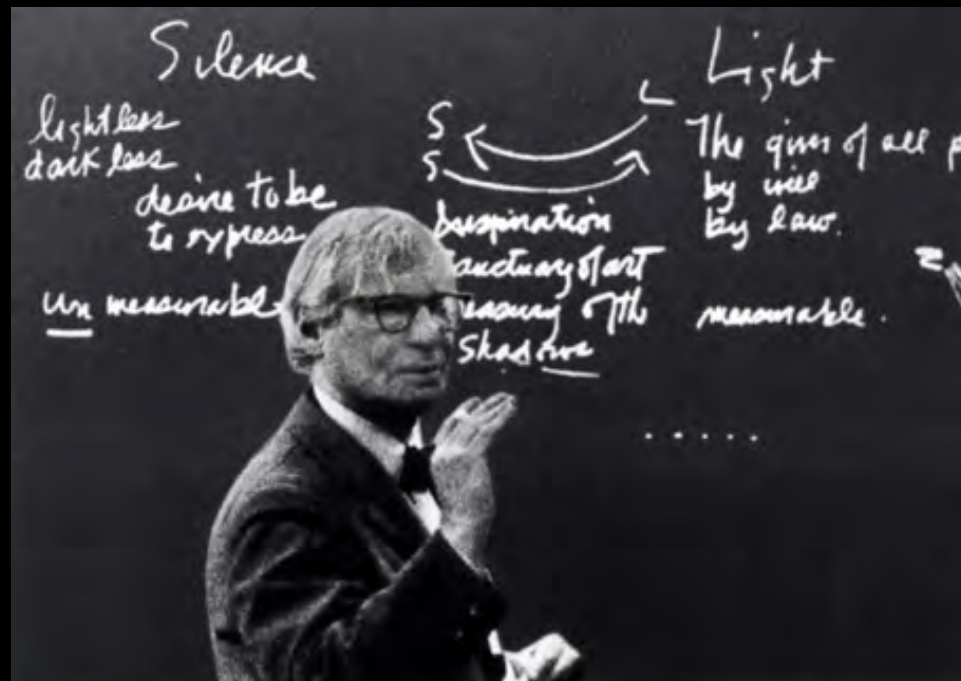


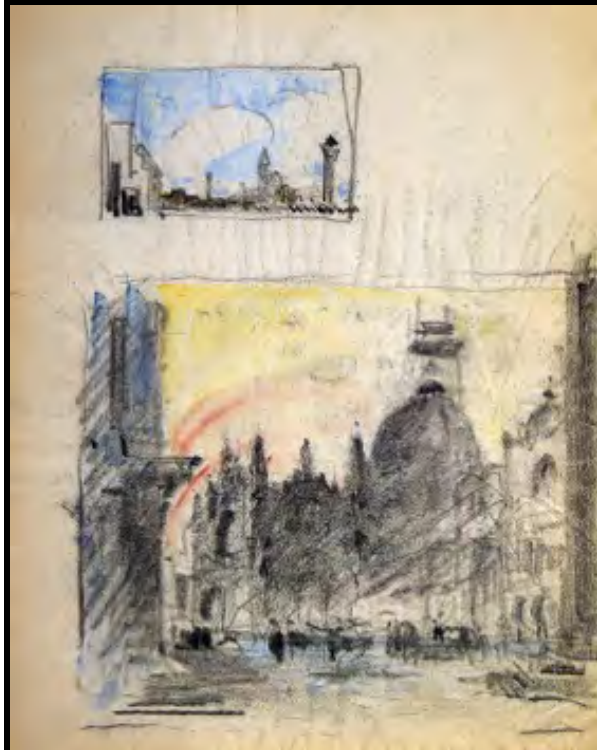
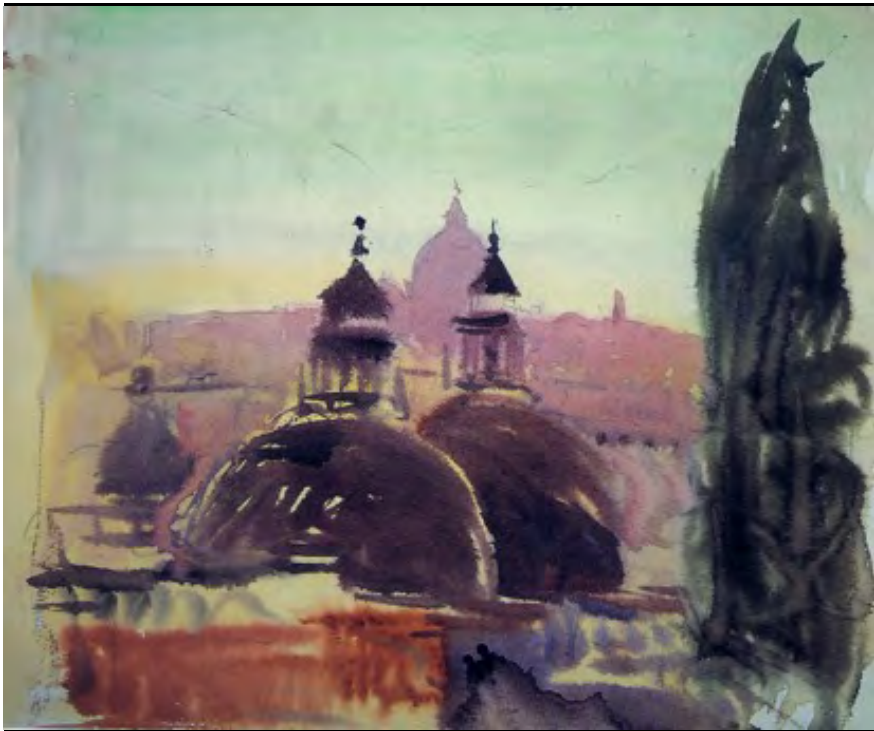
Louis I. Kahn, 1901-1974

“Non conosco servizio migliore che un architetto possa offrire come professionista di quello di rendere evidente che ogni edificio deve servire un’ istituzione degli uomini, vuoi che si tratti del governare, dell’ abitare, dell’ apprendere, oppure della salute o del tempo libero”

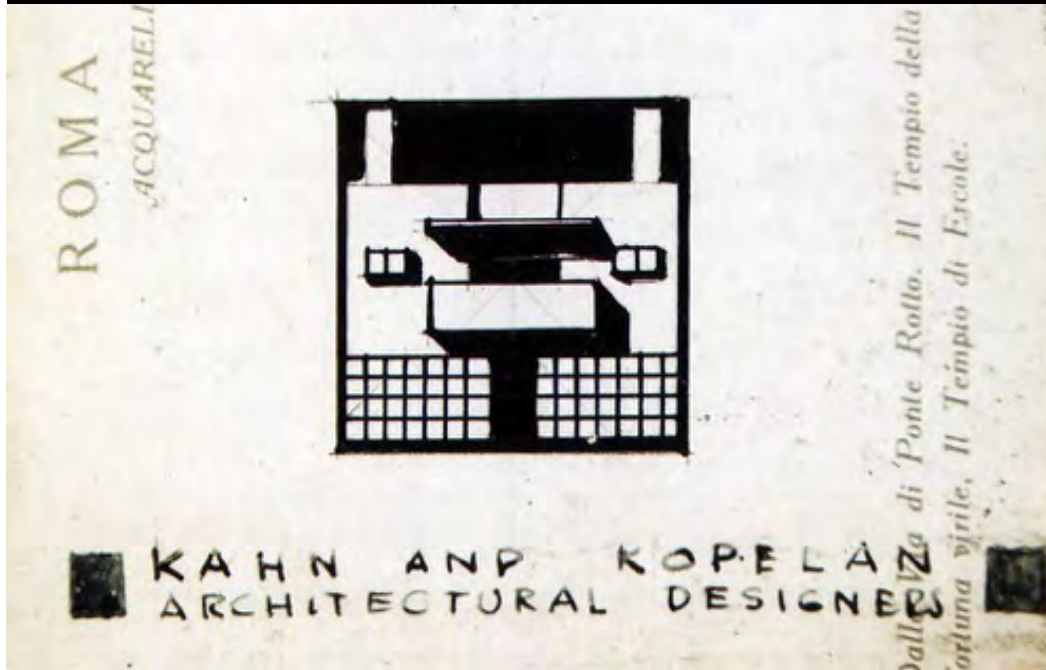
Louis I. Kahn, *Conversazioni con gli studenti*

«Amo gli inizi. Per me sono sempre stati fonti di meraviglia. Ritengo l’ inizio fondamento del continuare. Se così non fosse, niente potrebbe esistere, nulla esisterebbe»





Kahn & Kopeland, logo per lo studio associato,  
ottobre 1930



Thomas Tait, Silver End,  
England, «Architectural  
Record», ottobre 1930

“I was always full of references, and here the  
references were lost. I didn't know references.  
I started from zero”

Le Corbusier, Maison Planeix,  
Paris, «L' Architecte»,  
settembre 1930



## Tempio di Apollo a Corinto e Acropoli di Atene, 1951



«In architettura, la monumentalità si può definire come una qualità; una qualità spirituale, che manifesta quanto vi è di eterno in una struttura. È la qualità che percepiamo nel Partenone, il simbolo inequivocabile della civilizzazione iniziata in Grecia. Vi è chi sostiene che noi viviamo in un'epoca di squilibrata relatività, di cui è impossibile dare interpretazioni univoche. Per questa ragione, penso, molti architetti ritengono che noi non siamo mentalmente attrezzati per attribuire un carattere monumentale alle nostre costruzioni. Ma, mi chiedo, noi abbiamo già dato un volto adeguato, dal punto di vista architettonico, a monumenti della nostra società quali scuole, edifici comunitari, centri culturali? Quali suggestioni, movimenti, accadimenti sociali o politici dobbiamo attendere? Quale evento o quale filosofia devono maturare per indurci a riconoscere i tratti della nostra civilizzazione? Che effetto avrà questa tensione sulla nostra architettura?...»

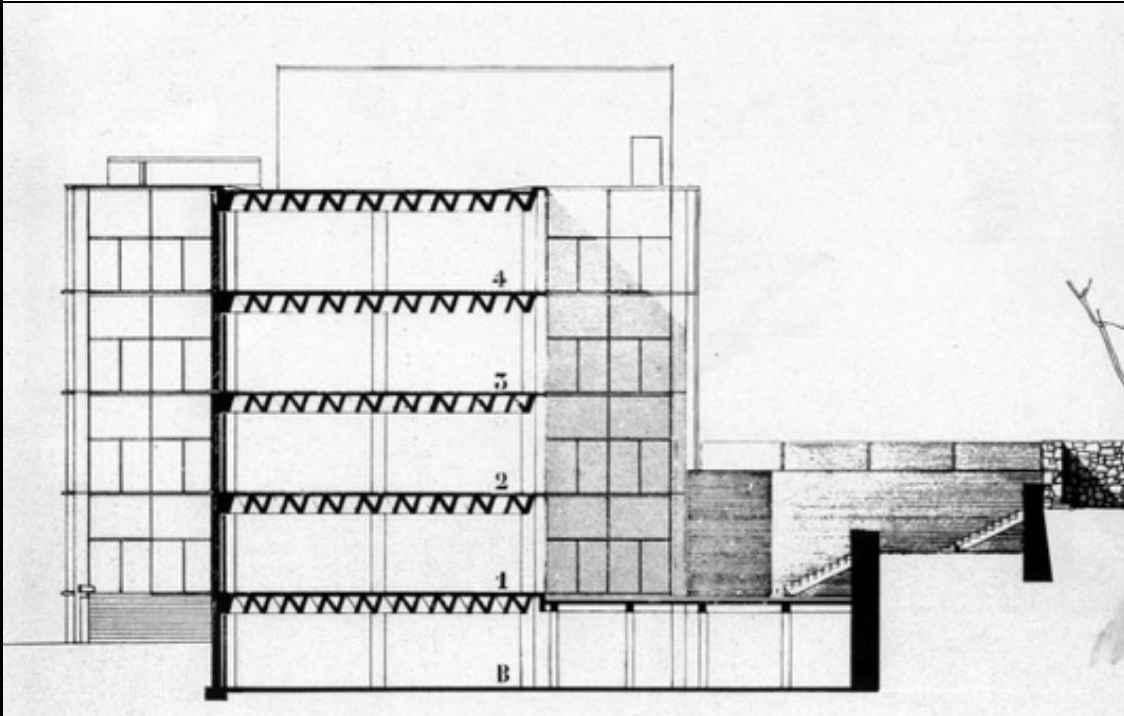
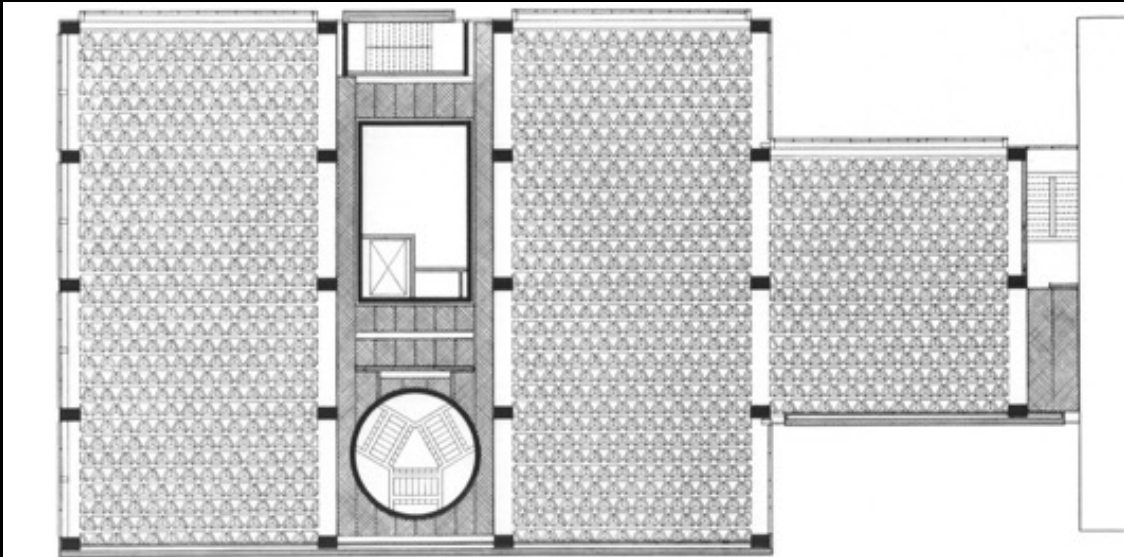
L. Kahn, *Monumentalità*, 1944

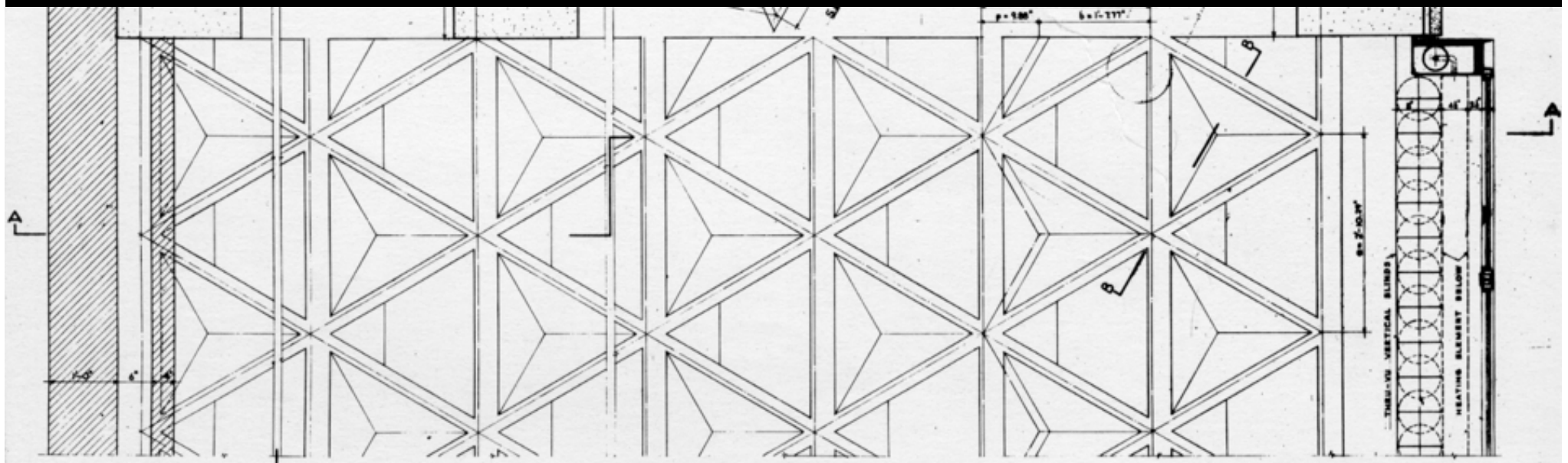
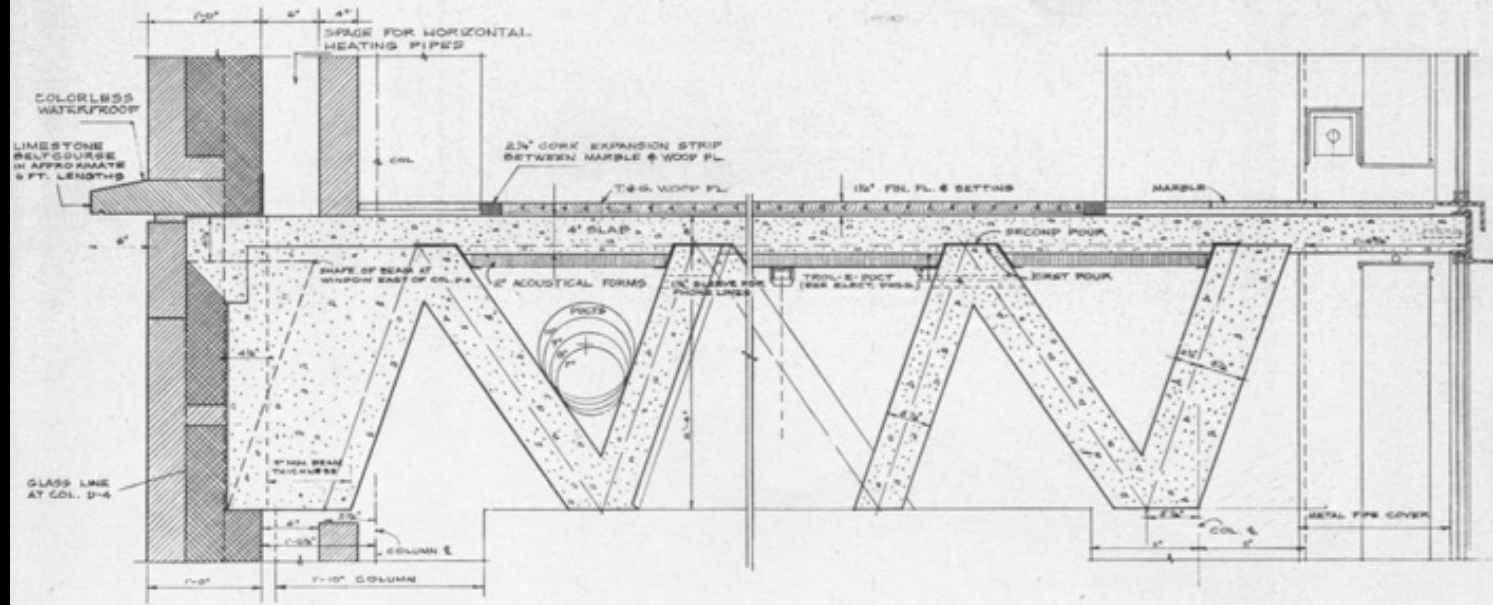


Yale Art Gallery, New Haven, 1950-54







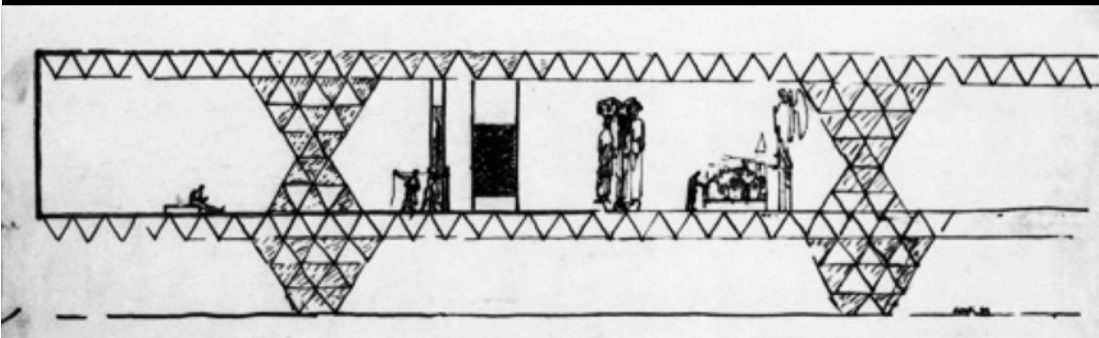


CEILING PLAN

Details - 1/2" = 1'-0"  
 Design Laboratory - Yale University  
 Designer - Louis I. Kahn, Architect  
 April 18, 1952



# Buckminster Fuller, cupole geodetiche



# Buckminster Fuller, cupola all'Expo di Montreal, 1967



**nature**  
INTERNATIONAL WEEKLY JOURNAL OF SCIENCE

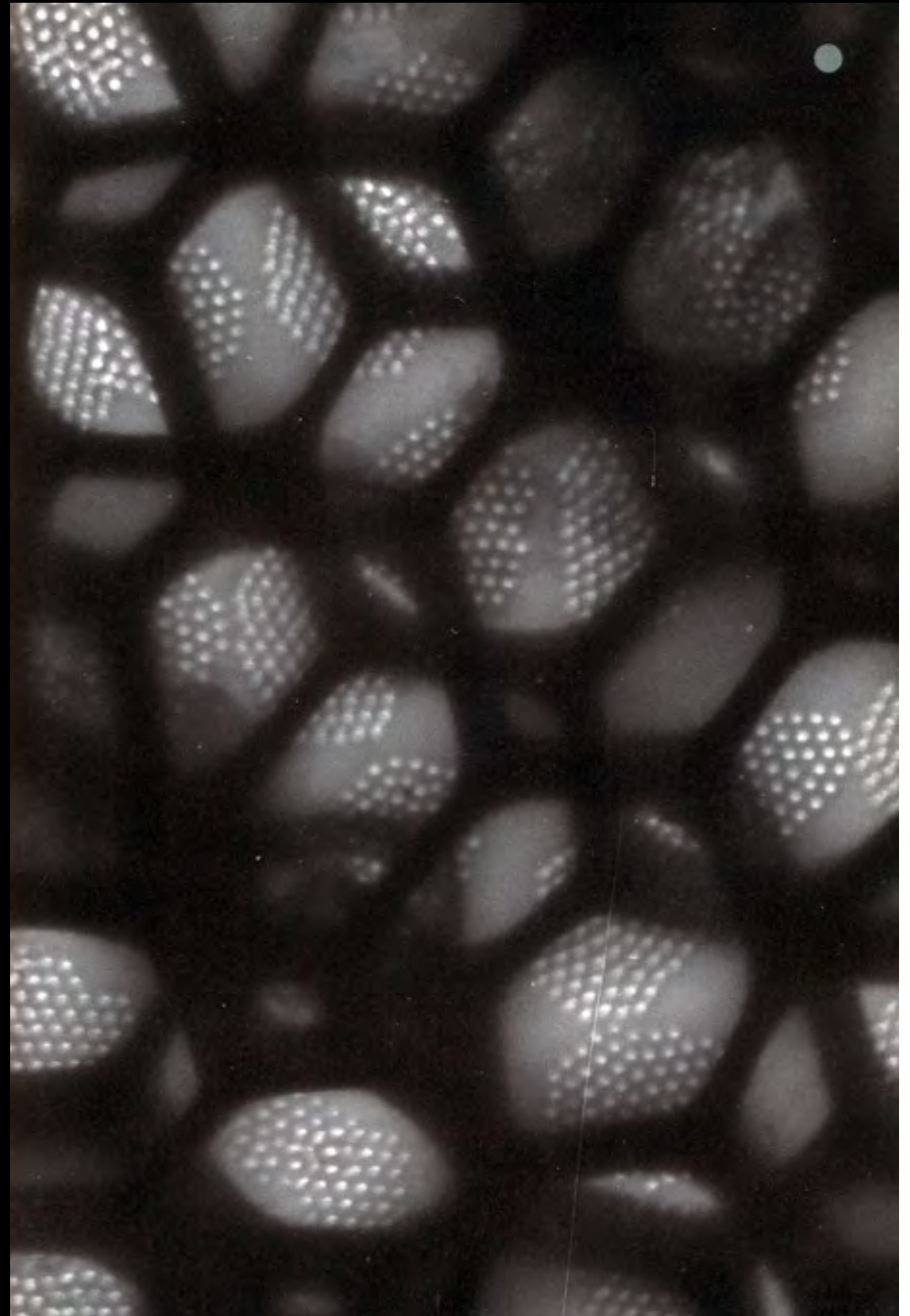
- The spectacular discovery of a new class of carbon molecules, the Fullerenes, by Kroto, Smalley and Curl 1985, Nobel Prize 1997. The Expo Dome, which Kroto and Smalley had both seen in Montreal in 1967, led them onto the right track in their search for the unknown molecular structure: to the icosahedral symmetry of this ball-shaped cage molecule.



