

KAHN, Louis I.

Nominated by G. H. W. Haag, FAIA and Willis N. Mills, FAIA-1966

.. G. H. W. HAAG FAIA 1968 (3 DECEMBER)

G O L D M E D A L

T H E A M E R I C A N I N S T I T U T E O F A R C H I T E C T S

C A N D I D A T E :

L O U I S I . K A H N , F A I A

C O N T E N T S :

B I O G R A P H I C A L O U T L I N E I N C L U D I N G
A W A R D S A N D D E G R E E S
B I B L I O G R A P H I E S O F W R I T I N G S B Y
L O U I S I . K A H N A N D O F W R I T I N G S
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THE AMERICAN INSTITUTE OF ARCHITECTS
The Octagon, 1735 New York Avenue, N. W., Washington, D. C. 20006

*G. Harold W. Haag, FAIA
Director, Pennsylvania Region
445 Cedar Street
Jenkintown, Pennsylvania 19046*

19 September 1966

To: Mr. Charles M. Nes, Jr., FAIA
President, The American Institute of Architects

From: G. Harold W. Haag, FAIA
Director, Pennsylvania Region

Subject: Nomination for 1967 Gold Medallist

Louis I. Kahn has been the unanimous choice of the Board of the Pennsylvania Society of Architects for nomination as the 1967 AIA Gold Medallist.

I herewith place the name of Louis I. Kahn as my nomination for the 1967 AIA Gold Medallist.

PROFESSOR SVEN MARKELIUS

ARKITEKT SAR

STOCKHOLM

Stockholm, 3rd November 1966

The American Institute of Architects,
Att: Mr. G. Harold W. Haag, FAIA,
Director, Pennsylvania Region,
445, Cedar Street,

JENKINTOWN,

Pennsylvania 19046.

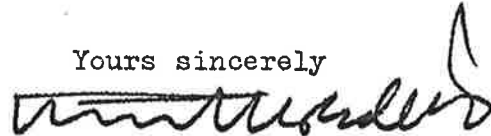
Dear Mr. Haag:

It was a great pleasure for me to receive your letter of
Oktober, 28th, and to find that Mr. Louis I. Kahn is proposed
for the highest honor of The American Institute of Architects
for 1967.

I want to take this opportunity to express my admiration for
the works of Mr. Kahn, and I feel convinced that Mr. Kahn
is the right person to receive the distinction. I do concur
in your proposal.

With my best regards.

Yours sincerely



Sven Markelius

Dr. Ing. Pier Luigi Nervi
Cavaliere del Lavoro

Roma Lungotevere Arnaldo da Brescia, 9 - Tel. 300.541

11th October, 1966

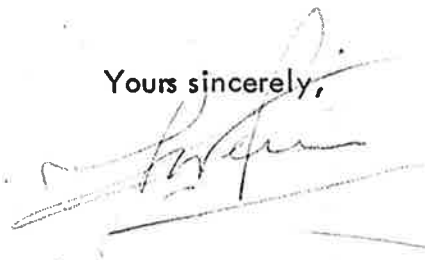
Mr. G.H.W. Haag, FAIA,
Director, Pennsylvania Region
445 Cedar Street
Jenkitown, Pennsylvania 19046

Dear Mr. Haag,

I received your kind letter dated October 28th and I am glad to inform you that I perfectly agree to your proposing Louis I. Kahn for the highest honor of the American Institute of Architects for 1967.

With my kindest regards,

Yours sincerely,



arch.
Bios.
K. H. H.

KAHN, Louis I., architect, was born on the Island of Oesel, Russia, February 20, 1901, to Leopold and Bartha Mendelsohn Kahn. In 1905 he was brought to the United States and became a naturalized citizen in 1915. From 1916 to 1920 he was a student at the Graphic Sketch Club, Fleisher Memorial Art School, Public Industrial Art School for drawing, carving and modeling in Philadelphia, being awarded first prize for the best drawings in high schools in 1919 and 1920. In 1924 he was awarded the Bachelor of Architecture from the University of Pennsylvania.

From 1924 to 1925 he worked as a designer in the Office of the City Architect in Philadelphia and in 1925 was made Chief of Design in charge of all drafting and design for all exposition buildings for the Sesquicentennial Exposition, Philadelphia. During 1928 and 1929 he traveled in Europe making housing studies. He served as a designer in the offices of Paul P. Cret in 1929-30 and with Zantzinger, Borie and Medery, architects in Philadelphia, in 1930-1932. From 1932-33 he was organizer and director of the Architectural Research Group - thirty unemployed Philadelphia architects who studied housing conditions and investigated new construction methods. From 1933 to 1935 he was Squad Head in charge of Housing Studies, City Planning Commission, under the W. P. A. He was co-designer of the Jersey Homesteads Coop Development, Hightstown, N. J., Resettlement Administration, 1935-36; consulting architect for the Philadelphia Housing Authority, 1937; for the U. S. Housing Authority, 1939. He designed the Rational City Plan as part of the Houses and Housing exhibit at the Museum of Modern Art, New York, 1939. In 1941 and 1942 he was associated in practice with George Howe, and his works included the Pine Ford Area Housing Development, Middletown, Pa., and the Stanton Road Housing Development Project, Washington, D. C. In 1942 and 1943 he was associated with George Howe and Oscar Stonorov, and the principal works included the Carver Court Housing Development, Coatesville, Pa.; Lincoln Road Housing Development, Coatesville, Pa.; Pennypack Woods Housing Development, Philadelphia. From 1943 to 1949 he worked with Oscar Stonorov, and their principal works included the Lily Ponds Housing Project, Washington, D. C.; Willow Run War Town Development Project, Detroit, Mich.; the Philadelphia Psychiatric Hospital. He was engaged in independent practice from 1947 to 1953 and was associated with Douglas Orr in 1953. Besides being the architect for various residences, he was engaged for such projects as the Southwest Temple Redevelopment Area Plan; the East Poplar Redevelopment Area Plan; the Mill Creek Public Housing Project I; the American Federation of Labor Medical Service Plan Building, Philadelphia; the Trenton, New Jersey, Jewish Community Center; Alfred Newton Richards Medical Research Building, University of Pennsylvania; Biology Building, University of Pennsylvania; Salk Institute for Biological Studies, San Diego, Calif. (working drawings in preparation, 1962); dormitories,

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Boys' High College, Boys' High, Pa. (under design); Market City East Redevelopment Project, City of Philadelphia and Graham Foundation (under design); Chemistry Building, University of Virginia (under design); Shapiro Hall of Pharmacy, Wayne State University, Detroit, Michigan (Project); etc., etc.
(For complete chronology of works to 1961, see Vincent Scully's Louis I. Kahn, New York, Braziller, 1962, p. 46-48)

Mr. Kahn served as Chief Critic of Architectural Design, Yale University, 1947-52; as Professor of Architecture, Yale University, 1947-57; as Resident Architect, American Academy in Rome, 1950-51; Albert Parvell Bevis Professor of Architecture and Planning, Massachusetts Institute of Technology, 1956; and from 1957 to date he has been Professor of Architecture at the University of Pennsylvania.

