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Corporate Museum has experienced more than one hundred years of growth, and it has become a

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significant member of the museum-associated universe because of its unique character. Meanwhile, the commercialization and multiplicity of the public museum have blurred the discrepancies between them. Many corporate museums are

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currently popular cultural tourist sites and representations of regional identities. By depicting an image of a corporate museum's identity, this book critically investigates the design features of this type of museum, deriving insights from an

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examination of both its public presentation and its corporate task. It aims to present a basic overview of the corporate museum, including its history, in order to better examine the subject in an appropriate context. With the help of

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multi-interface examination of selected cases, this book intends to flesh out that the corporate museum serves both a commercial nature and also the public interest.

with an essay and site photographs by Ralph Lieberman Louis I. Kahn

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(1901-1974) was among the most highly regarded twentieth-century architects, yet the relationship of his haunting travel sketches to his work has not been systematically explored until now. Drawn from the Source shows how Kahn's encounters with

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the great buildings of the past influenced his own architecture, and how monuments such as the Salk Institute and the Kimbell Art Museum employ natural materials and natural light to create a sense of permanence and communal space

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inspired by buildings far removed in time and place. Drawn from the Source describes Kahn's journeys to Europe and Asia in 1928-1929, 1951, and 1959, culminating in the great pastel sketches that circulated privately among architects and

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played a large part in the revival of architectural sketching in recent years. Each sketching episode is considered in terms of its contribution to Kahn's later architectural formulations, showing how he worked from his sketches to

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make that great synthesis of modernism and historical form that distinguishes his work. Kahn's itineraries are vividly reconstructed through surviving watercolor, pastel, and pencil drawings that reveal rapid shifts in style,

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sometimes week by week, while he developed a way of drawing that reflected his understanding of architectural form. Specially commissioned photographs taken by Ralph Lieberman from the precise viewpoints of the drawings

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document the variance of the sites from Kahn's selective interpretation of them.

Louis Kahn's Evolution of Museum Design

Louis Kahn

Light is the theme

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Personal Drawings : the Completely Illustrated Catalogue of the Drawings in the Louis I. Kahn Collection, University of Pennsylvania and Pennsylvania Historical and Museum Commission
Global Architecture

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Yale University Art Gallery, New Haven, Connecticut, 1951-53,
Kimbell Art Museum, Fort Worth, Texas, 1966-72

E' stato ampiamente
dimostrato come i maestri
moderni, nella ricerca

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congiunta di invenzioni formali e invenzioni costruttive, si siano riferiti in varia misura ad esempi del passato, da loro liberamente scelti quale guida che potesse

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ispirarli e sorreggerli nella faticosa avventura verso il nuovo. Le architetture in forma di soffici nuvole, viscere gelatinose, acuminati virtuosismi, degli autori

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oggi di moda mancano di relazioni sia con la costruzione che con la storia. In maniera paradigmatica forma, struttura e storia sono state invece tenute

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assieme da Louis Kahn. Il volume ripercorre quella intensa sperimentazione strutturale non puramente ingegneristica, bensì carica di forma, cioè di capacità rappresentativa,

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presente fin dagli esordi nell'opera di Kahn e che lo porterà progressivamente, dopo un lungo apprendistato, all'adozione quasi costante di forme

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strutturali "cave". Il libro, dunque, muovendosi all'interno di questo lungo ed intenso cammino di ricerca, sottolinea, di volta in volta, come Louis Kahn, in ogni sua opera,

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grazie ad un continuo dialogo tra innovazione strutturale, tradizione costruttiva ed evocazione figurativa, ha il potere di suscitare assieme l'interesse per una

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struttura 'intrigante',
nuova, e l'emozione per
una forma dal significato
profondo, universale e
senza tempo.

This book examines the
idea of organism in the

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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

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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

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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

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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

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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

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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

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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

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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

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the characteristics of the best designed objects: organisms, in which each part contributes, with the whole, to creating "something made of indivisible parts".

