

Paul Rudolph

1983-84 recipient of the

Plym

Distinguished

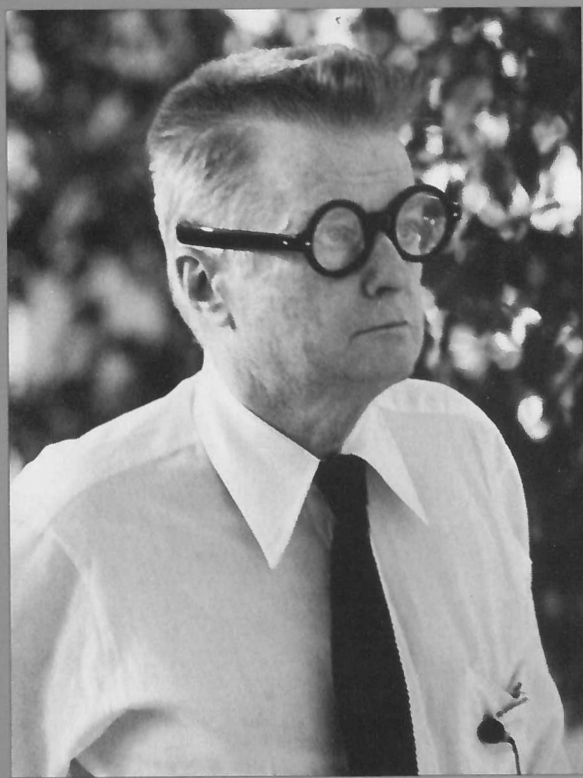
Professorship in

Architecture

School of Architecture
University of Illinois
at Urbana-Champaign

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“Urban design deals with the old and the new, the expanded and the contracted, the humdrum and the extraordinary. It brings people together. It separates people. It commemorates its history. It never lies, but portrays life three-dimensionally, as it really is. At its best, it creates related and usable exterior spaces, provides means of “getting there” and a “there” once you are “there.” It is the mother art of civilization, for it allows and, indeed, demands ideas, thinking, reactions to opportunities of the moment executed in the spirit of its time, but demands respect for its earlier efforts. The new depends on the old and is responsible for the future. If the old is ignored, misunderstood, the future will mock the seemingly new and reveal for all to plainly see the false thinking expressed.”

Paul Rudolph

Rudolph at Illinois

On Urban Design:

"Every building, no matter how large or small, is part of the urban design."

"Urban design, as opposed to the design of a building, is concerned with the relationship of every element to every other element, so that whole is greater than its parts. It is concerned with the relationship of buildings to each other, the form of the space between the buildings, of solids to voids, of buildings to the ground and to the sky, of internal spaces to the exterior form, of sculpture and painting to the building, and most importantly in our century, the relationship of graphics and paraphernalia embodying every means of transportation."

"Isolated free-standing buildings, full of well meaning ingenuity, can never add up to a whole which is greater than its parts."

"One can say that our environment is made up of many elements which need to be organized into "places" which vary as to use and character. In a very real way the "sense of place" develops over a very long time and achieves greatness through the efforts of many generations. We are a young country and an urbanism of our own is just evolving."

"The fact of the matter is that the greatest urban design always is changing, and is often the product of tearing down portions of complexes to make way for the new. This is the great tradition, not preservation *per se*."

"We think of buildings in and of themselves. That isn't any good at all. That's not the way it is, not the way it has ever been, not the way it will ever be. Buildings are absolutely and completely dependent on what's around them."

On Architecture:

"Architecture is used space formed to satisfy people's psychological needs."

"I want to specifically talk about architecture as an art. That's the only reason its worthwhile, I believe."

"There's only one way to understand architecture and that's to visit buildings."

"Architecture is never on paper; it's never any good in models. It's only built."

On Space:

"Architectural space is unique because it consciously molds the environment not only to accommodate humans, but to activate the imagination, as well."

"Architectural space is similar to the movement of water. It has a velocity, there are cross currents of movement, it surges forward or upward, it can trickle to a standstill, it can be deep and wide, or shallow and still, it can gurgle with the joining of tributaries, it can swirl, leap up or fall precipitously. Water can be photographed; space cannot, except in a duststorm."

"Used space is for physical activities; unused or waste space is as important, because it nourishes the subconscious. Perhaps it is, paradoxically, the most important of all."

"Those of you who have experienced a Wright building, or for that matter any first-rate work of architecture, know that the sense of space is immediately present. No one has to tell you or explain to you about it at all."

On Scale:

"Scale, next to space, is the most important tool of the architect."

"Ornament and texture are tools of scale."

"The task and opportunity of art is to humanize."

"Mies van der Rohe understood scale."

"The scale given by the grid juxtaposed to the solid void so marvelously developed by Le Corbusier gives the three-dimensional idea of the whole which remains unsurpassed."

On Transportation:

"The imperative of "getting around" has profoundly affected the environment, changing our lives, attitudes, and understanding of our relationship to the earth and each other. The speed of movement has changed our perceptions of scale, distance, and physical relationships."