In 1950 he was invited by the Government of Israel to be Architect Representative to the World Assembly of Engineers and Architects, Friends of Israel, to study Israel's Housing and Planning. In 1953 he was made a Fellow, American Institute of Architects.

In 1960 he was awarded the Arnold Brunner Prize by the National Institute of Arts and Letters, and in the same year was invited by the Japanese Government to participate in the World Design Conference, Tokyo. In 1961 he was awarded a fellowship by the Graham Foundation to pursue his investigation of larger aspects of civic design. In 1962 he was invited to deliver the Annual Discourse to the Royal Institute of British Architects and he received the 1962 Philadelphia Art Alliance Medal for Achievement.

He is the author of "Why City Planning Is Your Responsibility" and "You and Your Neighborhood" (both with Oscar Stonorov), and he is a contributor of articles on architecture to various journals and magazines.

Home address: 5243 Chester Avenue, Philadelphia 43; office: 133 South 20th Street, Philadelphia 3.

References:

Who's Who in America, 1962-1963.

Kahn, Louis I.

Notebooks and Drawings. Ed. by Richard S. Wurman and Eugene Feldman; Philadelphia, Falcon Press, 1962.

Scully, Vincent,

Louis I. Kahn. New York, Braziller, 1962.

Louis Kahn. Architecture d'Aujourd'hui 33:1-39, Dec. 1962.

BIOGRAPHICAL OUTLINE

Born February 20, 1901, Isle of Osel, Estonia

1912-20

Awarded numerous prizes in drawing and painting when at Central High School, won First Prize every year offered by Pennsylvania Academy of Fine Arts, Philadelphia, Pa.

1920-24

University of Pennsylvania School of Fine Arts, Bachelor of Architecture.

1925-26

"Chief of Design", Sesquicentennial Exposition, Philadelphia, John Molitor, Architect.

1928-29

Travelled in Europe.

1929-30

Exhibited paintings and drawings made during travels at the Pennsylvania Academy of Fine Arts.

1932-33

Organizer and director of Architectural Research Group. Thirty unemployed architects and engineers studied Philadelphia housing conditions, planned housing projects, made city planning and slum clearance studies, investigated new construction methods, etc.

1935

Registered with the A.I.A. and began independent practice.

1936

Exhibition of Architecture in Government Housing, Museum of Modern Art, New York, N.Y.

BIOGRAPHICAL OUTLINE

• 1937

Consultant Architect for the
Philadelphia Housing Authority.

• 1939

Consultant Architect for the
U. S. Housing Authority.

• 1946-52

Consultant Architect for the
Philadelphia City Planning Commission.

• 1947

Chief Critic of Architectural Design
at Yale University.

• 1948-57

Professor of Architecture,
Yale University, New Haven, Conn.

• 1950-51

Resident Architect, American Academy
in Rome.

• 1951

Named Fellow, American Institute of
Architects.

• 1956

Albert Farwell Bemis Professor at
School of Architecture and Planning,
Massachusetts Institute of Technology.

• 1957 to present

Professor of Architecture, University
of Pennsylvania, Philadelphia, Pa.

1960

Awarded Arnold Brunner Prize by
National Institute of Arts and Letters,
New York, N.Y.

• Participated in World Design Conference at
invitation of Japanese Government, Tokyo, Japan

BIOGRAPHICAL OUTLINE

1961

Consultant Architect, Philadelphia City Planning Commission.

Awarded Fellowship by Graham Foundation for Advanced Studies in the Fine Arts to pursue investigation of larger aspects of Civic Design. The project submitted was for East Penn Center.

1962

- Delivered Annual Discourse to the Royal Institute of British Architects, London, England.

Received Philadelphia Art Alliance Medal for Achievement.

- Elected Fellow Member of World Academy of Arts and Science.

1964

- Elected Member of National Institute of Arts and Letters, New York.

Awarded Directors' Club of Philadelphia Gold Medal of Achievement.

- Honorary Doctorate, Doctor of Architecture, Polytechnic Institute of Milan, Italy.
- Honorary Doctorate, Doctor of Humanities, North Carolina School of Design, University of North Carolina, Raleigh, N.C.
- Awarded Frank P. Brown Medal by Franklin Institute of Philadelphia, for the "advancement of his profession as teacher and lecturer."

1965

Exhibition: "The Work of Louis I. Kahn," La Jolla Museum of Art, La Jolla, California

- Awarded Medal of Honour by Danish Architectural Association.
- Honorary Doctorate, Doctor of Fine Arts, Yale University, New Haven, Connecticut.

BIOGRAPHICAL OUTLINE

1966

Named First to the Paul Philippe Cret
Chair in Architecture, University of
Pennsylvania, Philadelphia, Pa.

Annual Award of the Philadelphia Sketch
Club, Philadelphia, Pa.

Lectured by invitation throughout
Scandinavian countries.

- Elected to Royal Swedish Academy of
Fine Arts.

One-man retrospective exhibition:
Museum of Modern Art, New York, N.Y.

- Throughout academic associations, has lectured in
the major universities of the United States.