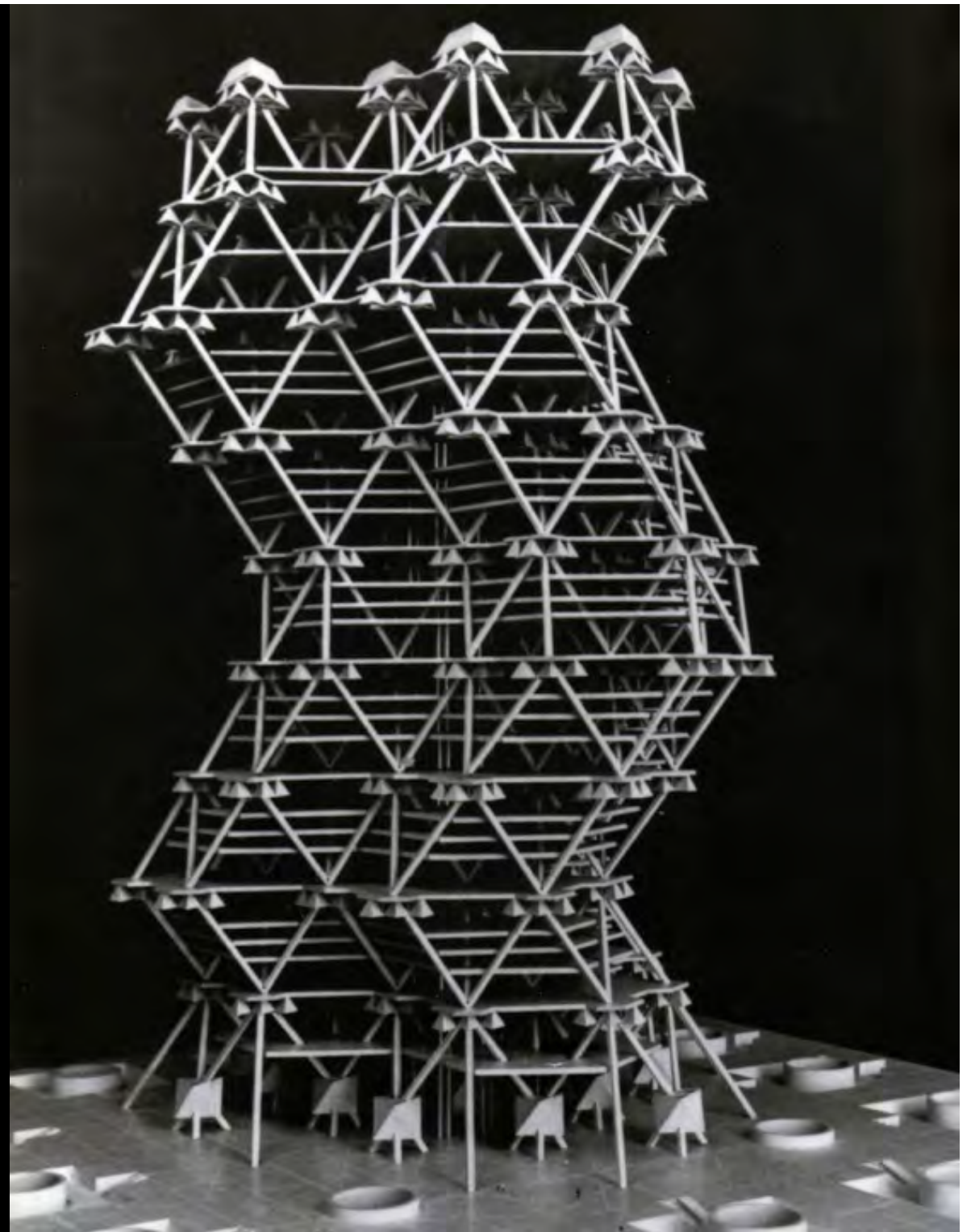
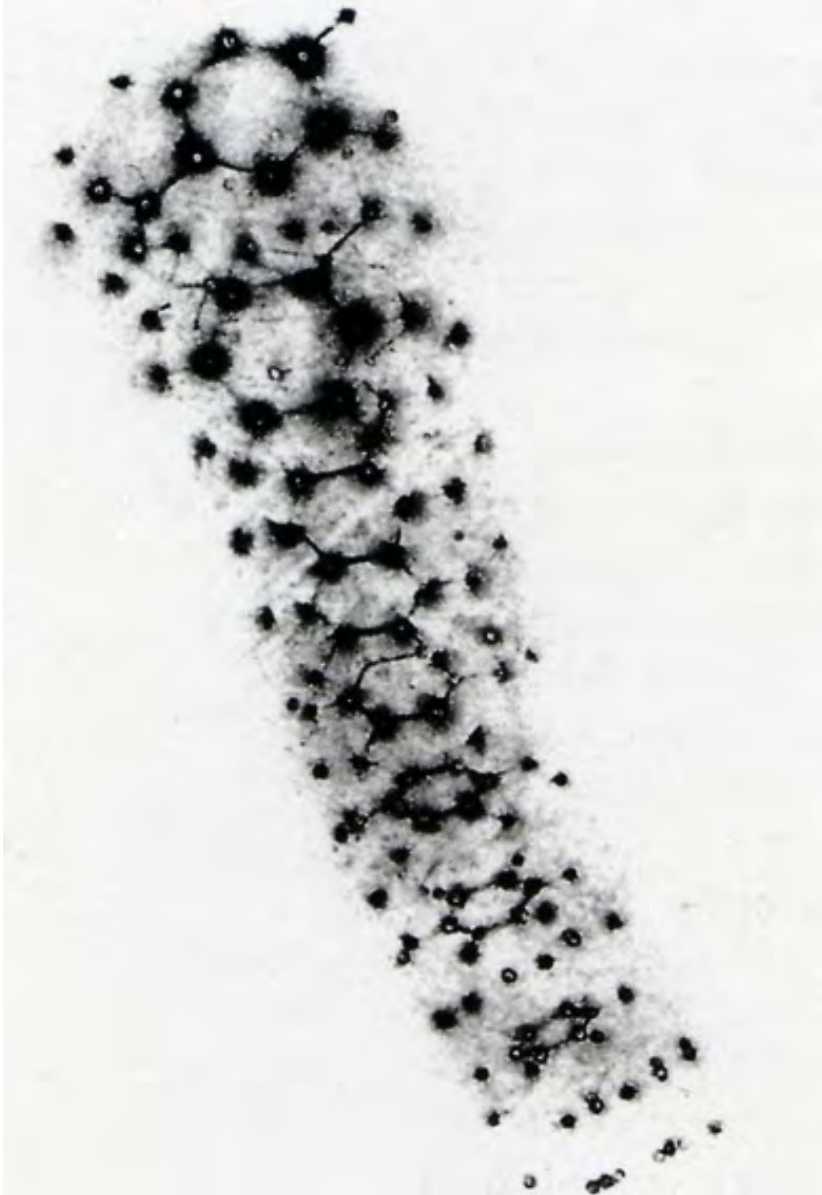
**SIXTY-CARBON CLUSTER**

SUTTON BRIDGES

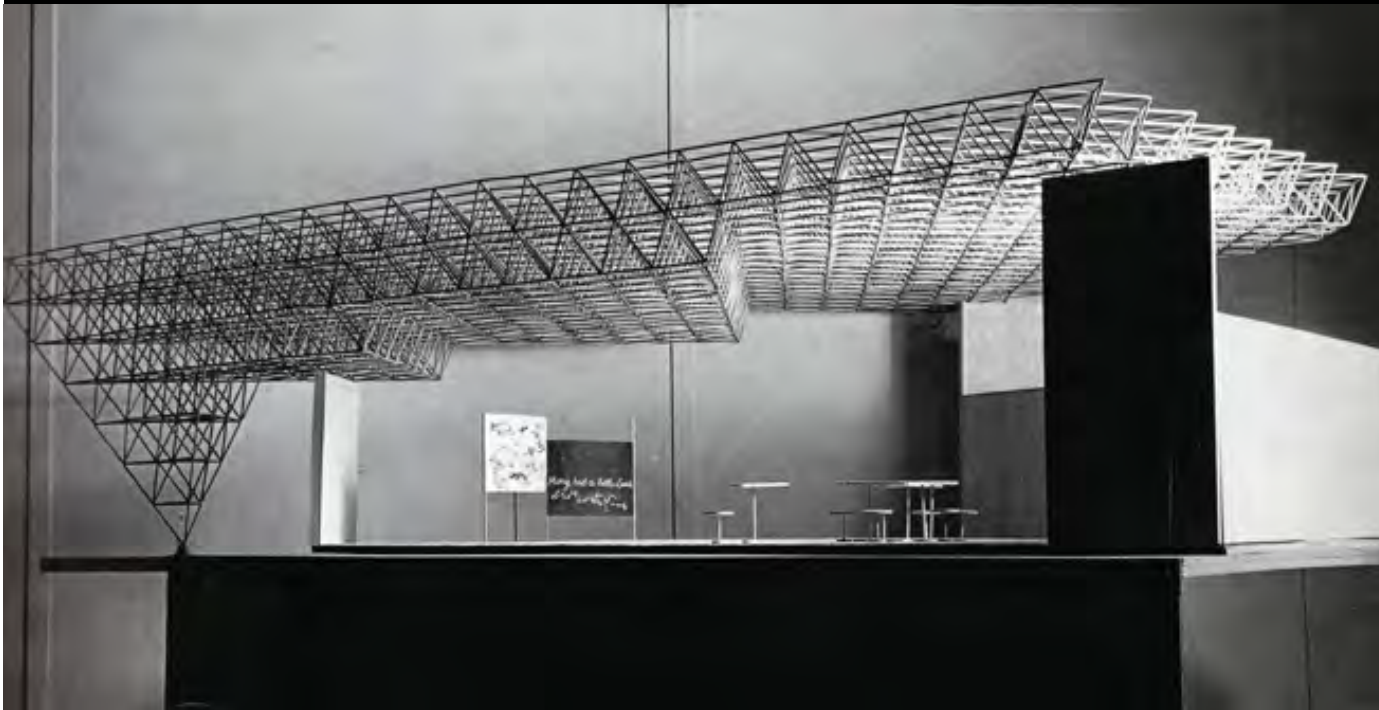
Volume 334, Number 6171, 1997  
ISSN 0028-0836



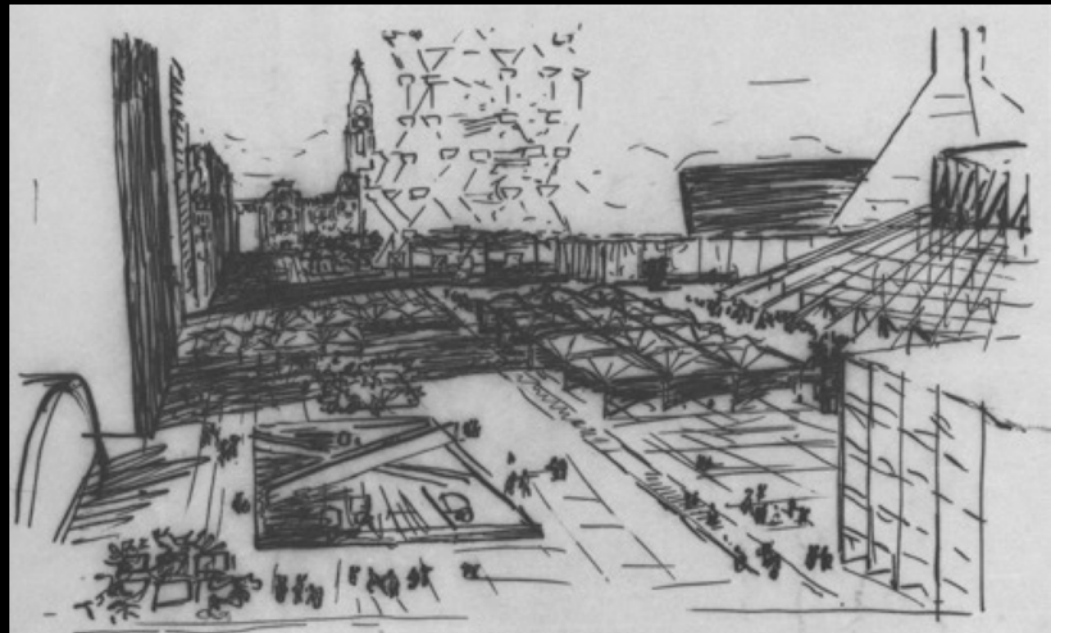
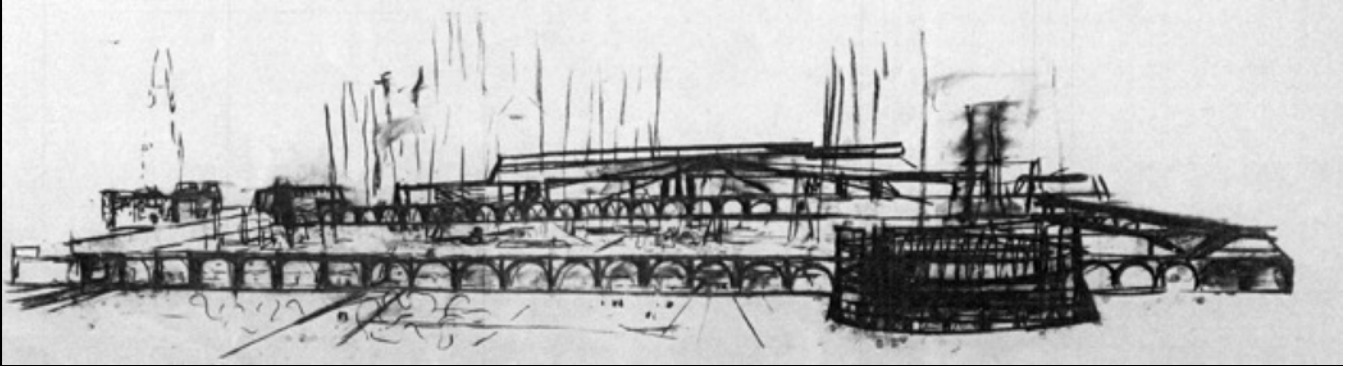
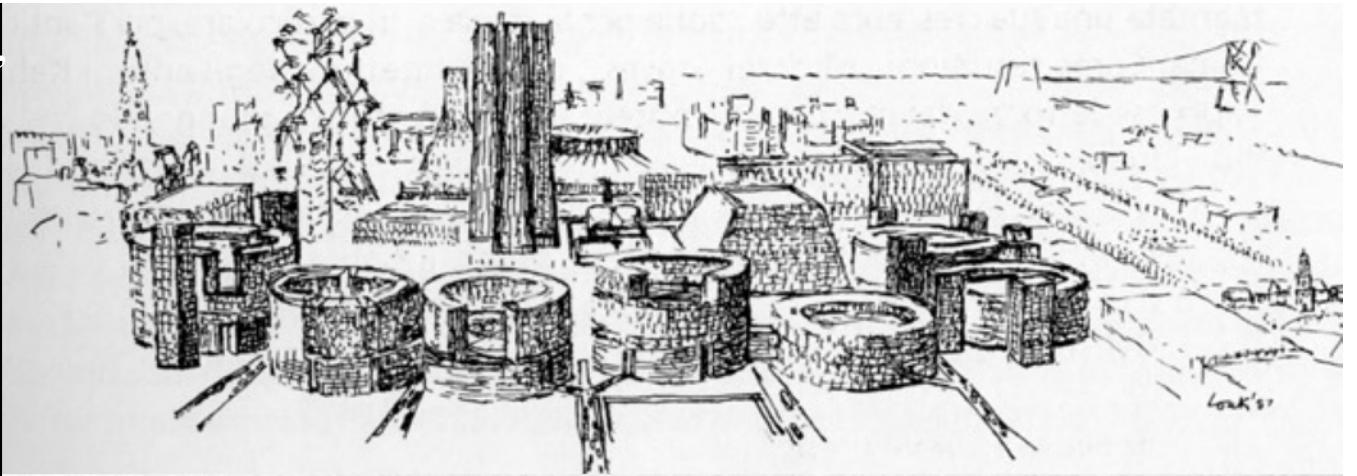
Piano per Philadelphia, 1951-62  
Torre civica (con Anne Thyng)

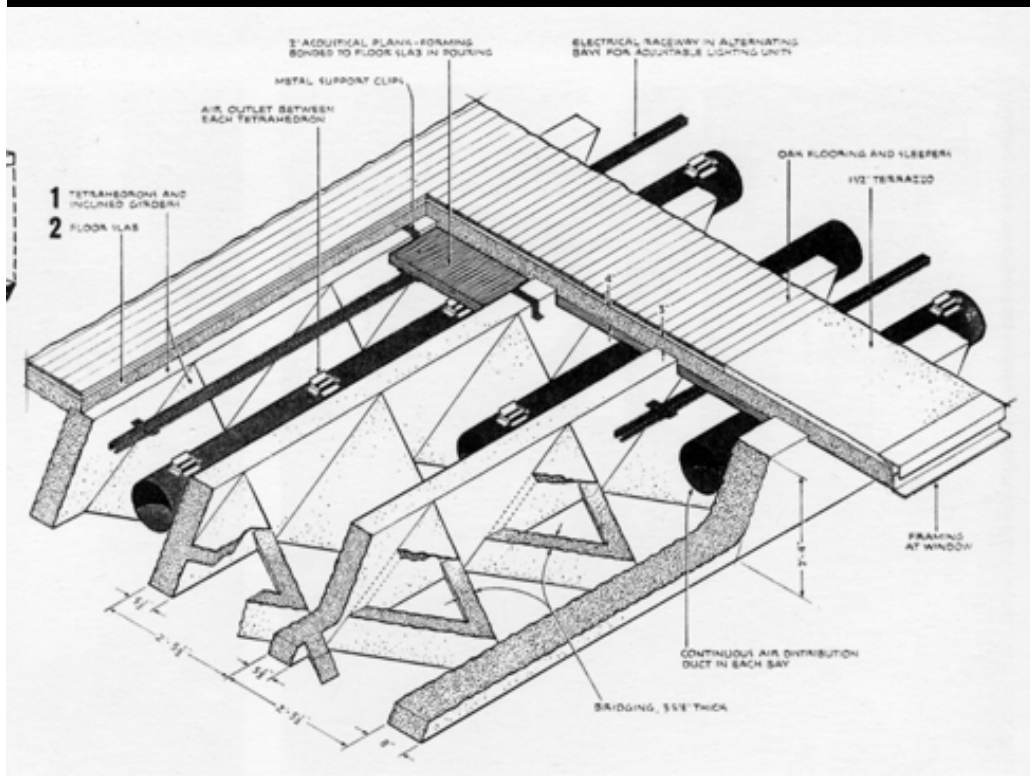
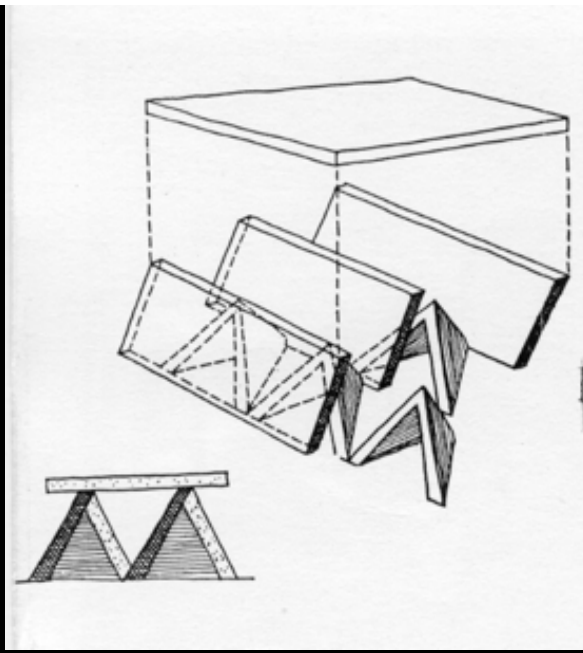


# Anne Thing



Piano per Philadelphia, 1951-62,  
Torre civica e silos







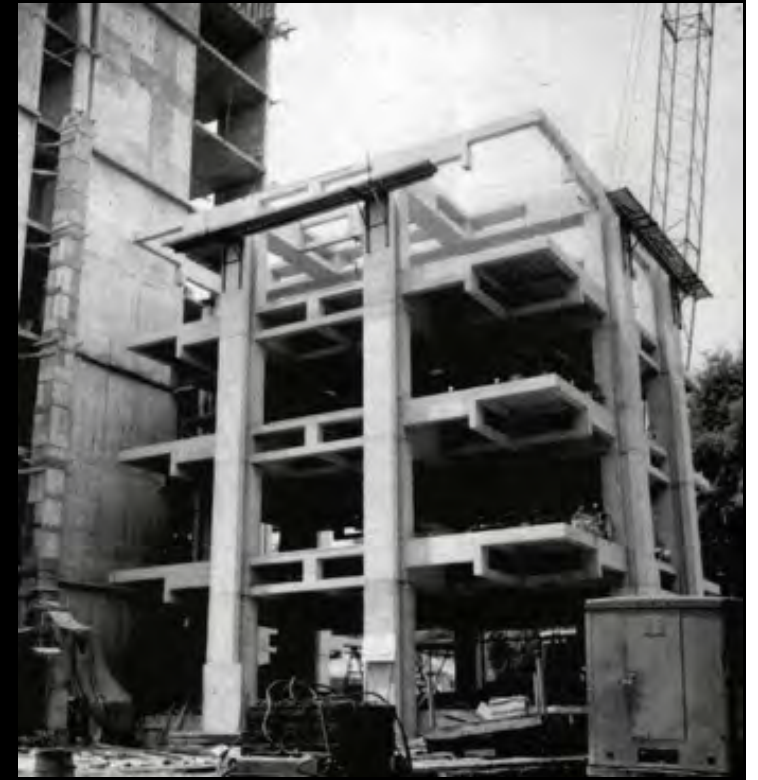


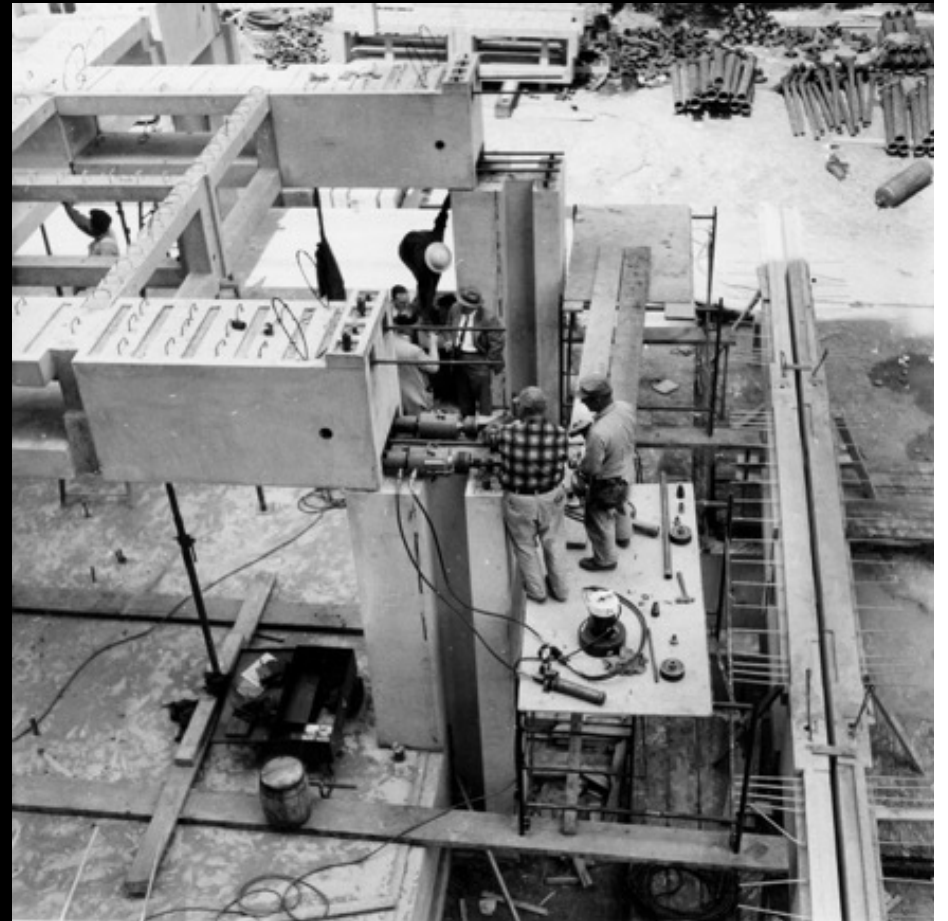
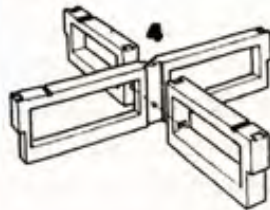
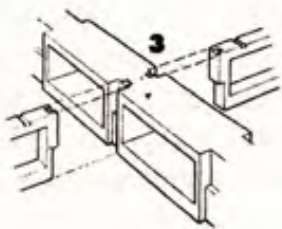
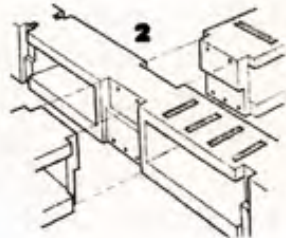
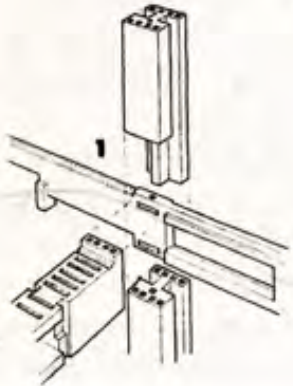
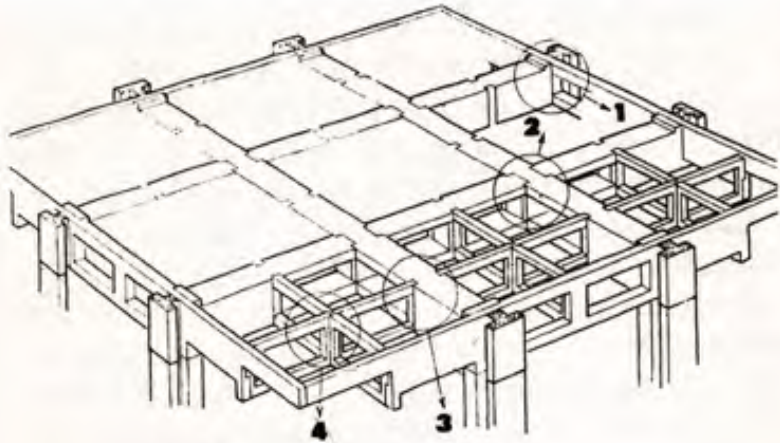


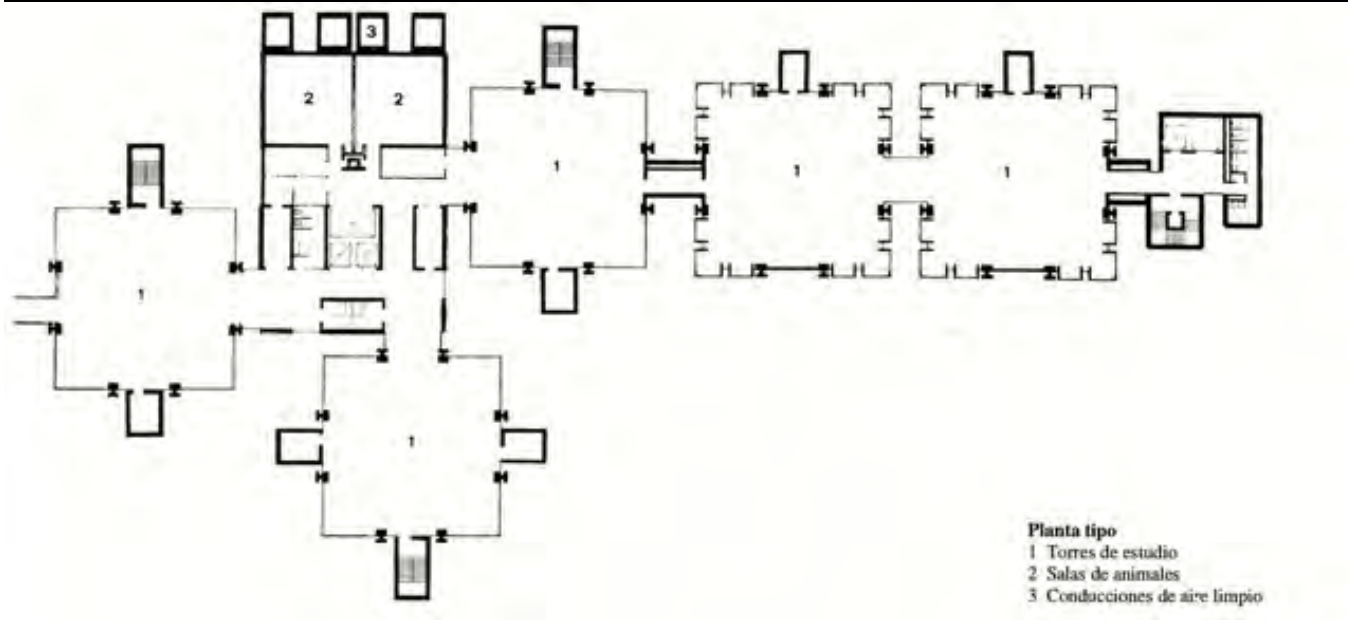
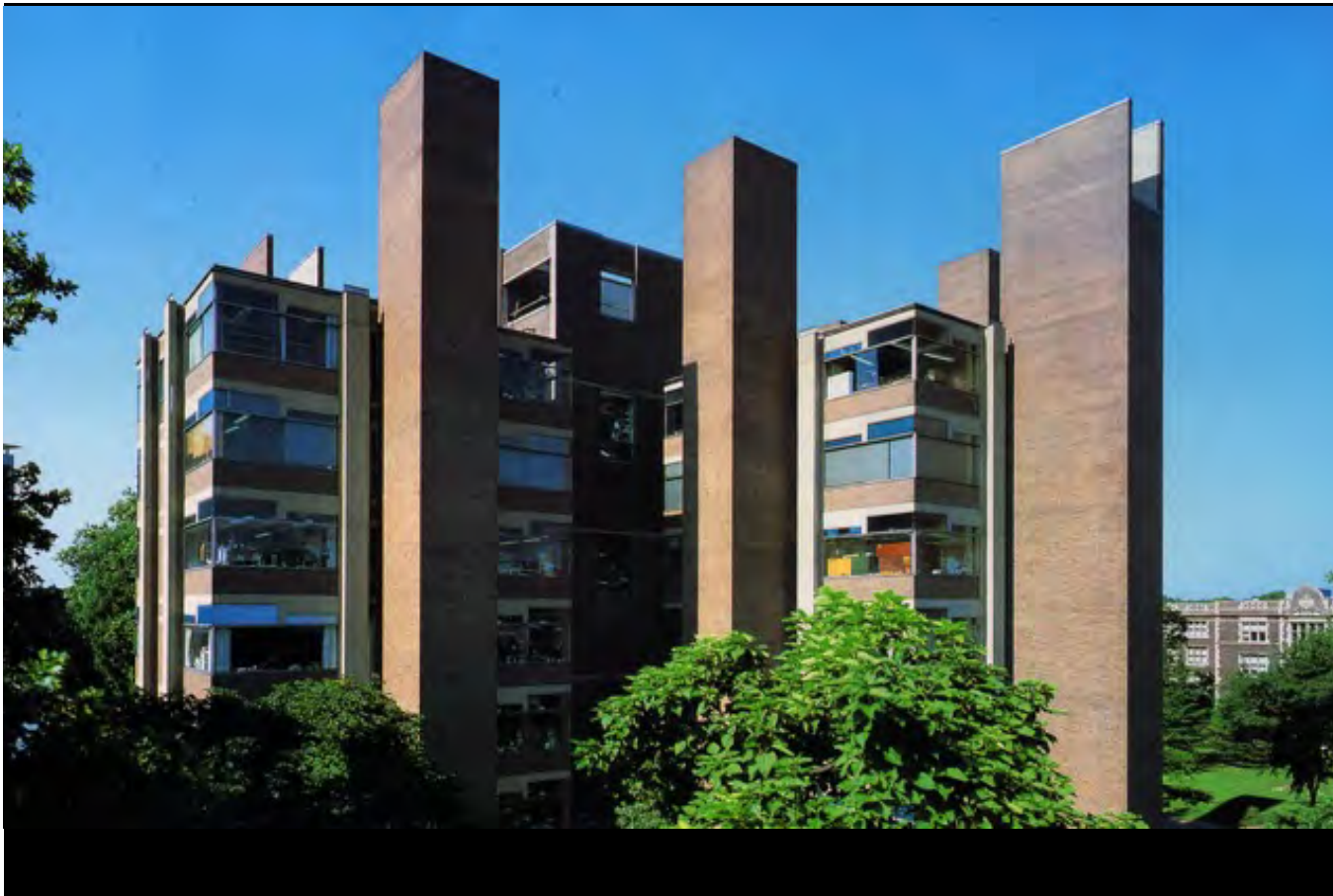




