

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

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

OMB No. 1024-0018

IRWIN UNION BANK AND TRUST

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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: IRWIN UNION BANK AND TRUST

Other Name/Site Number: N/A

2. LOCATION

Street & Number: 500 Washington Street

Not for publication: N/A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

0

0

0

1

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: COMMERCE/TRADE Sub: financial institution

Current: COMMERCE/TRADE Sub: financial institution

**7. DESCRIPTION**

Architectural Classification: Modern/International Style

## Materials:

Foundation: CONCRETE

Walls: BRICK

Roof: GLASS

Other: OTHER

STEEL

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**Describe Present and Historic Physical Appearance.**

Irwin Union Bank consists of a one-story bank structure (photo 1) adjacent to a three-story office annex (photo 5). A portion of the office annex was built along with the banking hall in 1954. The remaining and much larger portion, designed by Kevin Roche, John Dinkeloo and Associates, was built in 1973.

The bank building is located on the northwest corner of Washington and Fifth streets. Washington Street is Columbus' main street, and Fifth Street is a principal side street. Washington Street is lined with two and three story late-nineteenth and early-twentieth century commercial buildings, built to the property line in the front and on the sides.

Eero Saarinen designed the bank building with the glazed banking hall to be seen as a foreground building on the corner, set off by the blank background of the three-story brick annex to the north. The 1973 addition expanded the annex westward (see Floor Plan). The main entrance to the building is on the east (Washington Street) side of the banking hall. Two steel and glass vestibule connectors lead from the north side of this structure to the annex. A corridor along the south side of the annex continues into the glazed arcade of the 1973 addition.

The banking hall has glazed walls with a steel window system on all four sides (photos 1 and 2). It is a one story flat-roofed structure with a wide roof overhang. On the main (east) and south façades, the building is held approximately 12 feet back from the inside edge of the sidewalk. There is no expression of the structural system visible on the exterior. There is a drive-up window on the west side.

There are nine shallow domes on the roof covered with standing seam metal roofing (see c.1955 photo taken from roof of building across Washington Street). The domes are significant in that while carving space, or void, out of interior ceiling plane, they add exterior sculptural form, or mass, to the otherwise minimalist, thin roof plane. The forms are visible from inside as volumes of light, from the street as sculptural forms, and from adjacent taller buildings as a distinct geometric composition, a "roof-scape." The large lightweight domes, centered on the nine square column bays, reduce the dead load of the concrete roof slab making its slender cross section possible.

The elevations of the building are composed of little more than the glazing system and the roof slab. The glazing system rests on a continuous curb of Indiana limestone that is about four inches high. The roof slab is painted reinforced concrete at about 12 feet above grade. It is approximately 12 inches thick, with a continuous steel angle, flange down, that functions as a coping. There are 12 bays of windows on each side, each about eight feet wide. Each glazing bay is two lights high. The lower light is about two feet high; and the upper light continues to the underside of the roof slab.

The glazing system is made up of welded, quarter-inch steel flat stock, which is perpendicular to the glass and bent to form the interior window stop. Each glazing bay is a separate frame. The perimeter frames are about five inches deep. The horizontal member of the dividing mullion is held back from the face of the frame by about one-and-a-half inches. Glass is dual-glazed clear glass. The exterior stops are three-quarter inch by three-quarter inch stainless steel bars or tubes, screwed in place. At the building corners, the vertical steel plates of the glazing system meet at

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the inside corner, leaving an open corner on the outside. The entrance vestibule, the vestibule connectors to the arcade, and the drive-up teller enclosure area, are all about eight feet high, and are detailed with a similar glazing system. Window coverings are continuous, floor-to ceiling reed blinds, as specified by Saarinen.

Inside the banking hall, eight-inch round steel columns, arranged in nine square bays, support the roof (photo 3). The banking hall is one large room except for a low-walled enclosure containing private offices in the north central bay. The primary flooring material is a buff-colored, waxed brick paver. (Some areas have been carpeted in recent years.) The ceiling is plaster. The insides of the saucer domes are finished with a fibrous acoustical coating. Centered in each of the domes is an indirect uplight fixture made of a shallow brushed stainless steel bowl suspended by taut steel cables.

In the center bay there is a stair to the lower level. The stairs have white oak treads with open risers, rectangular walnut handrails, and guardrails and balusters of machined satin-finish stainless steel (photo 4). Bar stock is used for the top rails and frames, and rod for the verticals. The stair is partially suspended by the closely spaced vertical rods and is related to a pair of similar but grander suspended stairways in Saarinen's General Motors Technical Center (1957), which was under development at the same time.

