

What's Out There®

The Landscape Architecture Legacy of

**Dan Kiley**

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## Acknowledgements

The production of this exhibition in the short space of eleven months would not have been possible without the help and support of many: the skilled and generous photographers and authors whose images and words aptly document Kiley's legacy; the Kiley family, in particular Aaron, Christopher, and Gus, whose enthusiasm for the retrospective about their father helped get the project off the ground; Kiley's former colleagues Ian Tyndall, Joe Karr, Henry Arnold, Peter Ker Walker, Peter Lindsay Schaudt, and Peter Morrow Meyer, whose tireless efforts and responses to many rounds of emails helped us get the record straight and whose recollections, along with those of Jane Amidon, Cheryl Barton, Gregg Bleam, Gary Hilderbrand, Jonathan Kusko, Elizabeth K. Meyer, Cornelia Oberlander, Roger Osbaldeston, Doug Reed, Jaquelin Robertson, Kevin Roche, Jack Smith, Ken Smith, Michael Van Valkenburgh, Charles Waldheim, Peter Walker, and Harry Wolf helped bring Kiley and his legacy to life; the site owners and administrators who opened their properties to our photographers; TCLF intern Matthew Traucht who appeared at just the right time to help us get through the final push to produce the show; Heather McMahon for her writing skills; Russell Hart who offered his keen eye to help ensure that the exhibition prints were just-right; the Boston Architectural College and Boston Chapter of the American Society of Landscape Architects for hosting our inaugural exhibition; TCLF Board Member Mike Albert who kickstarted our Kickstarter campaign; and the many generous sponsors (above and on p. 71) who provided the critical funding necessary to make the project a reality.

**This exhibition was co-curated by Charles A. Birnbaum, Amanda Shull, and Nord Wennerstrom of The Cultural Landscape Foundation.**

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The Landscape Architecture Legacy of

# Dan Kiley



*Photo courtesy of Aaron Kiley*

## A Guide to the National Traveling Exhibition



Exhibition Sponsored by  
**The Cultural Landscape Foundation**

Boston Architectural College  
Boston, MA • 2013

National Building Museum  
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*Traveling thereafter*



Photo courtesy of Aaron Kiley

Dan Kiley (1912-2004) was one of the most important and influential Modernist landscape architects of the 20<sup>th</sup> century and worked with equally significant architects, such as Eero Saarinen, Louis Kahn and I.M. Pei, to create internationally acknowledged design icons.

He was also an idiosyncratic figure – he rarely failed to make an impression and was always brimming with ideas. He “looked like a cross between a leprechaun and a Tyrolean ski instructor,”<sup>[1]</sup> wrote architect Jaquelin Robertson, while landscape architect Laurie Olin once observed: “Dan’s thoughts are like rabbits – they just keep leaping out.”<sup>[2]</sup> The environment at his home and office in Charlotte, Vermont, on the shores of Lake Champlain, was equally enigmatic, as the accompanying excerpted recollection of Cornelia Hahn Oberlander attests.

Kiley’s design vocabulary, influenced by André Le Nôtre, the 17th century French landscape architect and gardener to King Louis XIV, was often based on grids and allées that could be manipulated to create both intimate enclosures and sprawling expanses. The order, geometry, and endless sweep of landscapes at Versailles and Vaux-le-Vicomte are the conceptual underpinning of Kiley’s oeuvre.

When the centennial of his birth in 2012 went uncelebrated, The Cultural Landscape Foundation (TCLF) embarked on creating this traveling photographic exhibition to serve as a retrospective of his life and career. The project falls within the Foundation’s *Landslide* program, which includes an annual thematic compendium of threatened landscapes.

This exhibition and catalogue are meant to be an introduction to Kiley’s life and work, not an exhaustive survey – that would take far longer than the eleven months in which this project was organized. By design, the catalogue entries, which present Kiley’s projects chronologically, provide a brief history and documentation of each site (and corresponding site plan), along with excerpts from recollections recently gathered from Kiley’s colleagues. Lengthier entries including the complete text of the recollections are available on TCLF’s Web site ([www.tclf.org/kiley-legacy](http://www.tclf.org/kiley-legacy)).

This exhibition chronicles the current state of just 27 of Kiley’s more than 1,000 projects worldwide, but it does manage to illustrate the breadth of

Kiley’s design vocabulary and how his collaborations synthesized architecture and landscape architecture into elegant artistic statements.

The exhibition includes publicly accessible commissions among them the Jefferson National Expansion Memorial in St. Louis, MO (pp. 12-13) (which features the Gateway arch designed by Eero Saarinen); the Miller House and Garden in Columbus, IN (pp. 14-15) (another collaboration with Saarinen, assisted by Kevin Roche and interior designer Alexander Girard); the Ford Foundation in New York, NY (pp. 24-25); and the Art Institute of Chicago, South Garden, Chicago, IL (pp. 20-21). There are also several private residences including Kenjockety, the Westport, NY country home of the artists Joel Shapiro and Ellen Phelan (pp. 54-55), and Patterns, the Delaware home of Gov. and Mrs. Pierre S. “Pete” du Pont IV (pp. 64-65).

What the exhibition cannot illustrate are Kiley sites that have been lost or severely altered, such as Lincoln Center in New York, NY and Dulles Airport, outside Washington, DC, which Robertson says is, “in some ways the most lyrical piece of large-scale landscaping that I know of in this country.”<sup>[3]</sup>

All of this raises the issue of the ephemerality of Kiley’s work, and designed landscapes writ large. This exhibition is meant to prompt questions and discussions about responsible stewardship, which is central to TCLF’s mission.

The present day condition of Kiley’s legacy is mixed. Some works are dying quiet deaths through neglect, while others are doing well. The Miller House and Garden is now owned and operated by the Indianapolis Museum of Art, which has been a very effective steward. Fountain Place in Dallas has been well maintained by Crescent Real Estate Equities. The National Gallery of Art has recently replanted the portion of Kiley’s design between the East and West Buildings and additional work will occur in conjunction with the East Building’s renovations, and the ground plane

To live with the Kiley family [in the 1950s] was unforgettable. The goat came to the kitchen to be milked at 8am for the porridge ... One morning I arrived for breakfast and Dan said to me “Cornelia, tread lightly in the woods.” I replied, “But Dan, I always wear sneakers!” Dan looked at me quizzically and said nothing. Later it dawned on me he meant to say, “Don’t disturb the forest.” And thus I learned quickly about the ecology of the area.

– Cornelia Hahn Oberlander, 2013

of the Kiley Garden in Tampa, FL (originally NationsBank Plaza), has been rehabilitated, though plans for replacing the trees have stalled.

TCLF has more extensive essays about each location online, which will be updated when appropriate. The Web site ([www.tclf.org/kiley-legacy](http://www.tclf.org/kiley-legacy)) also includes recollections from former colleagues that provide valuable insights and entertaining anecdotes about Kiley’s revolutionary and influential design philosophy and working methods.

Finally, unlike other influential landscape architects of his generation, such as Garrett Eckbo, James Rose, and Lawrence Halprin, Kiley was not a prolific writer, though an extended discussion with him is included in *Dan Kiley Landscapes: The Poetry of Space*, edited by Reuben M. Rainey and Marc Treib (William Stout Publishers, 2009), and he did co-author *Dan Kiley: The Complete Works of America’s Master Landscape Architect* with Jane Amidon (Bulfinch Press, 1999), both very worthwhile resources.

On behalf of The Cultural Landscape Foundation’s Board of Directors and staff, and the exhibition’s many supporters, I hope you enjoy the work of this great artist and national treasure.

**Charles A. Birnbaum** FASLA, FAAR  
President and Founder, The Cultural Landscape Foundation

### Office Chronology

Office of Dan Kiley	1940-1968
Dan Kiley and Partners	1968-1971
Kiley Tyndall Walker	1971-1979
Kiley Walker	1979-1986
Office of Dan Kiley	1986-2003

Endnotes to this essay appear on p. 70.

Born in Boston, MA in 1912, Dan Kiley had a long and productive career, as the 28 projects in this catalogue illustrate. The trajectory of that career was affected by several key events:

First, from 1932 to 1936 Kiley apprenticed with Warren Manning, a significant figure in the profession who worked for Frederick Law Olmsted, Sr. from 1888-1896 and was a founder of the American Society of Landscape Architects. As Kiley recalled in a 1982 lecture: “As a kid I would drive Manning all over the place in a Model A convertible. I really learned many things from him about plant materials, because he was a great expert.”

<sup>[4]</sup> As landscape architect Peter Walker wrote about Kiley’s time in Manning’s Cambridge, MA office, “Kiley learned the rudiments of office practice, drafting, and design. He was often assigned the supervision of construction and selection of plant materials from nurseries, and the experience became an important element of his long practice ...

[his] interest in expanding the ways in which plants could be utilized in the landscape is at the heart of his design innovation.” <sup>[5]</sup>

In 1936 Kiley entered Harvard’s landscape architecture program. Though Walter Gropius was revolutionizing the architecture curriculum, the landscape department was still focused more on the study of estate gardens, the Beaux Arts traditions, and faculty advocacies of naturalism versus formalism. Kiley left after two years without getting a degree. Nevertheless, he found kindred spirits in classmates Garrett Eckbo and James Rose. As Kiley noted:



Photo courtesy of Aaron Kiley

“[W]e were interested in new ways, having discovered and read about Christopher Tunnard in England, the French modern architects in the 1920s in France, and Lewis Mumford.” <sup>[6]</sup> Together Eckbo, Kiley and Rose published three influential articles in *Pencil Points* in 1939 and 1940.

In 1942 he married Anne Lathrop Sturges and opened his own office in Franconia, NH. From 1943 to 1945, Kiley served in the Army Corps of Engineers. In 1944 he succeeded Eero Saarinen as Chief of the Design Presentation Branch and in 1945 became architect for the Nuremburg Trials Courtroom in Germany. This period was significant because, as Kiley wrote, it offered “the opportunity to travel around Western Europe

and, for the first time in my life, to experience formal, spatial built landscapes (as championed in France by André Le Nôtre at its grandest, most rarefied level, yet found on every street of tiny towns and cities). THIS was what I had been searching for – a language ... to reveal nature’s power and create spaces of structural integrity. I suddenly saw that lines, allées and orchards/bosques of trees, tapis verts and clipped hedges, canals, pools and fountains could be tools to build landscapes of clarity and infinity, just like a walk in the woods.” <sup>[7]</sup>

A biography of Dan Kiley is available on TCLF’s Web site ([www.tclf.org/pioneer/dan-kiley](http://www.tclf.org/pioneer/dan-kiley)).

## Dan Kiley, United States Air Force Academy COLORADO SPRINGS, CO



### Artist Unknown

n.d.  
Chromogenic Color Print  
28 x 40 inches  
Courtesy Aaron Kiley

# Landslide

TCLF's *Landslide*® program ([www.tclf.org/landslide](http://www.tclf.org/landslide)), established in 2003, focuses attention on threatened and at-risk landscapes and landscape features and includes an annual thematic compendium. This year's theme focuses on Dan Kiley's significant, influential and ephemeral legacy.

*Landslide* includes hundreds of parks, gardens, horticultural features, and working landscapes – collectively, places that embody our shared landscape heritage. From monitoring threats to chronicling ongoing care and management, *Landslide* draws attention to these places and rallies support at the local, state, and national levels; with the Web site providing critical links to advocates working to safeguard each site.