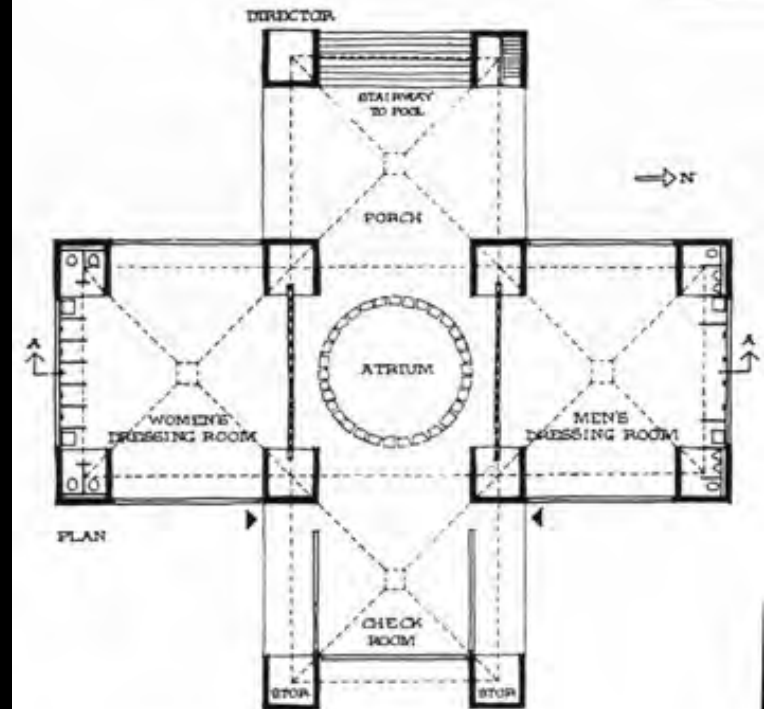
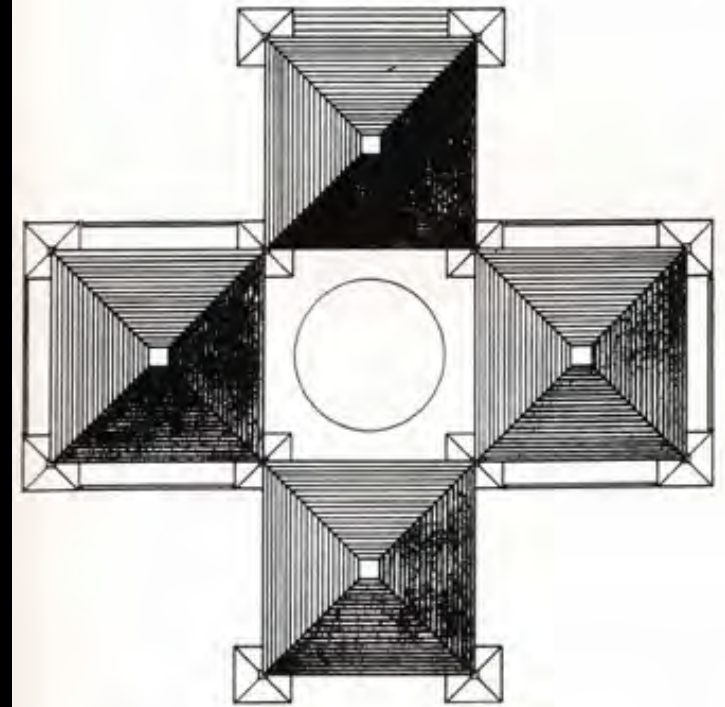
Louis I. Kahn, Richards Medical Research Building, University of Pennsylvania, 1957-65







Trenton Bath House, Trenton, 1954

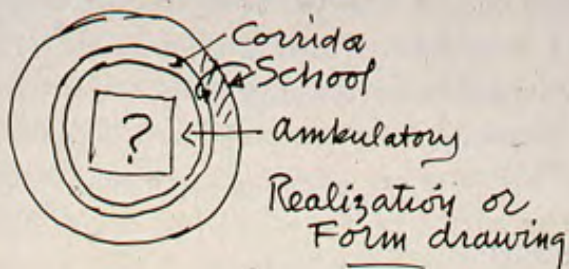




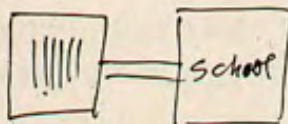
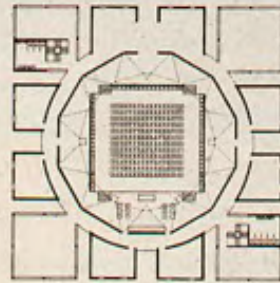
First Unitarian Church, Rochester, 1959-69





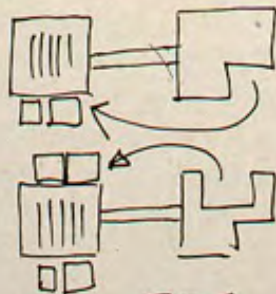


FIRST DESIGN  
close translation  
of realization in  
Form



No!

Test of the  
Validity of  
Form



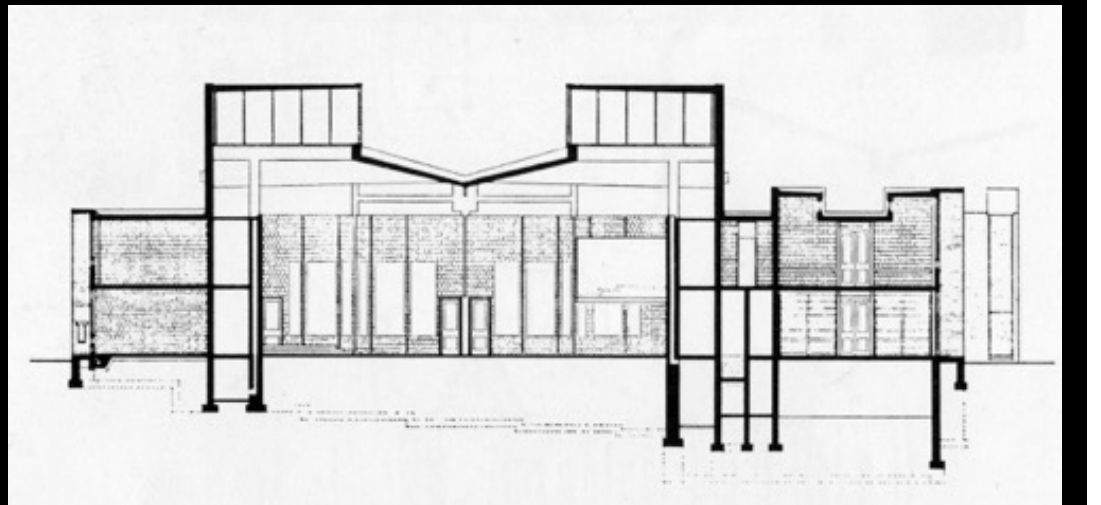
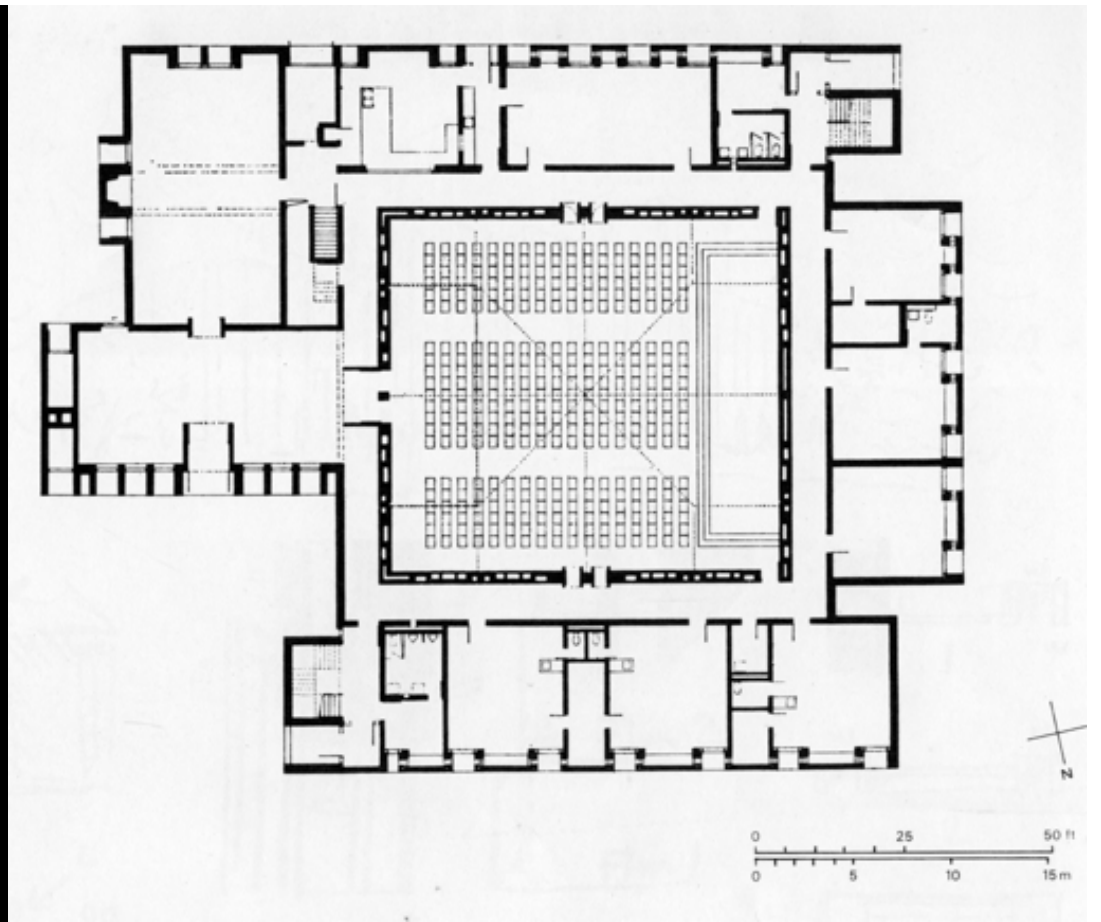
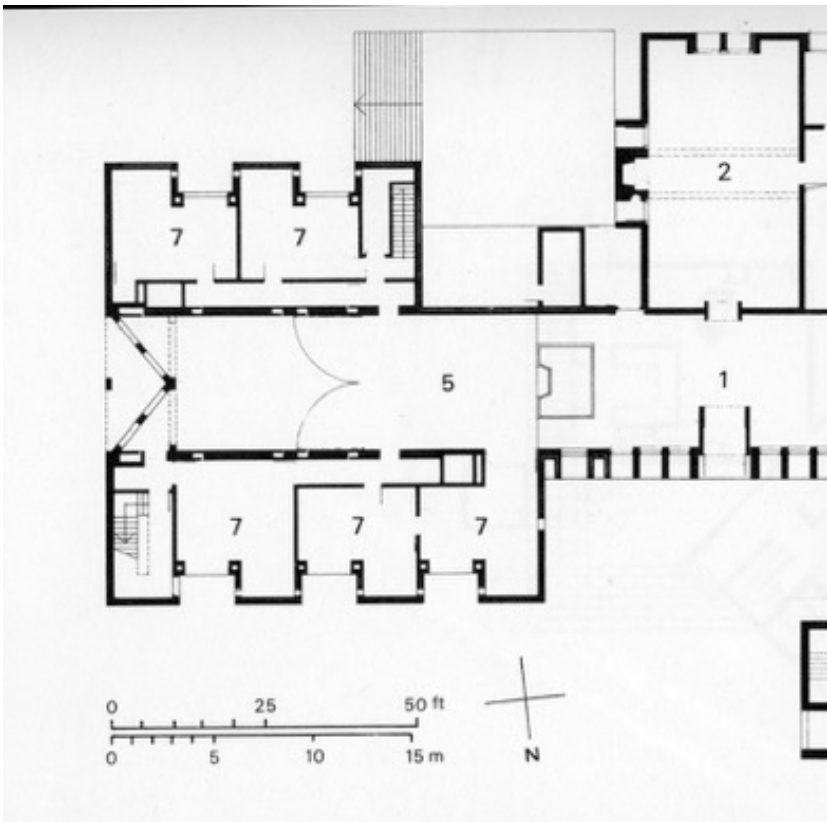
Design resulting  
from circumstantial  
demands

«L' uomo produce le regole.  
La natura è fatta di leggi.  
Senza la conoscenza della legge,  
senza il sentimento della legge,  
nulla si può fare.

La natura produce ogni cosa.  
La mente desidera le cose e  
sfida la natura per produrre ciò  
che esprime l' inespriabile,  
l' indefinibile, lo smisurato,  
quanto non ha sostanza...  
amore. Odio, nobiltà. La mente  
vuole esprimere tutto ciò e non  
può farlo senza uno strumento.  
La legge è il costruttore degli  
strumenti (...)

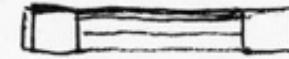
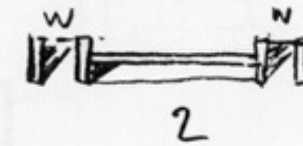
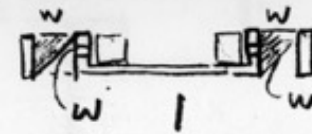
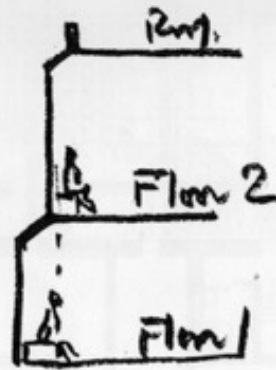
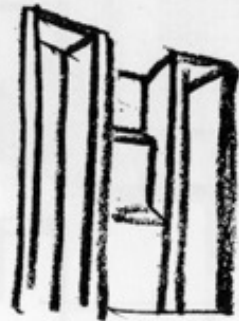
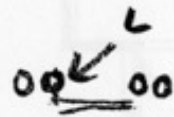
Tutti dovrebbero considerare le  
regole modificabili e la legge  
immutabile».

L. Kahn, *Legge e regola*, 1961





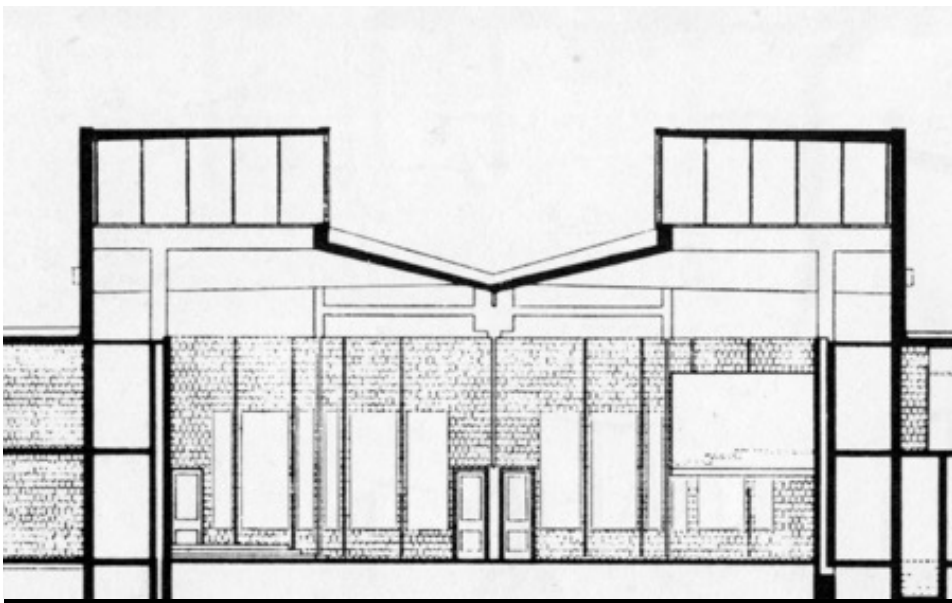




UNC.32-35  
Explanatory sketches,  
lighting concept.

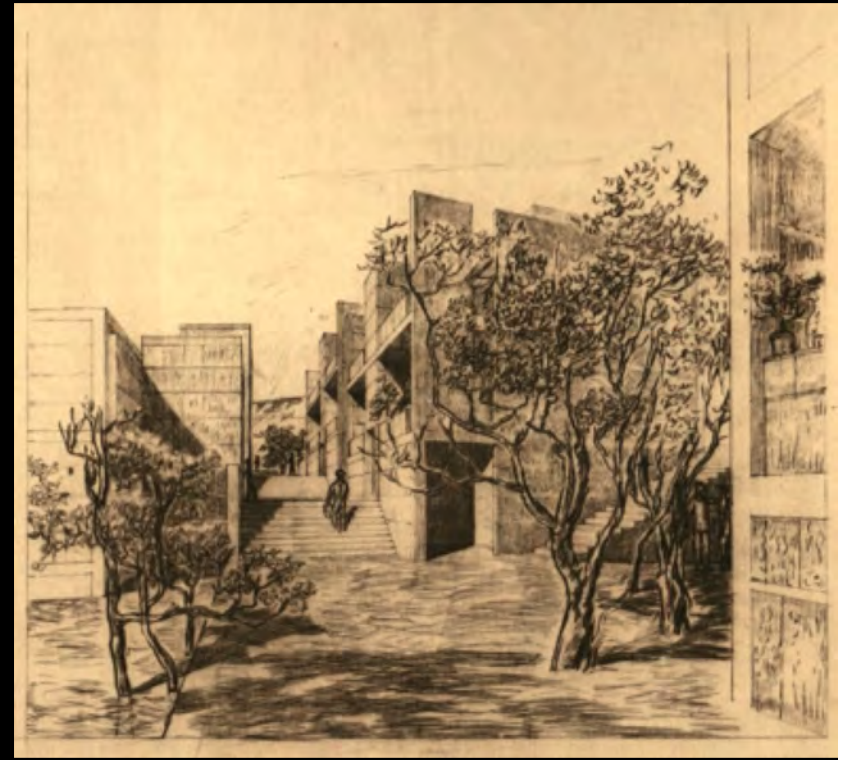
"We felt the starkness of light again, learning also to be conscious of glare every time... whether it's the glare in Rochester or glare in Luanda, it still was one realization... if you looked at a Renaissance building... in which a window has been highly accentuated architecturally... a window that's made in this form - windows framed into the opening..."



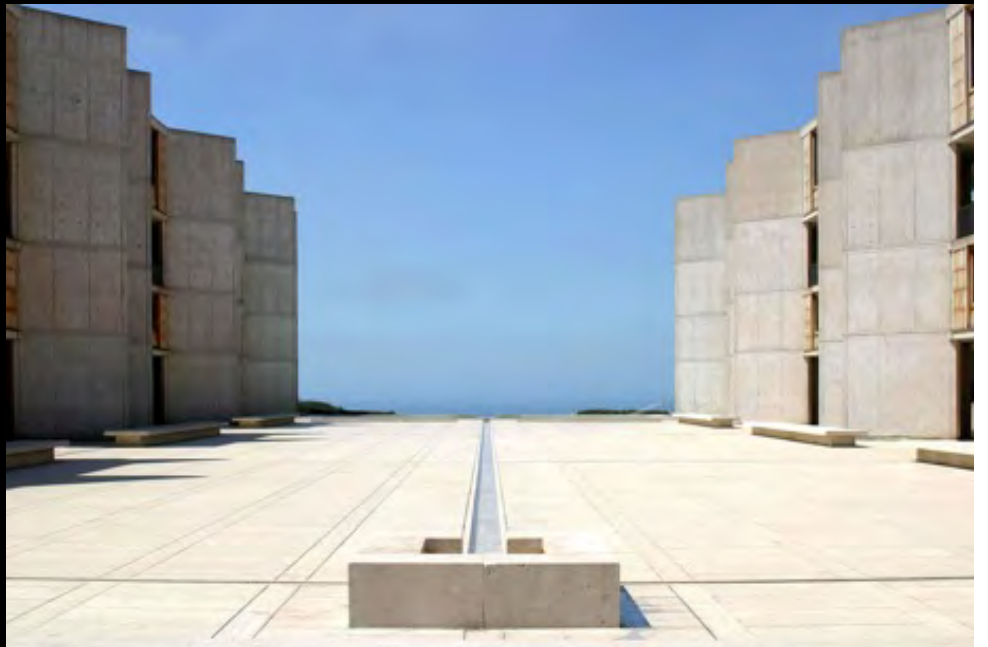


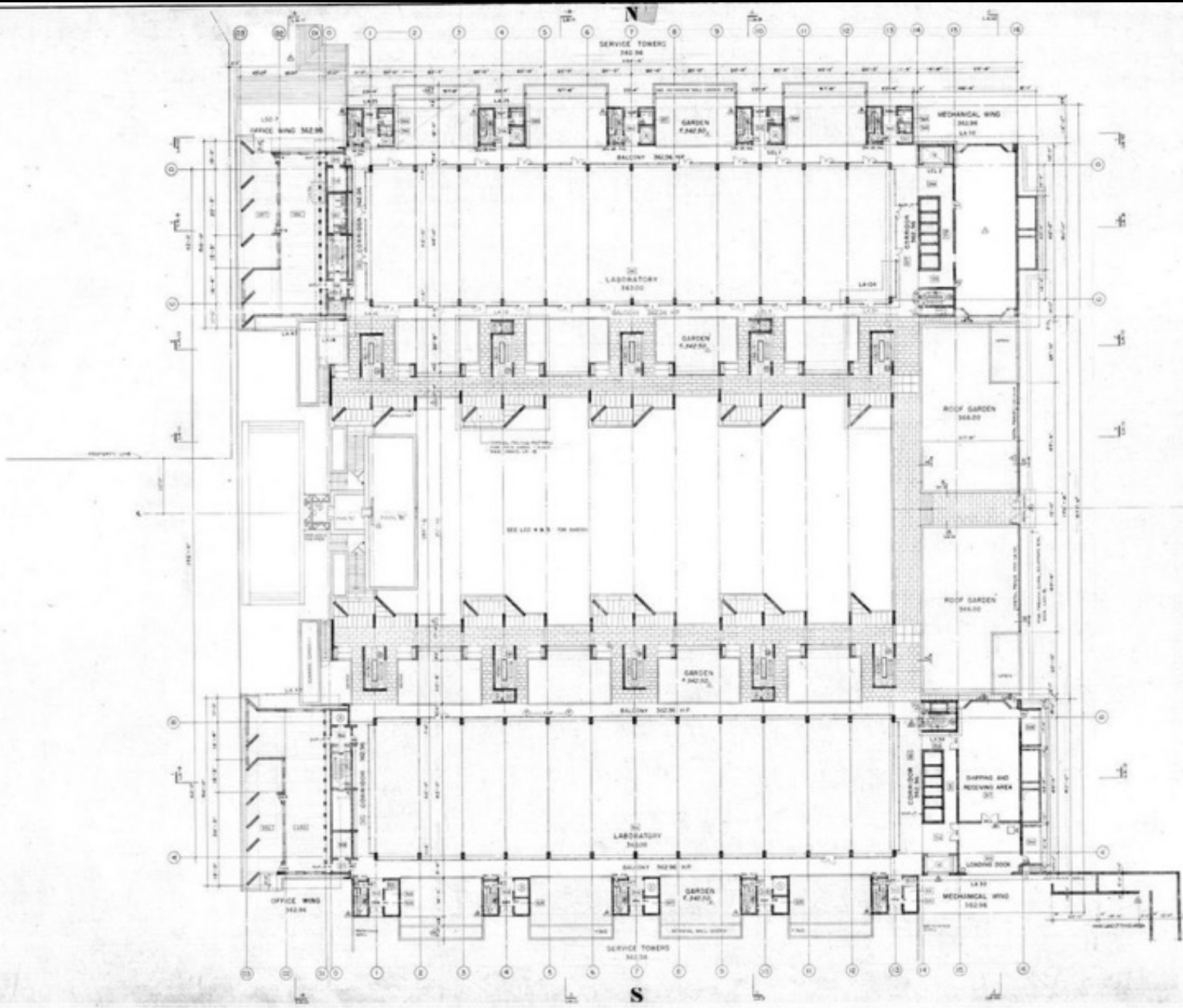
Salk Institute for Biological Studies,  
La Jolla (Cal.), 1959-65











**LABORATORY - MIDDLE LEVEL PLAN GARDEN 342.00**

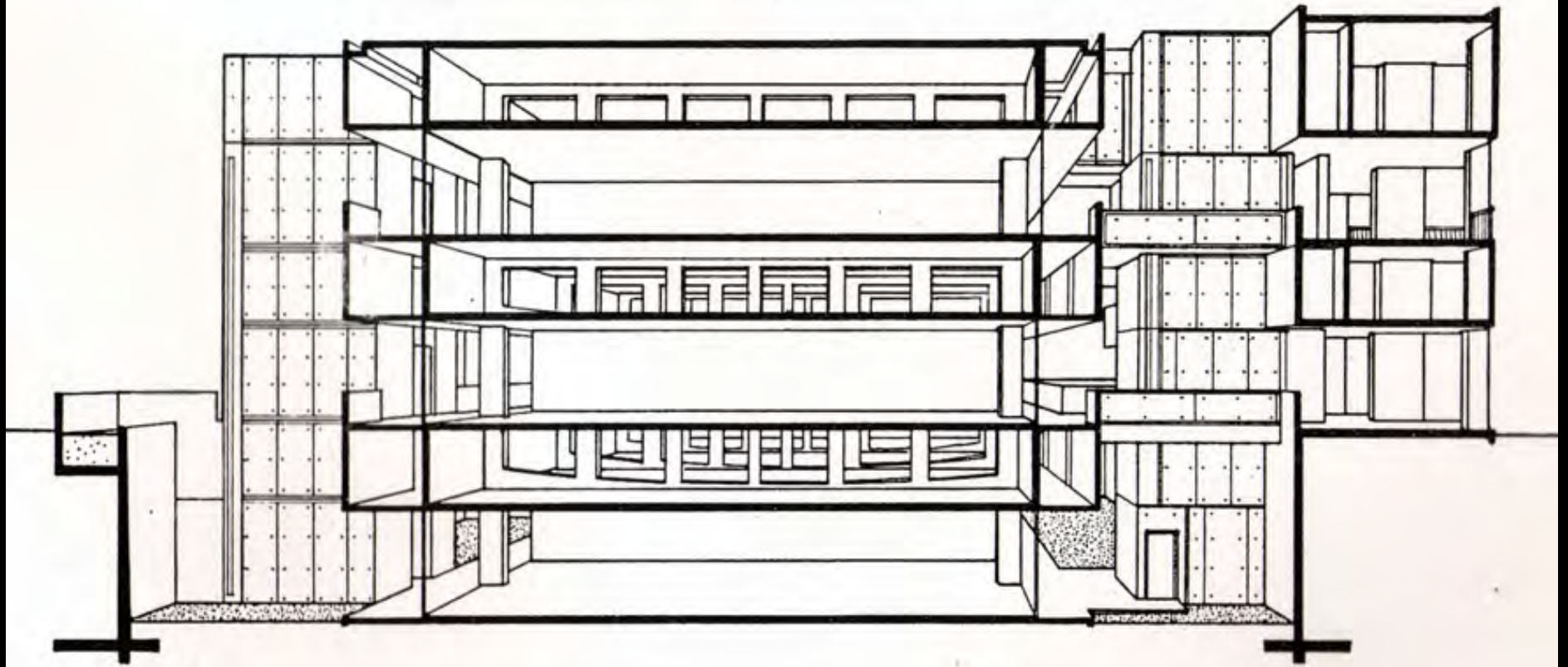
UCLA INSTITUTE FOR BIOLOGICAL STUDIES  
SAN DIEGO, CALIFORNIA

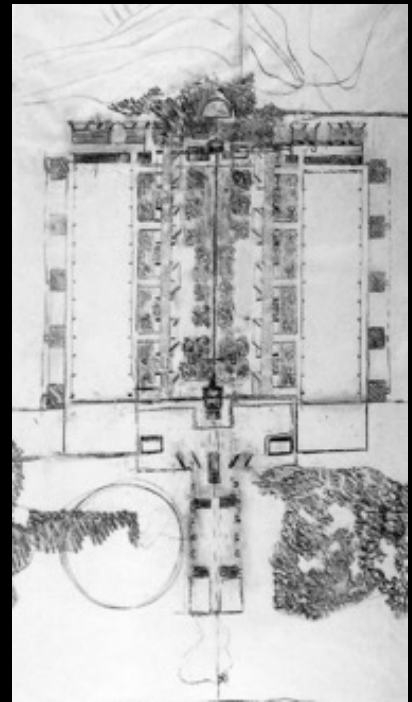
ARCHITECT: [Signature]  
DATE: [Date]