Furnishings in the banking hall have evolved over the years. The original, single-pedestal desks were designed by George Nelson (1907-1986) for the Herman Miller Company. Side chairs were Saarinen-designed with metal legs, molded fiberglass shells, and upholstered seats. Current desks are adaptations of the same George Nelson furniture (see c.1955 interior photograph), redesigned slightly to accommodate modern electronic requirements. New side chairs are the Saarinen-designed armchair version of the original chairs. Nelson-inspired planters were installed to function as wireways (photo 3). The Saarinen-designed teller line was modified as part of the 1973 rehabilitation by Roche-Dinkeloo. The original teller line used panels of primary colors, which, by the 1970s was deemed dated. These were replaced with neutral-colored panels. The current teller line was reduced in length in 1999 (see Floor Plan). Despite these alterations in furnishings, the general office layout, interior and exterior finishes, and the architect's original intentions have been respected and meticulously maintained.

The office area within the banking hall is a freestanding structure about eight feet high, paneled with walnut on the south side (facing the stairs; see photo 3). The remaining sides are file cabinets and sliding masonite-doored storage cupboards, set into the wall to form a complete storage unit. All is painted a greenish gray. The office structure is divided into three spaces, each walnut-paneled with built-in George Nelson casework, and a wired glass ceiling, supported by a stainless steel frame.

The office annex, as noted above, never had a presence on the street, and was never intended to be viewed as a part of the bank. It was intended to be seen only as a blank wall of glazed brick, and shared no characteristics of form or material with the banking hall structure. The annex structure has a poured-in-place concrete frame, with concrete floor slabs. The north wall, which faces an alley, is infilled with painted concrete block and stainless steel casement and fixed windows. The south elevation is faced with a gray and black speckled glazed brick. Several openings have been cut into this wall in addition to the original openings that led to the banking hall. The northeast elevation is against a party wall, and the west elevation now abuts the 1973

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addition. The configuration of the Saarinen office annex has been altered, with some exceptions. For example, the triangular stairway at the east end of the annex is intact.

The 1973 Roche-Dinkeloo addition is a substantial building in its own right. The addition reads as a separate building connected to the Saarinen bank building by a glazed arcade. It utilizes the same brick, in a sense appropriating that material, making it and the special glass of the arcade the dominant materials of the addition.

The 1973 addition is a three-story steel-framed office building. At the east and west ends are windowless rectangles of brick that contain stairs, mechanical areas, restrooms, storage, and conference rooms (see Floor Plan). Between these “bookends” are clear-span open offices furnished with cubicles. This concept of spatial division is further articulated in the structural system of the open offices, where the north-south trusses of the floor system are left exposed, and are interlaced with the ductwork of the mechanical system. The lighting for the spaces is integrated as a part of the truss. The bottom flange of the truss is modified to function as a continuous valance for linear fluorescent light fixtures that are attached to the truss. The floor trusses bear on columns in the north and south walls, which also function as mullions for the glass that is glazed with neoprene gaskets directly to the steel structure.

The north façade of the addition is glazed. There is a broad patio the length of the building. A vertical, open trellis of painted steel pipe serves as the north “wall” of the patio. The adjacent parking lot is landscaped with little leaf linden trees that date from the 1960s. On the south of the building, the form of the trellis is echoed in a glazed arcade that runs the length of the addition structure (photos 5 and 6), and continues parallel with the glazed brick wall of the annex to an entrance on Washington Street. As in the elevations of the office area, the painted steel structural system is also used as a mullion that the glass is attached to with neoprene gaskets. The glass in the arcade of the annex is horizontally banded with reflective strips that are about three inches wide, alternating with strips of clear glass. The glass was manufactured specifically for this project.

The initial planting design consisted of a perimeter planting or colonnade of canopy trees on four sides of the glass and steel banking structure. Tree trunks and canopy create a natural portico for the structure, extending the structure to the street line or to adjacent buildings. The height and canopy of trees at maturity also completed the urban “wall” created by the adjacent Victorian storefronts. Early photographs of the landscape indicated that the trees were sweet gum (see c.1955 exterior photograph).

The drive-through facility was created 12 years later to the west. Here, a simple, gridded grove of canopy trees extended the perimeter planting. Sweet gums were replaced by little leaf linden trees and underplanted with seasonal bulbs, annuals and massing of low-growing yew, in square or rectangular planters centered on the trees. Linden trees have subsequently been replaced with honey locust in the southern half of the property. Linden trees remain in the northern half (parking lot) of the site. Walks and drives of the 1966 drive-through are of concrete aggregate, bordered by buff-brick edgers. The same brick is used to create a low curb on the east and south side of the bank building. Stainless steel and anodized aluminum bollards are provided as lighting fixtures in the drive-through area.