Oakland Museum of California, photo courtesy of Joe Karr



## About this Guide

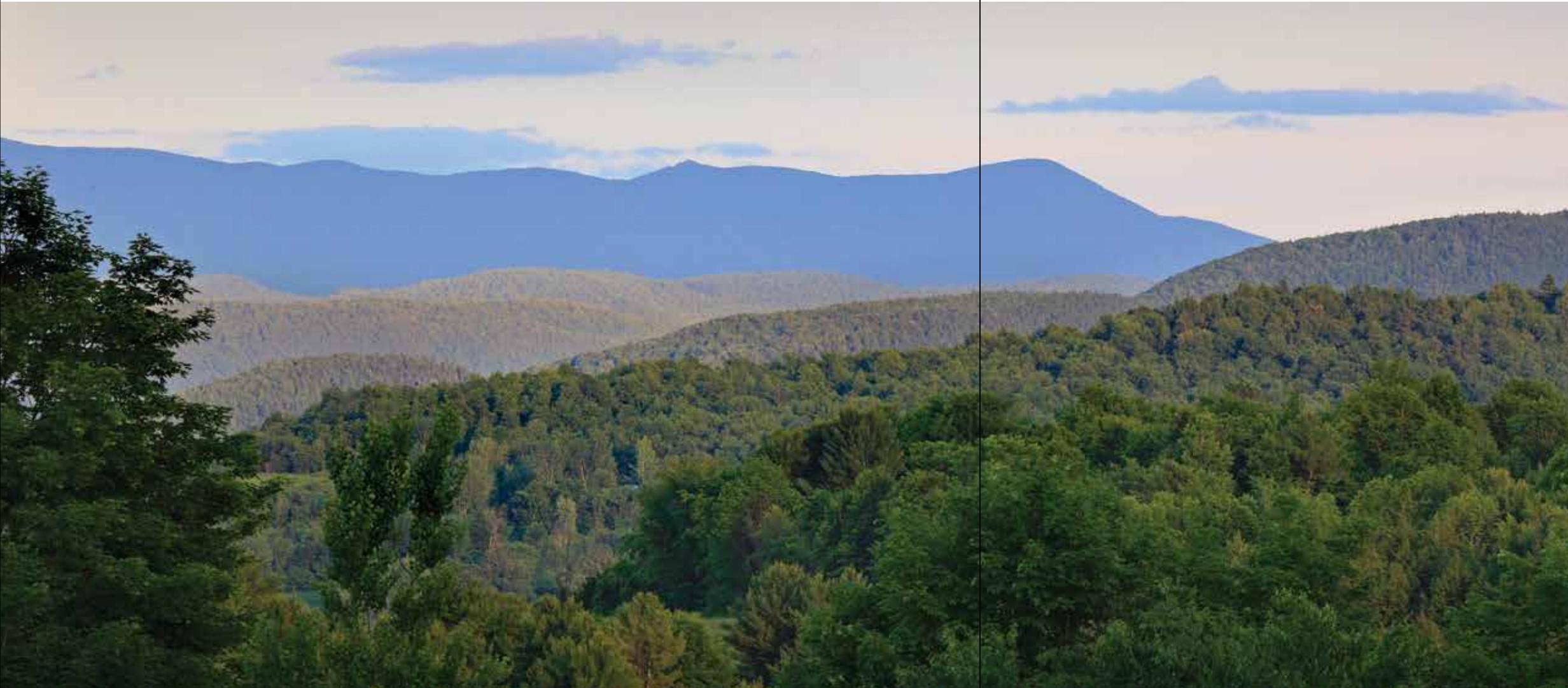
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# East Farm (Kiley Home and Office)

CHARLOTTE, VT

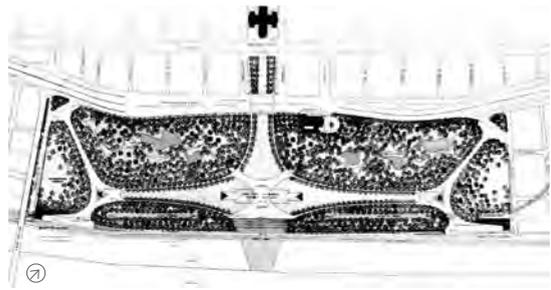


In 1970 ... [Kiley's home and office] was located at Wings Point in Charlotte, Vermont in a rambling white clapboard farm house on a bluff overlooking Lake Champlain with a backdrop of the Adirondack Mountains. The studio was immersed in a vast landscape with a powerful presence – a constant reminder that we were part of the natural world.

– Cheryl Barton, 2013

## Aaron Kiley

2013  
Chromogenic Color Print  
19 x 40 inches



Kiley's competition entry for the JNEM [Jefferson National Expansion Memorial] represents the idea of national expansion as a walk through a natural landscape of forest and meadows. In this early work, he was using the idea of the natural systems as a kind of scenographic story-telling device ...  
—Michael Van Valkenburgh, 2013

# Jefferson National Expansion Memorial

1947 • ST LOUIS, MO • OFFICE OF DAN KILEY

Located on the western bank of the Mississippi River, the Gateway Arch is the 630-foot-tall centerpiece of this 91-acre national memorial that commemorates the 1804 departure of the Lewis and Clark expedition and St. Louis' role in westward expansion. Dan Kiley won the commission in a design competition with architect Eero Saarinen in 1947-1948.

The original winning landscape design was asymmetrical and heavily wooded, proposing that Saarinen's Gateway Arch rise from an urban forest. Implementation was delayed by conflict over railroad trestles running through the site and a lack of funding. When funding became available in 1957, Saarinen and Kiley revisited the original design and created a concept that respected important axial sight lines between the Gateway Arch and the Old Courthouse. The sweeping landscape reflects the curve of the Arch, repeating the curvature in walkways, stairs, and site walls. The application of geometrical details and classical design elements subtly root the monument in the landscape.

The Gateway Arch was completed in 1965, and the landscape construction followed for more than a decade. The site was listed on the National Register of Historic Places in 1976 and designated a National Historic Landmark in 1987.



**David Johnson**

2013  
Chromogenic Color Print  
40 x 28 inches



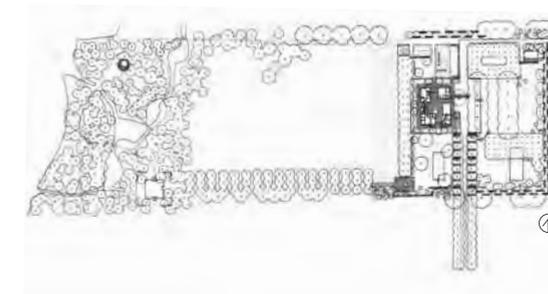
## Millicent Harvey

2013  
Chromogenic Prints  
17.5 x 24 inches  
17.5 x 24 inches  
20 x 24 inches



In my judgment he is the greatest  
landscape architect in the last half  
of the twentieth century.

—Peter Walker, 2013



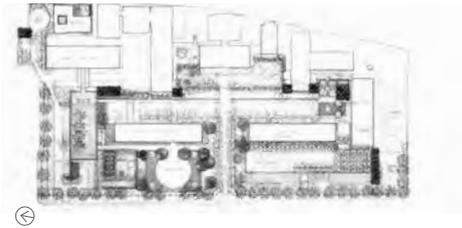
# Miller Garden

1955 • COLUMBUS, IN • OFFICE OF DAN KILEY

Considered to be his residential masterpiece and an iconic Modernist garden, this thirteen-acre property was developed as a unified design through the close teamwork of Dan Kiley, architects Eero Saarinen and Kevin Roche, interior designer Alexander Girard, and clients Irwin and Xenia Miller. The house interior is arranged around a cruciform grid of steel columns. Kiley's plan for the garden, divided into multiple outdoor rooms, responds to the orthogonal, geometric order of the house without being constrained by a strictly symmetrical layout.

The entrance drive is flanked by an allée of horse chestnut trees, with a gridded orchard of apple trees planted just east of the drive. The landscape's most prominent feature is an allée of honey locusts that define an axis along the west side of the house and extend almost to the limits of the property. Historically, sculptures by Henry Moore and Jacques Lipschitz anchored the two ends of the axis. Finely textured, buff-colored crushed stone contrasts with the dark green of the honey locust leaves. Edged by a row of red maples, an open, managed meadow slopes toward the river, ultimately becoming a natural wooded area.

The property was the home of Mrs. Miller until her death in 2008. In 2009 the Indianapolis Museum of Art took official ownership of the property. In 2000 the Miller property became a National Historic Landmark.



The distinguishing feature of a Kiley landscape was the use of a limited palette of plant types and inert materials in bold geometric patterns to achieve a coherent restful landscape. The simplicity of such an approach created a kind of materialized poetry in a quiet precinct of a noisy turbulent city.  
*—Henry Arnold, 2013*

# Rockefeller University

1958 • NEW YORK, NY • OFFICE OF DAN KILEY

Hired to assist Rockefeller University's Beaux Arts campus transition from a private medical research institute to a public university, Dan Kiley addressed grade changes, constrained space, and the surrounding urban setting to create an academic oasis in the city.

The fourteen-acre campus, located in Manhattan along the East River opposite Roosevelt Island, is perched upon two broad terraces. The flatter, upper terrace adjacent to York Avenue is a leafy mall with the campus's Neoclassical buildings and three Modernist buildings designed by Wallace K. Harrison. Kiley's task was to revitalize the campus core and integrate the historic campus into his design. On the mall, he incorporated an existing row of London plane trees adjacent to a broad rectangular lawn. The lawn is edged by marble slab pathways and low, clipped flowering hedges, with smaller courtyards and pathways connecting to this central space. Granite retaining walls and linear shrub massings along the edge of the upper terrace accentuate the elevation change. At the northern end of the upper level, Kiley created a staircase comprised of marble slabs suspended from stainless steel cables that descends from the cantilevered terrace. This provides access and light to the lower level. In the Philosopher's Garden, a sunken court on the lower terrace incorporates marble paving, Boston ivy, and European hornbeams around a calm pool with a single row of gently splashing jets. Though the hornbeams have been removed, the space continues to be a popular campus retreat and contemplative space.



## Benjamin Dimmitt

2013  
 Chromogenic Prints  
 17.5 x 24 inches (each)

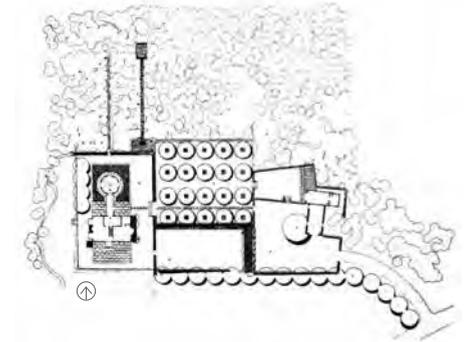




**Peter  
Vanderwarker**

2013  
Chromogenic Color Prints  
17.5 x 24 inches (each)

At Currier, Kiley re-interprets the traditional Vermont Farm planting typology – a row of sugar maples, the gridded planting of the apple orchard, the lilac hedge row, lawn panel and perennial garden – as Modernist form.  
–Gregg Bleam, 2013



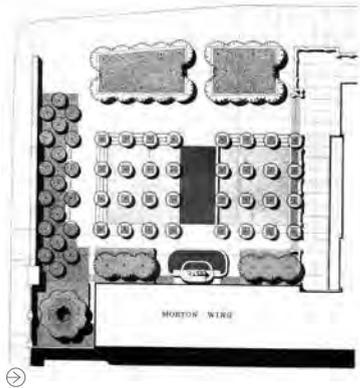
# Currier Farm

1959 • DANBY, VT • OFFICE OF DAN KILEY

In 1958 Stephen and Audrey Currier established a nearly 5000-acre rural estate in the foothills of the Green Mountains, called Smokey House Farm. The property was largely undeveloped forest except for an abandoned marble quarry, a small farmhouse and the remnants of the property’s historic stone walls. In 1959 the Curriers engaged Dan Kiley to create a Modernist landscape wedding the old farmstead with the surrounding streams and woodlands.

The residence comprises a series of distinct geometrical spaces terraced into the hillside. A drive winds uphill through a hardwood forest before reaching the house, which is perched on a summit with views over rolling fields. Kiley lined the drive with sugar maples and enclosed the parking court with low fieldstone walls and a lilac hedge. North of the court he positioned a garage and guesthouse elevated a few feet above grade, with the nearby lawn and trellis accessed via broad, marble steps that bridge a fieldstone wall. An adjacent apple orchard, with twenty trees planted eight feet on center, separates the main and guest houses. Marble steps here descend two feet to the house, crossing a narrow, stream-fed rill. Marble paving wraps around the house, while a building addition extends from the farmhouse and into a sunken garden filled with herbs, ferns, and shrubs.

