

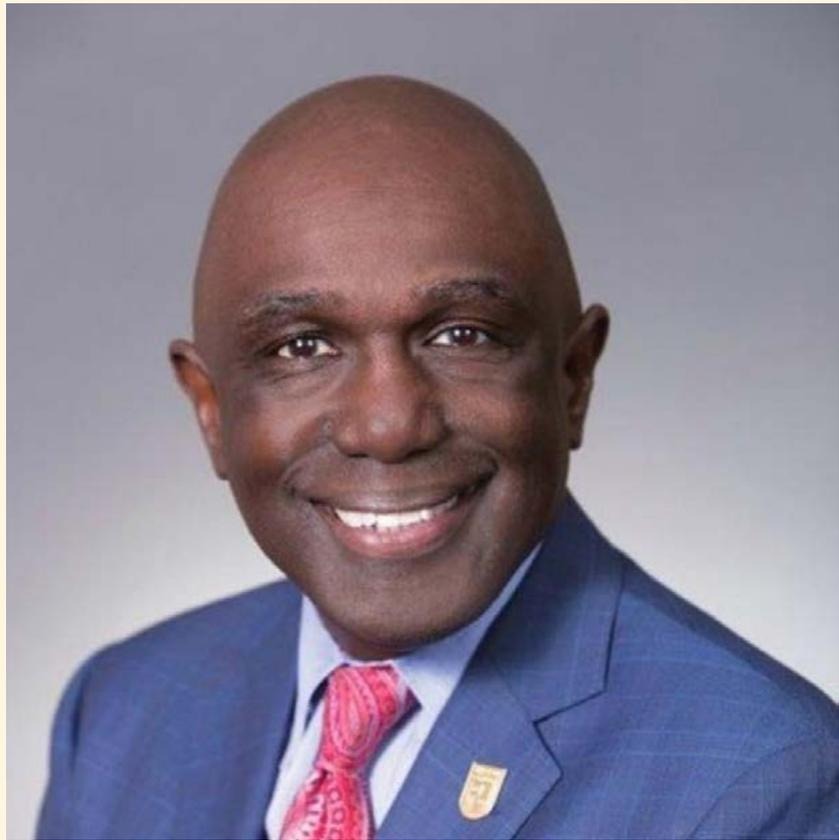
# A VISIONARY campus

Paul Rudolph and UMass Dartmouth

Exhibition: April 16 – April 28, 2018



SPRING  
20  
18



A warm and heartfelt welcome is extended to our new Chancellor, **Dr. Robert E. Johnson**. On behalf of the CVPA, and the University of Massachusetts Dartmouth, we thank you for your support of our students, faculty, staff and programs, and your dedication to ensure that the arts maintain a prominent position in every student's life and education. As you work tirelessly to reintroduce UMass Dartmouth to the region and the world, we are most appreciative of your energy, positive outlook and pride in our campus; thank you for listening, for hearing and for acting. As we move forward together, may we all be inspired to emulate your philosophy of gratitude and entrepreneurial spirit as we work collaboratively to transform the University and the region. Our campus architect Paul Rudolph envisioned our campus as a site for intellectual, cultural, social exchange and activism. As the architect of the future of our institution, we recognize these same ideals in your leadership and welcome your stewardship of our Visionary Campus.







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# BIOGRAPHY

Paul Marvin Rudolph was born on October 28, 1918 in Elkton, Kentucky. His father was a Methodist minister and his mother was an artist who inspired her son to pursue a creative profession. Rudolph enrolled at the Alabama Polytechnic Institute in 1935 and graduated in 1940 with a Bachelor of Architecture degree. Despite five years of study, he believed that he had not received an adequate architectural education. To correct this, Rudolph enrolled in the Harvard Graduate School of Design in order to study with Walter Gropius, the former director of the Bauhaus in Germany. Rudolph considered Gropius to be “a truly great teacher, a theorist, [and] an entrepreneur” from whom he could learn a great deal.<sup>1</sup> At Harvard, Rudolph learned the fundamental modern design axioms that he would apply (albeit in a modified form) to all the structures that he built.

<sup>1</sup> <http://prudolph.lib.umassd.edu> Also See Bruce Barnes, “Introduction” on the Paul Rudolph website at the University of Massachusetts Dartmouth. <http://prudolph.lib.umassd.edu/introduction>.

<sup>2</sup> Paul M. Rudolph, “Regionalism in Architecture.” *Perspecta* Vol. 4 (1957): p.13. Also see Bruce Barnes. “Introduction.” Paul Rudolph website at <http://prudolph.lib.umassd.edu>.

As a student, he also developed a philosophy that would influence how and what he created. For Rudolph: “An architect’s function is to help man forget his troubles, and enrich his spirit.”<sup>2</sup>

Six months after enrolling at Harvard in 1941, Paul Rudolph was drafted into the Navy. He worked in the Brooklyn Navy Yard as an officer where he helped design merchant ships for the war effort. It is possible that the heavy and durable building of Naval ships affected Rudolph’s later work and played a part in the development of his heavy, concrete, brutalist style.<sup>3</sup> After the war, Rudolph returned to Harvard where he honed his skills as a modernist architect. Paul Rudolph built many architectural masterpieces

<sup>3</sup> Timothy M. Rohan, *Architecture in the Age of Alienation: Paul Rudolph’s Postwar Academic Buildings* (Ann Arbor MI: Bell and Howell Information and Learning Company, 2001), 288-292.



Figure 1

throughout the 1950s and 1960s. The sophisticated Florida vacation homes that he designed with his partner Ralph Twitchell are embodiments of the modern idiom. Not everyone believed that his other commissions were also exemplars of the modern. For example, his controversial Art and Architecture building at Yale University, like Boston's City Hall, "was initially celebrated and subsequently reviled" as Ada Louise Huxtable succinctly puts it.<sup>4</sup> With its corrugated and angular cement facades, which are noticeably reminiscent of the UMassD campus, it engendered strong reactions—both positive and negative (as do Paul Rudolph's other buildings).

Rudolph was asked, in 1963, to design the UMassD campus, which was then the Southeastern Massachusetts Technological Institute (SMTI). After the completion of his master plan, construction began on the Liberal Arts building (then known as Group I). However, it did not take long before severe financial complications forced Rudolph to leave the SMTI design team. Nevertheless, he remained as a volunteer and helped to oversee its development.

<sup>4</sup> Ada Louise Huxtable, "The Beauty in Brutalism Restored and Updated," *The Wall Street Journal* 253, 45 (2009): 7.

<sup>5</sup> Paul Rudolph interviewed by Lasse Antonsen, "Sub Rosa: An Interview with Paul Rudolph," January 12, 1996. [http://prudolph.lib.umassd.edu/files/pr/Rudolph Interview with Lasse Antonsen.pdf](http://prudolph.lib.umassd.edu/files/pr/Rudolph%20Interview%20with%20Lasse%20Antonsen.pdf)

Rudolph admits: "Yes, I was fired. But in a sense, my influence and efforts did not change that drastically—not at first anyway—because the other architects—and I have to emphasize that there were many architects involved—understood that there was a pervading idea, a series of ideas, wielding the campus into one, and that it needed to be an ongoing effort, so the other architects actually came to my rescue, otherwise, it would not have worked."<sup>5</sup>

During the 1970s, his career suffered a precipitous decline.<sup>6</sup> His health also began to deteriorate. Paul Rudolph died on August 8, 1997. Despite the few commissions that he received during his later years, his obituaries note that his accomplishments were legendary. Indeed, all we have to do is browse through any architectural history book today to understand why he received these encomia. In all likelihood, we would come across one of his buildings—in fact, that building could be either the Yale's A & A or the University of Massachusetts Dartmouth.

<sup>6</sup> See Bruce Barnes, "Introduction" to the Paul Rudolph website at UMassD. <http://prudolph.lib.umassd.edu> .



Figure 2

# INTRODUCTION

“Love at first sight” is not a phrase easily associated with the University of Massachusetts Dartmouth campus. From the oddly jutting blocks of the concrete buildings to the zigzagging pathways, this is not the design of your average college campus. Indeed, when the pedestrian or driver enters the campus, the first structure he or she sees is Humanities I (now the LARTS building): an eclectic volume of projecting rectangles and squares centered on a large window. In contrast to the clean right angles and simple geometries of the popular International Style, the campus structures appear as a complex, massive jumble of interlocking spaces.

The campus design, conventionally known as brutalism, was coined by British architects Alison and Peter Smithson. They adapted it from Le

Corbusier’s *béton brut* (raw cement). Nonetheless, the English “brutish” is often the term upon which critics focus. Theodore Dalrymple regards the style as “Totalitarian;” its forms “cold hearted moral deformit[ies].”<sup>1</sup> However, with a bit more consideration, observers will find that the concrete volumes frame and shape a dynamic, colorful educational center.