"The automobile is not an insulant monster as proclaimed by Lewis Mumford, but an extension of the human spirit which allows him to reach out in numerous unprecedented ways. The automobile is peculiarly private but invades the public rights in ways which can be irritative and even injurious to health. However, it seems to be here to stay."

"If cars are thought of as outer garments which we shed from time to time, they and their dimensions become more human and should be treated as such."

"The car is a problem, but in its demands lie great potential for unity, for organization, for new harmony."

"Le Corbusier abhorred streets. He was wrong."

On Light:

"Reflected light coming from the wall is the most humane of all light. Since light travels in straight lines, the reflections from the walls come back to you as an individual, putting you in direct contact with the walls themselves. It is almost as if the walls are caressing you with their light. This explains the humanism of reflected light."

On Vernacular Architecture:

"I would suggest that you pay close attention to what we regard as untutored people and how they approach their problems, how they approached them in the past, and how they still approach them. Of course, I mean vernacular architecture. I think that quite often people naturally do things when left to their devices, do things very well, and solve an awful lot of problems that architects tend to forget."

On Illinois:

"... in the flatlands of Illinois, a rise of six inches seems like a big step to me..."

On Style:

"It is important to build with style, not in a style. That's what Walter Gropius used to say. If one is to believe history, or what one sees is leftover from history, I should say, then it is perfectly possible that many different stylistic buildings are combined and great harmony is brought about, and that's actually what's of interest to me. I try to get to the bottom of why that's so, and I think it has to do with the principles of architecture. It doesn't have to do with style, *per se*. It has to do with what scale is, or the relationship of the scale of one part to another, not only within the building itself, but one building to another. It has to do with the space of the building; it has to do with the proportions; it has to do with the structure, the material, the texture; it has to do with the light; it has to do with the siting. In other words, it has to do with *principles* of architecture, and when I say the style is not that important, that's what I really mean. I think architecture is important."

On Creative Expression:

"A creative process is ultimately highly impersonal. The urban designer-architect, painter and sculptor must direct his inner vision towards those problems and opportunities of an age, and drive toward those essences which differentiate one epoch from another in order to render it simultaneously timeless and of its time. Any artist is merely an instrument, who senses the drives of an age, and helps translate them into an environment which serves man."

"The principle alternate to package architecture grows out of Gropius, Wright, and Corbusier's concepts that man's spirit and infinite modes of expression need to be made manifest, celebrated and encouraged."

"The urban designer-architect is impotent unless he recognizes the forces in society and translates these forces or desires into three-dimensional reality. There are too many new worlds to explore, too many new problems crying for solutions, for there to be any universal outlook."

Philip Johnson

John Burgee Architects *with* Philip Johnson
1979 Pritzker Architecture Prize
1978 American Institute of Architects Gold Medal

As different as is Paul's work from mine, this fact has not hindered our friendship or modified my admiration for him and his architecture.

He shocked me years ago with his Gothic-over-toned arts building at Wellesley; he still surprises me with his towers in Fort Worth and Singapore. But the fact is, Paul (unlike most of us) has not changed, has veered with no change of wind, has kept his forms and approach the same through the years. He bragged to me, about the Walker House, that he was the "poor man's Mies." The mood lasted only a second. There was then the Milam House, and we were off.

It has not been easy for him, with his devastatingly critical and analytical faculty in judging us chameleon-like architects, to keep to his line despite all neglect, despite loud and fashionable cries of dismay.

But now in his middle years (I can look back from my 77 seasons.), he has achieved what he always aimed at: a consistent, rich, complex mix of parts composed of an architecture indelibly recognizable as "Rudolph" without dependence upon history or History, without influence of *House & Garden*, Mies van der Rohe, or even of the young pupils he has so generously spawned: Richard Rogers, Robert Stern, or the Kahnians.

Paul is a southern Calvinist and the True Grit shows. He is the most original, and originally consistent, of all of us.

I salute him as a brain, an artist, but most of all as a friend.

