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ARCHITECTURE WITHOUT A CITY – *GENIUS LOCI* AS THE ARCHITECT'S WORK

ARCHITEKTURA BEZ MIASTA – DUCH MIEJSCA JAKO DZIEŁO ARCHITEKTA

Abstract

This article aims to answer whether an architect can evoke the spirit of a place out of nowhere, in a remote location, far from the city, and devoid of cultural context. Methods used include literature and archival materials analysis related to the selected case study, Salk Institute in California. As a result of the conducted research, the critical stages of the project and the architect's decisions that led to the creation of this unique place were detailed. The conclusions indicate that the architect can evoke the spirit of a place seemingly out of nowhere. Seemingly, because it owes its success to a complex and developed design methodology.

Keywords: architecture, design methodology, genius loci, place

Streszczenie

Celem artykułu jest odpowiedzenie na pytanie, czy architekt może wywołać ducha miejsca znikąd, w lokalizacji odległej od miasta i pozbawionej kontekstu kulturowego. Zastosowane metody obejmują badania literaturowe oraz analizę materiałów archiwalnych dotyczących wybranego studium przypadku, Instytutu Salka w Kalifornii. W efekcie badań wyszczególniono kluczowe etapy projektu i decyzje architekta, które doprowadziły do powstania tego unikatowego miejsca. Wnioski wskazują, że architekt może przywołać ducha miejsca pozornie znikąd. Pozornie, ponieważ sukces jest efektem złożonej i wypracowanej metodologii projektowania.

Słowa kluczowe: architektura, metodologia projektowa, duch miejsca, miejsce

1. INTRODUCTION

The spirit of the place – *genius loci* – is a concept that comes from ancient times and means a spirit protecting a place, or a demon. In ancient Rome, where *genius loci* was imagined as the guardian of a given space, such as a house, it was often presented as a votive statue. Nowadays, the concept of *genius loci* is widely referred to, but its meaning is less tangible than in ancient times. In landscape studies, the term spirit of place refers to the intangible value that defines the character of a given place. This intangible value is recorded in people's

memory and proves its existence, being at the same time the basis of human identity and identification with the place[1]. Christian Norberg-Schulz, a Norwegian architect and writer who devoted himself to the study of the concept of *genius loci,* noticed that human identity creates an inseparable relationship with the identity of the place: "It is therefore not enough that our environment facilitates orientation in space, but it should be constructed of concrete objects with which one can identify. The identity of man presupposes the identity of the place"[2]. It could also be said that *genius loci* is the basis for man's identification with a given place, as a result of which he builds his own identity and community awareness based on the identity of places.

The identity of a place as a concept related to *genius loci* seems to enclose, under the guise of physical attributes of space, such elusive factors as history and tradition, which are co-created by the local community[3]. This human dimension of the identity of a place was previously also emphasized by Aldo Rossi, according to whom the memory of people is as essential a component of a place as its physical aspect. The place, called *locus* by Rossi, is defined not only by space-time but also "by its topographical dimension and form, by the fact of being the stage of history, old and new, by its memory"[4].

The spirit of a place, which makes it unique, is therefore closely related to history in the human dimension, to the memory of generations. Philosophical and research studies also use the term *lieux de mémoire*, borrowed from the texts of the French historian Pierre Nora[5]. The term is translated as "places of memory", "places of remembrance", "places of memories," or "places where one remembers"[6]. The memory of a place containing past events also includes people's everyday life. The phenomenology of the everyday perception of space was studied by, among others, Martin Steinmann, who quoted the following statement by Hans Scharoun as the motto of his work: "Space exists only thanks to the man who experiences it"[7].

The dimension of human memory in defining the identity of a place is noticed by architectural critics worldwide. Donlyn Lyndon and Charles W. Moore showed how important

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[1] K. Dąbrowska-Budziło, *Genius loci jako potencjalne źródło inspiracji dla kształtowania krajobrazu* [in:] *Niematerialne wartości krajobrazów kulturowych*, Komisja Krajobrazu Kulturowego Polskiego Towarzystwa Geograficznego, Sosnowiec 2011, pp. 227–235.

[2] C. Norberg-Schulz, *Genius Loci. Paysage, Ambiance, Architecture*, Pierre Mardaga, Bruxelles 1997, pp. 21–22. In original: "Il ne suffit donc pas que notre mielieu soit en mesure de faciliter l'orientation, mais il doit être fait d'objets concrets avec lesquels il est possible de s'identifier. L'identité de l'homme présuppose l'identité du lieu".

[3] P. Lorens, *Definiowanie współczesnej przestrzeni publicznej* [in:] P. Lorens, J. Martyniuk-Pęczek (eds.), *Problemy kształtowania przestrzeni publicznych*, Wydawnictwo Urbanista, Gdańsk 2010, pp. 6–20.

