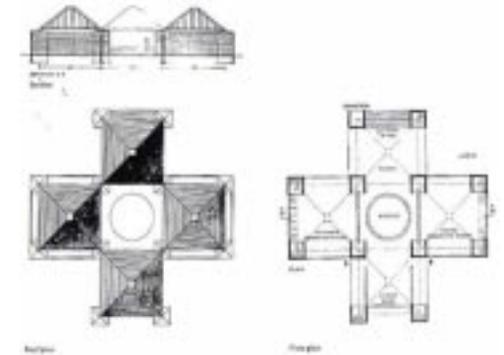


Trenton Bath House, at Trenton, New Jersey, 1954 to 1959.



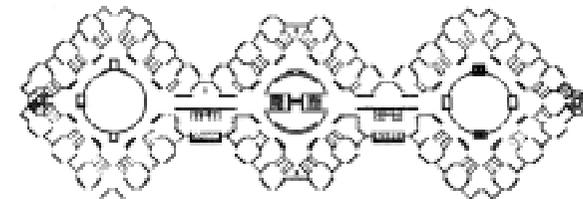
"The impression becomes inescapable that in Kahn, as once with [Frank Lloyd Wright], architecture began anew."

"With Kahn,...the germinal project was cross-axial in plan. This was the Bath House for the Trenton Community Center...[W]here Wright interwove the axes,...Kahn keeps each of his four spaces uncompromised by giving it a separate roof cap, with occults, of its own. Kahn's (hipped roofs) do not project in Wright's overhang, keeping instead to their contained volumes,...supported by massive piers. Wright's piers are solid, Kahn's hollow." —Vincent Scully, Jr. Louis I. Kahn, p25.

"Today we must build with hollow stones,'...to house the services,...'The nature of space is further characterized by the minor spaces that serve it. Storage rooms, service rooms and cubicles must not be partitioned areas of a single space structure, they must be given their own structure."

"Order does not imply beauty." —Louis I. Kahn, from Vincent Scully, Jr. Louis I. Kahn, p25, 26

**Erdman Hall Dormitories, at Bryn Mawr, Pennsylvania, 1960 to 1965.**



"Nature does not make Art. She works by circumstance and law. Only man makes Art. Because man chooses. He invents. He can make the doors smaller than people and skies black in the daytime if he wants to. He assembles. He can bring together the mountain, the serpent and the child."

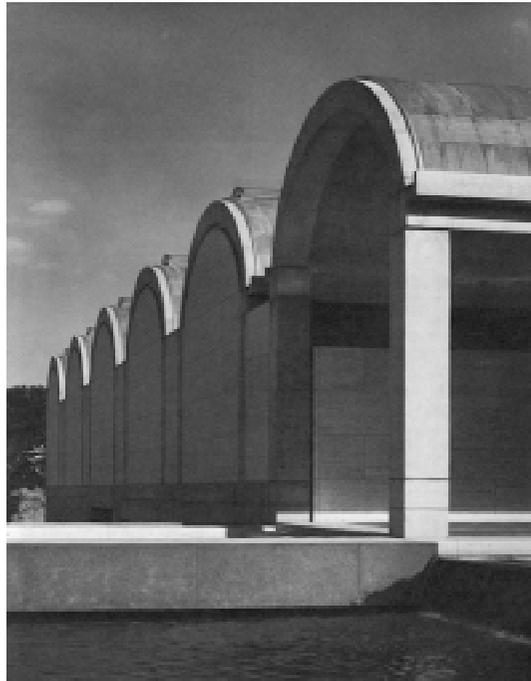
"Space is architectural when the evidence of how it is made is seen and comprehended."

"I believe firmly that we will become even more attuned to qualities that exist in the spaces, that 'want to be' - qualities that transcend function and circumstance."

—Louis I. Kahn. from Heinz Ronner, with Sharad Jhaveri and Alessandro Vasella. *Louis I. Kahn: Complete Works 1935-74*. p187, 194.

"In a dormitory I'm doing for Bryn Mawr College, I had a feeling that the dining room, living room, reception rooms and entrance were different, in every respect, from the sleeping quarters. And I kept the sleeping quarters apart from these rooms, believing that I was expressing that one was different from another. But I discovered my mistake. I realized that a person sleeping in a room felt well about his house if he knew the dining room was downstairs. The same way with the entrance to the building. The sense of hospitality, or reception, of getting together must be part of the fabric of the house itself. I changed, much to my delight, the whole conception, and I made these spaces part of the fabric of the other spaces. To me, this is realization in form." —Louis I. Kahn. from Alessandra Latour, ed. *Louis I. Kahn: Writings, Lectures, Interviews*. p150-151.