Edward Larrabee Barnes

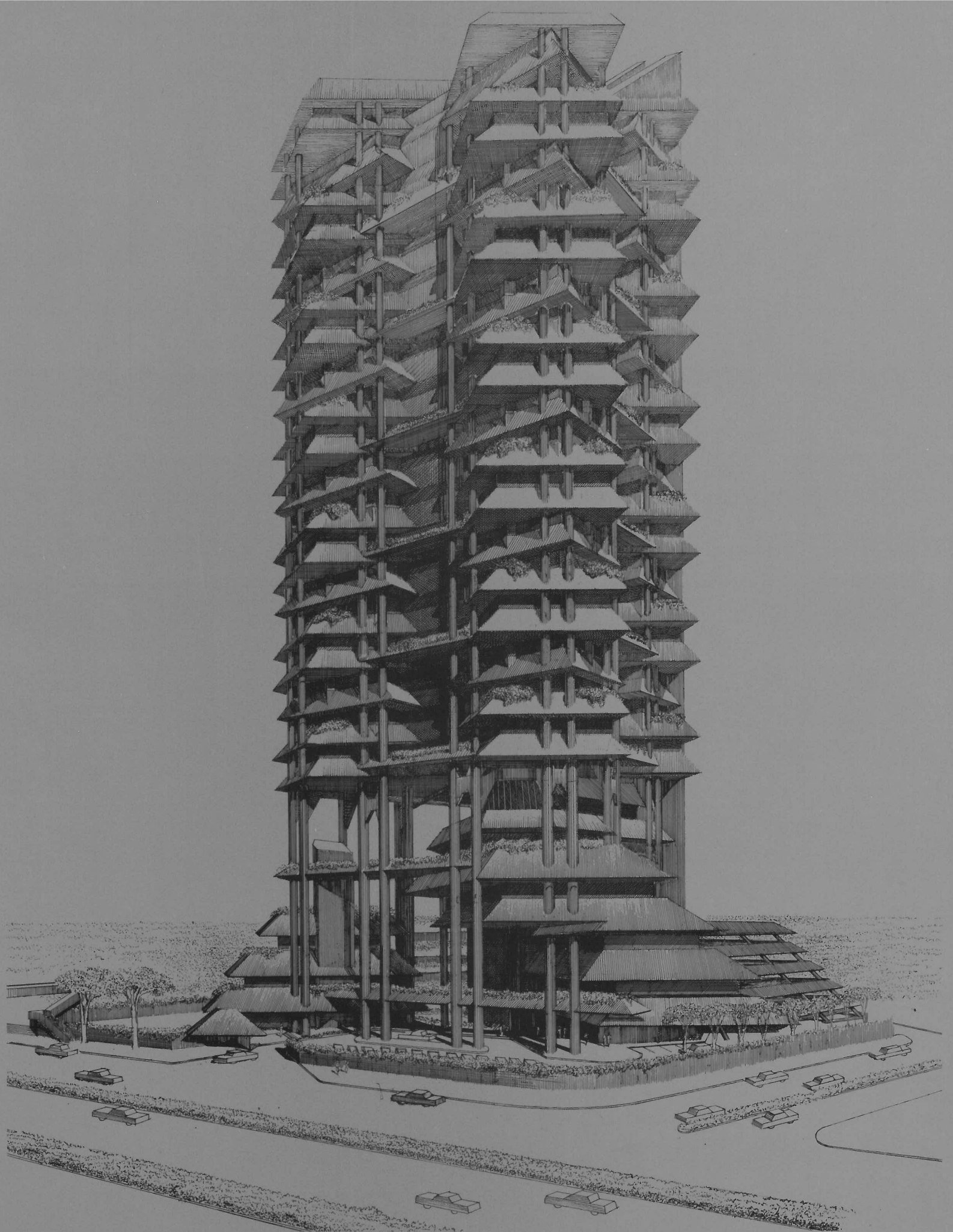
Edward Larrabee Barnes Associates P.C.
1980 American Institute of Architects
Firm Award
1983 Honorary Doctorate, Rhode Island School
of Design

Paul Rudolph, without question, was *the* successful young architect of my Harvard generation. I remember so well the fresh spirit of his little Florida house with the suspended roof that he did as a partner of Twitchell. Paul was a dynamo, a brilliant draftsman, and a self-assured designer with an abundance of ideas. Almost immediately he expressed himself in a style all his own, a style with organic unity and a vocabulary of form that was consistent, even persistent, within each building. It always seemed to me that Paul's work was closer to the organic approach of Wright than to the relatively permissive style of Gropius with whom Paul studied. Not that Paul was like Wright in any specific way; it was just that there was a dominant mood that governed every detail in each design. There were no contradictions. From the beginning, Paul knew what he was doing.

With such a strong self-awareness, such a dominant "signature," it came as a surprise to me to find that Paul was a tolerant educator who gave his varied faculty full reign, encouraged different points of view, and had no interest in turning out little Rudolphs. Paul's chairmanship at Yale, helped by his deep personal friendship with President Griswold, was a great episode in architectural education. There are a score of successful young architects who owe their drive to Rudolph's regime.

What else to say about Paul? Yes, one more thing. Paul has never become "institutionalized," never become so big that anyone else was really handling any of the work. His jobs are varied, some very large, yet his office has never been large, never gone through the atrophy of success. It is still the same Paul: doing his own renderings, working late, intense about architecture, and generous to his friends.

*A Corporate Office Building, 1982
for the Dharmala Group
Jakarta, Indonesia*



Ulrich Franzen

Ulrich Franzen and Associates

Contextual considerations are, today, the litmus test of serious and responsible architecture. There are, of course, many aspects to the question of context. They run the gamut from historic reference to physical setting. The design of building forms that interplay in a positive compositional ensemble with an adjacent urban setting is an art itself.

In the early sixties, in the studios of the Yale School of Architecture and in Paul Rudolph's office in New Haven, this forgotten art of city design was reborn under Rudolph's determined direction. At that time there was not a review of student projects at Yale where the compositional means of achieving a vibrant interaction of new design and existing setting was not intensely debated. Out of this ferment of new ideas, a generation of important new architects emerged who have since developed contextual notions to their present understanding some twenty years later.