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Culture in the American
Southwest

Louis I. Kahn, Architect

Louis I. Kahn and the
Kimbell Art Museum

Corporate museum

The wall as living place

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The Notebooks and Drawings
of Louis I. Kahn

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

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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

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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

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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

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the current discourse on this celebrated twentieth-century architect, ideal for students and researchers interested in Kahn's work, architectural history, theory and criticism.

Documents Kahn's life and career

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I musei di Louis I. Kahn

The Construction of the Kimbell Art
Museum

Architect: Louis I. Kahn

An Interpretation of the Kimbell Art
Museum in Fort Worth, Texas,
Using Thomas Thiis-Evensen's

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Theory of Architectural Archetypes

Kimbell Art Museum

The volume reports on interdisciplinary discussions and interactions between theoretical research and practical studies on

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geometric structures and their applications in architecture, the arts, design, education, engineering, and mathematics. These related fields of research can enrich each other and renew their mutual interest in these

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topics through networks of shared inspiration, and can ultimately enhance the quality of geometry and graphics education. Particular attention is dedicated to the contributions that women have made to the

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scientific community and especially mathematics. The book introduces engineers, architects and designers interested in computer applications, graphics and geometry to the latest advances

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in the field, with a particular focus on science, the arts and mathematics education.

"Presents eleven projects of museums that have been completed recently or are under construction"--P. 9.

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Roma e l'eredità di Louis I Kahn

Louis I. Kahn

The Work of Louis I. Kahn

Louis I. Kahn, 1901-1974

Drawn from the Source

The Earth, the Sky, the People

This book analyses the

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legal, ethical and social aspects of using deep-learning AI robotic products. The collective effort of distinguished international researchers has been incorporated into one book suitable for the

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broader audience interested in the emerging scientific field of roboethics. The book has been edited by Prof. George Dekoulis, Aerospace Engineering Institute, Cyprus, expert on state-of-the-art

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implementations of robotic systems for unmanned spacecraft navigation and other aerospace applications. We hope this book will increase the sensitivity of all the community members involved

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with roboethics. The significance of incorporating all aspects of roboethics right at the beginning of the creation of a new deep-learning AI robot is emphasised and analysed throughout the book. AI

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robotic systems offer an unprecedented set of virtues to the society. However, the principles of roboethical design and operation of deep-learning AI robots must be strictly legislated, the manufacturers should apply

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the laws and the knowledge
development of the AI robots
should be closely monitored
after sales. This will
minimise the drawbacks of
implementing such
intelligent technological
solutions. These devices are

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a representation of
ourselves and form
communities like us.

Learning from them is also a
way to improve ourselves.

If the Southwest is known
for its distinctive regional
culture, it is not only the

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indigenous influences that make it so. As Anglo Americans moved into the territories of the greater Southwest, they brought with them a desire to reestablish the highest culture of their former homes: opera,

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painting, sculpture,
architecture, and
literature. But their
inherited culture was
altered, challenged, and
reshaped by Native American
and Hispanic peoples, and a
new, vibrant cultural life

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resulted. From Houston to Los Angeles, from Tulsa to Tucson, Keith L. Bryant traces the development of "high culture" in the Southwest. Humans create culture, but in the Southwest, Bryant argues,

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the land itself has also influenced that creation. "Incredible light, natural grandeur, . . . and a geography at once beautiful and yet brutal molded societies that sprang from unique cultural sources."

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The peoples of the American Southwest share a regional consciousness—an experience of place—that has helped to create a unified, but not homogenized, Southwestern culture. Bryant also examines a paradox of

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Southwestern cultural life. Southwesterners take pride in their cultural distinctiveness, yet they struggled to win recognition for their achievements in "high culture." A dynamic tension between those

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seeking to re-create a Western European culture and those desiring one based on regional themes and resources continues to stimulate creativity. Decade by decade and city by city, Bryant charts the growth of

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cultural institutions and patronage as he describes the contributions of artists and performers and of the elites who support them. Bryant focuses on the significant role women played as leaders in the

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formation of cultural institutions and as writers, artists, and musicians. The text is enhanced by more than fifty photographs depicting the interplay between the people and the land and the culture that

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has resulted.