CHRONOLOGICAL LIST OF ARTICLES,

INTERVIEWS AND STATEMENTS BY KAHN

- "Pencil Drawings," *Architecture* (New York), LXIII (Jan. 1931), pp. 15-17. Drawings of a piazza, San Gimignano, and a street in Positano.
- "Value and Aim in Sketching," *T-Square Club Journal*, Philadelphia, I (May 1931), pp. 4, 18-21. Illustrations include a still life and five pencil sketches, mostly of Italian scenes.
- "Monumentality," in Paul Zucker, ed., *New Architecture and City Planning, A Symposium*, New York, 1944, pp. 577-88.
- Oskar Stonorov and Louis I. Kahn, *Why City Planning is Your Responsibility*, New York; Revere Copper and Brass, Inc., 1943.
- Oscar Stonorov and Louis I. Kahn, *You and Your Neighborhood . . . A Primer for Neighborhood Planning*, New York, Revere Copper and Brass, Inc., 1944.
- "A Dairy Farm," *Beaux-Arts Institute of Design Bulletin*, XXV (March 1949), pp. 2-5.
- "Toward a Plan for Midtown Philadelphia," *Perspecta, The Yale Architectural Journal*, II (1953), pp. 10-27.
- "On the Responsibility of the Architect," discussion, *Perspecta, The Yale Architectural Journal*, II (1953), pp. 45-57.
- Statements by Kahn in *Architecture and the University*. Proceedings of a conference held at Princeton University, December 11-12, 1953. Princeton, N.J., The School of Architecture, Princeton University, 1954. (See especially pp. 27, 29, 67-8.)
- "Order and Design," *Perspecta, The Yale Architectural Journal*, III (1955), p. 59.
- "Two Houses," *Perspecta, The Yale Architectural Journal*, III (1955), pp. 60-61. DeVore House; Adler House.
- "A Synagogue: Adath Jeshurun of Philadelphia," *Perspecta, The Yale Architectural Journal*, III (1955), pp. 62-63.
- "An Approach to Architectural Education," *Pennsylvania Triangle* (Philadelphia), XLII (Jan. 1956), pp. 28-32. City Tower; Statement by Robert Le Ricolais.
- "Space, Form, Use," *Pennsylvania Triangle*, XLIII (Dec. 1956), pp. 43-47. Library, Washington University, St. Louis.
- "Architecture Is the Thoughtful Making of Spaces. The Continual Renewal of Architecture Comes from Changing Concepts of Space," *Perspecta, The Yale Architectural Journal*, IV (1957), pp. 2-3; "Order in Architecture," pp. 58-65.
- "The Entrance to a Theater," *National Institute for Architectural Education Bulletin*, XXXIII (Jan. 1957), pp. 22-23.
- "Spaces, Order, and Architecture," *Royal Architectural Institute of Canada Journal*, XXXIV (Oct. 1957), pp. 375-77.
- "On Philosophical Horizons," *A.I.A. Journal*, XXXIII (June 1960), pp. 99-100.
- "World Design Conference," *Industrial Design*, VII (July 1960), pp. 46-49. Statement by Louis Kahn, p. 49.
- "Marin City Redevelopment," *Progressive Architecture*, XLI (Nov. 1960), pp. 149-53. Critique by Kahn, p. 151.
- "A Statement," *Arts and Architecture*, LXXVIII (Feb. 1961), pp. 14-15, 30.
- "Form and Design," *Architectural Design*, XXXI (April 1961), pp. 145-54. This paper was recorded for the Voice of America Forum Series, 1960.
- "Architecture—Fitting and Befitting: the new art of urban design—are we equipped?" *Architectural Forum*, CXIV (June 1961), p. 88.
- "Louis Kahn," discussion, *Perspecta, The Yale Architectural Journal*, VII (1961), pp. 9-28. Goldenberg House, Rydal, Pa.; U.S. Consulate, Luanda, Portuguese Angola; First Unitarian Church, Rochester, N.Y.
- A transcript of Kahn's talk at the conclusion of the C.I.A.M. Congress, Otterlo, Holland, September, 1959; in Oscar Newman, *New Frontiers in Architecture*, New York, 1961, pp. 205-16.
- "Education for Urban Design, part I: The Changing Role of the Architect," *Journal of Architectural Education*, XVI (Autumn 1961), published as a part of *A.I.A. Journal*, XXXVI (Dec. 1961), pp. 85-104. The 1961 A.I.A.-A.S.C.A.

Ross Dixon, "Coffee Break with Louis I. Kahn—A Very Modern Architect," *Philadelphia Sunday Bulletin Magazine* (Jan. 28, 1962), p. 12.

CHRONOLOGICAL LIST OF ARTICLES

ON KAHN'S PROJECTS AND COMPLETED WORKS

- Carl A. Ziegler, "The Sesqui-Centennial Exposition in Philadelphia," *American Architect*, CXXI (1922), pp. 382-85. See entry below under John Molitor.
- "First Preliminary Competition for 17th Paris Prize, Society of Beaux-Arts Architects. A Monumental Entrance to a Thoroughfare," *American Architect*, CXXV (1924), p. 210. Student project, University of Pennsylvania; placed fifth, first mention.
- "Class 'A'—III Project—A Shopping Center. Student Work, Beaux-Arts Institute of Design," *American Architect*, CXXV (1924), p. 366. Student project, University of Pennsylvania; second medal.
- "Second Preliminary Competition for 17th Paris Prize, Society of Beaux-Arts Architects. A United States Veterans' Hospital," *American Architect*, CXXV (1924), p. 446. Student project, University of Pennsylvania; placed sixth (first alternate), first mention.
- "Class 'A'—V Project—An Army Post. Student Work, Beaux-Arts Institute of Design," *American Architect*, CXXVI (1924), p. 297. Student project, University of Pennsylvania; second medal.
- John Molitor, "How the Sesqui-Centennial Was Designed," *American Architect*, CXXX (1926), pp. 377-82. Does not mention Kahn, who states that he was "'Chief of Design' in charge of all drafting and design for all exposition buildings."
- The Housing Projects done by Architectural Research Group were published in: *Philadelphia Inquirer*, April 23, 1933; *Philadelphia Record*, April 23, 1933; *Philadelphia Inquirer*, April 30, 1933; *Philadelphia Record*, May 14, 1934.
- "Imaginative Study of Philadelphia Done Over on Modernistic Planning Principles," *Philadelphia Evening Bulletin*, May 17, 1941, p. 3.
- "Defense Housing at Middletown, Pa., George Howe and Louis I. Kahn, Associated Architects," *Architectural Forum*, CXXV (October 1941), pp. 216-17.
- "450 Permanent Units—Rental. Middletown, Pa.," *Architectural Forum*, LXXVI (May 1942), pp. 306-7. George Howe and Louis I. Kahn, associated architects.
- George Howe, Oscar Stonorov and Louis I. Kahn, "'Standards' versus Essential Space: comments on unit plans for war housing," *Architectural Forum*, LXXVI (May 1942), pp. 307-11.
- "The Town of Willow Run, Neighborhood Unit 3, Stonorov and Kahn, Architects," *Architectural Forum*, LXXVIII (March 1943), pp. 52-54.
- "New Buildings for 194X: Hotel," *Architectural Forum*, LXXVIII (May 1943), pp. 74-79. Oscar Stonorov and Louis I. Kahn, architects.
- "U.S. Wartime Housing," *Architectural Review*, XCVI (August 1944), pp. 29-58. See specifically pp. 33, 41, 44, 46, 48, 51.
- "Carver Court, Coatesville, Pa.," *Architectural Forum*, LXXXI (Dec. 1944), pp. 109-16. Howe, Stonorov, Kahn, designers; Stonorov and Kahn, architects.
- "You and Your Neighborhood . . . A Primer," Review, *Architectural Forum*, LXXXII (Jan. 1945), p. 150. Review of publication by Stonorov and Kahn.
- "House in Melrose Park, Pennsylvania Provides Spaciousness in a Compact Plan," *Architectural Forum*, LXXXIII (Aug. 1945), pp. 132-34. Jessie Oser House.
- "Postwar Construction, Portfolio of Philadelphia Architects No. 1, The Office of Stonorov and Kahn, Associated Architects of the A.I.A.," *Philadelphia*, XXXIII, No. 9 (Sept. 1945), pp. 23-27.
- "Pine Ford Acres, Pa.," *Architectural Forum*, LXXXIV (Jan. 1946), pp. 110-11. Second community buildings. George Howe, Louis I. Kahn, architects.
- "Philadelphia Psychiatric Hospital, Philadelphia, Pa.," *Progressive Architecture*, XXVII (Nov. 1946), pp. 81-88. Oscar Stonorov and Louis I. Kahn, architects. Isadore Rosenfield, hospital consultant.

