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**FUNDAMENTAL NARRATIVE IN THE TURBULENCE  
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*Specific examples from the history of architecture demonstrate the importance of not only following the spirit of the times, but also the ability to reasonably deviate from it.*

**Keywords:** architecture, building technology, landscape design, spirit of the times.

**ФУНДАМЕНТАЛЬНЫЙ НАРРАТИВ В ТУРБУЛЕНТНОСТИ  
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*На конкретных примерах из истории архитектуры продемонстрирована не только важность следования духу времени, но и умения разумно от него отступать.*

**Ключевые слова:** архитектура, строительные технологии, дизайн, дух времени.

The post-war decades in America were a time of economic triumph, roaring motors, space exploration, emerging mass culture and anticipation for the future. The disregard of the wartime past and status quo historical canons shaped the understanding of the built environment, which embraced glass, steel, high-rise technologies, and massive infrastructure developments. Amidst this untamed futurism, two buildings tell a very different story – a story of coming back to the fundamentals and drawing upon the very basic, ancient elements of design. The Salk Institute by Louis Kahn and Morse and Stiles Colleges at Yale by Eero Saarinen mark two opposite edges of the American continent. Both buildings – one a research institute and the other one a residential college – enforce the sense of sacral space of scholarship, learning, and collegiate environment. In pursuit of this goal, the two spaces stand on the shoulders of giants – the architecture of antiquity, the idea of a ‘primitive hut,’ sensual qualities of light and touch, and simple materials such as concrete and stone. At the same time, they bypass the teachings and hierarchies of the premodern classicism and sculpt an entirely new understanding of monumentality, both contemporary and timeless, breaking out of the never-ending pursuit of the zeitgeist.

The paradox of these two outliers stems from the two architects’ interest in antiquity blended with a desire to catch up with the spirit of the time or even outpace it. Kahn was the first one to explore this tension and was later a source of influence for Saarinen. As put by historian Vincent Scully, «he wanted to deal with beginnings – with the primeval reality

of architecture as a physical mass» [1]. Kahn's architecture – and truly the beginning of his career – is inspired by pastel drawings of Egyptian pyramids and ancient Roman sites. At the same time, Kahn seems most interested in the sensual experience of roaming around the ruins, rather than the rules of their anthropological programming. Many of Kahn's projects demonstrate those connections, «wrapping ruins around buildings». What Kahn inherited from those sites was not the architectural orders, but rather the sensual appearance of «Silence and Light», which became the subject of his pursuit throughout the entire career [1].

The Salk Institute is a major embodiment of Kahn's ideas. First and foremost, it is the heavy presence of concrete masses that overshadow any other elements, from glass windows to wooden panels. Kahn's concrete has nothing to do with the steel-reinforced concrete structures beloved by a wide spectrum of contemporaries, from Japanese metabolists to Saarinen. Instead of making concrete deceptively flexible and light, Kahn is more interested in its natural heaviness, reluctance to deformation, and the basic, prehistoric role as a heavy, inert mass. These qualities speak of the basic techniques of creating fundamental and timeless structures in Rome – from various tombs and fortresses to objects of public and imperial importance like the Pantheon or the Coliseum.

The arrangement of concrete masses borrows a lot from monumental objects of antiquity and their treatment of symmetry. In his early plans for the Salk Institute, Kahn took inspiration from the courtyard of the Flavian Palace and its fanning out passages to «emulate forces running through matter» [1]. Even though this specific idea never made it to the final project, the strong axial passage surrounded by heavy blocks follows the same logic. This open nave-like passage towards the sea and the array of column-like blocks is an attribute of any basic principle of classical architectural planning – from the Parthenon or the Acropolis to the nave of a Gothic cathedral. However, the institute is also very much a «ruin». The institute's massive wings heavily sag into the undulating Californian coast and conceal its infrastructure within it. As a result, the institute looks more like a part of the landscape rather than an artificial structure.

The attention to basic properties of material, monumental masses, and landscape factor prominently into Eero Saarinen's Morse and Stiles Colleges, built almost at the same time as the Salk Institute. The evident precedent for the residential colleges is the Italian hill towns, a fortress-like structures adapting to reclining landscape through various multi-level passages around heavy tower structures and comfortable small inner piazzas. Studying the hill towns, Saarinen was more inspired by the physical qualities of the buildings rather than their architectural underpinnings. He paid attention to small protected spaces in fortress-like surroundings, the reflection of light off the bright stone surface and shadows cast onto narrow passages and the 'picturesque' qualities of the structures that look ambiguously either like buildings or carved rocks. At the same time, Saarinen does not particularly engage with the formal historical or architectural details of those sites and does not integrate them in the colleges. In the context of the rich collegiate gothic legacy at Yale, the sensitivity to history and continuity was particularly relevant. A relentless pursuer of the zeitgeist, Saarinen had to balance between the spirit of innovation and the conservative tradition of an Ivy League college campus. This was a much more complicated task than the one Kahn had, who was designing in the expanse of Californian coast. Indeed, what Saarinen created was a negative space – a non-assertive built fabric that weaves into both the New Haven street on the one side, the Gothic colleges on the other, and finally, resonates nicely with the Payne Whitney Gym. Saarinen utilizes the universality of stone and the ambiguity of massive slabs. This ambiguity makes the visitor see the buildings as a series of voids and shadows rather than man-made structures.