SCALE: 1/8" = 1'-0"

LA 4

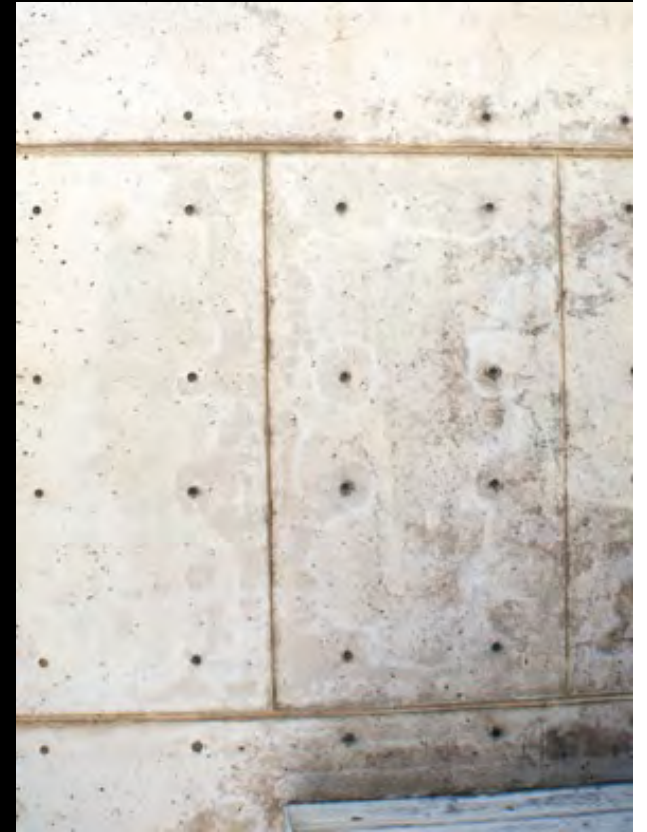
- 1. 1/8" = 1'-0"
- 2. 1/4" = 1'-0"
- 3. 1/2" = 1'-0"
- 4. 3/4" = 1'-0"
- 5. 1" = 1'-0"
- 6. 1 1/4" = 1'-0"
- 7. 1 1/2" = 1'-0"
- 8. 1 3/4" = 1'-0"
- 9. 2" = 1'-0"
- 10. 2 1/4" = 1'-0"
- 11. 2 1/2" = 1'-0"
- 12. 2 3/4" = 1'-0"
- 13. 3" = 1'-0"
- 14. 3 1/4" = 1'-0"
- 15. 3 1/2" = 1'-0"
- 16. 3 3/4" = 1'-0"
- 17. 4" = 1'-0"
- 18. 4 1/4" = 1'-0"
- 19. 4 1/2" = 1'-0"
- 20. 4 3/4" = 1'-0"
- 21. 5" = 1'-0"
- 22. 5 1/4" = 1'-0"
- 23. 5 1/2" = 1'-0"
- 24. 5 3/4" = 1'-0"
- 25. 6" = 1'-0"
- 26. 6 1/4" = 1'-0"
- 27. 6 1/2" = 1'-0"
- 28. 6 3/4" = 1'-0"
- 29. 7" = 1'-0"
- 30. 7 1/4" = 1'-0"
- 31. 7 1/2" = 1'-0"
- 32. 7 3/4" = 1'-0"
- 33. 8" = 1'-0"
- 34. 8 1/4" = 1'-0"
- 35. 8 1/2" = 1'-0"
- 36. 8 3/4" = 1'-0"
- 37. 9" = 1'-0"
- 38. 9 1/4" = 1'-0"
- 39. 9 1/2" = 1'-0"
- 40. 9 3/4" = 1'-0"
- 41. 10" = 1'-0"
- 42. 10 1/4" = 1'-0"
- 43. 10 1/2" = 1'-0"
- 44. 10 3/4" = 1'-0"
- 45. 11" = 1'-0"
- 46. 11 1/4" = 1'-0"
- 47. 11 1/2" = 1'-0"
- 48. 11 3/4" = 1'-0"
- 49. 12" = 1'-0"
- 50. 12 1/4" = 1'-0"
- 51. 12 1/2" = 1'-0"
- 52. 12 3/4" = 1'-0"
- 53. 13" = 1'-0"
- 54. 13 1/4" = 1'-0"
- 55. 13 1/2" = 1'-0"
- 56. 13 3/4" = 1'-0"
- 57. 14" = 1'-0"
- 58. 14 1/4" = 1'-0"
- 59. 14 1/2" = 1'-0"
- 60. 14 3/4" = 1'-0"
- 61. 15" = 1'-0"
- 62. 15 1/4" = 1'-0"
- 63. 15 1/2" = 1'-0"
- 64. 15 3/4" = 1'-0"
- 65. 16" = 1'-0"



















«Si può dire che l'architettura è il meditato farsi di spazi.

Al musicista uno spartito consente di vedere ciò che sente. Nella pianta di un edificio si dovrebbe leggere un'armonia di spazi nella luce.

Anche uno spazio volutamente buio, perché sia evidente quanto è davvero buio, deve trarre luce da un'apertura misteriosa. Ogni spazio deve essere definito dalla sua struttura e dal carattere della sua luce naturale (...) la scelta di una struttura è sinonimo di luce ed è ciò che dà immagine a quello spazio».

L. Kahn, *Forma e progetto*, 1962



«La struttura crea la luce. Una colonna accanto a una colonna porta la luce nell'intervallo: ombra e luce, ombra e luce, ombra e luce, ombra e luce»

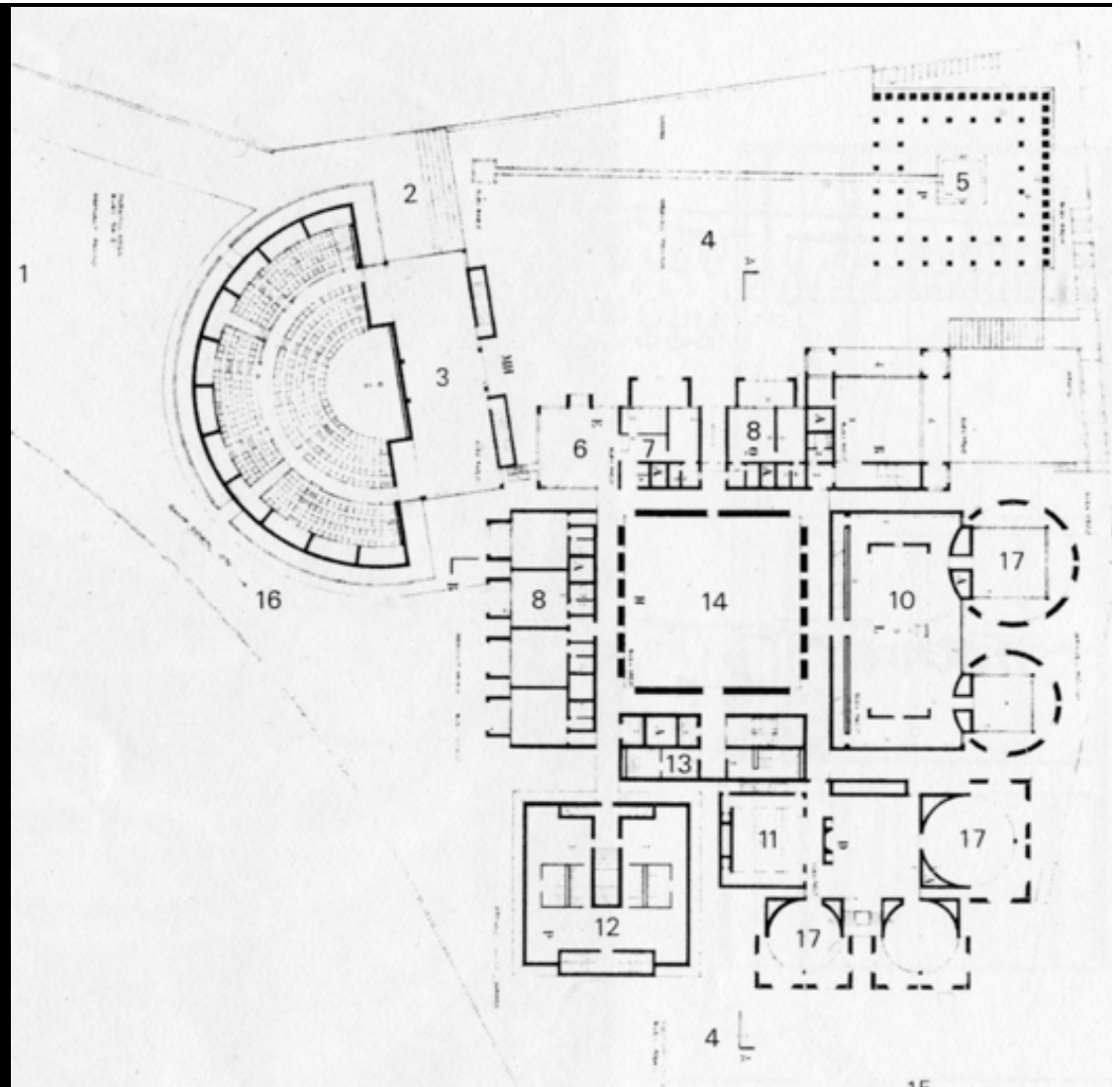
L. Kahn, *Architettura: silenzio e luce*



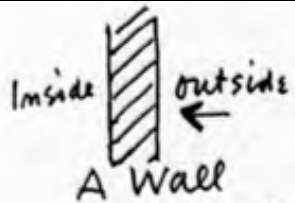
«La colonna rivela una bellezza semplice e ritmica., che viene dal muro primitivo e dalle sue aperture. All' inizio, le murature erano spesse. Proteggevano gli omini. Ma l' uomo voleva la libertà e quanto il mondo esterno prometteva. Così, nella muratura, praticò un' apertura grossolana e poi spiegò al muro infelice, che, una vota accolta l' apertura, doveva adattarsi a un ordine superiore, scandito da archi e pilastri, che ne accrescevano il valore. Questo è ciò che realizza l' architettura della luce e della struttura».

L. Kahn, *Architettura: silenzio e luce*

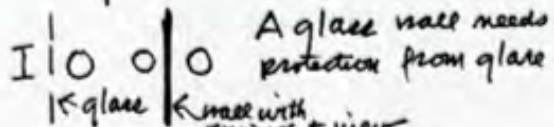
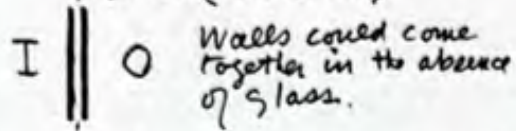
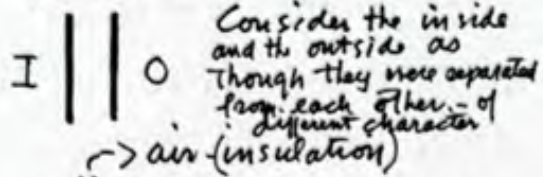
# Laboratori Salk, edificio comunitario



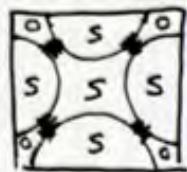
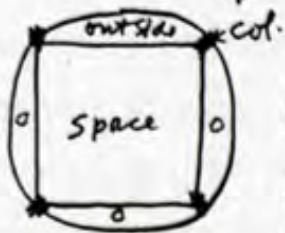
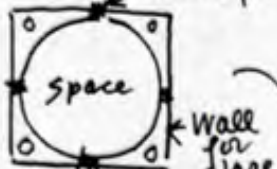
- |                            |   |
|----------------------------|---|
| 1 Parking                  | 11 Kitchen  |
| 2 Access to main platform  | 12 Gymnasium  |
| 3 Amphitheater (500 seats) | 13 Service  |
| 4 Gardens                  | 14 Central hall, multi-purpose exhibitions, dining      |
| 5 Fountain                 | 15 Pool   |
| 6 Entrance meeting house   | 16 Service access                                       |
| 7 Inquiry                  | 17 Lecture halls (west), dining or seminars (northwest) |
| 8 Guest apartments         |   |
| 9 Director's apartments    |   |
| 10 Library                 |   |



A Wall



max with openings to view  
column point

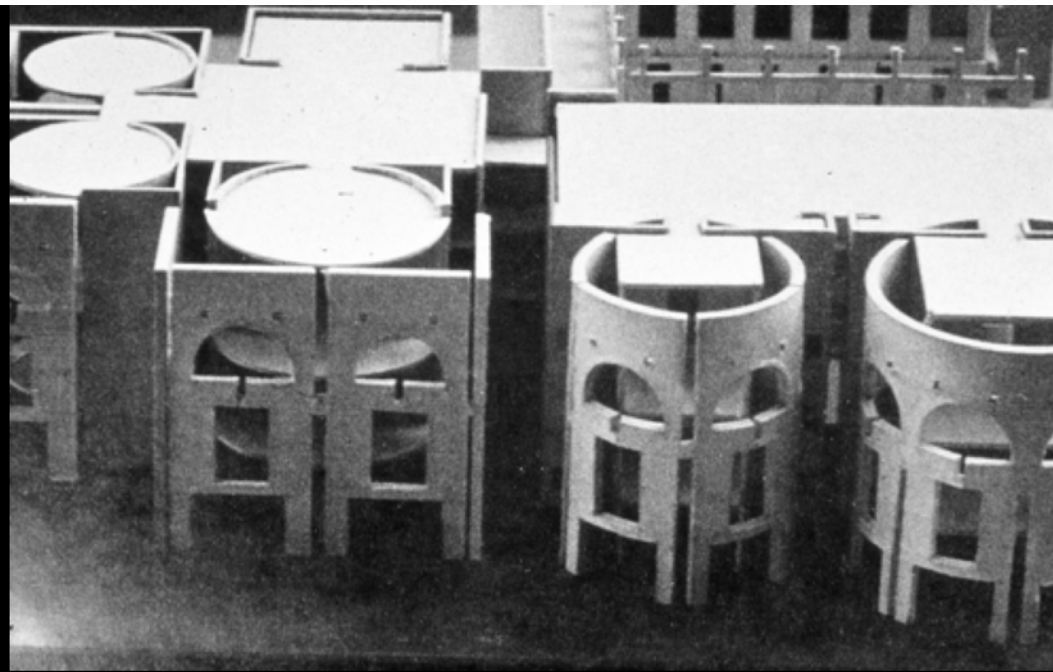


Architectural solutions of spaces facing the problems of glare

space = S

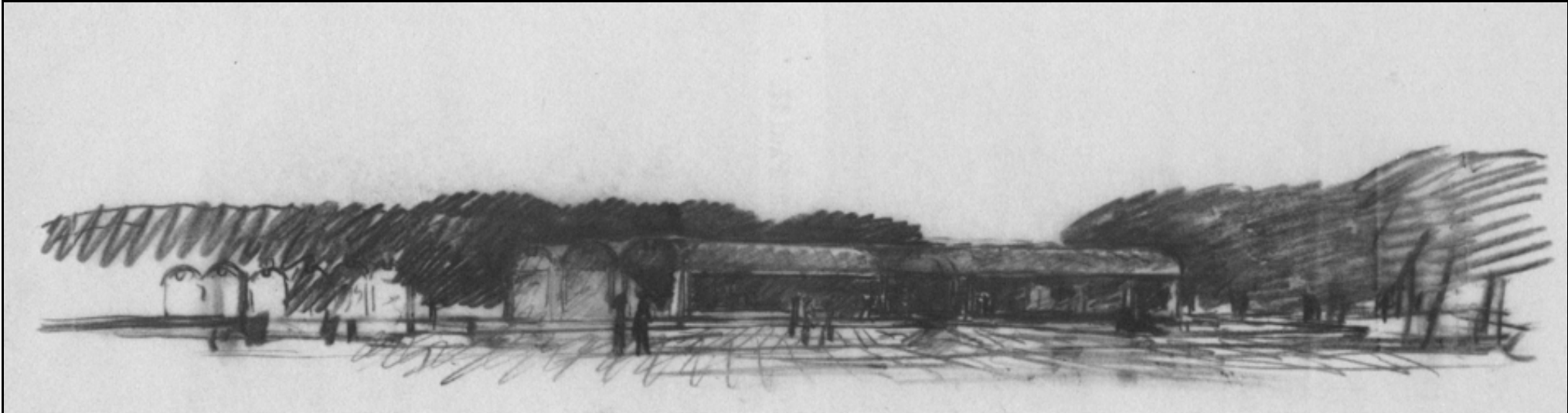
outside = O

This geometry offers column positions.

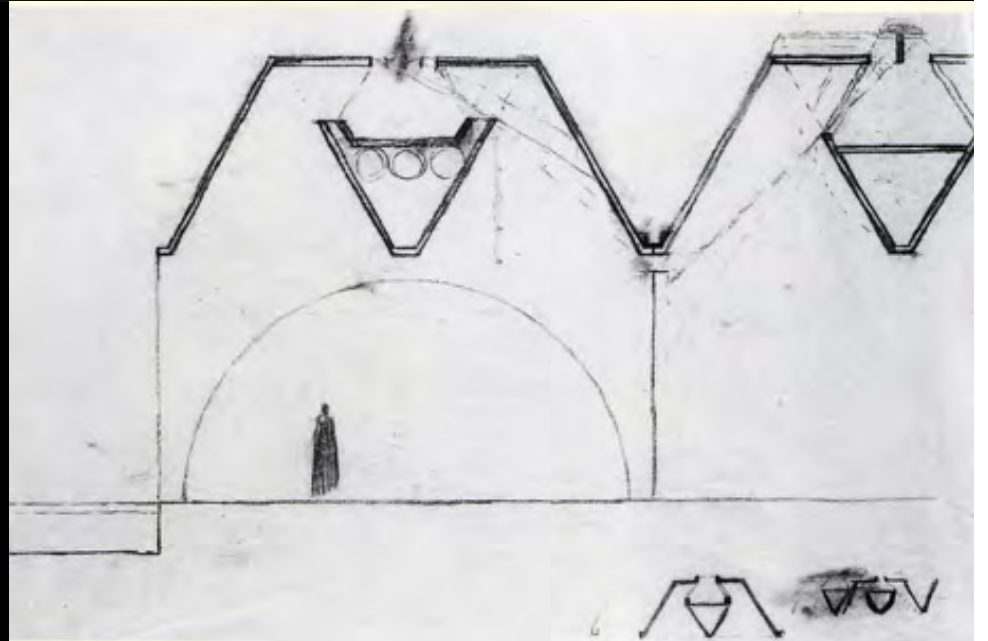
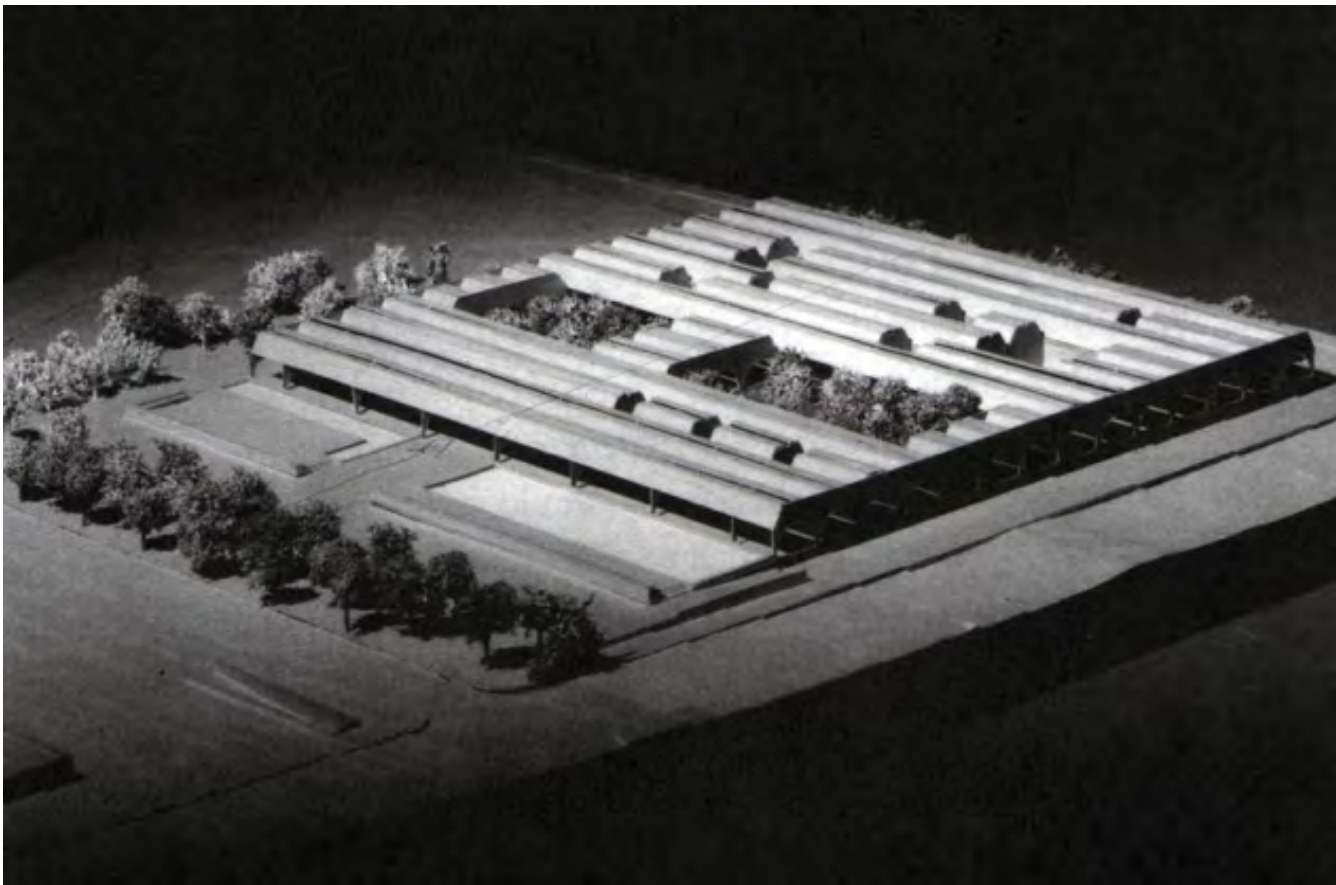


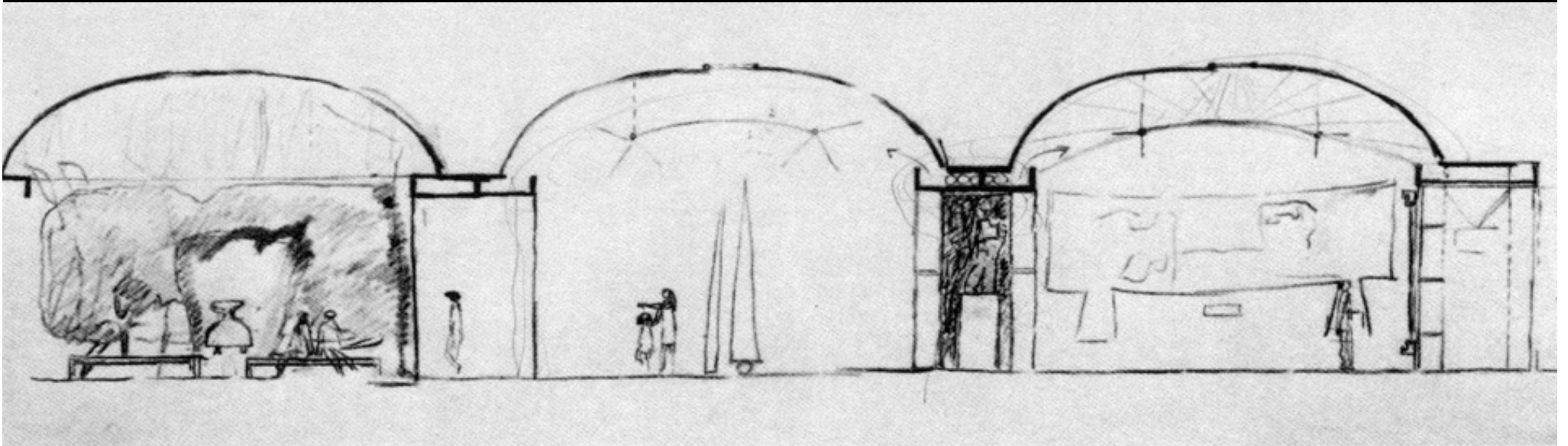
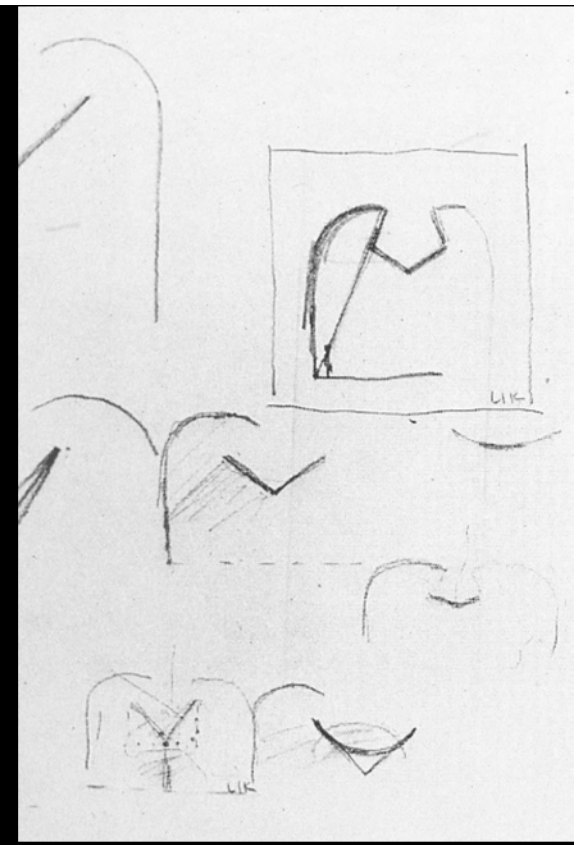
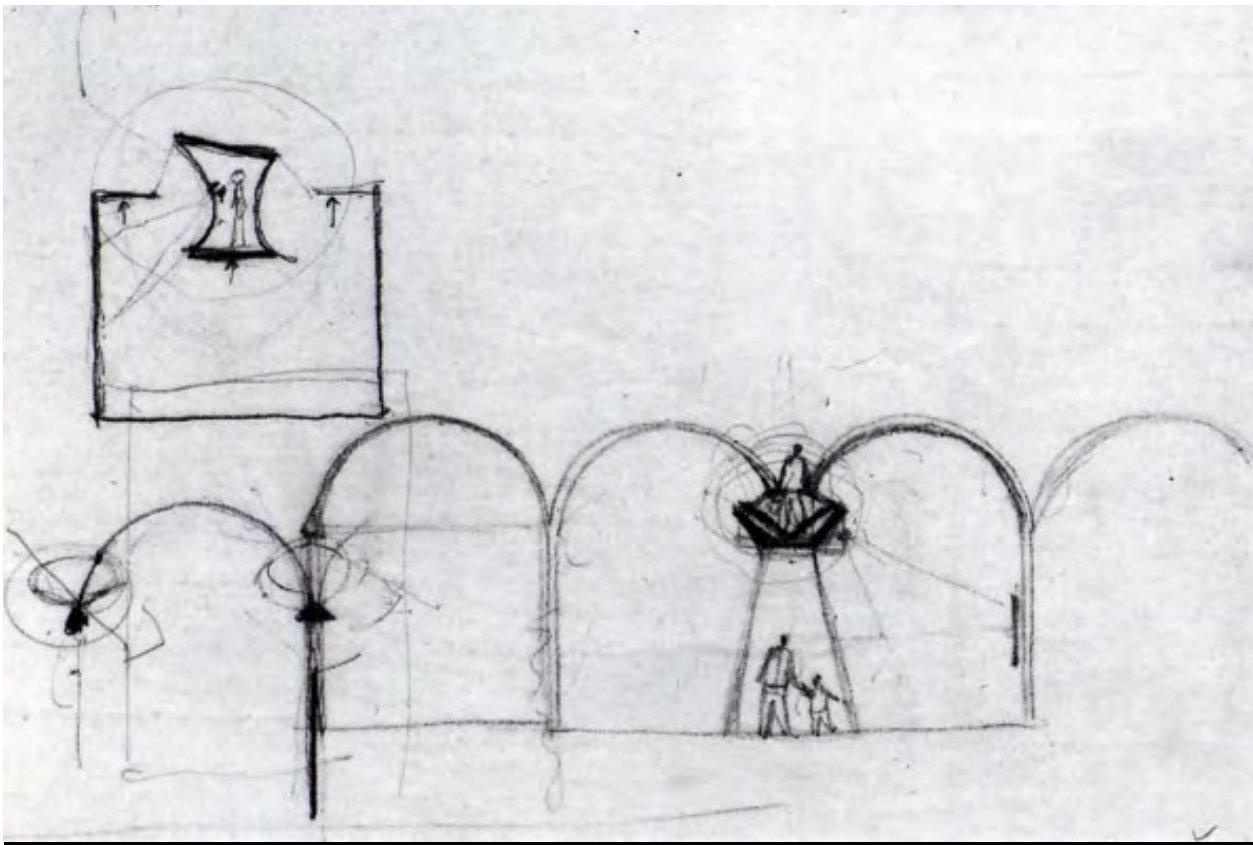
Kimbell Art Museum, Forth Worth, 1966-72