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**8. STATEMENT OF SIGNIFICANCE**

Certifying official has considered the significance of this property in relation to other properties:

Nationally:  X  Statewide:      Locally:     Applicable National Register Criteria: A      B      C  X  D     Criteria Considerations (Exceptions): A      B      C      D      E      F      G  X 

NHL Criteria: 4

NHL Criteria Exceptions: 8

NHL Theme(s): III. Expressing Cultural Values  
V. Architecture, Landscape Architecture

Areas of Significance: Architecture

Period(s) of Significance: 1954

Significant Dates: 1954

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: Saarinen, Eero, Architect  
 Kiley, Daniel Urban, Landscape Architect  
 Simmons, J.L., Company, General Contractor  
 Severud-Elstad-Kreuger, Structural Engineer  
 Hyde and Bobbio, Mechanical and Electrical Engineer  
 Bolt, Beranek and Newman, Acoustical Consultant  
 McCandless, Stanley, Lighting Consultant  
 Roche, Kevin, Architect, 1973 Addition  
 Taylor Brothers, General Contractor, 1973 Addition  
 Pfisterer Tor and Associates, Structural Engineer, 1973 Addition  
 John L. Altieri Consulting Engineers, Mechanical and Electrical Engineer, 1973 Addition

Historic Contexts: XVI. Architecture  
Z. Modern

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

Irwin Union Bank and Trust (1954) is nationally significant under Criterion 4 in the area of Architecture. It is the work of one of the most important American architects of the twentieth century, a highly innovative bank design, and an outstanding example of a classic Modernist form, the Miesian glass pavilion. Though the building is less than 50 years old, it qualifies for listing under Criteria Exception 8 for its exceptional importance. The building 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." Irwin Union Bank was the work of Eero Saarinen (1910-1961). Possibly the first bank in the country with glass walls and an open plan, Irwin Union was dramatically different from past solutions for banks, and influenced the future of bank design. The bank's 1973 addition, designed by Kevin Roche (1922- ) is in itself an example of the expressive architecture of 1970s Modernism. However, the addition's significance is not evaluated in this nomination because Roche is a practicing architect and the full body of his work has yet to be completed and assessed for historical significance.

Joseph I. Irwin started the bank in his store in the mid-nineteenth century, and incorporated it as a private bank in 1871. The two-story Italianate style building at 301 Washington Street (extant) was constructed in 1881 to house the financial institution. In 1928, Irwin's Bank merged with Union Trust to become Irwin Union Bank and Trust Company. The new bank occupied the building on the southwest corner of Washington and Fifth streets (extant).

By the early 1950s, J. Irwin Miller, Joseph Irwin's grandson, was president of the bank. Under his leadership, Eero Saarinen was commissioned to design a new type of bank building. Traditionally, banks were housed in imposing, Neoclassical style buildings of brick or stone. Tellers were behind iron bars, removed from the customers. Most banking functions were concealed from the public. According to Miller, "We wanted to change – insofar as architecture could change it – people's concept of banking, which we thought was on the whole unfavorable."<sup>1</sup>

Saarinen worked with bank personnel in developing a building that would welcome customers rather than intimidate them. The main banking floor was open, with banking functions in sight of customers. It was on ground level, so steps would not need to be negotiated by the elderly or disabled. The floor was of a material so that even farmers with muddy boots would not hesitate to walk on it. The teller area had no bars. Rather, it consisted of a counter with drop-down plastic inserts, which avoided the necessity of having "window closed" signs.

Saarinen was concerned with how the building would relate to its Washington Street surroundings as well as how it would be perceived by customers. He envisioned that the bank would function as a park-like urban plaza. To achieve this, he made the building low and unobtrusive, increased the set-back, and built the walls of glass to be transparent. Saarinen worked with landscape architect, Dan Kiley (1912- ), who ringed the structure with trees to further the illusion of a park.

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<sup>1</sup> J. Irwin Miller. Interview with Louis Joyner and Laura Thayer, 8 June 1999.



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Many of the details inside the bank building were highly innovative for their time. The suspended stair with floating treads (see Description) was an element that Saarinen was developing at the same time in the General Motors Technical Center in Warren, Michigan (1957). Saarinen's creative use of light is also apparent in Irwin Union. Natural light is emitted into the main banking room from three exposures, but may be controlled by blinds. Domes in the ceiling serve as surfaces for the reflection of artificial light from suspended fixtures, and create a pattern of shimmering points of light.

