

Kahn's Buildings Blended Logic, Power and Grace

Louis Kahn was another, daringly tect to whom stones spoke contemporary. It is in this spaces "wanted to be," and deeply-felt fusion, sometimes history was now. Architecture wonderfully successful, and ture was a living thing; sometimes frustratingly or in- "persona" that had feelings completely realized, that his wishes and greatness lay. For his build- pulses to existings, flawed or otherwise, an almost human constantly searching for new presence that in solutions, reached the rare formed him of its status of art.

An Appraisal

wishes and de- Slow to mature and late to sires. "The weight of brick be recognized, Mr. Kahn makes it dance like a stair evolved in his 60's as one of way above and groan below," the great architects and he said of his library at Phil teachers of this century. His lips Exeter Academy in New was an architecture of spirit Hampshire. "Arcades crouch as much as of substance, con- Brick is stingy; concrete is cerned both with the nature generous." At Paestun, he ex- of man and the nature of plained, "the temple walls materials. He called his work parted and columns became the "thoughtful making of and music entered architec- spaces," and as much feeling ture." In New York, the steel and philosophy as structural trussed Seagram Building was mechanics went into the pro- "a beautiful bronze lady in- cess. corsets."

He loved buildings with a are strong and subtle, from passion most men reserve the primitive brick arches of for women, and his affair the capital buildings of Pak- with great buildings went- istan and the mast towers of back to architectural begin- the Richards Medical Re- nings. There was always in- search Laboratories at the his work an equal sense of University of Pennsylvania to the archaic and the contem- the light-flooded vaults of the porary, an intense search for Kimbell Art Museum in Fort all that had been logical and Worth. It is an architecture beautiful in the constructions of deceptive sophisticated of mah, at all times. simplicity, of elegance, power

Mr. Kahn characteristically and grace. stretched this love of the past These buildings suggest all into the future, pursuing the that has gone, before, and logic and beauty he admired worlds still to come. But for through the exploration of Mr. Kahn the past was only new technologies, pushing a route to the present, a existing concepts of architec- sensuous search for "truth." ture to new frontiers. "The future," he said, "is

In one sense, his work was today."