- "Student Architects, Painters, Sculptors Design Together," *Progressive Architecture*, XXX (May 1949), pp. 14, 16, 18.
- "Class Front Store in Philadelphia," *Architectural Forum*, XCI (Dec. 1949), pp. 94-95. Coward Shoe Store, Philadelphia. Oscar Stonorov and Louis I. Kahn, associated architects.
- "Behind the Blueprints: Louis Kahn," *Architectural Forum*, XCIII (Sept. 1950), p. 79.
- "Modern Space Framed with Traditional Artistry," *Architectural Forum*, XCIII (Sept. 1950), pp. 100-5. Weiss House, Morristown, Pa. Louis I. Kahn, architect.
- "Mental Hospital," *Architectural Forum*, XCV (Sept. 1951), pp. 198-200. Philadelphia Psychiatric Hospital. Recreation and Occupational Therapy Wing. Louis I. Kahn, architect. Isadore Rosenfield, hospital consultant.
- "The Philadelphia Cure: clearing slums with penicillin, not surgery," *Architectural Forum*, XCVI (April 1952), pp. 112-19.
- "Tetrahedral Floor System: Yale's new design laboratory conceals lighting and ductwork within a 31 inch deep floor structure," *Architectural Forum*, XCVII (November 1952), pp. 148-49. Douglas Orr and Louis I. Kahn, associated architects. H. A. Pfisterer, structural engineer.
- "New Hospital Type Brings the Spark of Good Architecture to the Mentally Ill, Substitutes Glass for Bars," *Architectural Forum*, XCVIII (Jan. 1953), pp. 118-21. Philadelphia Psychiatric Hospital. Samuel Radbill Building. Louis I. Kahn, architect. Isadore Rosenfield, hospital consultant.
- A.I.A. Journal*, XIX (June 1953), p. 267. Made Fellow of American Institute of Architects.
- "P/A Views," *Progressive Architecture*, XXXV (May 1954), pp. 15-16, 22, 24. Letters to the Editor about the Yale Art Gallery from Robert W. McLaughlin, Leopold Arnaud, H. Holmes Perkins, Frederick Gutheim, José Luis Sert, C. Clark Macomber.
- George A. Sanderson, "Extension: University Art Gallery and Design Center," *Progressive Architecture*, XXXV (May 1954), pp. 88-101; 130-31. Douglas Orr and Louis I. Kahn, associated architects.
- "Spatial Triangulation, City Hall, Philadelphia, Pa.," *Progressive Architecture*, XXXV (June 1954), p. 102.
- Boris Pushkarev, "Yale University Art Gallery and Design Center," *Perspecta, The Yale Architectural Journal*, III (1955), pp. 46-59.
- Vincent Scully, Jr., "Le Musée des Beaux-Arts de l'Université Yale, New Haven," *Museum (UNESCO)*, IX (1956), pp. 101-9 (French text); pp. 110-13 (English text).
- "The Record Reports: Murphy and Mackey Design Wins Washington University Competition," *Architectural Record*, CXX (July 1956), p. 16.
- "P/A News Survey: St. Louis Architects Win Washington University Competition," *Progressive Architecture*, XXXVII (July 1956), pp. 76-77.
- A City Tower: a concept of natural growth*. Universal Atlas Cement Company, United States Steel Corporation Publication No. ADUAC-707-57 (5-BM-WP), 1957.
- Ian McCallum, ed., "Genetrix: Personal Contributions to American Architecture; Louis Kahn," *Architectural Review*, CXXI (May 1957), pp. 34-45.
- Walter McQuade, "Architect Louis Kahn and His Strong-Boned Structures," *Architectural Forum*, CVII (Oct. 1957), pp. 134-43. A Russian language version was published in *America Illustrated*, No. 48, pp. 21-23, by the U.S.I.A. for distribution in the Soviet Union (courtesy of *Architectural Forum*).
- "Louis Kahn and the Living City," *Architectural Forum*, CVIII (Mar. 1958), pp. 114-19.
- "Logic and Art in Precast Concrete: Medical Research Laboratory, University of Pennsylvania, Philadelphia, Pa.," *Architectural Record*, CXXXVI (Sept. 1959), pp. 232-38.
- Henry-Russell Hitchcock, "Notes of a Traveller: Wright and Kahn," *Zodiac*, VI (1960), pp. 14-21. Guggenheim Museum and the Richards Building.
- Alison and Peter Smithson, "Louis Kahn," *Architects' Yearbook*, IX (1960), pp. 102-18. Sketch of Siena, Carver Court, Richards Medical Research Building, Weiss House, Philadelphia planning schemes, City Tower, Yale Art Gallery, DeVore House, Goldenberg House, Fleisher House, Morris House.

- "Louis Kahn Honored," *Architectural Record*, CXXVII (May 1960), p. 25. National Institute of Arts and Letters, Arnold W. Brunner Award.
- "People in the Arts," *Arts*, XXXIV (May 1960), p. 12. Kahn receives Brunner Award.
- Alison Smithson, ed., "CIAM, Team 10," *Architectural Design*, XXX (May 1960), pp. 192-93. The work of invited participants: Louis Kahn.
- "A Text Piece for Younger Architects," *Pennsylvania Gazette* (Alumni Magazine, University of Pennsylvania), LIX (June 1960), p. 15.
- "Kahn's Medical Science Building Dedicated at University of Pennsylvania," *Progressive Architecture*, XXXXI (June 1960), p. 61.
- Hiroki Onobayashi, "Louis Kahn: Order for Concrete," *Kokusai Kentiku*, XXVII (June 1960), pp. 49-53.
- "Form Evokes Function," *Time*, LXXV (June 6, 1960), p. 76.
- James Marston Fitch, "A Building of Rugged Fundamentals," *Architectural Forum*, CXIII (July 1960), pp. 82-87, 185. Richards Medical Research Building.
- F. Tentori, "Ordine e Forma nell'opera di Louis Kahn," *Casabella*, No. 241 (July 1960), pp. 2-17.
- "Art Serves Science: Alfred Newton Richards Medical Research Building, University of Pennsylvania, Philadelphia, Pa.," *Architectural Record*, CXXVIII (Aug. 1960), pp. 147-56.
- "Louis I. Kahn's Blueprint for Revolution," *Greater Philadelphia Magazine*, LI (Sept. 1960), pp. 68-72.
- "Louis Kahn, Laboratoires à l'Université de Pennsylvanie, États-Unis," *L'Architecture d'Aujourd'hui* (Paris), Nos. 91-92 (Sept.-Oct.-Nov. 1960), pp. 66-67.
- "'Arcaismo' Technologico," *L'Architettura* (Milan), VI (Oct. 1960), pp. 410-11. Richards Medical Research Building.
- William H. Jordy, "Medical Research Building for Pennsylvania University, Philadelphia," *Architectural Review* (London), CXXIX (Feb. 1961), pp. 98-106.
- Hiroki Onobayashi, "Louis Kahn and Alfred Newton Richards Medical Research Building," *Kokusai Kentiku*, XXVIII (Mar. 1961), pp. 64-69.
- Jan C. Rowan, "Wanting To Be: The Philadelphia School," *Progressive Architecture*, XLII (April 1961), pp. 130-49. First Unitarian Church, Rochester, N.Y.; U.S. Consulate, Luanda, Portuguese Angola; Institute for Biology, Torrey Pines, California.
- Wilder Green, "Louis I. Kahn, Architect: Alfred Newton Richards Medical Research Building, University of Pennsylvania, Philadelphia, 1958-60," *Museum of Modern Art Bulletin*, XXVIII, No. 1 (1961), pp. 1-24.
- Ada Louise Huxtable, "In Philadelphia, an Architect," *New York Times*, June 11, 1961, II, p. 14, col. 3.
- Wilder Green, "Medical Research Buildings—Louis Kahn," *Arts and Architecture*, LXXVIII (July 1961), pp. 14-17, 28. Reprint of text in *Museum of Modern Art Bulletin*, XXVIII, No. 1, 1961.
- "Shapes of Tomorrow. Two Buildings in Diverging Directions," *Interiors*, CXX (July, 1961), p. 41. Louis I. Kahn: Richards Medical Research Building; Paul Rudolph: Galaxon Space Park.
- "Richards Medical Research Building," *Arts*, XXXV (Sept. 1961), p. 66.
- Enzo Fratelli, "Louis Kahn," *Zodiac*, VIII (1961), pp. 14-17. Reprint of "Order and Design," from *Perspecta*, 3; City Hall Project; a synagogue (Aath Jeshurun of Philadelphia); Richards Medical Research Building; Trenton Bath House.
- Ueli Roth, "Louis Kahn und die Medical Towers in Philadelphia," *Werk*, XLIX (Jan. 1962), pp. 22-25.
- "Laboratoires de Recherches Alfred Newton," *Aujourd'hui, Art et Architecture*, XXXV (Feb. 1962), pp. 1, 76-81.
- Mary Harrington Hall, "Gifts from the Sea and the High Hopes of Jonas Salk," *San Diego Magazine*, XIV (Feb. 1962), pp. 41-45, 105-6.
- Don West, "Doctor Salk's Bold New Venture," *Pageant Magazine*, XVII (Feb. 1962), pp. 156-61.
- Rayner Banham, "Louis I. Kahn on Trial: The Buttery-Hatch Aesthetic," *Architectural Review*, CXXXI (Mar. 1962), pp. 203-5. This article, as its curious title indicates, is intended as an attack upon the "servant-served" solutions of the Richards Building. Some of its points are well taken; others have already

