

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

NORTH CHRISTIAN CHURCH

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United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: NORTH CHRISTIAN CHURCH

Other Name/Site Number:

2. LOCATION

Street & Number: 850 Tipton Lane

Not for publication: N/A

City/Town: Columbus

Vicinity: N/A

State: IN

County: Bartholomew

Code: 005

Zip Code: 47201

3. CLASSIFICATION

Ownership of Property

Private: X

Public-Local: _____

Public-State: _____

Public-Federal: _____

Category of Property

Building(s): X

District: _____

Site: _____

Structure: _____

Object: _____

Number of Resources within Property

Contributing

1

1

0

0

2

Noncontributing

0 buildings

0 sites

0 structures

0 objects

0 Total

Number of Contributing Resources Previously Listed in the National Register: 0

Name of Related Multiple Property Listing:

Modernism in Architecture, Landscape Architecture, Design, and Art in Bartholomew County, Indiana, 1942-1999

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ___ meets ___ does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- Entered in the National Register
- Determined eligible for the National Register
- Determined not eligible for the National Register
- Removed from the National Register
- Other (explain): _____

Signature of Keeper

Date of Action

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6. FUNCTION OR USE

Historic: RELIGION

Sub: religious facility

Current: RELIGION

Sub: religious facility

7. DESCRIPTION

Architectural Classification: Modern

Materials:

Foundation: CONCRETE

Walls: GLASS

Roof: SLATE

Other:

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Describe Present and Historic Physical Appearance.

North Christian Church is a one-story building with a lower level nested into a moat within a surrounding earthen berm. The hexagonal plan is elongated in the east-west axis. The roof slopes on all sides to a 192-foot tall central spire that terminates in a cross.

The building is located in a suburban area of single family houses dating from the 1950s through the 1970s. It is bounded on the north by U.S. 31, on the east by Home Avenue, on the west by Sycamore Drive and on the south by Tipton Lane. The building stands on grounds of some thirteen-and-a-half acres in extent. The property is flat.

The site is entered near the southeast corner, off Tipton Lane. A one way drive leads through a small, mowed woods of mixed mature native hardwoods that include beech, chestnut oak, black walnut and white ash trees. Planted among these are younger beech and maple trees.

The building is located near the west end of the property on a berm about six feet high. The most dominant elements of the building are the roof and spire, which float over the massive concrete base (photo 1). The building rests on a base of concrete that appears as low walls at the top of the berm. The berm is held back to form "moats" on the north and south sides of the building that allow the entry of natural light into the building (photo 2). The exterior wall of the first floor is a continuous band of single-glazed bronze glass held in a system of wooden mullions. Just beyond the glazing line and well in from the roof edge, the welded steel buttresses that support the roof and spire are expressed at the six axial corners. These massive members taper down to a minimal bearing plate on the concrete podium, and by contrast in scale with the glazed perimeter curtain wall enhance the latter's transparency.

The roof edge hangs low on all sides and the exterior glass wall is held about 12 feet back from the edge of the roof. The fascia slopes back toward the building and is clad in flat-lock seamed lead-coated copper. The plastered soffit slopes with the roof. The lower edge of the roof at the perimeter is less than eight feet above grade. The glass of the exterior wall is about 12 feet high. There are large ribs between each plane of the roof, clad, like the fascia, in lead-coated copper, which run up from the edge of the roof, meet at the center and join to form the tall tapering ribbed spire. The main planes of the roof are shingled with a blue-black slate that has weathered and is now mottled with brown. A single bell is suspended in the space below the point where the roof ribs join to form the spire (photo 1).

The entrance drives at the east and west have drop-off areas at the level of the first floor of the church. From the drop-off, there are several steps down to the entrance and lobby area.

The main entrance is at the east end of the building (photo 1). This leads to a large open vestibule having doors leading to the sanctuary and stairs on two sides, which lead to the lower level. The first floor of the building is arranged as a ring of offices and Sunday school rooms along the outer wall with a wide corridor on the inside. On the inside of the corridor, a series of cloak and restrooms are set into the massive concrete walls – bush-hammered to expose the aggregate – that form the base of the sanctuary. These walls angle outward over the corridor and Sunday school rooms to stop just short of the ceiling. Between the planes of the underside of the sanctuary and the ceiling is set butt-jointed glass, which allows light from the corridor to filter up into the sanctuary, making the ceiling in that room appear to float.