In 1967 the estate passed to the Taconic Foundation and in 1974 opened as the Smokey House Center. Today the residence and thirteen acres are privately owned, while the Center has put 4,417 acres of woods and farmland under conservation easement.



The South Garden combines all of Kiley's fundamental design philosophies in one intimate public landmark. It is Chicago's finest outdoor space and one of Kiley's all time great designs.  
 –Peter L. Schaudt, 2013

# Art Institute of Chicago, South Garden

1962 • CHICAGO, IL • OFFICE OF DAN KILEY

This intimately scaled garden, built atop a parking garage on the south side of the Art Institute of Chicago, opens onto Michigan Avenue. The garden is one of Dan Kiley's best preserved commissions from the period.

The design is minimal in composition and material. Moving inward from the avenue, two generous raised beds are planted with three staggered rows of honey locust trees that shade privet, ground cover, and flowering bulbs. The central plaza space is recessed 18" and is bisected by a rectangular pool that terminates at the *Fountain of the Great Lakes*, a sculptural fountain by Lorado Taft created in 1913. On either side of the pool raised planters containing a gridded bosque of cockspur hawthorn trees provide seating areas. Each planter is sited 20 feet on center, the hawthorns under-planted with ground cover and herbaceous plants for color in the summer months. The low branching of the trees creates a close canopy over the entire plaza. Along the rear of the space, honey locusts and flowering shrubs frame the Taft fountain.



## Tom Harris

2013  
 Chromogenic Color Prints  
 34 x 24 inches  
 17.5 x 24 inches

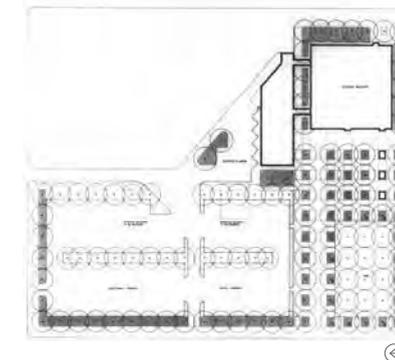


## Matthew Carbone

2013  
Chromogenic Color Print  
28 x 40 inches

Dan's diagrams were always right. He came at every problem from an oblique and unique view. We at his office were always amazed at his foresight and imagination.

—Jack Smith, 2013



# Cummins Inc. Irwin Office Building

(originally Irwin Union Bank and Trust Company)

1964 • COLUMBUS, IN • OFFICE OF DAN KILEY

Originally known as the Irwin Union Bank and Trust Company and later First Financial Bank, this Modernist glass pavilion in the city's core was designed by architect Eero Saarinen. The bank's simple landscape, designed by Dan Kiley, encircled the structure with a single row of linden trees planted in brick-lined raised beds.

Several years after the bank's completion, Kiley designed the landscape for a drive-through expansion, creating a gridded, shady grove of littleleaf lindens. The lindens were later replaced with honey locusts, which give the corner site a park-like character that contrasts with its urban context. Approached from an entrance drive on Jackson Street that skirts the northern edge of the lot, asphalt drives weave through the trees, which are planted in three rows, twenty feet on center, across the width of the parcel and set in raised concrete medians with brick accents. West of the drive-through lies a generous open lawn punctuated by square beds planted with Japanese yews, groundcover, and seasonal flowers. Additional rows of honey locusts extend from the bosque to enclose the lawn. In 1973 architects Kevin Roche John Dinkeloo and Associates added a glass arcade to the annex on the northern edge of Kiley's landscape. In 2000 the site was designated a National Historic Landmark while under the ownership of First Financial Bank.



The whole design emerges from a concern for the workplace, the proper placement of the building, and scale relationships to adjoining structures. Dan was retained to design the enclosed garden ... he was able to bring very much to the project.  
—Kevin Roche, 2013

# Ford Foundation

1964 • NEW YORK, NY • OFFICE OF DAN KILEY

The Ford Foundation building and atrium were the product of a collaboration between Dan Kiley and architects Kevin Roche and John Dinkeloo of Kevin Roche John Dinkeloo and Associates. The building's exterior is largely composed of glass panels, Cor-ten steel and brown-pink granite, with the south and east façades enclosed in glass and twelve stories of office space on the north and west sides, which overlook the atrium. The glass walls create a temperate environment that is ideal for the atrium's subtropical garden, while also creating a seamless flow of green space between the atrium and Tudor City Park to the east.

Kiley's landscape plan, installed on the ground floor of the 160-foot-tall atrium, is driven by the thirteen-foot grade change between the 42nd and 43rd Street building entrances. The primary staircase connecting these entrances is broken into three sections, the landings of which access tiered garden terraces at three levels. The terraces step down to the garden's focal point, a square still-water pool edged with a wide concrete band that sits at the atrium's lowest level. The terraces were originally planted with a dozen saucer magnolias, low shrubs, and groundcovers, which were later replaced with a variety of lush subtropical plants better suited to the interior environment. Planters line the edges of the third, fourth, fifth, and eleventh floors, taking the planting palette into the upper tiers of the atrium. In the mid-1990s the Ford Foundation building was named a New York City Landmark.



## David Leventi

2013  
Chromogenic Color Print  
32 x 40 inches

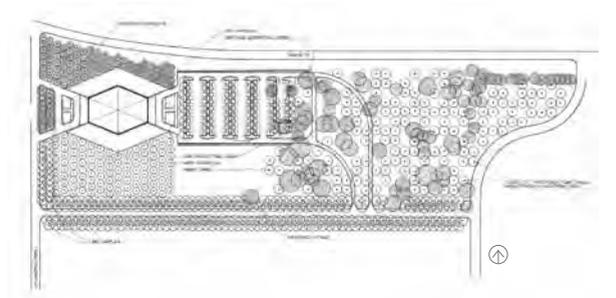
## Matthew Carbone

2013  
Chromogenic Color Prints  
17.5 x 24 inches (each)



Dan Kiley was a wonderful, wonderful human being and a really great landscape architect. He had a vision for landscape that surpassed that of his contemporaries.

—Kevin Roche, 2013

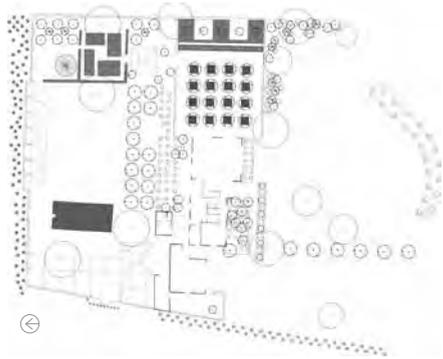


# North Christian Church

1964 • COLUMBUS, IN • OFFICE OF DAN KILEY

Dan Kiley provided the landscape plan for Eero Saarinen's last architectural work in Columbus, IN – a Modernist, hexagonal church constructed between 1959 and 1964. The church, sited on a former cornfield on the outskirts of the city, boasts a dramatic 192-foot spire, which rises skyward from the flat plane of the agricultural landscape.

Kiley's concept controls the way in which the church is viewed by shaping the approach through a sequence of ordered outdoor rooms. A long, curvilinear drive meanders through a copse of native hardwoods and a small meadow, terminating in parking lots screened by high evergreen hedges and trees. From the parking area, a pedestrian path shaded by maple trees aligns with the church's main axis. The path emerges into a sunlit space where broad steps are flanked by beds of seasonal flowers that cross over a low, grassy berm that surrounds the building. The church's low, sloping roof nearly meets the top of the berm, accentuating the verticality of the spire. Steps lead downward to the building entrance, accessed through glass doors into the sunken sanctuary space. A magnolia grove surrounds the sanctuary, while maple allées line the edges of the property, screening the surrounding streets. The North Christian Church was designated a National Historic Landmark in 2000.



“Give us Shangri-La.” Perhaps the Hamiltons thought this was a reasonable request, for they loved their neighborhood and the comfortable ranch house on Tipton Lane.  
—Jan Tyndall, 2013

# Hamilton Garden

1965 • COLUMBUS, IN • OFFICE OF DAN KILEY

This private, half-acre garden was designed for Clarence O. and Muriel Hamilton between 1959 and 1965. The landscape complements the Modernist house designed in 1948 by Maurice Thornton, which was remodeled by Anna Campbell Bliss in 1971.

The house faces onto an informal front lawn defined by curvilinear plantings of crepe myrtle, yew, and quince that screen it from the street, with a row of sugar maples edging the driveway. The backyard garden’s design is predicated upon a variety of tightly woven, geometrically structured spaces arranged around an open lawn. It is enclosed by a seven-foot-high, yellow-brick wall and adorned with espaliered firethorn shrubs and English ivy. The side of the house extends into a gridded bosque of littleleaf lindens enclosed by a low brick wall with benches. The trees are planted in square beds of pachysandra and divided by gravel pathways. The bosque opens onto an elevated water channel with a row of projecting fountain jets, edged by crepe myrtles. Parallel to the rear elevation of the house, an allée of honey locusts connects to an open-air pavilion on one side (adjacent to the bosque) and a similar glass-enclosed dining pavilion on the other. A large brick-paved patio and rectangular swimming pool lie adjacent to the glass pavilion, perpendicular to the house. The back edge of the property is spanned by a wooden arbor set on brick piers and draped in wisteria. The Hamilton Garden is the second of two residential commissions that Kiley completed in Columbus, IN; the first, the Miller Garden (pp. 14-15), was completed in 1955.



## Millicent Harvey

2013  
Chromogenic Color Print  
28 x 40 inches

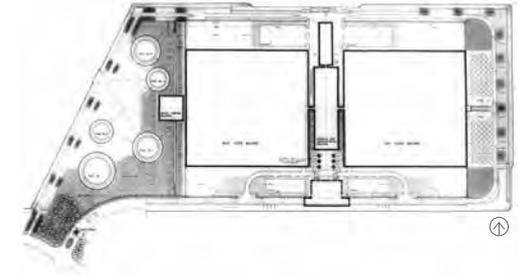


## Aaron Kiley

2013  
Chromogenic Color Prints  
33 x 24 inches  
17.5 x 24 inches

Kiley's design unites the public works facility with the public park through the representation of water and the regular repetition of similar species across the profane act of cleansing and the sacred act of remembrance.

—Charles Waldheim, 2013



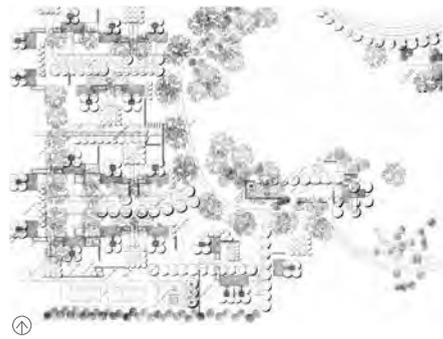
# Milton Lee Olive Park

(originally Central District Filtration Plant)

1965 • CHICAGO, IL • OFFICE OF DAN KILEY

Located on the western side of the James W. Jardine Water Purification Plant on a man-made peninsula just north of Navy Pier, the park is adjacent to the Ohio Street Beach and Addams Park. The fenced entrance to the park, which was designed in 1965, is marked with a wide allée of honey locusts that lead to the water's edge and frame views back towards the city. At the midpoint of the allée a cantilevered deck with black polished granite benches extends out over the lake, offering expansive waterfront views of the city looking northwest.

The main body of the park consists of five stepped, aerating, circular fountains of varying circumference, connected by diagonal walks. Swaths of green lawn gently undulate between the fountains, setting the pools at subtly different levels. The pattern of circular fountains and connecting paths becomes apparent when viewed from the nearby high-rise buildings along Lake Shore Drive. The park also features a statue, *Hymn to Water*, by Milton Horn, and a monument to Milton Lee Olive, III (1946-1965), the first African American recipient of the Medal of Honor in the Vietnam War. Along with the Art Institute of Chicago's South Garden (pp. 20-21) and Navy Pier, Olive Park is one of three Kiley landscapes in Chicago.



