

IKONstudio

The Louis Kahn Collection from IKONstudio brings forward a deeply considered body of furniture derived from the architect's early and mid-career works. Widely regarded as one of the most influential architects of the twentieth century, Kahn's work is defined by a profound sense of form, material, and light. The anchor pieces—a table and chair—were designed in the mid-1940s for the Radbill Oil Company in Philadelphia, yet were never put into production. The IKONstudio collection was created from Kahn's archival drawings, and represents the first time these designs have been realized. Honoring the original vision while updating materials, proportions, and production methods, IKONstudio bridges the historical intent with modern relevance—ensuring these timeless works continue to live, function, and inspire in contemporary spaces. These pieces, reimagined for use today, don't evoke the past so much as elevate the present—adding depth, character, and a quietly expressive design intelligence to our daily lives.

“Kahn taught us that architect ure is not just about function and form, but about the soul. His buildings are like ancient ruins—timeless, silent, and deep ly moving.” RENZO PIANO

LOUIS KAHN stands among the most influential architects of the twentieth century, known for work that distills architecture to its most elemental qualities—light, structure, and material. His buildings are composed with a profound sense of order and permanence, where monumental forms are balanced by an intimate understanding of how space is experienced and inhabited. This sensibility is evident in projects such as the Salk Institute, where light and symmetry define a place of quiet contemplation; the Bangladesh National Assembly Building, with its powerful geometric forms set against water; and the Genel House, where structure and landscape are held in careful equilibrium. Central to Kahn's practice was the belief that every element within a space should belong to a unified architectural language. This extended beyond the building itself to include furnishings and objects conceived specifically for their settings—pieces that share the same clarity of structure and purpose as the architecture they inhabit. Tables, seating, and other elements were treated not as accessories, but as integral components of the spatial whole. Across a broader body of work—including the Kimbell Art Museum, the Phillips Exeter Academy Library, and the Yale Center for British Art—Kahn's approach reveals a consistent pursuit of timelessness. Function is elevated through proportion and material honesty, and the boundary between architecture and object dissolves into a cohesive, enduring vision.





The Salk Institute, La Jolla, CA



Bangladesh National Assembly Building



The Kimbell Art Museum, Fort Worth, TX

THE GENEL RESIDENCE

In the early 1950s, Louis Kahn was defining the tenets that would become central to his work—not only for large-scale public buildings, but for the handful of private homes that Kahn designed and built. The Genel Residence near Philadelphia offered Kahn an opportunity to explore his germinal philosophy at the scale of the domestic and the individual. Built of cedar and stone, the Genel House reveals Kahn's virtuosity with volumes and planes, materials and light. Inside, an H-shaped plan creates distinct realms of public and private life, spaces that evoke a feeling of intended use. A living area bathed in natural light transforms a marble fireplace and redwood panels into reflective surfaces. Brick, stone and exposed structural elements throughout create an informality that is nonetheless highly refined.

THE RADBILL OIL COMPANY

Louis Kahn, together with partner Oscar Stonorov, was commissioned in 1953 to design the Interiors of the Radbill Oil Company building—an early project that articulated the seminal ideas that came to define Kahn's architecture. The building represents a moment when Kahn began to fuse the pragmatic realities of industry with a sensibility uniquely attuned to the meaning of time and history in architecture. The Radbill building was conceived as a structure whose elements would serve both practical and aesthetic purposes; and the interior, as a series of flexible spaces to orchestrate the flow of human activity and interaction.

M.L. WEISS RESIDENCE

An early example of Louis Kahn's residential work, the M.L. Weiss House took shape between 1947 and 1950 near Philadelphia, Pennsylvania. Designed by Kahn with Anne Tyng, the house offers a glimpse into the genesis of an architectural vocabulary that would later inform Kahn's masterworks. The house exemplifies Kahn's concept of "served and servant spaces," with living spaces distinct from ancillary support spaces such as stairwells, storage, or utility rooms. Modest in footprint, the Weiss House featured a dynamic floorplan open to the exterior with three rectangular masses connected by corridors and walkways. At its center was a hearth and a dining area, grounding the home in the rituals of daily life. Movable window panels allowed the Weiss family to control privacy and the admittance of natural light.