The idea of carved, sculpted space threads through both projects. When building Salk Institute, Kahn believed that «architecture and landscape should be jointly ordered», an idea that he developed further in his works in Asia. Despite his strong vision for the institute, he sought contribution from a number of landscape designers, Lawrence Halprin and Luis Barragan [2]. The central element is an engraved water canal that resonates with the ocean in the distance. Further down the slope, the water follows a series of stepwise slabs and culminates in a small waterfall. Wide slabs protruding or recessing into the floor direct the movement, reflect shadows or allow to sit down, yet they create a continuous masonry medium. Eero Saarinen also believed that «The total environment is more important than the single building» [3]. Saarinen creates a very similar multi-level environment, breaking the interior into multi-level platforms and cavities that embed the natural passages both above and below ground. Both buildings make an ambiguous sense of scale of the landscapes. On the outside, both buildings are represented as solid mass, fortified from the surrounding world and thus hide any clue about their actual size relative to human figures. In the courtyards, on the other hand, there is almost no evidence of the surrounding world: the inner spaces become their own landscapes with building walls, floors are made of the same material, make it seem like one continuous environment. This attention to unity between a building and the landscape within it as a continuous medium is relatively new in monumental public buildings, which had been previously designed as either outstanding high-technology objects or practiced degagement – a noble separation from the city fabric.

Despite the two buildings' rejection of the futurist agenda, there are important programmatic connections to the modern consideration of inhabited spaces. The most important is the idea of an individual cell. Saarinen's colleges were the first ones to have individual rooms with single windows. Similarly, Kahn organized Salk Institute around the idea of a monastery, where the "person is alone near a window" reading and researching. Similar visions of individual units, or maybe even small 'machines for living', is traced back to Bauhaus's campus apartments. Yet, the modularity in Kahn and Saarinen's work is different from the modernist manifestation of an individual room. The individual rooms are not like metabolist hyper-functional cameras but rather quiet recesses in the continuous masonry landscape. In both buildings, the windows are hidden between masses of stone, recede into the depth of the buildings and are also positioned such that they are hard to see from certain points of the courtyard. Saarinen primarily achieves this by breaking the symmetry of the whole complex. Kahn, on the contrary, aligns the units along a single axis, but tilts them such that they face the ocean. In both cases, there isn't a single viewpoint that would allow the observer to understand the composition and the boundaries of the continuous landscape, making the artificial quality of both buildings elusive.

Besides the fundamental poetics of space, the two buildings embody a personal connection between Kahn and Saarinen. Not only did they happen to sketch the same Italian hilltowns as claimed by Scully, but also employed the same structural engineer, August Komendant. All three of them, Komendant, Saarinen, and Kahn, were European emigres and grew up in the northern Baltic – Estonia and Finland. Given Saarinen's connection to Kahn and evidence of an obvious exploration of his design principles, it is reasonable to suggest that Saarinen intended to connect to Kahn's legacy and learn from this ideas. Some believed that Saarinen was too experimental and had little control over specific practical and aesthetic details of the building. Some of the details that were criticized the most were «cheap-looking stucco-like» walls, a common room that had no windows, and even single-person rooms. While the judgement of particular conveniences and inconveniences of Saarinen's colleges would be irrelevant to the argument we are making, it is fair to conclude that the building were Saarinen's intentional digression from his modernist agenda into Kahn's thinking and almost a personal self-investigation [4].

Yet this kind of architectural conversation has been particularly fruitful in making an argument against the overwhelming expansion of modernism. Certainly, Kahn's ideas of silence and light are significant on their own. But their interpretation by a modernist like Saarinen was particularly important in shaping a more critical understanding of the built environment, which considered the dimensions of time, scale, landscape, and human experience over a single manifesto or a particular emerging technology. From the 1960s till today, a number of designers have contributed to and expanded this school of thought: from I. M. Pei to Tadao Ando, from Peter Zumthor to Grafton Architects. The initial dialogue sparked by Kahn and Saarinen shows the merit of not merely pursuing the zeitgeist, but learning to sensibly step out of it.

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### ОСОБЕННОСТИ ОРГАНИЗАЦИИ ИДЕОЛОГИЧЕСКОЙ РАБОТЫ В СПЕЦИАЛИЗИРОВАННЫХ УЧЕБНО-СПОРТИВНЫХ УЧРЕЖДЕНИЯХ ГОМЕЛЬСКОЙ ОБЛАСТИ

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*Развитие физической культуры и спорта в стране является одним из важнейших направлений идеологической работы. В этой связи значимую роль играют специализированные учебно-спортивные учреждения, которые обладают высоким имиджевым потенциалом, способствуют развитию гражданственности и патриотических чувств у молодого поколения.*

**Ключевые слова:** идеология белорусского государства, идеологическая работа, формы и методы идеологической работы, учебно-спортивные учреждения, спорт, физическая культура.

### FEATURES OF THE ORGANIZATION OF IDEOLOGICAL WORK IN SPECIALIZED EDUCATIONAL AND SPORTS INSTITUTIONS OF THE GOMEL REGION

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*The development of physical education and sports in the country is one of the areas of ideological work. In this connection, specialized training and sports institutions play an important role, which have a high image potential, promote the development of citizenship and patriotic feelings in the young generation.*