SHER-E-BANGLA NAGAR, DHAKA, BANGLADESH, 1962-1983
ARCHITECT: LOUIS I. KAHN

central to Kahn's design philosophy, the citadel of the assembly uses geometric
volumes of various scales to house varying functions.

The assembly hall, set atop a plinth, is surrounded by a shallow reflection pond
in a greater masterplan of government buildings.

DOMINICAN CONVENT, MEDIA, PENNSYLVANIA (PROJECT), 1965-1968
ARCHITECT: LOUIS I. KAHN

A complete living environment, containing individual cells, communal worship
spaces, temporary housing, and outdoor courtyards. Although Kahn uses
various sizes of squares to house each of the communal programs like many
other projects, the geometries of the dominican convent occupy the center of
the project in a unique configuration to produce several in-between spaces.

One approaches the convent downslope via a service road and is confronted
with the impressive entry hall. The private cells look out onto nature, while the
public spaces greet the visitor.

SALK RESEARCH INSTITUTE: MEETING HOUSE (PROJECT), 1959-1962
ARCHITECT: LOUIS I. KAHN

The meeting house was intended to form the humanist component to the labora-
tories of the salk research institute. In contrast to the stark perfection of the
laboratory building, the meeting house is a complex composition of Kahn's
geometric forms and ruin-like outer shell.

The meeting house becomes an inward-focused refuge on the bluffs above the
largest ocean of the world. Here, the individual living units look inland, while the
common spaces share the magnificent view. It is curious, however, that one is
invited to view the beautiful Pacific--although obstructed by "ruins", but is not
particularly welcome to participate in the environment. In fact, the central
meeting space is internal.
each of these three projects exhibit unique spatial organizations. The assembly hall at Dhaka, a centralized configuration, allows each of the programmatic elements equal access to the interior assembly hall.

Meanwhile, the Dominican Convent is a linear wrap, accommodating a traditionally linear program, while inverting the program to allow the cells exterior views and the communal spaces a place at the center. These large volumes interlock to: one, minimize circulation space in an inherently circulation-rich program and two, create intimate courtyards with various uses.

the meeting house is a cluster of complex geometric spaces, creating a focus at the center, to reinforce the idea of community.
 Kahn's obsession with geometry is especially evident in these three projects.

The assembly hall is composed of squares and circles, while the Dominican convent is composed of squares of various scales.

The meeting house, created by the placement of square and circular volumes, has evolved into more complex geometries, however, the important public spaces remain pure, establishing a hierarchy of space.
Kahn drew on many historical precedents for his work. Above are some of my suppositions for precedents to these particular projects. For each of these, there is an interesting use of “in-between” spaces. Where openings come together in the absence of walls, one uses renaissance-like voids to define greater volumes, another approaches these programmed courtyards like the mass of a medieval castle, and the meeting house uses a ruin-like shell to provide a buffer from the harsh southern California light.
CIRCULATION

PROGRAMMED COURTYARDS

INSULATION