For architectural theory and innovation to have a permanent impact, a dominant designer must be able to demonstrate the compositional force of the new insight. Paul Rudolph's design for the Boston Government Center was precisely this convincing achievement. Rudolph's initial role in Boston was that of a design consultant to a number of architects designing different structures for the Government Center. His audacious proposal to combine the different buildings into a single ring-like building surrounding a major space was presented to the Redevelopment Authority with such conviction and passion that all obstacles fell to the wayside, leading eventually to the construction of this extraordinary vision. The key idea was that the shaping of the space between buildings in an urban setting was more important than the individual structures. Thus the symbolic meaning of the Government Center's central space became the theme that bound the individual office buildings into a compositional ensemble. The key element of Rudolph's presentation in Boston was an immense cardboard model, which barely fit onto a large truck. Since Rudolph had almost eliminated the barriers between his office and the school's studios, dozens of students found themselves employed in the presentation and model building of the Government Center design. Just as the presentation carried the day in Boston, so students found the ideas compelling and memorable.

Although Rudolph's achievement is generally identified with a highly personal architectural vocabulary in the design of individual structures, his work also marks the new beginning of designing in an urban context with civility and imagination.

Charles Gwathmey

Gwathmey Siegel & Associates

I first met Paul Rudolph as a student at Yale in 1959, where he was in his second year as Chairman of the School of Architecture.

The school was literally bursting with enthusiasm and energy. Paul ran from his office to the Master's Studio daily, thriving on the discovery of teaching while working on new, major projects.

He opened the doors in New Haven to the foremost American and international architects to participate as visiting critics and lecturers at the school. Never was there more confidence and security in pluralistic education. Paul believed in exposing himself, and all of us, to as much divergent information, strong personalities, and multiple experiences as possible. He was confident and articulate, believing that ultimately one could not teach design, but with guidance could offer alternative directions and possibilities. Pragmatism, understanding the principles of architectural history, and building architecture were primary concerns.

Paul Rudolph's presence was powerful and reassuring. His work was tremendously influential. It was daring, experimental, assertive, inventive, and personal. He was prolific and fiendishly committed to the idea of built work. "Architecture communicates by experiencing it."

His work has become an expanded and extended reference to us all. What is most critical, and also refreshing, is that the energy, the nonautomatic solution, and the commitment to continually "go beyond" is more dramatic today than it was twenty years ago.

Paul Rudolph is a man of his word, and his word is his architecture.

John M. Johansen

Johansen & Bhavnani Architects

Paul has been, continuously since the early 1950s, my fellow professional and friend. From that time to the present, regardless of his progression in age, I see the same Paul. Endlessly amusing in conversational bouts on professional issues yet deeply serious of purpose, he is indeed his own man. At the Yale School of Architecture, he initiated critique sessions of invited jurors so opposed in personality and professional views that, as well as being a unique educational process, these sessions often left us with the feeling we had attended a bloodletting.

I don't believe there is in the profession a harder working designer than Paul. There is no waste in his life. He is dedicated to his craft as though there were no measure of time. His powers of evoking images and the endless hours spent, as he has said, "with a grubby pencil," in developing and making vivid these images accounts for the quality of his work. One feels in the picturesque complications of his buildings that, as we are impelled through richly coalescing spaces and the intricacies of every turn and emission of light, he has been there before us and has pre-lived every experience from every possible station point.

Paul is an unashamed and incurable romantic. As a very young architect, addressing the national AIA convention, he was one of the very first to exhort our profession to turn from the rather severe modern architecture at that time and embrace a new freedom of plasticity, a richness of detail, and a warmth of spirit. For the Post-Moderns interested only in applied decoration, Paul's work is a convincing lesson in how during the modern period such wealth of decoration could be derived from structure, mechanical, and hardware, and the refinement and embellishment of their connections.

Although Paul does not have the fluid hand of a Rembrandt, his carefully inked renderings are not only accurate previews of the spaces he envisions but also far exceed in quality most drawings by younger architects exhibited in galleries for their own value. These renderings by the designing architect are rare and I predict they will build into a most valuable collection bequeathed at some later time to an institution.

What makes Paul go? What are his motivations? They might have been competitive during his

early years of establishing himself, as may be said for most of us. However, there is little doubt, as we have followed him in full stride decade after decade, that his motivation is simply a love of buildings. It has been a continual dialogue between him and his buildings. The artist and his work are inseparably one.