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The floor of the corridor is black slate with a cleft finish, laid in a running bond. The classrooms and offices are built as low structures of hardwood plywood with mahogany framing expressed on the insides of the rooms. All wood is stained a dark brown.

At the west end of the building a baptismal chapel (photo 5) is defined by free-standing walls along the diagonal axes. The seating area faces inward towards the center of the building. The baptismal pool is an elongated hexagon of white tile set into the floor. A stainless steel frame covers the pool when not in use.

The sanctuary is a large hexagonal bowl-shaped room with a sloping ceiling and seating on five sides (photo 4). The sixth side (west side) contains the choir and organ. The sanctuary is entered from the east by several steps that lead up to the main floor. This entrance bisects the east seating area. In the center of the floor are the tables of the communion service. Twelve tables, grouped in two rows, represent the 12 disciples. The thirteenth table, larger and placed at the end of the two rows, represents Christ. Opposite the entrance are the organ, pulpit and choir benches. The organ pipes are exposed in ranks as sculptural forms.

Seating is in rows of upholstered wooden benches with wood backs that wrap the space. Access to the seating is from slate steps coming up from the main floor. The benches, like all the wood in the building appears to be made of mahogany and oak, all stained the same dark brown.

The ceiling of the room is a continuation of the ceiling plane that starts at the fascia of the edge of the roof. It continues to rise until it meets a hexagon in the center of the ceiling that corresponds to the open area in the center of the floor. From there, ceiling panels angle downward to a central, symbolic "oculus," a hexagonal skylight with slatted wood diffusers.

Lighting in the sanctuary is by a cluster of recessed can lights in the skylight area, and by hidden cove lighting in the zone where the sanctuary is held back from the ceiling. The diffusers and ductwork of the mechanical system are also hidden in this area.

The sanctuary is furnished with the communion tables mentioned above. The tables stand on a movable platform. Other sanctuary furnishings and liturgical objects are credited to Alexander Girard (1907-1994) including candlesticks, flower arrangement stands, the communion service, and the "Living Cross" tapestry behind the pulpit.

Like the first floor, the lower level is hexagonal in plan with perimeter classrooms that look into the bermed moat. In the center of this level, under the sanctuary, is a community room. There is a large kitchen under the east entry plaza and a mechanical room under the west chapel and entry plaza.

The building has few alterations and retains its integrity. A wheelchair lift was recently added in the sanctuary. It replaced a flight of stairs and is not visible from the main part of the sanctuary. Design of the lift was by Roche-Dinkeloo, Saarinen's successor firm.

The landscape design was developed over a period of years. The site is fairly level and generally rectangular in plan. The building itself is located in the northwest corner of the property, and the parking lot is directly to the east. There are automobile turnarounds at the west and east

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entrances. These are elevated to the level of the berm that surrounds the building. The parking lot is accessed by a pair of one-way drives that wind through the wooded area of the site from Tipton Lane. The area around the drives and to the east boundary of the property is wooded, as it was prior to being acquired by the congregation. The west part of the property, where the building and parking lot are located, was a treeless, agricultural field when it was purchased in 1958.

Extending along the north side of Tipton Lane, the width of the property, is a staggered double row of red sunset maple trees bordering an expansive lawn which is between the trees and the parking lot hedges. Bosques of magnolia trees, planted in a grid, flank the structure to the north and south (photo 3). The north grove of magnolias was planted at the time the church was built; the south grove was added a few years later. Dwarf sergeant crabapple trees are planted at the east and west entrances. In the light wells on the north and south sides of the building are beds of myrtle. On the north and south berms there were originally beds of yews and cotoneaster. These were later removed and grass was planted for maintenance reasons.

