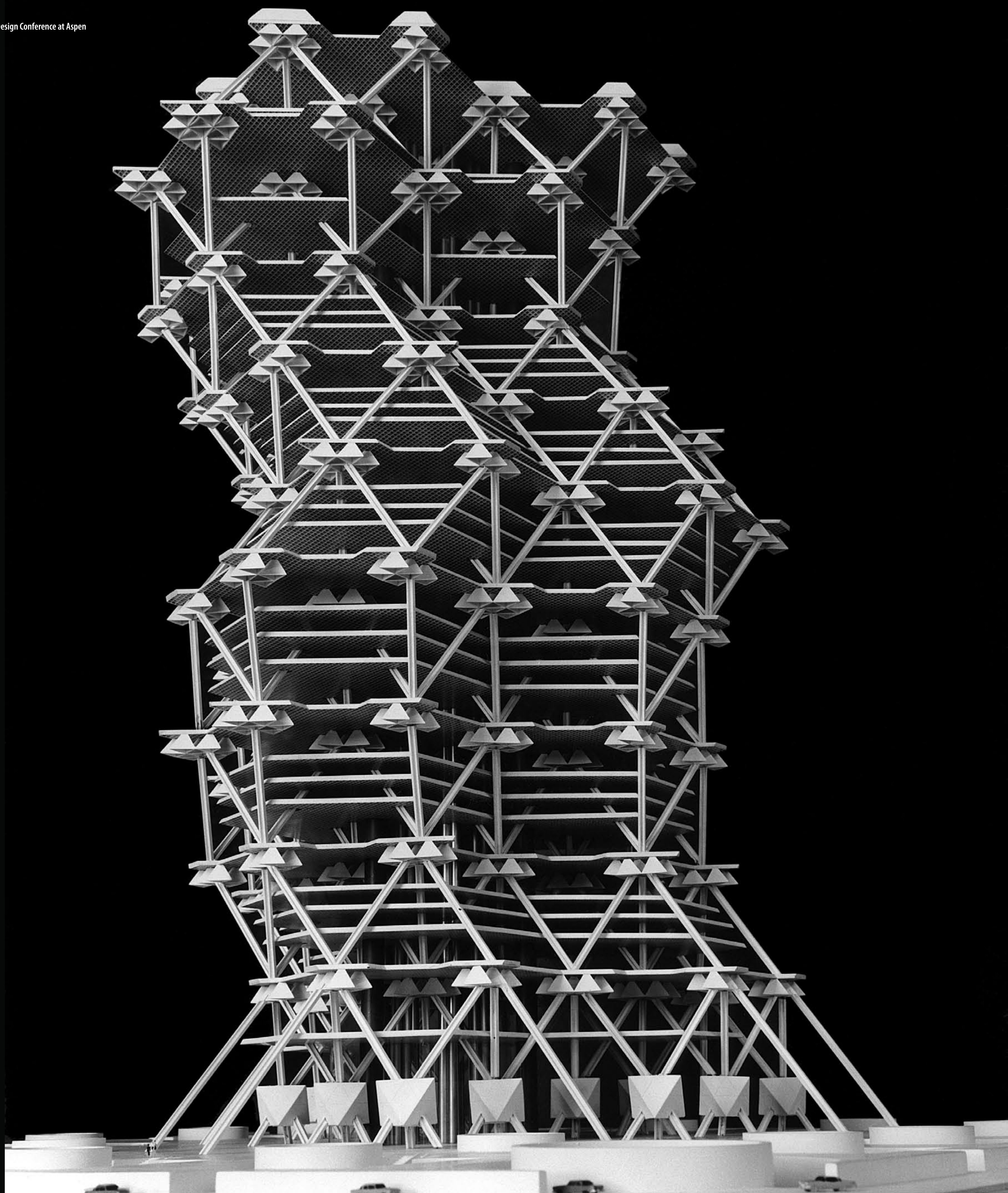


**“I want to make my last remark in reverence for the work that has been done by architects of the past:
What was has always been.
What is has always been.
What will be has always been.”**

Louis I. Kahn, “The Invisible City” – International Design Conference at Aspen

Aspen, Colorado, June 19, 1972



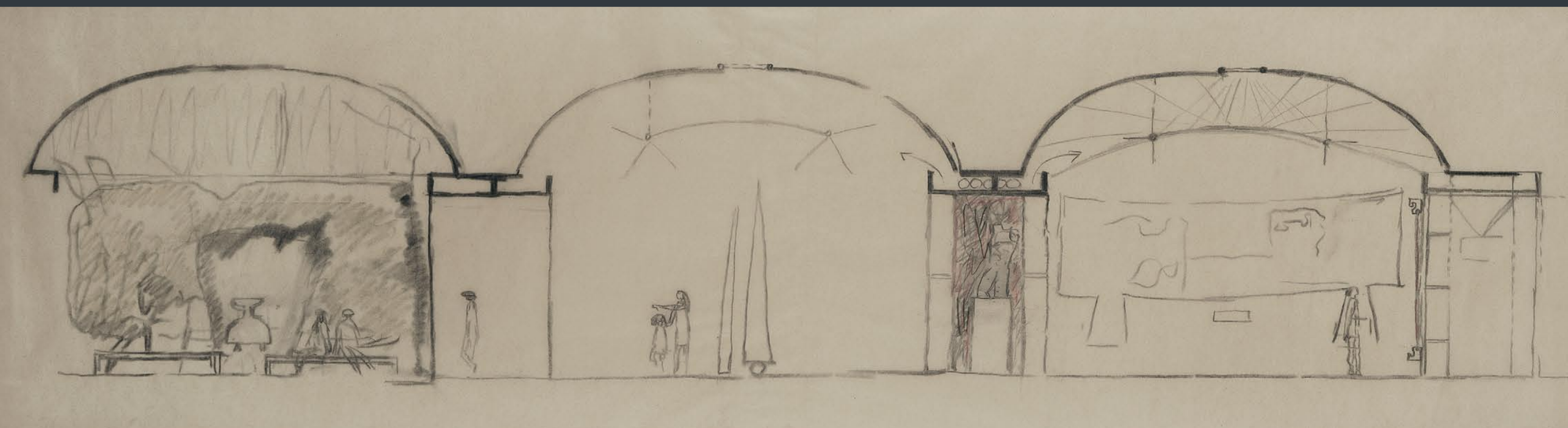
“My mind is full of Roman greatness. The vault has so etched itself in my mind that although I cannot employ it, it’s there always ready. The vault seems to be the best. The light must come from a high point where it is best at its zenith. The vault, rising not high, not in an august manner, but somehow appropriate to the size of the individual. Its feeling of home and safety come to mind.”

Louis I. Kahn, Kimbell Museum Dedication
Fort Worth, Texas, Autumn 1972



“We knew that the museum would always be full of surprises. The blues would be one thing one day, the blues would be another thing another day, depending on the character of the light. Nothing static as an electric bulb, which can only give you one iota of the character of light. The museum has as many moods as there are moments in time. Never, as long as the museum remains as a building, will there be a single day like the other.”

