

Louis Kahns Situated Modernism

Constructing Building Enclosures investigates and interrogates tensions that arose between the disciplines of architecture and engineering as they wrestled with technology and building cultures that evolved to deliver structures in the modern era. At the center of this history are inventive architects, engineers and projects that did not settle for conventional solutions, technologies and methods. Comprised of thirteen original essays by interdisciplinary scholars, this collection offers a critical look at the development and the purpose of building technology within a design framework. Through two distinct sections, the contributions first challenge notions of the boundaries between architecture, engineering and construction. The authors then investigate twentieth-century building projects, exploring technological and aesthetic boundaries of postwar modernism and uncovering lessons relevant to enclosure design that are typically overlooked. Projects include Louis Kahn's Weiss House, Minoru Yamasaki's Science Center, Sigurd Lewerentz's Chapel of Hope and more. An important read for students, educators and researchers within architectural history, construction history, building technology and design, this volume sets out to disrupt common assumptions of how we understand this history. A biographical portrait of Louis I. Kahn reassesses the role of the acclaimed architect in transforming twentieth-century architecture by translating a reverence for history and historical forms into a uniquely contemporary idiom and looks at Kahn's rise to the pinnacle of international architecture, his personal relationships with his clients, and his turbulent romantic life.

In 1961, famed architect Louis I. Kahn (1901-1974) received a commission to design a new synagogue. His client was one of the oldest Sephardic Orthodox congregations in the United States: Philadelphia's Mikveh Israel. Due to the loss of financial backing, Kahn's plans were never realized. Nevertheless, the haunting and imaginative schemes for Mikveh Israel remain among Kahn's most revered designs. Susan G. Solomon uses Kahn's designs for Mikveh Israel as a lens through which to examine the transformation of the American synagogue from 1955 to 1970. She shows how Kahn wrestled with issues that challenged postwar Jewish

institutions and evaluates his creative attempts to bridge modernism and Judaism. She argues that Kahn provided a fresh paradigm for synagogues, one that offered innovations in planning, decoration, and the incorporation of light and nature into building design.

This exhibition design comprises a contemplative space, enhancing the quiet monumentality of Kahn's drawings, as well as reflecting his own preoccupations with symmetry, walls, and their openings. The four trips within the show were arranged chronological in intimate roomlike spaces, color-coded to evoke an atmosphere appropriate to their location: storm blue for New England, saturated yellow for Greece, etc. The color band, which narrows one's focus within the tall gallery and on which all works were hung, was continuous throughout a single trip, and broke between trips, instilling a sense of travel through time and space. Windows framed important works, allowing them to be seen twice, in two contexts, as well as allowing views of a "peopled" space.

Topophilia and Topophobia

Spirit in the Architecture of Louis I. Kahn

Fire Island Modernist

Tradition as Mediation: Louis I. Kahn

Constructing Building Enclosures

Architectures of Transversality

A long-awaited survey of the full range of Stoller's stunning photography

The Paintings and Sketches of Louis I. Kahn is the first comprehensive presentation and analysis of this great twentieth-century master's art works - his main pursuit for the thirty years before he achieved preeminence in the field of architecture. The charcoal sketches, pastels, watercolors, and oils presented here were made largely on Kahn's travels and vacations in Europe, Canada, and the United States. They range from his experiments in moderne-style illustration, to realism, to the stark and metaphysical abstractions of his later years - including landscapes, building sketches, still lifes, portraits, and cityscapes. Organized chronologically, each work is accompanied by a brief description and analysis. This lavishly illustrated volume provides a catalogue raisonné of all 480 known paintings and sketches by Kahn, and also includes an in-depth critical analysis of the works and their relationship to his architecture, a biographical sketch, an extensive bibliography, and an introduction by leading Kahn authority Vincent Scully. -- from dust jacket.