A two-story brick section was constructed to the north of the glass pavilion. This contained private offices, restrooms, mechanical equipment, and so on. It was several feet north of the main structure and connected by two north-south corridors at ground level. This brick section of the building was placed behind Washington Street storefronts, and served as a backdrop for the glass building. (The angled northeast wall of this brick part reflects the former Pennsylvania Railroad right-of-way.)

A drive-through bank window was placed along the alley at the rear of the glass building. Though drive-through banking was not new – the first drive-through facility had been built in 1946 for a Chicago bank – it was not yet commonplace. Beyond the drive-through area to the west was an older, two-story, brick building. This was later demolished and the drive-through/garden area expanded by Kevin Roche and John Dinkeloo (1918-1981) of Saarinen's firm. Three freestanding cubicles, connected to an underground tunnel, were completed in 1966.

As noted above, the original landscape for the bank was designed by Dan Kiley. The design included a single row of linden trees that enclosed the building on four sides, extending the structural system and connecting it to the urban context by redefining its façade line. The trees acted as both canopy and screen. For the drive-through expansion of 1966, Kiley created a park-like atmosphere with a lawn planted with leaf linden trees. Planted beds had *Coloradus Euonymus* supplemented with blooming flowers.

A substantial addition to the bank was completed in 1973. Designed by Kevin Roche John Dinkeloo and Associates, the successor firm to Eero Saarinen and Associates, the addition is compatible to the original building, as well as being a significant work of architecture in its own right. The central feature of the addition was a three-story glass arcade that faced the drive-through/garden. The arcade, in which glass was treated as a sculptural material, functioned as an indoor garden. It connected to the Washington Street commercial district on the east, and to Jackson Street on the west near Cummins Engine Company Corporate Office Building (1983) and the U.S. Post Office (1970), both designed by Kevin Roche. The north section of the 1973 addition was an extension of the original brick section of the bank. Wisteria was planted to cover a trellised frame on the north side of the brick section, to protect the glazed wall of that façade.

Both the bank and addition retain many original furnishings (though some pieces have been altered to accommodate changes in equipment). These include desks and chairs designed by Herman Miller and Knoll Associates, leading manufacturers of Modern furniture. (Knoll manufactured Eero Saarinen's furniture designs.) Artwork for the building was provided by Alexander Girard (1907-1994), a notable interior and textile designer.

Eero Saarinen 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

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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-year scholarship. 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 AIA 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.<sup>2</sup>)

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 (1929-31). 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*

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<sup>2</sup> *Progressive Architecture* (October 1991).

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*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."<sup>3</sup>

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 (1960)
- 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 are 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- ).

The principle architect for the Irwin Union Bank and Trust Company addition of 1973 was Kevin Roche. Roche was born in Ireland in 1922 and received a degree in architecture from the National University of Ireland in 1945. He studied under Ludwig Mies van der Rohe (1886-1969) at the Illinois Institute of Technology after coming to the United States in 1948. In 1950, he joined the firm of Eero Saarinen and Associates, becoming a partner in 1955. Roche assisted Saarinen on his Columbus commissions, including Irwin Union Bank and Trust, the Miller House (1957), and North Christian Church (1964). After Saarinen's death, Roche and John Dinkeloo assumed the leadership of the firm, completing several important projects. In 1966, they established Kevin Roche, John Dinkeloo and Associates. In the partnership, Roche was principal designer and Dinkeloo focused on construction and technology.

Roche was the best possible choice to design the addition to the bank. He started his career with Eero Saarinen in 1950, and worked as his principal assistant until Saarinen's death in 1961. He played a significant role in Saarinen's Columbus buildings: Irwin Union Bank and Trust, the Miller House, and North Christian Church. Roche and John Dinkeloo, as senior partners, assumed a leadership role in completing Eero's in-progress works after his death. They formed a new architectural firm that succeeded Saarinen's firm, and continued the practice under the high standards that had been established. Roche's work was similar to Eero's in that he was not bound by style. Roche commented on this approach in a 1982 *Time* article: "What Saarinen taught us is not to find a new mold or formula for producing architecture like so many automobiles, but to design each building with a fresh enthusiasm for meeting its specific requirements."<sup>4</sup>

The article referred to above was written to announce Roche's selection as the fourth winner of

<sup>3</sup> William Dudley Hunt, Jr. *Encyclopedia of American Architecture* (New York: McGraw Hill, 1980).

<sup>4</sup> Wolf Von Eckardt, "Creating the Unexpected," *Time* (26 April 1982).

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the Pritzker Architecture Prize, the world's highest honor for an architect. This award demonstrates that, at the age of 60, 32 years after beginning his career with Eero Saarinen, Roche was considered to be among a small, elite group of the world's leading architects.