Genel House

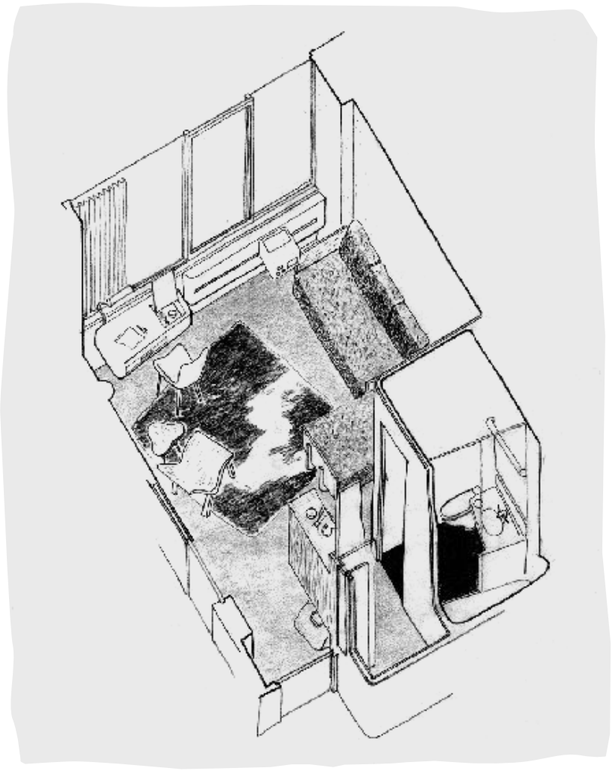


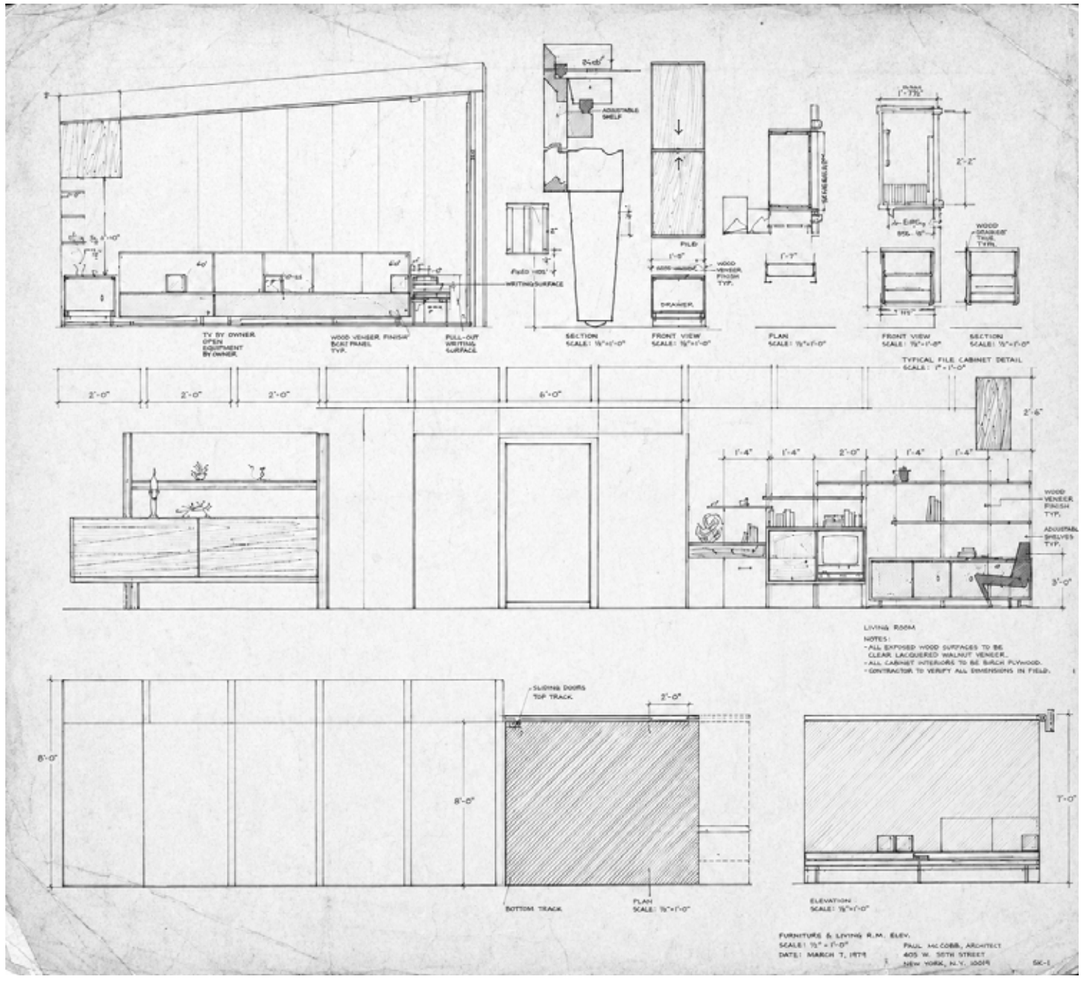
The Radbill Oil Company



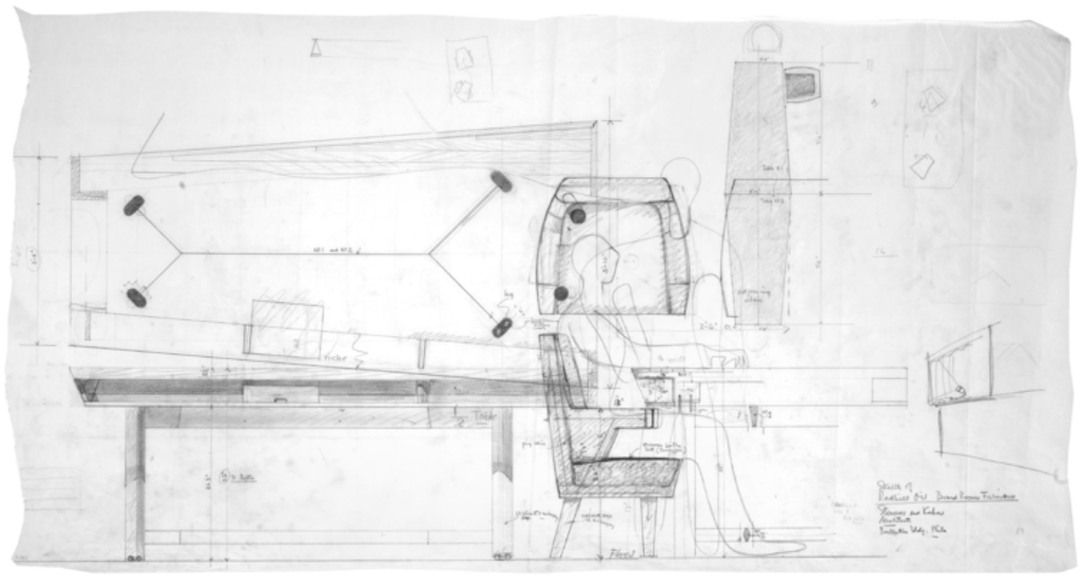
M.L. Weiss

LK48 COLLECTION, known as the Genel Sofa Series, alludes to Kahn's humanistic ethos, capturing a spirit of clarity and simplicity that underpins an emotional tenor of calm and dignity within the residence. The seating proportions echo the rhythms of the house, the asymmetry of the roof line. Its appeal to comfort nods to Kahn's belief that form should not only follow function but also tap into human emotions. In an era that often celebrates spectacle, Genel seating honors the elemental and enduring forms that outlast time. Genel seating invites us to confront complexity with order, to meet chaos with stillness, to quieten the noise with timeless beauty.