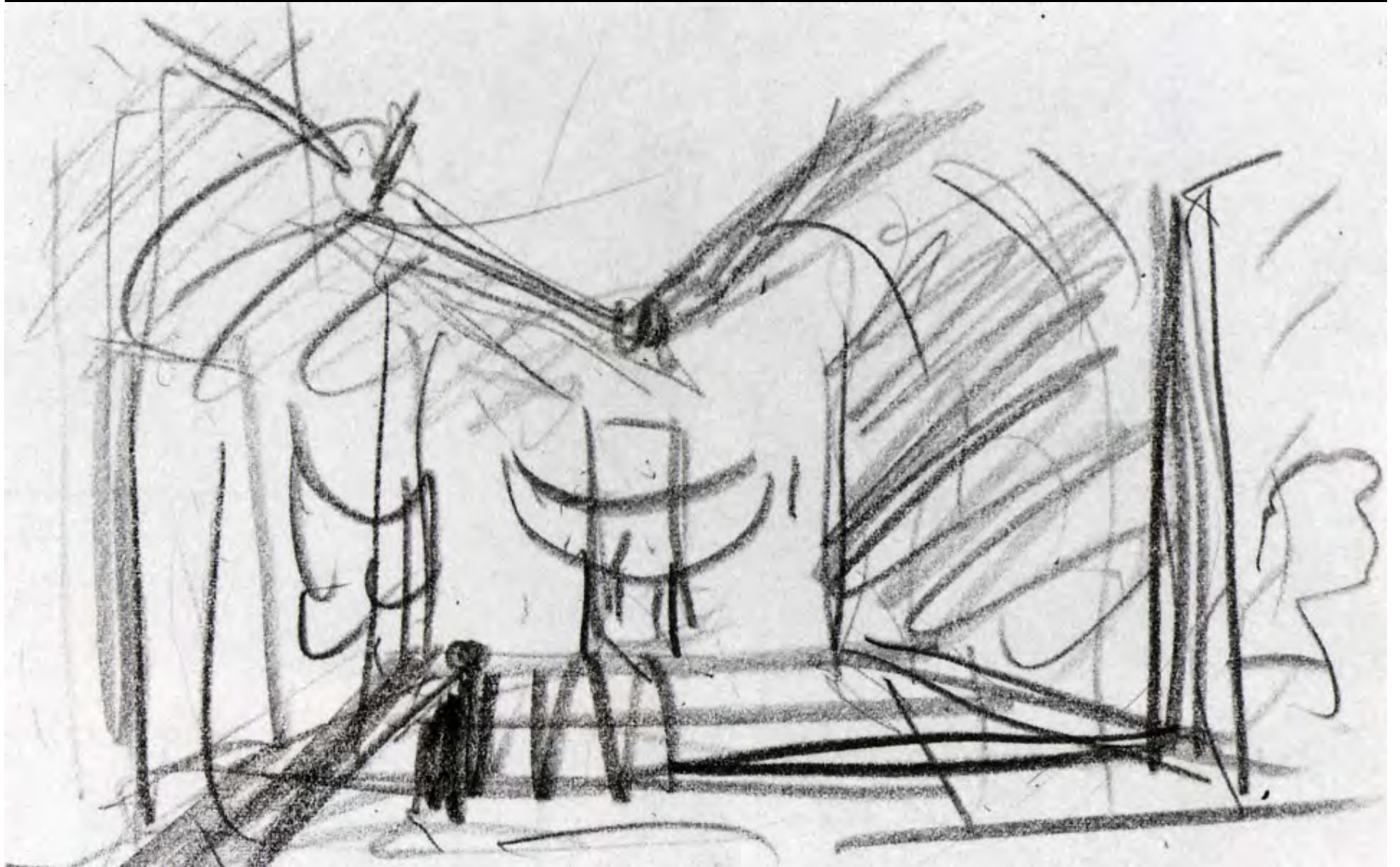


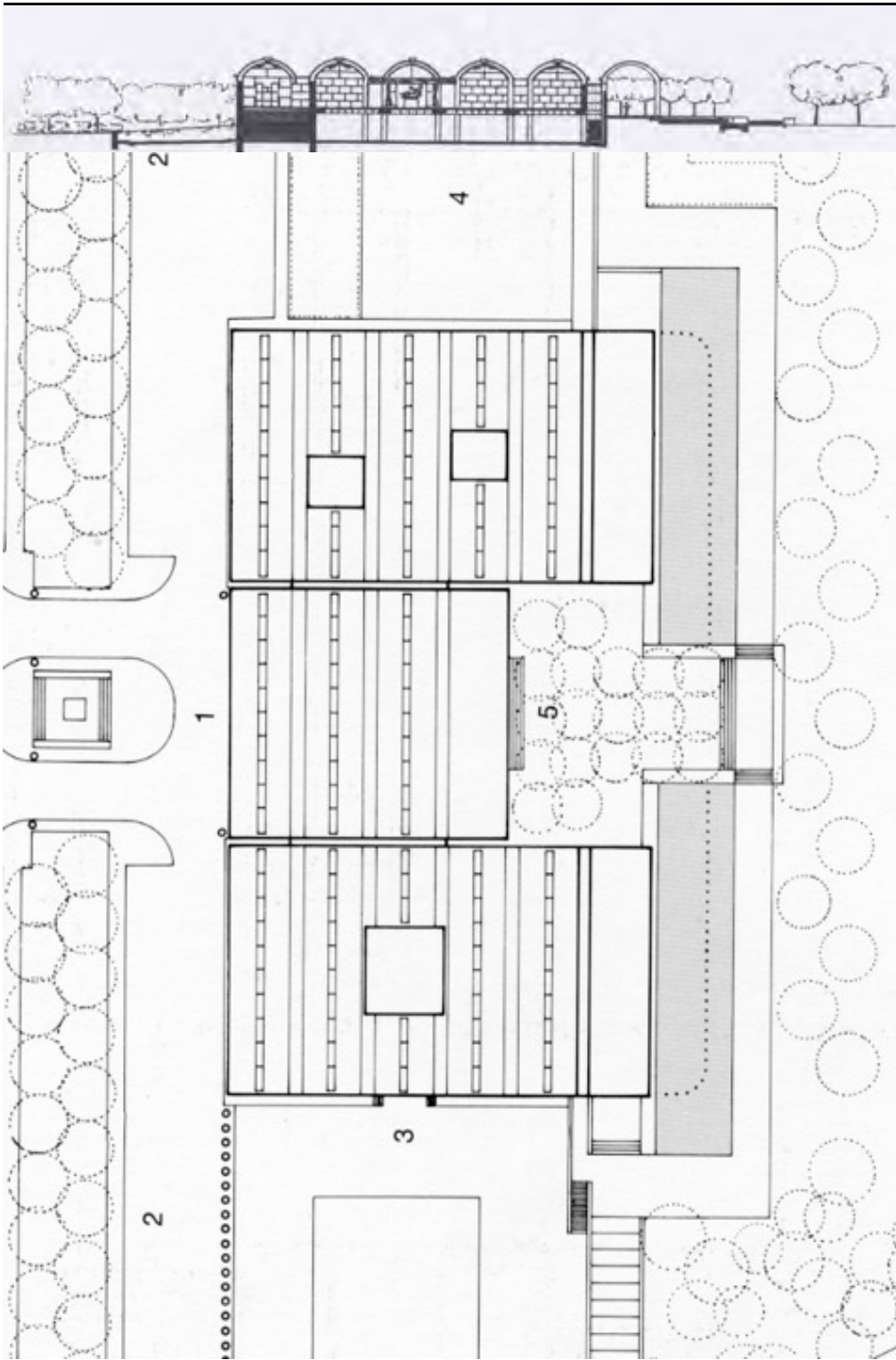


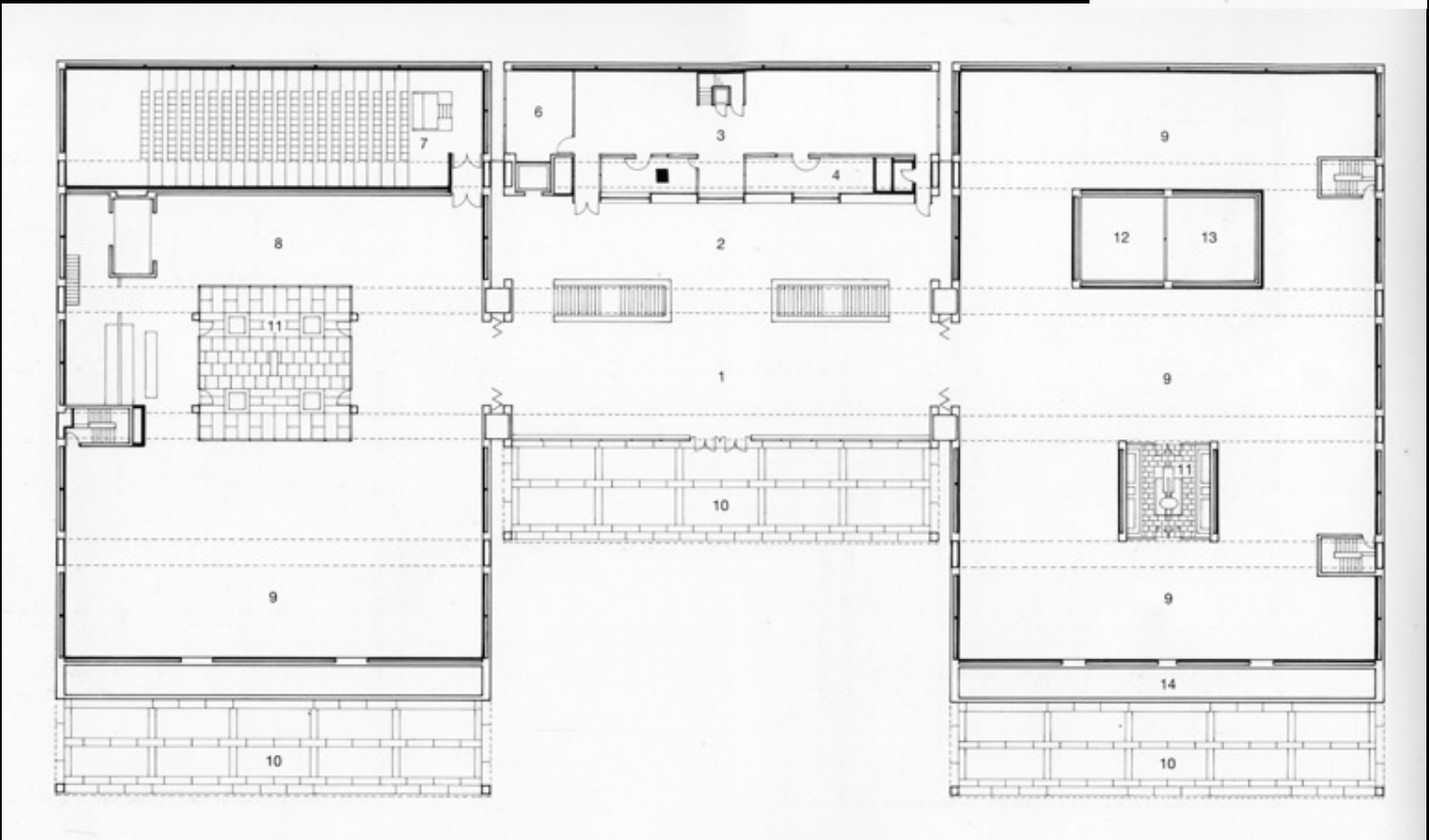
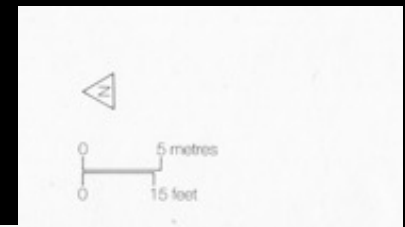
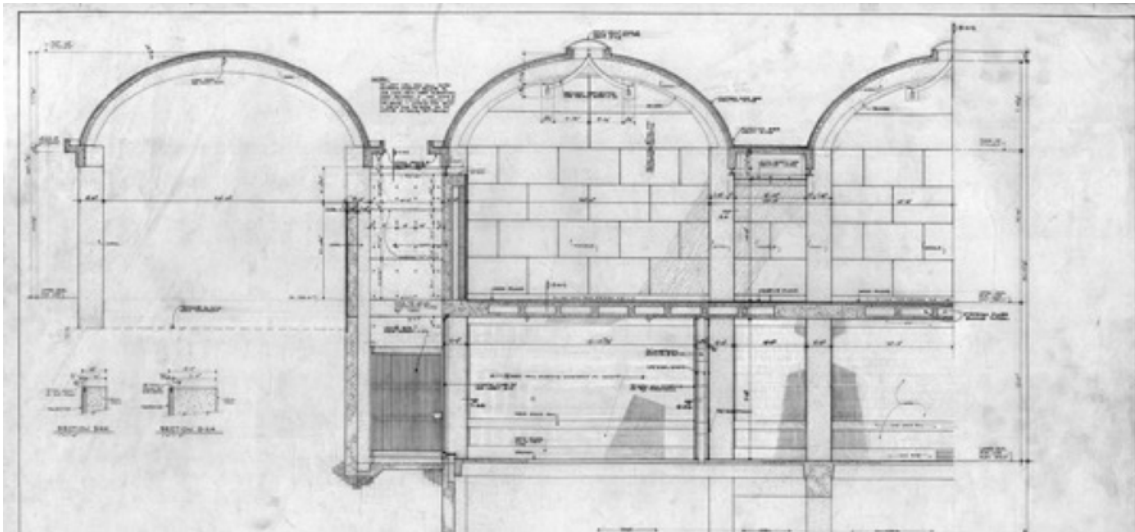


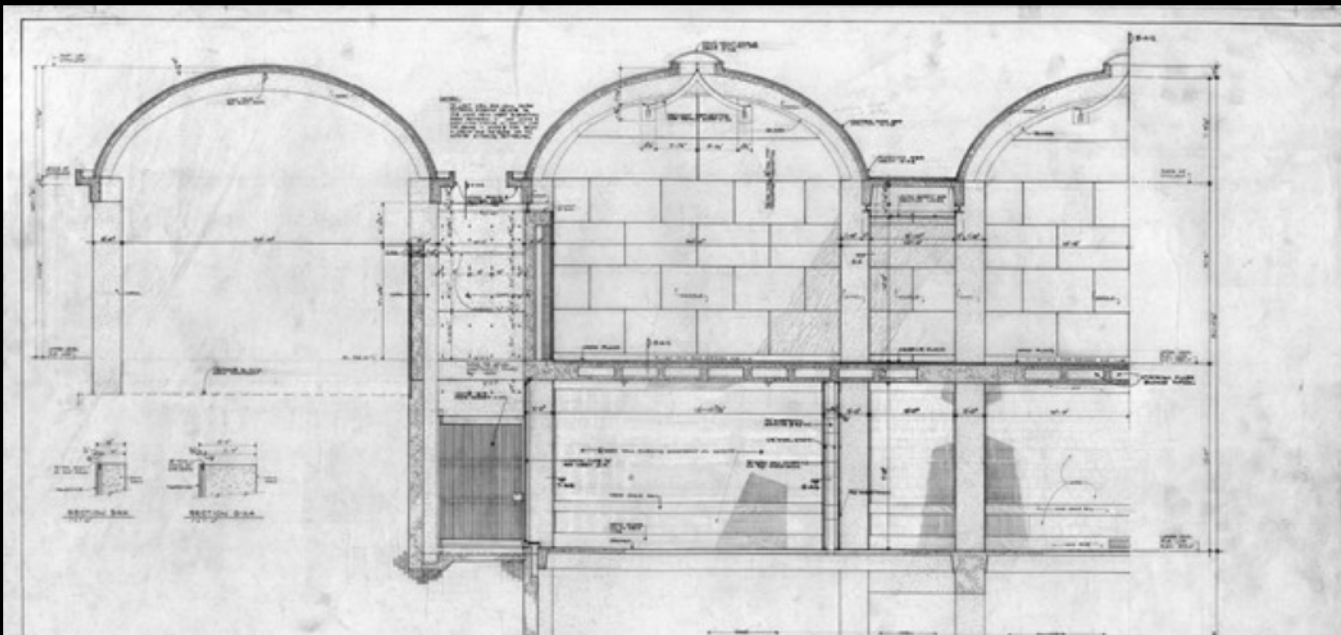
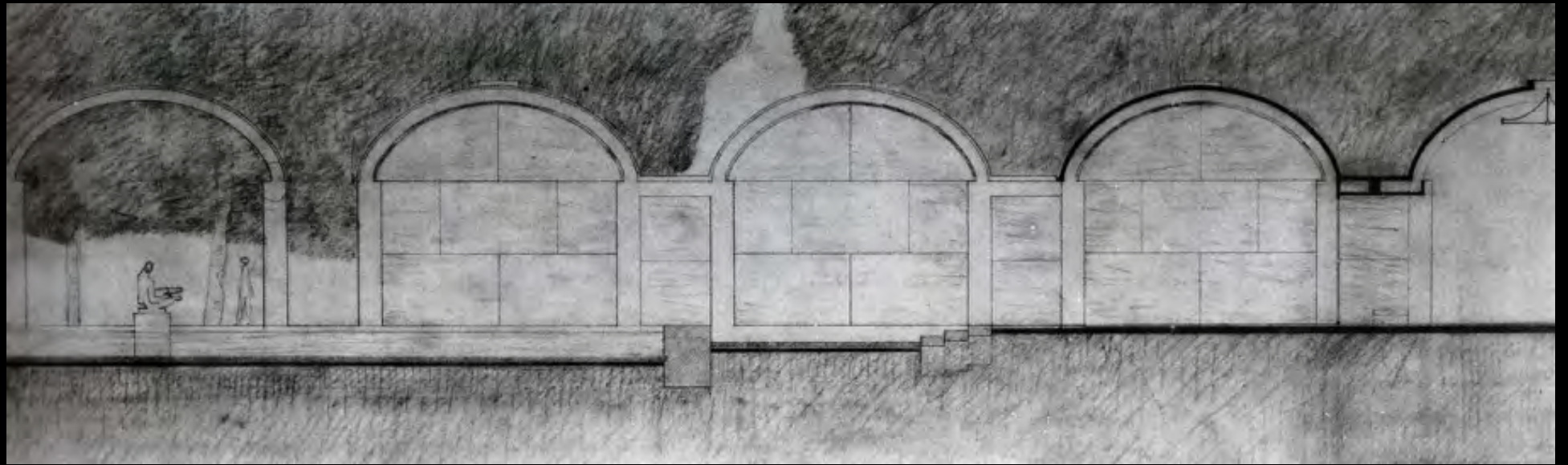
Architecture is the making  
of a room; an assembly  
of rooms. The light is the  
light of that room.  
Thoughts exchanged by  
one and another are not  
the same in one room as  
in another.

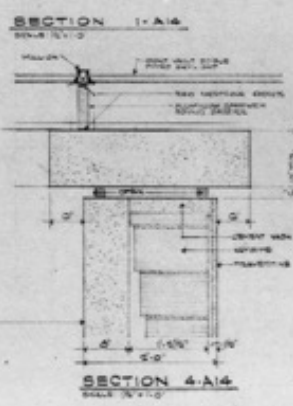
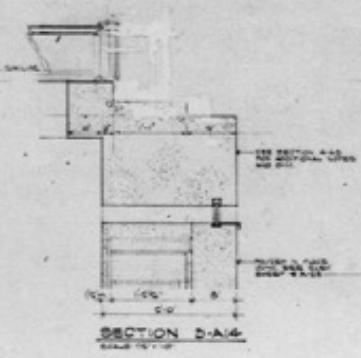
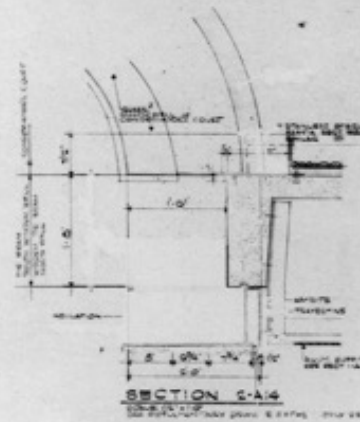
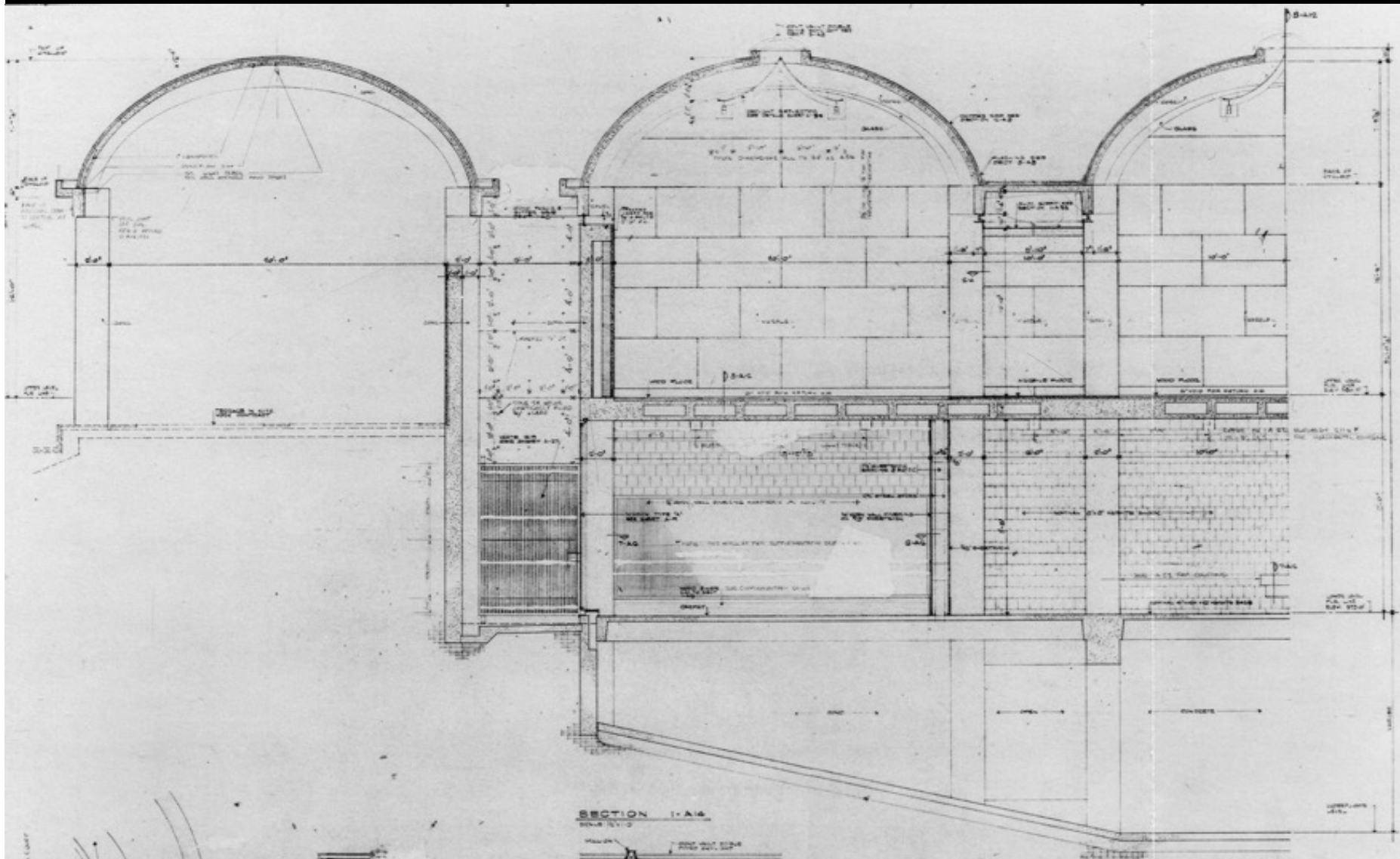
A street is a room; a community room by agreement  
Its character from intersection to intersection changes  
and may be regarded as a number of rooms