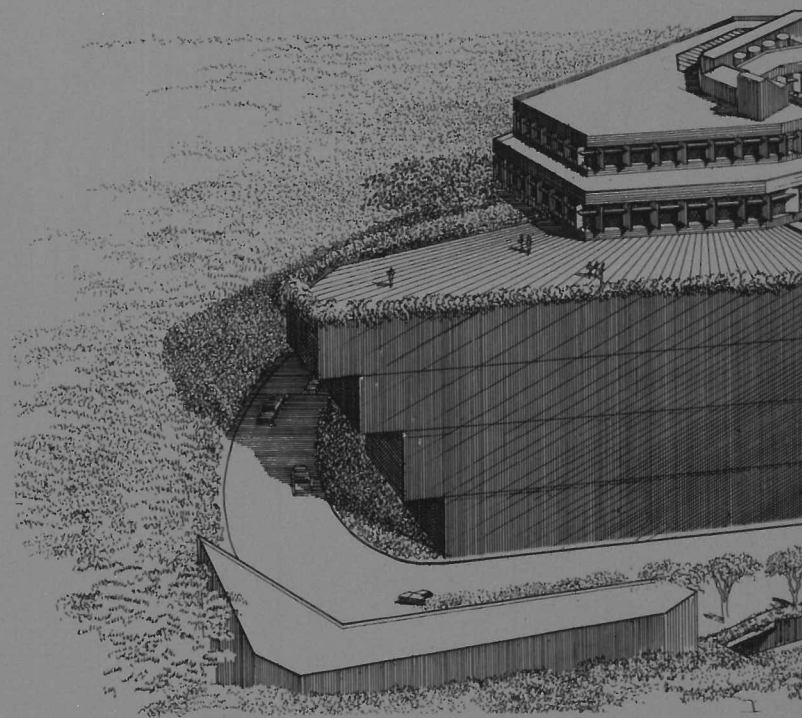
Paul is a distinct individual, a distinct type of architect. The company of his professional friends and the profession as a whole are richer for his presence.

Henry N. Cobb

Founding Partner, I. M. Pei & Partners
Chairman, Department of Architecture,
Graduate School of Design, Harvard University

During the early nineteen sixties under Paul Rudolph's aegis, the School of Architecture at Yale was vibrantly alive. From my vantage point as an occasional visiting critic in those years, two aspects of Paul's leadership seemed central to the quality of the school: first, his total commitment, as an *architect*, to the development of his own personal style; and second, his equally total commitment, as a *teacher*, to the presentation of diverse positions including those quite antithetical to his own. He thus succeeded in creating a discourse about architecture at once strongly focused yet unconfined. Furthermore, the fusing of these seemingly opposite qualities within one mind gave Paul's presence at Yale an almost incandescent intensity. He blazed, and his students caught the fire.

*Beach Road #1, 1979
A residential-office-shopping complex including
a plaza
Singapore*





Jack S. Baker
Professor of Architecture
University of Illinois at Urbana-Champaign

I first met Paul Rudolph many years ago when he came to lecture at the University of Illinois. Even then I was impressed by his passionate concern for space, scale, and urbanism—his steadfast belief that every urban building, no matter how large or small, is not free-standing but related to others.

I visited him in New Haven at his place, an old Victorian brick house on High Street, when he was chairman at Yale. Here an aura of excitement and professional activity flourished. He was working on the Temple Street Garage and the Yale Arts and Architecture Building. There was evidence of the extreme dedication needed in the search for essence through form. Piles of tracing paper sketches filled the room and endless hours—day and night—were spent in this space seeking the soul of what the building wanted to be. For those who practice architecture as an art, creating and initiating design is an all-consuming effort. I wished then that others could see the endless determination, the extreme dedication and enormous amount of time a master architect, a true artist committed to create, puts into this search. Paul has always had a personal commitment to search for the best possible solution to each problem. He is a creative synthesizer of all the humanistic, scientific, and aesthetic aspects that go into the unique expression of his architecture.

Following World War II, Paul studied under Walter Gropius at Harvard, even then questioning the precepts of his teacher and the Internationalist Movement. His concepts of space varied greatly from the International Style. He used a variety of floor and ceiling heights, a strong interplay of spatial forms, and had an early leaning toward regionalism which he stated "is one way toward that richness in architecture which other movements have enjoyed and is so lacking today." His early experience in Florida had taught him that an intelligent response to the climate could bring many rewards in innovative design, comfort, and psychological satisfaction. His highly creative practice had an international influence without adhering to the International Style.

Paul's earliest and most lasting influence is Wright. Perhaps the greatest parallel with Wright is that the architecture of both men grows out of native American genius, with both forming high-

ly individualistic expressions rather than following a style imported from abroad. Paul goes beyond Wright when he accepts the city as an architectural challenge, as he does in his exciting Graphic Arts Center proposed for lower Manhattan or in his study of the potential development over the lower Manhattan expressway. The strong influence of the Larkin Building of 1904 can be seen in his Yale Arts and Architecture Building of 1964, in its innate monumentality, in the use of vertical masses, and in the central open space. The continuing influence of Wright can be felt in some of Paul's other projects in the irregularities of the site plan, in the use of multi-angle relationships, in the introduction of curves and the rotating pinwheel form, in his spatial innovations, and in the feeling of movement and flow of space through the building. The tremendous richness of form, light, and shadow in his buildings become the ornamentation, an integral part of the design.

He continues searching for new spatial concepts that satisfy man's psychological needs whether in the imaginative use of space and light in his own residence—a contemporary "Sir John Soane" house for New York—or in his exciting work now under construction in Southeast Asia, which also reflects his continuing interest in regionalism and climate.