[4] A. Rossi, *L'architecture de la ville*, InFolio éditions, Gollion 2001, p. 145. In original: "Et donc ce qui fait du locus même un fait singulier déterminé par l'espace et le temps, par sa dimension topographique et par sa forme, par le fait d'être le lieu d'une histoire ancienne et récente, par sa mémoire".

[5] P. Nora (ed.), *Les lieux de mémoire*, Gallimard, Paris 1984.

[6] A. Szpociński, *Miejsca pamięci: lieux de mémoire*, "Teksty Drugie" 2008, no. 4(112), pp. 12 and next.

[7] M. Steinmann, *De la perception de l'espace*, [in:] J. Lucan et al. (eds.), *Matières 9. Espace architectural. Laboratoire de théorie et d'histoire*, The Presses Polytechniques et Universitaires Romandes (PPUR), Lausanne 2008, p. 73. The author quotes Hans Scharoun: "L'espace n'existe que par l'homme qui le vit".

the aspect of space is, that we remember it, that we care for it, and that it is part of our lives[8]. Unique places that are part of community life have become the focus of critical regionalism. Kenneth Frampton defined such places with the term *place-forms*[9], assigning them the role of landmarks in urban composition and collective consciousness. Christian Norberg-Schulz tried to break down the multi-layer nature of such places into prime factors, which he called phenomena, in reference to the philosophical current of phenomenology[10]. The analytical method created by Norberg-Schulz, used by its creator on numerous examples of unique places, has shown that the phenomena surrounding us – or the elements we can observe – have specific meanings and connotations, often creating complex structures. The case studies presented by Norberg-Schulz revealed that the practice of closely linking buildings with the geographical characteristics of the location and with the cultural context was widespread in all corners of the world. Critical regionalism, promoted by Kenneth Frampton, was based on similar assumptions, formulating the definition of place as a result of "a self-conscious synthesis between universal civilization and world culture"[11].

Like Aldo Rossi or Kenneth Frampton, Christian Norberg-Schulz draws attention to the fact that the construction of a unique place assumes a careful synthesis of natural (landscape) and artificial (architectural) elements, as well as a legible reference to people's collective memory. Therefore, the question arises, can such a place be created without the context of the city? Without naturally overlapping layers of historical epochs and events living in human memory?

An example of such a unique place, mentioned by Kenneth Frampton, Donlyn Lyndon, and Charles W. Moore, is the Salk Institute in La Jolla, California, designed and built in the 20th century by the American architect Louis I. Kahn. At the time of the Institute's construction, its location was far from the city and lacked a cultural context that could offer a link between the project and people's collective memory. The only context for the project was the ocean, cliff, and endemic vegetation composed mainly of a local species of short pines. How did the architect manage to create a unique place in this location, which quickly became an iconic space, a destination for numerous visitors, permanently engraved in the collective memory of people? The purpose of the following article will be to answer the above questions.

2. METHODOLOGY AND SCOPE OF RESEARCH

The research methods used were selected following the assumed purpose and scope of the work. Based on the theoretical background presented in the introduction, an example of contemporary architecture was selected as a case study representing the problems researched. Then, a detailed analysis was conducted to answer the questions posed in the introduction. The research material used consisted of existing literature and archival materials. Preserving the project's chronology was a substantial aspect of the analysis, allowing us to link the architect's critical design decisions with the knowledge he acquired at a given moment or with the inspiration he was currently considering.

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[8] D. Lyndon, C.W. Moore, *Chambers for a Memory Place*, The MIT Press, Cambridge, MA 1994, p. XII.

[9] K. Frampton, *Towards a Critical Regionalism. Six Points for an Architecture of Resistance* [in:] H. Foster (ed.), *The Anti-Aesthetic, Essays on Postmodern Culture*, The New Press, New York 1998, p. 26.

[10] C. Norberg-Schulz, *op. cit*.

[11] K. Frampton, *op. cit*., p. 25.

The literature on the life and work of the architect Louis I. Kahn is extensive. Poland's National Library catalogue lists 28 books on this architect, while the US Library of Congress catalogue lists 54. Search results on the Google Scholar site yield more than seven thousand results. From the large number of publications on Louis I. Kahn, several essential items have been selected, most notably a book by David Brownlee and David De Long[12], as well as the complete catalogue of the architect's works, collected and described by Heinz Ronner, Sharad Jhaveri and Alessandro Vasella[13].

The analysed archival materials concerning the project included mainly the architect's sketches and drawings, as well as photographs he collected regarding the project. These materials can be found in the Architectural Archives of the University of Pennsylvania, Louis I. Kahn Collection, and are sorted in folders starting with the code 030.IV.A.540 and 030. IV.B.540. Access to the above-mentioned archival materials took place in September 2010.

3. CREATION OF THE SALK INSTITUTE

The analysis of the Salk Institute's design process was carried out chronologically. Still, the research results are presented according to the three categories of unique place components identified in the introduction. These are elements of the landscape, architecture connected with them, and references to collective memory. The main point of interest was how the architect addressed these three categories while working on the project.