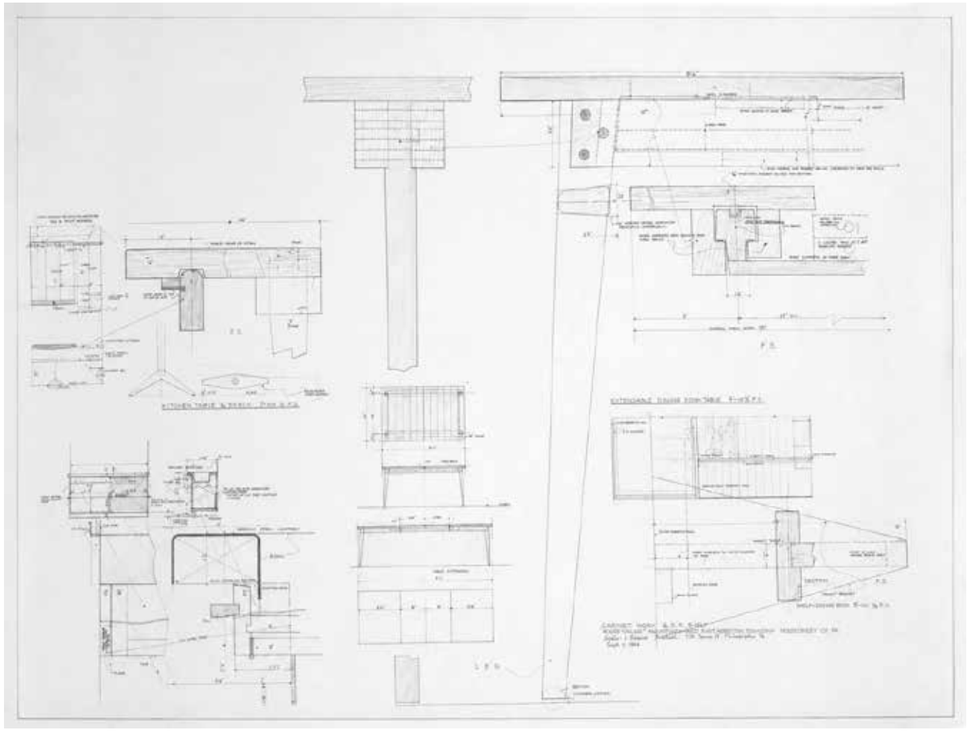




LK53 COLLECTION, known as the Radbill chair and table echoes Kahn's architectural ethos. The Radbill chair and table embody principles of clarity and simplicity, purpose and aspiration: The back of the chair rises with the resolute verticality of a structural column; the table's substantial presence recalls the grounded weight of Kahn's concrete forms. Together, they evoke the quiet power of the original building. A model of artful design applied to functional ends, the Radbill chair and table are crafted to endure daily use while revealing a deeper architectural truth: that design is an expression of the human spirit and meant to serve human needs. Rooted in Kahn's unique brand of humanist modernism, the Radbill seating and tables do not occupy a space—they complete it.

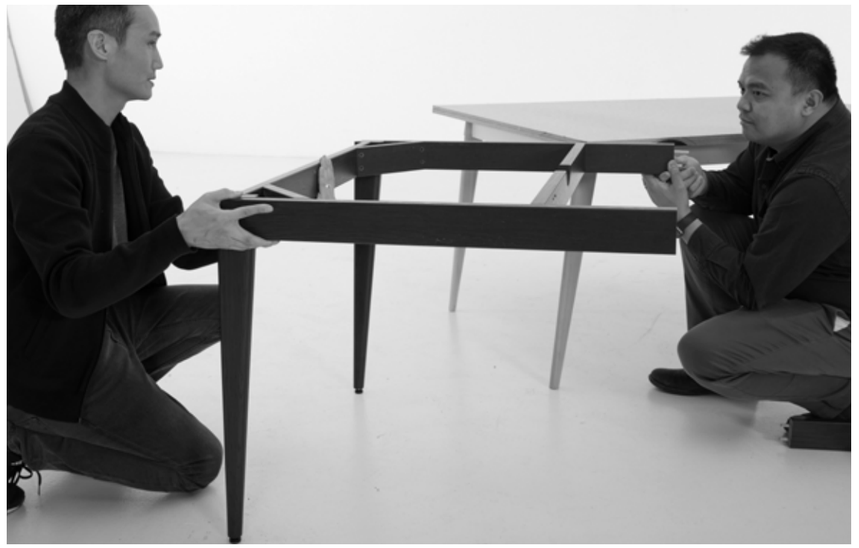


LK47 COLLECTION, known as the Weiss tables, represents the ideals of a visionary creator just coming into his consummate powers. The table shows pragmatic thinking, along with an artist's concern for line and proportion. The horizontal plane and strong supports echo the disciplined structure of the original residence, adding a quiet architectural presence to a room. Like the Weiss House, the table is scaled for human use, serving as a place to think, share and create—a platform for connection among family or colleagues. As light passes over the surface, as people gather and hands rest upon its edges, the table reveals its ability to satisfy both the demands of utility and beauty.