Dan was a spiritual person, not intellectually but intuitively and not as mere romantic ideas but on a very high plane. A profound Modernist, secure and open to all that was good to be found in history, he sought harmony and order and serenity in his work as sure as any Classicist. He loved the idea of the metaphysical quality of nature, of essences, the continuity of life and nature.  
—Harry Wolf, 2013

# Concordia Theological Seminary

1966 • FORT WAYNE, IN • OFFICE OF DAN KILEY

Opened in 1957 to men entering the Lutheran Church ministry, Concordia Senior College was the nation's first Protestant pre-theological college. It is five miles from the city center between the St. Joseph River and woodlands, on 191 acres of gently rolling terrain. Designed by architect Eero Saarinen, the campus was modeled after a northern European village, with three clusters of 28 Modernist buildings, built of white-washed, diamond-shaped brick walls with black-tiled, pitched roofs, zoned by function. Curving roadways punctuated by rectangular parking lots connect the clusters. The central, administrative cluster curves along the shore of a nine-acre constructed lake; its associated buildings are set around a plaza with the chapel in the center, sited on a hilltop.

Dan Kiley created a campus planting plan that specified using thousands of deciduous and evergreen trees in order to define space and direct sightlines. Parking lots were shaded with crepe myrtles while roads were lined with allées of honey locusts or Oriental plane trees, sometimes planted in double rows. Open lawns were bordered by flowering shrubs, wildflower meadows, and trees including flowering crabapple, buckeye maple, and sweetgum. Gridded bosques were planted near the chapel and president's home, while informal stands of aspen, birch, larch, and willow were placed near the lake. A tornado in 2001 devastated the campus and downed 778 trees, mostly Norway spruce. Subsequent replanting of more than 400 trees has attempted to replicate Kiley's original scheme, while thinning some clusters and introducing greater spacing between trees.



## Jeffrey A. Wolin

2013  
Chromogenic Color Prints  
16 x 40 inches  
16 x 19 inches

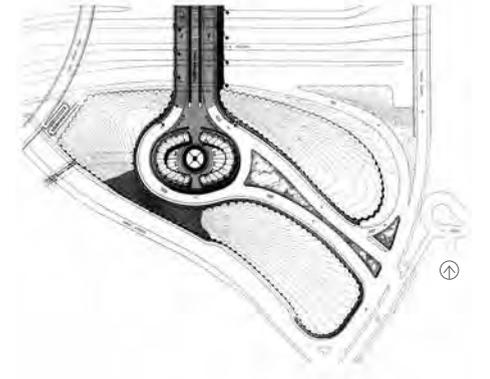


## Frank Hallam Day

2013  
Chromogenic Color Print  
28 x 40 inches

As in all his projects Dan Kiley was concerned with a strong architectural approach like the work of André Le Nôtre whom he idealized. A double row of London plane trees were trimmed to create a wall of foliage above eye level reflecting the elliptical forms of the walls and paving patterns.

—Roger Osbaldeston, 2013



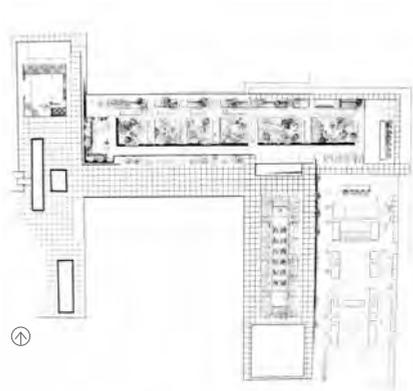
# Banneker Park

(originally Tenth Street Overlook)

1967 • WASHINGTON, DC • OFFICE OF DAN KILEY

The overlook, built in 1967, was designed as the termination point for the Tenth Street Mall, a wide pedestrian route that connects from the Smithsonian Institution on the National Mall through L'Enfant Plaza towards the waterfront. The urban setting was already well defined when the Office of Dan Kiley was awarded the project, with the site surrounded by large block buildings (many under construction during the time) and the adjacent Interstate 395.

The overlook is a simple ellipse, 200 feet wide, which provides elevated views of the nearby Potomac River. The centerpiece of the plaza is a large conical fountain that projects water more than thirty feet high and catches it in a circular basin made from honed green granite. The concentric rings of fountain and basin in the center of the site are reiterated in the benches, double rows of London plane trees, and low concrete walls that establish the plaza's edge. The plaza is paved with granite squares, a continuation of the Tenth Street Mall's materials. The ground plane itself is concave and, with the trees and fountain, helps define the spatial volume of the plaza. Banneker Park is one of several commissions that Kiley completed in Washington, DC. Other projects include the National Gallery of Art (pp. 40-41), Capitol Park and the Pennsylvania Avenue Pilot Block.



Kiley developed at least two specifically aerial gardens, intended to be experienced from the air, as much as on the ground. These aerial gardens each deployed large pools connected by pathways and structured allées of trees. These two aerial gardens were also connected by the fact that the collaborators on the first, the Air Force Academy Campus, provided the recommendation for the second, an obscure public park and waterworks infrastructure on Chicago's lakefront.

—Charles Waldheim, 2013

# United States Air Force Academy

1968 • COLORADO SPRINGS, CO • OFFICE OF DAN KILEY

In 1954 the United States Air Force chose 18,455 acres at the base of the Rampart Range of the Rocky Mountains near Colorado Springs for its new Academy. The architecture firm of Skidmore, Owings, and Merrill was hired for the design, led by Walter Netsch, Jr., with Dan Kiley as landscape architect. Their plan utilized elevation changes – which range from 6,235 to 7,900 feet – and flat mesas to cluster campus functional areas together, such as the Cadet Area, the airfield, and the service and supply area.

The Cadet Area is the core of the campus, located on the highest ridge. The design is Modernist, with the landscape flattened and lengthened by the use of delineated planes and 10,000 feet of concrete retaining walls and earthen embankments. Netsch used seven foot increments as the basis for all of the design decisions, from window size to the scale of plazas in relation to one another. A ten-minute walking radius drove the campus layout, with classes, athletics, and meals on a north-south axis and special events and the chapel running east-west. The 27-acre Air Garden (pictured on p. 7), Kiley's most notable work on the campus, consists of a flat expanse of lawn divided by geometric marble pathways, reflecting pools, and two fountains at the north and south ends, with honey locust trees planted at close regular intervals. The garden, restored in the 2000s, unites the flat open space with the low-rise buildings, juxtaposed against the backdrop of dry desert mountains and blue sky. The Cadet Area was designated a National Historic Landmark in 2004.



**Brian K. Thomson**

2013  
Chromogenic Print  
32 x 40 inches



## Marion Brenner

2013  
Chromogenic Color Prints  
19 x 24 inches (each)

Dan, as always, had the total concept clearly in his mind. The selection of the trees was most important for him because they formed the basic structure from which the rest of the garden design evolved. His knowledge of plants and how they could be used with architecture was remarkable.

—Joe Karr, 2013

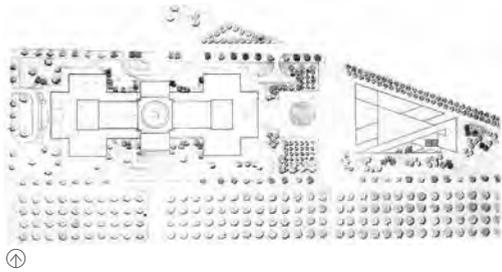


# Oakland Museum of California

1969 • OAKLAND, CA • OFFICE OF DAN KILEY

These 24,600-square-foot rooftop gardens are constructed atop the Oakland Museum of California, a reinforced concrete and glass building situated partially below grade that was designed by architects Kevin Roche and John Dinkeloo of Kevin Roche John Dinkeloo and Associates. Dan Kiley was commissioned to lay out the terraced planes along with local landscape architect Geraldine Knight Scott, who selected the plants for the scheme.

The garden consists of three levels that descend from north to south, offering views of Lake Merritt and the surrounding city from terraces and balconies that culminate in a below-grade sunken courtyard. The roofline of the interior galleries is staggered so that the outdoor terrace for one gallery sits atop the roof of another gallery. Terraces are connected by wide flights of concrete steps. Tiered concrete planters densely planted with small pear, olive, and pine trees, shrubs, and vines that cascade over terrace walls, define the spaces and provide a platform for outdoor sculpture. In the sunken courtyard a rectangular swath of lawn is bisected by a diagonal pathway and edged by cedar of Lebanon, live oak, and eucalyptus trees. To the west of the lawn, a long rectangular pool is planted with water lilies and stocked with fish. Renovations to the museum and gardens were completed in 2010.



The trees rise above of the mere function of interstitial space to become sculptural forms within a spatial volume. Here you see the real skill of Kiley's mastery in his unique ability to transform the residual poché common to so much landscape space into a singular work of art.  
 –Ken Smith, 2013

# National Gallery of Art

1977 • WASHINGTON, DC • KILEY TYNDALL WALKER

The two buildings that house the National Gallery of Art – the West Building, a Greek Revival structure designed by architect John Russell Pope in 1941, and the Modernist East Building, designed by architect I.M. Pei of Pei Cobb Freed & Partners in 1978 – straddle Fourth Street at a point where Pennsylvania Avenue converges with the National Mall. The treatment of the pedestrian plaza that ties the modern building to its classical counterpart is the collaboration of I.M. Pei and Dan Kiley.

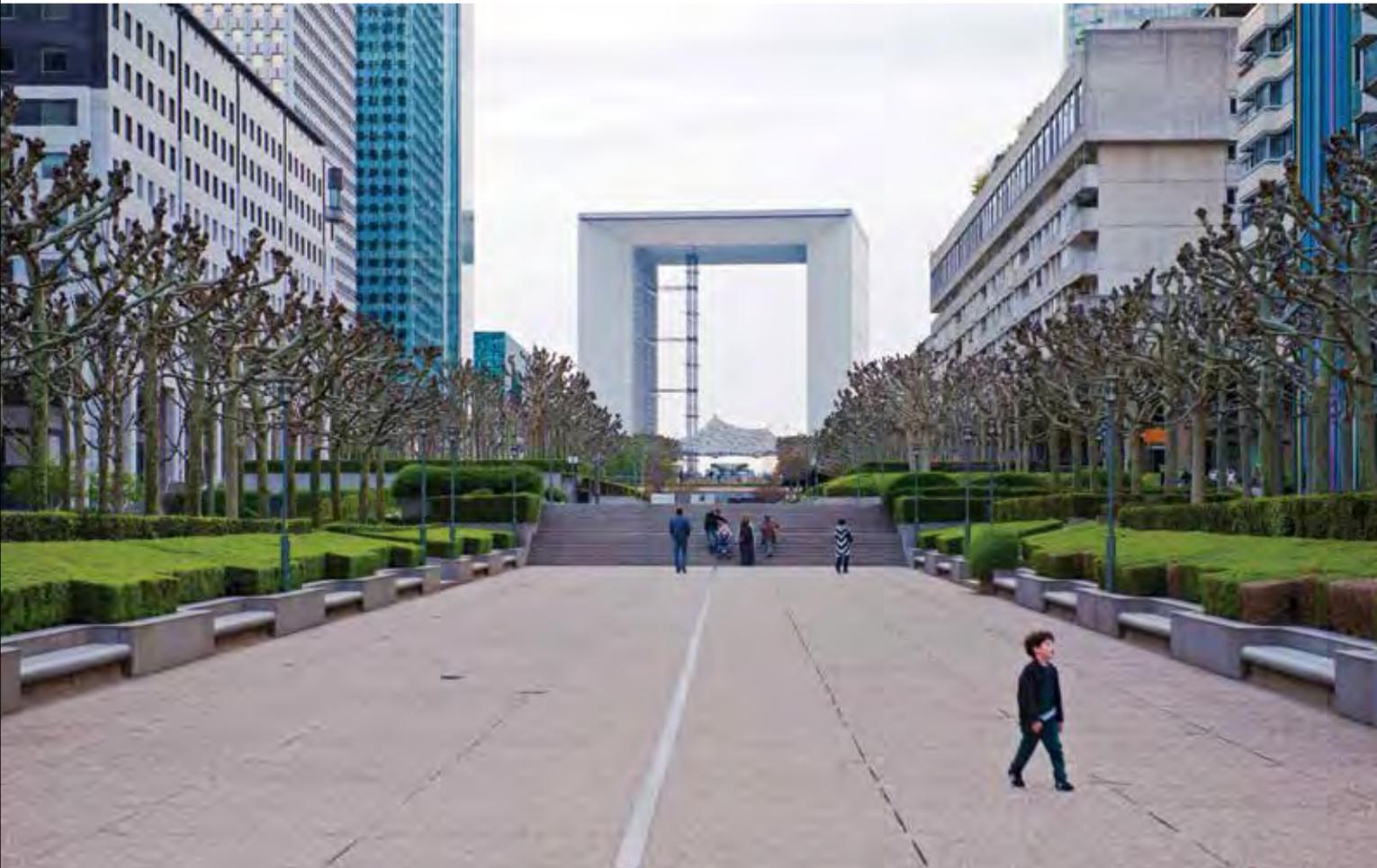
Cobblestone pavers stretch from the West Building entrance to the East Building, incorporating Fourth Street itself, and play an important role in unifying the expanse between the two buildings. On the larger west plaza, Pei designed pyramidal skylights and a sunken fountain, illuminating the passage below and bringing design elements of the new building literally to the door of the old. To frame the space into an elongated court and extend the symmetry of the West Building façade eastward, Kiley placed twin, rectangular groves of saucer magnolias on either side of the plaza. The east plaza is more open, providing a space for the daily play of shadows on the cobblestone paving. Between the East Building and the Mall, Kiley planted a bank of cherry trees that forms a screen, offering a naturalistic, alternative treatment to the linear, axial nature of the adjoining Mall. Kiley also designed roof terrace plantings for the East Building that included a small grove of tea crabapples. The Gallery has recently done restoration work on the landscape, including replanting the dual groves of saucer magnolias. Kiley's hand can be seen in the design of several other DC area landscapes, including Banneker Park (pp. 34-35), which was officially opened in 1968.