3.1. LANDSCAPE

Due to the nature of the chosen location, which was at the time of construction distant by several kilometres from the nearest buildings, the natural landscape of the Pacific coast was, from the beginning, the sole context for the project. Two landscape forms stand out in this part of California in particular: a mesa and a cliff. The flat top of the massif where the project is located is called Torrey Pines Mesa. It is dissected by canyons formed due to erosion, which results in a landscape with dynamic relief (Ill. 1 and 2). The area is mainly covered with chaparral, consisting primarily of an endemic type of small pine, which is a protected species, and a reserve dedicated to it is adjacent to the location of the Institute.

The architect visited the site for the first time in the early 1960s. By then, the investor had received permission from the local authorities to situate the Institute in the selected area. However, the boundaries of the plot were still nonspecific and required demarcation. During the site visit, Dr. Jonas Salk entrusted the difficult task of demarcating the land needed for the development to the architect while indicating that the plot's axis is to be a coastal canyon in the centre[14]. Louis I. Kahn brought photographs of the location with him to his studio on the

[12] D. Brownlee, D. De Long, *Louis I. Kahn, In the realm of architecture*, Museum of Contemporary Art, New York 1991.

[13] H. Ronner, S. Jhaveri, A. Vasella, *Louis I. Kahn. Complete Work 1935–74*, Institute for the History and Theory of Architecture, The Swiss Federal Institute of Technology, Zurich 1977.

[14] D.S. Friedman, *Salk Institute for Biological Studies* [in:] D. Brownlee, D. De Long, *Louis I. Kahn, In the realm of architecture*, Museum of Contemporary Art, New York 1991, p. 330.

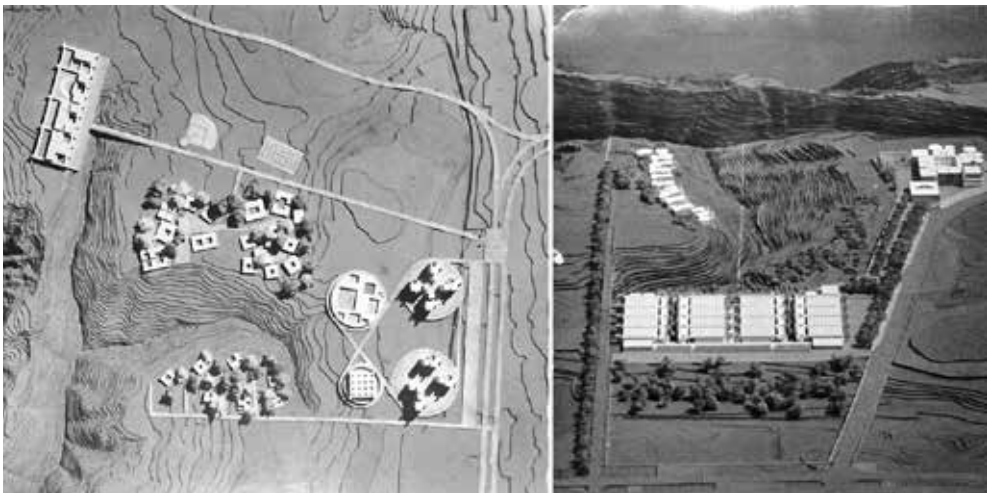
other coast of the United States. He also commissioned a model showing the entire area and a cliff about 100 meters high.



Ill. 1, 2. Two of many photographs collected by Louis I. Kahn from the site in La Jolla. Source: Architectural Archives of University of Pennsylvania, Louis I. Kahn Collection, photo # 030.IV.B.540.1.2 and # 030.IV.A.540.13.8.



Ill. 3. Site borders set by the municipality of San Diego. Aerial photo made by American Aerial Surveys INC, received by the studio of Louis Kahn on November 10, 1960. Source: Architectural Archives of University of Pennsylvania, Louis I. Kahn Collection, file # 030.IV.B.540.1.3 (Box 5).



Ill. 4, 5. Photograph of the model. The first version of the project (left) and the second version (right). Source: Architectural Archives of University of Pennsylvania, Louis I. Kahn Collection, photo # 030.IV.B .540.1.5 by Frank Curcio and photo # 030.IV.B.540.1.9.

In the first version of the project, presented in March 1960 (Ill. 4), the architect proposed the shape of the plot extending from the access road to the ocean shore. Some buildings were even located on the other side of the canyon that ran parallel to the cliff. In the concepts, the architect sketched a bridge that was to connect this part of the Institute with the rest. He was also fascinated by the idea of creating a "new Acropolis" because this is how he perceived the project of the Institute[15]. Already at the very beginning of the project, the vision of dividing the Institute into three individual units was established: laboratories located on a flat surface from the side of the main road, a conference centre furthest towards the ocean and towering over a cliff, and a residential complex pressed into the slope[16].