Four parking lot courts are defined by six-foot high arborvitae hedges planted in double files with maples between the rows. A walk through the center of the parking lot, on axis with the steeple and entry, leads to the entrance steps of the building. The entire parking lot is screened in on the north, east, and south by arborvitae hedges. The drives and parking lot are asphalt.

The landscape has a high degree of integrity, both in design and in original plant material. Historic plantings are retained, except as noted.

In 1995, the fortieth anniversary of the congregation, a group of 43 Cherokee Princess dogwood trees were planted to commemorate the 43 charter members. These extend from the parking lot entrance east along Tipton Lane and north along Home Avenue to U.S. 31.

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

North Christian Church is nationally significant under Criterion 4 in the areas of Architecture and Landscape Architecture. Though less than 50 years old, both the building and landscape qualify for listing under Criteria Exception 8 because of their exceptional importance. The property relates to the Multiple Property Listing, "Modernism in Architecture, Landscape Architecture, Design, and Art in Bartholomew County, 1942-1999," and to the Historic Context, "Modern Architecture and Landscape Architecture in Bartholomew County, 1942-1999." Completed in 1964, North Christian Church is the work of Eero Saarinen (1910-1961), one of the most important American architects of the twentieth century. The design for the landscape was by Dan Kiley (1912-), a leading landscape architect of the Modern era. Saarinen and Kiley collaborated on several projects, including three in Columbus. The property has a high degree of integrity.

North Christian Church was organized in 1955 by a group of families who left First Christian Church. The new congregation met in various places until the present building was completed in 1964. In 1958, the original five-and-a-half acres of land were acquired. The east part became available for purchase after construction on the church was nearly finished.

The building committee selected Eero Saarinen to design the building in 1959 after interviewing several well-known architects. For over two years, Saarinen traveled to Columbus to meet with the congregation to plan the building. In early 1961, the committee was pleased with the design for the building, but Saarinen thought it could be improved. In April, he wrote to his client, "We have finally to solve this church so that it can become a great building. I feel I have this obligation to the congregation, and as an architect, I have that obligation to my profession and my ideals. I want to solve it so that as an architect when I face St. Peter, I am able to say that out of the buildings I did during my lifetime, one of the best was this little church, because it has in it a real spirit that speaks forth to all Christians as a witness to their faith."¹ By the end of July, Saarinen was satisfied with the design. A little over a month later, he died of a sudden illness.

Saarinen carefully worked out each detail to create a building that would not only satisfy the program of the congregation, but would be expressive and meaningful. Particularly dramatic was the shape of the building. The plan was hexagonal, a symbol of the Star of David. The building then rose to a 192-foot spire that supported a cross, symbolizing the emergence of Christianity out of Judaism.

Several elements of the design were innovative in church design. The sanctuary was placed in the middle of the building and elevated, symbolizing its importance as the center of the church. Seating was around the hexagonal plan to allow members to relate visually to each other during services. This type of seating arrangement was unusual for a church at the time, but has been employed in many churches since. Saarinen also used lighting to affect the character of the building. For example, the main source of light in the sanctuary was indirect, giving the space a spiritual quality.

¹ Aline B. Saarinen, Editor. *Eero Saarinen on His Work*. New Haven: Yale University Press, 1962.

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Structurally, the building was distinctive. Henry Pfisterer, the structural engineer, described it as a “steel hat sitting over a concrete bowl.”² The six arch legs of the roof are supported on steel bases and are connected at the center of the spire base. The arch legs support steep beams in the panels of the hexagon. The concrete bowl beneath the steel hat forms the nave.

The clarity of the building’s spatial and sculptural composition is undiminished by intrusive building infrastructure elements. Heating and cooling air distribution occurs in tubes embedded within structural concrete floor/ceiling members, drain venting occurs out of view within the oculus area rather than as roof plane penetrations, and the mechanical services area is contained under the west entry plaza (its boiler stack is a low abstract metal structure well apart from the building form while on axis with it). There is no “back door” or service side to this discrete and finite object, a consistent characteristic of Saarinen’s work.