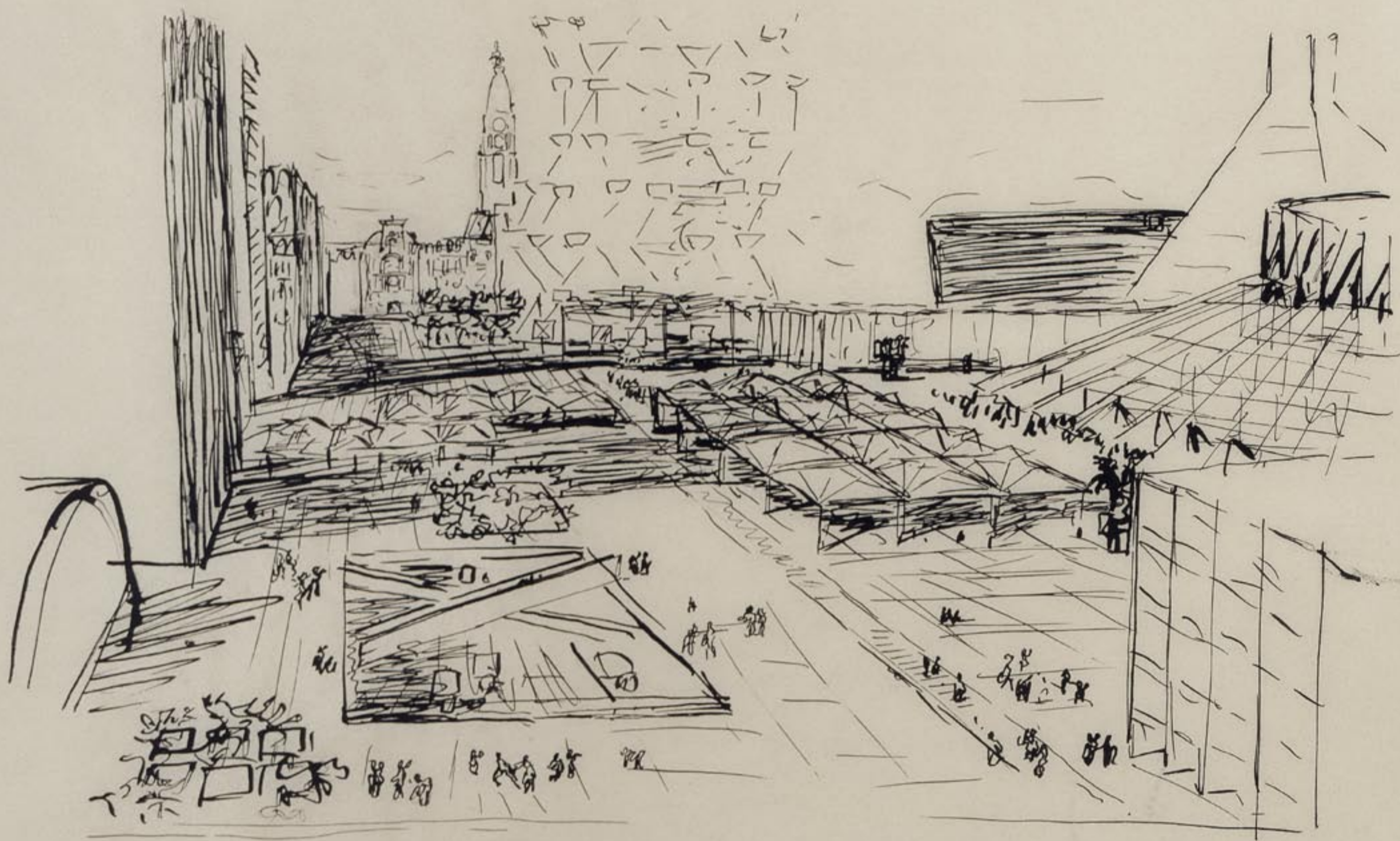
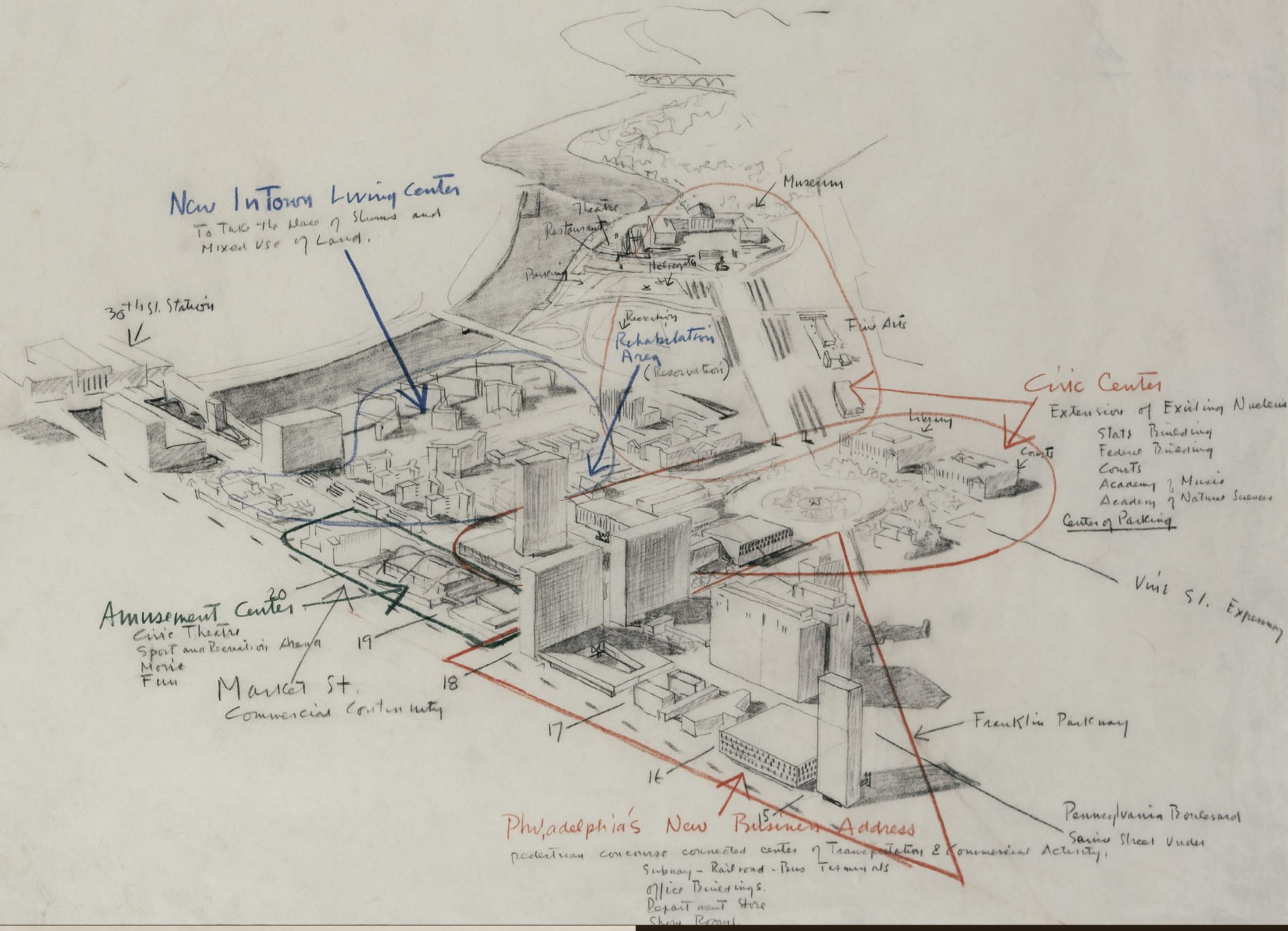
Louis I. Kahn, Kimbell Museum Dedication
Fort Worth, Texas, Autumn 1972



“This side of the building shows the decision of materials. Concrete does the work of construction, of holding things up. The columns are apart from each other. The space between must be filled without using the material which does the heavy work. The travertine is a fill-in material, a wall material, an enclosing material.”

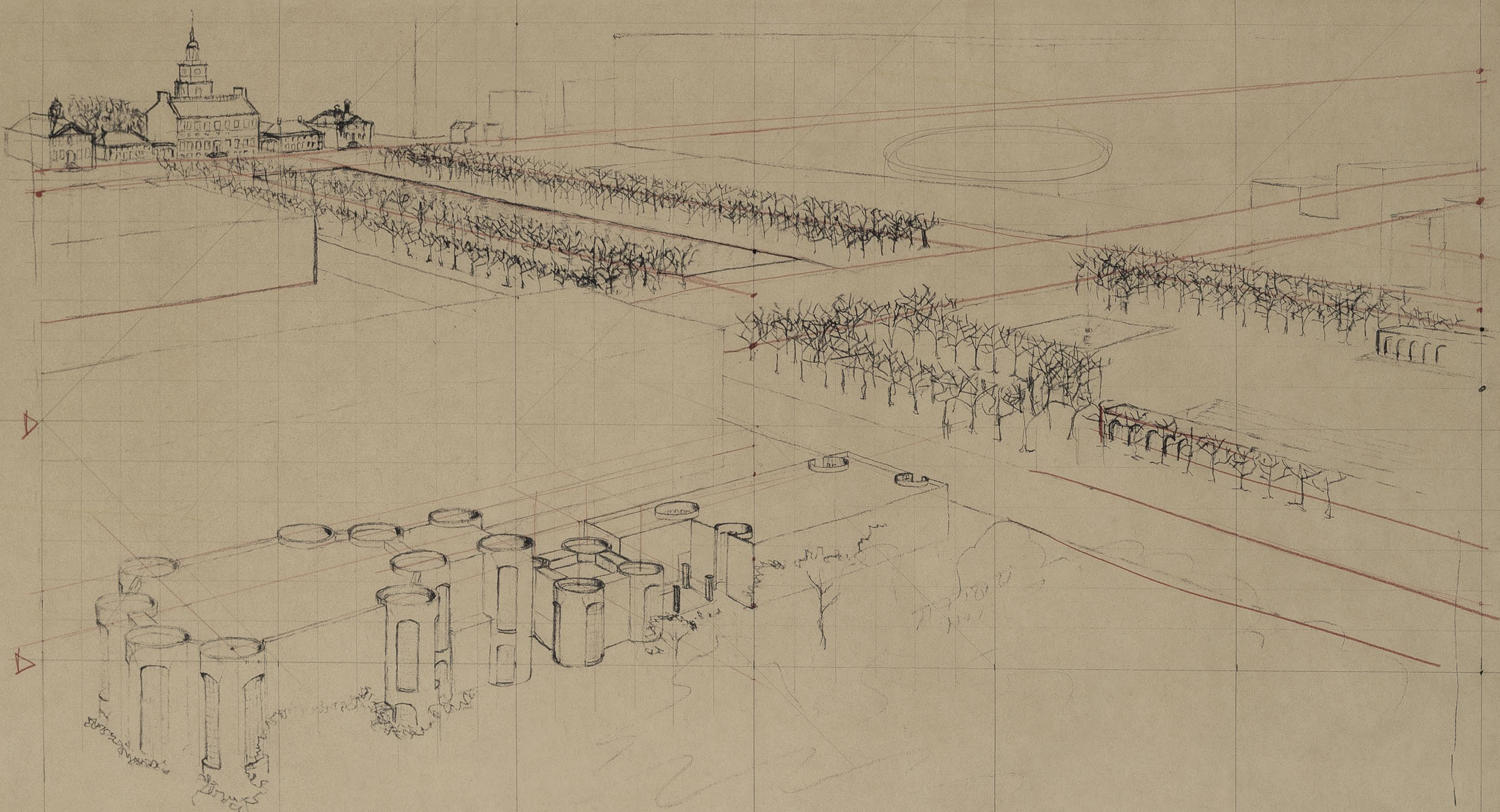
Louis I. Kahn, Kimbell Museum Dedication
Fort Worth, Texas, Autumn 1972

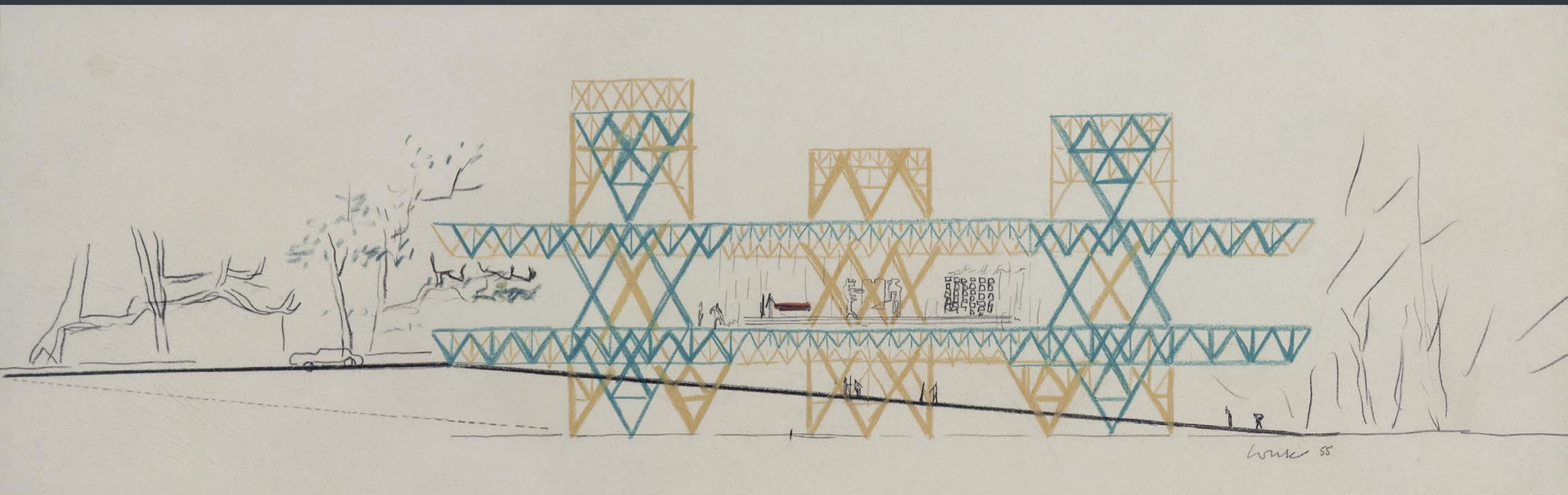




"First, I love my city and I want it to be good. This means to me that its acts in the process of development are true to its particular character, sensitive to its scale in relation to its people. For example, it is a place where one can serve the validity of an open field without limiting it in size because land is expensive, regardless of how much you know about the cost of real estate, or whether it's sensible or not to put a playing field in a city. If you know that a child who lives in the city loves to play as much as one in the country, you cannot make that playground big enough. It's a powerful right."