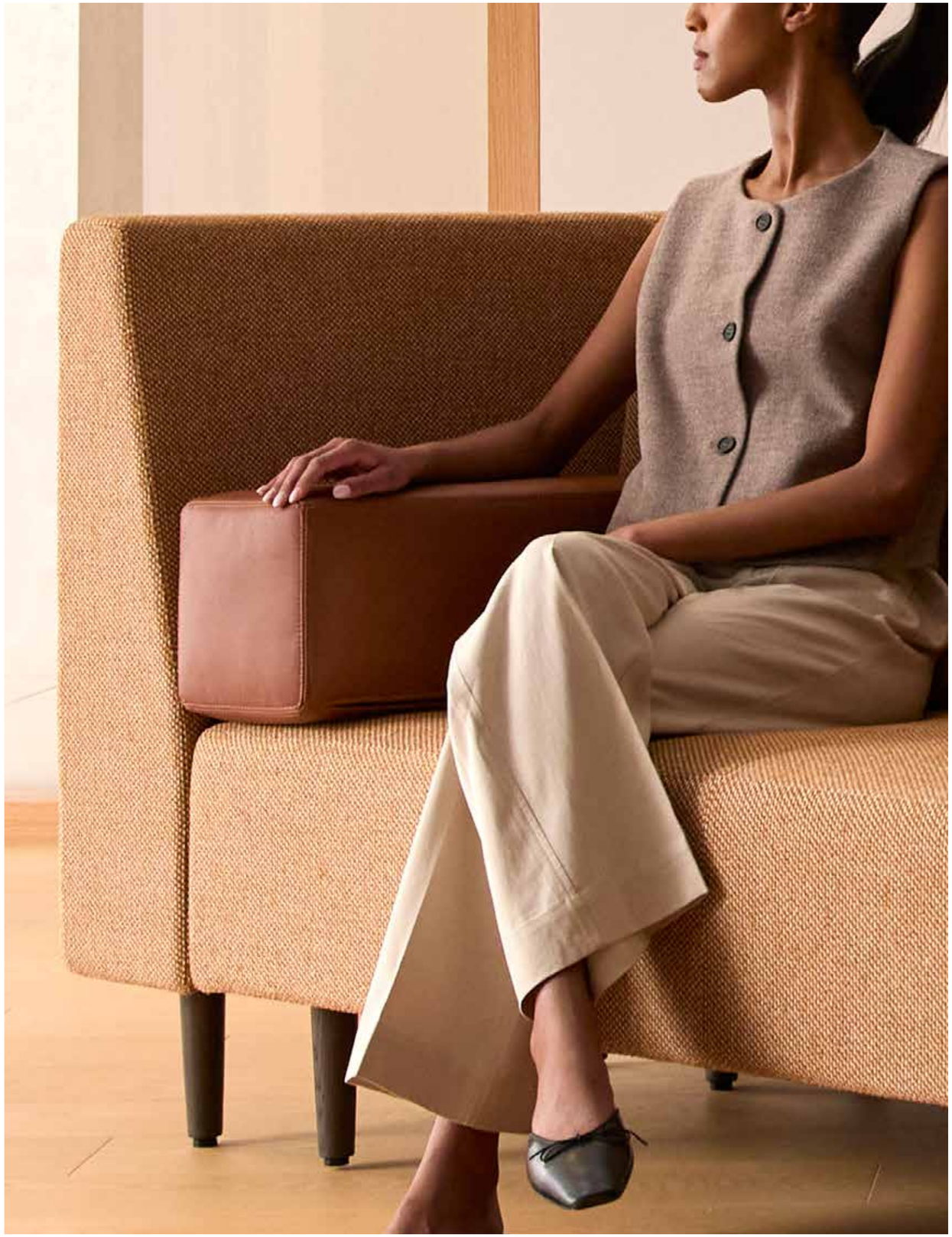


IKONstudio, founded by David Feldberg, is grounded in the belief that furniture can operate as an extension of architecture—shaped by principles of structural clarity, proportion, and material integrity. IKONstudio focuses on designs originally conceived by architects and designers whose work reflects a broader spatial language, often experimental or site-specific in origin. Through a process of careful refinement, IKONstudio adapts these works to meet contemporary expectations of comfort, performance, and sustainability, while preserving the original design intent. Each piece is rebuilt with fidelity to its source—retaining essential typologies and material character while evolving production through advanced technologies and today's sustainable processes. Rather than revisiting the past, IKONstudio extends it—bringing a renewed sense of architectural presence into today's workplaces and interiors, and reinforcing the continued relevance of design as both cultural artifact and functional tool for modern life.









LK48

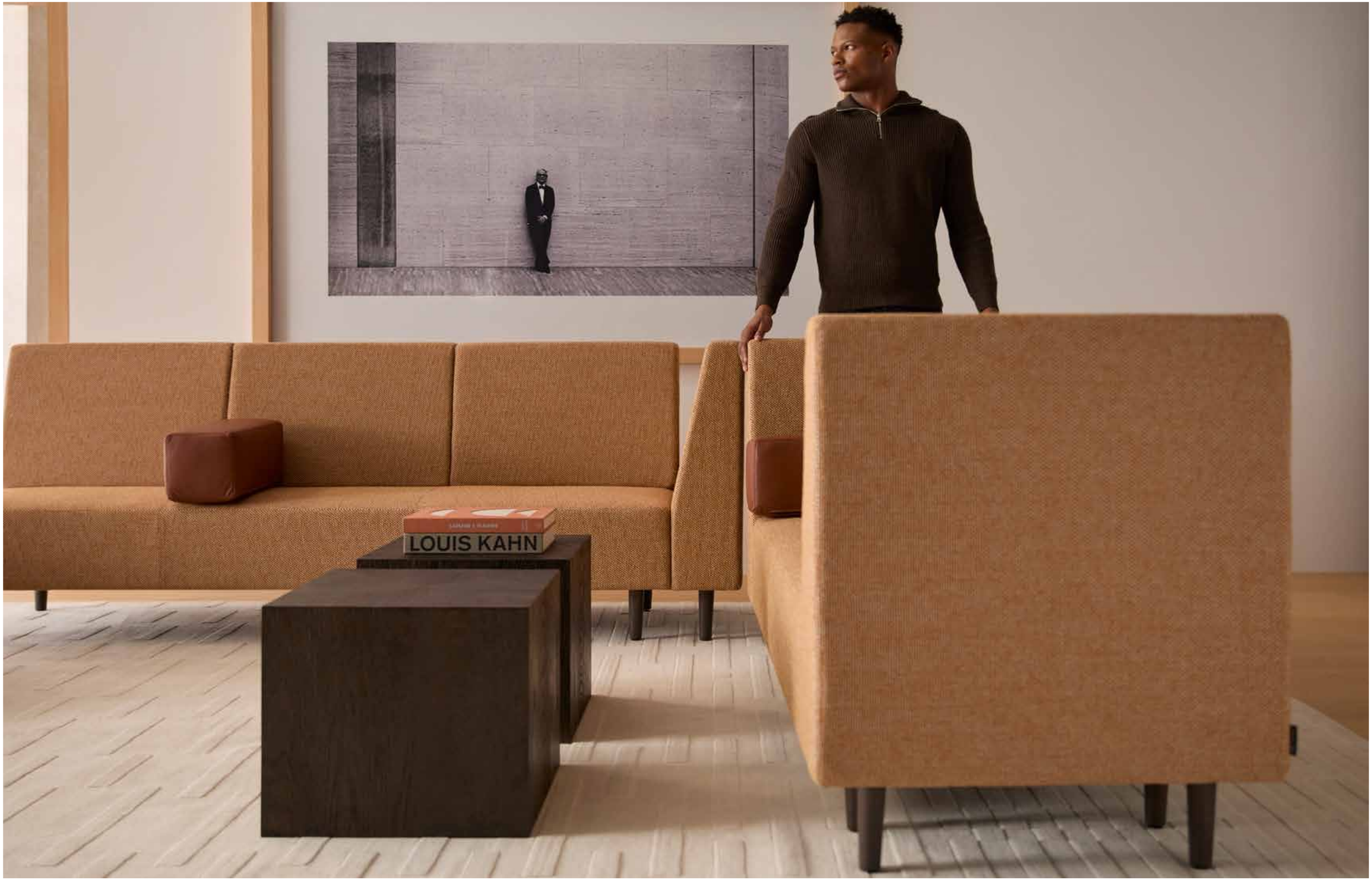


Originally designed for the Genel Residence near Philadelphia, the LK48 seating collection reflects Kahn's humanistic approach, expressing clarity, simplicity, and a sense of calm. Balancing comfort with Kahn's belief that form should engage both function and emotion, the LK48 seating collection is available in a wide range of options suited to lobbies, reception areas, and private offices.

