

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

THE ARCHITECTURE OF LOUIS I. KAHN

April 26 - May 30, 1966

CHECKLIST

PROPOSALS FOR CENTER CITY, PHILADELPHIA

Models: 1 large model of "Market Street East." 1961.
Drawings on Wall: 2 drawings of Traffic Movement Patterns. 1952-1953.
9 drawings of aerial and street level perspectives. 1956.
2 drawings of "A City Tower." 1957.
Drawings in Ledge: 8
Photos: 3
Plan-stats:

ALFRED NEWTON RICHARDS MEDICAL RESEARCH AND BIOLOGY BUILDING, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA - 1957-1964

Models: 2 - Final overall and final "structural" tower.
Drawings on Wall: 4 studies, developing the towers only.
2 elevations.
4 perspectives, developing the towers in overall relationship.
Photos: 8
Murals: 1
Plan-stats:

PHILADELPHIA COLLEGE OF ART, PHILADELPHIA - Project, 1966-1976

1 final model -1966
Drawings on Wall: 2 elevations, one mechanical studio drawing, one large sketch.
1 small study of elevations.
5 yellow sketches of plans.
Murals: 1
Plan-stats:

FORT WAYNE FINE ARTS CENTER, FORT WAYNE, INDIANA - Under design, 1961-

Models: Group of 3 small clay "pre-scheme" study models.
2 cardboard models, schemes one and two.
Drawings on Wall: 1 sketchbook page of plan studies.
5 yellow plan sketches.
2 studies for Philharmonic sections.
Plan-stats:

U.S. CONSULATE FOR LUANDA, PORTUGUESE ANGOLA, AFRICA - Project in abeyance, 1959- 1961

Drawings on Wall: 4 yellow elevations
1 white perspective
Plan-stats:

(more)

ELEANOR DONNELLEY ERDMAN HALL, BRYN MAWR COLLEGE, PENNSYLVANIA - 1960-1965

Drawings on Wall: Plans - 3 large semi-final yellows.
Plans - 6 sketchbook studies and 1 "like a Scottish castle."
Elevations - one semi-final
5 other earlier plan studies.

Photos: 9
Murals: 1
Plan-stats:

INDIAN INSTITUTE OF MANAGEMENT, AHMEDABAD, INDIA - Under construction, 1963-

Models: 1 final of classroom building.
3 plan schemes - one, two, and three (the final)
Drawings on Wall: 2 small inks - exterior perspectives.
1 large yellow perspective, seen through arches.
1 study of earthquake arches and window openings.

Drawings in Ledge: 19
Photos: 6
Murals: 1
Plan-stats:

SECOND CAPITAL OF PAKISTAN, DACCA, EAST PAKISTAN - Under construction, 1962-

Models: 2 - plan scheme one, two, and three (the final)
Drawings on Wall: Prayer Hall studies - 2 earlier versions.
Assembly sections - 2 earlier studies.
Site plan studies - 7 earlier studies.
1 study sheet, including distant perspectives, kitchen sink,
etc.

Drawings on Ledge: 19
Photos: 6
Murals: 1
Plan-stats:

TRIBUNE REVIEW PUBLISHING COMPANY BUILDING, GREENSBURG, PENNSYLVANIA - 1958-1961

Drawings on Wall: Elevations - 3 studies and 4 colored sketches.
Drawings on Ledge: 7
Photos: 3
Plan-stats:

MIKVEH ISRAEL SYNAGOGUE, PHILADELPHIA - Under design, 1961-

Models: 3 - one light tower (final), one overall (final), one early cardboard
overall.
Drawings on Wall: 3 "final" perspectives - two of which are interiors.
Drawings on Ledge: 6
Plan-stats:

(more)

SALK INSTITUTE FOR BIOLOGICAL STUDIES, SAN DIEGO, CALIFORNIA - Partially completed,
1959-

Models: 3 semi-final site and final cardboard of two lab buildings.

Drawings on Wall: 4 final renderings.
3 final perspectives.
3 ink sketches for meeting house.
3 ink sketches for labs.
2 elevation sketches.

Drawings on Ledge: 9

Photos: 9

Murals: 1

Plan-stats:

FIRST UNITARIAN CHURCH, ROCHESTER, NEW YORK - 1959-1963

Drawings on Wall: 4 final elevations
2 groups of earlier (circular) plan and elevation studies.
2 ink elevation sketches.

Drawings in Ledge: 9

Photos: 3

Murals: 1

Plan-stats:

TRAVEL SKETCHES

Drawings on Wall: Cathedral of Sainte Cécile, Albi, France - 1959

ADELE R. LEVY MEMORIAL PLAYGROUND, RIVERSIDE PARK, NEW YORK CITY - Project, 1961-
1965

Models: 1

Photos: ca. 6

Plan stats:

YALE UNIVERSITY ART GALLERY, NEW HAVEN, CONNECTICUT - 1951 - 1953

Photos: ca. 6

Plan-stats:

AMERICAN FEDERATION AND LABOR MEDICAL SERVICE PLAN BUILDING, PHILADELPHIA,
PENNSYLVANIA - 1954-1956

Photos: ca. 3

Plan-stats:

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STATEMENT BY VINCENT SCULLY ON THE ARCHITECTURE OF LOUIS I. KAHN

Seeing Kahn's work of the past fifteen years gathered together here, one cannot help but feel that it has not yet been adequately appreciated or even understood. Those of us who have written about it in admiration have hitherto tended to focus upon its functional and structural methodology, its articulation of parts, and its revival of formal dignity through the systematic processes of integrated design and solid construction. It should now be clear that such things have been its means, not its ends. Now that an impressive number of Kahn's buildings have been completed, we can hardly avoid perceiving their emotional intensity and variety: the heroically clear statement of reality at Unitarian, Rochester, the sweetness of Bryn Mawr, the brotherhood of arduous work in the anguished Richards towers, the passion for solitude in the studies at Salk, the dearness of the Esherick house, the expansive panoply at Ahmedabad. It should now be apparent to all of us that Kahn's is most of all an expressive architecture, which physically embodies the human meaning of each project in its own unique and appropriate form.

Yet Kahn is rigorously methodical at the same time, and his work grows step by step as one reasoned argument and considered whole. There can be little doubt that such is in fact its greatness and its historical meaning: that it combines expressionism and systematic rationalism in one creative synthesis of its own. In this sense Kahn revives the "expressionist" architecture of the early decades of this century and

more...

gives solid shape to the "visionary" architecture of all times.

That synthesis of opposites is a struggle for Kahn. We can see it in his drawings; it explains why his design is so slow: not easy, but an agony. But precisely because of his rigorous professional articulation of individual requirements and structural problems, Kahn is able to sanction individuality of emotion and particularity of expression and to make them believable at the large, mass scale of architectural form. He does not package, but invent. Hence he uses technology as a tool for humane ends and is not trapped within its hermetic systems; his intention is to make contact with existence pluralistically conceived. This is a purely modern possibility -- the ultimate modern possibility, in fact -- and hence the presumed goal of all truly modern style: not uniformity of shape and meaning but its opposite, the specificity of each thing and the living order which resides in the infinity of its relationships to all others.

Vincent Scully