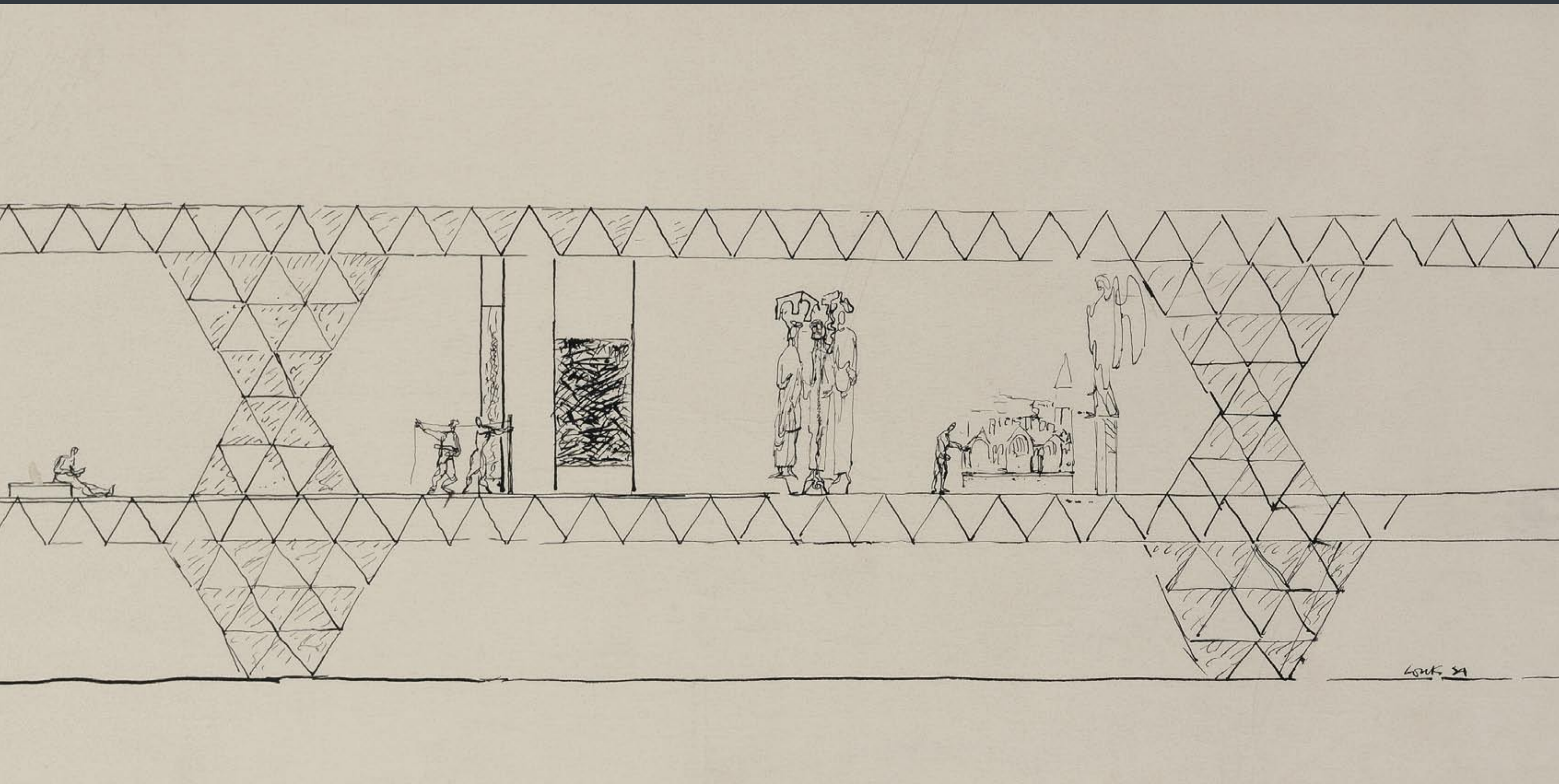
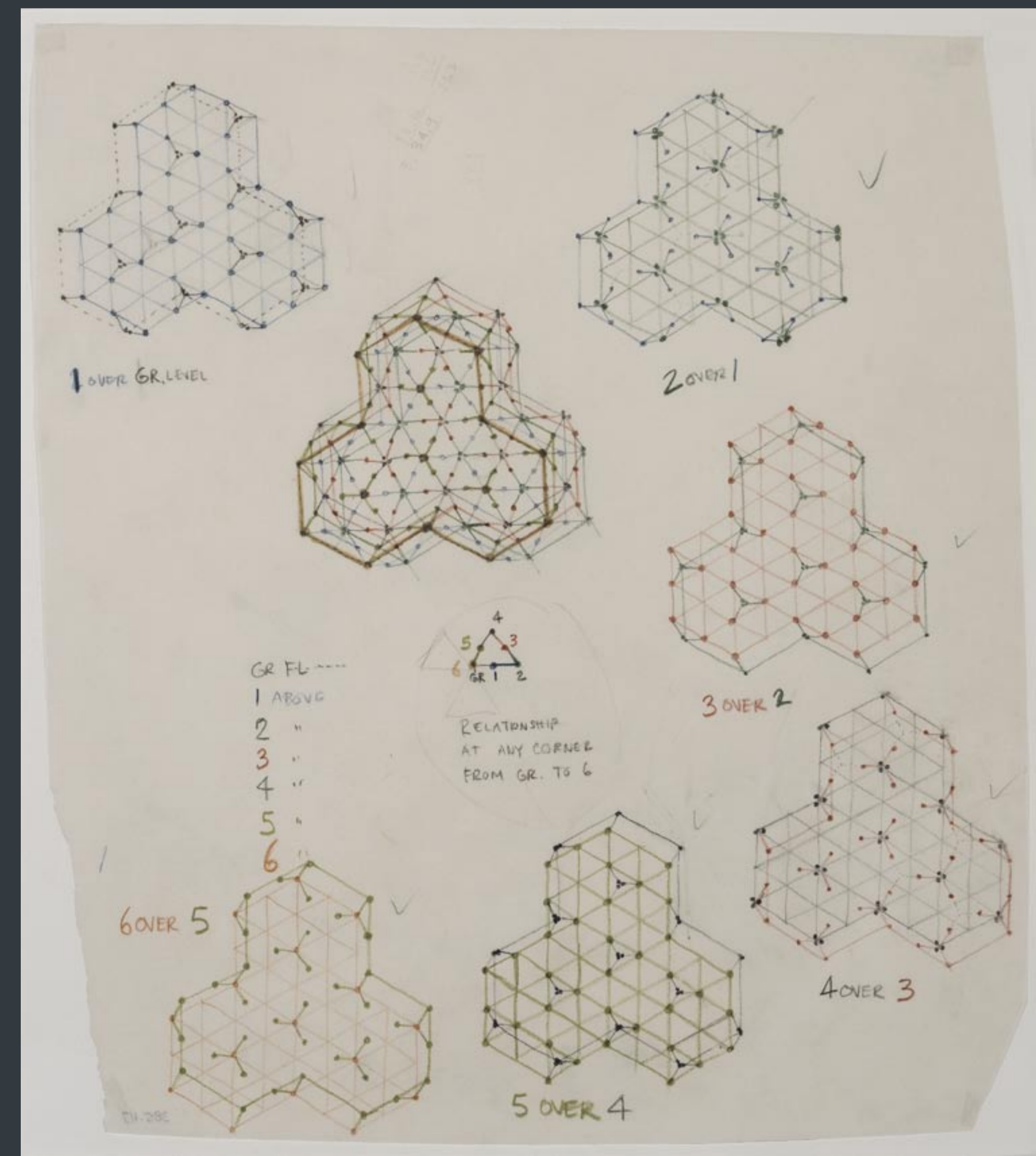
Louis I. Kahn, Interview with John W. Cook and Heinrich Klotz
Conversations with Architects (1973)