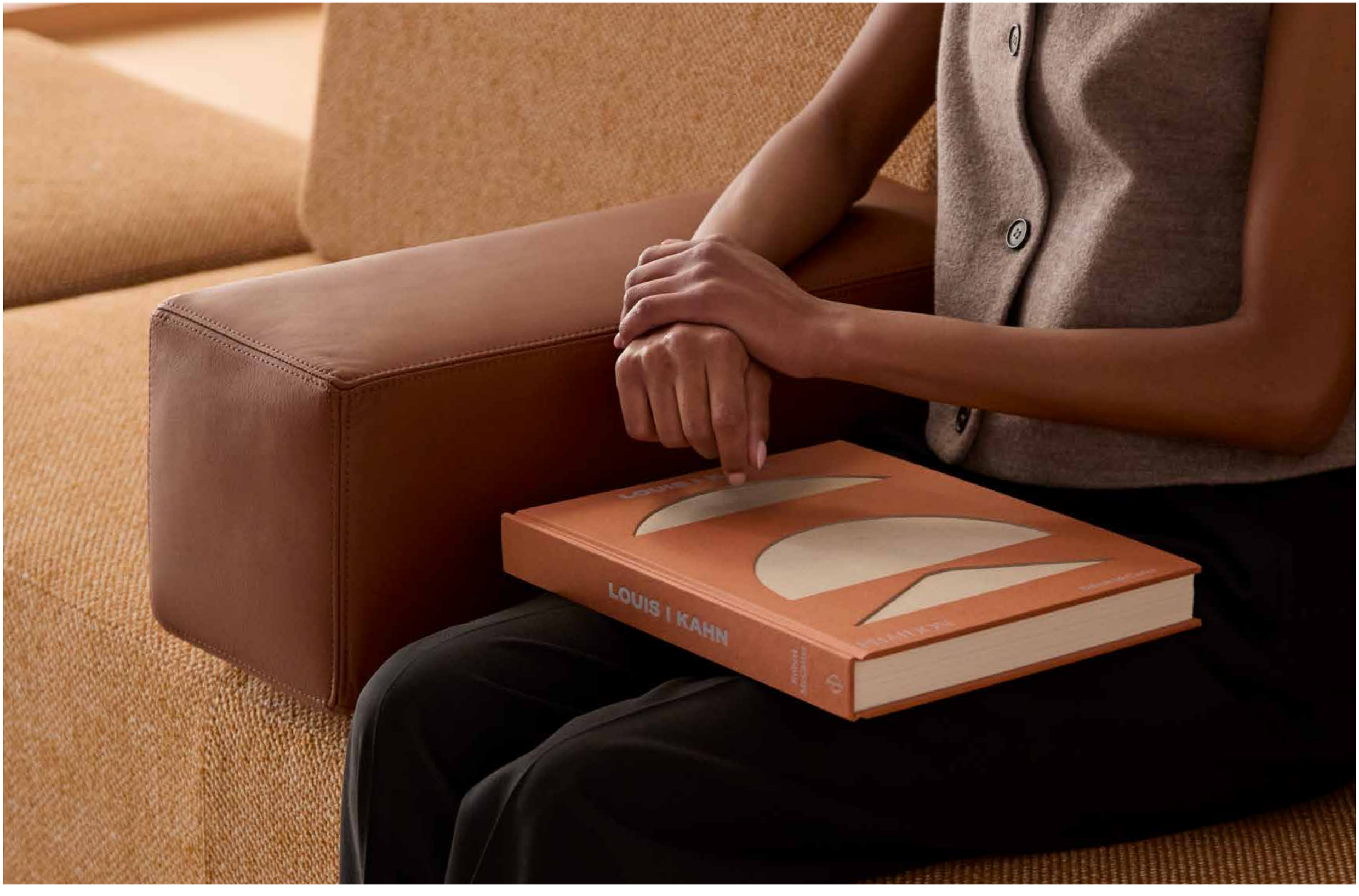


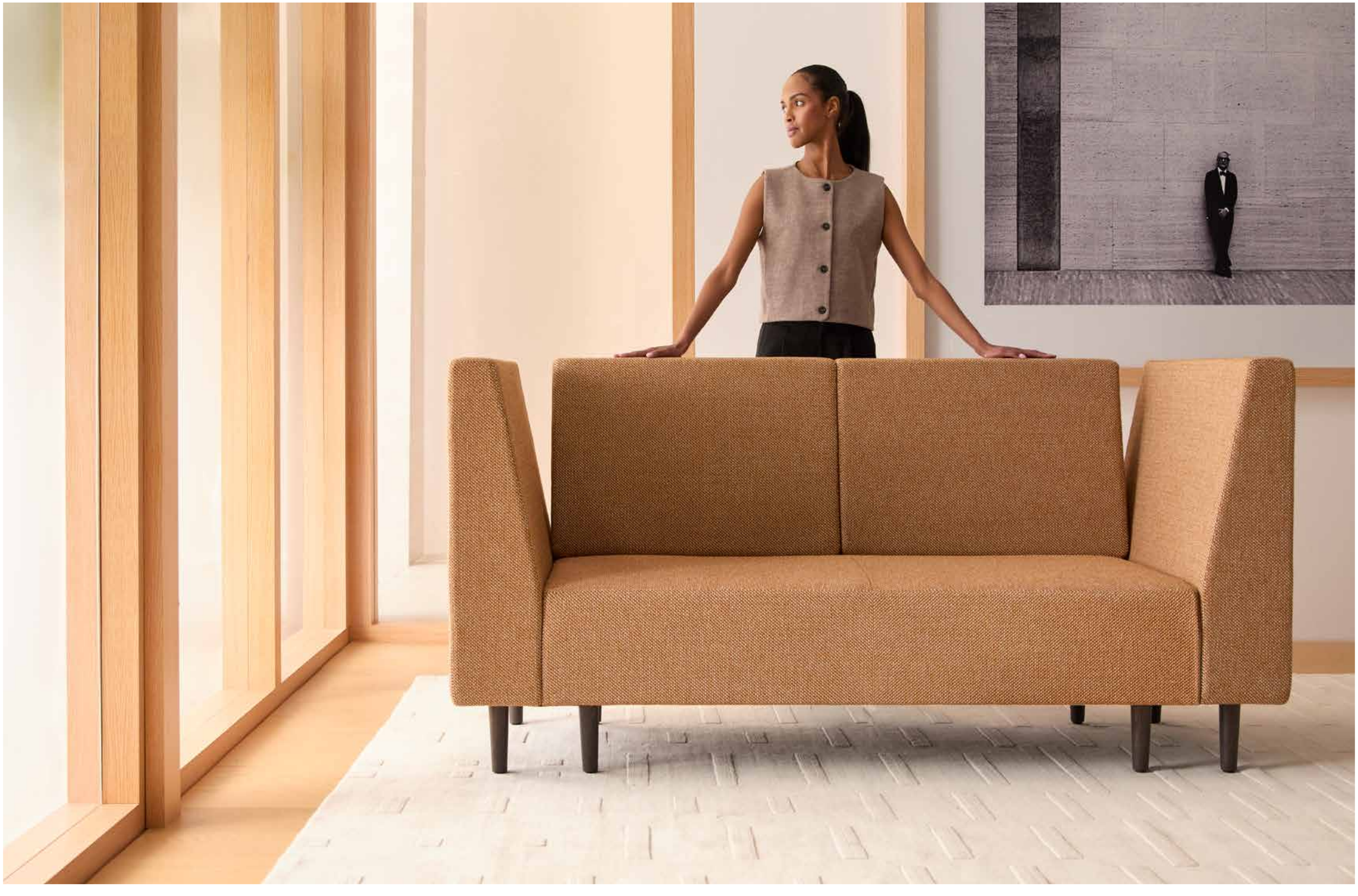
LK48




LOUIS KAHN




LOUIS I KAHN







LK47



Louis Kahn designed the M.L. Weiss home with a hearth and open living and dining space at its center. Like the 1950's residence, LK47 tables collection reveals both pragmatic thinking and modernist principles, with a rigorous attention to line, scale, and proportion. Offering beauty and utility, the LK47 table collection is suitable for the private executive office, meeting room or dining room.

