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PAUL RUDOLPH-BY HIMSELF

Aim of the architecture is to shape space that will be an valid psychological environment.

Just alike 19th century architects did not care enough for the structural matters of buildings, nowadays we neglect our obligation for shape (form, outlook) of cities. We must take chance of developement and our XX century developement.

Architecture is a personal effort (strive) and it is much better if less (fewer) people is in between you and your creative work. If an architect consider architecture as an art, he has to initiate (generate) project, not only judge.

There are six important elements of architectural form:

- 1)Surrounding of building: connection with other buildings and ground (terrain)*
- 2)Functional matters*
- 3)Particular area, climate, landscape, way of living, geting of natural light (inside)*
- 4)Materials, everyone has own potential and demands own expression*
- 5)Psychological demands as a task for architecture*
- 6)Life style (Zeitgeist) and existence of particular clishes*

Total design for all ambient is probably only solution (approuch) nowadays, but vulgar (strict) functionalists are hiding behind pragmatic and analytic considerations. An architect know how to make building, but it is a big skill to set it with others, in-between past and future, in the way to be a part of common picture. „Endless buildings“, scale, respect and understanding of traditional architecture is the same important as functionalism is.

Many of our problems are rooted in concept of functionalism in dealing with form. We will not solve our spatial problems without respect for shape (form). System, once used for particular project should not be repeated. We should not be afraid of certain forms, even if laymen do not share our enthusiasm . It is interesting, anyway, that they will react favorable towards real and sincerely value.

These houses and proposals maybe are not the best solution for the problems I am interested in – but , every architect must use his time in the best way.

(from Paul Rudolph's writings)

Particular tehcnology is making arhitecture ,more than any other artistic discipline, to be rooted in potentiality and power of society. To underestimate or fail to use it mean a sad story for many buildings. Ambitious struggle for more , might to be a noble utopia. It is proper for our need to have a total use of our building ability and materials in realization of spatial demands. That will be purified with philosophical attitude and architects creation ability.

Many Paul Rudolph's projects are challenging for builders: complex outstanding form, tectonic complexity, no routine. Sometimes projects are doomed to loneliness of architectural publication, when an idea is presented just as thought, without three-dimensional space, without reality . On the

contrary, Rudolph, one of leading American architects, is always in real way connected with architectural ground. He has been permanently making an architectural experiment. He has gained the architecture of real progress, not asking for futuristic bubble. They are always spatial systems thought, worked out and realized in the way of American architectural reality. He's making a sculptural architecture through very serious analysis of each building detail – it is design both in big and small scale. That is explanation for the way in which all that sketch, free hand drawings, models, in one mystical way are growing to the full scale size. The sculptures have never been lost and never apart from its architectural purpose and reason. Project is enabled to be developed in architectural masterpiece, to be flourished in scale 1:1.

Besides introduction with photographs of his remarkable project works, here are presented some recent realizations in Goshen, Boston and New York. There are just slight similarities among them, an architecture outside of general authors formula. Some program diversity, as well as respect towards particular environment is emphasized with some permanent change of architect. Common characteristic of all those projects is permanent ambition for an artistic expression.

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Orange County Government Center in Goshen is challenge to traditional treatment of that function. Ceremonial pathetic seriousness of the place for justice is substituted with play of form, non-formal house for social formal organization. Contrary to an one institutional volume-many playful boxes. Architectural impression and overall integrity is based on horizontal parallelepiped volumes of different sizes, related upon functional demands. They are grouped in three functional parts around courtyard: Governmental Center, Court and Court for adolescent delinquency. Every interior space marked with lateral solid walls and openings on shorter facade sides, comes from inside life of interior to be presented to exterior. Getting rid of common design approach with the same height of rooms, in this project Rudolph comes with importance of psychological effect with change of height, in the way that more important spaces are higher. In that way, light comes in interior all around. One-piece fixed glass (air condition is installed) makes an artistic clarity and white lintel adds to dynamic impression of overall composition.

Compared to the outside complex expression and interior complexity, system of construction is quite simple. Reinforced concrete beams 0.60/1.50 m every five meters, but on different levels, run over 12-15 m span.

The building is located in a small park, surrounded by houses of small scale. Therefore, for unifying the all setting, present ambience, the big volume was broken and presented through many small parts. Building costs were \$ 5.8 million, or \$ 390 per square meter.