From industry identity to

exhibition communication

Conversations with Students

Musei

In the Realm of Architecture

architettura 1990-2000

Louis I. Kahn and the

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Phenomenology of
Architecture

The art museum has become a prestige commission for contemporary architects, and for several decades reference has been made to a “museum

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building boom.” Among these new museums, those of Louis Kahn are especially admired. This significant American architect, who ranks in this century with Frank Lloyd Wright both as a creator and as

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an influence, has made a special contribution to the architecture of museums and has helped create a subtle but telling change in the concept of what a late twentieth-century museum building should be.

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After a brief look at the development of a tradition in museum architecture, this study examines Kahn's three art museums: the Yale University Art Gallery, the Kimbell Art Museum, and the

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Yale Center for British Art. It traces the development of each museum through museum through its various stages: the background of the institutions and the commissions, the programs for

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the buildings, their designs and evolutions, their constructions, and the evaluations of the completed buildings. Material on Kahn's plans for a museum for the De Menil collection, begun shortly before his death,

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is also included. Accompanying the text are illustrations of the buildings, including Kahn's personal sketches, architectural plans and sections, and presentation perspective drawings.

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Photographs of the finished buildings present the transformed vision of the architect in tangible form, showing that the museums, while related, are individualized

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accomplishments. This is the first comprehensive study of Kahn's museums.

The Art Museums of Louis I. Kahn

Louis I. Kahn: Talks with Students

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La Jolla Museum of Art, January
7 to February 21, 1965

Louis I. Kahn, Architect, Alfred
Newton Richards Medical
Research Building, University
of Pennsylvania, Philadelphia,
1958-1960

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Kimbell Art Museum, Fort
Worth, Texas 1972

GA. Louis I. Kahn : Yale
University Art Gallery, New
Haven, Connecticut, 1951 - 53
; Kimbell Art Museum, Fort
Worth, Texas, 1966 - 72

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FMR

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

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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

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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

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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

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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

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our interest in a new 'fascinating'
structure and at the same time our
emotion for a deeply meaningful,
universal and timeless form.

Louis I. Kahn: The Nordic Latitudes
is a new and personal reading of
the architecture, teachings, and

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legacy of Louis I. Kahn from Per Olaf Fjeld's perspective as a former student. The book explores Kahn's life and work, offering a unique take on one of the twentieth century's most important architects. Kahn's Nordic and European ties are

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emphasized in this study that also covers his early childhood in Estonia, his travels, and his relationships with other architects, including the Norwegian architect Arne Korsmo. The authors have gathered personal reflections,

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archival material, and other student work to offer insight into the wisdom that Kahn imparted to his students in his famous masterclass. Louis I. Kahn: The Nordic Latitudes addresses Kahn's legacy both personally and in terms of the

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profession, documents a research trip the University of Pennsylvania's Louis I. Kahn Collection, and confronts the affiliation of Kahn's work with postmodernism.

Robotics

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A Life in Architecture

Bibliographie D'histoire de L'art

□□□□□

Hollow structural forms in Louis
Kahn's work

Legal, Ethical and Socioeconomic
Impacts

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*Accademia di architettura
Mendrisio This publication
on the construction of the
Kimbell Art Museum by
Louis I. Kahn may prove
very useful to students,
and to anyone interested*

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in gaining further knowledge of the distinctive features of the Kimbell museum. It documents the long and arduous quest that often characterizes a creative

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process-- even that of a great master such as Louis I. Kahn. The design of the Kimbell Art Museum is the product of extraordinary intuition, and results in a masterly synthesis that

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solves all the problems posed by the site and the specific purpose of the construction. i Cataloghi dell'Accademia di architettura 2 The series "I Cataloghi" documents

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*the exhibitions, i.e.
reviews undertaken by the
Academy of Architecture of
the architectural works
and events of the 20th
century. The initial
stages are dedicated*

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primarily to a comparison between the principal figures of this century and contemporary emerging architects. This comparison attempts to trace the link that unites