Kenosis Creativity Architecture locates and explores creativity's grounding in the ancient concept of kenosis, the "emptying" that allows creativity to happen; that makes appearance possible. It concretises that grounding through architecture—a primal expression of human creativity—critically examining, for the first time, kenotic instantiations evidenced in four iconic, international projects; works by Kahn, Pei, Ando, and Libeskind. Then, in a final turn, the potentiality of architecture's own emptying is probed. Architect and author Randall Lindstrom draws on Western and

Eastern philosophy, including that of Heidegger, Levinas, Derrida, Vattimo, Nishida, and Nishitani, as well as on the theology of Christianity, Judaism, and aspects of Buddhism, Hinduism, and Islam. Every chapter expands the argument that, if responsiveness to our world is taken seriously—if proper and sustainable responses are to be realised—then a deeper understanding of creativity, and so kenosis, is essential. This book opens-up a way of thinking about creativity and humanity's readiness to be creative. It thereby presents a crucial enquiry—at the nexus of architecture, philosophy, and theology—for researchers, graduate and postgraduate students, and practitioners alike.

The phase of American architectural history we call 'mid-century modernism,' 1940-1980, saw the spread of Modern Movement tenets of functionalism, social service and anonymity into mainstream practice. It also saw the spread of their seeming opposites. Temples, arcades, domes, and other traditional types occur in both modernist and traditionalist forms from the 1950s to the 1970s. *Hut Pavilion Shrine* examines this crossroads of modernism and the archetypal, and critiques its buildings and theory. The book centers on one particularly important and omnipresent type, the pavilion - a type which was the basis of major work by Louis I. Kahn, Paul Rudolph, Philip Johnson, Minoru Yamasaki, and other eminent architects. While focusing primarily on the architecture culture of the United States, it also includes the work of British, European Team X, and Scandinavian designers and writers. Making connections between formal analysis, historical context, and theory, the book continues lines of inquiry which have been pursued by Neil Levine and Anthony Vidler on representation, and by Sarah Goldhagen and Alice Friedman on modernism's 'forbidden' elements of the honorific and the visually pleasurable. It highlights the significance of 'pavilionizing' mid-century designers such as Victor Lundy, John Johansen, Eero Saarinen, and Edward Durell Stone, and shows how frequently essentialist and traditionalist types appeared in the roadside vernacular of drive-in restaurants, gas stations, furniture and car showrooms, branch banks, and motels. The book ties together the threads in mid-century architectural theory that addressed aspects of type, 'essential' structure, and primal 'humanistic' aspects of environment-making and discusses how these concerns outlived the mid-century moment, and in the designs and writings of Aldo Rossi and others they paved the way for Post-Modernism.

How the Built Environment Shapes Our Lives

Air-Conditioning in Modern American Architecture, 1890–1970

Mikveh Israel and the Midcentury American Synagogue

Paul Klee, Louis Kahn and the Persian Imagination

The Power of Architecture

Conversations with Students

Few people in the history of art and architecture have planted a seed of inspiration that grew to become a towering oak of lasting influence. There are those, particularly colleagues and students of Louis I. Kahn, who would say that he was one of these people. Certainly Kahn was one of the foremost architects of the twentieth century, designing such famous landmarks as the National Assembly Building in Dhaka, Bangladesh; the Salk Institute in La Jolla, California; and the Kimbell Museum in Fort Worth, Texas. In this commemorative volume, Charles E. Dagit, Jr. shows the power and influence that Kahn displayed at the University of

Pennsylvania department of architecture in the 1960s. Since Dagit knew Kahn personally, this is a factual history as well as a glimpse into Kahn's personal wisdom and humanity. Beginning with a prelude that starts with the author's undergraduate years at the University of Pennsylvania, Dagit launches readers on an intellectual journey of how he first met Kahn. From there he details his experiences with Kahn and explores Kahn's interactions with Penn faculty members, including Mario Romanach, Robert Le Ricolet, and Aldo Giurgola. This first-hand account sheds fascinating new light on one of the most prominent architects of the twentieth century.