Paul Rudolph, who studied architecture with Bauhaus founder Walter Gropius, designed the UMass Dartmouth campus, originally known as the Southeastern Massachusetts Technological Institute (SMTI). For this “tabula rasa” university, Rudolph created a distinct site plan, one in which he separated the school from the nearby farmland. He enclosed

<sup>1</sup> Theodore Dalrymple, “The Architect as Totalitarian: Le Corbusier’s Baleful Influence,” *City Journal* 19: 4 (2009). As cited in Anna Dempsey, Ben Youtz and Kelly Haigh, Re-viewing and Reimagining Paul Rudolph’s Brutalist Architecture in the USA and Southeast Asia, *studies in History and Theory of Architecture* 2 (2014), 140.

the academic buildings within two concentric circles: the first a traffic Ring Road to accommodate students who drive to campus; and the second, an earthen berm to separate the academic buildings from the parking lot. Inside the protective berm, Rudolph created a contoured, spiraling campus center. He situated concrete multi-tiered, cantilevered structures along two crescents of the spiral plan's perimeter.

Rudolph's overall design for SMTI reflected his distinctive modernist aesthetic, one that departed from the minimalist, stand-alone glass boxes of the International Style. Instead, he chose to use textured concrete geometric shapes for the school's façades. Because concrete was affordable and widely available, he could "mass-produce" simple forms. According to Tony Monk, "He used concrete and explored its different finishes, precast and *in situ* with different exposed aggregate and shutter board textures because he felt it was a modern material and its plasticity gave him infinite flexibility in his dynamic designs."<sup>2</sup>

<sup>2</sup> Tony Monk, *The Art and Architecture of Paul Rudolph*, with a forward by Norman Foster, (Chichester, West Sussex: Wiley Academy, 1999), 15.

<sup>3</sup> Rudolph, cited in *Paul Rudolph: 1983-84 Pym Distinguished Professorship in Architecture*, compiled and edited by James P. Warfield (Urbana-Champaign: School of Architecture, University of Illinois at Urbana-Champaign, 1983).

At the same time, concrete allowed him to create ornamental textured surfaces across which shadow and light danced—framing a phenomenological, embodied space. According to Rudolph: "Reflected light coming from the wall is the most humane light 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."<sup>3</sup> Color functions in a similar manner. The highly saturated hues of the original carpets and furniture upholstery, which reflect onto the walls and ceilings, also envelop the student or visitor in a dynamic space.

Although a professed modernist, Rudolph was inspired by the Piazza San Marco in Venice, Italy. He noted that the plaza structures are all "connected" and that while they have many different functions, together they frame "a tremendous sense of space."<sup>4</sup>

<sup>4</sup> Paul Rudolph interviewed by Lasse Antonsen, "Sub Rosa: An Interview with Paul Rudolph," January 12, 1996. [http://rudolph.lib.umassd.edu/files/pr/Rudolph Interview with Lasse Antonsen.pdf](http://rudolph.lib.umassd.edu/files/pr/Rudolph%20Interview%20with%20Lasse%20Antonsen.pdf)

He described this interconnection as the “psychology of architectural space.”<sup>5</sup> At SMTI, he attempted to create a similar kind of plaza. Rudolph contoured the green and concrete outdoor spaces to flow down into and around Renaissance-like campanile in order to elicit the pedestrian’s visual and tactile responses to the outdoor space.

Rudolph regarded himself as an urbanist. He was concerned with the relationships between buildings, their dwellers, and the surrounding environment. Unlike Mies van der Rohe, who created “buildings with no regard to the space between them,” Rudolph sought to “make eloquent the relationship between buildings.”<sup>6</sup> He believed “architectural space is similar to the movement of water. It has 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.”<sup>7</sup>

The community of spaces and buildings that make up this campus may be something of an acquired taste. However, if visitors carefully contemplate Rudolph’s brutalist

design, they may be surprised. At sundown, they might witness the walls come alive, as the heavy concrete and glass buildings appear to float in the warm sunshine.

<sup>5</sup> Ibid.

<sup>6</sup> Paul Rudolph, “Changing Philosophy of Architecture,” *Architectural Forum* 101 (July 1954):120-121.

<sup>7</sup> Paul Rudolph with Jeanne M. Daverne, “Conversations with Paul Rudolph,” in *Writings on Architecture*, edited by Nina Rappaport, forward by Robert A. M. Stern (New Haven and London: Yale University Press, 2008), 120.



Figure 3



# **A** ARCHITECTURAL HISTORY

**‘** After the revolution in our own ranks, which has brought clarification, we seem to be set for a new creative effort. So it might be appropriate to investigate how far our professional framework fits the condition of our times. . . Let’s see if the gigantic shift in the means of production has been sufficiently recognized by us. . . The architect is in a very real danger of losing his grip in competition with the engineer, the scientist and the builders.**’**

Walter Gropius, 1962

“

Modernism symbolized a break with the past and seemed to stand for a shiny new age of peace and prosperity after the deprivations and nightmares of the Great Depression and the two world wars.

”

Mark Gelernter, 1999

## M MODERNIST DESIGN

Although modernism (1880-1970) is generally associated with the development of an autonomous, avant-garde formalist language, modernity is also bound up with industrial-ization and new technologies. As architectural critic Hilde Heynen states, modernity is “first and foremost a project of progress and emancipation,” one which “mediates between a process of socio-economic development known as modernization and subjective responses to it in the form of modernist discourses and movements.”<sup>1</sup> In the early twentieth

century, Walter Gropius’ Bauhaus and Le Corbusier’s purist architecture materialized these dual tendencies. According to Le Corbusier: “A great epoch has begun. There exists a new spirit. Industry, overwhelming us like a flood which rolls on toward its destined ends, has furnished us with new tools, adapted to the new epoch.”<sup>2</sup> For architects, these tools included the steel frame, reinforced concrete and the glass curtain wall.

After World War II, architects employed new technologies to build pre-fabricated housing and soaring minimalist, glass skyscrapers – in effect reshaping the American urban landscape. Although pre-war modernists hoped to transform

<sup>1</sup> Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge MA: M.I.T. Press, 1999), 10.

<sup>2</sup> Le Corbusier, *Toward a New Architecture*, trans. by Frederick Etchells (London: J. Roker, 1923), 3.

the lives of “ordinary” individuals, its later practitioners were associated with corporate, capitalist development.

As early as the mid-1950s, critics in architectural journals were decrying the modernist planar glass wall’s ubiquitous presence: “The standard curtain wall - perhaps America’s single, most important building innovation in the past decade or so - is fast becoming, in the hands of less-than sensitive architects and manufacturers, one of the most irritating eyesores on the U.S. scene.”<sup>3</sup> To Paul Rudolph, the International Style no longer met the needs of the individual as a social and psychologically sensitive being. He was joined by a host of others. At the 1954 annual conference of the American Institute of Architects, Eero Saarinen asked: “Have we gone overboard on too many big windows, creating too many thermo-problems? Is the flat roof really the answer to all problems?”<sup>4</sup> Josep Lluís Sert went further. He stated, “Today we need a new vocabulary, rich and flexible . . . By now we should have something more than mere practicality, which need not conflict with the functional but should add other

<sup>3</sup> No specific author, “The Monotonous Curtain Wall,” *Architectural Forum* 111 (October 1959), 88. As cited in Anna Dempsey, Ben Youtz, and Kelly Haigh, “Re-viewing and Reimagining Paul Rudolph’s Brutalist Architecture in the USA and Southeast Asia,” in *studies in History and Theory of Architecture* 2 (2014), 142.

elements to it.”<sup>5</sup> For Rudolph, architects should “humanize” modernism and employ expressive forms that elicit the individual’s psychological response to the built environment.<sup>6</sup> Like the early twentieth century modernists, however, he also believed that architecture should delineate a communal civic space that framed individual experience.

<sup>4</sup> Saarinen’s comment at the 1954 annual meeting of the American Institute of Architects in Boston. Cited in “Changing Philosophy of Architecture,” *Architectural Record* 116 (August 1954), 182. Also in Timothy Rohan, “Challenging the Curtain Wall: Paul Rudolph’s Blue Cross and Blue Shield Building,” in *Journal of the Society of Architectural Historians* 66:1 (March 2007): 89. As cited in Anna Dempsey et. al, “Paul Rudolph’s Brutalist Architecture,” 142.

<sup>5</sup> Sert’s comment at the 1954 annual meeting of the American Institute of Architects in Boston, quoted in “Changing Philosophy of Architecture,” *Architectural Record* 116 (August 1954), 181. As cited in Anna Dempsey, et. al, “Paul Rudolph’s Brutalist Architecture,” 142.

<sup>6</sup> Timothy M. Rohan, *The Architecture of Paul Rudolph*, (Yale University Press: New Haven and London, 2013), 3.