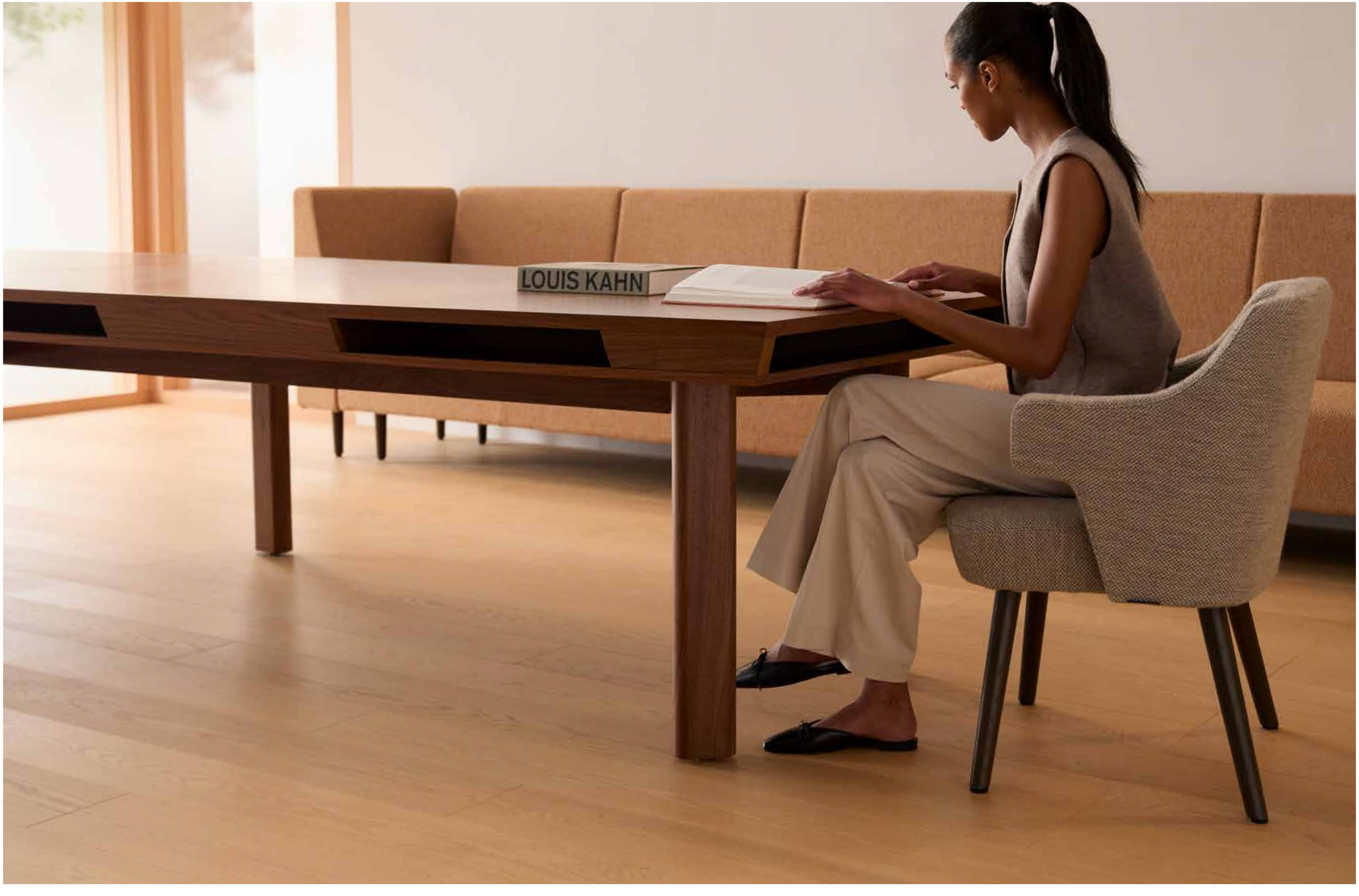


LK53

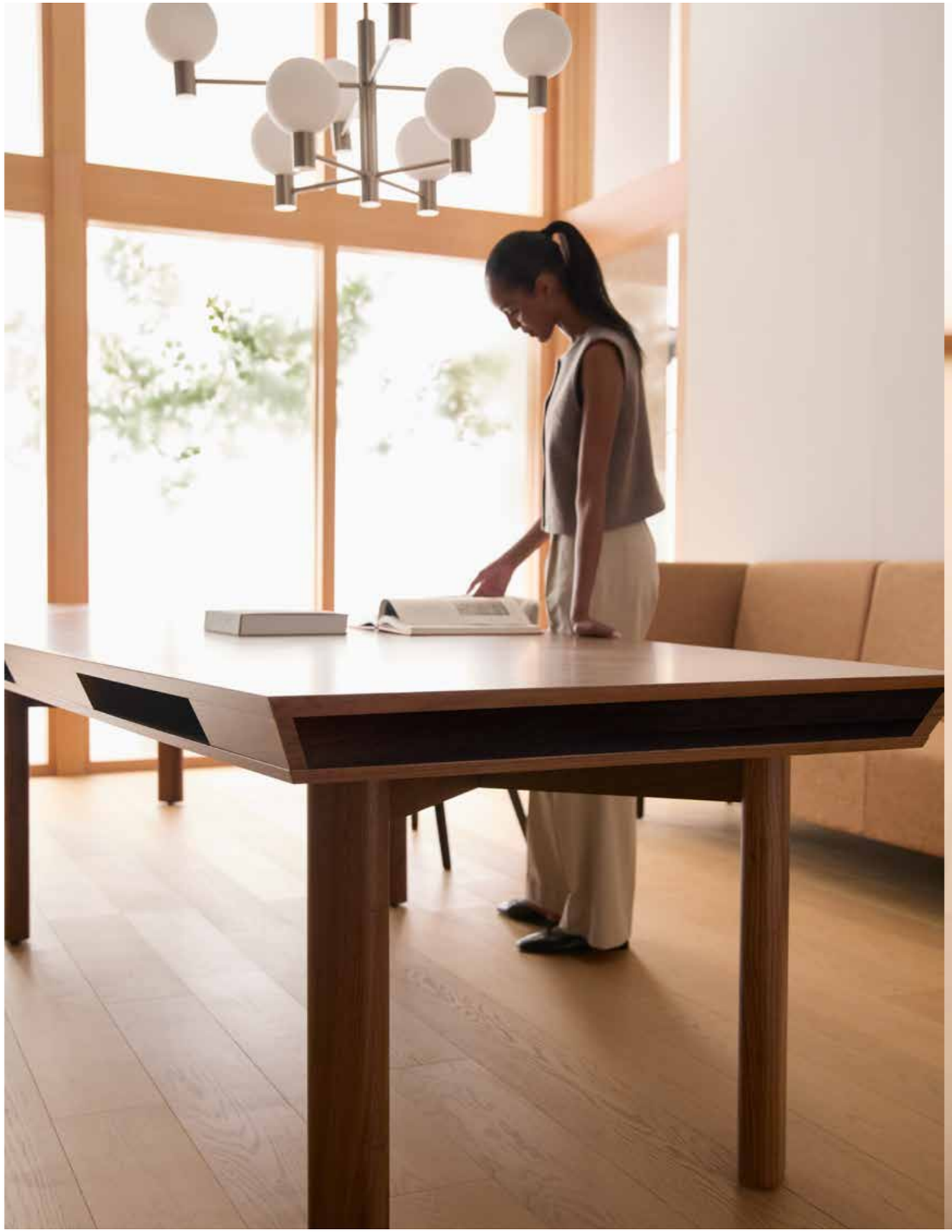


Designed in 1953 for the Radbill Oil Company building, the LK53 table has a compelling presence that recalls the quiet power and grounded weight of Kahn's concrete forms. Newly reengineered to accommodate optional power and data interfaces, the table is available in two sizes, with either a framed bevel edge or a series of niches discreetly positioned beneath the angled table edge.