Throughout today's postcolonial world, buildings, monuments, parks, streets, avenues, entire cities even, remain as witness to Britain's once impressive if troubled imperial past. These structures are a conspicuous and near inescapable reminder of that past, and therefore, the built heritage of Britain's former colonial empire is a fundamental part of how we negotiate our postcolonial identities, often lying at the heart of social tension and debate over how that identity is best represented. This volume provides an overview of the architectural and urban transformations that took place across the British Empire between the seventeenth and mid-twentieth centuries. Although much research has been carried out on architecture and urban planning in Britain's empire in recent decades, no single, comprehensive reference source exists. The essays compiled here remedy this deficiency. With its extensive chronological and regional coverage by leading scholars in the field, this volume will quickly become a seminal text for those who study, teach, and research the relationship between empire and the built environment in the British context. It provides an up-to-date account of past and current historiographical approaches toward the study of British imperial and colonial architecture and urbanism, and will prove equally useful to those who study architecture and urbanism in other European imperial and transnational contexts. The volume is divided in two main sections. The first section deals with overarching thematic issues, including building typologies, major genres and periods of activity, networks of expertise and the transmission of ideas, the intersection between planning and politics, as well as the architectural impact of empire on Britain

itself. The second section builds on the first by discussing these themes in relation to specific geographical regions, teasing out the variations and continuities observable in context, both practical and theoretical.

It was not by chance that Louis Kahn's move into his profession's spotlight coincided with the crisis of modern architecture: representing, as his work increasingly did, those aspects of space which modernism had so ambitiously removed from its program. Kahn's rethinking of modern architecture's paradigm of space belongs to his most important contributions to the metier. In tracing the genesis of the unbuilt project for the Dominican Motherhouse we are given a close-up view of Kahn at work on a few fundamental questions of architectural space: seeking the sources of its meaning in its social, morphological, landscape and contextual dimensions. This rich and multivalent project opens the way to a second section, which sheds new light on several of major works in a timely reappraisal of Kahn's work. The result of extensive research, illustrated with unpublished archival material and new analytic drawings, this affordable volume is an indispensable companion to *Drawing to Find Out*.

A must-have guide to one of the most fertile regions for the development of Mid-Century Modern architecture This handbook - the first ever to focus on the architectural wonders of the West Coast of the USA - provides visitors with an expertly curated list of 250 must-see destinations. Discover the most celebrated Modernist buildings, as well as hidden gems and virtually unknown examples - from the iconic Case Study houses to the glamour of Palm Springs' spectacular Modern desert structures. Much more than a travel guide, this book is a compelling record of one of the USA's most important architectural movements at a time when Mid-Century style has never been more popular. First-hand descriptions and colour photography transport readers into an era of unparalleled style, glamour, and optimism.

Hollow structural forms in Louis Kahn's work
Complexity and Contradiction in Architecture
Toward an Architecture

Beyond Time and Style : a Life in Architecture
Ezra Stoller, Photographer

The Houses of Louis Kahn

Architectures of Transversality investigates the relationship

between modernity, space, power, and culture in Iran. Focusing on Paul Klee's Persian-inspired miniature series and Louis Kahn's unbuilt blueprint for a democratic public space in Tehran, it traces the architectonics of the present as a way of moving beyond universalist and nationalist accounts of modernism. Transversality is a form of spatial production and practice that addresses the three important questions of the self, objects, and power. Using Deleuzian and Heideggerian theory, the book introduces the practices of Klee and Kahn as transversal spatial responses to the dialectical tension between existential and political territories and, in doing so, situates the history of the silent, unrepresented and the unbuilt – constructed from the works of Klee and Kahn – as a possible solution to the crisis of modernity and identity-based politics in Iran.

Published in 1923, Toward an Architecture had an immediate impact on architects throughout Europe and remains a foundational text for students and professionals. This edition includes a new translation of the original text, a scholarly introduction, and background notes that illuminate the text and illustrations.

The man who envisioned and realized such landmark buildings as the Salk Institute, the Kimbell Art Museum, and the National Assembly complex in Bangladesh, Louis Kahn was born in what is now Estonia, immigrated to America, and became one of the towering figures in his adopted country's built world. His works are unmistakable in their elegance, monolithic power, and architectural honesty. Written by Carter Wiseman, one of Kahn's most respected commentators, this book offers a succinct, accessible examination of the life and work of one of America's greatest architects. It traces the influence of his immigrant origins, his upbringing in poverty, his education, the impact of the Great Depression, and the arrival of Modernism on his life and work. Finally, it provides insight into why, as the legacy of many of his contemporaries has receded in importance, Kahn's has remained so durably influential. Louis Kahn: A Life in Architecture provides the best concise introduction available to this singular life and achievement.