His office tower in Jakarta has gently sloping roofs, indigenous to the area. These are expressed at each level protecting the windows from the direct rays of the sun and funneling the breezes through. An ingenious idea of rotating three basic floor plans on each level of the office tower gives a rich variety of space and form to both the interior and exterior.

A highly imaginative concept for his Grange Road apartment complex in Singapore incorporates richly articulated facades created by the interweaving of two-story duplexes and single-floor simplexes, open spaces, and projecting balconies. The entry is under the building through an entrance plaza amid rows of high columns.

His large Beach Road #1 project, also in Singapore, is one-third commercial, one-third offices, and one-third residential. The lower horizontal complex is a powerful irregular form, four stories of shops around a fan-shaped atrium with two stories of offices above. The tower of offices and apartments rises to one side of the complex. High columns support this single office tower which, as it ascends, turns into a pinwheel plan of six apartment towers giving the apartments

fantastic views, offering an abundance of natural light, and creating dynamic interior and exterior spaces. One enters on street level into an impressive, open, landscaped courtyard with sunken terraces.

Paul's continuing dedication to the art of architecture contributes to the greatest art of all, the art of living. He never fails to take into consideration the intangibles, the human spirit, and after all it is this "intouchness" with spirit that turns a good design into a real work of art. You can tell a great architect by whether or not he accepts the current trends and stylistic patterns or continues his own search for self-expression through improvement and change. Never content to rest on his achievements, Paul continues his search today. From the beginning he has assimilated into his consciousness the creations of the past, but his architecture is uncompromisingly his own. In Paul's buildings the human senses reverberate and are heightened by his sense of space, movement, and light. You sense his sheer joy of making places for people to inhabit with dignity and pleasure. His ideas, buildings, projects and his consistent attempt to realize in physical form his highly innovative concepts guarantees him recognition as one of the great architects of our time.

Vincent Scully

Sterling Professor of the History of Art
Yale University

With the passage of the years, Paul Rudolph's Art and Architecture Building at Yale has begun to look like one of the major monuments of modern architecture. It is also a dismaying building: aggressive, illogical, fraying at the edges, ratty, and trashed—a ruin. At its dedication Nikolaus Pevsner denounced it with more candor than tact for a thoroughly irrational work, eccentric and wrong-headed, and at a symposium held in it in 1982 another English critic took much the same line. A simple loft building would have served the program better, both declared. One can hardly say that they were wrong so far as they went. The building literally defies use. It has to be fought all the time. Its major spaces are invariably cut up and threatened by something; its dark primitive stairs and subterranean passageways suggest the presence of the Minotaur. Using it is an adventure. Exasperated, its inhabitants have got to work things out for themselves, spread their drawings, string their lights, con-

struct their *bidonvilles* among the splendid ruins. They are compelled to behave like bums and heroes. It is all rather marvelous.

It is hard to imagine what kind of building one would prefer to see on that site. Urbanistically considered, Rudolph's building could hardly be more skillfully placed in relation to Chapel Street and to Kahn's Art Gallery across the way. It completes and complements both, but it is also a great dark giant lifting up its shaggy head in the center of the town. A symbol of something or other, probably of pride, it was partly burned out during the Troubles of the late sixties, though certainly not by a student. Its reconstruction was disastrous. The over-scaled mullions which were added to it (without, of course, benefit of consultation with Rudolph) destroyed one of its grandest qualities, which was to lift like an enormous lantern in the night. Otherwise, it is clearly the way it had to be and is, in large part, Le Corbusier's child. Once Le Corbusier abandoned his machine aesthetic of the twenties, he had nowhere to go but to the primordial, having jettisoned all the architectural language which had developed throughout human history in between. So the primitive Titans of Brutalism came lurching into town. Rudolph's is the greatest and the most archetypal of them all. Its like will never be seen again.

Today it seems almost inconceivable that such buildings could have been constructed only twenty years ago. But the Art and Architecture Building is surely there, heroically present despite everything. It is a monolith, an indestructible monument not only to an era gone by and perhaps also to the limits of architecture itself, but also to Paul Rudolph's own vigor and courage as well, to the young man who came to Yale School of Architecture a generation ago and stood it on its feet and turned out, every one of them utterly devoted to him, many of the best architects who are practicing today.



Mildred F. Schmertz
Executive Editor
Architectural Record

Paul Rudolph's commissions, built and unbuilt, have comprised almost every conceivable building type or urban design problem of today. Since he opened his own office in 1952, Rudolph has designed houses, apartment buildings, an embassy, campuses and their buildings, an airport, a parking garage, hotels, theaters, stadiums, office buildings, churches, libraries, government and civic buildings, various plans for urban development, parks and other recreational facilities and uncounted miscellaneous projects. All of this work has been done and is being done without a partner. Rudolph once said: "Let's face it, architects were never meant to design together Architecture is a personal effort, and the fewer people coming between you and your work, the better If an architect cares enough and practices architecture as an art, then he must initiate design—he must create rather than make judgments."