LOUIS KAHN


LOUIS KAHN


LOUIS KAHN



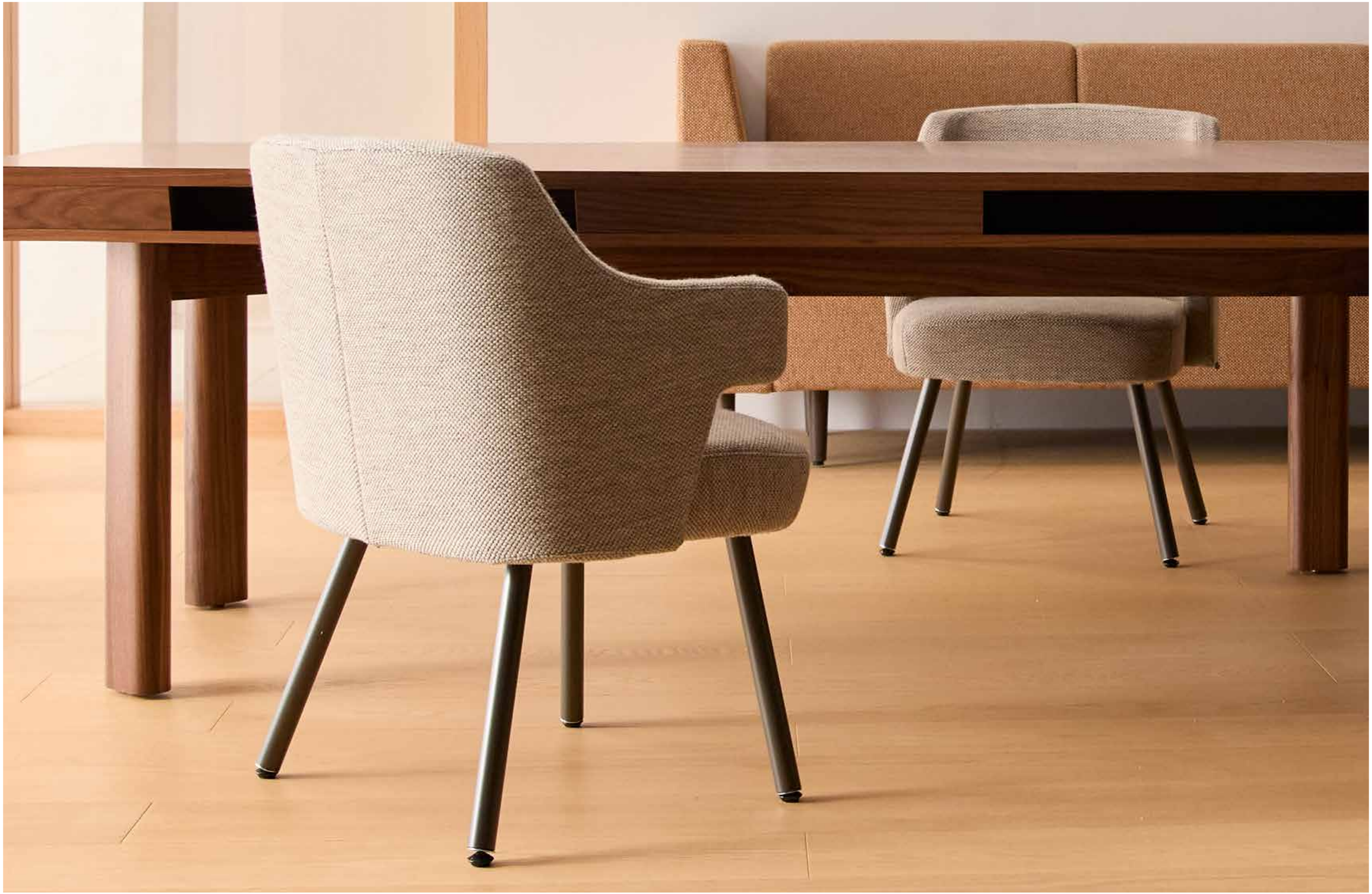




LK53



Commissioned as part of a 1953 renovation project for the Radbill Oil Company, the LK53 chair exemplifies modernist refinement and restraint. Inviting from any angle, the sculpted shape follows the contours of the human body at rest to yield exceptional comfort and support.