“

The centre of that architecture was the human body:  
its method, to transcribe in stone the body’s favorable states;  
and the moods of the spirit took visible shape along its borders,  
power and laughter, strength and terror and calm.

”

Vincent Scully, 1961  
(quoting Geoffrey Scott, 1914)

## EMBODIED SPACES

Although a professed modernist, Rudolph was specifically inspired by the vitality of the Piazza San Marco in Venice. At SMTI, he attempted to create a similar kind of public place. Rudolph contoured the green and concrete outdoor spaces to flow down into and around the campanile to elicit each pedestrian’s visual and tactile response to these designed environments. He choreographed the pedestrian’s movements as if he or she were an embodied member of an urban theatrical ensemble.

Rudolph framed the contoured center greenscape with muscular tectonic architecture and flowing staircases. The dynamic exterior staircases—reminiscent of those at Michelangelo’s Laurentian Library—are components of the architect’s scenographic design aesthetic. Because of the unconventional short risers, the stairs compel each student and visitor to consciously move at a slower pace, as if they are part of a ritualized procession. According to Jonathan Miller, staircases “act as metaphors for psychological states... Apart from their practical function... [they] are often theatrical in their nature. They enable human beings to stage their preoccupations.”<sup>1</sup>

<sup>1</sup> Jonathan Miller, *Steps and Stairs* (Otis Elevator Company, a United Technologies Subsidiary England, n.d.), 8/9. Cited in Joy Monice Malnar and Frank Vodvarka, *Sensory Design* (Minneapolis, MN: University of Minnesota Press, 2004), 147.



Figure 4



Figure 5

That is, Rudolph was concerned with architecture's impact on the senses, both on an individual level and within the context of community. The architect, in other words, intuited the inter-connection between an individual's neuro-biological physiology and the built environment. As philosopher Evan Thompson noted, "the nervous system, body, physical, and cultural environments are dynamically integrated with each other on multiple levels, and how, as a consequence, the developmental processes of human life reconstruct themselves anew in each generation in response to ever-changing genetic, cellular, social, and cultural factors."<sup>2</sup> As further articulated by Professor of Architecture, Harry Mallgrave, "The brain, the body, and the environment are in effect codetermining of each other and therefore coevolving."<sup>3</sup>

<sup>2</sup> Evan Thompson, *Mind in Life: Biology, Phenomenology, and the Sciences of the Mind*, (Cambridge, MA: Harvard University Press, 2007). As cited in Harry Mallgrave, "Embodiment and Enculturation: The Future of Architectural Design," *Frontiers in Psychology* 16 (Sep. 2015): 3.

<sup>3</sup> Harry Mallgrave, "Embodiment and Enculturation: The Future of Architectural Design," *Frontiers in Psychology* 16, Sep. 2015. 3.



Figure 6

“

Indonesian architecture covers some 13,000 islands . . .  
 The unifying element in this rich diversity is the roof . . .  
 The Dharmala Office Building takes the ‘roof’ and adapts  
 it to a high rise, air conditioned building.

”

Paul Rudolph, 1987

## INTERNATIONAL MODERNISM

John Dewey, an educational philosopher and psychologist, argued that the philosophy of aesthetics represents more than engagement with a work’s formal, physical characteristics.<sup>1</sup>

For Dewey, an artwork elicits a dialogue between the artist and the viewer. In this regard, artistic meaning emerges from the intersection of the physical, mental, and cultural experiences of both the creator and the observer—as mediated by the work of art.

Paul Rudolph conceptualized architecture

as John Dewey did an aesthetic experience. For Rudolph, architecture shaped an experiential communal encounter. Although architectural critics once considered Rudolph a rising star—particularly for his acclaimed Sarasota residences and Yale’s Art and Architecture Building, by the late 1970s he had essentially vanished from the American “architectural scene.”<sup>2</sup> Despite the lack of appreciation by the U.S. architectural community, Rudolph continued to work on projects in the U.S. (SMTI’s Dion center) and in Southeast Asia.<sup>3</sup>

In the 1980s, Southeast Asian countries were rapidly modernizing. This resulted in many opportunities for foreign

<sup>1</sup> John Dewey, *Art as Experience* (New York: Perigee Books, 2005), 36-59.

<sup>2</sup> Robert Bruegmann, “The Architect as Urbanist,” *Design Observer*, 2010.

<sup>3</sup> Anna Dempsey, Ben Youtz, and Kelly Haigh, “Re-viewing and Reimagining Paul Rudolph’s Brutalist Architecture in the USA and Southeast Asia,” in *studies in History and Theory of Architecture 2* (2014), 153.

architects. Unfortunately, not all Western-trained architects understood how to integrate their modernist buildings with the regions distinct social and cultural values.<sup>4</sup> By contrast, Paul Rudolph adapted his Euro/American modernist architecture for the local communities.

In Jakarta, Indonesia, Rudolph designed the Wisma Dharmala Tower (now the Intiland Tower), accounting for the country's hot and humid climate. The Wisma Dharmala tower consists of a substantial podium and a vertical 26 story tower. For the tower, Rudolph used a basic square floor plan, which he rotated around structural columns to create a sculptural volume whose geometries change every three floors. This allowed him to employ cantilevered spandrels and overhanging eaves to shade the windows in this tropical climate. Along with these unique structural forms, Rudolph used glazed windows, "venture" wall passages, and a ground floor open breezeway to cool the interior. His encasement of the entire structure in ceramic white tiles to protect it from moisture

represented a design solution that was both practical and visually stunning.<sup>5</sup>

For Singapore's Colonnade, Rudolph employed a similar layering strategy. He inserted prefabricated rectangular units into an exposed concrete framework. According to Timothy Rohan, "Rudolph said that the stacked units made the Colonnade a 'vertical village', a new concept of his that informed many of his Asian towers."<sup>6</sup> As with his North American designs, Rudolph wanted to create a sense of place for the building's occupants and for the Singapore community.

<sup>4</sup> Tim Bunnell, Lisa B. W. Drummond, and Kong-Chong Ho, *Critical Reflections on Cities in Southeast Asia* (Leiden, Netherlands: Brill Academic Publishers, 2002).

<sup>5</sup> See Dempsey et al., "Paul Rudolph's Brutalist Architecture," 2014.

<sup>6</sup> Timothy Rohan, *The Architecture of Paul Rudolph* (New Haven and London: Yale University Press, 2014), 225.



Figure 7



Figure 8



# U R B A N I S M

**‘ Circulation twists and turns are calculated to bring people together, for alienation is a major problem in commuter campuses. ’**

Paul Rudolph, 1977

“

One way to reconsider the work of Paul Rudolph . . . is to follow a single thread that ran throughout his career—his concern for architecture as an urban art . . . Urbanism for him . . . was merely the study of architecture on the largest scale.

”

Robert Brueggemann, 2010

## Educational Center

Paul Rudolph believed that an architect should create structures that framed a life style. In his design work, Rudolph combines the philosophy of the Bauhaus (with its emphasis on the machine/ technology) and that of the Sarasota School of Architectural Design (with its focus on natural materials) to develop a unique architectural language. In his speech, “*The DNA of Architecture*,” Rudolph explained that design is an urbanist “code” by which to consider “sight, space, scale, function and spirit.”<sup>1</sup> We see this clearly in his drawings.

<sup>1</sup> Paul Rudolph, “Principles of Architecture”. Filmed September 2, 1995. 5:49. Posted September 27, 2010. <https://www.youtube.com/watch?v=03c6lT8kg7w>.

<sup>2</sup> Ibid.

The indirect, intersecting walkways unify members of the university community by promoting interdisciplinary communication and social interaction between attendees of different colleges within the university.

Rudolph, who designed the Yale University Art and Architecture Building, wished to provide the same educational space for those who would inhabit the SMTI campus. According to the architect, UMass Dartmouth represents his most significant work, one in which he incorporated the design principles employed by Thomas Jefferson at the University of Virginia.<sup>2</sup> According to Robert Miklos of designLAB, he created “an oasis for commuters who leave

<sup>3</sup> As cited in Anna Dempsey, Ben Youtz, & Kelly Haigh, “Re-viewing and Reimagining Paul Rudolph’s Brutalist Architecture in the USA and Southeast Asia,” in *studies in History and Theory of Architecture*, 2 (2014): 143



their cars at the circular perimeter road and travel uninterrupted through a complex system of concrete caverns, cantilevered forms, and vibrant op-art interiors.”<sup>3</sup>

Paul Rudolph created an environment that functioned as an educational and societal utopia. The towering buildings and unique extensions that loom over the adjacent sidewalks provide an unusual experience and stimulate feelings of wonder and comfort because of their scale, placement and construction. When approaching the buildings, individuals emerge from wooded, grassy areas and are greeted by winding stairs which are meant to stimulate the mind and create

an engaging, impactful experience.<sup>4</sup> Paul Rudolph expressed that the “circulation, twists and turns” which are present throughout the campus “are calculated to bring people together.”<sup>5</sup> Rudolph approached monumentality and urbanism differently than other architects of his time because he focused on the human being, as well as the collective.<sup>6</sup> In an interview in 1996, Paul Rudolph referenced the University of Massachusetts Dartmouth campus stating, “The real point is that the buildings connect to form a greater whole, and that whole is [the] social entity...”<sup>7</sup> Urbanism, in the context of architecture, is the study of the way of life

<sup>4</sup> Timothy M Rohan, *The Architecture of Paul Rudolph*, (Amherst MA: Architectural History Foundation and University of Massachusetts Press, 2014), 137 & 245.