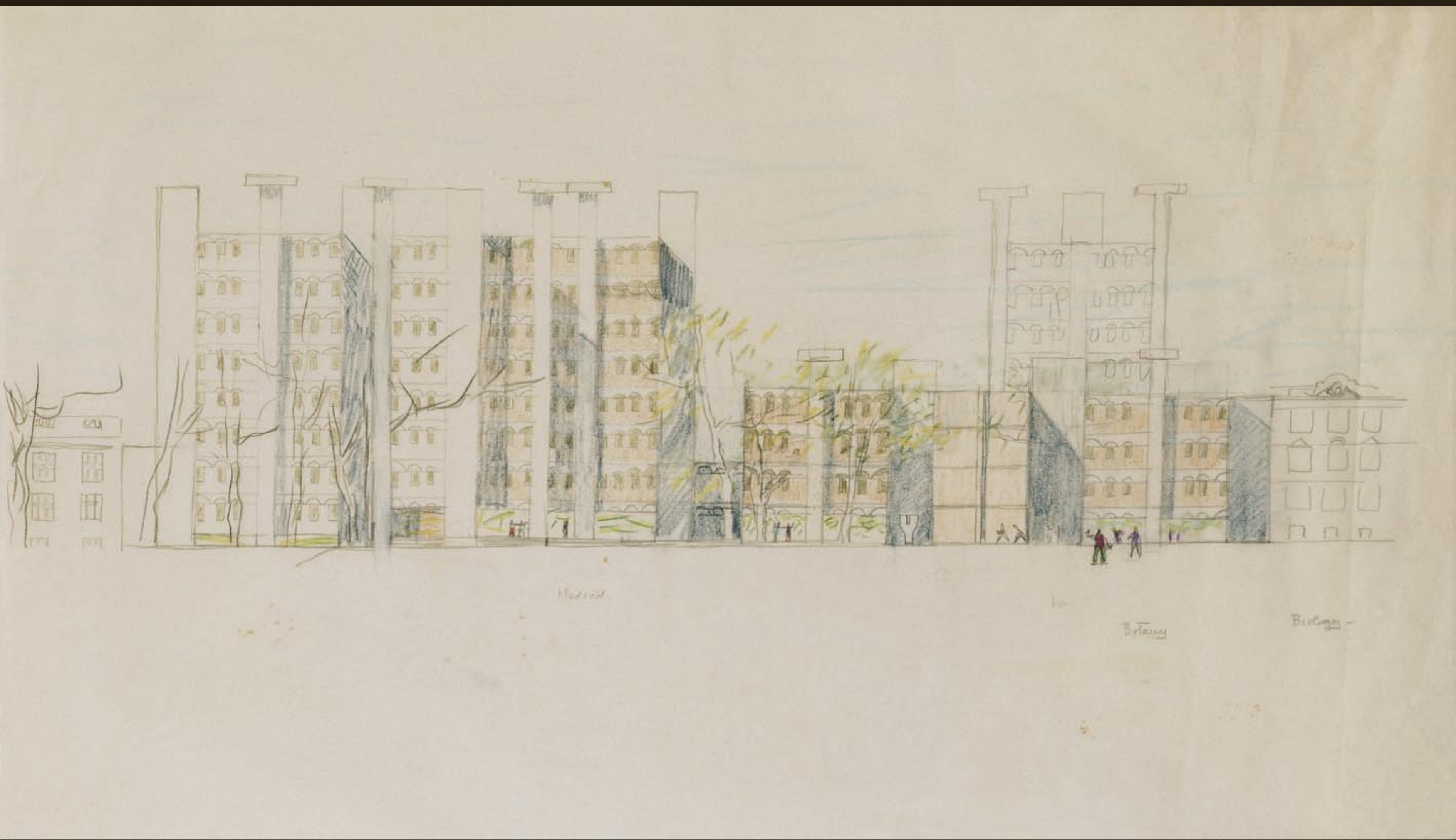




“Now, I wish to tell you what I feel when I enter the classroom. To me the class is a check. I really couldn’t practice without it. I consider the students sort of pure in their way, and I consider myself as having to answer to that purity. As I said, I teach myself, and what rubs off the student gets.”

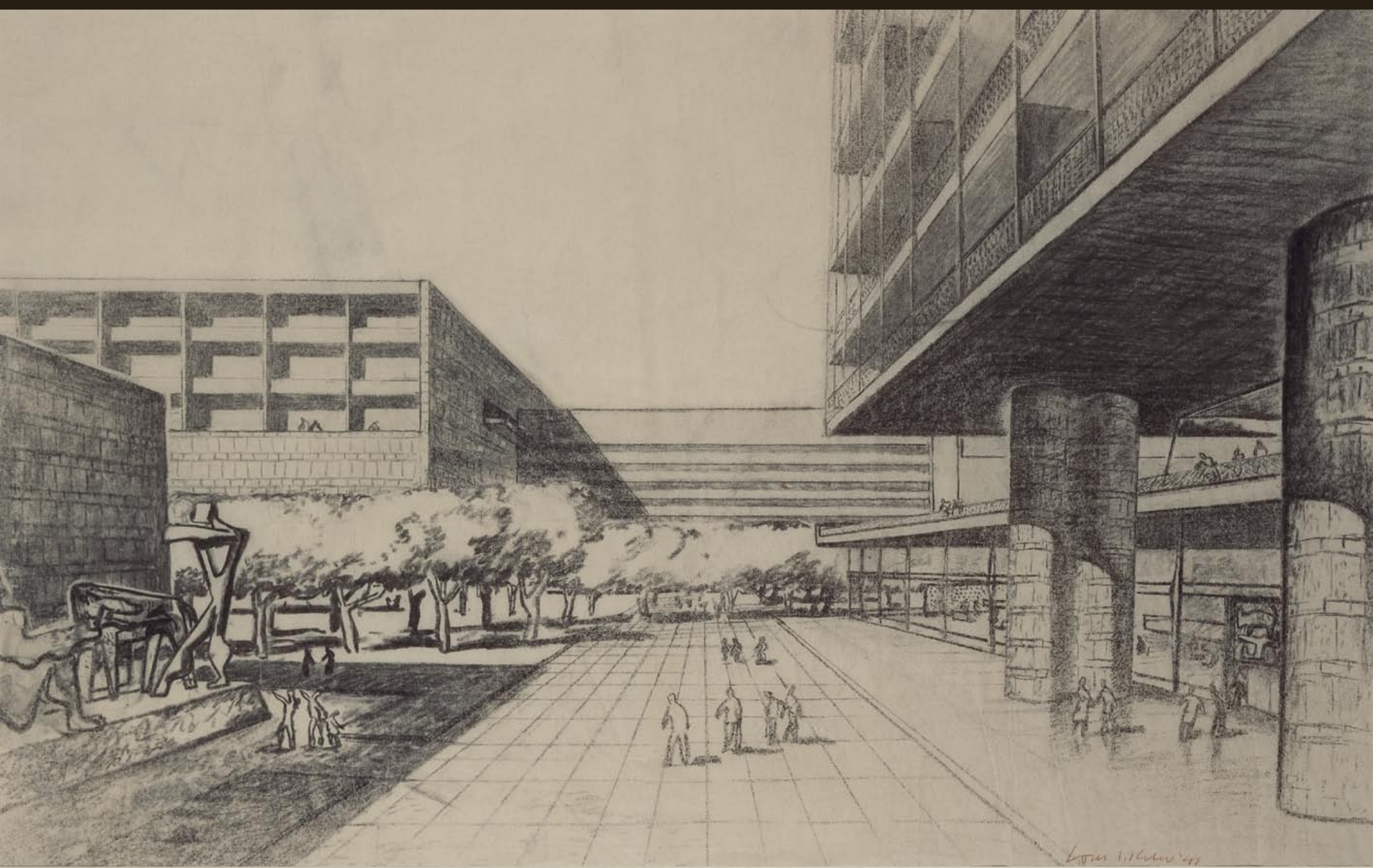
Louis I. Kahn, Key Lecture
Symposium on the Education and Training of Architects
Tel Aviv, Israel, December 20, 1973





“In speaking of city planning, urban design, architectural design, I think there should be no distinction between urban design and architectural design. The two are strictly architecture. If you divide them, you kill architecture. I’d rather kill twenty-five notions about urban design, but I’d never touch one little hair of architecture.”

Louis I. Kahn, Key Lecture
Symposium on the Education and Training of Architects
Tel Aviv, Israel, December 20, 1973



“At the Salk Institute of Biological Studies, two of the buildings are not yet built but one is. Salk told me that he wanted to have a laboratory to which he could invite Picasso. He stayed overnight in Philadelphia to talk. I came up with the idea that what he wanted was a place of the measurable, which is a laboratory, and a place of the unmeasurable, which would be the meeting place. Biology is not just scientific or a simple task of finding that which is measurable. There is an unmeasurable quality, even in matters scientific. I, as the interpreter of his ideas, gave him a plan that was terribly expensive, which is why that is not built. Part of the design concept, however, did motivate the making of this building. We are still reserving space for what should really be there – the art library, the gymnasium, the dining hall. We still work in collaboration because Mr. [sic] Salk is as much a party to the design as I am.”

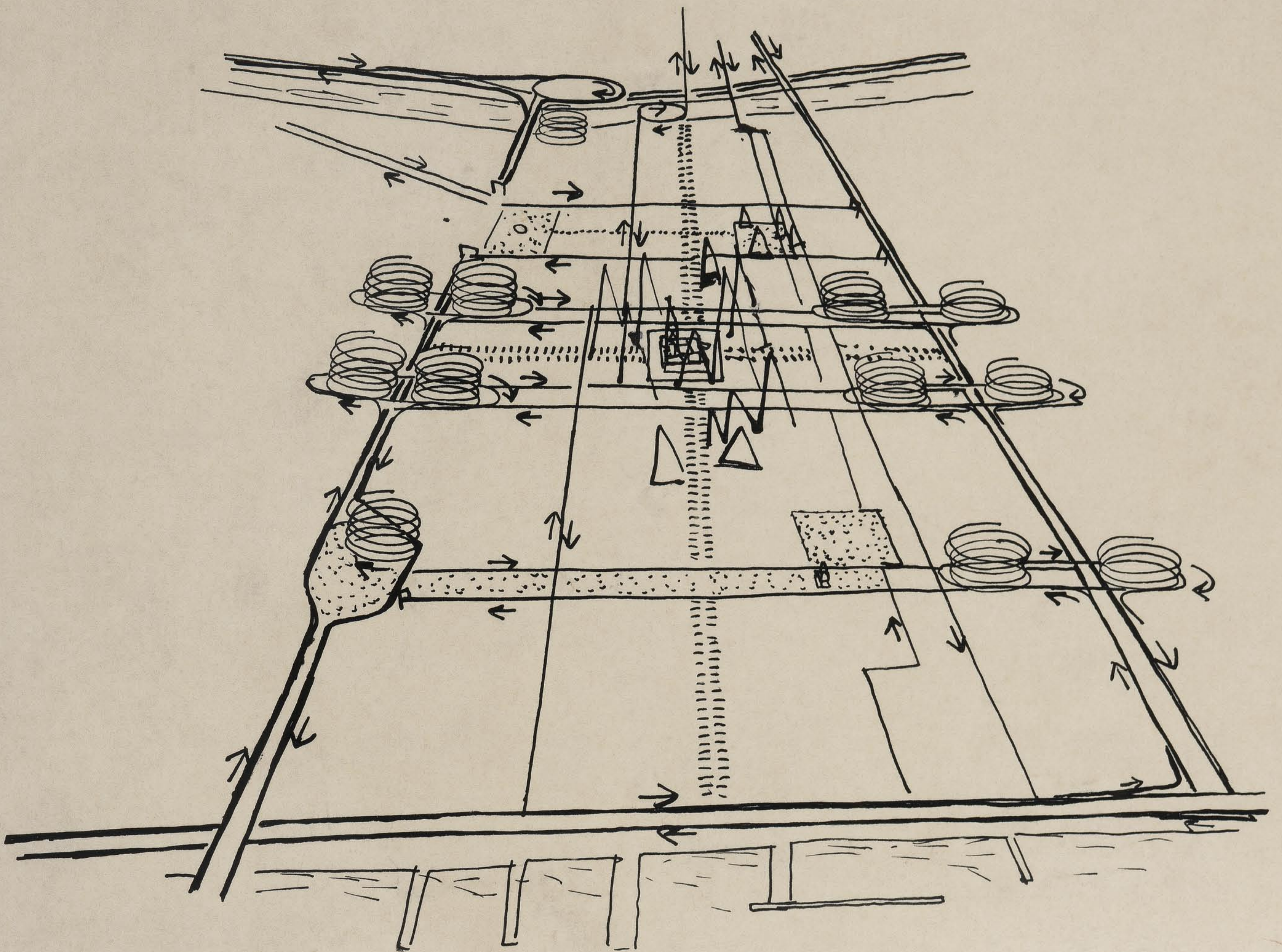
Louis I. Kahn, “Architecture and Human Agreement”
A Tiffany Lecture, Philadelphia, PA October 10, 1973