been answered in this text, as has, I hope, its general denunciation of Kahn's "Form-Design" semantics.
 "The Man Behind Mikveh Israel's New Building," *The Jewish Exponent*, Philadelphia (March 30, 1962), p. 21.

CHRONOLOGICAL LIST OF WORKS DEALING
 WITH KAHN'S CAREER IN GENERAL CONTEXT

- Elizabeth Mock, ed., *Built in U.S.A., 1932-1944*. New York, 1944. See pp. 66-67. Carver Court, Coatesville, Pa., 1944. Howe, Stonorov and Kahn, architects.
- Art in Progress, a survey . . .* New York, Museum of Modern Art, 1944. See p. 186. Carver Court, Coatesville, Pa., Howe, Stonorov and Kahn, architects.
- Vincent Scully, Jr., "Archetype and Order in Recent American Architecture," *Art in America*, XLII (Dec. 1954), pp. 250-61. Hadrian's Villa, Johnson, Schweikher, Kahn, etc.
- Reyner Banham, "The New Brutalism," *Architectural Review*, CXVIII (Dec. 1955), pp. 355-61.
- Edmund N. Bacon, "Urban Designs of Today: Philadelphia," *Progressive Architecture*, XXXVII (Aug. 1956), pp. 108-9. Mill Creek Redevelopment Area.
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COMPLETED PROJECTS

LABORATORY BUILDING AND ADMINISTRATIVE OFFICES
BALK INSTITUTE FOR BIOLOGICAL STUDIES
San Diego, California
400,000 square feet
\$12,000,000
Finished: 1965

DORMITORY FOR BRYN MAWR COLLEGE
Bryn Mawr, Penna.
90,000 square feet
\$2,000,000
Finished: 1965

BIOLOGY LABORATORIES, GREENHOUSES AND
SERVICE LABORATORY BUILDING
University of Pennsylvania
Philadelphia, Pa.
17,000 square feet \$407,000 Finished: 1961
47,000 square feet \$1,900,000 Finished: 1964

MILL CREEK PUBLIC HOUSING PROJECT II
for Philadelphia Housing Authority
Dwelling Units, Community and Administrative Building
217,000 square feet
\$3,100,000
Finished: 1963

FIRST UNITARIAN CHURCH
Rochester, New York
25,000 square feet
\$635,000
Finished: 1962
(\$200,000 addition now in planning stage)

COMPLETED PROJECTS

TRIBUNE REVIEW PUBLISHING COMPANY BUILDING

Newspaper plant and office

Greensburg, Penna.

30,000 square feet

\$500,000

Finished: 1961

ALFRED NEWTON RICHARDS MEDICAL RESEARCH BUILDING

University of Pennsylvania

Philadelphia, Penna.

100,000 square feet

\$3,100,000

Finished: 1960

A. F. OF L. MEDICAL CENTER BUILDING

Philadelphia, Penna.

44,000 square feet

\$1,200,000

Finished: 1957

MILL CREEK PUBLIC HOUSING PROJECT I

for Philadelphia Housing Authority

Dwelling Units

206,000 square feet

\$2,575,000

Finished: 1956

(in association with Louis E. McAllister & Kenneth Day)

ART GALLERY FOR YALE UNIVERSITY

New Haven, Connecticut

55,000 square feet

\$1,600,000

Finished: 1953

(in association with Douglas Orr, New Haven, Conn.)

CURRENT PROJECTS

MASTER PLAN
SECOND CAPITAL OF PAKISTAN
Dacca, East Pakistan

1000 acres planned for:
Second Capital legislative complex (208 acres shown below)
Parks
Roads and Highways
Lakes
Museums
Schools
Governmental Institutions
Civil servants living quarters

SECOND CAPITAL OF PAKISTAN
Legislative complex
Dacca, East Pakistan

National Assembly (legislative) Building
Administration Buildings
Living quarters for Members of the Assembly,
Ministers, Secretaries
Houses for President, Speaker, Judges and
other important persons
534 houses for civil servants in seven employment classifications
208 acres
1,460,000 square feet of building
Equivalent dollar value: \$37,300,000
Status: First stages under construction

CURRENT PROJECTS

AYUB KHAN CENTRAL HOSPITAL AND
SCHOOL OF TROPICAL MEDICINE AND
PUBLIC HEALTH
Dacca, East Pakistan

500-Bed Hospital
Out-Patient Department
Nurses and Doctors Quarters
Teaching facilities
887,000 square feet
Equivalent dollar value: \$21,000,000
Status: Planning in progress

INDIAN INSTITUTE OF MANAGEMENT
Ahmedabad, India

Campus and College Buildings
Classrooms, Assembly, Dormitories
Dining Halls, Library, Faculty Houses
and houses for other college employees
67 acres
443,000 square feet of building
Equivalent dollar value: \$10,000,000
Status: Under construction
Design and details in Philadelphia
Construction documents in National Design Institute,
Ahmedabad, India, under the direction of India's
most gifted architect, B. V. Doshi

CURRENT PROJECTS

INTERAMA COMMUNITY "B"

Part of permanent cultural center and trade fair
for South and Central American Countries
in Miami, Florida

National Houses for Central American Republics
Exhibition Building and Ceremonial Plaza

90,000 square feet

\$2,400,000

Status: Buildings and site development
nearing final approval

Site divided into six sectors, each assigned to
separate firm of architects. The five other
architects commissioned are:

Edward Durell Stone

Marcel Breuer

Jose Sert

Paul Rudolph

Harry Weese

Meetings are held by groups as required. Site
adjustments are jointly made in the interest
of the total project. Each design concept is
individual.