When about half a year later (November 10, 1960), the architect received an aerial photograph of the area with the plot boundary drawn with a white line, marked out by the local authorities (Ill. 3); it turned out that the development could not go as far into the area as he had initially imagined. Nevertheless, the architect insisted on the assumptions made regarding the relationship of objects with the landscape. Changing the design, reducing its scale (Ill. 5), and adapting to the requirements, he insisted on the three archetypes of architecture that the topography of this extraordinary location had suggested to him[17]. The laboratories were located pragmatically, i.e., on a flat surface best accessible from the road. Since they were to serve as a place of silent intellectual work, the architect connected the laboratories to the archetype of a monastery with a closed courtyard. The conference centre was to be a temple of knowledge, which translated into a privileged location on top of a hill and

[15] A.E. Komendant, *18 years with architect Louis I. Kahn*, Aloray Publisher, Englewood, NJ 1975, p. 41.
[16] M. Pieczara, *L'échelle du territoire dans l'architecture de Louis I. Kahn*, PhD thesis, PhD thesis, École Polytechnique Fédérale de Lausanne, Lausanne 2012, pp. 408–433.
[17] M. Pieczara, *Archetypes in contemporary architecture*, "Czasopismo Techniczne" 2019, vol. 4, pp. 71–84.

a reference to the Acropolis. The housing base for scientists was described as a "Pompeian village"[18] and was tucked into the side of the central canyon.

Studying the relationship of the designed objects with the landscape pushed the architect to a significant modification, which he made already in the final phase of the work when it was agreed that the project should be reduced and only the laboratories would be implemented. One interior was eventually created within the laboratories, which initially occupied a vast area and had two closed courtyards modelled on the monastery. At the same time, the number of floors increased. Two storeys have been visually hidden below the main entrance level, which allowed the architect to maintain the interior proportions. The critical decision at this stage of work was also to open the courtyard to the canyon axis. Thus, a central plaza was created from which an ocean view opens. The architect also emphasized this concept with a stream of water that flows near the entrance to the plaza and cascades down toward the ocean, creating the illusion of a waterfall. The latter decisions, visible on the final version of the site development plan and undoubtedly dictated by the relationship of the building with the landscape, shaped the space that has become a widely recognized contemporary example of a unique place.

3.2. ARCHITECTURE

Like most architects, Louis I. Kahn drew on his previous achievements in designing the Institute. In the first version of the Salk Institute, the architect even presented a copy of his design of the Richards-Goddard laboratories, elaborated a few years earlier for the University of Pennsylvania. However, Louis I. Kahn quickly realized that this architecture did not fit into the unusual landscape of the Californian coast and started conceptual work all over again. The architect's subsequent decisions were dictated by the object's relationship with the landscape, which was not a popular design methodology in the 1960s.

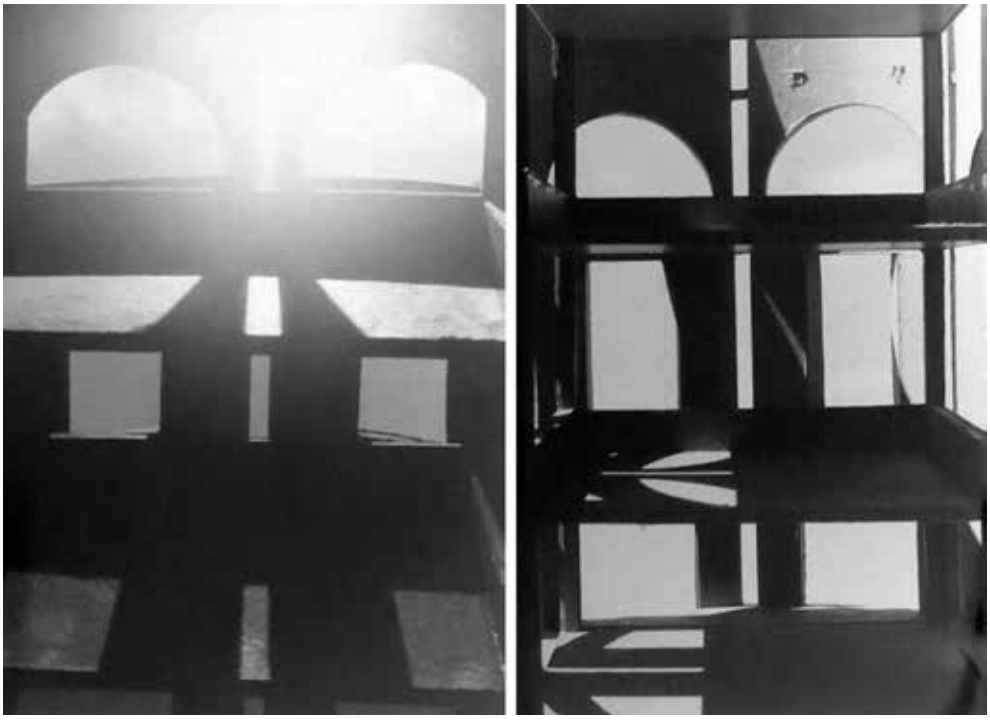
As shown in the previous section, the study of the relationship between architecture and landscape guided the most critical decisions regarding the features of the designed complex, including its division into smaller functional groups and the character assigned to them. The architect aimed to shape the designed objects in such a way as to connect the architecture with the area as much as possible, even to appropriate the greatest assets of the existing landscape. He also directed the inspirations he referred to from this angle: the monastery in Assisi, the Acropolis, and the Pompeian village.