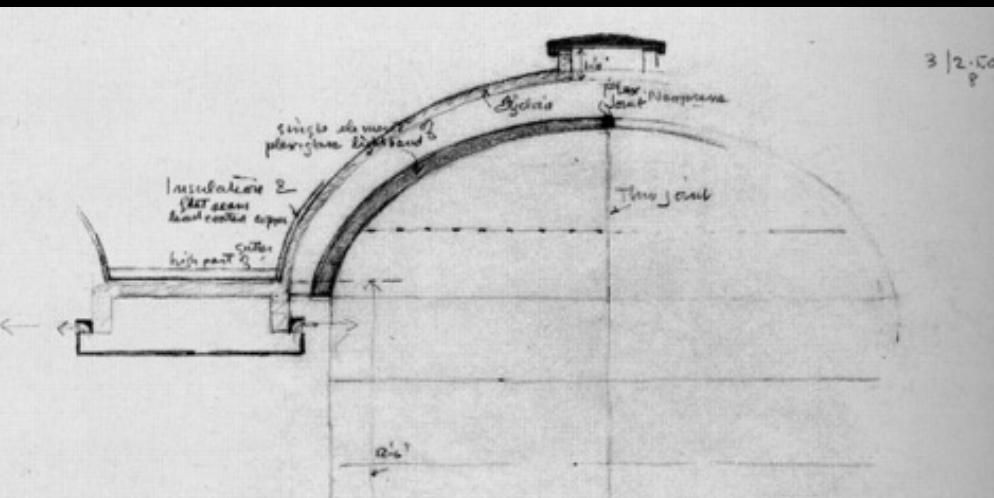
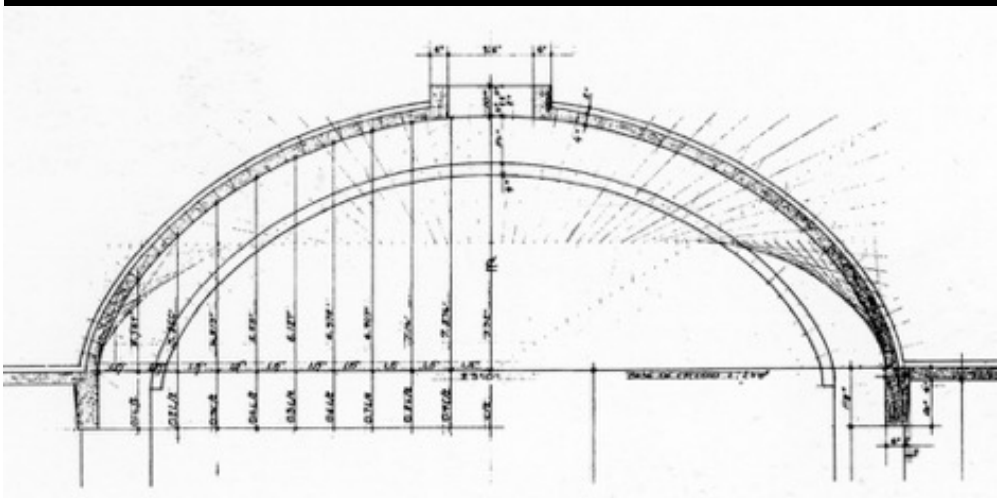
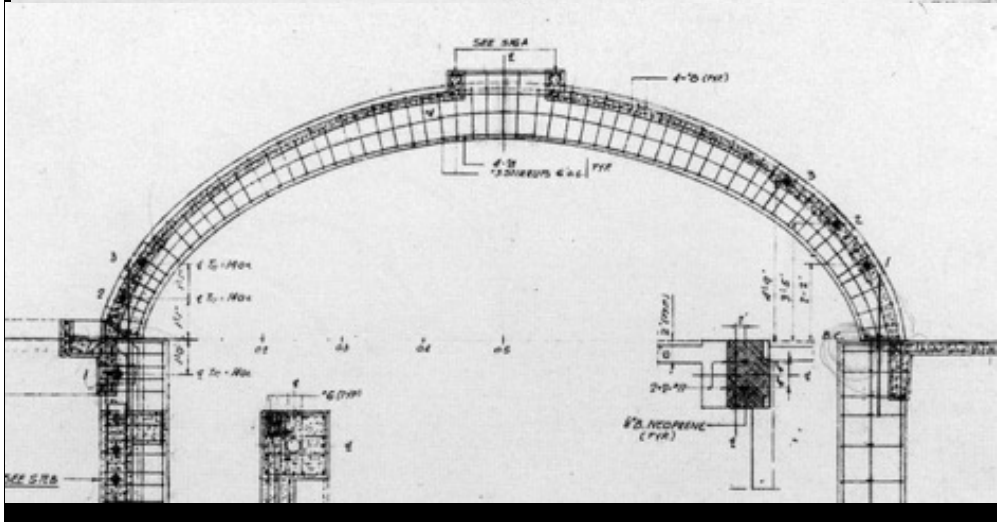
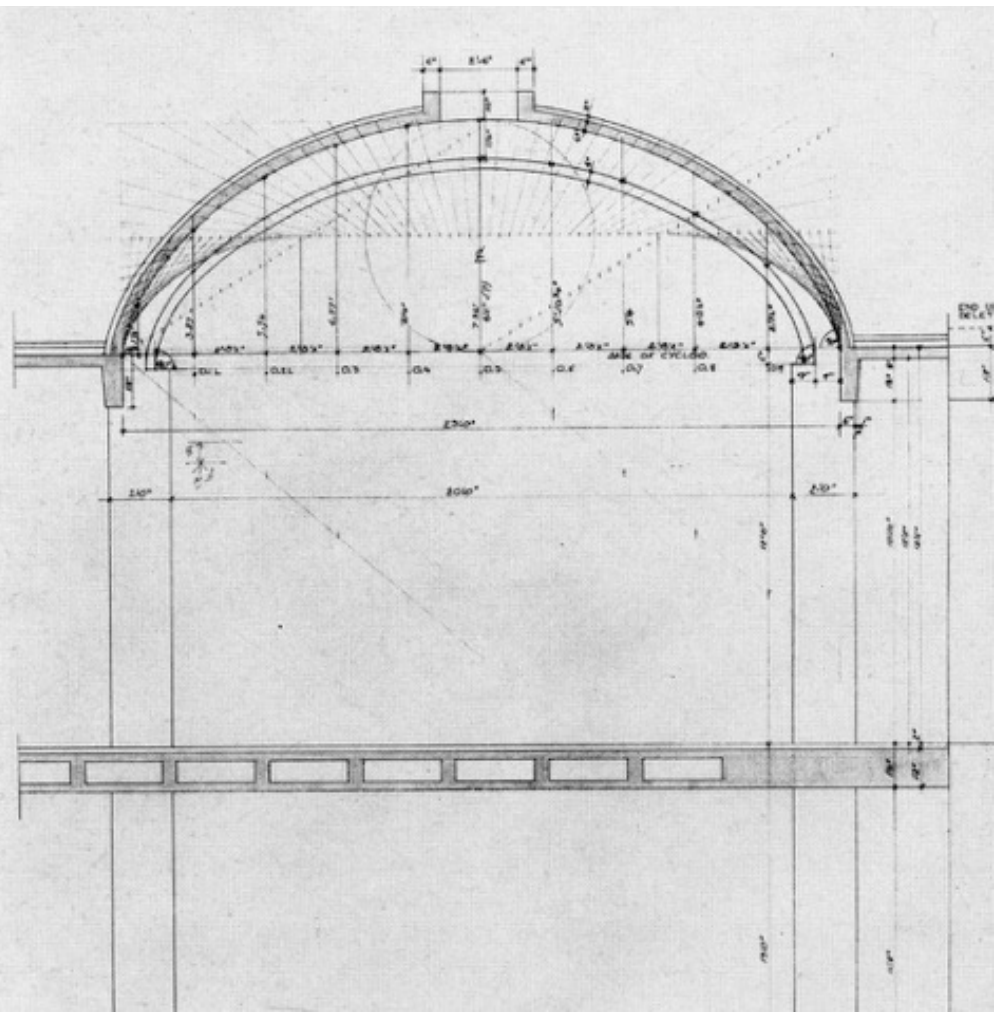
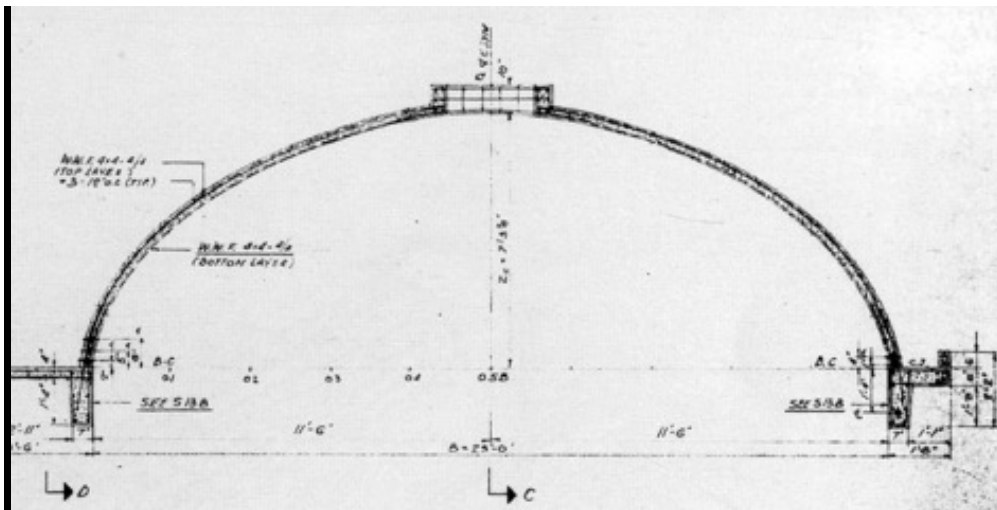


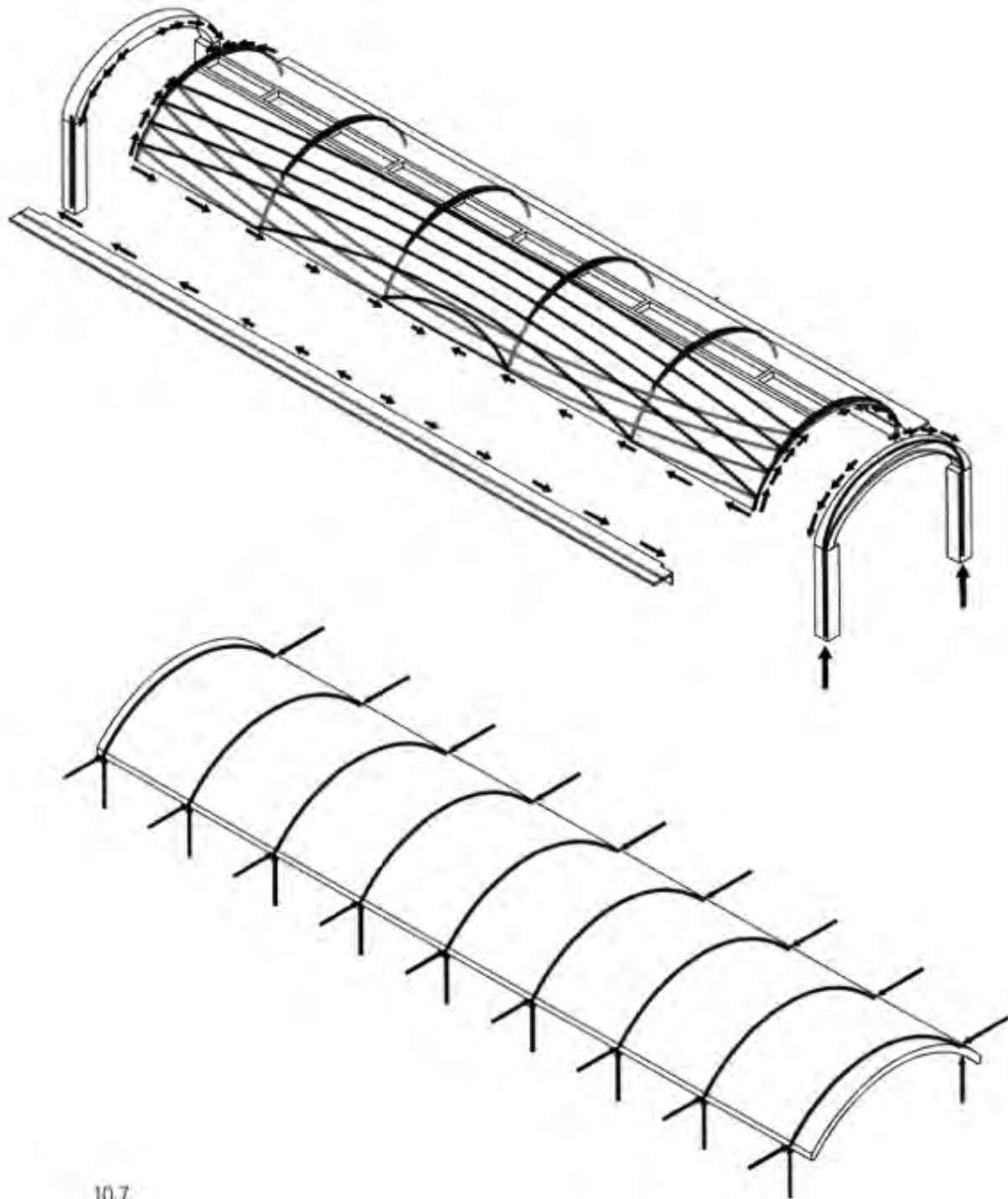


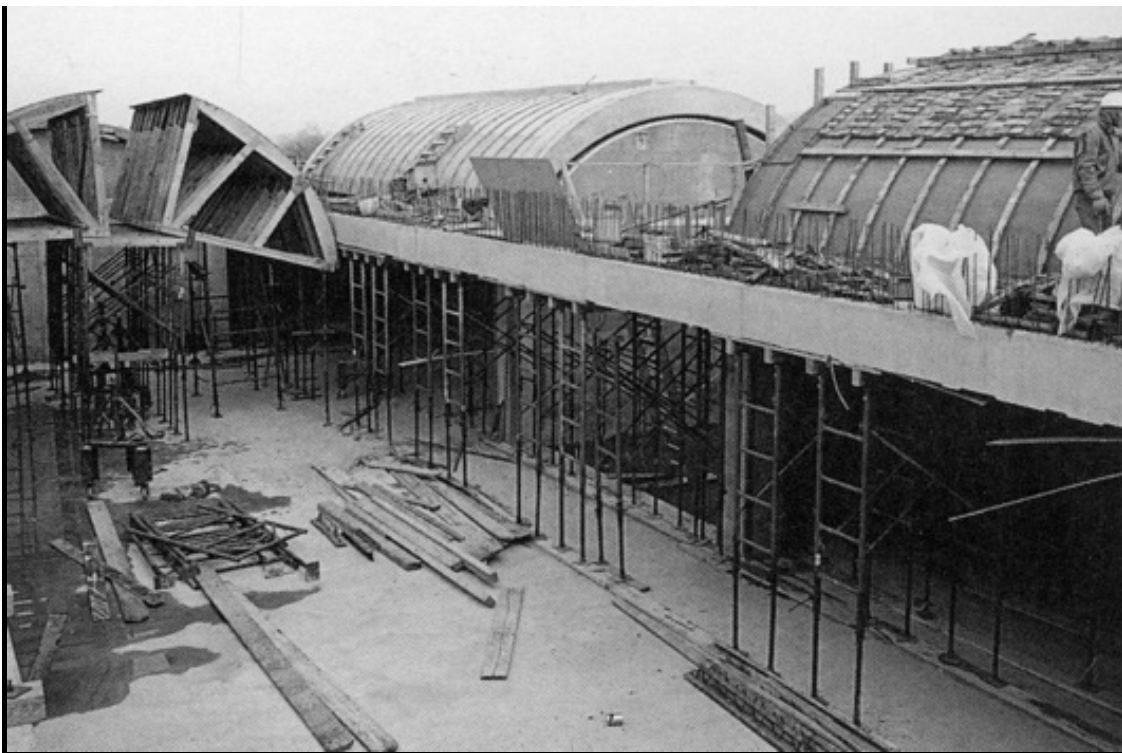
		<b>NAL SECTION</b> SECTION RINSELL 1900 1900
1. NAME 2. LOCATION 3. DATE 4. SCALE 5. DRAWN BY 6. CHECKED BY 7. APPROVED BY 8. TITLE	9. PROJECT NO. 10. SHEET NO. 11. TOTAL SHEETS 12. DATE 13. SCALE 14. DRAWN BY 15. CHECKED BY 16. APPROVED BY 17. TITLE	18. PROJECT NO. 19. SHEET NO. 20. TOTAL SHEETS 21. DATE 22. SCALE 23. DRAWN BY 24. CHECKED BY 25. APPROVED BY 26. TITLE

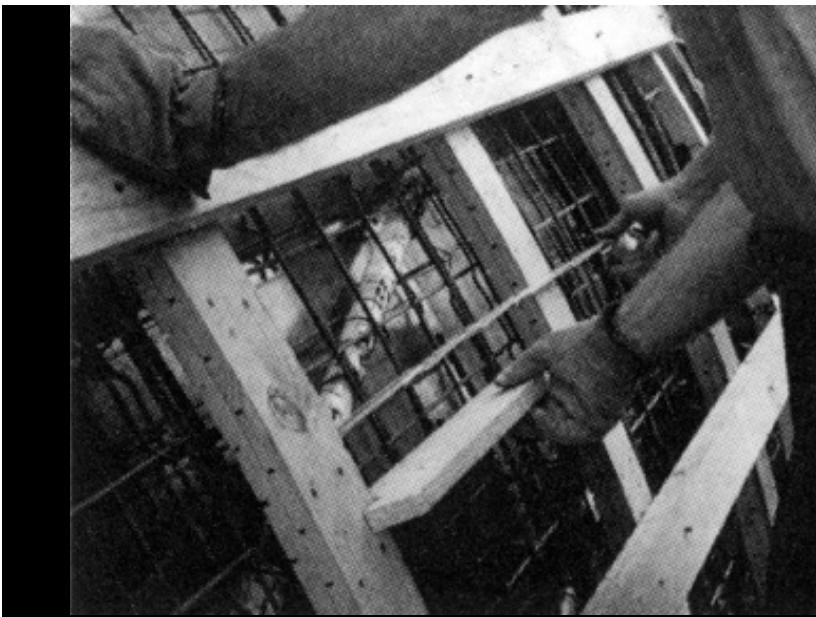
7 SHEET OF 7



















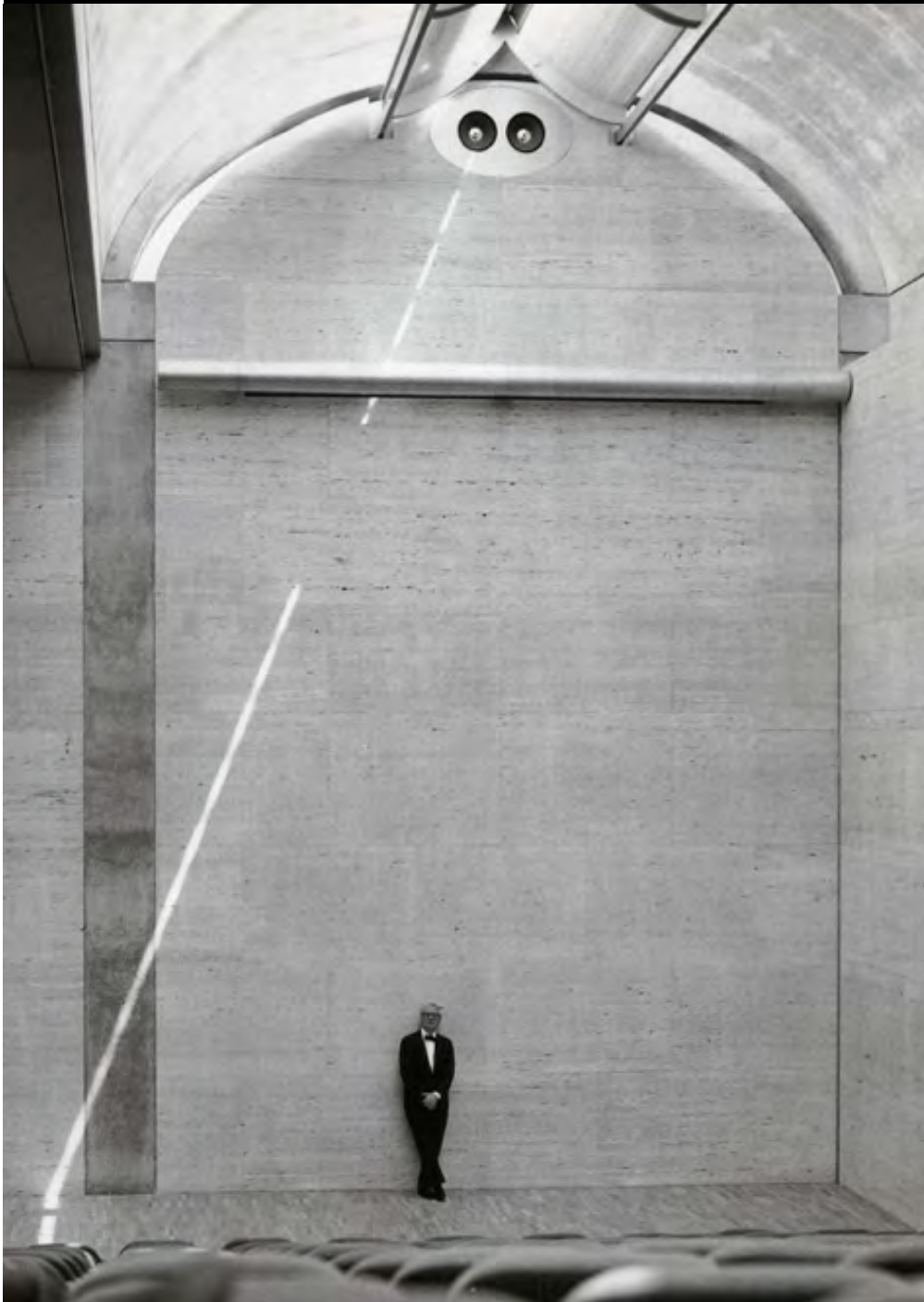














«La grandezza romana riempie la mia mente. La volta vi è rimasta impressa: anche se non la posso utilizzare, la volta è sempre là, pronta. La volta sembra essere quanto di meglio abbiamo. La luce deve scendere da una sorgente in alto, preferibilmente ricavata allo zenith. La volta non si solleva a grande altezza: non ha modi maestosi, ma appropriati alla scala umana»

L. Kahn, *Kimbell Art Museum*,  
1972

Architecture comes from The Making of a Room  
 The Plan. A society of rooms is a place good to live. ~~work~~ ~~learn~~



## The Room

A great American Poet once asked The Architect "What slice of the sun does your building have. What light enters your Room as if to say the sun never knew how great it is until it struck the side of a building."

is The place of the mind. In a small room one does not say what one would in a large room. In a room with only one other person could be general. The vectors of each meet. A room is not a room without natural light: natural light gives the tone of day and the mood of the seasons to enter.



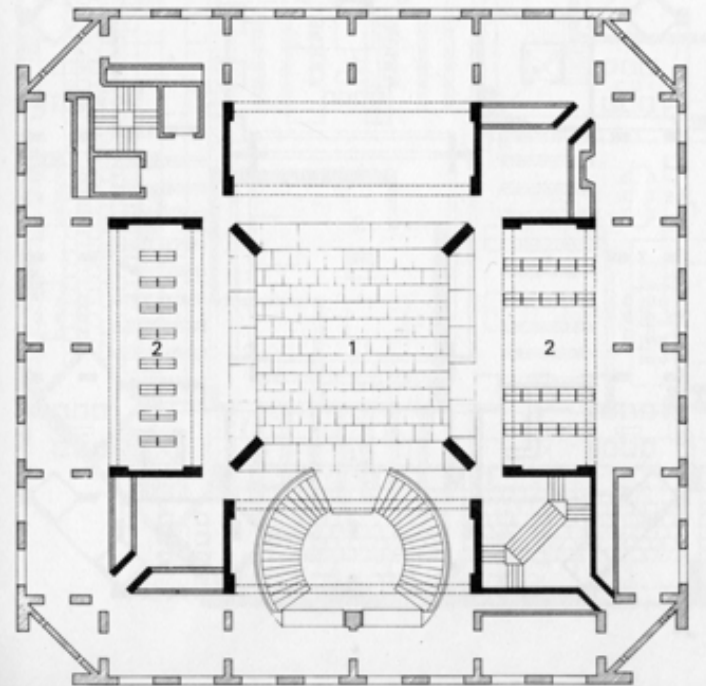
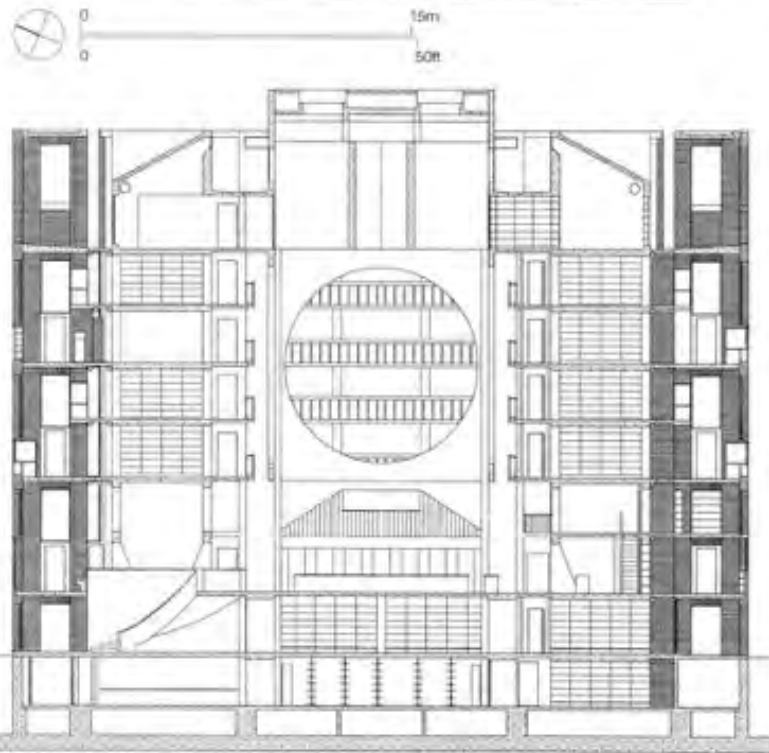
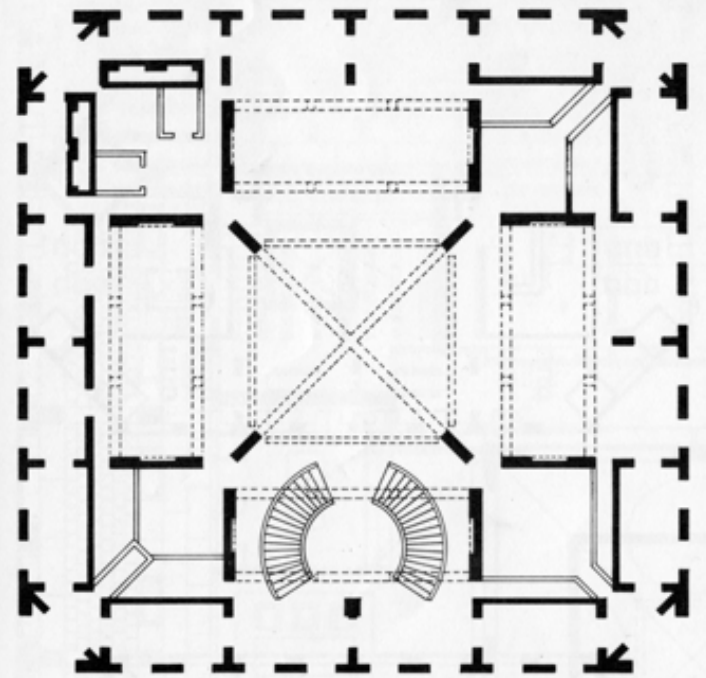
«Mi sto rendendo definitivamente conto che l'architettura dell'Italia resterà la fonte di ispirazione per i lavori futuri. Chi non la vede in questo modo dovrebbe osservarla un'altra volta».

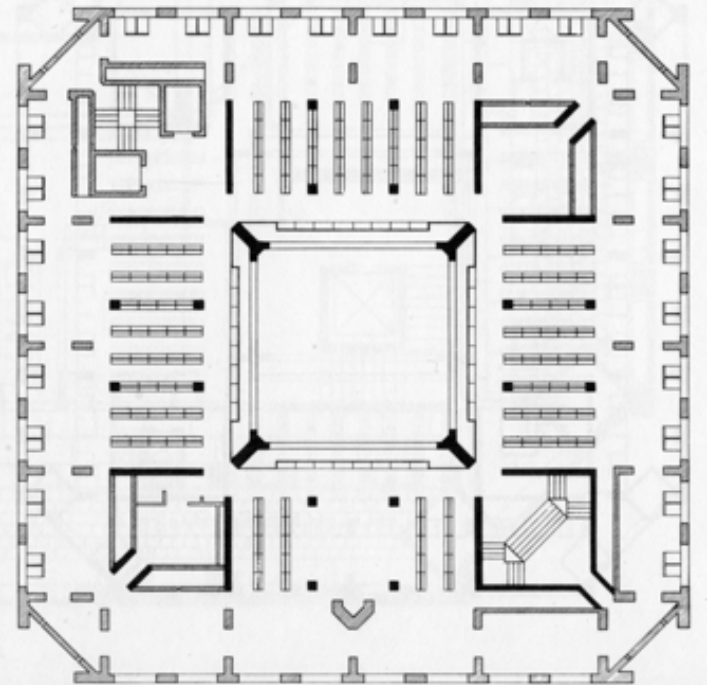
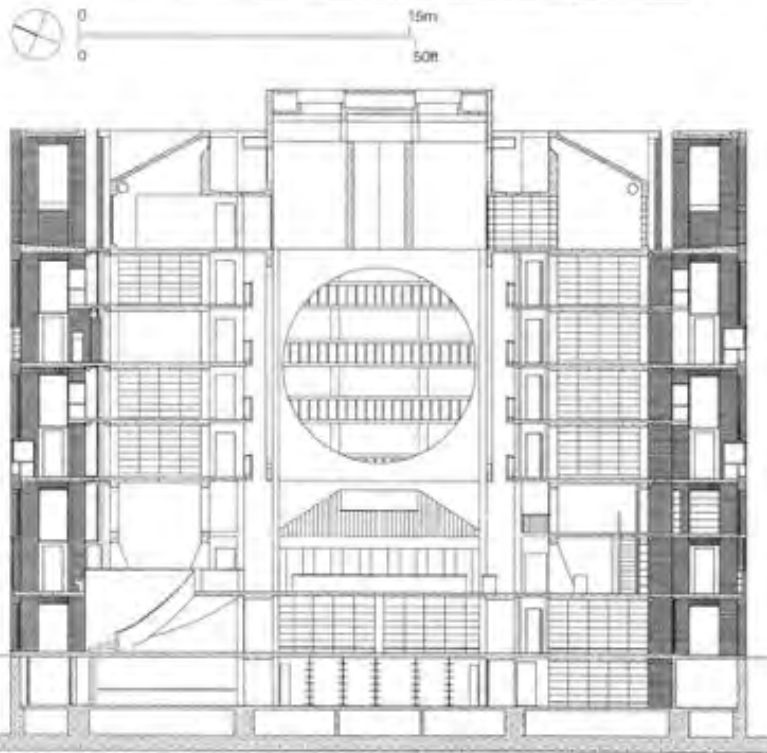
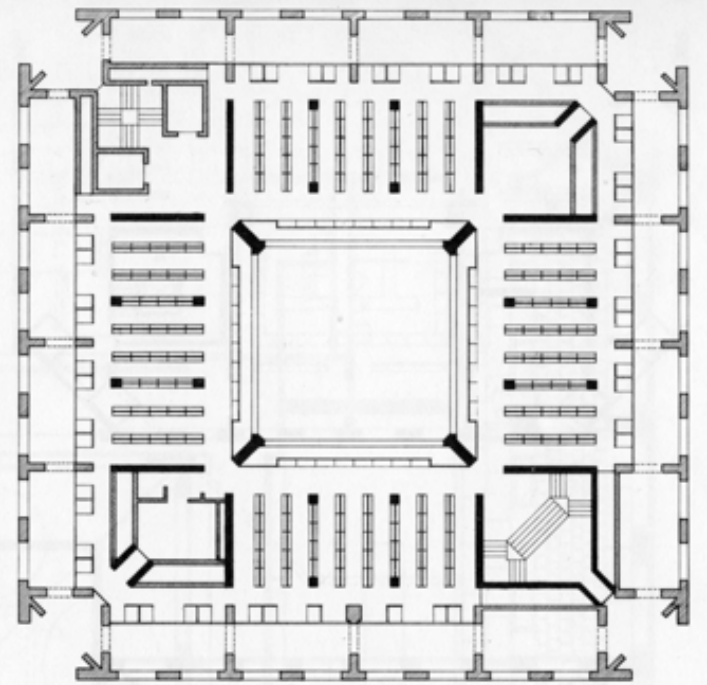
Louis I. Kahn,  
Lettera allo studio,  
1950