Rudolph's initiations and creations have prefigured the designs of other architects in the United States, Japan and Europe. He continues to bring new concepts to the world of architecture which find their way into the work of others, becoming part of generalized building practice. His design is a synthesis of the ideas of Le Corbusier, Wright and Kahn. His buildings focus upon the needs of people and are consistently practical solutions. At the same time they are always sculptural and if called for, heroic. At the urban scale, his buildings are powerful interventions, creating new scale relationships to their surroundings. They are great spiraling outdoor environments—gateways, bridges, gathering places—and dynamic, complicated, intricately overlapping and juxtaposed interior environments. His two most spectacular, built exercises in urban form are the Boston Government Service Center and the Southern Massachusetts Technical Institute.

Rudolph describes urban design as "remodeling, adding, subtracting, reworking, relating and reforming" three-dimensional spaces for human activities, including all pedestrian and vehicular systems. He remains interested in megastructures (multi-use building complexes with integral transportation systems) and in the concept of the industrialized, plug-in city. He has devised several unbuilt schemes in which housing units similar to mobile homes, and indeed manufac-

tured by that industry, would be hoisted into a steel or concrete framework and connected to the mechanical and electrical services.

In spite of his interest in industrialized processes, Rudolph was one of the first (if not the first) prominent contemporary architects to question the precepts of the Modern Movement. In the early 1960s he said: "Action has outstripped theory. The last decade has thrown a glaring light on the omissions, thinness, paucity of ideas, naiveté with regard to symbols, lack of creativeness and expressiveness of architectural philosophy as it developed during the 20s Many of our difficulties stem from the concept of functionalism as the only determinant of form. We cannot pretend to solve problems of space without precedent in form." He sees the Post-Modern movement as a mere interlude, however, because "it rarely addresses real problems." He believes that to focus upon style alone, as he accuses the Post-Modernists of doing, trivializes architecture. Post-Modern stylistic concerns, in his view, "don't get to the root of the problem which is the need to develop a new urbanism," and the need to focus on the building itself, its structure and technology. "I disagree with those who see architecture as a decorated shed. You can't dismiss the shed. The "shed" establishes proportions, how everything goes together, how the building is sited, how you get into it, etc. The shed has such unlimited possibilities that I could never just dismiss it and go on to its "decoration." Decoration must be an integral part of the whole, with paramount attention given to its scale-giving attributes."

Unlike much Post-Modern work which is derivative, and carefully understated, Rudolph's architecture is highly original, personal and aggressive. But like that of the Post-Modernists, it has from the beginning been tied to history. Rudolph, however, appears not to borrow historic forms and figures just for the fun of it. Furthermore, his uses of the past are related for the most part to urbanistic concerns and are so modulated as to escape easy recognition. All the elements that comprise his design context, materials, technology and history—are transfigured in ways that are uncompromisingly his own.

Grange Road Project, 1980
An apartment complex with adjacent parking and site facilities
Singapore

On Rudolph at Illinois

The primary focus of Paul Rudolph's teaching at Illinois has been to promote the premise that urbanistic thinking is integral to good architecture. In so doing, he has reminded us of the basic principles of architecture and has reawakened our sense of the role of the architect in society. Rudolph believes that the major task facing architects today is to bring a new sense of urbanism to architecture. He has shown how the lack of urban awareness has caused a disordered and confused environment without cohesiveness or a sense of place. Instead of an urban whole, the result is a clutter of separate elements, each clamoring for attention and disregarding its place in the urban context.

Urbanism provides an architectural synthesis for Rudolph. It affords a means for unifying a building with its surroundings, offers possibilities for integrating transportation and communication systems, and makes the architecture part of a greater whole. To Rudolph, the megastructure is not only inevitable, but it is the ultimate reflection of the urban fabric. Historically, great architecture has always been linked with an urban sense. Only recently have buildings been designed without sufficient regard for the urban setting. Rudolph sees architectural urbanism as a means toward better architecture and an opportunity for countering modernist sterility. He believes that architects must reassume the responsibility of making urbanism a part of architecture, a task which the profession has abrogated to urban planners.

Paul Rudolph's teaching program at Illinois has reflected these views. He has authored a design problem for our graduate studios entitled "The University of Illinois Quadrangle: Growth at the Core," and thus challenged students to examine the main campus area and give it definition, linkage, and increased utility while tightening its fabric. His program statement began, "The modern movement has been plagued with its inability to produce eloquent additions to our cities. This is partially because the relationship of existing buildings to new buildings and concepts remains elusive at best." He also teaches a seminar which further examines urbanism and architecture. The main student project is to study a great urban space and examine the factors which shape it. Rudolph is interested in scale, dimension, and proportion; and one intent of the student drawings is to relate the urban spaces studied to one another, by drawing them at the same scale for comparison. At one seminar meet-

ing he said, "Americans enjoy European formed spaces immensely, but seem incapable of forming them on this continent. Outside spaces need to be defined, or confined, and coherent unifying spaces created."