<sup>5</sup> Ibid. p. 137.

<sup>6</sup> Ibid.

<sup>7</sup> Paul Rudolph interviewed by Lasse Antonsen, “Sub Rosa: An Interview with Paul Rudolph,” January 12, 1996. [http://rudolph.lib.umassd.edu/files/pr/Rudolph Interview with Lasse Antonsen.pdf](http://rudolph.lib.umassd.edu/files/pr/Rudolph%20Interview%20with%20Lasse%20Antonsen.pdf)



Figure 10



experienced by inhabitants in a built environment. In an interview for *Architecture and Society* in 1992, Rudolph stated, "Urban design deals with the old and the new, the expanded and the contracted, the hum-drum and the extraordinary. It brings people together."<sup>8</sup> Through his thoughtful consideration of social interaction within his collective spaces and interior buildings Rudolph designed an intellectually and socially stimulating environment.

<sup>8</sup> Paul Rudolph, *Architecture and Society*, Arca 62 (July/August 1992): 3-5. <http://prudolph.lib.umassd.edu/node/3819>



Figure 11



## **C**CULTURAL POLITICS

**‘ Rudolph probably best represents that side of the American consciousness which is always trying to find and to identify the self. ’**

Vincent Scully, 1966  
(quoting Walter McQuade, 1961)

“

To Rudolph, the International Style no longer met the needs of the individual as a social and psychologically sensitive being. He believed architects should think of themselves as creators rather than practitioners who wish to satisfy the corporate market's need for functional, easily reproducible designs.

”

Anna Dempsey, 2014

## ART IN THE 1960s

The 1960s was a time for change. In 1961, for instance, a youthful and optimistic spirit swept through the nation when John F. Kennedy was sworn in as President: ‘We stand today on the edge of a New Frontier—the frontier of the 1960s, the frontier of unknown opportunities and perils, the frontier of unfulfilled hopes and unfulfilled threats... Beyond that frontier are uncharted areas of science and space, unsolved problems of peace and war, unanswered questions of poverty and surplus.’<sup>1</sup>

UMass Dartmouth mirrored the Nation in several ways. This included both

the early embrace and later rejection of governmental and institutional authorities. The political voices of artists and musicians were evident in student activist expression. Then President Joseph Driscoll fired Professor Kruger for allegedly disrespecting the flag in an assignment causing a backlash from the campus community.<sup>2</sup> Members of the community created “Pop Art”-esque versions of Driscoll’s face and began mass-producing it to express their sentiment that the president should be fired. T-shirts showing their displeasure with the President were worn by students across the campus.

The “pop art” tee-shirts show evidence of artist Andy Warhol’s influence.

<sup>1</sup> 1960 Democratic National Convention, 15 July 1960 <https://www.jfklibrary.org/Asset-Viewer/AS08q5oYz0SFUZg9u0i4iw.aspx>

<sup>2</sup> The Torch and Student Protests of 1969. (7 February, 1969). Retrieved March 28, 2018, from <http://archivesblog.lib.umassd.edu/2017/01/20/the-torch-and-student-protests-of-1969/>

For example, with his *Campbell's Soup Cans*, Warhol critiqued consumerism, materiality, mass production, and the banal. The series is a commentary on post-WWII American society's move toward mass production and conformity. In many ways, this is similar to Rudolph's rejection of the modernist glass curtain wall—which he associated with corporate control and capitalism.

Nevertheless, Warhol and Rudolph, championed new media and materials. “Like other mid-century modernists, [Rudolph] believed that architects should embrace new technologies and create simplified structures that celebrate functionality.”<sup>3</sup> Artists and architects challenged society to engage with the cultural and societal implications of “progress,” asking citizens to think about what is lost in the pursuit of convenience.

This new ambitious time, epitomized by progressive political and social activism, led to fresh ideas that found their way into the art and architecture of the period—including the design of UMass Dartmouth. The campus forced individuals to slow down, to engage with the environment,

<sup>3</sup> Anna Dempsey, Ben Youtz, & Kelly Haigh, “Re-viewing and Reimagining Paul Rudolph's Brutalist Architecture in the USA and Southeast Asia,” in *studies in History and Theory of Architecture*, 2 (2014): 141.



Figure 12



Figure 13

**"We seek to secure these rights"**

1. The right of every American to work as he wants to work.
2. The right of every American to be educated.
3. The right of every American to receive just compensation for his labor, his crops, his goods.
4. The right of every American to live in a decent home in a neighborhood of his choice.
5. The right of every American to obtain security in sickness as well as health.
6. The right of every American to think, to vote, to speak, to read, to worship as he pleases.
7. The right of all people to be free from the terrors of war.

... Senator Kennedy  
NAACP Rally, Los Angeles

**Human rights  
Kennedy cares  
Kennedy acts**



**A time for moral  
LEADERSHIP**

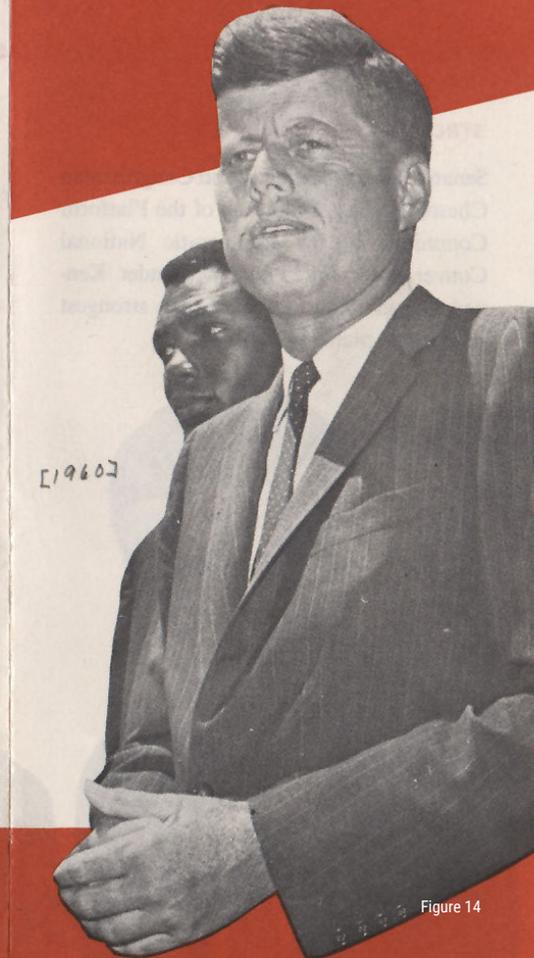


Figure 14

**WINNING TEAM**



Senator Lyndon B. Johnson of Texas is the Democratic candidate for Vice President. As Senate Majority Leader he led the fight for the enactment of the Civil Rights Bills of 1957 and 1960. Senator Johnson has pledged to "campaign from one coast to the other on the platform of the Democratic party."

**KENNEDY**  
FOR PRESIDENT  
**JOHNSON**

**KENNEDY**

and by extension to become involved in the world beyond the university “walls.” The activated campus community served as a microcosm of the broader society and, as such, connected Rudolph’s suburban public university to the powerful national events of that time.

The campus itself was built to be a “... great symbol for southeastern Massachusetts, for all of Massachusetts, for the United States itself, because it means that the young men and women of this area who have been too long neglected...by our state in the area of higher education–these young people can be assured of a first-class technological education which will enable them to take their places amongst the business, civic, and governmental leaders of the world.”<sup>5</sup>

<sup>5</sup> As cited in Dempsey, et al., 2014, p. 142. See the Paul Rudolph Archive at the Claire T. Carney Library Archives and Special Collections, University of Massachusetts Dartmouth site at <http://prudolph.lib.umassd.edu/node/3321> for information about tapes of the Governor’s address. The tapes are listed in the archive as: Portion of Lt. Gov. Elliot Richardson’s Speech and Presentation of the Building by Paul Rudolph; SMTI President Joseph Driscoll’s Speech, Group 1 Dedication, June 5, 1966: Excerpts: Tracks 5-10, North Dartmouth, MA, (1966).