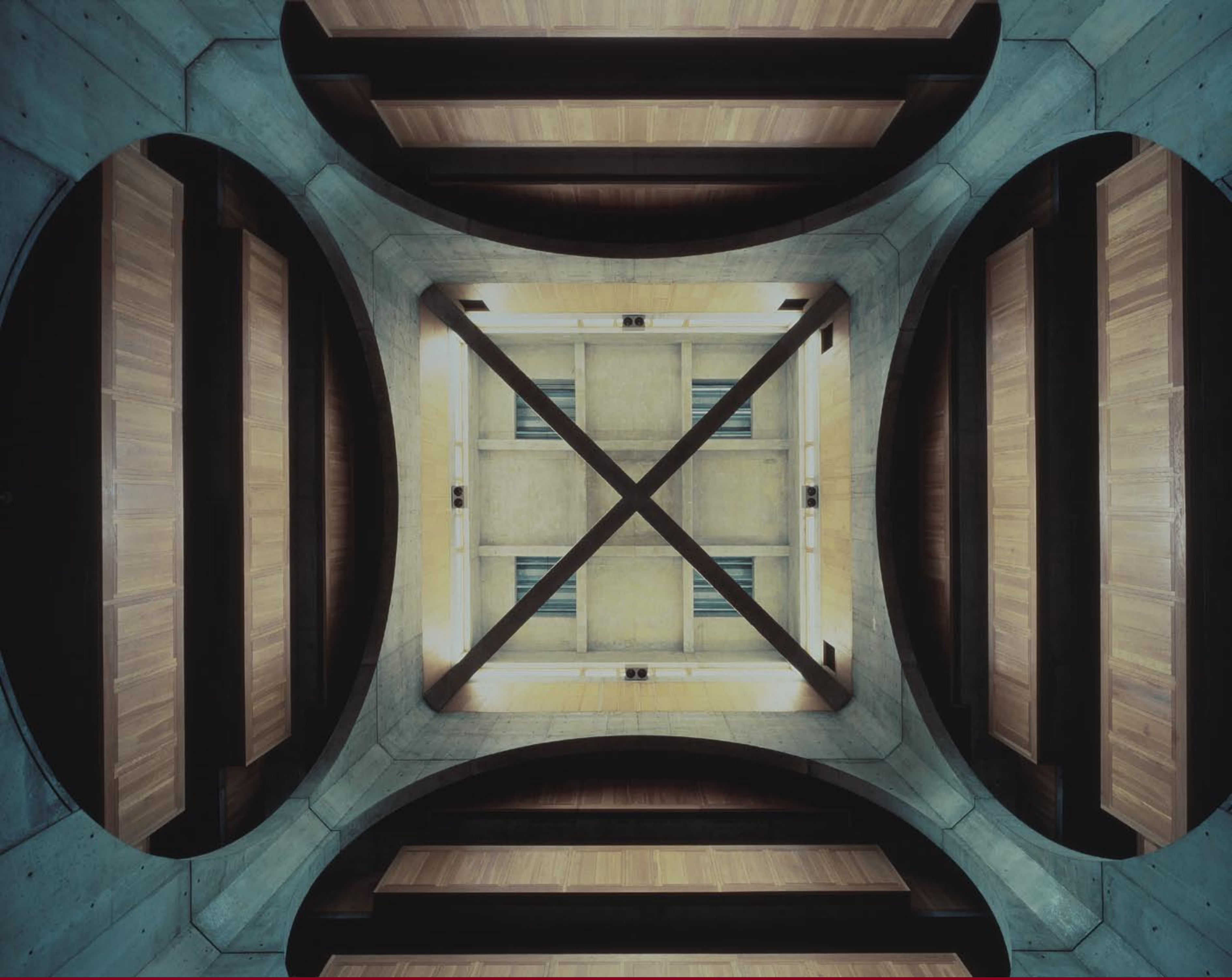


"The motor car has completely upset the form of the city. I feel the time has come to make a distinction between the viaduct architecture of the car and the architecture of man's activities. The tendency of designers to combine the two architectures in a simple design has confused the direction of planning and technology.

Viaduct architecture enters the city from outlying areas. It must now be more carefully planned and, even at great expense, must be more strategically planned with respect to the city center. . . . This viaduct architecture would encompass an entirely new concept of street movement. It would make
"Monumentality in architecture may be defined as a quality, a spiritual quality inherent in a structure which conveys the feeling of its eternity, that it cannot be added to or changed. We feel that quality in the Parthenon, the recognized architectural symbol of Greek civilization."

Louis I. Kahn, in *The Notebooks and Drawings of Louis I. Kahn*
Richard Saul Wurman and Eugene Feldman
MIT Press, 1973

