculptor with a landscape architectural background.

As a landscape architect who has teamed with artists, I have enormous respect for a relative handful of individuals who have successfully combined technical and artistic training in major projects that dramatically transform our public spaces into memorable places. With degrees in both sculpture and landscape architecture from the Rhode Island School of Design, Brad Goldberg has an understanding of scale, context, and texture and is one of the most notable in this category. The projects he has been responsible for over a period of 35 years are varied and in a multitude of locales. What they share in common is a unique level of both art and craftsmanship.

Brad's website offers an apt description of his approach to his art as an artist whose work is a fusion between sculpture, landscape, urban design, place, culture, and community. It is an art that aspires to escape categorical definitions, restrictions or limitations. Each new project generates a unique response encompassing the total aspect of a specific place or circumstance and may include sculpture, architecture, landscape, water, furniture, etc.

His work reflects a strong interest in archetypal forms—the cycles of nature, the evolution of technology—and examines the metaphor of stone viewed within the span of geologic time while creating people-oriented community spaces. Within this framework, Brad enriches each project with a sense of belonging to its context

through beautiful objects imbued with meaning, sensitivity to scale, attention to craftsmanship and simple materials used with evidence of the touch of the human hand.

While Brad has accomplished various art projects incorporating metal, glass, and other materials, his preferred material is stone. He generally prefers to work with stones that are locally available to the sites where he is working—in his home base, Texas, this is limestone and granite. Where no appropriate stone exists, he tries to use a material that works aesthetically with the context. For some projects that material may be granite; on others a different material. Rather than creating a body of work that clearly conveys an identity of a "Brad Goldberg" piece, his 60-plus projects around the country over the past 35 years each have been conceived and created with widely varied qualities, each specific and appropriate to a site. While still undertaking his college studies, Brad completed projects in Austria, France, and Yugoslavia; after graduation his efforts were applied in major projects in Dallas, Houston, Memphis, St. Paul, Wichita, Madison, Minneapolis, Oklahoma City, and many other locations around the country as well as in Japan.

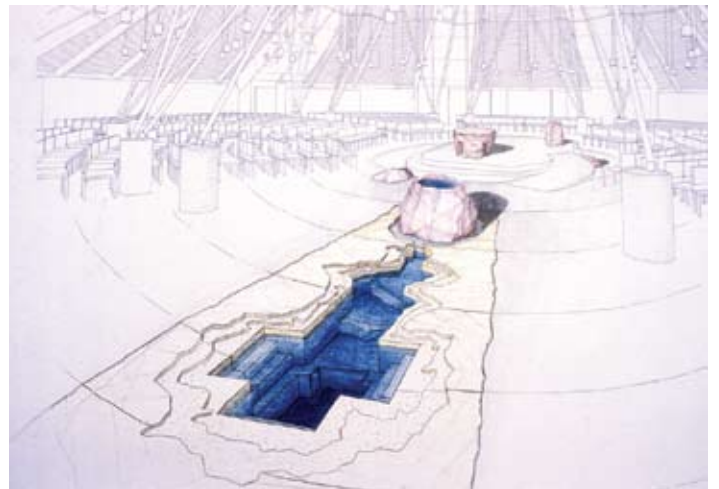
When confronted with such a plethora of unique projects incorporating stone, it is difficult to select specific installations without regretting the lack of space for other equally worthy projects. His website, [www.bradgoldberg.com](http://www.bradgoldberg.com), presents many of his other projects as well as more details and more photographs of the ones shown here. ■