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As a part of the Boston downtown, Rudolph designed government service center. The first intention, that was to give just a general urban idea, later developed in the project of entire complex of governmental buildings. On the irregular site shape, as a result of irregular street pattern, setback and building heights should have been respected. Besides, the main principles were: entrances to all buildings from the central square, concrete to be material, smaller scale inside on the square for the pedestrians and quite bigger on the street side for the cars movement. The tower (not built yet) is

supposed to mark the centre and to be in relation with other skyscrapers of the greater city centre. Located on the entrance to the square, it makes all buildings around the square unified, giving us an example of an old architectural composition: attractive contrast of horizontal and vertical volumes. The square as a tensile fabric is touching the buildings, gives the light and air to the lower garage space, and in the centre with five fanlike staircases comes on the lower level. Stairs, are not only for communication but also for seating in the sun protected shade of skyscraper. Closeness, intimacy and human scale of a Mediterranean square is here given in modern, big city intervention.

Center expression, generated with an urban situation is in continuation up to light play on the concrete granulate. The concrete rough surface is strong deal of both outside and inside spaces and says about the Rudolph affiliation for this material, shaped *in situ* or given in facade concrete blocks. This, in a way rebellious and rough expression is in opposition to the polished and glittering expression of many American buildings representing financial power.

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New York is a city of skyscrapers. There, the skyscraper is logical and rational, nice and beautiful , almost poetical. Grown up, as an eruption of builders ability. Prehistoric menhirs directed to the transcendental feeling, have been transformed into the fifty stories, or so structures, high symbols of human existence nowadays . The skyscraper is a module for Manhattan, and for all area of city is natural even for dwelling purpose. Two skyscrapers of 40 and 42 floors, designed by Rudolph for New York, are built in the residential area of Bronx ,in one of five NY boroughs. Because , the location is not rectangular alike site in Manhattan, cubical volume (there rational and demanding) has been here changed upon new circumstances. Covered deserted subway warehouse with surrounding area was the site prepared for dwelling purpose on the vertical principle, for about 2.000 residents. Free shaped volume is generated by plan of comprehensive layout. Twelve apartments on each floor, grouped around communication core, demanded an optimum for each apartment and eventually it produced an elaborated complex plan. Curved surfaces give feeling of warmth and they embrace multiplied spaces, which in so concentrated arrangement are looking for intimacy protection. Rounded elements make two of the volumes connected in one mass and then separated, in the way how pedestrian is moving around. Located on the edge of the green area, two skyscrapers have become an urban mark.

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Paul Rudolph's first realizations were family houses. They were on strictly functionalistic concepts, straight geometrical lines, with pure and visible construction. Upon the Rudolph's opinion, those "small projects" are always a good task for a young architect. Later on, he was working on other projects, but always he has been designing family houses. Architectural metamorphosis brings new projects, with noticed common ideas of playful space and broken volumes, free manipulation with both vertical and horizontal planes, what makes transparency of interior and vertical interchange of spaces. That is why the section is very dynamical just like horizontal plans. With own specific sensibility, wish and strive, Rudolph creates every time different house - sculpture depending on the need, environment and material. In interior solution, he is playing with different levels, different heights . Spaces of particular functions are arranged in the way that everyone activity is getting its own intimacy in the scope of total space.

Rudolph respects and admires the Frank Lloyd Wright's work and some of his projects for residencies have a spirit of Wright's architecture. FLW had been inspiration for Rudolph many times, and the Bass Residence is for sure an advanced wrightian architecture.

For some of those residencies there was no financial limit, and therefore artistic affinity of "rich American" was more important than his wallet.

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America. New York. Flowers on the street, in front of hotel entrance residential building, in halls and lobbies. Pleasant decoration. When I found out a perfect plastic imitation, I was completely puzzled. In the same huge pot of the magnificent arrangement where the real greenery was growing, it was mixed with plastic fake flowers. One morning a doorman was watering the flowers. I was looking from a few meters distance and I didn't know to which one the water will flow through plant capillaries, and to which one it will only clean plastic leaves.

For three months *I have been working in Paul Rudolph's office, I felt the power of American society running through capillaries of his architecture.

Lenko Pleština

*/The article is written by the first half of may seven months in PR's office