Saarinen worked closely with master organ builder Walter Holtkamp in developing a pipe organ that is a major visual element within the sanctuary. Its pipes’ rich metals and woods were carefully composed in model form in the Saarinen studio, and then crafted by Holtkamp’s staff to rise behind the choir under the westernmost sloped ceiling plane as both aural and visual testament to the place of music within the congregation.

North Christian Church has been widely acclaimed as a significant work of ecclesiastical architecture. In her article on Columbus churches, architectural writer Nory Miller called the building “a masterpiece.” She characterized it as one of Saarinen’s best buildings, one that accomplished the unification of site, structure and program in a single expression.³

In his book about Columbus, architect and architectural photographer Balthazar Korab wrote, “Eero’s three buildings [in Columbus] represent the range of his short, intense career. Both the Irwin Union bank and the Miller residence betray the influence of Mies van der Rohe, yet thoroughly amalgamate into Eero’s sensibility. The North Christian Church is pure, mature Eero Saarinen.”⁴

The grounds of North Christian Church comprise a designed historic landscape that is perceived as an enclosed green, rather than a typical churchyard. Of note is the sequential entry experience of winding through the woods, parking in a shaded court, and climbing the stairs in the sunlight to the building’s entry. Other features of the property include wooded areas and groves, rows of trees along the west and south property lines, and a parking lot of “rooms” defined by rows of trees with an overall enclosure of arborvitae hedge. The landscape design is significant for its integration with the building and overall site, and as an outstanding representation of the work of Dan Kiley.

The landscape of the North Christian Church represents the fusion of Modern architecture and landscape architecture. The church structure hovers over its suburban setting; its tapered hexagonal roof blends with the low berm which surrounds it. The crisply delineated geometric forms of the church enclose a sanctuary in the round focussed on a central altar. Light enters from above. Classrooms and offices look outward to the outer landscape sanctuary: the bosque,

² *Architectural Record* (September 1964).

³ Nory Miller. “Exploring the Fundamentals in Fundamentalist Columbus, Ind.” *Inland Architect* (December 1972).

⁴ Balthazar Korab. *Columbus Indiana*. Documen Press, 1989.

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lawn, and maple allée. Views of the surrounding “town” are screened by enclosing trees. The spatial organization of the site is an extension of the ordered geometry of the structure; additionally, the landscape design for the church extends a liturgical sequence of spaces into the site which is then included in the celebration of entry into the church.

Constructed in the mid 1960s through the early 1970s, this sequence begins in the secular world of a residential subdivision. The landscape of the church is bounded by a crisp allée of red maples, creating a distinct edge and cloistered effect for the church structure, which is sited on a broad open lawn. A winding lane through a remnant wood lot leads to a series of rectilinear parking bays that have been enclosed as rooms by evergreen hedges. A central aisle, on axis with the steeple, leads the congregation and visitor from the parking areas, up a slight rise to the east doors of the sanctuary. A bosque of magnolias, and plantings of crabapple, yew, and wintercreeper further nestle the structure into the site.

The neutral grays and blacks of the modernist structure are complemented by neutral greens of plantings. Color is changed in the interior space through seasonal programming of altar seat cushions, flowers, and banners. Similarly, the seasonal colors of the landscape are programmed into the landscape design, whites of spring magnolias, reds of fall foliage of the maples, and grays of winter branching.

While not a public site, the landscape of North Christian Church is important not only to the congregation of the church, but to the thousands of visitors who come to Columbus to experience noted examples of Modern architecture and landscape architecture.

Grady Clay, noted journalist and author, wrote about the church property in a 1996 article on Columbus, “the North Christian Church offers a timeless example of setting and structure beautifully united. Its brooding, spired roof emerges from a green bermed base amidst a gloriously blooming magnolia orchard. Its approach drives winds through a bosky glade three blocks long. Its parking lots are beautifully screened by shaped eight-foot arborvitae hedges. These have become Kiley’s Columbus signature, adopted to screen parking lots throughout downtown Columbus. . . . North Christian Church is situated just so, at the visual crest of a long, sweeping highway curve north of downtown. It was and remains a strikingly successful marriage of structure and site design in the complex landscape of Columbus – a combination that, in my view, has not since been surpassed.”⁵

In 1999, the Indiana Chapter of the American Society of Landscape Architects named North Christian Church one of 10 American Society of Landscape Architects Centennial Medallion recipients in Indiana. The award recognized the most significant landscapes of the last 100 years.