A stunning celebration of the architect's residential masterpieces

Appearance through Emptying

Architecture as Philosophy

The Salk Institute

Pedagogy and Place

The Life of Louis Kahn

She demonstrates instead that Kahn's architecture is grounded in his deeply held

modernist political, social, and artistic ideals, which guided him as he sought to rework modernism into a socially transformative architecture appropriate for the postwar world."

There is ample evidence as to how the modern masters, in their shared pursuit of formal inventions and constructional inventions, variously referred to past examples they had freely chosen as guides that could inspire and support them in their strenuous pursuit of new things. The buildings shaped like soft clouds and gelatinous bowels, or the spiked bravura pieces designed by today's fashionable architects have no relation with either construction or history. Louis Kahn, instead, kept form, structure and history paradigmatically together. The book systematically reviews the intense structural experimentation that, in terms not just of building engineering but of spatial and representational potential, marked Kahn's work since the beginning and would eventually lead him, after a long apprenticeship, to an almost constant adoption of 'hollow' structural forms. By reviewing this long and intense journey of research, the book underlines how Louis Kahn, in each work and based on a constant dialogue between structural innovation, building tradition and figural evocation, succeeded in awakening our interest in a new 'fascinating' structure and at the same time our emotion for a deeply meaningful, universal and timeless form.

A thoughtful selection of the celebrated architect's speeches and writings. Marking the centennial of the 1916 establishment of a professional program, Pedagogy and Place is the definitive text on the history of the Yale School of Architecture. Robert A. M. Stern, current dean of the school, and Jimmy Stamp examine its growth and change over the years, and they trace the impact of those who taught or studied there, as well as the architecturally significant buildings that housed the program, on the evolution of architecture education at Yale. Owing to the impressive number of notable practitioners who have attended or been affiliated with the school, this book also contributes a history, beyond Yale, of the architecture profession in the twentieth century. Featuring extensive archival research and illuminating firsthand accounts from alumni, faculty, and administrators, this well-rounded and engaging narrative is richly illustrated with historic photos of the school and its studios, images of student work, and important architectural achievements on and off campus.

Louis Kahn's Situated Modernism

Louis I. Kahn in Rome and Venice

Louis I. Kahn

Louis I. Kahn's Jewish Architecture

Drawn from the Source

Horace Gifford and the Architecture of Seduction

Louis I. Kahn was one of the most influential architects, thinkers and teachers of his time. This book examines the important relationship between his work and the city of Rome, whose ancient ruins inspired in him a new design methodology. Structured into two main parts, the first includes personal essays and contributions from the architect's children, writers and other designers on the experience and impact of his work. The second part takes a detailed look at Kahn's residency in Rome, its effects on

his thinking, and how his influence spread throughout Italy. It analyses themes directly linked to his architecture, through interviews with teachers and designers such as Franco Purini, Paolo Portoghesi, Giorgio Ciucci, Lucio Valerio Barbera and the architects of the Rome Group of Architects and City Planners (GRAU). Rome and the Legacy of Louis I. Kahn expands the current discourse on this celebrated twentieth-century architect, ideal for students and researchers interested in Kahn's work, architectural history, theory and criticism.

This book explores Louis I. Kahn's approach to tradition as revealed in two of his important, unbuilt, projects. Focusing on Kahn's designs for the Dominican Motherhouse of St. Catherine de Ricci, Media, Pennsylvania (1965-1969), and the Hurva Synagogue, Jerusalem, Israel (1967-1974), the book challenges prevailing aesthetic and methodological assessments of Kahn's use of tradition. It reveals how an authentic and critical theoretical-historical and humanistic study of tradition nourished Kahn's designs, enabling him to mediate historical rituals, ideas and beliefs - and to develop innovative designs rooted deep in human culture while addressing real modern concerns. The book evaluates Kahn's works as a creative recreation and re-interpretation of the past, shedding light on the potential value of the meaningful consideration of tradition in modern times.