The critical assumptions regarding the relationship between architecture and landscape have been supplemented with minor decisions that complete the overall project. The architecture of the Institute, as well as the public space between the laboratories, is intentionally defined by the rhythm of the walls protruding at an angle of 45° (Ill. 6). This decision aimed to provide the scientists' offices with a direct ocean view. The resulting bay windows, cut at an angle of 45°, limit the amount of sunlight entering the interior, preventing overheating of the offices. Repeating the same procedure on the western façade, which has a direct view of the ocean along its entire length, shows the architect's desire to manipulate daylight without needing to cover the windows. Most importantly, afternoon sunlight was blocked during the summer season, which would contribute most to overheating. Thanks to the solution used, the windows remain shaded during the hottest days of the year[19].

[18] D.S. Friedman, *op. cit.*, p. 336.
[19] M. Pieczara, *L'échelle du territoire dans l'architecture de Louis I. Kahn*, *op. cit.*, pp. 447–450.



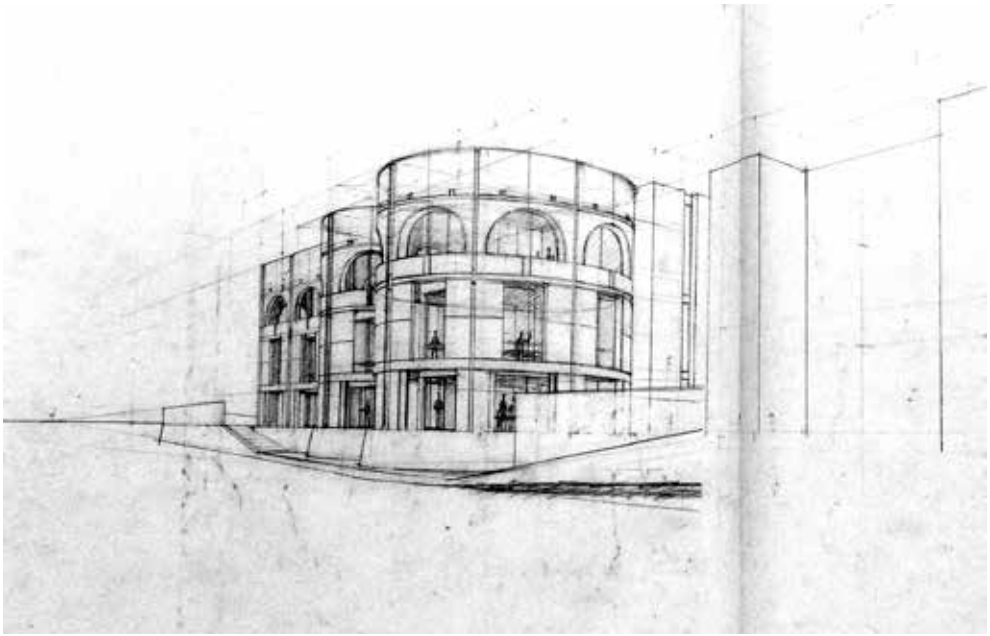
Ill. 6. Bay windows of the offices seen from the central plaza. Photo by the author, 2007.



Ill. 7, 8. Meeting House. Photos of the model taken to study the light. Source: Architectural Archives of University of Pennsylvania, Louis I. Kahn Collection, File # 030.IV.A.540.14.

The sunlight analysis also played a crucial role in defining the architectural composition of the unrealized part of the project, i.e., the Meeting House. Here, the architect developed and applied the idea of a double wall, which he had previously worked on in the unrealized project of the American Consulate in Luanda, Angola[20]. This concept consisted of a second wall with openings at the proper distance in front of the glazing. By adjusting the distance between the two walls to the angle of the solar radiation, it was possible to achieve such an effect that a window or glazing was in the shadow cast by the outer wall. Thanks to such an arrangement, the windows did not have to be covered, and the view was not obstructed. To ensure the correctness of the assumptions and calculations, Louis I. Kahn commissioned that the architectural models be taken to the plot and photographed at different times of the day (Ill. 7 and 8).

In the design of the Meeting House, the architect decided to surround the buildings with a second external wall erected on a circular or square plan. In the context of the object's location, the double wall's cylindrical shape also expresses the desire to give the view multi-directionality (Ill. 9).