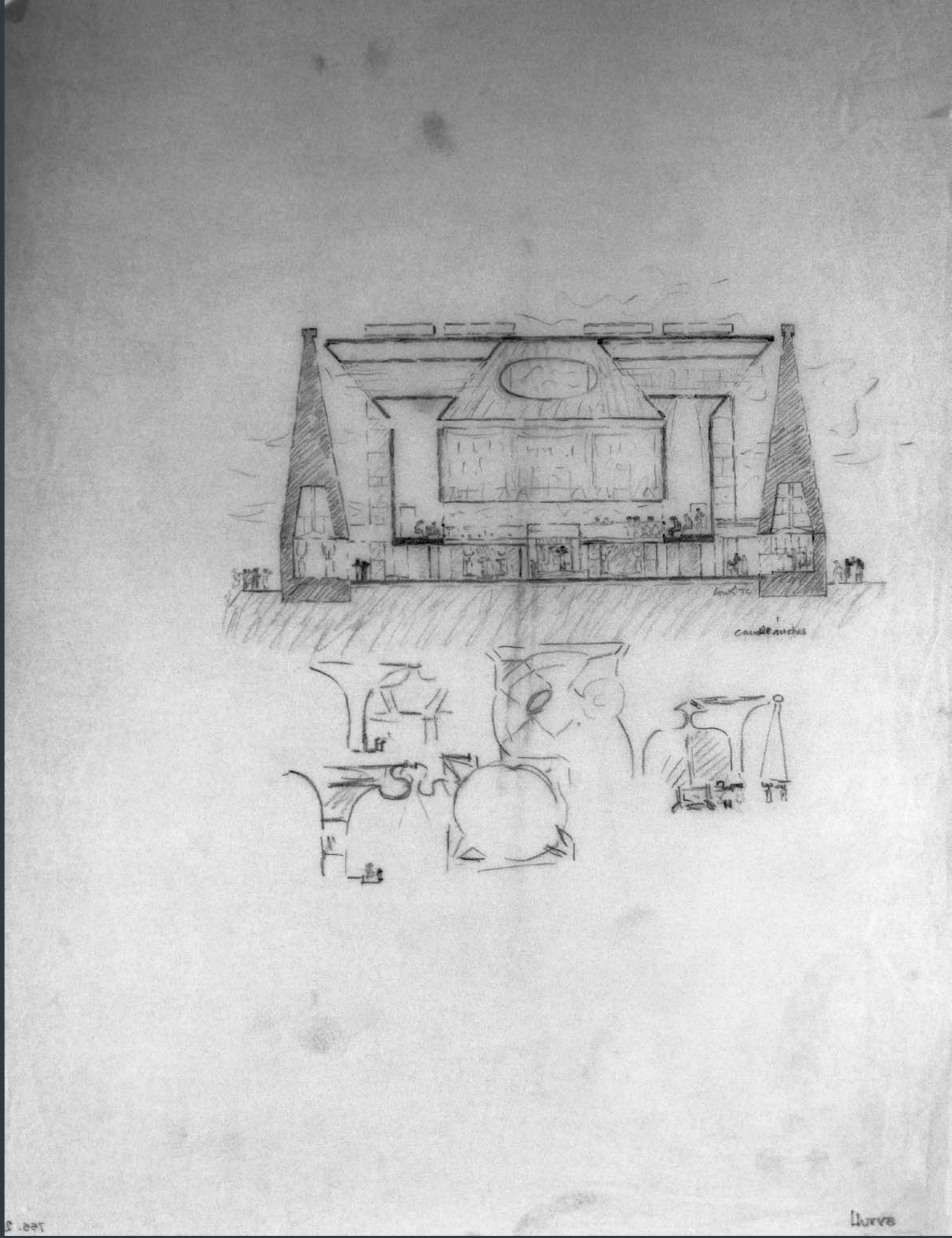




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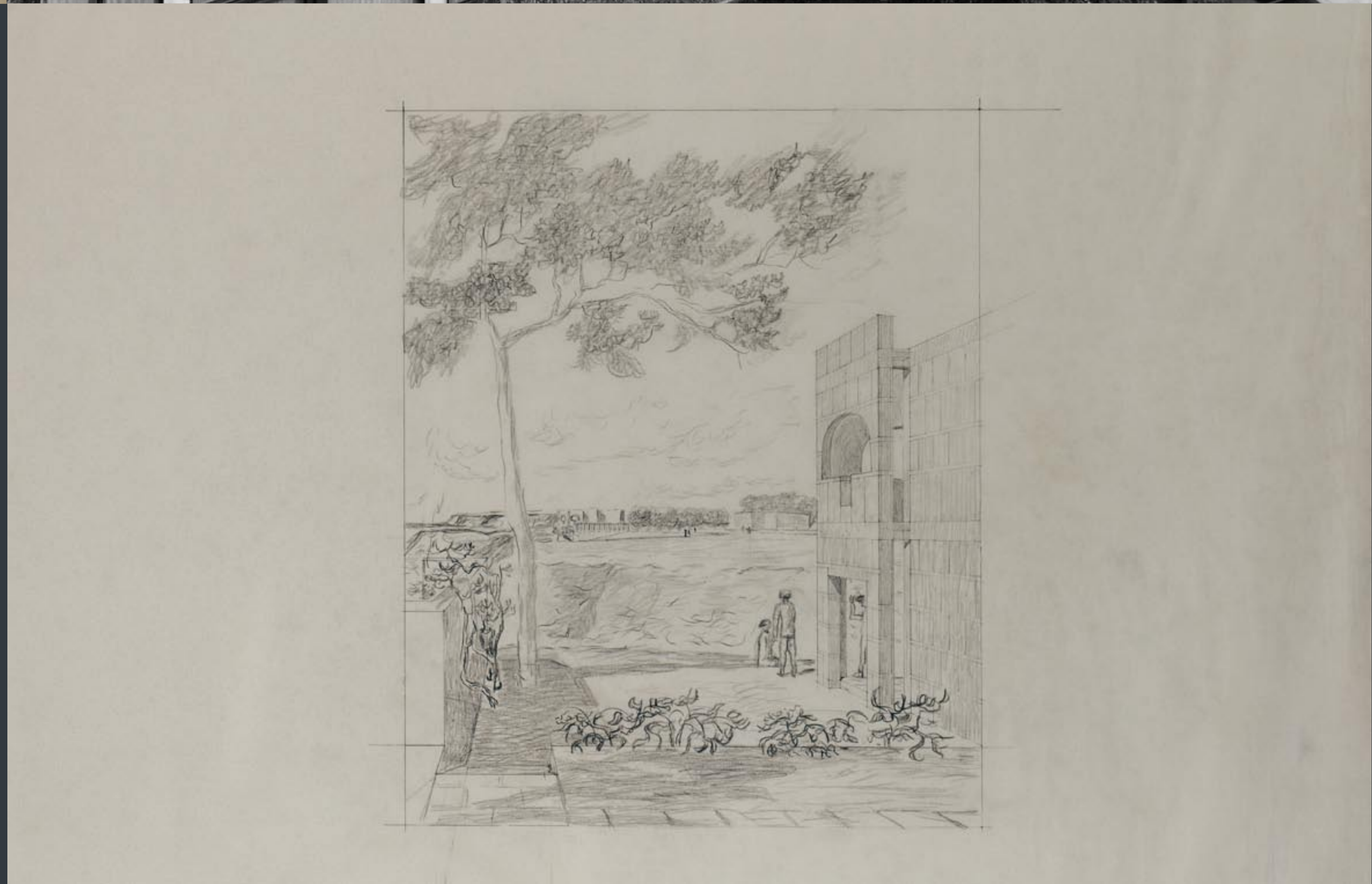
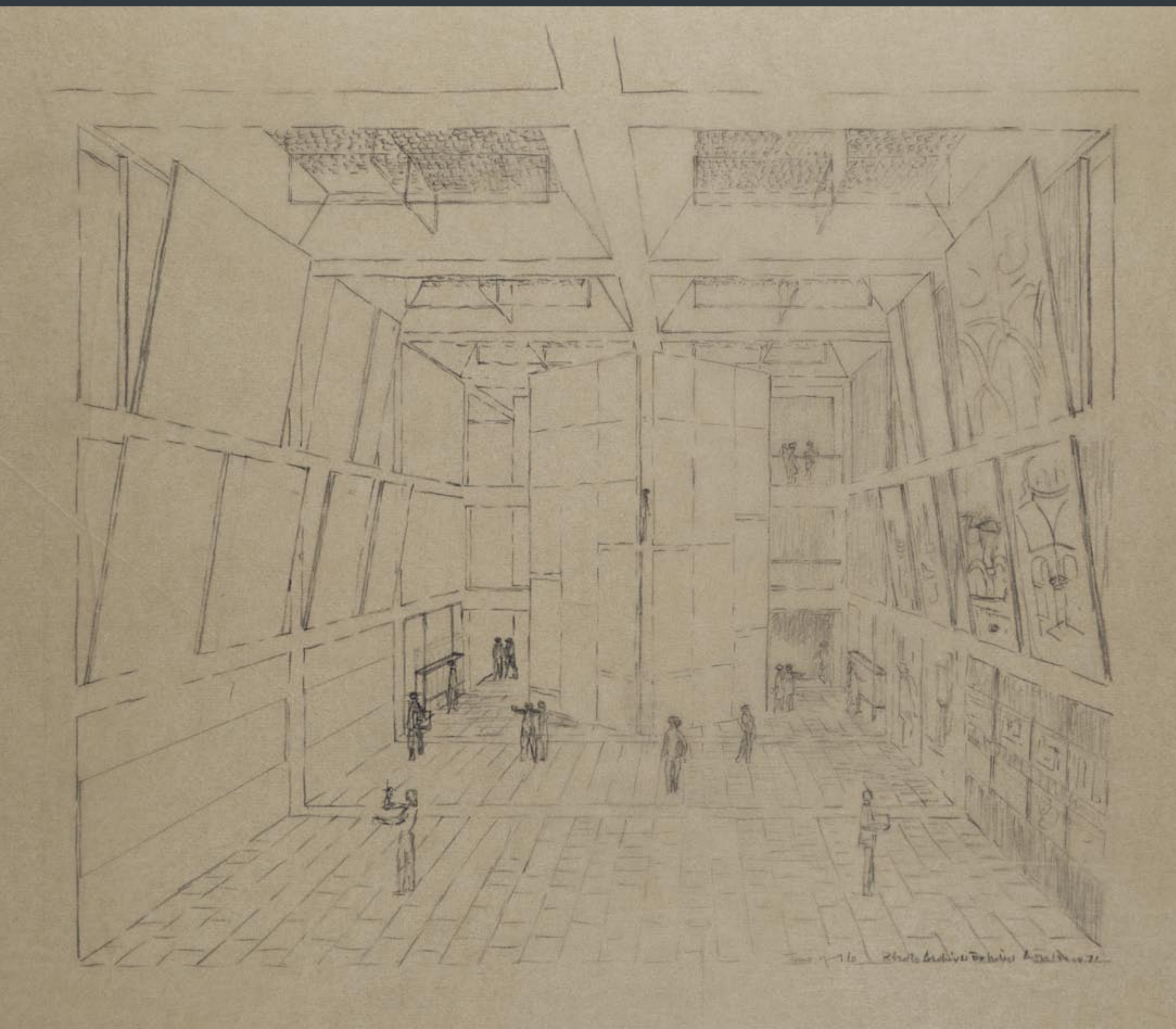
Louis I. Kahn, in “Monumentality,”
from *New Architecture and City Planning, A Symposium*, ed. Paul Zucker (New York: Philosophical Library, 1944)

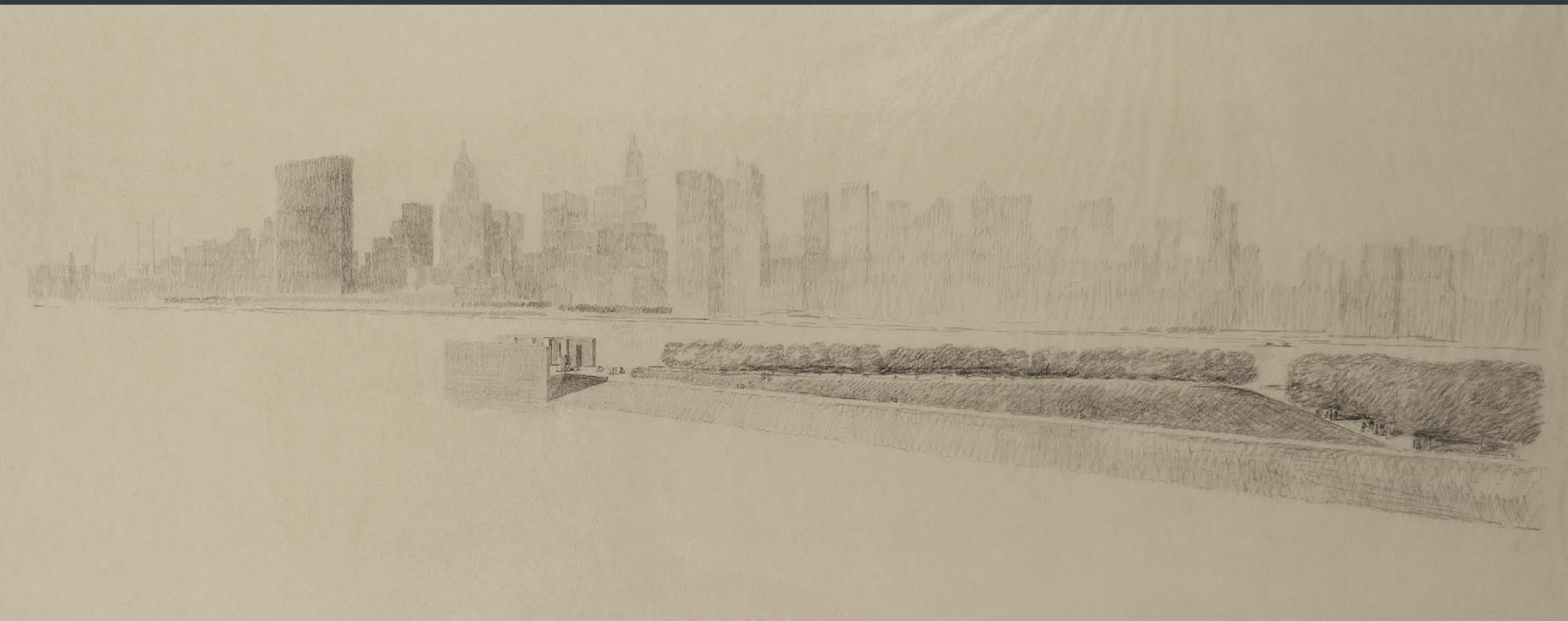




"I sense light as the giver of all presences, and material as spent Light. What is made by Light casts a shadow, and the shadow belongs to Light. I sense a Threshold: Light to Silence, Silence to Light – an ambiance of inspiration, in which the desire to be, to express, crosses with the possible."