Eero Saarinen, the architect of North Christian Church, was born in Finland in 1910 and immigrated to the United States with his family in 1923. His father was the famous Finnish-American architect Eliel Saarinen, who had first come to this country in 1922 after winning second prize in the Chicago Tribune Tower competition, and stayed to become the director of Cranbrook Academy of Art in Bloomfield Hills, Michigan. It was in the creative atmosphere of Cranbrook that Eero Saarinen spent his early years. He was graduated from Yale University School of Architecture in 1934 with honors. After graduation he traveled in Europe on a two-

⁵ Grady Clay. “Discovering Columbus.” *Landscape Architecture* (June 3 1996).

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year fellowship. He returned to Bloomfield Hills in 1936 and became a design instructor at Cranbrook. He formed an architectural partnership with his father in 1937. The partnership continued until the elder Saarinen's death in 1950, excluding time taken by Eero to work in the Office of Strategic Services during World War II.

Important buildings designed by Saarinen and Saarinen included Kleinhaus Music Hall (1938) in Buffalo, New York (NHL, 1989); Crow Island School (1939) in Winnetka, Illinois (NHL, 1990); and General Motors Technical Center (1957) in Warren, Michigan. First Christian Church (1942) in Columbus, Indiana, was another product of the office, with Eliel as principal architect.

Winning the competition for the Jefferson National Expansion Memorial for St. Louis in 1948 established Eero Saarinen as a talented architect in his own right. (The Memorial, more popularly known as the Gateway Arch (NHL, 1987), was completed in 1965, after his death.) Upon the death of Eliel Saarinen in 1950, Eero formed his own firm, Eero Saarinen and Associates.

Over the next few years, Saarinen designed a number of buildings, many of which received national attention as highly original works of architecture. His best-known works include Kresge Auditorium (1955) and the Chapel (1955) at the Massachusetts Institute of Technology; U.S. embassies in London (1956) and Oslo (1956); the John Deere Administration Center (1957) in Moline, Illinois; Ingalls Hockey Rink (1959) in New Haven, Connecticut; the TWA Terminal (1960) at John F. Kennedy Airport; and the Vivian Beaumont Theater (1965) at Lincoln Center for the Performing Arts in New York City.

One of Saarinen's most acclaimed buildings was Dulles Airport (1963) in Chantilly, Virginia. Immediately recognized as an architectural masterpiece, the building received wide praise in national publications. It was recognized as the third most significant building in the Nation's first 200 years in a 1976 American Institute of Architects poll, and was determined eligible for listing on the National Register of Historic Places when it was only 15 years old. (A later AIA poll conducted in 1991 ranked the building as the fifth most important in American architectural history. The poll also ranked the Gateway Arch as the sixth most important building, and Saarinen as the sixth most important American architect.⁶)

Architectural critics found it difficult to classify Saarinen's buildings. His early work reflected the influence of Modernist masters such as Ludwig Mies van der Rohe. Later, he searched for expressive ways to expand on the basic principles of Modernism. Many of his buildings were sculptural in form, perhaps relating to his time as a sculpture student at the Grande Chaumière in Paris (1930-31). Those writing about architecture agreed that each of Saarinen's buildings was a distinctive work, as expressed in the following statement in the *Encyclopedia of American Architecture*: "He never seemed to have been interested in developing a style in his work, unless it was the style of treating each new problem as if there were no precedents for its solution."⁷

⁶ Progressive Architecture (October 1991).

⁷ William Dudley Hunt, Jr. *Encyclopedia of American Architecture* (New York: McGraw Hill, 1980).