## Lynn Silverman

2013

*\*Due to ongoing restoration work, the Kiley landscape at the National Gallery of Art is not represented by any images in the traveling exhibition. However, this catalogue entry is included to highlight the Gallery's stewardship.*

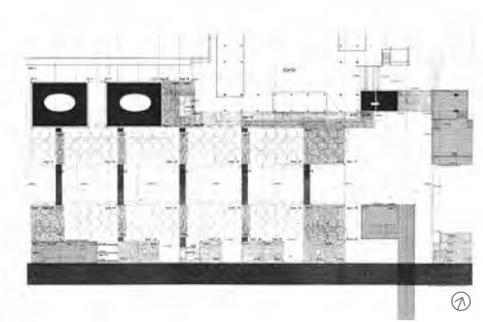


## David Bacher

2013  
Chromogenic Color Print  
26.5 x 40 inches

Kiley Tyndall Walker (KTW) developed a master plan for Dalle Centrale, the main pedestrian concourse and central feature of the development, an extension of the Champs-Élysées on axis with the Arc de Triomphe ... [the project's] magnitude marked it as the largest enterprise of its nature in Europe.

—Peter Ker Walker, 2013



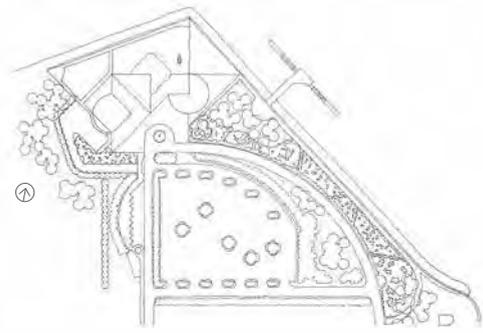
# L'Esplanade du Général de Gaulle

(Dalle Centrale)

1978 • LA DÉFENSE, PARIS, FR • KILEY TYNDALL WALKER

In 1978, the French government commissioned Dan Kiley to design a half-mile-long pedestrian concourse running through La Défense, a business district west of central Paris where development began in the 1950s. The resultant esplanade is an aggregate-paved corridor built over a submerged vehicular and rail artery. It extends the Grand Axis, designed by André Le Nôtre in the 17<sup>th</sup> century as a ceremonial boulevard from the Tuileries Gardens to the River Seine and across to the Grande Arche de la Défense.

Kiley's Modernist design evokes the rigorous classicism of Le Nôtre's boulevard. The area acts as both a concourse for pedestrians and a public park. The wide central corridor, lined with concrete benches built into low peripheral walls, is framed by four linear bosques of pollarded London plane trees. The trees are under-planted with cotoneaster, ivy, and vinca; in the early 1990s, small flowering cherry trees were planted among the London planes. At the promenade's origin, a large pool interspersed with metal poles (an installation by artist Takis created in 1988) frames views over Neuilly, down the Avenue de la Grande Armée to the Arc de Triomphe. The gentle slope towards the Grande Arche in the heart of La Défense is navigated by large terraces and shallow stairs, with the promenade terminating in a large, colorfully-tiled fountain with kinetic jets designed by artist Yaacov Agam. A treeless portico leading to the Grande Arche creates a contrast to the shaded promenade.



The landscape is pragmatic and doesn't attempt to provide experience or individual identity beyond simply delivering the visitor. Formal efficiency and limited spatial expression bring the visitor directly into contact with expansive scales far more than the decorated landscape.

—Jane Amidon, 2013

# John F. Kennedy Library

1978 • BOSTON, MA • KILEY TYNDALL WALKER

Plans to build the John F. Kennedy Presidential Library and Museum were underway before Kennedy's assassination in 1963 and accelerated afterward. Architect I.M. Pei of I.M. Pei & Associates was chosen to design the library, a Modernist structure comprised of a glass-and-concrete amalgam of a cube, a pyramid, and a cylinder. After a decade of financial and political setbacks, construction was finally begun on the site at Columbia Point, which projects into Dorchester Bay. In 1978, Kiley Tyndall Walker was hired to design the ten-acre grounds.

To prepare the site, a former landfill, the ground was covered with fifteen feet of topsoil. Because the bayside location was exposed to harsh winds, Kiley planted the entire site with hardy, native vegetation. The entry drive winds through swaths of American beach grass, beach plum, and bayberry. The drive's regular rhythm is established by closely-spaced white bollards along one side and more widely spaced Modernist street lighting along the opposite side. The drive culminates in a circle anchored with carefully pruned Sargent crabapples, then connects to a centralized parking area surrounded by rugosa rose groundcover and orthogonal rows of densely planted Japanese black pine. A 1000-foot lawn, informally planted with groves of honey locusts, gradually slopes toward the water's edge, providing views to the Boston skyline. A narrow promenade meets the lawn at the waterfront and follows the seawall, which is edged with white concrete bollards and a heavy chain that evoke the waterfront's maritime past and Kennedy's interest in sailing.



## Alan Ward

2013  
Chromogenic Color Prints  
17.5 x 24 inches (each)



## Alan Ward

2013  
Chromogenic Color Print  
28 x 40 inches

The DMA's garden remains for me one of the great examples of a well-known Modernist conceit: the desire to translate the balanced calm of an abstracted non-directional field into a compelling three-dimensional spatial realm. Transforming these ideals from painting to landscape space often results in tiresome disorder and ambiguity, but when it works, it's hugely satisfying.

—Gary Hilderbrand, 2013

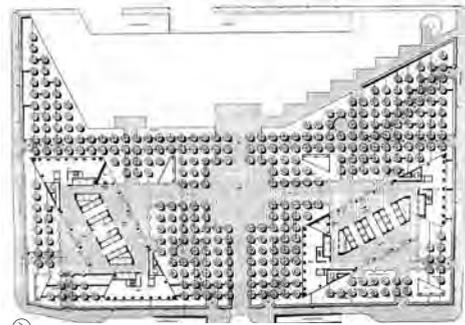


# Dallas Museum of Art

1983 • DALLAS, TX • KILEY WALKER

Situated at the terminus of Flora Street, the central road in the Dallas Arts District, the museum and gardens were designed in 1983 by Dan Kiley and architect Edward Larrabee Barnes of Edward Larrabee Barnes Associates. The building is approached through a simple, partially enclosed courtyard, paved with cobblestones and planted with live oaks in the four corners. A small circular fountain in the center redirects people off the main axis and into the building.

From the museum's main gallery visitors can access the sculpture garden, a wall-enclosed, open-air space conceived as a setting for the museum's eclectic sculpture collection. The space is divided into distinct rooms by three freestanding water walls designed by Alistair Bevington of Barnes' firm. Water cascades down into a narrow canal at the base of each wall. These runnels flow into one channel that stretches towards the north wall. In each room small groves of live oak are under-planted with spring bulbs and vinca in stepped triangular planting beds. The museum also includes three interior garden rooms – the Tribal Court, the Dining Terrace and Wisteria Court – which offer other opportunities for gathering and experiencing art. Along with Fountain Place (pp. 48-49), the Dallas Museum of Art was one of two projects completed by Kiley in downtown Dallas.



... it's no surprise that we identify Fountain Place with Kiley. It's riddled with his maniacal order, with the smell and feel of reorganized nature. Big sums of bravado and conviction made Fountain Place happen. That's Kiley for you.  
 —Gary Hilderbrand, 2013

# Fountain Place

(originally Allied Plaza)

1985 • DALLAS, TX • KILEY WALKER

Located in the Arts District at the edge of downtown Dallas, this five-and-a-half-acre terraced plaza was designed by Kiley Walker and WET Enterprises, Inc. in 1985. Originally known as Allied Plaza, the public space is located at the foot of the Fountain Place office development, a 60-story glass tower designed by architects Pei Cobb Freed & Partners. The plaza, a water garden designed as a distinct and refreshing meeting place in the city, is planted with bald cypresses in circular granite planters laid out on a fifteen-foot grid and surrounded by terraced pools of water. Steps ascend from street level bisecting the water, which cascades between terraces in low waterfalls alongside the stairs and around the planters. Low bubbler fountains are centered within each grouping of four trees. At the top of the stairs is a central courtyard, behind which sits another pool of water intersected by a grid of cypress, this one flat and entirely still except for the bubbler fountains. The focal point of the courtyard is an electronically orchestrated central fountain display that can be turned off to open up the area for large gatherings. At night, lighting animates the fountains and seating areas. Fountain Place owner Crescent Real Estate Equities received The Cultural Landscape Foundation's 2010 Stewardship Excellence Award for the outstanding preservation and maintenance of the site. The plaza was completed just two years after Kiley's other Dallas project, the Dallas Museum of Art (pp. 46-47).



## Alan Ward

2013  
 Chromogenic Color Prints  
 17.5 x 24 inches (each)

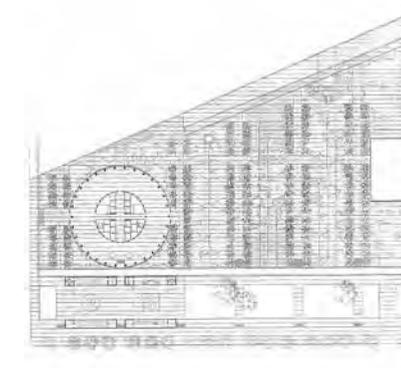


**Maria Bevilacqua  
and Frederick Pirone**

2013  
Chromogenic Color Print  
28 x 40 inches

The fusion of the building and landscape was brilliant and inventive. I can still recall the back and forth, the give and take, and the intuitive thinking by Dan on the spot – and the joyful discoveries we made over a "G and T" that I can still taste.