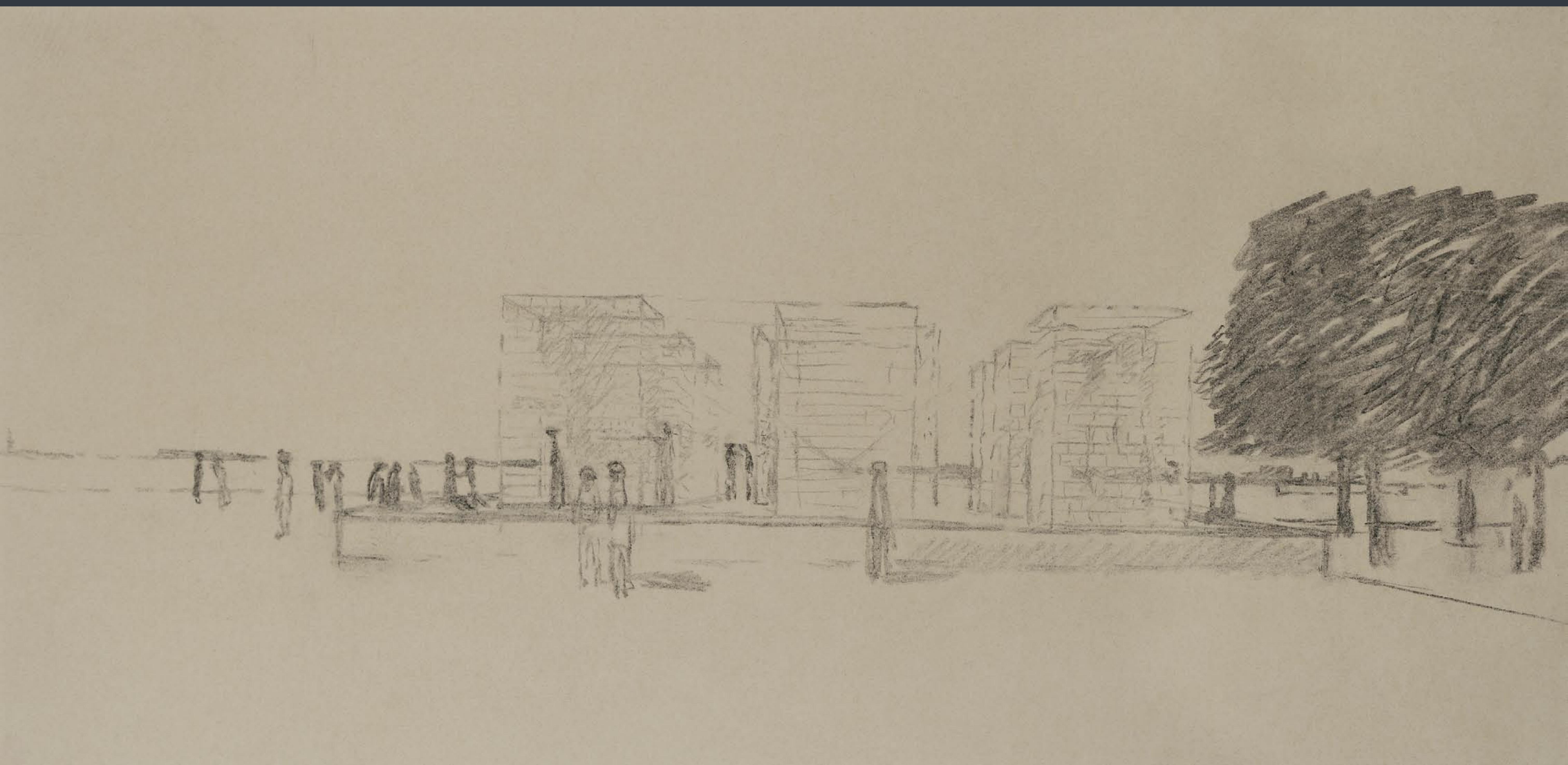
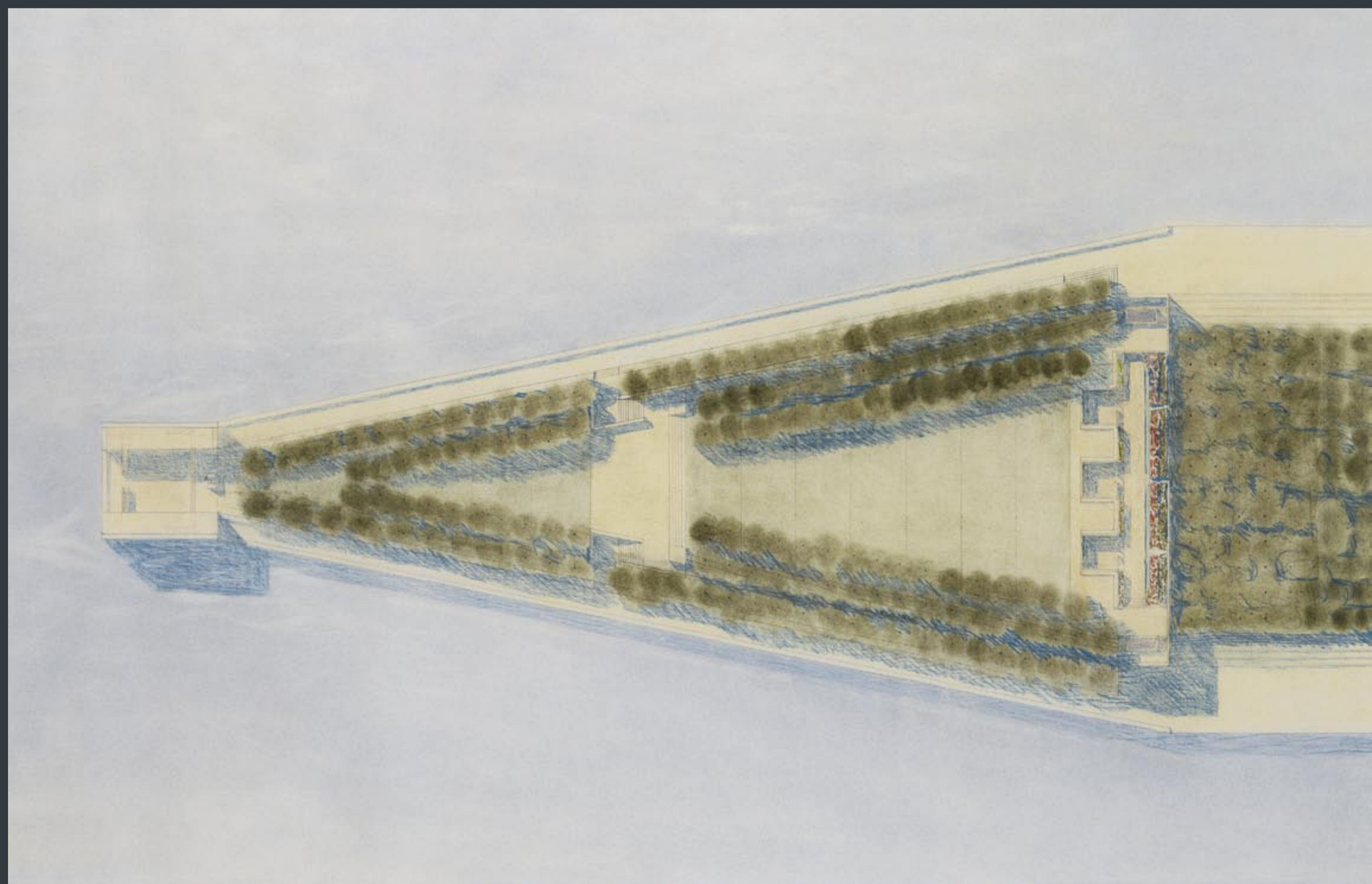
Louis I. Kahn, "Architecture: Silence and Light,"
Lecture, Solomon R. Guggenheim Museum, December 3, 1968





“I had this thought that a memorial should be a room and a garden. That’s all I had. Why did I want a room and a garden? I just chose it to be the point of departure. The garden is somehow a personal nature, a personal kind of control of nature, a gathering of nature. And the room was the beginning of architecture.”

Louis I. Kahn, “1973, Brooklyn, NY”
Lecture, Pratt Institute, Fall, 1973.



"I did not speak in terms of architecture. He did not speak in terms of sculpture. Both of us felt the building as a contour, not one contour but an interplay of contours so folding and so harboring as to make, by such a desire, no claim to architecture, no claim to sculpture.

The shapes are Noguchi's. How to make them, from my point of view, would have to answer to an order of construction. Noguchi has the same sense of order, except that he has no bondage to it. The playground has to satisfy the realm in which I work and has to satisfy the realm of his work."

Louis I. Kahn in "Remarks",
Perspecta 9/10: The Yale Architectural Journal, 1965.