Craig Campbell, FASLA



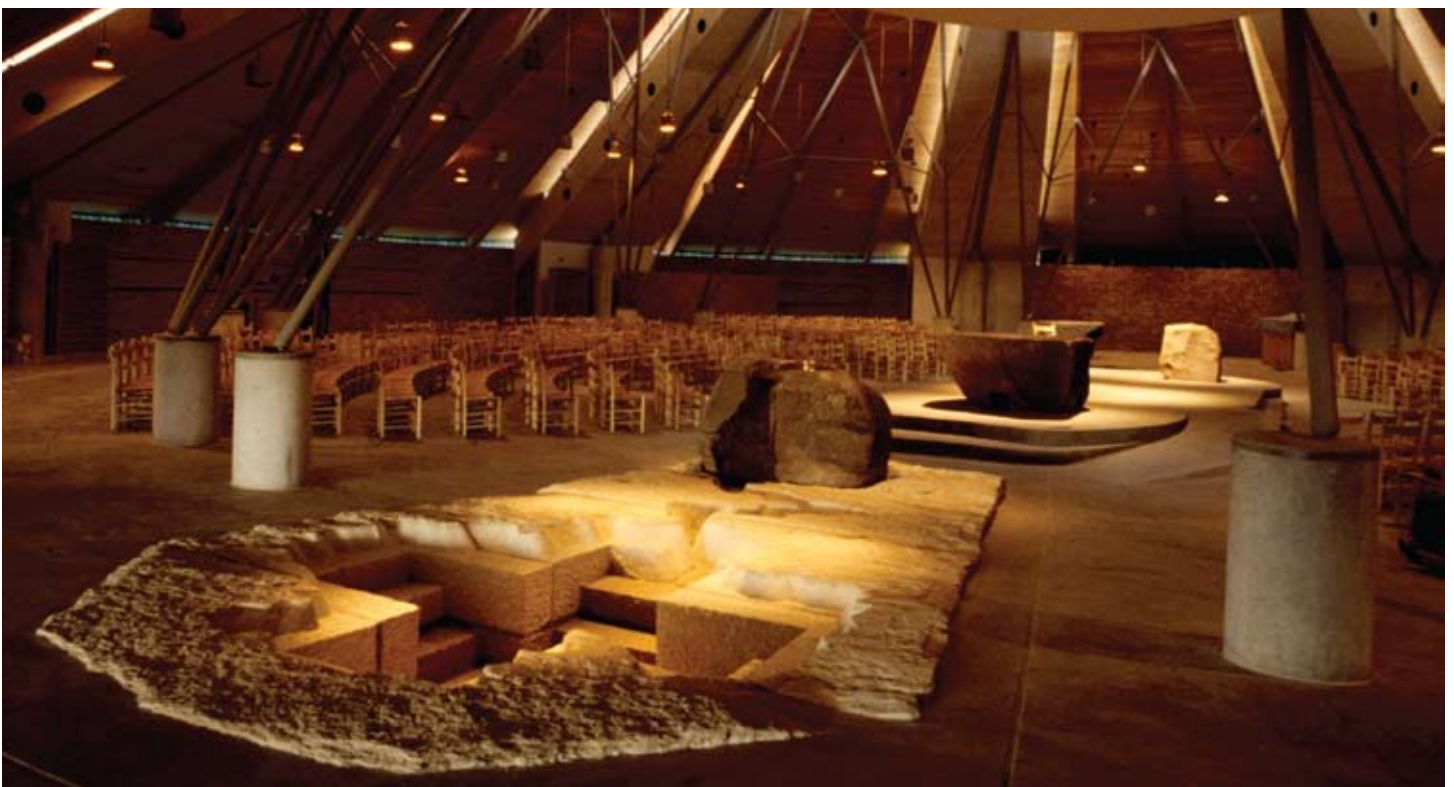
## PLACE OF ORIGIN

A large earth sculpture using 127,500 cubic meters of fill from the neighboring and historic granite quarry of Kemnay, in Aberdeenshire, Scotland is part of a land reclamation project that draws upon the rich history of the region.



## LITURGY

The liturgical elements within a Catholic church in Plano, TX were hand-crafted as traditional forms for religious worship and evoke a return to theological origins.