Paul Rudolph did not come to the University of Illinois to teach urban planning. What he did was to show the necessity of applying urbanistic concepts to architecture and to demonstrate how both our cities, and the buildings in them, will benefit. He has us thinking big again, right down to the details.

Nicholas R. Koch
Graduate Student in Architecture

As students, we are constantly challenged to become more aware, to learn in new ways. While much of our knowledge ultimately comes from within, there are at times opportunities to expand our horizons and strive for a more complete and mature education. In one such rare opportunity, the Plym Distinguished Professor Paul Rudolph has challenged the students of the University of Illinois to perceive and understand more than merely the surface elements of the world around us. He has emphasized awareness, being alert and cognizant of our surroundings, as a prerequisite to understanding the built environment.

Urban awareness or "urbanism" starts in one's own backyard by experiencing and critically analyzing buildings in their context, urban open spaces, and the entire urban fabric. This semester, with Professor Rudolph, we focused our awareness on the University of Illinois at Urbana-Champaign campus with its Georgian formality and Midwestern quirks, a starting point for better comprehension of spaces everywhere.

Awareness of architectural space, seeing and experiencing before drawing, is essential to understanding and creating architecture. Comments by Professor Rudolph about his concepts of architectural space, while very personal, demystified some of the process. By observing a building designed by Professor Rudolph here in Champaign, the Christian Science Student Center, speaking with the architect, and studying his original drawings, students could absorb all three and better appreciate the subtleties and power of one architectural space.

Awareness of social issues is another concern stressed by Professor Rudolph. Issues ranging from urban renewal to transportation systems and economic forces are becoming increasingly significant to architects. The goal of urban design as architecture and art directed at the problems of society, not in spite of them, deserves much greater attention and study.

As students we must develop an informed individuality, for as Professor Rudolph points out, "there are too many new worlds to explore, too many new problems crying out for solutions, for there to be a universal outlook." Awareness and perception are skills that can be developed and that will take us much further than most of us realize. Certainly the personal example we have experienced this semester bears this out.

David Ewanowski
Graduate Student in Architecture

Afterword

The opportunity to engage Paul Rudolph in discussion and to carefully explore current concerns of architectural theory and practice with him this semester has resulted in many rewards for those of us in the School of Architecture. To meet the challenge of this man's thoughts is to participate in a demanding experience that integrates both questioning and learning. As a practicing architect and scholar, his contributions to our school have been characterized by a style which merits further commentary.

In my personal communication with Paul Rudolph I have felt somewhat confounded by the enigmas of this intensely creative individual. It is of singular importance that Rudolph, in his work with students and faculty, draws upon both that intensity and creativity. The essential quality of Rudolph's professorship at Illinois has been marked by an interpersonal style which simultaneously welcomes and challenges. Though his professionalism has earned our respect, it has been his manner of accessibility, his willingness to consider questions and concerns, which has catalyzed the later discussions and forums.

My appreciation for Paul Rudolph emanates from the way he engages the educational process, turning always towards the encounter. It is a measure of the man that he encourages a sense

of immediacy, remaining sometimes after many hours, accessible to the task at hand. Furthermore, I believe that it has been a conscious, deliberate choice which has directed his actions. In a lecture given during his visit he stated that "as an architect one has to be very single-minded . . . but as a critic or as a teacher in a school of architecture, you have to be almost the exact opposite. You have to, as I see it, be willing to listen to many points of view and to be sympathetic and to try to understand and help the student to find his own way to whatever it is he wants to do. It is the exact opposite of being an architect." The distinction which he draws between architect and teacher is a useful one. It is to our advantage that he can excel in both.

Rudolph's interactions are characterized by both intensity and creativity. He is not, as a teacher, merely supportive. The method he uses to "help the student to find his own way" is a complex one, incorporating many aspects. One such aspect involves his willingness to lay his ideas, thoughts, and concerns on the line. His ability to do so encourages others, in a like manner, to present their own thoughts on a given subject. That is the challenge that Paul Rudolph offers in the educational setting.

Another aspect remains elusive, escaping our best attempts at understanding. Creativity is difficult to define, though so many have noted it. For my purposes I would like to replace the word *creativity* with the word *clarity*. In practice and theory Rudolph seems adept at facilitating a sense of clarity. That clarity is evidenced both in the way he addresses ideas and in his expression of visual forms. It is germane to the nature of the man that he brings a sense of clarity into the lecture hall. That he actively seeks such a clarity is confirmed by a statement from the book *Paul Rudolph: Architectural Drawings*. Rudolph comments that "the quality of the private visual sketch (the recording of an idea) varies according to the clarity of thought." Perhaps for Paul Rudolph, and to some extent for all of us, the visual is not to be separated from the ideational. Rather, they exist as a whole which is moderated by the degree of clarity. Paul Rudolph understands what is meant by the term clarity, and that is his gift to us.

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Paul Rudolph
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"... it's intended to be a seminar and that means there is a give and take, so you must disagree with me—it's no fun for me if everybody agrees all the time, I assure you. And so it goes..."