**Kimbell Museum, at Fort Worth, Texas, 1967 to 1972.**

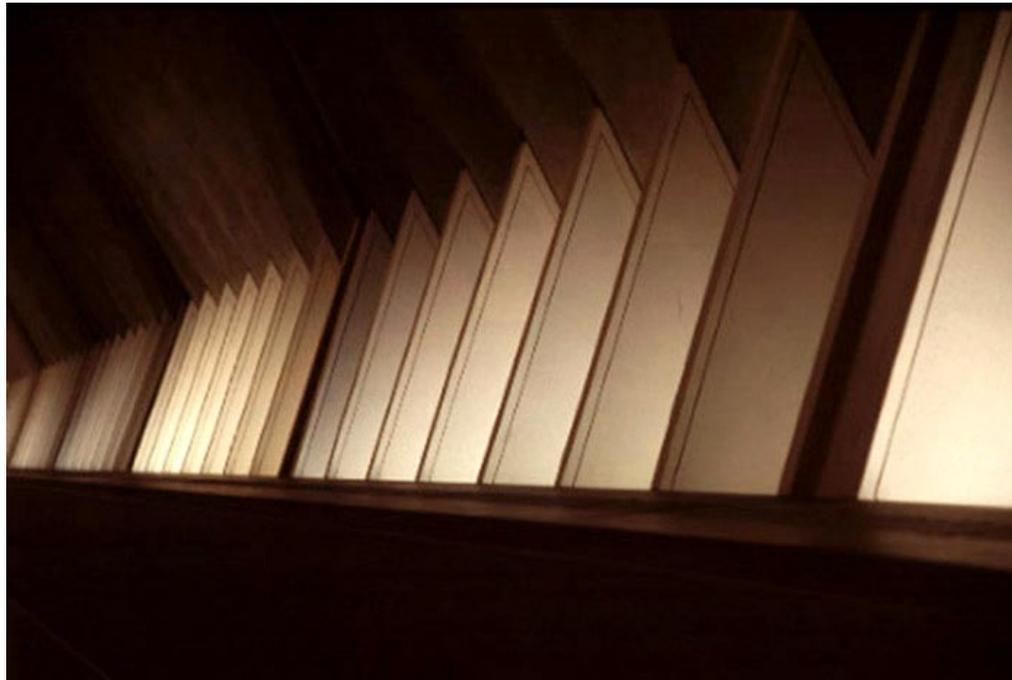


"The Kimbell Art Museum by Louis Kahn is also a disciplined, coherent, and visually clear statement, but here the aesthetics derive from the more classically oriented sensibility of its architect. It has an austere yet rich simplicity that comes from the repetition of a vault-like form, given a dull sheen from its lead-covered exterior, and a beautifully articulated concrete structural frame with in fill paneled walls of travertine. Its classic sense of timelessness is ennobled by a reverence for material and detail. Its interior form, bathed in a diffused natural light that enters the space via continuous interior suspended screen and reflected downward off the curve of the vault."

—from Paul Heyer. *American Architecture: Ideas and Ideologies in the Late Twentieth Century*. p278-279.

"Louis Kahn's Kimbell Art museum in Fort Worth is a masterpiece in this respect. A survey of the numerous studies of the building demonstrate a care for 'fit' that can only be compared to the perfection of the classics, especially the Greek classics. Kahn put the use of tools and machines to the ultimate architectonic end; with them he produced buildings that were composites of parts working in total harmony among themselves and with the whole. There is no Kahn building that does not give evidence of his genius in the use of materials. He has achieved perfection in buildings with all sorts of budgetary constraints, from the most modest to the monumental...."

—from Anthony C. Antoniades. *Poetics of Architecture: Theory of Design*. p220.



The church of Eero Saarinen that I visited on the Chicago trip in Fall 1997. The space inside of this building changes ways of my study in term of lighting in architecture.

## Note and credits

Unless otherwise noted, images are reproductions of original drawings, renderings, and photographs by the author.

page 8

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page 15 (middle)

Jet Propulsion Laboratory, Pasadena, California.

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page 20 (left)

Aasen, Clarence, Architecture of Siam: a cultural history interpretation. 1998.

page 21 (left)

A plan and elevation of Wat Arun, Bangkok, Thailand, from Aasen, Clarence, Architecture of Siam: a cultural history interpretation. 1998.

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