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# In Memoriam: Daniel Urban Kiley

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... there is never a point when one can stop and say, "Now I am done; this is the way it is and will be." To maintain a connection to the ever-changing, growing network that is life, we must always be moving, ready to see and respond and evolve.

—Dan Kiley, 1999

**D**aniel Urban Kiley, a pioneer of modern landscape architecture, died on February 21 at his home in Charlotte, Vermont, at the age of 91. Although he had been in declining health, he continued to work until last summer. Dan Kiley's long and remarkable career stands as a testament to the stamina and vision he brought to his design projects for well over fifty years. He was among the best-known and most-admired landscape architects of the twentieth century. In 1997, President Bill Clinton awarded Dan Kiley the National Medal of Arts. The Smithsonian's Cooper-Hewitt National Design Museum honored him with a 2002 National Design Award for lifetime achievement.

Through his work, Dan Kiley profoundly shaped and inspired the

profession of landscape architecture. He once told an audience "to build is to imagine fresh possibilities. . . . I'm always searching for the purest connection that holds us all together. Some form of sacred geometry" (*The New York Times* 2000). In part because of this drive, Dan Kiley was an architect's landscape architect. His work spoke in a vocabulary that modernist architects understood, and demonstrated a seamless interdisciplinarity that was highly prized. Some of his most memorable works include the Irwin Miller House in Columbus, Indiana, designed by Eero Saarinen; the Gateway Arch in St. Louis; I.M. Pei's East Building at the National Gallery of Art in Washington D.C.; and Lincoln Center in Manhattan.

During World War II, Dan Kiley served in the Army Corps of Engineers in Europe and was later transferred to the Office of Strategic Services. In his own words however, the most important experience was the first-hand discovery of the formal, built landscapes of Western Europe, most notably the works of Andre Le

Nôtre. Of these he wrote, "THIS is what I had been searching for—a language with which to vocalize the dynamic hand of human order on the land—a way to reveal nature's power and create spaces of structural integrity" (Kiley and Amidon 1999, 13).

*A Request to Readers.* With the loss of Dan Kiley, we witness the passing of one of the last of the modernist masters. Fortunately, Kiley left us an extraordinary legacy of built work to cherish and protect. We hope that this body of work will receive the scholarly attention it deserves from seasoned researchers as well as from a younger generation of scholars who may discover him afresh. To this end, the editors of *Landscape Journal* plan to feature a special section on Dan Kiley's work in an upcoming issue. We hope that you will not hesitate to contact us if you have a topic you are interested in developing or a short statement you would like to share.