–Peter L. Schaudt, 2013



# Kiley Garden

(originally NationsBank Plaza)

1986-88 • TAMPA, FL • KILEY WALKER/OFFICE OF DAN KILEY

This four-and-a-half-acre plaza, once part of the NationsBank corporate headquarters, sits atop a two-level parking garage between a 33-story tower and two six-story bank pavilions overlooking the Hillsborough River and the University of Tampa. The complex of gardens and buildings, completed in 1988, was designed by architect Harry Wolf and Dan Kiley. The design is based upon the Fibonacci mathematical sequence, whereby beginning with the numbers zero and one, each subsequent number is the sum of the previous two. Kiley used the sequence to determine the plaza's checkerboard pattern of grass and concrete panels. Eight feet above street grade, the garden is accessed by steps and a concrete ramp that cross over five rectangular pools, each containing an island with an individual tree. Once inside the garden, five palm allées served as central avenues, with 800 randomly spaced crepe myrtles planted underneath. The plaza's seating cubes also reinforce the grid. Nine narrow concrete runnels originate from circular basins with bubblers and cross the site, culminating at a 400-foot-long plexiglass bottomed canal. A water garden near the Tampa Museum of Art was designed as a children's play area, with plantings of jasmine, parkinsonia, and dwarf yaupon hollies. Reconstruction of the garden began in 2006, including the removal of the sabal palms and crepe myrtles, structural, electrical, and drainage repairs, reconstruction of the plaza's small amphitheater, and garden surface reconstruction, re-paved to the original patterns. Plans to replace the crepe myrtles and palms are currently stalled due to a lack of funding.



Dan loved Le Nôtre, Vaux-le-Vicomte, French elegance and symmetry. Our discussions went everywhere: what he read – Jefferson, Goethe, Heraclitus, Henry James, why he never taught, who in his field he admired ... So that being with him meant taking an unexpected vacation to places you didn't know existed: a trip which changed your life.  
–Jaquelin Robertson, 2013

# Donald J. Hall Sculpture Park

The Nelson-Atkins Museum of Art

1988 • KANSAS CITY, MO • OFFICE OF DAN KILEY

Dan Kiley and architect Jaquelin Robertson from Cooper, Robertson & Partners designed a new sculpture park for the Nelson-Atkins Museum of Art. Located in front of the museum's Beaux Arts building erected in 1933, the park was intended to display twelve bronze sculptures by Henry Moore.

Kiley and Robertson created a grand, formal mall on seventeen acres, the axis of which frames a southern vista of Bush Creek. Broad limestone steps extend from the building's portico and descend through lawn terraces that are separated by sloping banks, planted with Japanese yew and rows of ginkgo trees. Below the terraces, a broad central lawn is edged by parallel allées of Redmond lindens, four rows deep, which shade straight limestone paths. Vine-covered, steel pavilions act as entrances to the picturesque pine and hardwood groves on the perimeter of the allées, vestiges of the museum's original landscape created by landscape architects Hare & Hare in the 1930s. Moore's sculptures are set along meandering red brick walks nested within the woods and placed strategically throughout the formal mall landscape.

In 1994 sculptures by Claes Oldenberg and Coosje van Bruggen were installed in the park followed by works by other artists. The generosity of the sculptures' donor resulted in a name change for the park in 1996. In 2007 architect Steven Holl's museum addition, the Bloch Building, opened in the eastern woodlands section of the park, along with its five-acre North Plaza, where Walter De Maria created a large rectangular reflecting pool for his installation, *One Sun/34 Moons*.

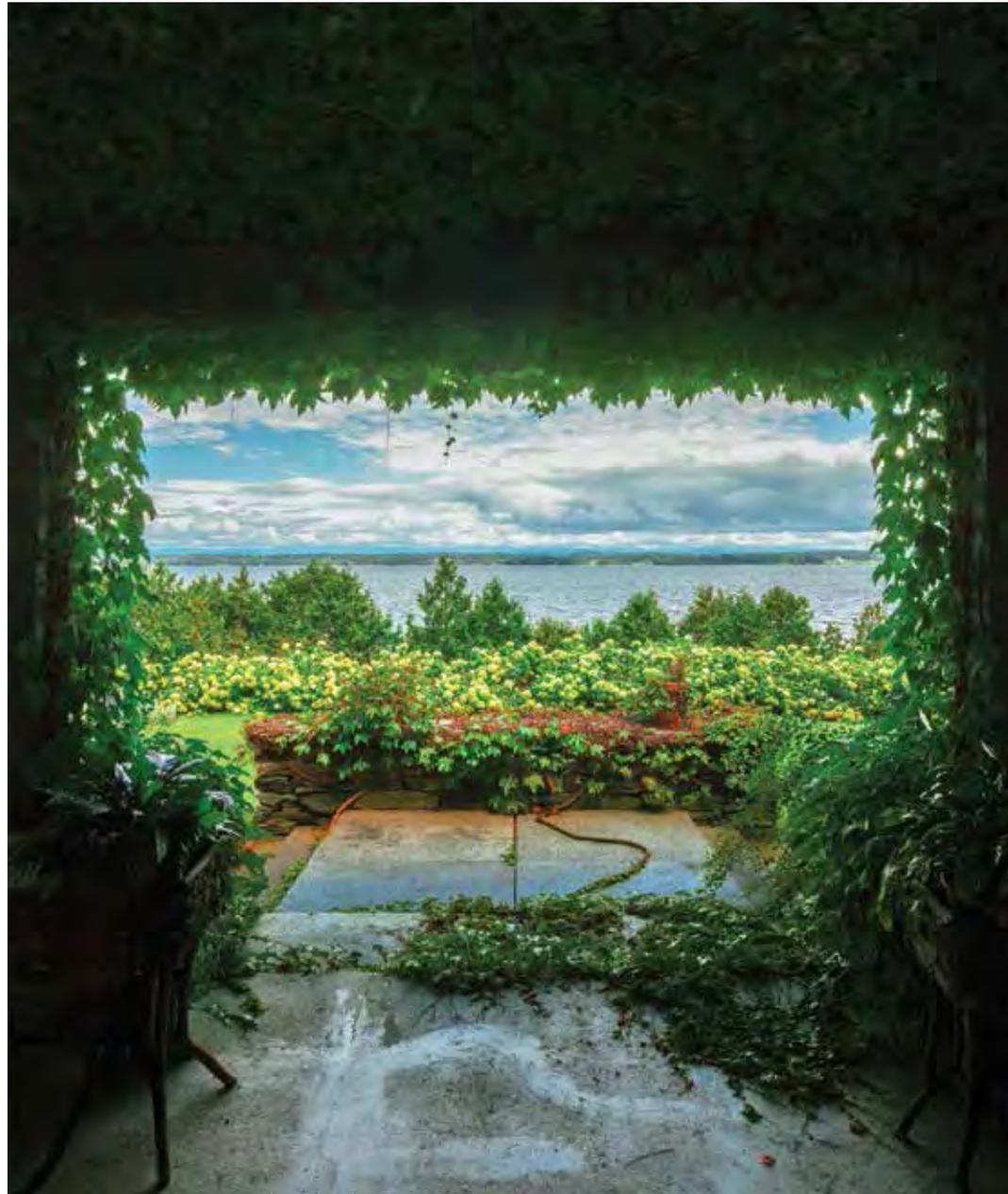


## Gwen Walstrand

2013  
Chromogenic Print  
32.5 x 40 inches

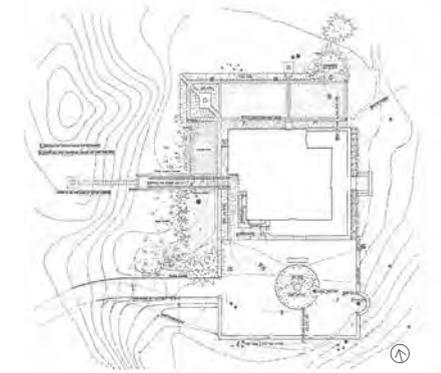
## Todd Eberle

2013  
Chromogenic Color Print  
40 x 34.5 inches



Kiley considered his primary medium as a landscape architect to be the three dimensional spaces created by plants that were neither as bounded as a built room nor as amorphous as the “open plan” in Modernist architecture. Kiley was fascinated with an in-between form of landscape experience that is more akin to the spatial quality of a walk through the woods ...

—Elizabeth K. Meyer, 2013



# Kenjockey

(Shapiro Phelan Residence)

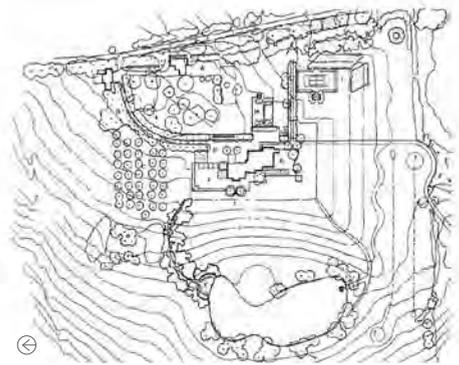
1994 • WESTPORT, NY • OFFICE OF DAN KILEY

In 1994, Dan Kiley was hired to design a Modernist garden for the lake house of artists Joel Shapiro and Ellen Phelan, located on Lake Champlain across from Kiley’s home and studio in Charlotte, Vermont. Their Prairie Style house was built in 1910 on the north end of Barber Point. The picturesque estate, now 40 acres, also includes a carriage house, an icehouse, a converted garage, a boathouse and a masonry pumphouse.

Along the public approach road, Kiley planted a 1000-foot-long, Lombardy poplar allée that frames views of the surrounding open fields. The entrance drive, oriented 90 degrees from the road, runs between the edge of white cedar woodlands and a row of tea crabapples. In the adjacent field, a vine-covered pergola and vegetable garden look out to the poplar allée.

Near the house, Kiley created a rectilinear garden scheme that connects the various outbuildings with the main house. The gravel parking court incorporates a 30-foot-diameter circle of yew with a small fountain in the center. The edge of the court, supported by a four-foot retaining wall, features one of Shapiro’s sculptures with Lake Champlain as its backdrop. The house entrance is marked by an extended wooden pergola set on concrete columns that projects from the door towards the cedar woodlands. The adjacent rectangular lawn is edged with beds of tulips and peonies planted by Phelan.

Kenjockey is included in the Camp Dudley Road Historic District, listed in the National Register of Historic Places in 1993.



For him, Design was a process of discovery. He believed that design can raise people's level of consciousness and heighten the awareness of the unity of Man and Nature. To his mind the garden combined the poetic and the mysterious with serenity and joy, revealing "Man's place in the order of Nature."

—Peter Ker Walker, 2013

# Kimmel Residence

1996 • SALISBURY, CT • OFFICE OF DAN KILEY

In 1996 Dan Kiley designed the landscape for the 14,000-square-foot Kimmel residence, set into a low rise overlooking a wetland in the eastern foothills of the Taconic Mountains. Kiley's task was to make the new house more integral to the site, connecting it with the surrounding landscape and a complex of historic buildings around the house.

Arriving at the property, the estate's approach road passes through an allée of red maples to an entrance court paved in crushed stone and edged with a clipped hornbeam hedge. Around the house, Kiley used ivy-clad retaining walls to terrace down the hill, establishing flat expanses for various activities. The north terrace, a croquet lawn, is edged with a shallow water channel that feeds a pool and fountain at the terrace's corner. A wide, vine-covered pergola defines the back edge of the terrace, while two beds each with four honey locusts frame the view from the house. Devoid of balustrades, the terrace provides an unencumbered view of the mature orchard below and distant fields and mountains. The south lawn terrace is supported by a curved retaining wall planted with larches at the top of the wall and Kousa dogwoods at the base. On the west side of the house, copper beeches planted in massive drums frame the view to a pond edged with clusters of deciduous trees. Other landscape features include a tennis court and pavilion, a three-hole golf course, a potager, a pine grove, a birch glen, and a spruce bog.



**Neil Landino Jr.**

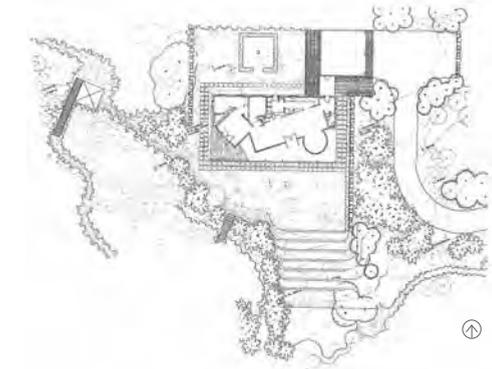
2013  
Chromogenic Color Prints  
28 x 40 inches  
17.5 x 24 inches  
17.5 x 24 inches





## Paul Warchol

2013  
Chromogenic Color Print  
28 x 40 inches



I asked Karen to call up Dan's office and see if he was interested in undertaking a new project. Dan got right on the phone and Karen explained about our new house and said to Dan (jokingly I think) that from the article he sounded like a grumpy old man and that we liked grumpy old men. Dan replied that he liked young people moving north.