Air-Conditioning in Modern American Architecture, 1890-1970, documents how architects made environmental technologies into resources that helped shape their spatial and formal aesthetic. In doing so, it sheds important new light on the ways in which mechanical engineering has been assimilated into the culture of architecture as one facet of its broader modernist project. Tracing the development and architectural integration of air-conditioning from its origins in the late nineteenth century to the advent of the environmental movement in the early 1970s, Joseph M. Siry shows how the incorporation of mechanical systems into modernism's discourse of functionality profoundly shaped the work of some of the movement's leading architects, such as Dankmar Adler, Louis Sullivan, Frank Lloyd Wright, Ludwig Mies van der Rohe, Gordon Bunshaft, and Louis Kahn. For them, the modernist ideal of functionality was incompletely realized if it did not wholly assimilate heating, cooling, ventilating, and artificial lighting. Bridging the history of technology and the history of architecture, Siry discusses air-conditioning's technical and social history and provides case studies of buildings by the master architects who brought this technology into the conceptual and formal project of modernism. A monumental work by a renowned expert in American modernist architecture, this book asks us to see canonical modernist buildings through a mechanical engineering-oriented lens. It will be especially valuable to scholars and students of architecture, modernism, the history of technology, and American history.

Louis Kahn's Situated Modernism Yale University Press
A Cultural History of Shadows in Architecture
Architecture, Perspective and Redemptive Space

The Paintings and Sketches of Louis I. Kahn
The Diastolic Architecture of Decline, Dystopia, and Death
Reflections on Twentieth-Century Human Habitat
Louis I. Kahn ½ *Architect*

Architecture Post Mortem surveys architecture's encounter with death, decline, and ruination following late capitalism. As the world moves closer to an economic abyss that many perceive to be the death of capital, contraction and crisis are no longer mere phases of normal market fluctuations, but rather the irruption of the unconscious of ideology itself. Post mortem is that historical moment wherein architecture's symbolic contract with capital is put on stage, naked to all. Architecture is not irrelevant to fiscal and political contagion as is commonly believed; it is the victim and penetrating analytical agent of the current crisis. As the very apparatus for modernity's guilt and unfulfilled drives—modernity's debt-architecture is that ideological element that functions as a master signifier of its own destruction, ordering all other signifiers and modes of signification beneath it. It is under these conditions that architecture theory has retreated to an 'Alamo' of history, a final desert outpost where history has been asked to transcend itself. For architecture's hoped-for utopia always involves an apocalypse. This timely collection of essays reformulates architecture's relation to modernity via the operational death-drive: architecture is but a passage between life and death. This collection includes essays by Kazi K. Ashraf, David Bertolini, Simone Brott, Peggy Deamer, Didem Ekici, Paul Emmons, Donald Kunze, Todd McGowan, Gevork Hartoonian, Nadir Lahiji, Erika Naginski, and Dennis Maher. In the development of contemporary architecture, no one has had a greater influence than Louis I. Kahn, whose many buildings include the Salk Institute, the Yale Study Center, and the Exeter Library. He is remembered, however, not only as a master builder, but also as one of the most important and creative thinkers of the twentieth century. For Kahn, the study of architecture was the study of human beings, their highest aspirations and most profound truths. He searched for forms and materials to express the subtlety and grandeur of life. In his buildings we see the realization of his vision: luminous surfaces that evoke a fundamental awe, silent courtyards that speak of the expansiveness and the sanctity of the spirit, monumental columns and graceful arches that embody dignity and strength. Updated with a new preface, this classic work is a major statement on human creativity, showing us Louis Kahn as architect, visionary, and poet.

This book examines the idea of organism in the work of Louis I. Kahn, from the turning point of Rome to the project for Venice. It presents an original interpretation of the work of Kahn during one of the most fruitful periods of his career, when he was working on a particular design method based on an entirely novel way of interacting with the past. Beginning with a meticulous documentation and analysis of Kahn's experiences in the twenty years from 1930 to 1950, the book sheds new light on the relationship between Kahn's work and the modern movement. The arguments are supported by case studies, including that of the Palazzo dei Congressi in Venice based on Kahn's words (like his lessons in Venice at IUA, International University of Art, in 1971) and others as the Trenton Bath House, the Salk Institute (La Jolla), the Kimbell Museum (Fort Worth), the Yale Gallery and the Mellon Center for British Art (New Haven) and more. Unlike much of the by now well-established literature on Kahn's work, *Louis I. Kahn in Rome and Venice* suggests that the basic premise of Kahn's invention is the idea of spatial, constructive organism, which explains how he created forms that were inextricably anchored in the past, without imitating any one kind of ancient architecture. The main objective of the book is to explain Kahn's methodology to architects and students, showing how he was able to design an architectural object with the characteristics of the best designed objects: organisms, in which each part contributes, with the whole, to creating "something made of indivisible parts".