SALK INSTITUTE FOR BIOLOGICAL STUDIES

San Diego, California

Laboratory Equipment and Partitioning

\$3,000,000

Status of construction: 90% complete

Meeting House and Housing for Visiting Fellows

143,000 square feet

\$4,300,000

Status: Planning in progress

Site Development

\$250,000

Status: Construction contract awarded

NOTE: See under COMPLETED PROJECTS - Main Laboratory Building
\$12,000,000 - completed

CURRENT PROJECTS

FORT WAYNE FINE ARTS CENTER

Fort Wayne, Indiana

Master Plan for redevelopment of center city site for Theatre, Art Museum, Art School, Art Alliance, Reception Center and related arts buildings.

500,000 square feet

\$15,000,000

Proposed first stage construction: Civic Theatre and Art Alliance

\$2,400,000

Status: Planning in progress

THE PHILLIPS EXETER ACADEMY

DAVIS LIBRARY BUILDING

Exeter, New Hampshire

60,000 square feet

\$2,000,000

Status: Planning in progress

NEW MANUFACTURING PLANT

550,000 square feet

\$8,000,000

Status: Planning in progress

PHILADELPHIA COLLEGE OF ART

Philadelphia, Pa.

High Rise Urban campus - 4.3 acres (Broad, 15th, Pine, Spruce)

First stage building: Studios and teaching facilities

256,000 square feet

\$6,000,000

Status: Preliminary drawings complete.

DOMINICAN CONGREGATION OF ST. CATHERINE de *RICCI

Media, Penna.

Development studies for complete new Convent and site of 50 acres

Status: Planning in progress

CURRENT PROJECTS

ST. ANDREW'S PRIORY

Valyermo, California

Development studies for complete new Monastery
and site of 600 acres

Status: Planning in progress

ADELE R. LEVY MEMORIAL PLAYGROUND

Riverside Park, New York City, N.Y.

Site development, community building, play
sculpture, slides, swings, fountains, walks,
ramps

\$1,000,000

Status: Construction documents finished,
bids accepted, no construction
started as yet due to legal delays.

MIKVEH ISRAEL SYNAGOGUE

Independence Mall

Philadelphia, Pa.

Temple and Chapel

31,000 square feet

\$1,000,000

Status: Planning in progress

COMMISSIONS RECENTLY AWARDED

THE CAPITAL OF GUJARAT, INDIA

A new city on Sabarmati River of 500,000 people.

Master Plan of the Capital Buildings on its river site, including development of river gardens, etc.

Architecture of the Capital Building:

Assembly Hall
Secretariat
Supreme Court

Consultant of the entire plan of Utility Zoning.

Also, consultant of the Master Plan of the city advising on its systems of streets, utilities, gardens, parks, housing estates, civic building, work estates, institutions, etc., in relation to the Capital buildings.

Cost: Not determined.

MARYLAND INSTITUTE COLLEGE OF ART

Baltimore, Maryland
New studio and teaching building

Cost: \$2,500,000

THE PHILLIPS EXETER ACADEMY

Exeter, New Hampshire
New Dining Hall

Cost: Not determined.

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(This article not in AIA Library)

10/66



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1785 Massachusetts Avenue, N.W.
Washington, D. C. 20036
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#427/February 1971

LOUIS KAHN TO RECEIVE 1971 GOLD MEDAL



Philadelphia architect and educator Louis I. Kahn, FAIA, has been selected to receive the 1971 AIA Gold Medal by the Board of Directors. The highest honor bestowed by the Institute, it will be presented during the convention in Detroit. As much a philosopher as an architect, Kahn analyzes the purpose and function of a building prior to beginning his designs. This is the message he imparted to students at Yale from 1947-57, and continues to teach at the University of Pennsylvania where he has been a member of the faculty for the past 14 years. He has had his own practice since 1935.

Born on the Isle of Osel in the Baltic on Feb. 20, 1901, he came to the United States with his family when he was four. He grew up in Philadelphia and was graduated from the Architecture School at the University of Pennsylvania. He was chief of design for Philadelphia's Sesquicentennial Exposition and helped design Chicago's World Fair buildings. During the Depression of the 1930s, Kahn organized the Architectural Research Group of 30 architects and engineers to plan housing, slum clearance, and city redevelopment in Philadelphia.

Known as a "form giver," an inventor of new ways to put together older shapes, he is well known for such works as the Salk Institute for Biological Studies at La Jolla, Calif., the Yale University Art Center (in collaboration with Douglas I. Orr), the Richards Medical Research Building at the University of Pennsylvania, the Second Legislative Capital of Pakistan at Dacca, East Pakistan, the Kimbell Museum of Art in Fort Worth, the Theatre of Performing Arts of the Fort Wayne (Ind.) Fine Arts Foundation, and a factory building for the Olivetti Corporation of America in Harrisburg (Pa.).

1971



THE AMERICAN INSTITUTE OF ARCHITECTS

presents the

1971 GOLD MEDAL

the highest honor it can bestow, to

LOUIS I. KAHN, FAIA

architect, educator, "form-giver"

in the highest tradition of his profession.

Through his design and his teaching, he has influenced architects of the current generation much as Corbu, Mies, and Gropius influenced those of an earlier period.

He has always strived to incorporate in his work the essential nature of the purpose which the finished building will serve -- to capture in architecture the essence of the life which will take place within.

In presenting this medal to Louis Kahn, we honor a man whose architectural genius is equalled only by his tireless generosity in sharing his wealth of ideas with colleagues and students.

R. F. Hastings
President

PAH Nelson
Secretary

June 24, 1971

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When good Fellows get together.

Louis I. Kahn, F.A.I.A., Phila. 38th recipient of The Institute's Gold Medal.

Arthur Cort Holden, F.A.I.A., New York.

Francis J. Keally, F.A.I.A. New York.

JULY-11-1971

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103RD ANNUAL CONVENTION - THE AMERICAN INSTITUTE OF ARCHITECTS - JUNE 20-24 - 1971 - DETROIT
THE INVESTITURE OF FELLOWS - DETROIT INSTITUTE OF ARTS - JUNE 21 - 1971

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E. JAMES GAMBARO, F. A. I. A.
ARCHITECT (212) 685-1272
653 East 14th Street
New York, N. Y. 10009
JUNE 21 - 1971 -

TO R. LOUIS I. KAHN, F.A.I.A. 38TH RECIPIENT OF THE INSTITUTE'S GOLD MEDAL
PHILA. PA

ARTHUR CORT HOLDEN, F.A.I.A. NEW YORK
FRANCIS J. KEALLY, F.A.I.A. NEW YORK

(DON'T KNOW THE LADY AT THE LEFT, BUT THE LADY BETWEEN THE TWO NEW YORKERS IS A FRIEND OF MINE - MY WIFE. HARRIET.)