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Among honors and awards received by Saarinen were:

- Two first prizes, with Charles Eames, Furniture Design Competition, Museum of Modern Art (1940)
- First prize in the Jefferson National Expansion Memorial competition (1948)
- Honorary MA, Yale University (1949)
- Grand Architectural Award, Boston Arts Festival (1953)
- First Honor Award, American Institute of Architects (1955 and 1956)
- Elected to the College of Fellows of the American Institute of Architects (1952)
- Honorary Doctorate, Wayne State University, Detroit (1961)
- Gold Medal of the American Institute of Architects (1962)
- 25 Year Awards, American Institute of Architects (1988 and 1990)
- Ranked among top ten American architects in Progressive Architecture poll (1991)

Some of the most talented architects and designers of the twentieth century received their early training in Saarinen's office. Among them Edmund Norton Bacon (1910-), Edward Charles Bassett (1921-1999), Gunnar Birkerts (1925-), Gordon Bunshaft (1909-), John Dinkeloo (1918-81), Charles Eames (1907-78), Paul Kennon (1934-1990), Cesar Pelli (1926-), Kevin Roche (1922-), and Robert Venturi (1925-).

Saarinen designed few churches other than North Christian. First Christian Church was one of two churches designed by Saarinen and Saarinen. The other was Christ Church Lutheran in Minneapolis, Minnesota (1948). The firm also designed the Chapel for Stephens College in Columbia, Missouri (1947). In his own firm, Eero Saarinen designed the Chapel for Concordia College in Fort Wayne, Indiana (1958); and the Chapel at the Massachusetts Institute of Technology in Cambridge, Massachusetts (1955).

The landscape architect for North Christian Church was Dan Kiley (1912-), who, along with Garrett Eckbo (1910-), Lawrence Halprin (1916-) and a few others, was one of the pioneers of the Modern movement in landscape architecture.

Born in Boston, Kiley worked as an apprentice landscape architect for Warren Manning (1860-1938), one of the leading landscape architects in the nation at the time, from 1932 to 1938. He enrolled in the landscape architecture program at the Harvard Graduate School of Design in 1936 when Walter Gropius (1883-1969) was the director. Kiley was later employed at the U.S. Housing Authority, where he was introduced to Eero Saarinen. From 1942 to 1945 Kiley and Saarinen served in the Army Corps of Engineers in Fort Belvoir, Virginia.

The first collaboration between the two was a 1944 design competition for a new parliament in Quito, Ecuador. In 1947 Kiley and Saarinen submitted the winning submission for the Jefferson Expansion Memorial Competition in St. Louis. Their collaborative efforts in Columbus included Irwin Union Bank (1954/1966), the Miller House (1957) and North Christian Church (1964/1974).

Kiley's work has been compared with that of Ludwig Mies van der Rohe, and the DeStijl School of Art and Architecture, notably the work of Piet Mondrian (1872-1944). Kiley's landscapes were highly structured geometric compositions that were three-dimensionally defined using natural elements as spatial enclosures. His crisp topographic forms, formal allees, bosques, and

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gridded parterres have been described as neo-Palladian. The landscape rooms Kiley created were functional as well as aesthetically sophisticated.

Kiley's commissions with Eero Saarinen, in addition to those named above, included: Concordia College in Fort Wayne, Indiana (1958); the IBM Building in Rochester, Minnesota (1956); Dulles International Airport in Chantilly, Virginia (1958); and Stiles and Morse Colleges in New Haven, Connecticut (1963).

Among Kiley's other notable projects were:

- Union Carbide Building in Eastview New York (with Gordon Bunshaft, 1956)
- University of Chicago Law Library (with Skidmore, Owings, and Merrill, 1958)
- Stanley McCormick Court, Art Institute of Chicago (1962)
- Rochester Institute of Technology in Rochester, New York (with Kevin Roche, Harry Weese and Edward L. Barnes, 1964)
- National Gallery of Art, East Wing, in Washington, D.C. (1971)
- Kennedy Library in Dorchester, Massachusetts (with I.M. Pei, 1978)
- Christian Theological Seminary Housing (with Edward L. Barnes, 1984)
- Fountain Place in Dallas (with I.M. Pei, H. Cobb and Harry Weese, 1985)
- North Carolina National Bank in Tampa, Florida (1988)
- Pierpont Morgan Library in New York (1988)
- Getty Center for the Arts in Los Angeles (with Richard Meier, 1990)
- U.S. Air Force Academy in Colorado Springs (1992)