—Jonathan Kusko, 2013

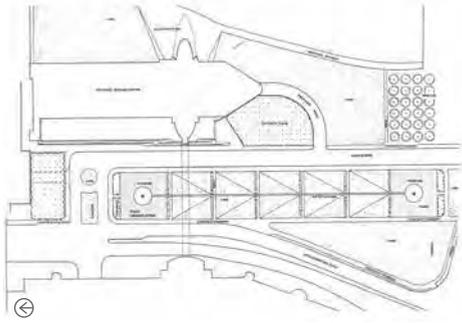
# Kusko Residence

1996 • WILLIAMSTOWN, MA • OFFICE OF DAN KILEY

The landscape for this private residence situated at the edge of the Berkshire Mountains in northern Massachusetts integrated the Modernist geometry of the house, designed by architecture firm Burr McCallum, with the surrounding dense woodlands by using a plant palette of evergreens, local hardwoods, ferns, and shrubs, all native to the region.

Approaching along the extended entry drive, visitors pass through a vegetative tunnel of tightly planted hemlocks into a dramatic opening in the forest. To make this wooded glade, Kiley removed understory trees and debris and planted the ground plane with dense groupings of ferns and low-lying flowering shrubs; the edge of the glade is defined by the towering elms, poplars, and birches of the surrounding forest.

Close to the house Kiley cut across the sloping topography with a stone retaining wall to create a flat open lawn. To soften the wall, he edged it with clipped yew hedges on top and rows of shadbush trees along its base. Terraced grass and moss steps edged by wooden railroad ties descend from the lawn down to a pool fed by an artesian well. The pool's organic-shaped, woodland edge, lined with natural stones and used for swimming in the summer months, sits above a natural ravine. A simple wooden bridge connects from the lawn across a nearby brook to a promontory planted with beech, birch, hemlock, and partridgeberry.



It was a remarkable experience for me working with Dan and Santiago Calatrava, seeing how these two great minds interacted. I remember sitting in the elegant lobby of the Pfister Hotel in Milwaukee with Dan and Santiago, a big sketch pad out on the table, both of them communicating with fat pens on the paper getting more and more excited with each line drawn.

—Peter Morrow Meyer, 2013

# Cudahy Gardens

## Milwaukee Art Museum Expansion

1998 • MILWAUKEE, WI • OFFICE OF DAN KILEY

The last fully realized public commission by the Office of Dan Kiley, the Cudahy Gardens provide a forecourt to the Milwaukee Art Museum that unites the city with the Lake Michigan shoreline. Named for philanthropist Michael Cudahy, the gardens are set in counterpoint to both the Modernist War Memorial designed by Eero Saarinen, its subsequent addition by David Kahler, and the organic Quadracci Pavilion by Spanish architect Santiago Calatrava.

Designed as an arrival plaza, the site measures 600 feet long by 100 feet wide, lying between the museum building and the downtown grid. The powerfully geometric design segments the landscape into five sloping lawn panels divided by tall evergreen hedges, anchored at either end by a paved plaza each with a 35-foot-tall monumental fountain. A three-foot-wide water channel bisects the length of the garden with integral mechanized water jets and night lighting to create a waist-high water curtain. Low black granite retaining walls absorb the site's shallow, five-percent grade change. Both the plant and paving palettes are restrained. Although there are no trees or flowers, a subtle diagonal rhythm is established by the use of contrasting rough-textured grasses in the inclined lawn planes and a fine-textured grass in the outer, level lawns. The garden opened to the public in 1998.



## Tom Bamberger

2013  
Chromogenic Color Print  
26 x 40 inches



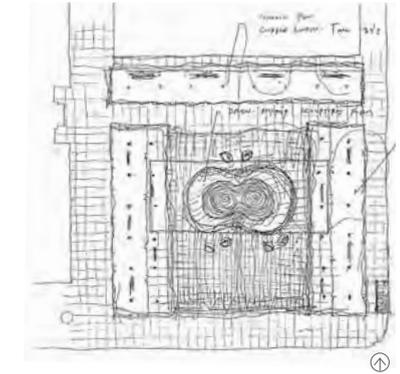
## Richard A. Stoner

2013  
Chromogenic Color Prints  
17.5 x 24 inches (each)



He spoke of the importance of the tree choices – littleleaf linden and ginkgo, the richness of the carpet of granite blocks on the floor and he eloquently stated that all of this is nothing without the people who will come and stroll under the trees and sit on the benches.

–Peter Morrow Meyer, 2013

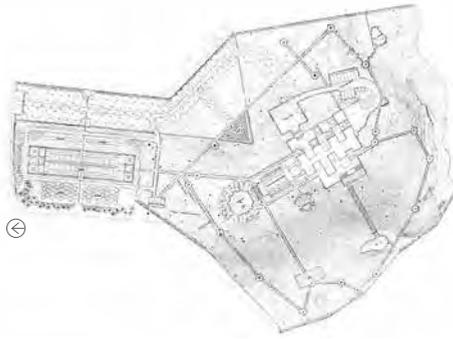


# Agnes R. Katz Plaza

1998 • PITTSBURGH, PA • OFFICE OF DAN KILEY

This half-acre public plaza, which officially opened in 1999 in Pittsburgh's downtown Cultural District, was a collaborative design effort between architect Michael Graves, Dan Kiley, and artist Louise Bourgeois. The space, on the corner of 7<sup>th</sup> Street and Penn Avenue, was commissioned for the Theater Square Project (designed by Graves) and is buttressed on two sides by high-rise buildings.

Tree-lined brick sidewalks flow into a 23,000-square-foot expanse paved in dark gray, two-inch-square granite tiles. Rectangular planting beds of low, clipped hedges line the borders of the plaza, and on three sides Kiley planted 32 littleleaf lindens closely-spaced in double rows and clipped to create a U-shaped columnar wall open towards Penn Avenue. At the center of the square sits a 25-foot-high bronze fountain set within a deep circular basin. Sculpted by Bourgeois, it was the artist's largest public art commission in the U.S. at the time. The fountain's conjoined terraced cones spout two cascading rivulets, alluding to the city's hilly topography and the adjacent Allegheny River. Bourgeois also furnished the central terrace with three pairs of large granite benches sculpted like human eyes – hence the plaza's nickname, "Eyeball Park." To these, Kiley added 22 backless granite benches, which are placed under the trees. The plaza was named posthumously for Agnes R. Katz, a local patroness of the arts. The Pittsburgh Cultural Trust uses the space as a venue for outdoor performances.



Only rarely in history does a genius  
in the arts, as in other fields, emerge.  
Dan Kiley was such a genius.  
—Jack Smith, 2013

# Patterns (du Pont Residence)

1998 • WILMINGTON, DE • OFFICE OF DAN KILEY

The 1000-acre private estate of former Governor Pierre S. “Pete” du Pont IV and his wife Elise lies four miles north of Wilmington in a wooded valley along the Brandywine River. The modular, Modernist residence was designed in 1964 by architect Ike W. Colburn. Convinced to come out of retirement to design the garden between 1992 and 1998, Dan Kiley created a series of geometric garden spaces on the estate’s steeply sloping terrain. Patterns, inspired by Amy Lowell’s poem of the same name, was Kiley’s last residential commission. Peter Morrow Meyer executed many of the plan’s concepts after Kiley’s death.

The estate’s name informed Kiley’s design, which employs a wide variety of patterns on the ground plane. At the house’s rear entrance, a gravel court is bisected with a brick-and-granite-paved walk lined with four stainless steel containers designed by Penelope Hobhouse and planted with Japanese maples. The paving pattern is repeated in a walled patio space containing a lap pool. Square grass panels enclosing gravel circles laid out like a chessboard punctuate another court. A gravel terrace with a granite dining table overlooks a rectangular garden that incorporates broken columns clad with wisteria, woods cleared of undergrowth, and a pond. Nearby, a terraced slope is planted with boxwood and bisected by a staircase. The signature space is a walled potager sited adjacent to a double allée planted along the entrance drive. Enclosed in a nine-foot-high holly hedge, the vegetable garden is bisected by a rill anchored on each end by twelve-foot-square pools and large willows.



## Roger Foley

2013  
Chromogenic Color Print  
38 x 40 inches

# East Farm (Kiley Home and Office)

CHARLOTTE, VT



Kiley's confident point of view was evident behind this designed landscape in the way it reflected clear values and powerful intentions, but it was humble, modest, and utterly without self-consciousness. Over many years Dan and Ann had shaped a subtle, evocative, and intuitive place that resonated with their daily rituals and expressed a very personal way of life with nature.

—Doug Reed, 2013

## Aaron Kiley

2013  
Chromogenic Color Print  
28 x 40 inches

## About the Artists

### David Bacher (American, b. 1976)

Brought up in a multicultural family, Bacher received bachelor's degrees in economics and anthropology from the University of Virginia and studied photography at the Danish School of Journalism. His images have been published in *The New York Times*, *National Geographic*, and *Die Zeit*. His most recent documentary project compares street life in New York and Paris.

### Tom Bamberger (American, b. 1948)

While working as the curator of photography at the Milwaukee Art Museum, Bamberger produced more than thirty exhibitions and publications. Several noteworthy exhibitions introduced American audiences to Andreas Gursky, Anna and Bernhard Blume, and Rodney Graham. His own photographs have been exhibited at museums including the Museum of Modern Art, Art Institute of Chicago, San Francisco Museum of Modern Art, and the Museum of Fine Arts, Houston.

### Maria Bevilacqua (American, b. 1960)

Bevilacqua earned her BFA from Indiana University of Pennsylvania and is currently pursuing her master's degree. Her work has been the subject of more than a dozen exhibits and is widely published. Her photographs seek to provide insight into changing landscapes with personal connections. Bevilacqua co-founded the collaborative visual think tank Factory 2772 with artist Frederick Pirone, where artists, scholars and scientist can share ideas.

### Marion Brenner (American)

Brenner's garden and landscape photographs have appeared in books and magazines, including *Landscape Architecture*, *House & Garden*, *Martha Stewart Living*, *House Beautiful*, *The New York Times*, and *Garden Design*. Her series on the aftermath of the Oakland Fire is in the Bancroft Library Collection at UC Berkeley. In 1992, she collaborated on a series of cards featuring plants used to treat cancer, which won an American Society of Landscape Architects Graphics Award. She received a grant from the Graham Foundation with the writer Diana Ketcham to photograph eighteenth

century English-style folly gardens in France. In 2002, the Berkeley Museum hosted her one-person show entitled, "The Subtle Life of Plants and People." Brenner's photographs are in the permanent collections of the San Francisco Museum of Modern Art and the Berkeley Art Museum.

### Matthew Carbone (American, b. 1985)

Dividing his time between New York City and Columbus, OH, Carbone focuses his lens on the forms, rhythms, and perspectives of urban and rural landscapes. After working for the American Institute of Architects in Columbus, he established his own photography studio in 2008. He has won numerous awards for his photographic work, on projects both in the U.S. and abroad.

### Frank Hallam Day (American, b. 1958)

Washington DC-based photographer Day is interested in humanity's footprint on the natural world. His work is in numerous collections including the State Museum of Berlin, the Baltimore Museum of Art, the Portland Art Museum, and the Corcoran Gallery of Art. He received the Leica Oskar Barnack Prize in 2012 and the Bader Prize in 2006, was a finalist for the 2007 Sondheim Prize, the 2010 Voies Off Prize, a semi-finalist for the 2011 Hasselblad Prize, and won third prize in the 2010 Sony World Photography Organization Professional Landscape Competition. He writes for *Photo Review*, has juried multiple competitions, and has taught at the Smithsonian Institution.