“

I'm glad that I'm still going to college, that it took me so long to get through, because in the beginning they brought you out to SMTI, which was one building, and they said, 'This is the school' and it was this beautiful architecture . . . Then everyone was solidified that 'Joe must go.' There were rallies and marches and going to Boston and having a wonderful time. Then nobody did anything for a while. So I left for two years, now everyone's [streaking] around naked.

”

Scrimshaw, 1974

## S STUDENT ACTIVISM

In the mid-1960s, President Lyndon Johnson's enactment of civil rights legislation and his War on Poverty represented a "golden age" of social reform. College campuses, in particular, became centers for those who espoused activist politics. Students led marches in support of equal rights and school integration. Unfortunately, not all Americans agreed with these changes. For example, as race riots erupted in the U.S. even formerly peaceful campuses began to change as students responded

to the continued fighting in Vietnam; implementing new laws proved difficult. Indeed, U.S. involvement in the Vietnam War morally split the nation. This divide led to organized protest by both factions, especially by those in opposition to the war. The anti-war movement gained momentum in 1970 when four unarmed students were killed by the National Guard during a protest at Kent State University in Ohio. Students across the country furiously protested this action, trying to bring awareness to the deaths of these students and innocent victims of the ongoing war due to U.S. war policies.

SMTI students participated in these protests. Fifteen-hundred young men and women, representing almost half



Figure 15

of the student body of SMTI, gathered in organized protest against President Nixon and his military incursions in Cambodia. This student strike was followed by a march in New Bedford that consisted of about 500 participants from SMTI and other schools in the area. Students carried four coffins to symbolize the deaths of the four students at Kent State. One carried an American flag with a swastika painted over the stars, containing the words: "Look America. It can happen here."<sup>1</sup> Student activism extended beyond New Bedford and Dartmouth to surrounding communities, culminating with a march on Washington D.C. on May 9, 1970.



Figure 16

Paul Rudolph's campus helped to foster these activities.<sup>2</sup> Students used the open green spaces to organize protests. They spoke out against oppression and marched for their own and others' rights and freedoms.<sup>3</sup>

<sup>1</sup> "When Colleges Went on Strike in 1970," UMassD Library Archives and Special Collections. Blog. <http://archivesblog.lib.umassd.edu/2017/02/17/when-colleges-went-on-strike-in-1970/>.

<sup>2</sup> Anna Dempsey, Ben Youtz and Kelly Haigh, "Re-viewing and Reimagining Paul Rudolph's Brutalist Architecture in the USA and Southeast Asia," in *studies in History and Theory of Architecture* 2 (2014), 140-162.

<sup>3</sup> Frederick Vincent Gifun, *UMass Dartmouth 1960-2006: Trials and Triumph* (Dartmouth MA, Mass.: University of Massachusetts Dartmouth, 2007), 62-87.

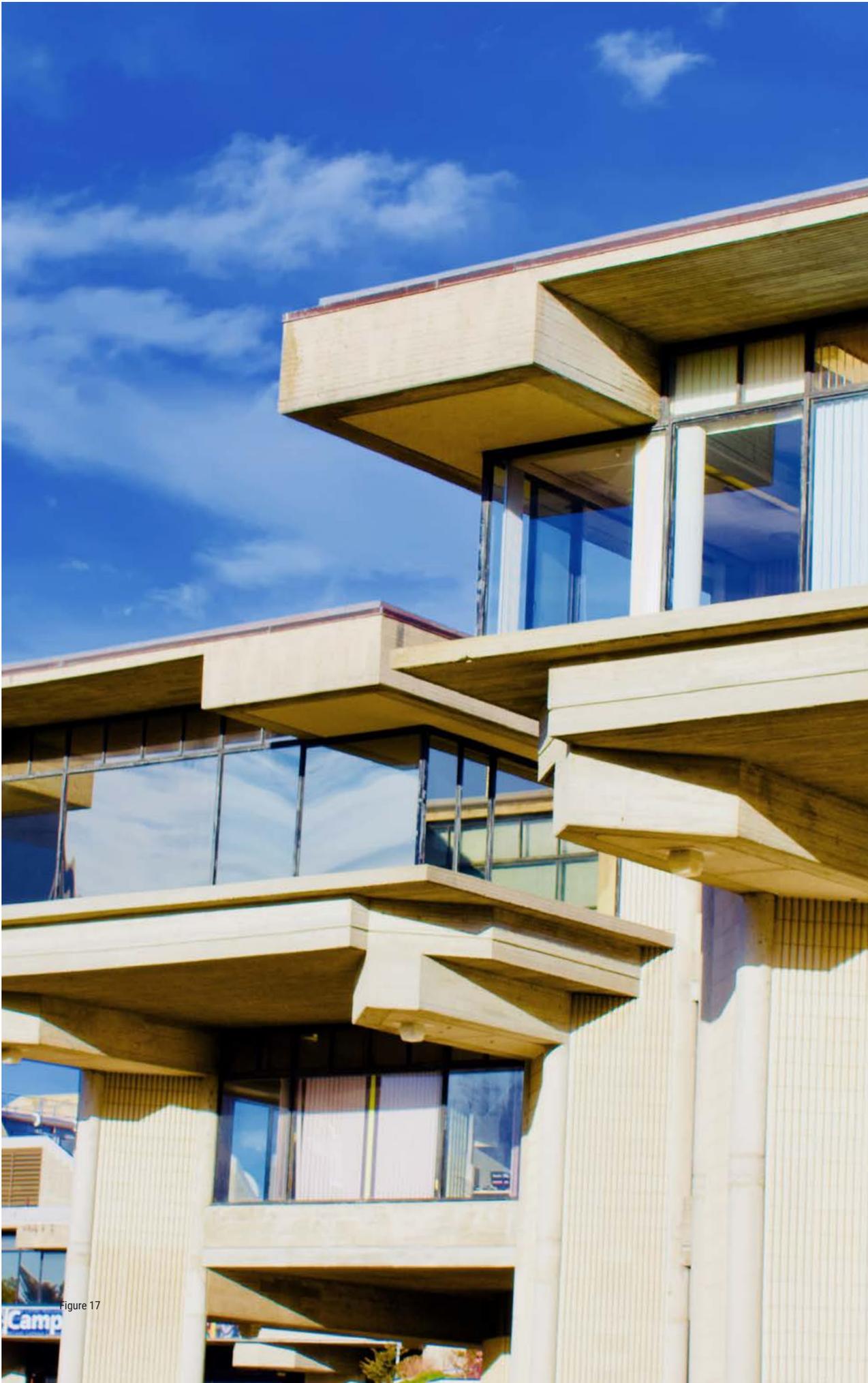


Figure 17



## **B** BRUTALIST AESTHETICS

**‘ Rudolph sought to articulate his own rich design vocabulary—one in which textured forms, spatial fluidity, and a belief in traditional urbanism and new technologies/materials figured prominently.**

Robert Bruegmann, 1986



“

The aesthetic intent is to... give the building 'presence' when seen from a great distance, from the middle distance, and from close at hand. At the same time, it is intended that the building inhabit the sky and become dematerialized by reflecting the ever changing light.

”

Jane Tyne '74, *Scrimshaw*, 1974

## CAMPUS DESIGN

Southeastern Massachusetts Technological Institute (SMTI), was meticulously designed to serve as an enclosed educational center.<sup>1</sup> The hive-like nature of the interlocking muscular buildings, as seen in Rudolph's hand rendered drawings, reflects his belief that architecture should frame communal, urban places. Timothy Rohan states: "Rudolph believed buildings that shared walls exemplified a tighter, more cohesive [design]", one that also fostered community.<sup>2</sup> SMTI's interconnected buildings serve as the perimeter

to a spiral shaped outdoor communal space. Rohan concludes that the campus represented "the most complete realization of his experiments with urbanism," as though the campus were a "world unto itself."<sup>3</sup>

To visually unite the buildings, Rudolph designed muscular rectangular piers whose corners were affixed with narrow rounded columns. These massive, but elegant structures, lead the eye around the elliptical complex. Rudolph also created a network of diagonal walkways that allowed students to efficiently move through the campus center.

The diagonal pathways, which converge into various spiral stepped spaces,

<sup>1</sup> Anna Dempsey, Ben Youtz, and Kelly Haigh, "Re-viewing and Reimagining Paul Rudolph's Brutalist Architecture in the USA and Southeast Asia, in *studies in History and Theory of Architecture* 2 (2014): 140-162.

<sup>2</sup> Timothy M. Rohan, "Scenographic Urbanism: Paul Rudolph and the Public Realm," *Places* (June 2014), 3.