Kiley has worked on more projects in Columbus than any other landscape architect. In addition to those already mentioned, these are:

- Hamilton Cosco Office Building (with Harry Weese, 1962)
- Hamilton House (with Harry Weese)
- Otter Creek Clubhouse (with Harry Weese, 1964)
- First Baptist Church (with Harry Weese, 1965)
- W.D. Richards Elementary School (with Edward L. Barnes, 1965)
- Taylorsville Branch, Irwin Union Bank and Trust (with Fisher and Spillman, 1966)
- Cummins Engine Company Technical Center (with Harry Weese, 1968)
- State and Mapleton Branch, Irwin Union Bank and Trust (with Caudill Rowlett Scott, 1974)
- Ameritech Switching Center (with Caudill Rowlett Scott, 1978)

Kiley has been the recipient of numerous honors and awards, including:

- Award of Merit, Residential Design, Columbus, Indiana, American Society of Landscape Architects (1962)
- Allied Professions Medal, American Institute of Architects (1971)
- Collaborative Achievement in Architecture Award, American Institute of Architects (1972)
- Honor Award, American Institute of Architects (1973)
- Residential Design Award, National Landscape Association (1973)
- Environmental Award, U.S. Federal Highway Administration (1977)
- Outstanding Contribution to Landscape Architecture Award, American Horticultural Society (1983)

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- Dan Kiley Lectureship established, Harvard University (1985)
- Academician, National Academy of Design (1990)
- National Landscape Award, Ford Foundation Building, Washington, D.C. (1990)
- Governor's Award for Excellence in the Arts, State of Vermont (1991)
- Outstanding Lifetime Achievement Award, Harvard Graduate School of Design, (1992)
- Arnold W. Brunner Prize in Architecture (1995)
- National Medal of Arts (1997)

The landscape for North Christian Church is one of exceptional importance in the context of modern American landscape architecture, and contributes to the property. It is the work of a living landscape architect. It is appropriate to evaluate the garden because the career of Dan Kiley, now 87 years old, is behind him. Furthermore, the design for North Christian was executed early in his career and represents one of his last collaborations with Eero Saarinen, with whom he worked frequently. Kiley's landscape for the church is a sequence of spaces that begins along a shadowy, wooded drive, and leads to the well-ordered series of outdoor "rooms" surrounding the building. The classical elements of Kiley's designs balance the sculptural qualities of the church.

Kiley worked with many important architects in his long career, but his collaboration with Saarinen was particularly significant. It represents two masters of Modernism working together in the early years of the genre, solving new architectural problems, and establishing precedents for the relationships between building and landscape. Both Kiley and Saarinen have been highly influential in their fields.

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"Visible Expressions of Man's Faith." *Fortune* (November 1964).

Previous documentation on file (NPS):

Preliminary Determination of Individual Listing (36 CFR 67) has been requested.

Previously Determined Eligible by the National Register.

Previously Listed in the National Register.

Designated a National Historic Landmark.

Recorded by Historic American Buildings Survey: #

Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other (Specify Repository): Cleo Rogers Memorial Library Architectural Archive

NORTH CHRISTIAN CHURCH

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10. GEOGRAPHICAL DATA

Acreage of Property: 13.56 acres

UTM References:	Zone	Easting	Northing
A	16	593470	4342700
B	16	593880	4342690
C	16	593900	4342520
D	16	593480	4342520

Verbal Boundary Description:

That lot which is bounded on the north by U.S. Highway 31, on the east by Home Avenue, on the south by Tipton Lane, and on the west by Sycamore Drive and its continued alignment north to U.S. 31.

Boundary Justification:

This is the historic and existing boundary for the property containing the building, parking lots, and landscape design that have historically been known as the North Christian Church and that maintain historic integrity.

NORTH CHRISTIAN CHURCH

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11. FORM PREPARED BY

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