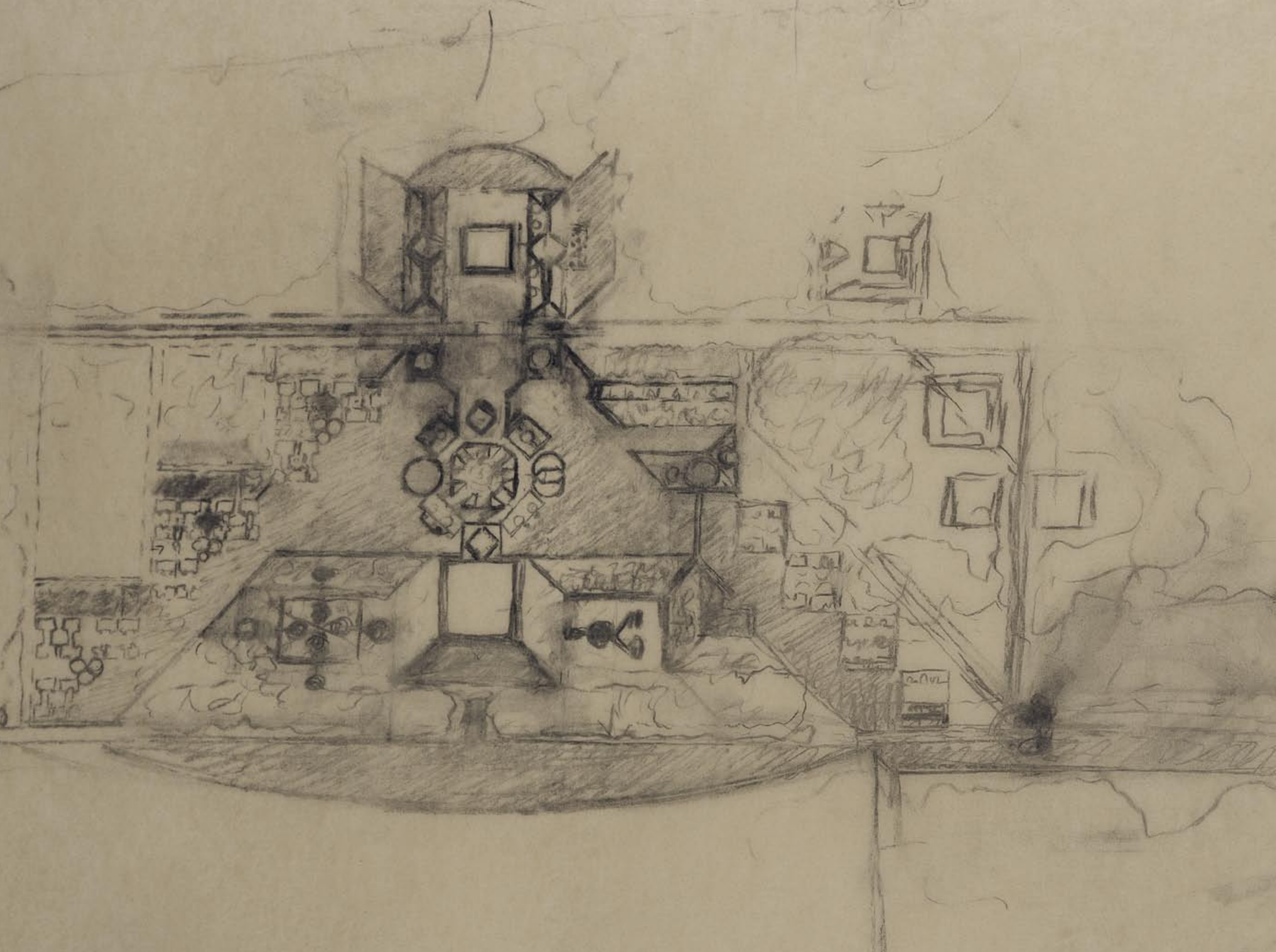
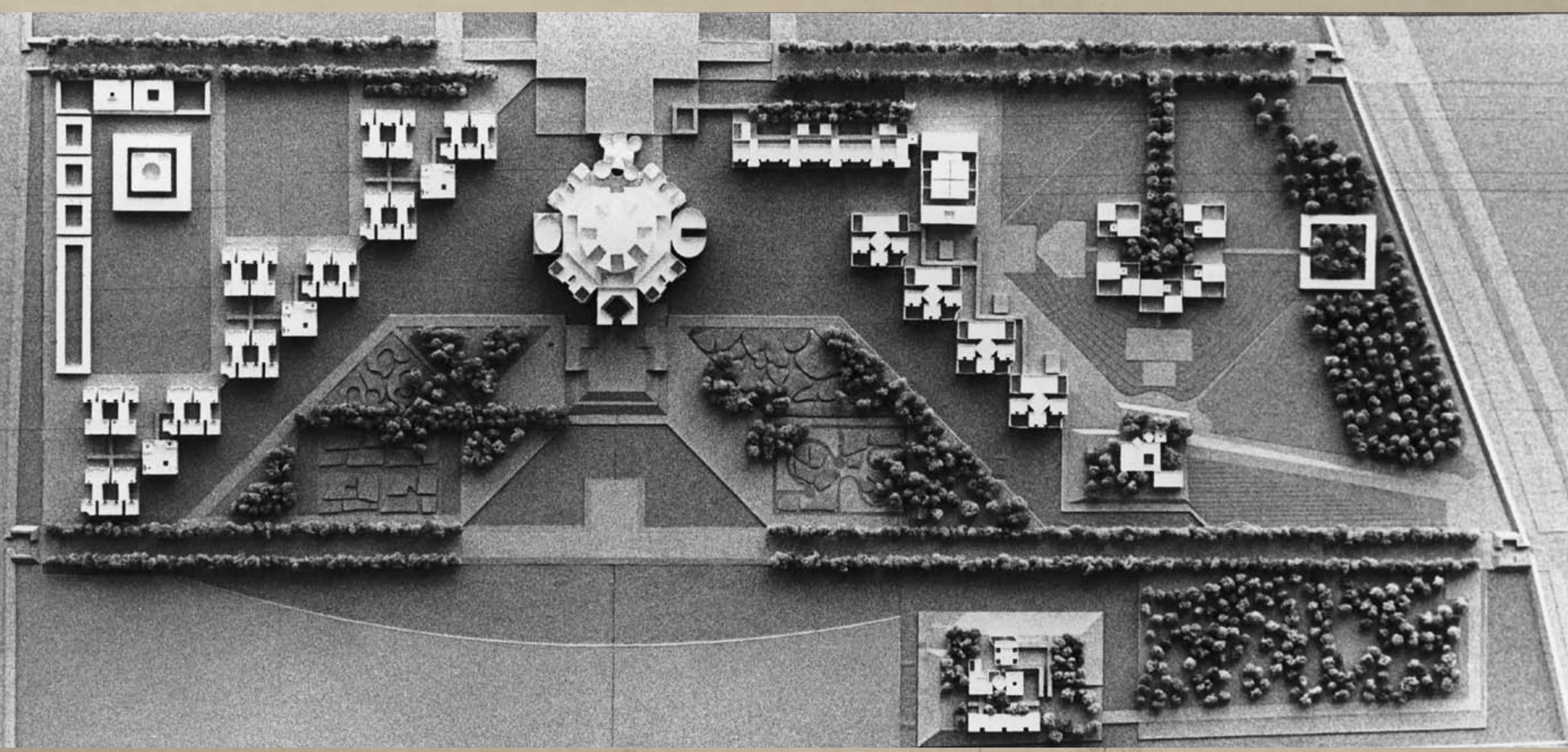
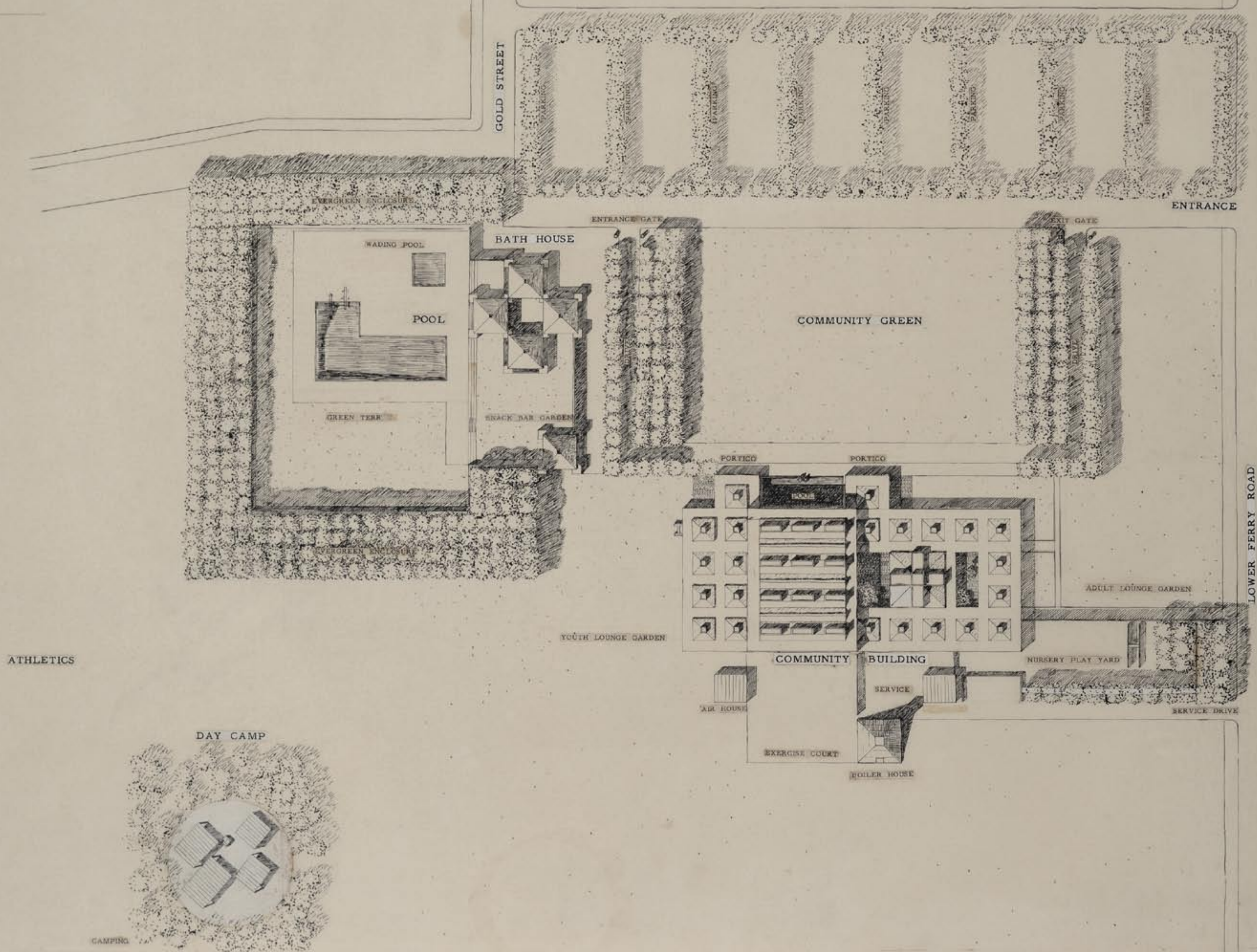


“A museum needs a garden.

You walk in a garden and you can either come in or not. This large garden tells you you may walk in to see the things or you may walk out. Completely free. You’re not forced to go in. You go to see one thing or you are taken there to see it, and it’s part of the visual history, the sense of the unmeasurable.”

Louis I. Kahn, “The Invisible City” – International Design Conference at Aspen
Aspen, Colorado, June 19, 1972





“I believe that we are speaking about order when we are speaking about design. I think design is circumstantial. I think order is what we discover the aspects of, so as to get a plan – a plan of a city or building, or even of a poster. If you develop a sense of order – enrich it through design by the exercises of design – you can also recognize those qualities of people who are very consistent, qualities which are beautiful in their work. I think we are constantly confusing design and order. Order includes all the designs of construction – mechanical and spiritual; and design is merely the process of fitting them into conditions and coming up with a certain experience which strengthens and even enriches the order.”

Louis I. Kahn in *Architecture and the University* (Princeton: The School of Architecture, Princeton University, 1954)