Meet the man who treated each building like a temple. From Dhaka, Bangladesh, to La Jolla, California, this book traces the extraordinary architectural language of Louis Isadore Kahn, the pioneering modernist who inflected the International Style with a "back to basics" classical grammar and pierced its sleek masses with geometrical shapes and...

A Life in Architecture

The Dominican Motherhouse & The Hurva Synagogue

Shadow-Makers

Essential Texts

Architectural History, Technology and Poetics in the Postwar Era

Remembering the Man and Those Who Surrounded Him

A practicing architect discusses the theoretical background of modern architecture. This book examines the critical role of modern architects in shaping and transforming national Israeli memory with special regard to Jerusalem. Using as a background the attempts of various architects since the 19th century to construct a national Jewish style, the author focuses his analysis on Louis Kahn's design of the Hurva synagogue in the Old City of Jerusalem. This study scrutinizes and pieces together discrepant archival documents, drawings, and accounts of intentions, interpretations, events, policies, and projects in the Jewish Quarter of the Old City of Jerusalem. The book reveals an unrecognized crucial interplay of Kahn's Hurbah design with the competing traditional and national symbols of Jerusalem

"When Jonas Salk founded his eponymous research center for biological studies in 1960, he envisioned a humanist, nearly monastic community of scientists devoted to the prevention and cure of disease. In architect Louis I. Kahn, Salk found a kindred spirit, and together the two created one of the great masterpieces of modern architecture - in Salk's words, "a work of art to serve the work of science." "Charged by Salk to "invite Picasso to the laboratory," Kahn responded with a series of austere, spiritual spaces for the complex, which was set on a coastal site in the San Diego, California suburb of La Jolla. Kahn's design integrated commodious laboratory and study spaces while offering lush gardens for reflection and the now-famous courtyard with its transcendent perspective of the Pacific Ocean. Interlocking volumes unfold time and space throughout Kahn's bravura orchestration of concrete construction." "In this volume, acclaimed architectural photographer Ezra Stoller, whose images of the Salk Institute have become iconic themselves, captures the timeless grandeur of this unique monument to scientific understanding and artistic achievement."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

*Born in Estonia 1901 and brought to America in 1906, the architect Louis Kahn grew up in poverty in Philadelphia. By the time of his mysterious death in 1974, he was widely recognized as one of the greatest architects of his era. Yet this enormous reputation was based on only a handful of masterpieces, all built during the last fifteen years of his life. Wendy Lesser's *You Say to Brick: The Life of Louis Kahn* is a major exploration of the architect's life and work. Kahn, perhaps more than any other twentieth-century American architect, was a "public" architect. Rather than focusing on corporate commissions, he devoted himself to designing research facilities, government centers, museums, libraries, and other structures that would serve the public good. But this warm, captivating person, beloved by students and admired by colleagues, was also a secretive man hiding under a series of masks. Kahn himself, however, is not the only complex subject that comes vividly to life in these pages. His signature achievements—like the Salk Institute in La Jolla, the National Assembly Building of*

Bangladesh, and the Indian Institute of Management in Ahmedabad—can at first seem as enigmatic and beguiling as the man who designed them. In attempts to describe these structures, we are often forced to speak in contradictions and paradoxes: structures that seem at once unmistakably modern and ancient; enormous built spaces that offer a sense of intimate containment; designs in which light itself seems tangible, a raw material as tactile as travertine or Kahn's beloved concrete. This is where Lesser's talents as one of our most original and gifted cultural critics come into play. Interspersed throughout her account of Kahn's life and career are exhilarating "in situ" descriptions of what it feels like to move through his built structures. Drawing on extensive original research, lengthy interviews with his children, his colleagues, and his students, and travel to the far-flung sites of his career-defining buildings, Lesser has written a landmark biography of this elusive genius, revealing the mind behind some of the twentieth century's most celebrated architecture.