<sup>3</sup> Timothy M. Rohan, *The Architecture of Paul Rudolph* (New Haven and London: Yale University Press, 2014), 128.

reflect his interest in Baroque forced perspective.<sup>4</sup> With this technique, SMTI's exterior mall spaces appear larger, as well as farther away than they are in reality. Due to the scale of the campus and its buildings, this optical illusion may not be recognizable by the untrained or uninformed eye, but to many individuals the overall effect is visually stunning (whether they understand the architectural technique or not). Given that the center mall widens, narrows and changes in elevation, the campus is also sensually evocative. Indeed, it is hardly surprising that the UMass Dartmouth represents Paul Rudolph's signature achievement.

<sup>4</sup> Timothy M. Rohan, *Architecture in the Age of Alienation: Paul Rudolph's Post War Academic Buildings* (Ann Arbor MI: Bell and Howell Information and Learning Company, 2001), 284-285.

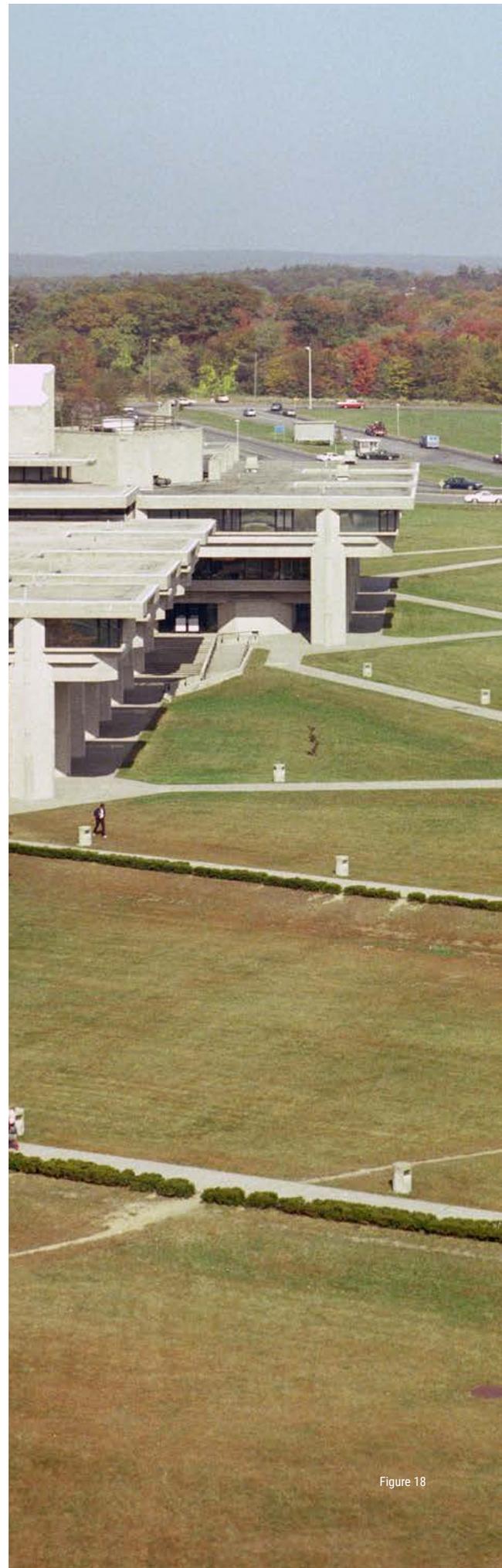


Figure 18

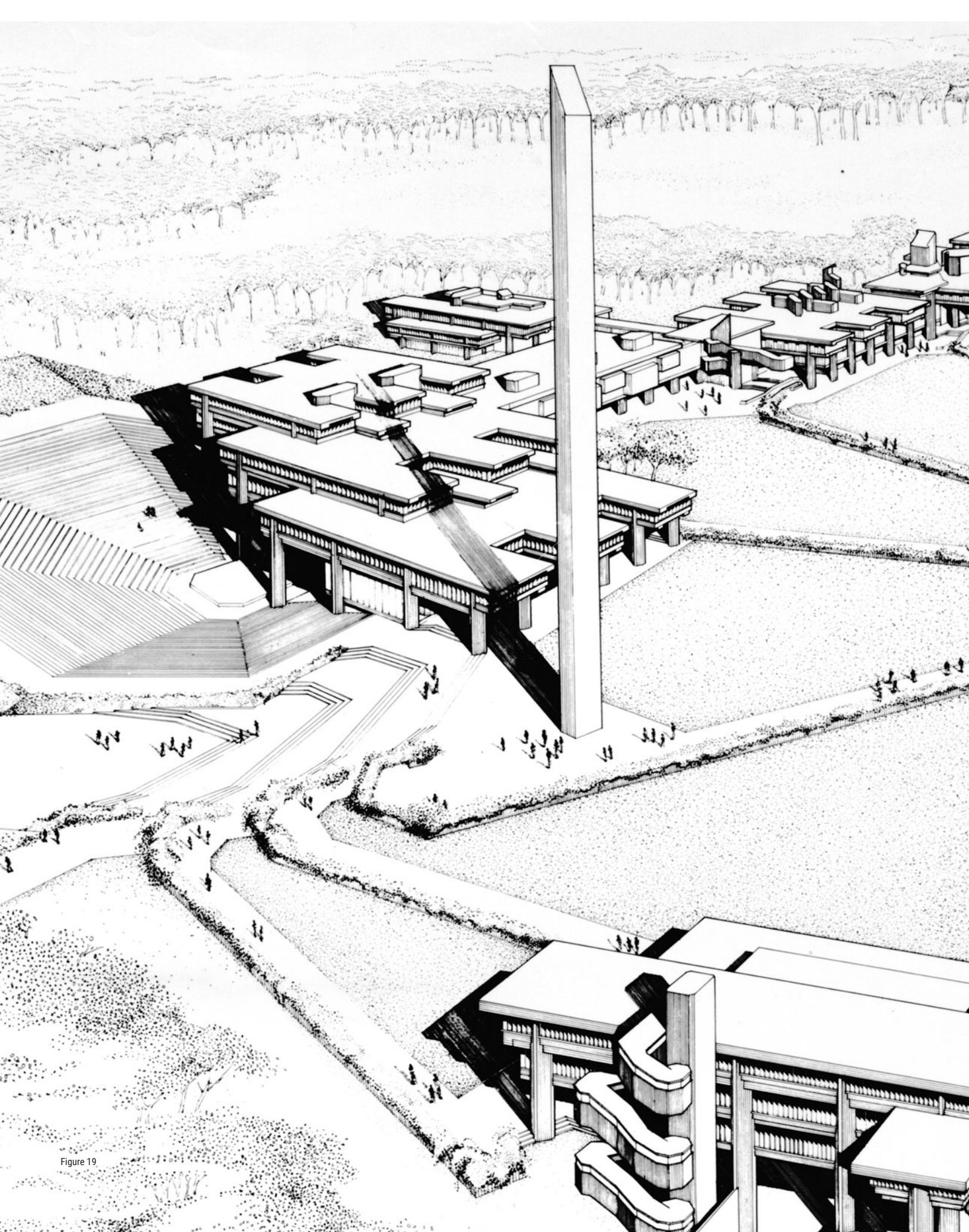
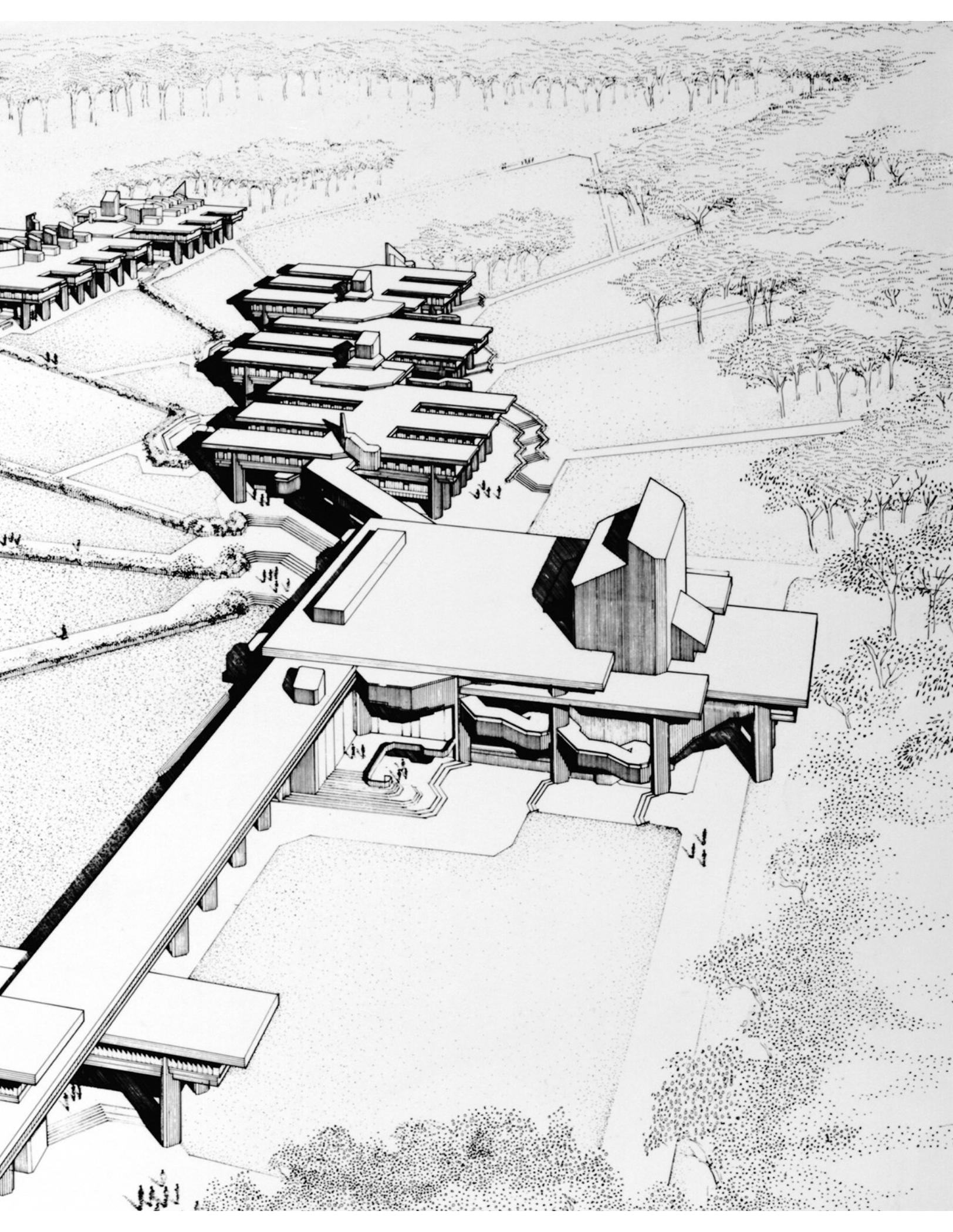