P R O C E E D I N G S

THE 1971 CONVENTION

AMERICAN INSTITUTE OF ARCHITECTS

* * * *

June 21 - 24, 1971
Cobo Hall
Detroit, Michigan

THURSDAY EVENING

June 24, 1971

... The Dinner was held in the Grand Ballroom, Cobo Hall, President Hastings presiding ...

PRESIDENT HASTINGS: Sixty-four years ago, The American Institute of Architects award its first Gold Medal of Honor. Since that time, only 37 architects have been so honored. I believe that this is an indication of the Institute's high regard for the Gold Medal. No other Institute honor means so much as this one.

Tonight, we are to present the Gold Medal of Honor to an architect whose career is an embodiment of the very best of our profession.

As much a philosopher as an architect, Louis I. Kahn has distinguished himself on many architectural fronts.

Born on the Isle of Osel in the Baltic in 1901, he grew up in Philadelphia and was graduated from the Architecture School at the University of Pennsylvania. He was chief of design for Philadelphia's Sesquicentennial Exposition and helped design Chicago's Worlds Fair buildings. During the Depression of the 1930s he organized the Architectural Research Group of 30 architects and engineers to plan housing, slum

clearance, and city development in Philadelphia.

In these endeavors, and in his own practice since 1935, he has been an inventor of new ways to put together older shapes. He analyzes the purpose and functions of a building before beginning his designs, and he has imparted this philosophy to generations of students at Yale and the University of Pennsylvania.

Among Mr. Kahn's outstanding works are the Salk Institute for Biological Studies at La Jolla, California, the Yale University Art Center, the Second Legislative Capital of Pakistan, the Kimbell Museum of Art in Fort Worth, and a factory building for the Olivetti Corporation of America in Harrisburg, Pennsylvania.

For all these reasons, The American Institute of Architects presents the 1971 Gold Medal -- the highest honor it can bestow -- to Louis I. Kahn, FAIA . . .

"architect, educator, form-giver in the highest tradition of this profession.

"Through his design and teaching, he has influenced architects of the current generation much as Corbu, Mies, and Gropius influenced those of an earlier period.

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work the essential nature of the purpose which the finished building will serve--to capture in architecture the essence of the life which will take place within.

"In presenting this medal to Louis Kahn, we honor a man whose architectural genius is equalled only by his tireless generosity in sharing his wealth of ideas with colleagues and students."

And now, I would like to present The Gold Medal to Mr. Kahn.

(The assembly arose and applauded)

(Continue next page)

LOUIS I. KAHN, FAIA: Thank you, Mr. President.

I thank the Board of Directors of The Institute.

I thank the members of our Institute for this honor, this unique honor, you have bestowed upon me.

I have been asked to make some remarks, and I chose to speak about some recent thinking on architecture, trying to find the simplest indication of the spirit of our profession.

I would like to talk about the room, the street, the agreement.

The room, I feel, is really the beginning of architecture. The room is the place of the mind. Its dimensional limit makes it so that you do not say the same thing in a small room as you do in a large one. You do not also say the same thing if you are with just one person and when you are even with another than the one person. It seems that when you are just with one person that you become generative, you say what you never said before, and when you are with two other people it seems as though it is a time of performance where with just another person it becomes an event. So sensitive is a room, and so much is a room the great recognition of the marvelousness of the emergence of architecture itself.

And a society of rooms is the plan, something which

gives the sense where it is good to learn, where it is good to live, where it is good to work.

It is so wonderful that a room exists altogether that one simply must begin without any reference to another plan to recapture that moment when a plan or a room was first created.

In doing a school one would think it is a place where it is good to learn and to think of making seminar rooms numerically like seminar room 1, 2, 3 or 4 seems so ridiculous in the light of the thought that a seminar room is a place which you discover in a plan rather than one which is ordained for its use.

So certainly is the hall in the school as compared with the corridor with its lockers double-loaded as a solution to a problem, school as it should be - the hall which leads you from room to room as the place which belongs to neither student nor teacher nor manager is a free place where you go from place to place, free of servitude, one that has its relation to the garden and that's more school than a solution school which calls for an efficient use of areas but never reach the height of being a space.

I said I would like to talk about the room, the street, the agreement. The street is a room, for it is a room by agreement.

And it seems as though the room by agreement is really the first institution of man. In struggling with people's objection to the sense of institution at first I defended institution very strongly but now I don't defend it. But what I do love to defend is the meaning of agreement, natural agreement, as though it were the core of commonality.

I think today we need new agreement. If I were to say the first duty that an architect has to his plan it is to find the commonality of agreement in his plan and that the plan is answerable to this commonality. As though you do not know what a school is like until you have found the commonality of spaces which present school as against any other kind of space or society of spaces.

And if I were to say that what distinguishes a planner from an architect is one who recognizes that every plan must be answerable to an institution of man because the institution of man is merely the support of agreement. So the institution can go sour, you can have the wrong people managing it, and you can certainly say that an institution can go bad but it must never be considered that agreement, a natural agreement would ever go bad. I think it is so marvelous that it actually occurs at the time it should that it has a lasting quality never to die;

that natural agreement is so much in the nature of man that what could die is the institution that serves it but never the agreement itself.

That is why the street is so marvelous that you easily give in to the idea that both facades which face the street gave the street its privilege to be a street.

And you might say the first meeting room that ever happened is also a house by agreement except that it has a roof on it. It is no different really from a street except that it has a roof. Somebody said - well, why should we always wait for the weather to be right, let it be a meeting place which has a roof on it.

And I believe that city planning can be defined from there on if it recognizes that the city itself is only an assembly of the institutions of man, or rather, the natural agreements of man.

I would say from a mere settlement on some island of ambitious people who thought they may find gold there, the few people who just rode or sailed to this place - the story, for instance, of Romans who went to Spain and settled there because they saw something there in their minds which was a promise of the kind they wouldn't find where they came from,

and when they landed the eight or ten people who formed, you might say, a settlement, agreed amongst themselves to form the nucleus of a city by saying you are a carpenter, you are the chief of the department of public works, because he happens to be good at this thing. And so there is, therefore, a kind of agreement, and when you think of this simple beginning and think of our present institutions with our governmental offices who have lost the spirit of their beginning that some changes must be drastically made which would inspire the re-creation of the meaning of city, the meaning of any kind of spaces - we desperately need new agreements.

From new agreements we will make new kinds of agreements. It won't come from the materials available, but they are just simply availabilities. Can you say the Parthenon is less than a building of some other buildings today? You can't. It is marvelous with meager technology that existed that [it] has that marvelous influence on us today because of the sheer influence of the column that grew out of a wall, that enclosed us for a long time until the man inside of it complained he couldn't look out and he hammered and (axed) when he thought it pretty safe. The wall cried - "I have protected you." And the man said "I appreciate what you did but I must make a hole, I

feel quite safe to make it."

And the wall did cry but the man did something very good: he saw that the opening was a window and the window was not just an opening - it is a kind of a glory of a wall - and when he put in a window unconsciously, not just an opening, the wall was terribly pleased, and the window became part of the order of the wall.

I say you can reconstruct the entire city from the sense that a city is measured by the quality of the institutions we have. Or better still, the quality of agreement that we constantly are unaware of, the ones that exist and the ones that can exist.