Ill. 9. Meeting House. Perspective drawing. Source: Architectural Archives of University of Pennsylvania, Louis I. Kahn Collection, File # 030.I.C.540.018.

Another detail without which the design of the Institute would not be the same is the colour of the concrete and stone used. The floor of the public space between the laboratories is paved with travertine from San Miguel, Mexico, the colour of which is very close to the natural colour of the nearby cliffs. For the concrete not to ruin the final effect with a too-cold grey shade, the architect ordered a series of samples with mineral additives, mainly pozzolana. While the concrete samples were being tested, the architect delegated an office

[20] H. Ronner, S. Jhaveri, A. Vasella, *op. cit.*, p. 140.

employee, Fred Langford, to California to ensure that the concrete colour and texture were appropriate. The tests covered the composition and proportions of admixtures and various types of formworks. The result of Langford's efforts was using formwork made of plywood coated with polyurethane, which ensured the expected colour effect and the smooth concrete surface[21] (Ill. 10).



Ill. 10. Gallery around the central plaza. Photo by the author, 2007.

The Salk Institute has become an example of contemporary architecture that has gained the rank of a unique place. Most visitors to this famous site take with them the memory of the public space between the laboratory buildings, shaped like a platform for contemplating the natural landscape's beauty, with the detail of the water stream creating, at first glance, the illusion of a waterfall falling directly into the ocean. This space would certainly not be the same if not for the collaboration of Louis I. Kahn with the Mexican landscape architect Luis Barragán. It was Luis Barragán who, during the meeting of architects at the location, was the first to come up with a proposal to leave a void between the laboratories. According to Barragán, the smooth surface of the central plaza is the "fifth facade – the facade to the sky", while the ocean view to the west forms one of the walls of that space[22]. This idea, which Louis I. Kahn liked very much, was not convincing to everyone. The scientists strongly

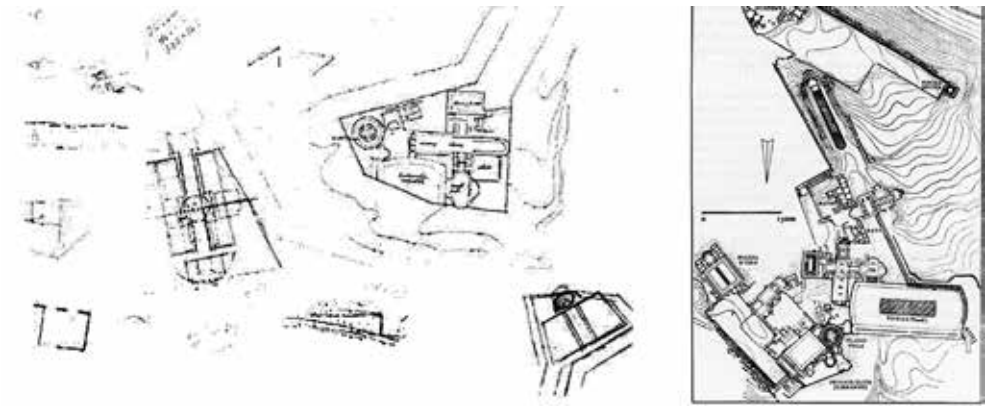
[21] D.S. Friedman, *op. cit.*, p. 333.
[22] M. Treib, *To End a Continent: The Courtyard of the Salk Institute*, "Journal of the Society of Architectural Historians" 2006, no. 65(3), pp. 402–427, p. 413.

favoured a green garden, and the final design of the garden is a compromise, featuring a green area at the entrance and a travertine paved plaza overlooking the ocean. The history of the courtyard at the Salk Institute shows how vital the architect's ability to compromise with other participants in the design process can be to convey the spirit of the place.

3.3. COLLECTIVE MEMORY

The third key aspect of a unique place is to include references to people's collective memory. The image of a space that we remember, care for, and may be a part of our lives[23] is built most often through the centuries of history, during which this space becomes a place – a *locus* – of events encoded in our subconscious[24]. Such a definition unquestionably privileges historical spaces, for example, historical town squares or heritage buildings.