Figure 19



“

Beauty today can have no other measure except the depth to which a work resolves contradictions. A work must cut through the contradictions and overcome them, not by covering them up, but by pursuing them.

”

Theodor W. Adorno, 1965

## INTERIOR SPACE

Rudolph designed the interior of Humanities I (now called LARTS), around three central open cores. Massive cathedral-like windows frame each of these voids. Cantilevered seating areas, which project into the open space, represent the “caves” that Rudolph deemed to be an important component of the individual experience. Students, who enter these spaces to converse or study, are momentarily removed from the hustle and bustle of the noisy corridors and staircases.<sup>1</sup> In addition, these “caves” function

as spaces from which to observe and be observed. From these enclaves, visitors can view the vast open interior as well as the exterior campus mall.

As with the exterior, Rudolph used an 8”x16” ribbed concrete block for all the walls and the columns. Light from the enormous windows transforms the interior spaces into multitextured places of light, shadow, and color. In conjunction with interior designer Bill Bagnall, Rudolph complemented the grey concrete forms with brilliant orange covered banquettes, crimson banners, multicolored chairs and richly textured carpets. On a sunny day, warm color bounces from the walls onto the nearby stairs and seating areas. Such color was meant

<sup>1</sup> See Anna Dempsey, Ben Youtz, and Kelly Haigh, “Re-viewing and Reimagining Paul Rudolph’s Brutalist Architecture in the USA and Southeast Asia,” in *studies in the History and Theory of Architecture 2* (2014), 140-162.



Figure 20

to stimulate conversation in the student-centered communal spaces.



Figure 21

“

Architecture students, including Charles Gwathmey, helped in the laborious process of drawing the thousands of closely spaced lines that suggested the qualities of shadow and depth produced by light shining across the building’s corrugated walls.

”

Timothy M. Rohan, 2014

## T TEXTURE

Paul Rudolph’s textured concrete surfaces represent one of his signature design elements. According to Tony Monk, “He used concrete and explored its different finishes, precast and *in situ* with different exposed aggregate and shutter board textures because he felt that it was a modern material and its plasticity gave him infinite flexibility in his dynamic designs.”<sup>1</sup>

At Yale’s Art and Architecture building, he used a Bush Hammer to simulate the texture of corduroy. Rudolph encased

SMTI’s facades with a much less expensive manufactured rib block into which he interspersed mixed crushed seashells. In the interior, Rudolph also used ribbed concrete block for all the walls and columns. Light from the enormous windows transform his interior spaces into multi-textured spaces of light and color.

According to the architect: “Reflected light coming from the wall is the most human of all light. Since light travels in straight lines, the reflections from the walls come back to you as an individual, putting out in direct contact with the walls themselves. It is almost as if the walls are caressing you with their light.”<sup>2</sup>

<sup>2</sup> Paul Rudolph, cited in *Paul Rudolph: 1983-1984 Pym Distinguished Professorship in Architecture*, compiled and edited by James P. Warfield (Urbana-Champaign: School of Architecture, University of Illinois at Urbana-Champaign, 1983), no page numbers. As cited in Anna Dempsey, Ben Youtz, and Kelly Haight, “Re-viewing and Reimagining Paul Rudolph’s Brutalist Architecture in the USA and Southeast Asia”, *studies in History and Theory of Architecture*, 2 (2014): 145.

<sup>1</sup> Tony Monk, *The Art and Architecture of Paul Rudolph*, with a foreword by Norman Foster (Chichester, West Sussex: Wiley Academy, 1999), 15.

Figure 22

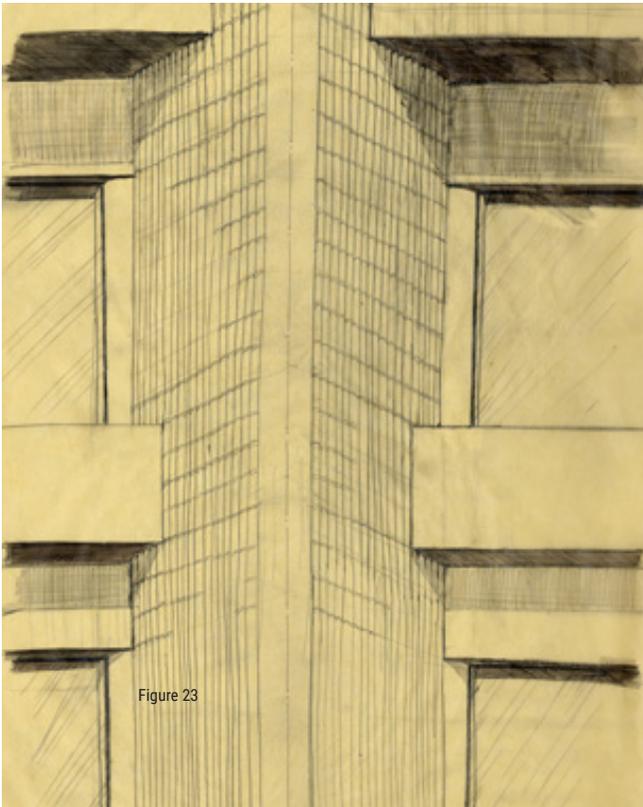


Figure 23

Rudolph's drawing technique reflects his architectural aesthetic. In the drawing drawing, the architect's concentrated lines, shading, and detailed perspectival space reflect his abiding interest in the play of light and shadow across a surface.

“

Interior elements big and small—the refinement of a fireplace surround, the replacement of a floor with stainless steel panels—were part of an ongoing architectural experiment nearly impossible for the historian to track. Rudolph would quickly sketch a detail as inspiration seized him; it would be executed by workmen just as quickly, giving the penthouse a remarkable improvisational and home-made character.

”

Timothy M. Rohan, 2014

## DRAWING

Paul Rudolph replaced 3-D models with highly worked pen-and-ink perspective sectional renderings because “the models cannot readily indicate details or materials.”<sup>1</sup> He preferred to let his drawings and buildings speak for themselves. For Rudolph, the renderings better convey the substance of his buildings. He stated, “the visual satisfaction of a design was far more important than a self-justifying intellectual debate.”<sup>2</sup>

Rudolph loved drawing; it was the foundation of his creative process.

“Before making any sketches I will really think about it a great, great, deal and, finally, I will resolve that into essentially three or maybe four, it depends on the project schemes.”<sup>3</sup> Drawing was a central element to ideate his concept. He explained: “Buildings which have been designed but were never built still exist for me, if for no one else.”<sup>4</sup> For Rudolph, drawings have a life of their own. Rudolph’s graphics were rendered with precision. Such accuracy enabled him to illustrate and investigate the realities of his buildings and their spaces.