I say the world is full of the possibility of new agreements from which new architecture will come. It won't come from technology because I believe that technology should be inspired, not just used. I believe that a good plan or a good idea that doesn't have the technology yet is a greater plan than the one that uses technology. Technology that is inspired - and that is the only time it is honored. Because I don't believe in need - I don't believe in need as a force at all. Need is a current, everyday affair. But desire - that is something else again. Desire is the forerunner of a new need,

it is the yet not stated, the yet not made which motivates not what already has been produced. To me need is just so many bananas.

So the institutions which we need new ones of stem from new agreements and they are fooling us, these new agreements.

The room, the street, the agreement. The street, the square, the court. The court is like a boy's place; the square is man's place.

If you think of the architecture of connection, an architecture which can be quite understood for it is in the plan of a city, the architectural connection can take fantastic forms, not all the same at all. One city can distinguish itself from the other by just the inspirational qualities that exist in sensing the natural agreements amongst us.

Just think of the spaces where it is good to learn, where it is good to live, where it is good to work that are completely unexplored, and therein lies the real richness of the architectural possibilities.

It is not enough to solve the problem. To me solving the problem is duck-soup, nothing to it. But to imbue the spaces where it is good, to [have] quality, that is a different question entirely. It would not be seminar 1, 2, 3, 4

but it would be a seminar room to discover because one [is] a place of affirmation, one dissent; the other one is small or large, just a realm of spaces where you discover the nature of man's qualities, man's nature, the singularity of each. In a room where you just have one person beside yourself, there is common venture. When three people are there, you say your lines. You may put the first act second, the last act first - you say your lines - as I am saying now, to a certain degree. I do not believe I am generative right now. Being with just another person I would invent things I never thought of before.

I believe the world needs new availabilities. I believe it is disgraceful going to Indian, going to Pakistan where I realized that, I would say, ninety, more than ninety-five per cent of the population have absolutely no ambition. They dare not have the ambition to elevate themselves one bit beyond just simply living from hand to mouth because only five per cent of the population has any chance to express itself. And to think that the reason for living is to express, there is no other reason for living, and what is there to express but that which is completely inexpressible?

It is the quality of the unmeasurable, not the measurable. The measurable, in my opinion, belongs to nature's

manifestations.

The other day I was asked to talk about silence and light. And it is because I felt that in seeing the Pyramids some while back, I felt the Pyramids wanted to talk to you and tell you how it was made. The marvelous spirit which from some quality really thoroughly unknown to us there is the great motivation to build such a thing. A building that is being built is in no servitude - it is so anxious to be that no grass can grow under its feet in its making, so high is the spirit of wanting to be. When it is in service and finished, the building wants to talk to you, say look, I want to tell you how it was made because nobody listens, because everybody is busy going from room to room and nobody hears.

But when it is a ruin and free of servitude the spirit comes out again, the marvel that a building altogether is made. When you think of the great buildings of the past that have no precedent whatsoever we always refer to the Parthenon, we say it is the building that grew out of the sense of the wall, to the making of openings which were really light and you can say that structures is the maker of light, and the column which is no light, and the space between the column which is light, and it is a rhythm of light - no-light, no-light, no-light - which

tell a tremendous story of architecture as compared, let us say, to just simply manipulating that everybody makes in sort of a floor material, one material or another. It is nothing but the unconscious that you are simply extending what happened long ago; the beginning was always considered the most marvelous thing, had no precedents and somehow was there anyway.

I feel that architecture does not have any precedents whatsoever. What has precedent is a work of architecture, but it must be presented as an offering, not as though it were a solution; it must be considered an offering to architecture itself.

So in thinking of silence and light, I saw this, or rather, felt this kind of source of beginning, the source of the will to express, suddenly comes in precedents of availabilities and that is all of nature. I felt that material of nature was really spent light, that somehow the mountains are spent light, that the streams are spent light, that the atmosphere is spent light, and we are spent light, all material is spent light, and that the material on one side and the desire to express on the other are crossed to a threshold and this threshold is the inspiration, as though the will to be, to express, meant the availability, the possible. That was a high moment. It was

at that moment when one felt beauty, the first sense of man undefinable, unmeasurable-measurable, but a feeling of harmony both the stress of possibility was there to the material, the material is the maker of all things but the will to make is not in nature at all, it lies in man as a great, great motivating force in man undefinable.

I often feel the wish in a fairy tale is the beginning of silence. If you're in trouble, you want to disappear. And a person or people who fly when they want to plan, being jealous of the bird, or run like a deer, being jealous of a deer, or swim like a fish, being jealous of a fish. No end of expressiveness in man.

This meeting of light to silence is the threshold of the inspiration; it is the sanctuary of light. Art is the only language of man. It is also the treasury of the shadows because whatever is made - light casts a shadow. Our work is a shadow.

When the astronauts went through space the moon presented itself, or rather, earth presented itself as a marvelous ball, blue and rose, in space, and since I followed it and saw it that way, all knowledge left me as being unimportant - truly it is because knowledge is really an incomplete book. You

take from it to know something, but knowing should never be a party to the next man, only what knowing gives singularity each person a chance for expressiveness which is, after all, the seeking of the knowledge, or the knowing, that is the value apart, what comes out of you through knowing which only primes your singularity into expression.

That is why I don't believe in imparting knowledge. I believe this is presumptuous.

I believe the greatest work that a man does is the part that does not belong to him at all. If he discovers a principle, that is great; only his way of interpreting belongs to him; otherwise it belongs to everybody, the same way the discovery of oxygene doesn't belong to the discoverer.

I like to invent a story about Mozart which never existed but Mozart - somebody dropped a dish in Mozart's kitchen and it made a hell of a noise. The servants jumped and Mozart said, "A dissonance." and immediately dissonance belongs to music and the way he wrote it belonged to him.

I don't like the architects accepting the divisions of their profession of architecture into urban design, city plan, and architecture as though they were three different professions. What a dastardly scheme that is completely commercial. A man is

an architect - doesn't have to be divided into three different parts. Believe me, an architect can turn from the smallest house to the greatest complex, including a city, as though he were not doing anything whatsoever, but the specialists, as they are in other fields, ruin the essence of a tremendous revelation which architecture gave man.

A man who always put the title urban designer, city planner along with the sign of architecture, I believe he doesn't know either subject well. To be an architect is quite sufficient.

I don't believe in technology as it is used as currently available. I believe in inspired technology which grows out of the excellence of the presentation which calls for some other way than what we have today. You will never solve the housing project by taking present technology. It's too goddamn expensive, and what we need is something which is created out of mere genius and the willingness to present the truth, which may in some cases say you can't afford to have any more than one or two rooms rather than minuscule rooms. All architecture belongs to this treasury of spaces; it is not the matter of solution of problems.

I don't want to be too openly critical of the place

we are living now - completely fatuous. Architecture is a spirit which inspires, inspires the marvel, the marvel of existing altogether, and we should strive, in my opinion, to make every building a credit to architecture as being that which raises the spirit of man and belongs to what I tried to say just a little while ago to the treasury of spaces which you find in the places where people live.

I thank you, very much.

(The assembly arose and applauded)