Roche was selected to design the bank's expansion after it outgrew its original facility. He was selected because it was the policy of the Miller family and its companies to commission the original architect for a building, or the successor firm, to design additions. Roche responded by designing an addition that is in every way compatible with the original glass pavilion and office wing. The sculptural glass extension of the office wing represented the evolution of the Miesian glass box into a more expressionistic Modernist form. Thus the addition represented the development of Modern architecture. It also complimented the site perfectly, acting as a reflective, "non-building" that faced Dan Kiley's design for the drive-through park, and serving as a connector among the city's commercial street, and corporate and governmental functions to the west.

The addition did not mimic or enlarge the form of the original building, but did enlarge the presence of the original building by reflecting it. In this way, the addition was respectful of Saarinen's building and of Kiley's landscape. At the same time, it made a statement of its own that belonged to the expressive, Modernist ideas of the early 1970s.

Among the best known buildings of Roche-Dinkaloo are the Oakland Museum (1968) in Oakland, California; the Ford Foundation Building (1968) and the United Nations Plaza Hotel (1975) in New York City; and College Life Insurance Company (1971) in Indianapolis. In addition to the U.S. Post Office and Cummins Engine Company Corporate Office Building, buildings in the Columbus area include Cummins Midrange Engine Plant (1973), Renovation and Expansion of the Visitors Center (1995), and Addition and Renovation of Cummins Engine Company Columbus Plant (1998).

Roche has received two of architecture's most prestigious prizes: the Pritzker Prize (1982) and the Gold Medal of the American Institute of Architects (1983).

The landscape architect for Irwin Union Bank and Trust was Dan Kiley (1912- ), who, along with Garrett Eckbo (1910- ), Lawrence Halprin (1916- ), James Rose (?-1991) and a few others, was a pioneer of the Modern movement in landscape architecture. Kiley worked on the original landscape design for the bank and on the 1966 expansion of the drive-through area.

Born in Boston, Kiley worked as an apprentice landscape architect for Warren Manning (1860-1938) from 1932 to 1938. Manning was one of the leading landscape architects in the nation at the time. Kiley 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).

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Kiley's work has been compared with that of Ludwig Mies van der Rohe (1886-1969), and the DeStihl 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 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 (1955); 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 designed more projects in Columbus than any other landscape architect. In addition to those already mentioned, these included:

- 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:

- Residential Design Award, 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)

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- 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)
- National Landscape Award (1990)
- Governor's Award for Excellence in the Arts, State of Vermont (1991)
- Outstanding Lifetime Achievement Award, Harvard Graduate School of Design, (1992) Academician, National Academy of Design

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**9. MAJOR BIBLIOGRAPHICAL REFERENCES**

“Architects’ Statement About the Irwin-Union Trust Company,” 22 November 1954.

“Columbus, Indiana . . . A Study in Small-Town Progress.” *Architectural Forum* (October 1955).

*Chicago Tribune Magazine* (22 August 1976).

“Creating the Unexpected.” *Time* (26 April 1982).

Emmanuel, Muriel, editor. *Contemporary Architects* (3rd edition). New York: St. James Press, 1994.

“Irwin Union Bank, Columbus . . . How does your garden grow?” *Hoosier Banker* (September 1966).

“Irwin Union Bank and Trust Addition.” *Architectural Forum* (March 1974).

Lauther, S. Edgar. “A Development Program.” *Burroughs Clearing House* (July 1955).

McQuade, Walter. “Eero Saarinen: A Complete Architect.” *Architectural Forum* (April 1965).

Tompkins, Calvin. “The Garden Artist.” *The New Yorker* (16 October 1995).

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

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**10. GEOGRAPHICAL DATA**

Acreage of Property: approximately 1.5 acres

UTM References:                    **Zone   Easting   Northing**

    A      16      593130   4339720

Verbal Boundary Description:

Starting at the northwest corner of Washington and Fifth streets; thence north along the west side of Washington Street 110 feet; thence west 40 feet; thence north 10 feet; thence northwest parallel with the old Pennsylvania Railroad right-of-way to a point 180 feet east of the east side of Jackson Street and 210 feet north of Fifth Street; thence west along a line parallel with Fifth Street to the east side of Jackson Street; thence east along the north side of Fifth Street to the point of beginning.

Boundary Justification:

The boundary includes the historic 1954 bank building, the 1966 drive-through/garden, and the 1973 addition that have historically been part of the Irwin Union Bank and that maintain historic integrity.



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**11. FORM PREPARED BY**

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Louis Joyner, Architect  
Malcolm Cairns, Landscape Architect  
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