Kenosis Creativity Architecture

Welcome to Your World

Tangible Forms

Mid-Century Modern Architecture Travel Guide: West Coast USA

Disclosing Horizons

The Travel Sketches of Louis I. Kahn

The American architect Louis Kahn (1901 - 1974) is regarded as one of the great master builders of the twentieth century. With complex spatial compositions, an elemental formal vocabulary and a choreographic mastery of light, Kahn created buildings of archaic beauty. As the first comprehensive publication on this architect in 20 years, the book *Louis Kahn - The Power of Architecture* presents all of his important projects. It includes essays by prominent Kahn experts and an expansive illustrated biography with many new facts and insights about Kahn's life and work. In a number of interviews, leading architects such as Frank Gehry, Renzo Piano, Peter Zumthor and Sou Fujimoto underline Kahn's significance in today's architectural discourse. An extensive catalogue of works features original drawings and architectural models from the Kahn archive. The compendium is further augmented by a portfolio of Kahn's travel drawings as well as photographs by Thomas Florschuetz, which offer completely new views of the Salk Institute and the Indian Institute of Management.

One of the nation's chief architecture critics reveals how the environments we build profoundly shape our feelings, memories, and well-being, and argues that we must harness this knowledge to construct a world better suited to human experience. Taking us on a fascinating journey through some of the world's best and worst landscapes, buildings, and cityscapes, Sarah Williams Goldhagen draws from recent research in cognitive neuroscience and psychology to demonstrate how people's experiences of the places they build are central to their well-being, their physical health, their communal and social lives, and even their very sense of themselves. From this foundation, Goldhagen presents a powerful case that societies must use this knowledge to rethink what and how they build: the world needs better-designed, healthier environments that address the complex range of human individual and social needs. By 2050 America's population is projected to increase by nearly seventy million people. This will necessitate a vast amount of new construction—almost all in urban areas—that will dramatically transform our existing landscapes, infrastructure, and urban areas. Going forward, we must do everything we can to prevent the construction of exhausting, overstimulating environments and enervating, understimulating ones. Buildings, landscapes, and cities must both contain and spark associations of natural light, greenery, and other ways of being in

landscapes that humans have evolved to need and expect. Fancy exteriors and dramatic forms are never enough, and may not even be necessary; authentic textures and surfaces, and careful, well-executed construction details are just as important. Erudite, wise, lucidly written, and beautifully illustrated with more than one hundred color photographs, Welcome to Your World is a vital, eye-opening guide to the spaces we inhabit, physically and mentally, and a clarion call to design for human experience.

This book is about the love and hate relations that humans establish with their habitat, which have been coined by discerning modern thinkers as topophilia and topophobia. Whilst such affiliations with the topos, our manmade as well as natural habitat, have been traced back to antiquity, a wide range of twentieth-century cases are studied here and reflected upon by dwelling on this framework. The book provides a timely reminder that the qualitative aspects of the topos, sensual as well as intellectual, should not be disregarded in the face of rapid technological development and the mass of building that has occurred since the turn of the millennium. Topophilia and Topophobia offers speculative and historical reflections on the human habitat of the century that has just passed, authored by some of the world's leading scholars and architects, including Joseph Rykwert, Yi-Fu Tuan, Vittorio Gregotti and Jean-Louis Cohen. Human habitats, ranging broadly from the cities of the twentieth century, highbrow modern architecture both in Western countries and in Asia, to non-architect/planner designed vernacular settlements and landscapes are reviewed under the themes of topophilia and topophobia across the disciplines of architecture, landscape studies, philosophy, human geography and urban planning.