Philip Exeter Library, Exeter, 1965-72

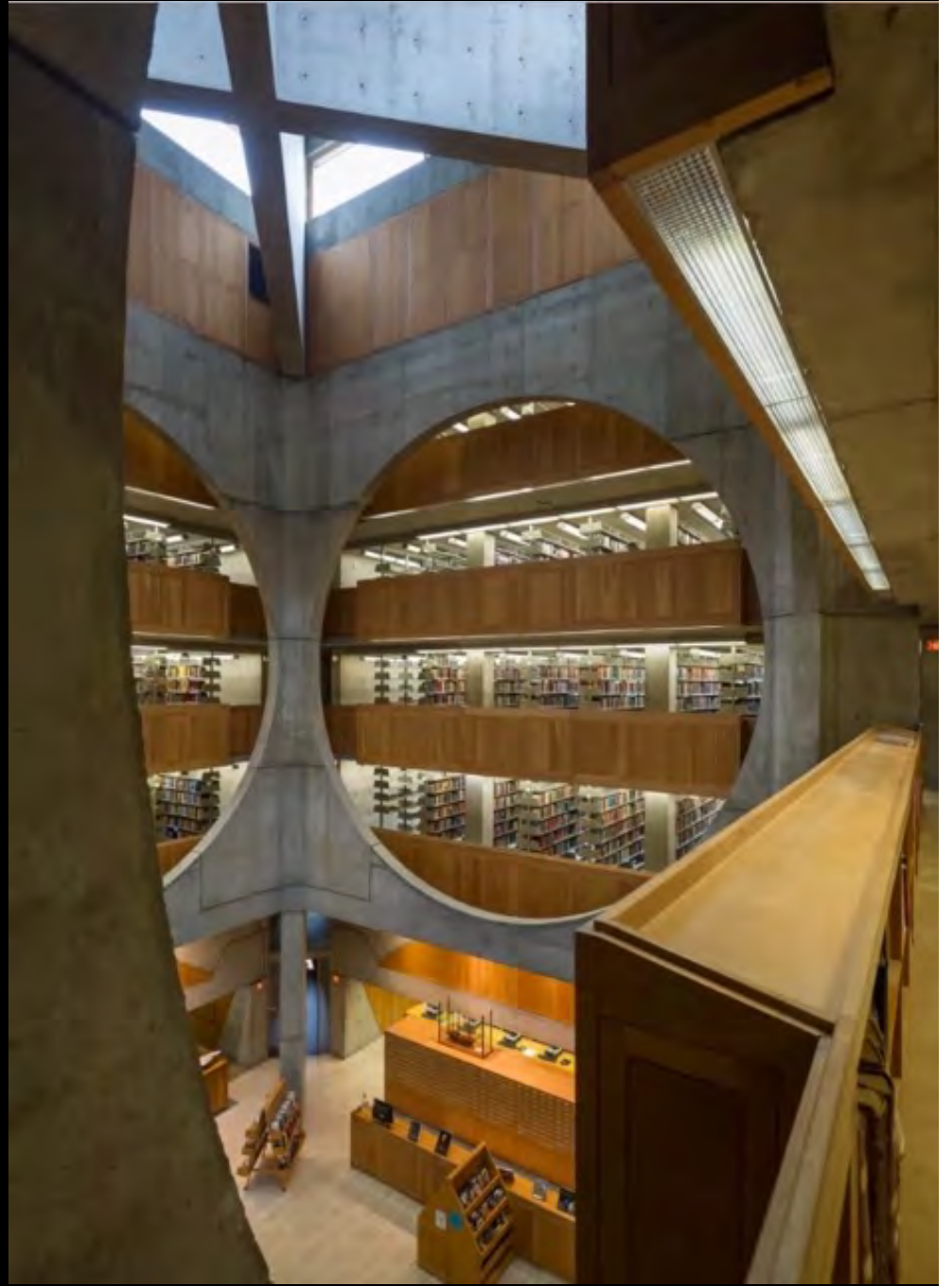




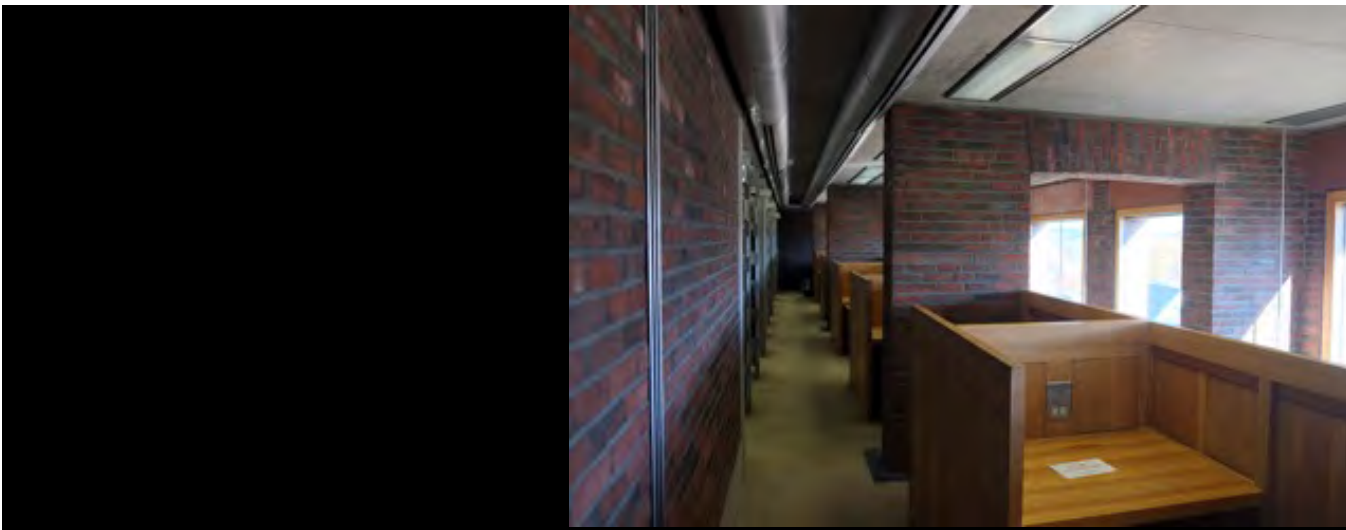


















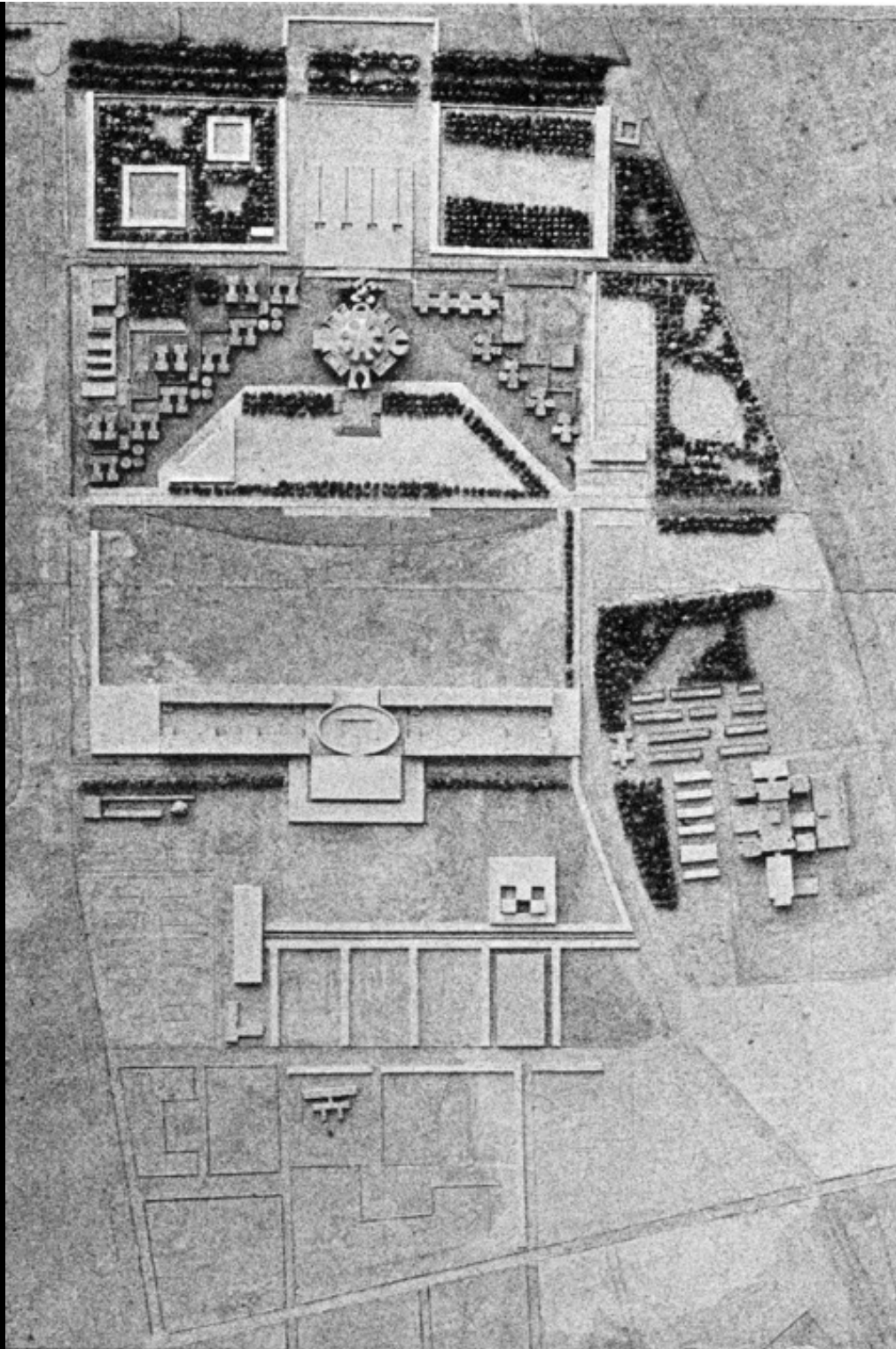
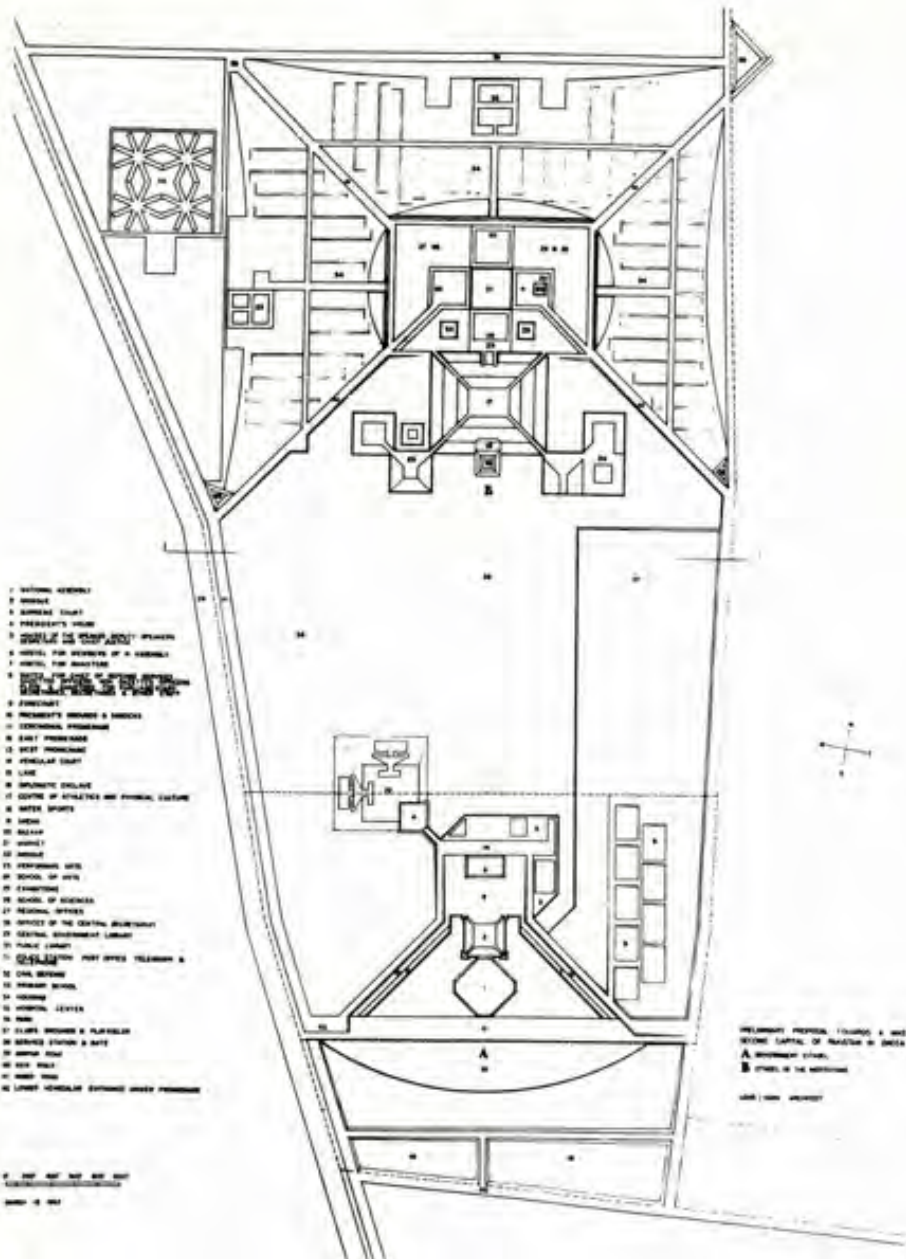




Dacca, Bangladesh, Campidoglio, 1962-74









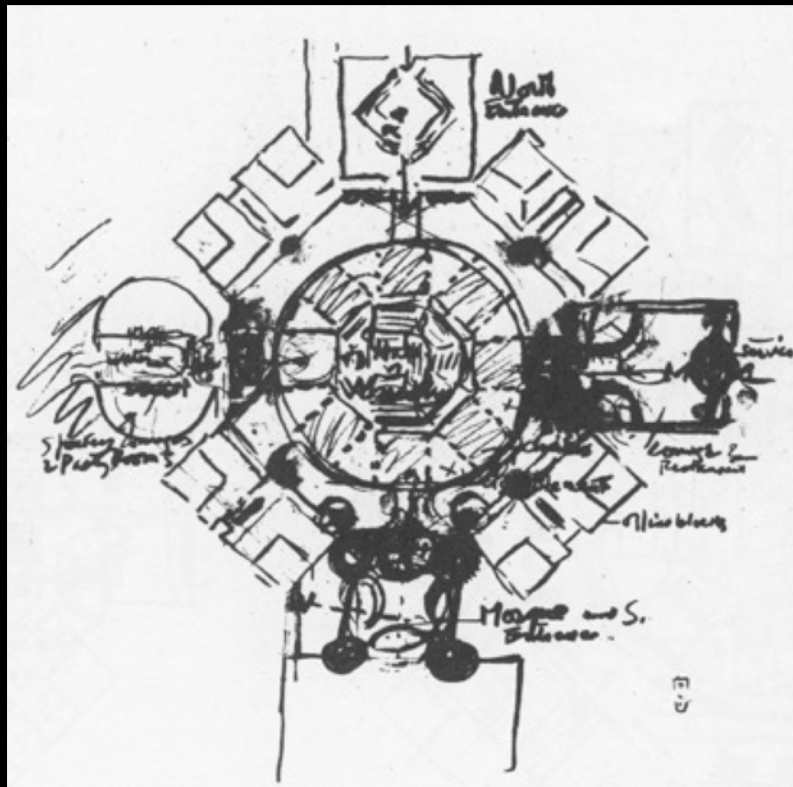
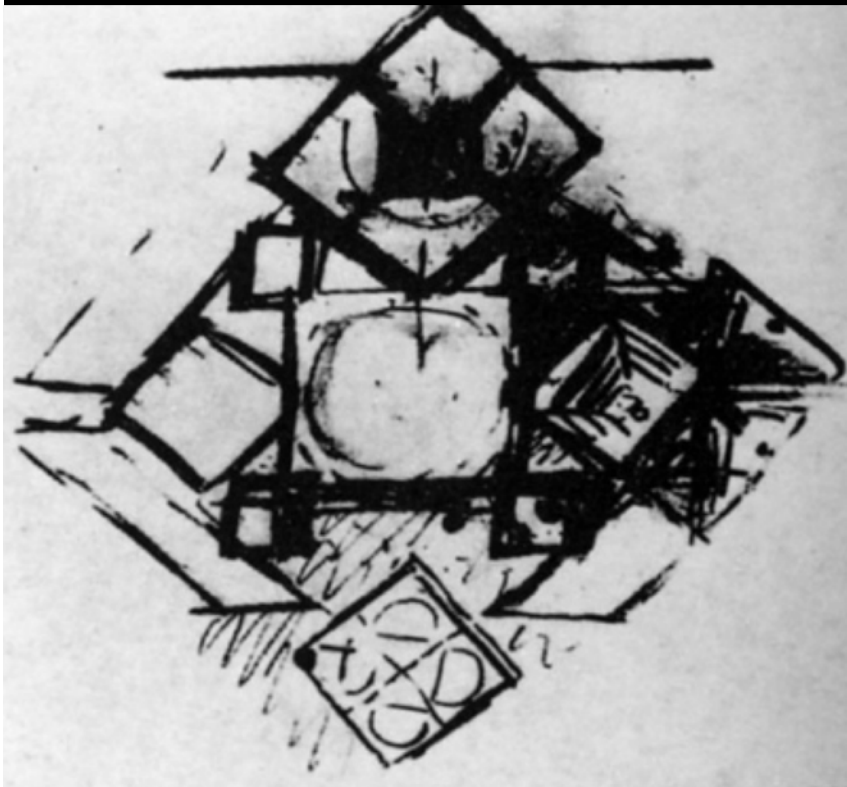
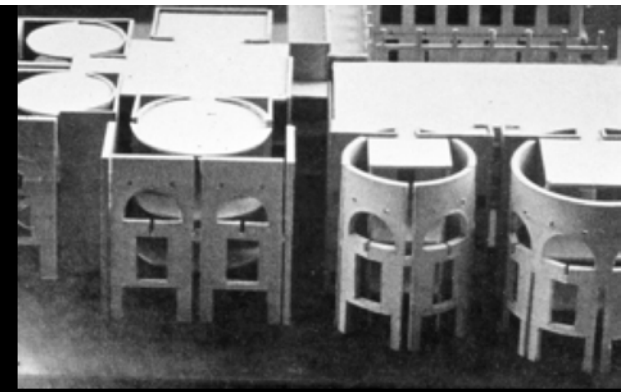
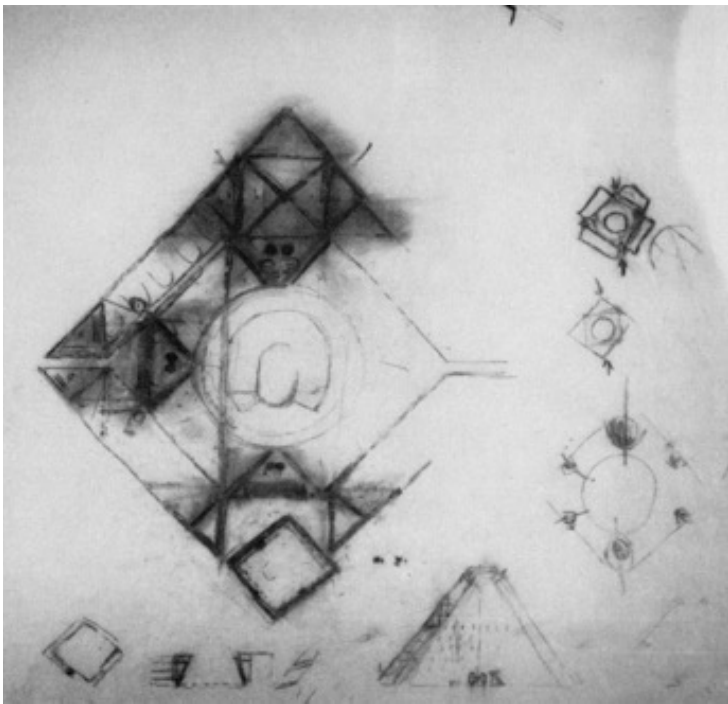


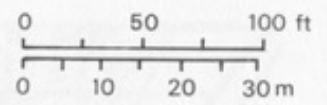
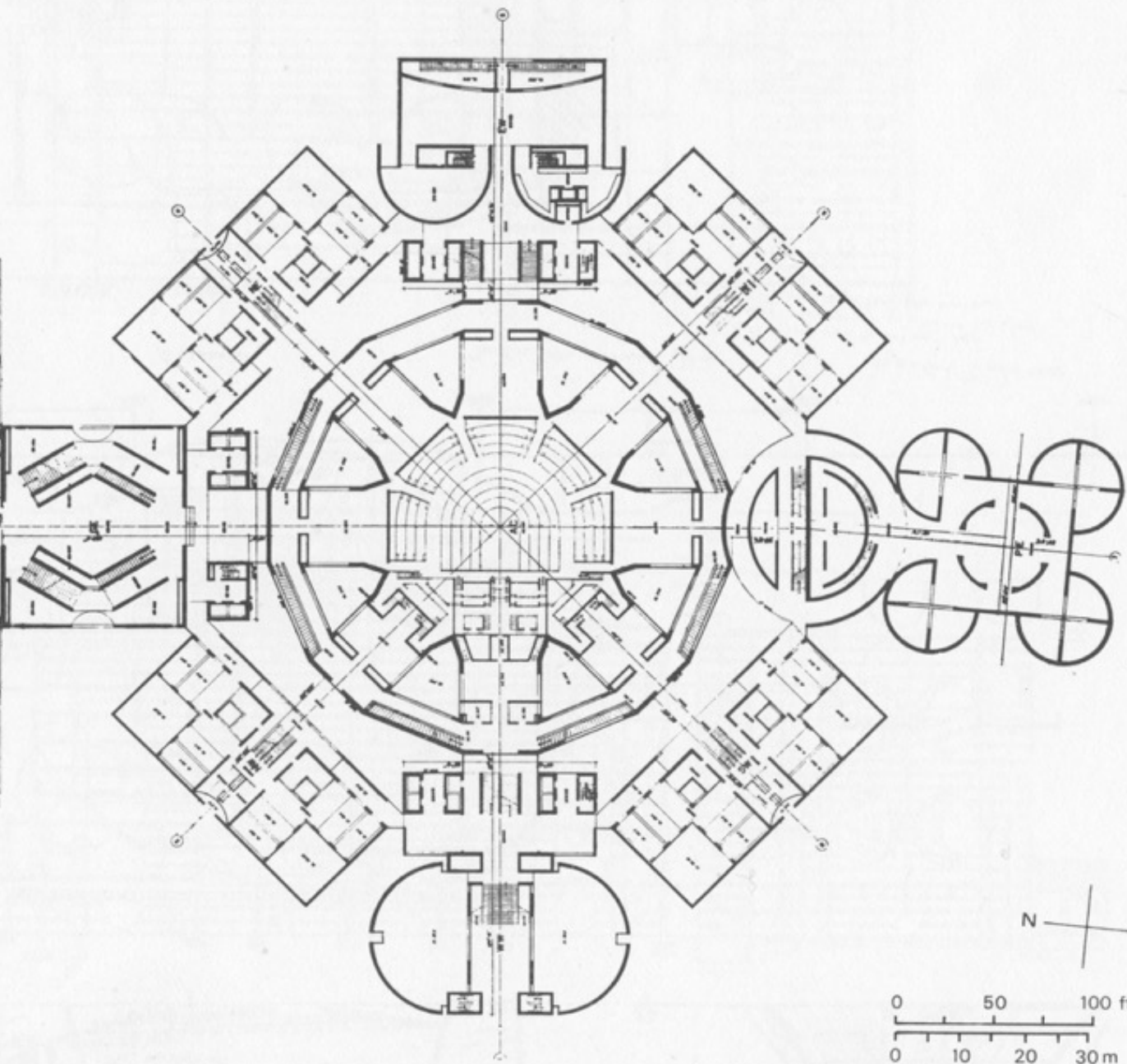
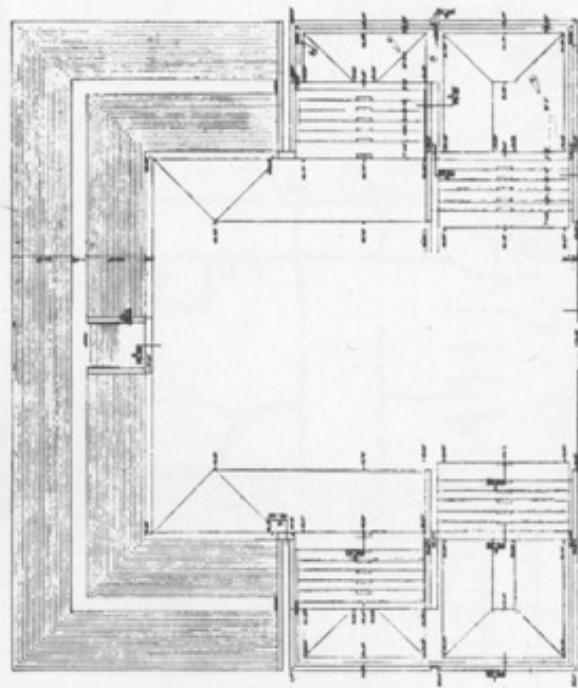


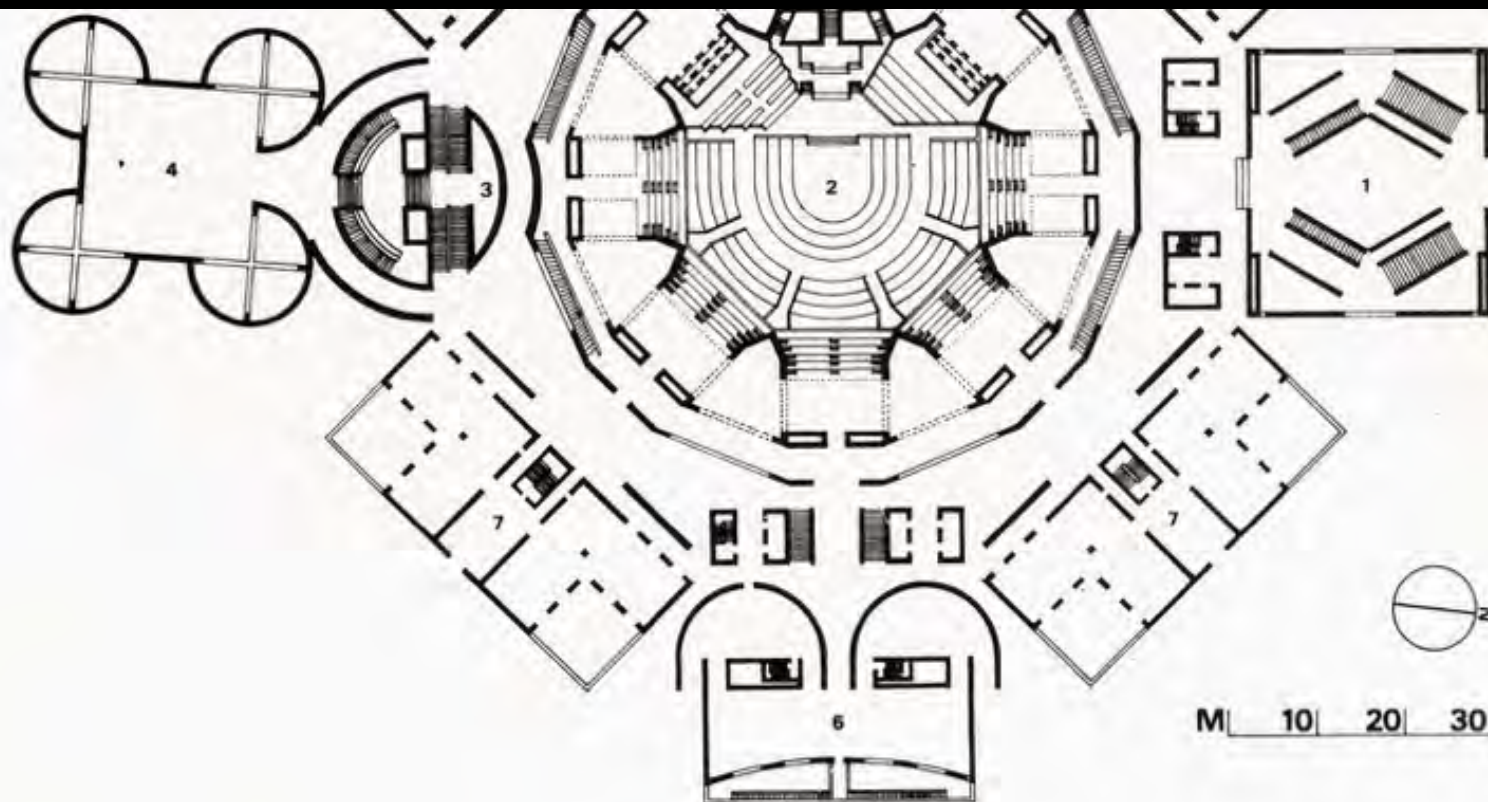
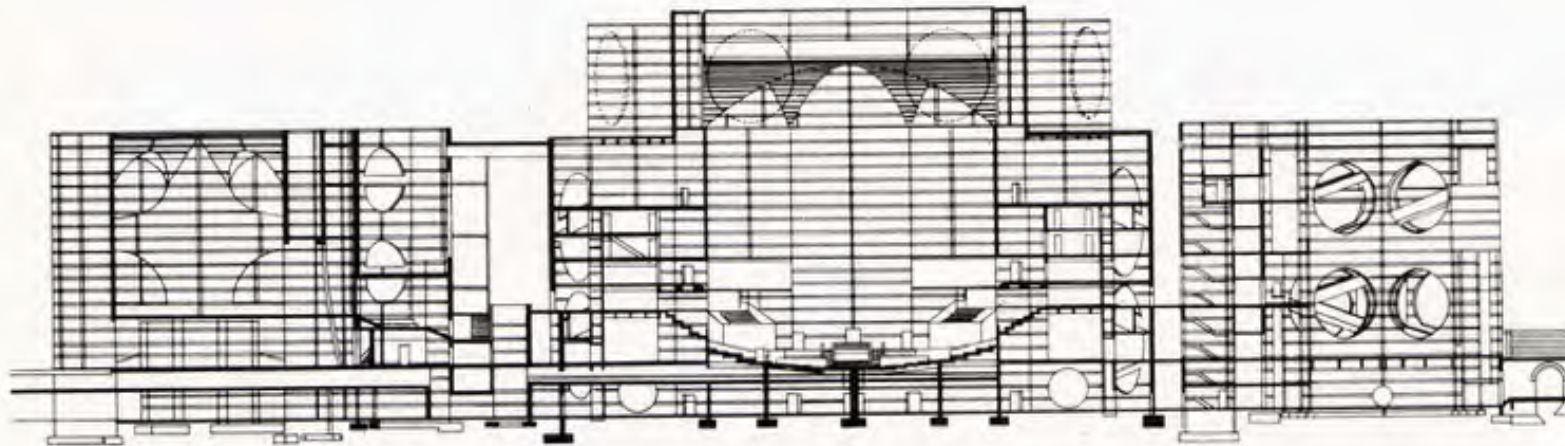