## CONTINUUM

Minneapolis Beautiful Project  
US Bancorp Headquarters

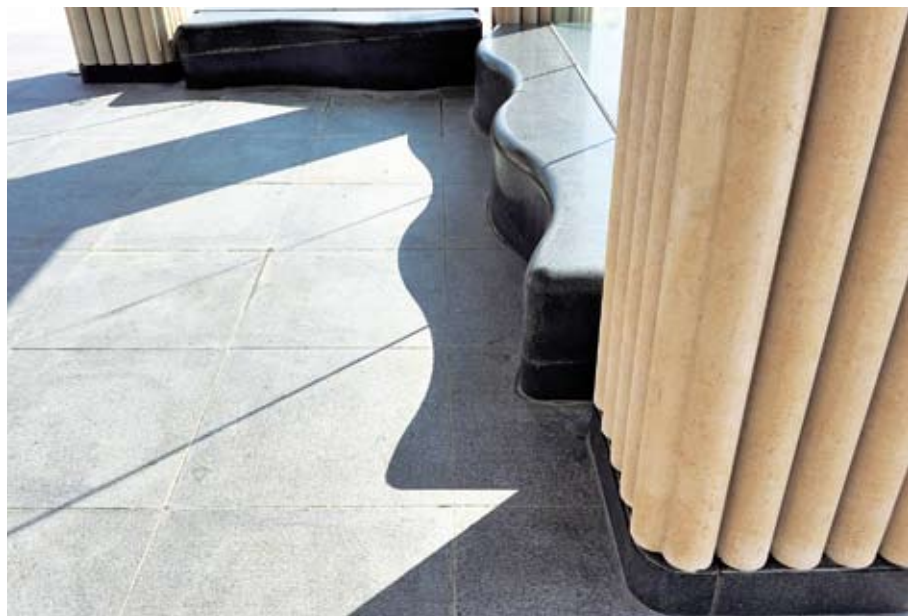
This project involved a radical re-design of two blocks of the Nicollet mall and incorporated sculpted solid stone planters along with a stone carpet of black and white granite pavers and three massive vertical monoliths.

## MUSEUMS ON THE RIVER

Native Kansas limestone was utilized for a series of structural stone walls identifying each of four museums within the Wichita Museum District adjacent to the Arkansas River.

## FAIR PARK STATION (detail)

Fair Park, built for the 1936 Texas Centennial Exposition in Dallas, holds the largest gathering of Art Deco buildings in the world. A new DART light rail station demonstrates a seamless integration of art and architecture that responds to the elegant history of the park.





## CORAL EDEN

at the Miami International Airport was derived from photographs of brain coral taken by the artist and enlarged to such a huge scale as to create an abstraction that evokes the natural organic forms of the sea life of South Florida.





## BROWNFIELD TO GREENFIELD

A 2-acre contaminated 'Brownfield' site in West Bend, Wisconsin was converted into a public park that features a circular platform made from black and white granite laid in a basket weave pattern along with granite glacial boulders which represent the local Kettle Moraine topography.

## UNIVERSAL CYCLES

*Water Table* (above) graced the main entrance of the Dallas Arboretum and Botanical Gardens. When the building was renovated the location of the entrance was changed and *Water Table* was shut off and abandoned. This is the only extant photo of this sculptural fountain in operation. Though it is out of focus we include it here 'in memoriam.'





## HEALING STONES

Sculptural compositions will grace the east and west entrances of the Minneapolis Children's Hospital and Clinics. Each composition consists of three different egg-shaped forms symbolizing the 'raw potential' of nature. The first is a whole egg form. The second egg is split and a circular solar panel is set in at the angle that receives the most direct energy from the sun. The solar energy collected will power a circular glass lighting element in the third egg form illuminating fossilized aspen leaves layered between colored glass. The artwork creates a metaphor related to the hospital, its charter, its people and the care it provides so that all children can realize their full potential. The fabrication took place in China. As the photo below (by Richard Rhodes) shows, Brad's involvement in his projects is not limited to concept, design and planning, he takes part in the actual stonework.