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Rome and the Legacy of Louis I. Kahn

Louis Kahn

The Subversive Utopia

Hut Pavilion Shrine: Architectural Archetypes in Mid-Century Modernism

You Say to Brick

Between Silence and Light

For everyone interested in the enduring appeal of Louis Kahn, this book demonstrates that a close look at how Kahn put his buildings together will reveal a deeply felt philosophy. Louis I. Kahn is one of the most influential and poetic architects of the twentieth century, a figure whose appeal extends beyond the realm of specialists. In this book, noted Kahn expert John Lobell explores how Kahn's focus on structure, respect for materials, clarity of program, and reverence for details come together to manifest an overall philosophy. Kahn's work clearly conveys a kind of "transcendent rootedness"--a rootedness in the fundamentals of architecture that also asks soaring questions about our experience of light and space, and even how we fit into the world. In *Louis Kahn: Architecture as Philosophy*, John Lobell seeks to reveal how Kahn's buildings speak to grand humanistic concerns. Through examinations of five of Kahn's great buildings--the Richards Medical Research Building in Philadelphia; the Salk Institute for Biological Studies in La Jolla; the Phillips Exeter Academy Library in New Hampshire; the Kimbell Art Museum in Fort Worth; and the Yale Center for British Art in New Haven--Lobell presents a clear but detailed look at how the way these buildings are put together presents Kahn's philosophy, including how Kahn wishes us to experience them. An architecture book that touches on topics that addresses the universal human interests of consciousness and creativity,

Louis Kahn: Architecture as Philosophy helps us understand our place and the nature of well-being in the built environment.

In the Sixties, architect Horace Gifford executed a remarkable series of beach houses that transformed the terrain and culture of New York's Fire Island. Growing up on the beaches of Florida, Gifford forged a deep connection with coastal landscapes. Pairing this sensitivity with jazzy improvisations on modernist themes, he perfected a sustainable modernism in cedar and glass that was as attuned to natural landscapes as to our animal natures. Gifford's serene 1960s pavilions provided refuge from a hostile world, while his exuberant post-Stonewall, pre-AIDS masterpieces orchestrated bacchanals of liberation. Celebrities lived in modestly scaled homes alongside middle-class vacationers, all with equal access to Fire Island's natural beauty. Blending cultural and architectural history, this book ponders a fascinating era through an overlooked architect whose life, work and colorful milieu trace the operatic arc of a lost generation, and still resonate with artistic and historical import.

This study examines the influence of perspective on architecture, highlighting how critical historical changes in the representation and perception of space continue to inform the way architects design. Since its earliest developments, perspective was conceived as an exemplary form of representation that served as an ideal model of how everyday existence could be measured and ultimately judged. Temple argues that underlying the symbolic and epistemological meanings of perspective there prevails a deeply embedded redemptive view of the world that is deemed perfectible. Temple explores this idea through a genealogical investigation of the cultural and philosophical contexts of perspective throughout history, highlighting how these developments influenced architectural thought. This broad historical enquiry is accompanied by a series of case-studies of modern or contemporary buildings, each demonstrating a particular affinity with the accompanying historical model of perspective.

The making of shadows is an act as old as architecture itself. From the gloom of the medieval hearth through to the masterworks of modernism, shadows have been an essential yet neglected presence in architectural history. *Shadow-Makers* tells for the first time the history of shadows in architecture. It weaves together a rich narrative — combining close readings of significant buildings both ancient and modern with architectural theory and art history — to reveal the key places and moments where shadows shaped architecture in distinctive and dynamic ways. It shows how shadows are used as an architectural instrument of form, composition, and visual effect, while also exploring the deeper cultural context — tracing differing conceptions of their meaning and symbolism, whether as places of refuge, devotion, terror, occult practice, sublime experience or as metaphors of the unconscious. Within a chronological framework encompassing medieval, baroque, enlightenment, sublime, picturesque, and modernist movements, a wide range of topics are explored, from Hawksmoor's London churches, Japanese temple complexes and the shade-patterns of Islamic cities,

to Ruskin in Venice and Aldo Rossi and Louis Kahn in the 20th century. This beautifully-illustrated study seeks to understand the work of these shadow-makers through their drawings, their writings, and through the masterpieces they built.

Louis Kahn and the Question of the National Jewish Style in Jerusalem

Architecture Post Mortem

Architecture and Urbanism in the British Empire

100 Years of Architecture Education at Yale

On the Thoughtful Making of Spaces : the Dominican Motherhouse and a Modern Culture of Space

The wall as living place