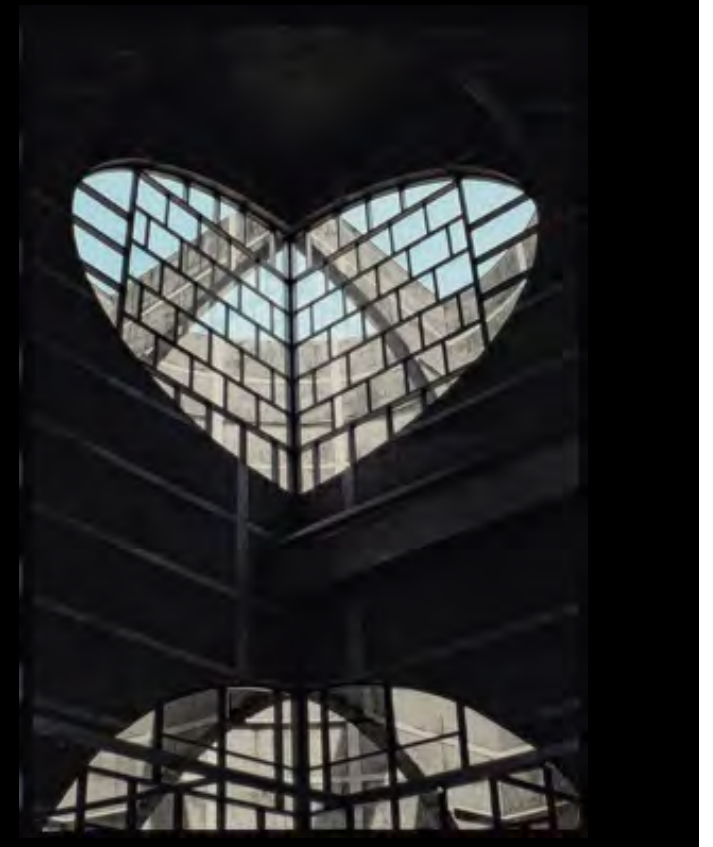


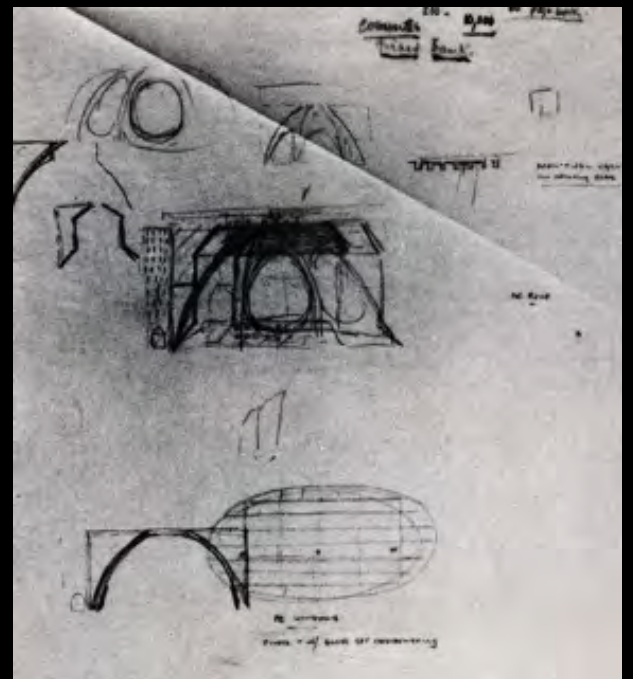
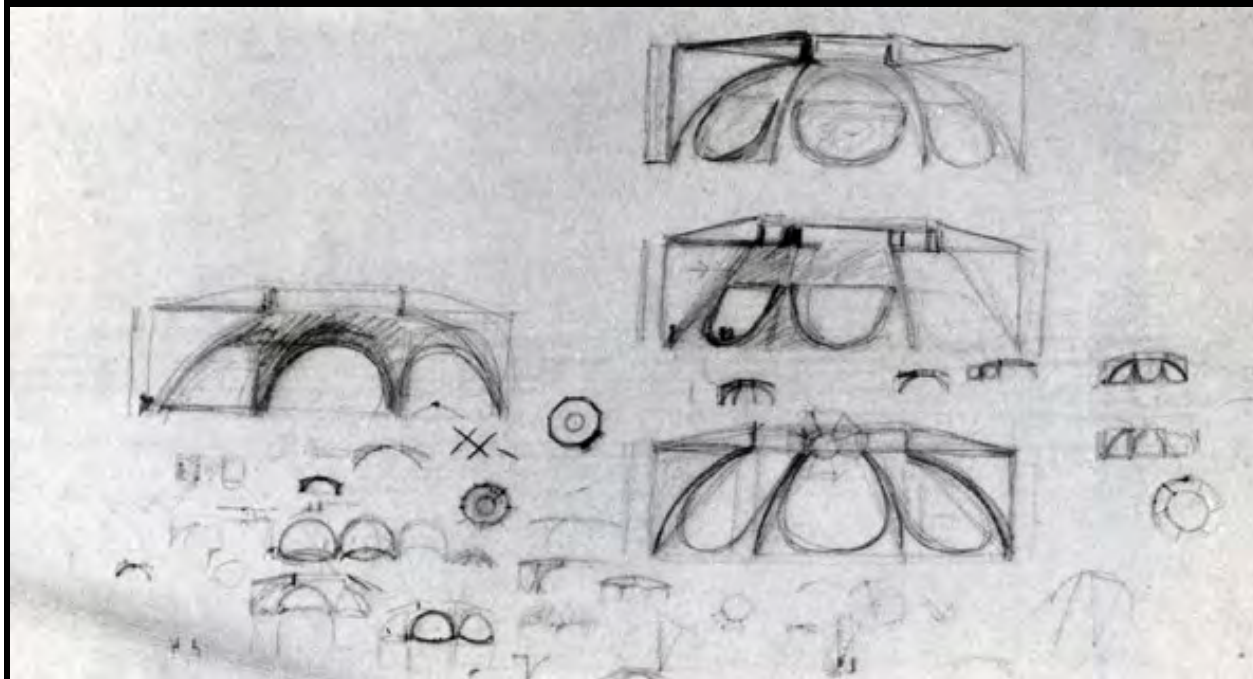
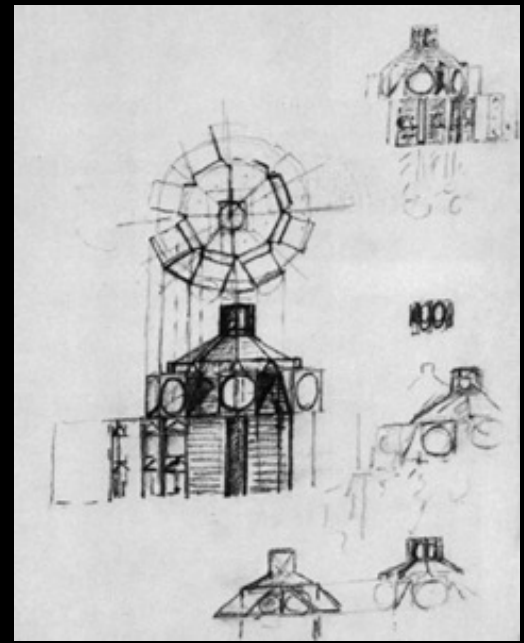
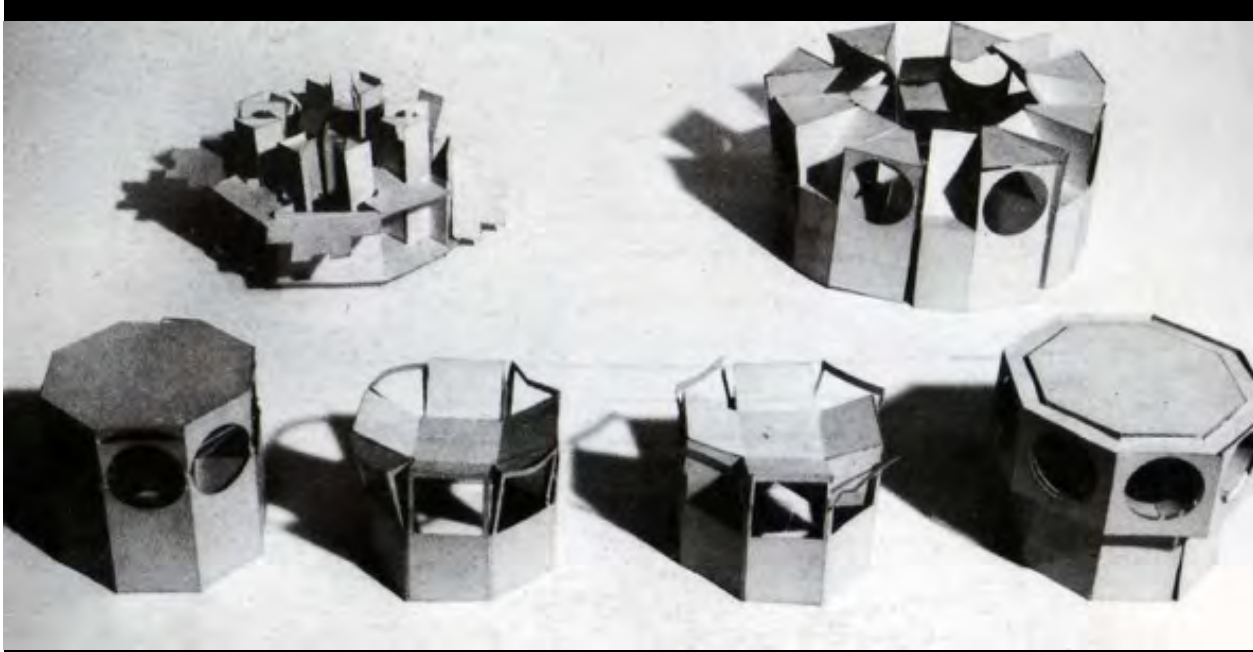


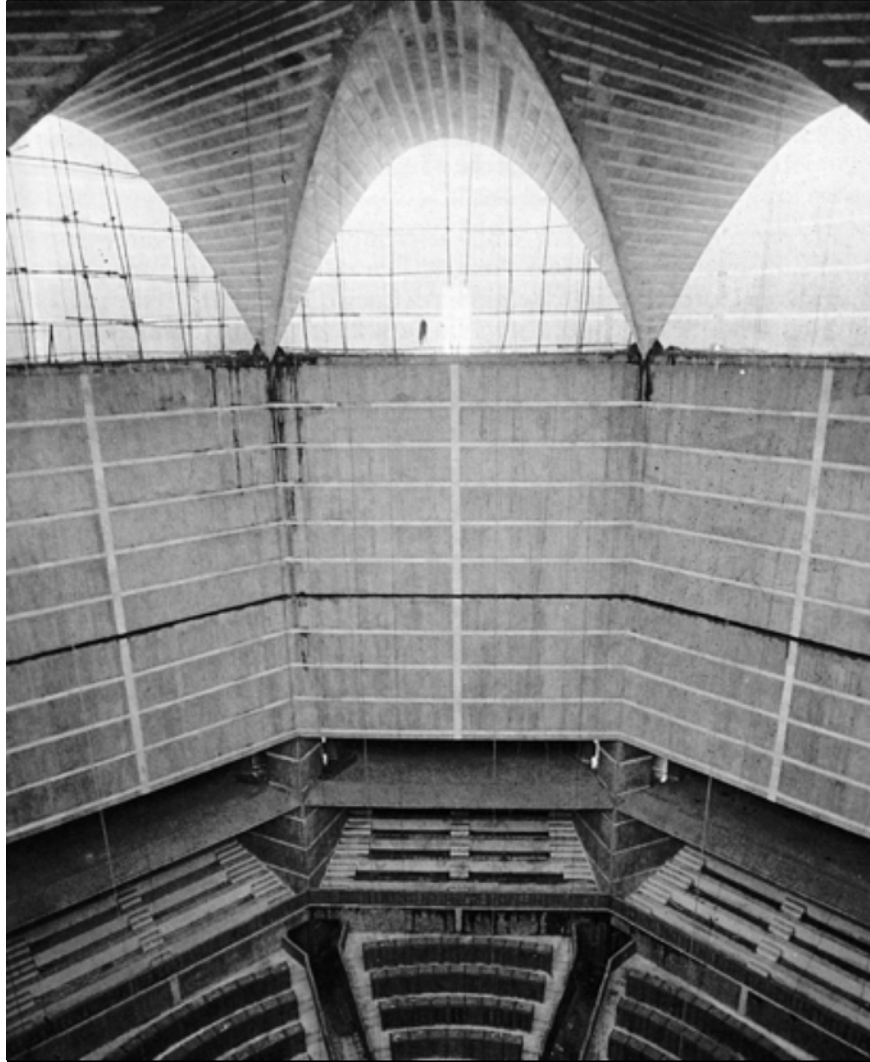




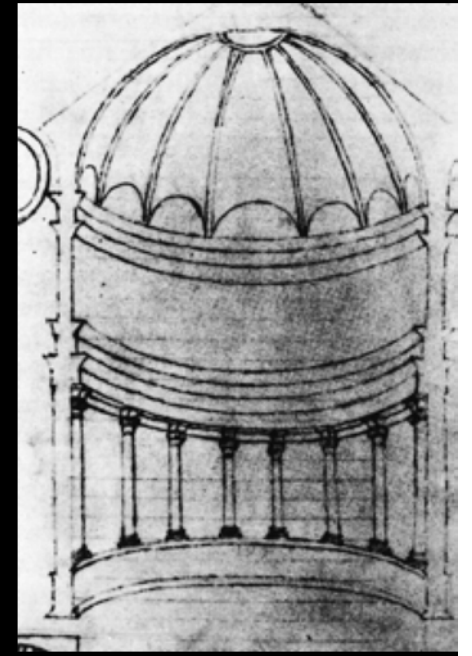
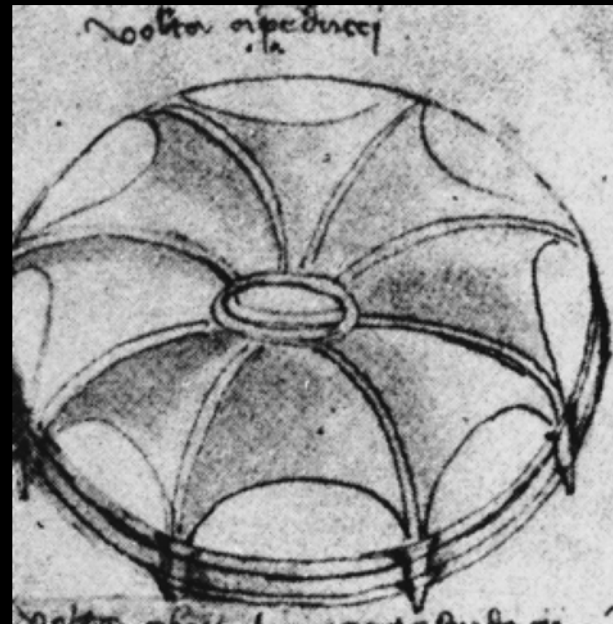




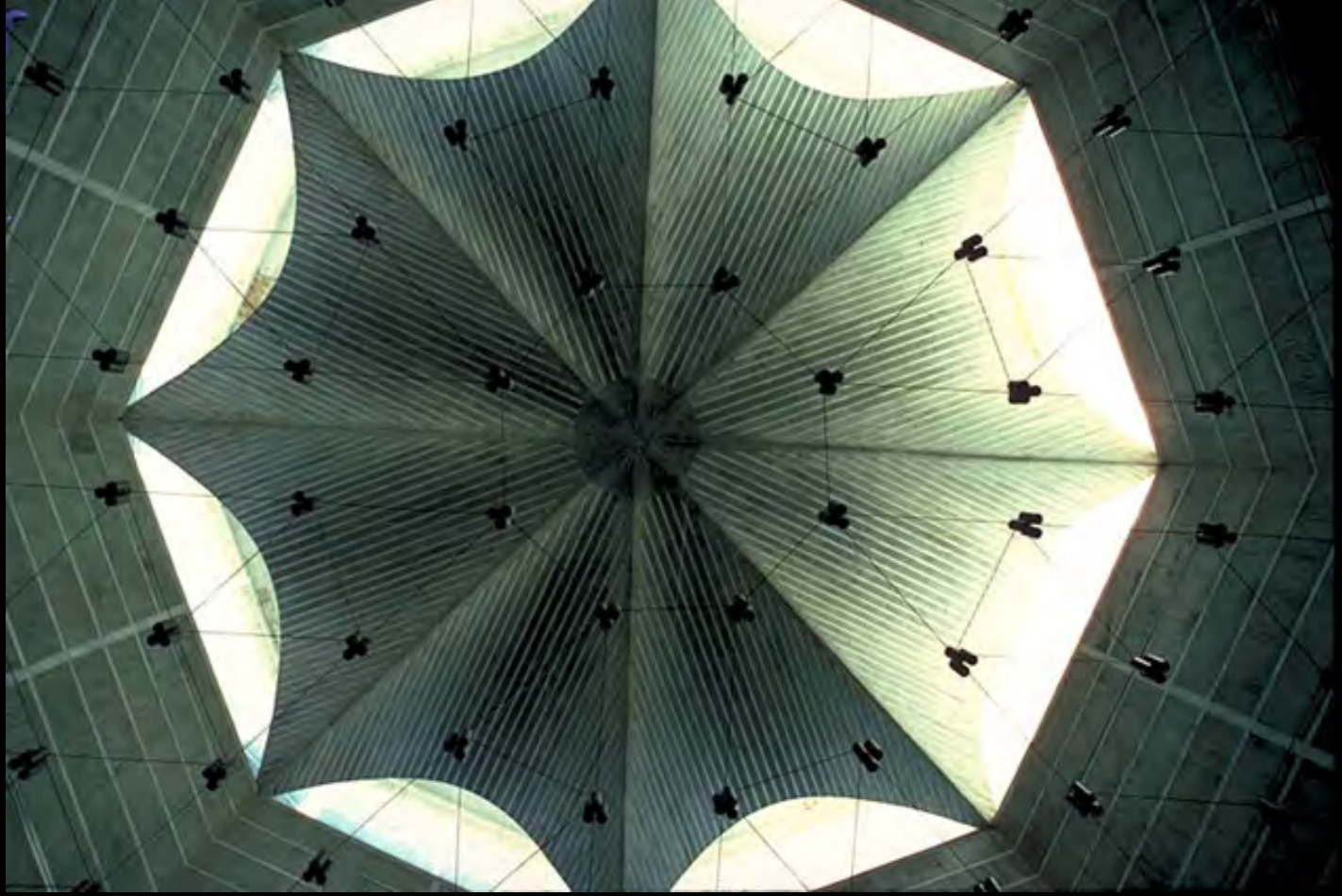




Francesco di Giorgio Martini, *Trattati di architettura, ingegneria e arte militare*















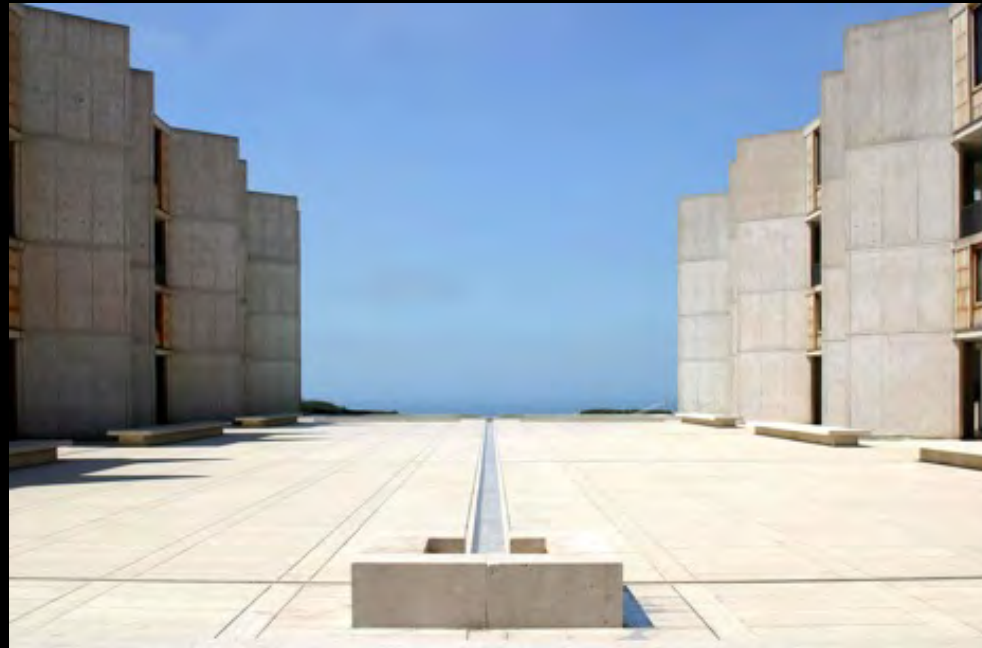






Quando l'edificio è lì completo e in funzione, sembra voglia parlare dell'avventura del suo farsi. Ma tutto ciò che narra del servire rende questa storia di scarso interesse. Quando l'uso si esaurisce e la costruzione diventa una rovina, ritorna a essere percepibile la meraviglia del suo inizio. Si sente bene avvolta dalle foglie, spiritualmente piena perché non deve più servire.

(Architettura: silenzio e luce)



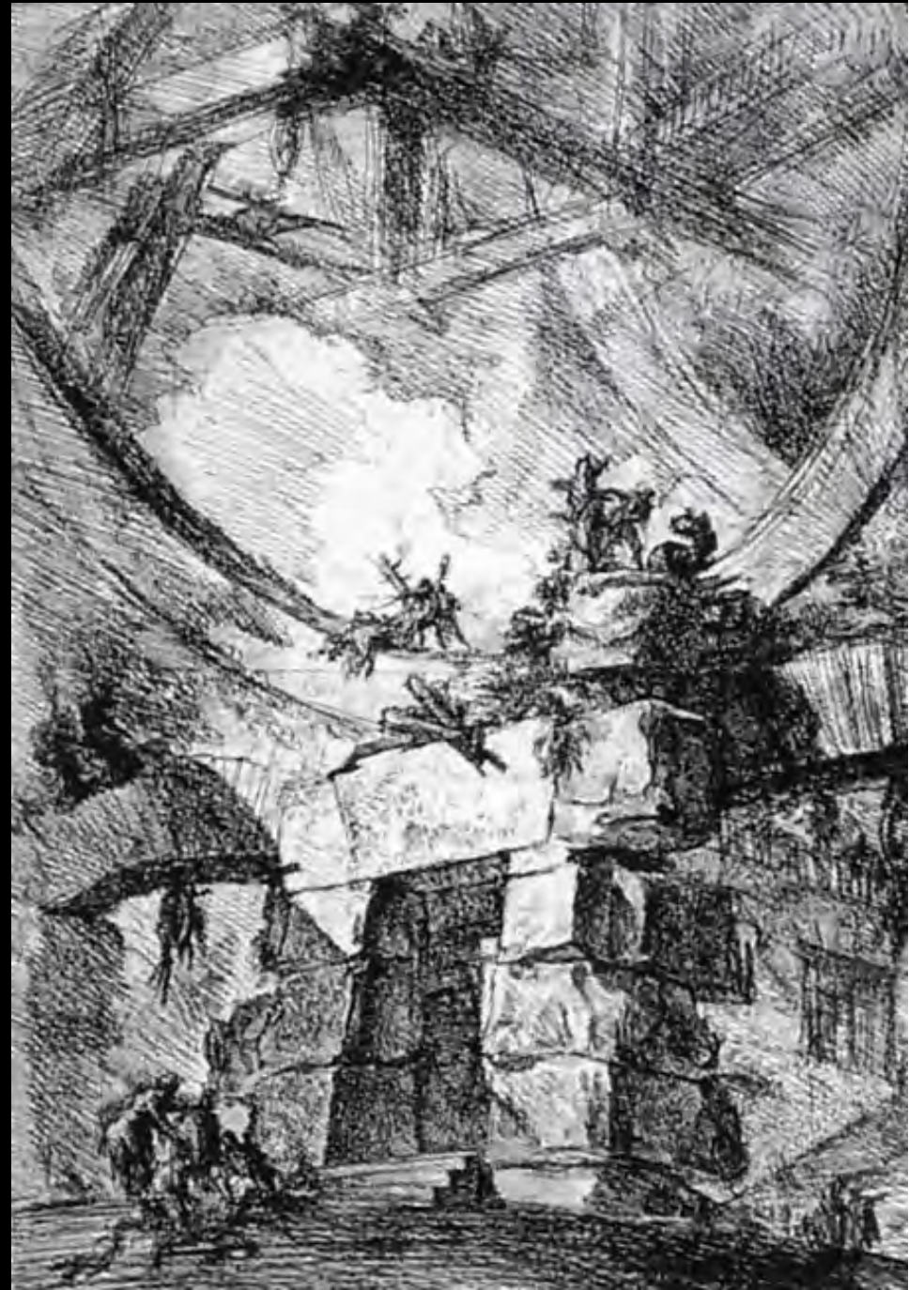














«Piranesi ha disegnato Roma come mai è stato fatto. Ha disegnato figure visionarie e grandi spazi dove l' arte può essere messa in mostra. Ha immaginato le cose come Jules Verne. Ha immaginato cose che poi si sono rivelate reali. Il modo in cui ha rappresentato l' entrare in vasti spazi è sempre stato fonte di ispirazione per gli architetti. Così io li ho immaginati»

L. Kahn, conferenza al Fort Wayne Fine Arts Foundation, 1965



La storia è ciò che rivela  
la natura dell' uomo.

Ciò che è è sempre stato.

Ciò che fu è sempre stato.

Ciò che sarà è sempre  
stato.

Le circostanze non  
possono essere le  
medesime, ma valore  
è il distillato, dalle  
circostanze, della  
natura dell' uomo.



*L. I. KAHN*  
*Plan of the new building for the University of Pennsylvania*

Cari Anne, Alice, Dave, Bill + Bill,  
 Sto per partire per l' Egitto e la Grecia con i borsisti architetti e architetti del paesaggio. Ci aspettiamo di stare fuori per tre settimane e tenterò di trovare un po' di tempo per scrivervi. Per favore lavorate bene e molto.

C' è così tanto da vedere e da sentire qui, decisivo per il lavoro di ogni architetto. Non tanto le cose moderne ma le fonti antiche.

Molta fortuna a voi tutti e felice anno nuovo

Lou

PER VIA AEREA

Dear Anne Alice Dave Bill + Bill.  
 Am about to leave for Egypt and Greece with the Architects and Landscape Fellows. We expect to be gone about 3 weeks. I'd like to find time to write to you from there.

Please work very hard and well. There is so much to see and feel here which can in person be used for any architect. Not so much the modern but the old significant sources. Lots of luck to you all and a very merry new year.

*Lou*



OFFICE OF  
 LOUIS I. KAHN ARCHITECT

1728 SPRUCE ST

PHILADELPHIA PA.



U.S.A.