### Benjamin Dimmitt (American, b. 1954)

Dimmitt, a native of Florida, earned his BA from Eckerd College in St. Petersburg, FL. He studied printmaking in London and Florence and photography in New York and Santa Fe. His black and white photographs can be seen at the Museum of Fine Arts Houston, the Florida Museum of Photographic Arts, Eckerd College, and in many public and private collections. Since 2001, Dimmitt has taught at the International Center of Photography in New York City and in 2013 at The Bascom Art Center in Highlands, North Carolina.

## About the Artists (continued)

### **Todd Eberle** (American, b. 1963)

Eberle is an acclaimed New York City-based photographer whose work is united by a clean and analytical minimalist aesthetic. His subjects run the gamut from political, art, and cultural figures to architectural landmarks and technology. He has worked as photographer-at-large at *Vanity Fair* since 1998 and has had solo exhibitions at the San Francisco Museum of Modern Art, the Art Institute of Chicago, WPS1/MoMA/The Clocktower, and Tate Modern.

### **Roger Foley** (American, b. 1951)

Foley earned his BA in Art from the University of Notre Dame. His work has received more than 15 honors from the Garden Writers Association including two Gold Awards for Best Talent in Photography. He has been the sole photographer for nine books of photography and his commercial work has been featured in websites, brochures, and magazines. He conducts photography workshops for the American Society of Landscape Architects, the Garden Club of America, and the American Horticultural Center.

### **Tom Harris** (American, b. 1986)

An architectural photographer working at Hedrich Blessing Photographers in Chicago, IL, Harris grew up in Wisconsin and was inspired by post industrial landscape while going to school in Milwaukee. His interest in architecture is continually rekindled by the architects and designers for whom he now makes images.

### **Millicent Harvey** (American, b. 1957)

Harvey studied photography at the Art Institute of Boston and received her degree from Lesley University. She served as department chair and instructor at the New England School of Photography for nearly a decade. Her clientele includes Fidelity, WGBH, Harvard Law, and Putnam Publishing. Harvey's work was recently published in the book *Visible/Invisible: Landscape Works of Reed Hilderbrand*, featuring a commissioned photographic essay of that firm's landscape designs.

### **David Johnson** (American, b. 1982)

Johnson earned his BFA from Texas Christian University and received an MFA in Visual Art from Washington University in

St. Louis, MO, in 2007. He has exhibited both nationally and internationally and his work can be found in the collection of The Museum of Contemporary Photography in Chicago. Currently, he is a Lecturer at Washington University and Saint Louis University.

### **Aaron Kiley** (American, b. 1952)

Based in Michigan, architectural and automotive photographer Kiley began shooting at a young age in Vermont. Encouraged by his father Dan Kiley, his images have appeared in periodicals including *Car and Driver*, *Landscape Architect*, and *Pilot*. He worked for the Office of Dan Kiley and produced images for the book *Dan Kiley: The Complete Works of America's Master Landscape Architect*.

### **Neil Landino Jr.** (American, b. 1973)

Based in Fairfield, Connecticut, Landino has traveled extensively for both commercial and editorial shoots. His work has been in national, international, and regional publications, including *HGTV*, *Veranda*, *Cottages and Gardens* and is featured on design Web sites and blogs. His garden and landscape images are featured in the 2013 book of DHDA Landscape designs.

### **David Leventi** (American, b. 1978)

Based in New York, Leventi received his BFA in Photography from Washington University in St. Louis, MO. His photographs have been published in *Time*, *The New York Times Magazine*, *Travel + Leisure*, *Esquire*, and other publications. In 2007, *Photo District News* selected him as one of the Top 30 Emerging Photographers, and in 2012, his work was included in the *PDN Photo Annual* and *American Photography 28*. His current project, titled "Bjoerling's Larynx," records the interiors of world-famous opera houses.

### **Frederick Pirone** (American, b. 1974)

Florida-based photographer Pirone has studied art, law, and archaeology and incorporates all these subjects into his art. His passion for all forms of creative expression is made legible in his diverse portfolio. Along with Maria Bevilacqua, Pirone is one of the founding members of Factory 2772, a collaborative think tank that allows artists, scholars and scientists to collaborate and share ideas and inspiration.

### **Lynn Silverman** (American, b. 1952)

Baltimore-based photographer Silverman received her BFA from the Pratt Institute in Brooklyn and her MA in Fine Arts from Goldsmiths College in London. Her work is held in private and public collections in the U.S., Great Britain, and Australia. Her work is the subject of four books and has been featured in many group and solo shows. She recently completed the Fulbright Scholar Program in the Czech Republic. Silverman teaches photography at the Maryland Institute College of Art.

### **Richard A. Stoner** (American, b. 1952)

Based in Pennsylvania, Stoner earned his BFA from Penn State in 1977. He teaches photography at Saint Vincent College in Laurel Highland, PA and Seton Hill University in Greensburg, PA. His images of trees and lichen have been exhibited in fourteen one person shows and more than 170 group exhibitions. In addition to many private collections, Stoner's photographs can be seen at Carnegie Museum of Art, Westmoreland Museum of American Art, and Allentown Art Museum.

### **Brian K. Thomson** (American, b. 1963)

Thomson documents historic sites and structures for organizations including The Cultural Landscape Foundation, The National Trust for Historic Preservation, The National Register of Historic Places, Colorado Preservation, Inc., The Center of Preservation Research at the University of Colorado and The Alliance for Historic Wyoming. He has also submitted multiple large format Historic American Buildings Survey and Historic American Landscapes Survey film projects to the Heritage Documentation Programs administered by The National Park Service, which constitutes the nation's largest archive of historic architectural, engineering, and landscape documentation.

### **Peter Vanderwarker** (American, b. 1947)

Vanderwarker's work has been published internationally in books and in magazines. He travels and exhibits extensively. Recent exhibitions include shows in New York and Boston. The National Endowment for the Arts and the Graham Foundation have supported his work, and he has received Institute Honors from the American Institute of Architects.

### **Gwen Walstrand** (American, b. 1966)

Walstrand received her MFA from the University of Iowa and is a Professor of Photography at Missouri State University. Her work has been included in national and international exhibitions and in university galleries. She has served as Artist in Residence in programs in Wyoming, Nebraska, and Assisi, Italy. Her images have been published in *Orion Magazine* and in the *Book of Alternative Photographic Processes*.

### **Paul Warchol** (American, b. 1954)

After completing his studies in painting and photography at the Cooper Union in New York City, Warchol began his career as an architectural photographer in 1978. His work is regularly featured in *Interior Design*, *Domus*, and *Architectural Digest*. Since 2002, he has been collaborating on the *Architecture in Detail* series, which captures the conceptual building blocks of architecture. Warchol received the 1996 American Institute of Architects Honor Award for Excellence in architectural photography.

### **Alan Ward** (American, b. 1950)

Ward, a principal at Sasaki Associates, is a planner, designer, and photographer. His work has appeared in more than 200 books and magazines. His book *American Designed Landscapes: A Photographic Interpretation* received a 1998 American Society of Landscape Architects Honor Award in Communication. He is also photographer for *Miller Garden: Icon of Modernism*. Ward was a Visiting Artist in Landscape Architecture at the American Academy in Rome in 2002 and 2006.

### **Jeffrey A. Wolin** (American, b. 1951)

Wolin's photographs are in the permanent collections of numerous museums including the Metropolitan Museum of Art, Los Angeles County Museum of Art, San Francisco Museum of Modern Art, Museum of Fine Arts Houston, Art Institute of Chicago, Whitney Museum of American Art, and Museum of Modern Art. Wolin is the recipient of two fellowships from the National Endowment for the Arts and a Guggenheim Fellowship. Wolin, who teaches photography at Indiana University, is represented by Catherine Edelman Gallery in Chicago.



## Aaron Kiley

n.d.  
 Chromogenic Color Print  
 28 x 20 inches  
 Courtesy Aaron Kiley

### CITATIONS FROM PP. 4-6:

1. Robertson, Jaquelin "Introduction." In *Dan Kiley Landscapes: The Poetry of Space*, ed. Rueben M. Rainey and Marc Treib (Richmond, CA: William Stout Publishers, 2009), 18.
2. Olin, Laurie "Panel Discussion." In *Dan Kiley Landscapes: The Poetry of Space*, ed. Rueben M. Rainey and Marc Treib (Richmond, CA: William Stout Publishers, 2009), 40.
3. Robertson, Jaquelin "Introduction." In *Dan Kiley Landscapes: The Poetry of Space*, ed. Rueben M. Rainey and Marc Treib (Richmond, CA: William Stout Publishers, 2009), 19.
4. Kiley, Dan "Lecture." In *Dan Kiley Landscapes: The Poetry of Space*, ed. Rueben M. Rainey and Marc Treib (Richmond, CA: William Stout Publishers, 2009), 22.
5. Birnbaum, Charles A. and Stephanie S. Foell, *Shaping the American Landscape: New Profiles from the Pioneers of American Landscape Design Project* (Charlottesville and London: University of Virginia Press, 2009), 171.
6. Kiley, Dan and Jane Amidon, *Dan Kiley: The Complete Works of America's Master Landscape Architect* (Boston, New York, London: Little, Brown and Company, 1999), 35.
7. Kiley, Dan and Jane Amidon, *Dan Kiley: The Complete Works of America's Master Landscape Architect* (Boston, New York, London: Little, Brown and Company, 1999), 12-13.

### SITE PLANS:

Plans courtesy Jane Amidon, from the Office of Dan Kiley: Jefferson National Expansion Memorial (p. 12); Rockefeller University (p. 16); Currier Farm (p. 19) Milton Lee Olive Park (p. 31); Banneker Park (p. 35); United States Air Force Academy (p. 36); National Gallery of Art (p. 40); John F. Kennedy Library (p. 44); Dallas Museum of Art (p. 47); Fountain Place (p. 48)

Plan drawn by Mary Williams, courtesy Gregg Bleam: Miller Garden (p. 15)

Plans courtesy Peter Morrow Meyer: Currier Farm (p. 18); Kiley Garden (p. 51); Donald J. Hall Sculpture Park (p. 52); Kenjockety (p. 55); Kimmel Residence (p. 56); Kusko Residence (p. 59); Cudahy Gardens (p. 60); Agnes Katz Plaza (p. 63); Patterns (p. 64)

Plans courtesy Joe Karr: Cummins Inc. Irwin Office Building (p. 23); Ford Foundation (p. 24); Oakland Museum of California (p. 39)

Plans from the Papers of Dan Kiley. Courtesy of the Frances Loeb Library, Harvard University. : North Christian Church (p. 27); Concordia Theological Seminary (p. 32); Dalle Centrale (p. 43)

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### About the American Society of Landscape Architects (ASLA)

Founded in 1899, ASLA is the national professional association for landscape architects, representing more than 15,000 members in 48 professional chapters and 68 student chapters. The Society's mission is to lead, to educate and to participate in the careful stewardship, wise planning and artful design of our cultural and natural environments. Learn more about landscape architecture online at [www.asla.org](http://www.asla.org).

### About *Landscape Architecture Magazine*

Founded in 1910, *Landscape Architecture* magazine is the publication of the American Society of Landscape Architects. It is published each month for more than 22,500 subscribers and newsstand sales. The mission of the magazine is to elevate the practice of landscape architecture by providing timely information on built landscapes and on new techniques for ecologically sensitive planning and design. [www.landscapearchitecturemagazine.org](http://www.landscapearchitecturemagazine.org)

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TCLF provides the tools to see, understand and value landscape architecture and its practitioners in the way many people have learned to do with buildings and their designers. Through its Web site, lectures, outreach and publishing, TCLF broadens the support and understanding for cultural landscapes nationwide to help safeguard our priceless heritage for future generations. [www.tclf.org](http://www.tclf.org)

The legacy of Dan Kiley is that his work demonstrates how place informs life and how in turn life gives meaning and value to place. That he has done with art, grace and good humor to the lasting benefit of all.

*—Peter Ker Walker, 2013*



**The Cultural Landscape Foundation**  
[www.tclf.org](http://www.tclf.org)