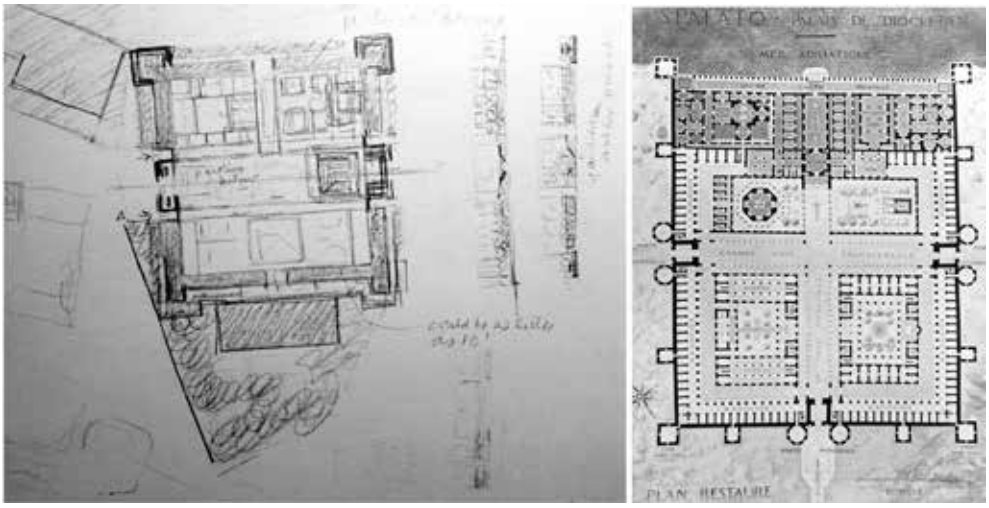
The Salk Institute is one of the contemporary exceptions in the category of unique places whose *genius loci* results not from a long history but from architectural quality. Following the process of creating the concept of this object, one can ascertain that the landscape analysis provided Louis I. Kahn with inspiration regarding possible references to the collective memory of people. The architect used the potential of existing landscape forms and consciously associated them with the proposed architecture in such a way as to evoke associations with widely recognizable, iconic buildings, such as the Acropolis or the monastery in Assisi.



Ill. 11, 12. Preliminary sketches for the Meeting House (left). Thomas R. Vreeland. Source: D. S. Friedman, *Salk Institute for Biological Studie*s [in:] D. Brownlee, D. De Long, *Louis I. Kahn, In the realm of architecture*, Rizzoli, New York 1991, p. 334, image # 441. The plan of Villa Hadriana (right). Public domain.

Such connotations were created using architectural archetypes, understood in Jungian terms as universal elements of the collective unconscious[25]. The choice of archetypes to which the architect decided to refer in the design of the Salk Institute was suggested by the qualities of the landscape, but at the same time, coordinated in terms of the object's function and meaning.

[23] D. Lyndon, C.W. Moore, *op. cit.*, p. XII.
[24] A. Rossi, *op. cit.*, p. 145.
[25] M. Pieczara, *Archetypes in contemporary architecture*, *op. cit.*, pp. 71–84.



Ill. 13, 14. Preliminary sketches for the Meeting House (left). Source: H. Ronner, S. Jhaveri, A. Vasella, *Louis I. Kahn. Complete Work 1935–74*, Institute for the History and Theory of Architecture, The Swiss Federal Institute of Technology, Zurich 1977, p. 152, drawing SIC 1. Plan of Diocletian's Palace in Split (right). Source: E. Hébrard, J. Zeiller, Spalato, the Palace of Diocletian, Paris, 1912. Public domain.

The representative function of the Meeting House – the "temple of knowledge" – was to be situated on a hill and dominate the surroundings like the Acropolis. Here, the architect referred to the archetype of the temple. In the architectural composition, he reached for the corresponding typology of classical formal arrangements, modelled on the plan of the Vatican Basilica, Villa Hadriana in Tivoli (Ill. 11 and 12) or Diocletian's palace in Split (Ill. 13 and 14).

The laboratories, an environment of quiet work requiring concentration of mind, evoked the association of a monastery. During one of the initial discussions about the project, the investor, Dr. Jonas Salk, mentioned the Franciscan monastery in Assisi, which he considered an ideal environment to conduct research work[26]. This comparison guided the architect in creating a link with the resources of collective memory. Kahn decided to reach for the archetype of the monastery, which translated into an introverted spatial typology of laboratories. Based on the idea of a cloister, this typology is characterized by a wall isolating it from the outside world and a courtyard enclosed inside. In the design of the laboratories, a series of concrete towers containing staircases act as an external insulating wall. The inner courtyard is surrounded by an arcade (Ill. 10) with numerous alleys and corners encouraging contemplation or informal meetings. The windows of scientists' offices also overlook the courtyard (Ill. 6), like the windows of monastery cells.

The third part of the project, the scientists' residences, were to be embedded in the canyon slope. The relief of the land inspired the architect to look for references to the archetype of a settlement – a village or a hamlet. Searching for an appropriate architectural typology, Kahn mentioned Pompeian streets, a labyrinth of passages and gardens[27]. At the same time,

[26] D.S. Friedman, *op. cit.*, p. 330.

[27] *Ibidem*, p. 336. In original: "Kahn compared the forty-eight apartments to a Pompeian Village… a labyrinth of gardens and walkways and fountains, with houses connected by gardens…"

the architecture he proposed resembled the vernacular constructions of the Pueblo people, the indigenous inhabitants of the southwestern United States. Based on simple and overlapping solids, the terraced buildings blended into the landscape with the form, colour, and texture of the materials used. The original character of these simple buildings refers to the archetype of a shelter, and the arrangement of the whole complex to the archetype of a settlement.