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the birth and development of a theory to its subsequent concrete application, along the 'winding path' of research. The exhibitions and their accompanying

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*catalogues aim to offer
all readers, not only
those attending the
Academy, a review of
architects and
architectural works that
have enriched and continue*

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*to enrich the discipline
of building. Accademia di
architettura Mendrisio
This publication on the
construction of the
Kimbell Art Museum by
Louis I. Kahn may prove*

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and to anyone interested
in gaining further
knowledge of the
distinctive features of
the Kimbell museum. It
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arduous quest that often characterizes a creative process-- even that of a great master such as Louis I. Kahn. The design of the Kimbell Art Museum is the product of extraordinary

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intuition, and results in a masterly synthesis that solves all the problems posed by the site and the specific purpose of the construction. i Cataloghi dell'Accademia di

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architettura 2 The series "I Cataloghi" documents the exhibitions, i.e. reviews undertaken by the Academy of Architecture of the architectural works and events of the 20th

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century. The initial stages are dedicated primarily to a comparison between the principal figures of this century and contemporary emerging architects. This

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comparison attempts to trace the link that unites the birth and development of a theory to its subsequent concrete application, along the 'winding path' of

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research. The exhibitions and their accompanying catalogues aim to offer all readers, not only those attending the Academy, a review of architects and

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*architectural works that
have enriched and continue
to enrich the discipline
of building.*

*This is a collection of
drawings and statements by
a master architect. They*

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mirror the vigor and perception manifest in his buildings and personal teachings. The book is divided into two sections. The first is a group of sketches produced during

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*his European travels,
which are reproduced here
actual size. The second
section consists of early
sketches as well as
finished renderings of
some of Kahn's buildings*

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and visions. They are arranged as close to chronological order as overlapping projects allow. The text is based largely on transcriptions of unpublished speeches

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delivered by Kahn. He completely reworked these speeches for the book, transforming them from the spoken to the written word. There are also selections from his Voice

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*of America broadcast, a
Universal Atlas Cement
folder, the Museum of
Modern Art booklet on the
A. N. Richards Medical
Research Building at the
University of*

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Pennsylvania, as well as an introduction written for the book. There Kahn states that "The editors chose sketches of mood and development of a few projects rather than

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*isolated drawings of a
greater number of
projects. Such a decision
appeals to the architect
who starts, like the
writer and the painter,
with a blank piece of*

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paper, upon which he imprints the gradual steps in the development of something he wants to make exist." The drawings in the first section were made in Karnak, Luxor,

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*Delphi, Athens, Albi,
Florence, Pisa, and
Venice. Those in the
second show stages in the
development of the
following projects: the
sculpture court of the*

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*Yale University Art
Gallery; studies for the
Philadelphia center city
(1956 and 1962); the A. N.
Richards Medical Research
Building; the General
Motors Exhibition*

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*Building, 1964 World's
Fair, New York; the
Meeting House and
laboratory complex, Salk
Institute of Biological
Studies; and the Mikveh
Israel Synagogue,*

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*Independence Mall,
Philadelphia. The book,
which is being republished
under the imprint of The
MIT Press, originally
appeared in 1962.*

Louis I. Kahn, architect,

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*Richards Medical Research
Building. [Exhibition:
June 6-July 16, 1961.file
Richards Medical Research
Building : Museum of
Modern Art, [exhibition:
June 6, 1961 - July 16,*

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1961].

Personal Drawings.

*Buildings and projects,
1967-1969*

*Il muro come contenitore
di luoghi*

la costruzione del Kimbel

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*art museum : Brescia,
Spazio università,
Chiostri di San Faustino
... 1998 : the
construction of the Kimbel
art museum
The Magazine of Franco*

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Maria Ricci

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

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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

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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

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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.

First ed. published as: Louis I. Kahn: talks with students. 1969.

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The Louis I. Kahn Archive

Louis I. Kahn in Rome and Venice

The Travel Sketches of Louis I. Kahn

Museo d'arte e architettura

Rome and the Legacy of Louis I. Kahn

Tangible Forms