LK48 Three-Seat
Page 16
Fabric: Trichoma Roam
Bolster: Pela Clove Leather
Leg: Truffle Clove

LK48 Lounge
Pages 18–19
Fabric: Trichroma Roam

LK48 Three-Seat
Pages 20–21
Fabric: Colorfall Blade
Bolster: Stability Sepia
Wood: Deep Walnut Flat Cut

LK48 Two-Seat,
LK48 Three-Seat
Pages 22–23
Fabric: Trichoma Roam
Bolster: Pela Clove Leather
Leg: Truffle Clove

LK69 Rug
Pages 22–23
Travertine

LK48 Three-Seat Right Arm,
LK48 Ottoman
Pages 24–25
Fabric: Trichoma Roam
Bolster: Pela Clove Leather
Leg: Truffle Clove

LK48 Three-Seat Right Arm,
LK48 Ottoman
Pages 26–27
Fabric: Trichoma Roam
Bolster: Pela Clove Leather

LK48 Two-Seat
Pages 28–29
Fabric: Trichoma Roam
Bolster: Pela Clove Leather
Leg: Truffle Clove

LK47 Table
Pages 30–31, 34–35
Sierra Rift Cut

LK48 Three-Seat
Pages 32–33
Fabric: Trichoma Roam
Bolster: Pela Clove Leather
Leg: Truffle Clove

LK53 Table
Pages 36–37
Natural Walnut

LK53 Table
Pages 38–41
Natural Walnut

LK48 Three-Seat Left Arm,
LK48 Three-Seat Right Arm
Pages 40–41
Fabric: Trichoma Roam
Bolster: Pela Clove Leather
Leg: Truffle Clove

LK53 Chair
Pages 40–41
Fabric: Fleece Alum
Leg: Gilded Ash

LK53 Chair
Pages 42–43
Fabric: Fleece Alum
Leg: Gilded Ash

LK53 Table
Pages 42–43
Natural Walnut

LK48 Three-Seat Left Arm,
LK48 Three-Seat Right Arm
Page 44
Fabric: Trichoma Roam
Bolster: Pela Clove Leather
Leg: Truffle Clove

LK53 Table
Page 44
Natural Walnut

LK53 Chair
Page 45
(Top To Bottom) Fabric:
Super Shearling Conifer,
Construct Aburn, Fleece Alum

LK53 Chair
Page 46
Fabric: Fleece Alum
Leg: Gilded Ash

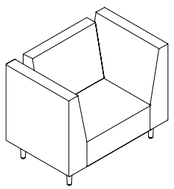
LK47 Table
Page 46
Deep Walnut

LK53 Chair
Page 47
Fabric: Pela Espresso
Wood: Deep Walnut Flat Cut

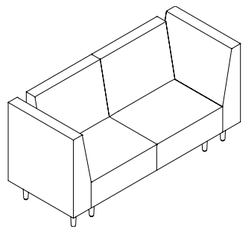
LK53 Table
Page 47
Natural Walnut

LK53 Chair
Pages 48–49
Fabric: Fleece Alum
Leg: Gilded Ash

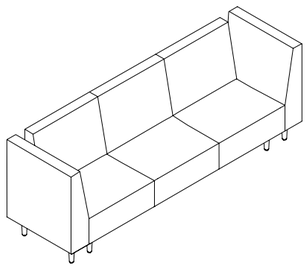
LK48 Lounge



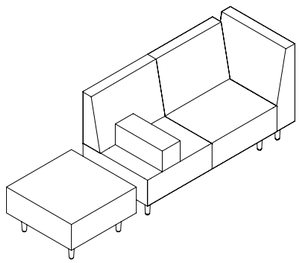
Lounge



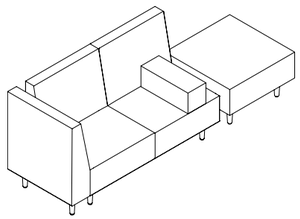
Two-Seat



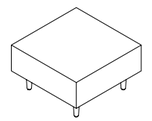
Three-Seat



Two-Seat, Right Arm and Ottoman



Two-Seat, Left Arm and Ottoman



Ottoman

LK53 Chair

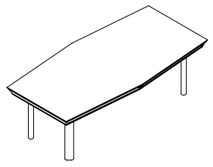


Wood Leg

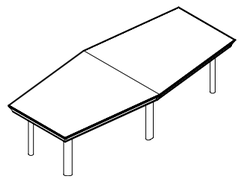


Metal Leg

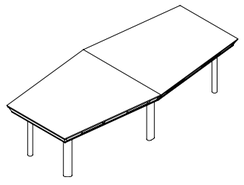
LK53 Table



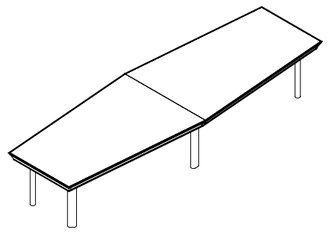
Framed Bevel



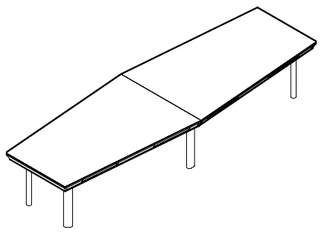
Framed Bevel, No Plinth



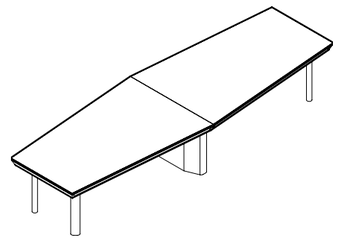
Cubbies, No Plinth



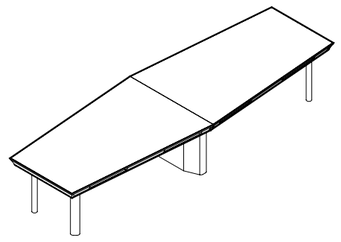
Framed Bevel, No Plinth



Cubbies, No Plinth



Framed Bevel, with Plinth

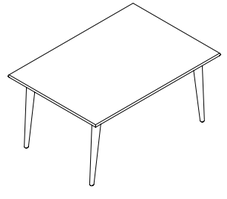


Cubbies, with Plinth

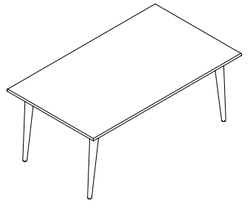
LK47 Table



42” x 42”



42” x 60”



42” x 72”

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