On the example of the above-described three components of the Salk Institute, it can be ascertained that contemporary architectural interpretations of archetypes proposed by Louis I. Kahn were characterized by a combination of three aspects: the conscious use of landscape values, meticulous analysis of functional relationships characteristic of a given activity[28], and searching for an appropriate architectural typology, grounded in human history.

4. CONCLUSIONS

The analysis of the Salk Institute design process explained how this unique contemporary place was formed, possessing its *genius loci* despite lacking a city environment that would guarantee a natural layering of history and cultural context. Behind shaping the atmosphere of this unique place is the detailed and meticulous design methodology of the architect, who, despite the possibility of using his previous achievements, decided to restart the project from scratch.

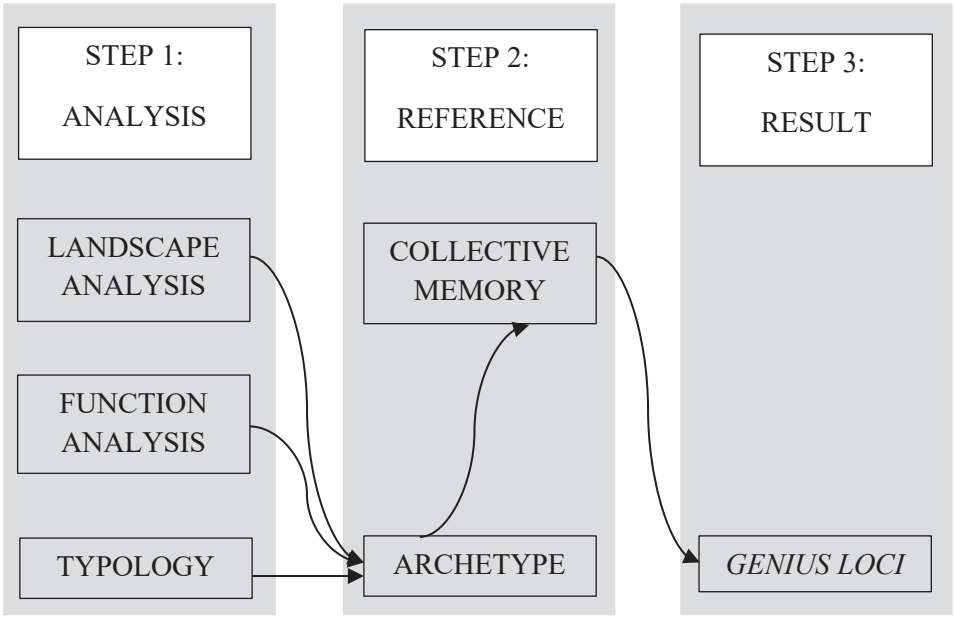
The first stage of Louis I. Kahn's design methodology included the study of the relationship between architecture and the landscape background. The landscape analysis, covering a detailed study of the relief, became the basis for such important decisions as dividing the functional program into three separate groups and their placement in the plot. The analysis of the object-background relationship also became the basis on which the architect chose references to the history of architecture that he intended to create. Another critical component of Louis I. Kahn's design methodology was the analysis of selected references to the history of architecture, conducted more from a functional than formal perspective. The architect studied inspirations from historical architecture in the essence of their functioning, and not in a superficial way, as was frequently done by representatives of postmodernism.

The conclusions drawn from analysing the relationship between the object and the environment, the study of function and relevant historical architectural typology were the basis for Louis I. Kahn to create references to archetypes. Formulating such references in architectural practice aims to add genuineness to contemporarily shaped spaces and their authentication in the context of collective memory. Such a procedure causes specific values encoded in the collective unconscious to be transferred to the perception of a specific place. The target effect is to tame the image of the newly created places and to transfer to them the cultural values related to the built heritage.

In conclusion, Louis I. Kahn's design methodology, which enabled him to create new unique places, such as the Salk Institute, was focused on achieving consistency between the form of the landscape, the purpose of the building, and the appropriate selection of architectural typology. Combining these elements was crucial for creating references to the archetypes in the Jungian sense, i.e., reaching into the collective unconscious of people by recalling the existing connections established through history. For references to collective

[28] M. Pieczara, *Archetypes in contemporary architecture*, *op. cit*., pp. 71–84.

memory to be legible, however, they must be justified by the function and the landscape context. Hence, these types of analyses are essential in the design methodology, in which the goal is to create a unique place with *genius loci* and a space with which one can identify. The implementation of this goal is possible even in non-urban locations and in the absence of an immediate cultural context. Such design methodology makes it possible to refer to the heritage values encoded in collective memory, evoking the spirit of the place seemingly out of nowhere.



Ill. 15. Diagram summarising Louis I. Kahn's design methodology. Landscape analysis combines with the study of architectural typology relevant to a specific function. Then, collective memory is referred to through archetypes. The final effect is the emergence of *genius loci*. Own elaboration.

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