<sup>1</sup> Adrian Forty, “A Concrete Renaissance,” in *Concrete and Culture: A Material History*, (London UK: Reaktion Books Ltd., 2012): 287.

<sup>2</sup> Tony Monk, “Philosophy, Ideas and Styles,” in Paul Rudolph Foundation. <https://paulrudolph.org/art-architecture>.

<sup>3</sup> Fosco Lucarelli, “A Selection of Paul Rudolph’s Perspective Sections.” <http://socks-studio.com/2016/05/22/a-selection-of-paul-rudolphs-perspective-sections/>

<sup>4</sup> Darran Anderson, “The Tower,” in *Imaginary Cities: A Tour of Dream Cities, Nightmare Cities, and Everywhere* (Chicago, IL: University of Chicago Press, 2015), 142.

Figure 24

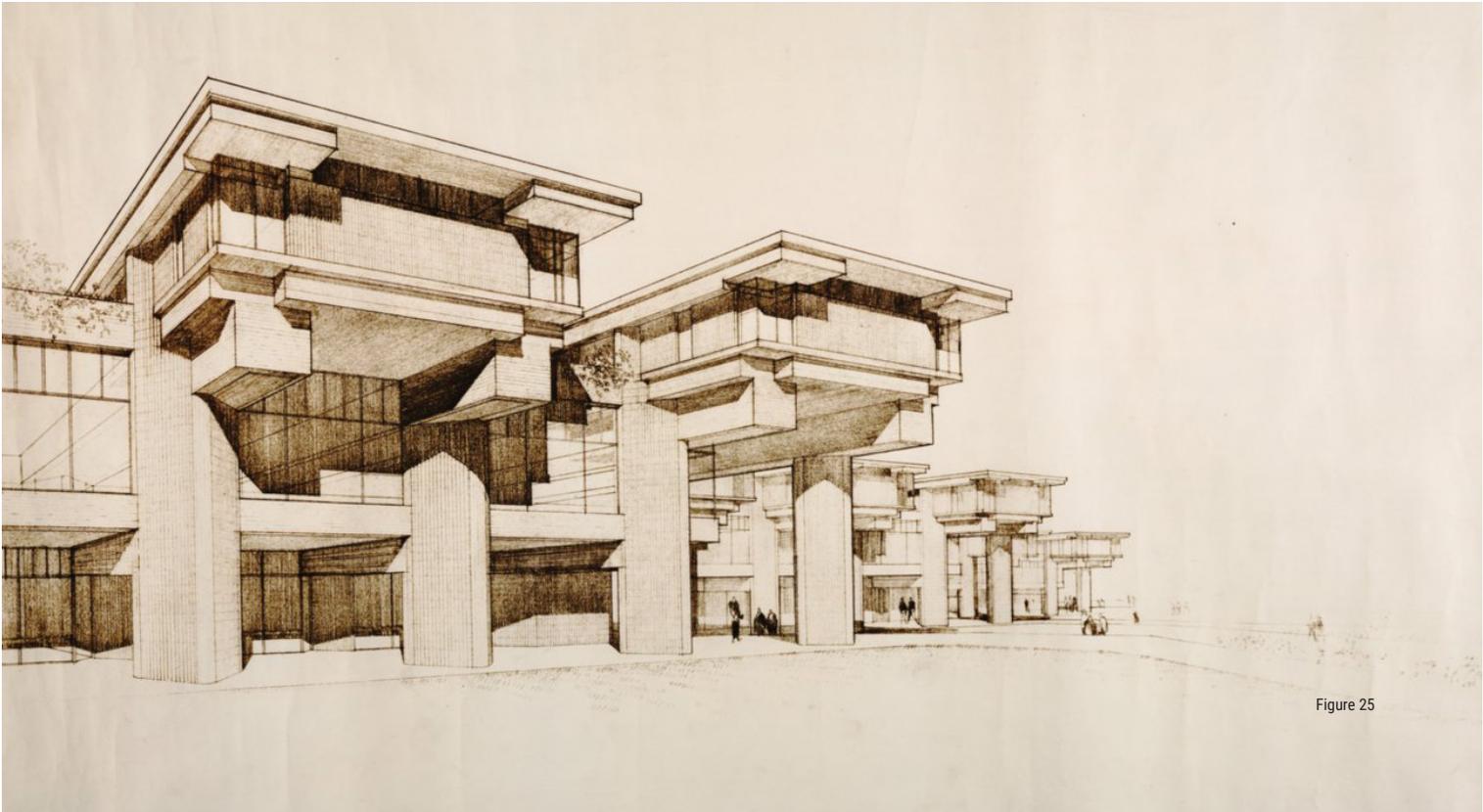
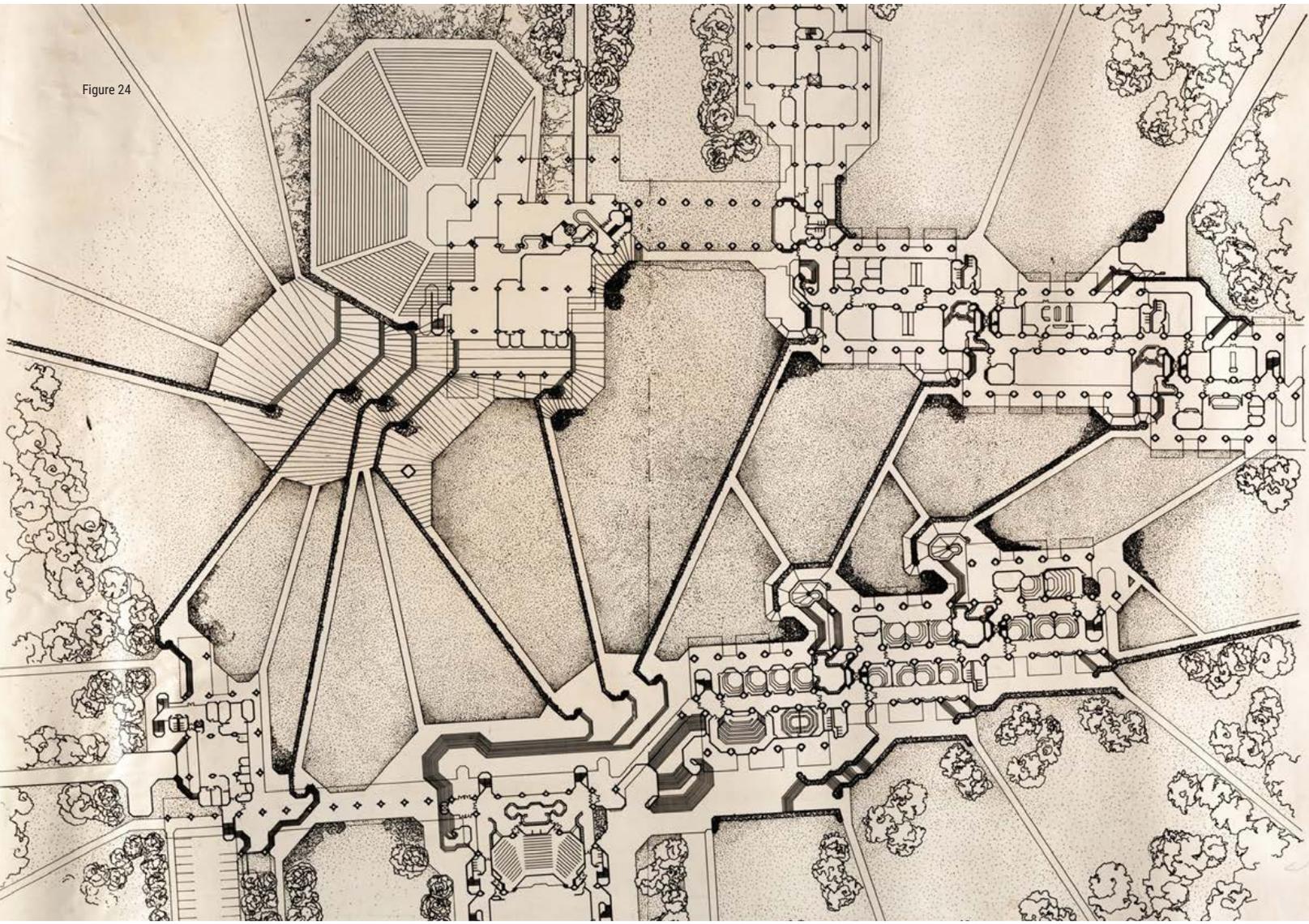


Figure 25

“

One of the aspects of color that fascinates me is the reflected light from the color. I have worked with concrete, at least earlier, a great deal and I would often make a very warm-toned carpeting. The reflected light changed the concrete and bathed it in a warm light.

”

Paul Rudolph, 1986

## COLOR AND LIGHT

Color and light shape how we perceive architecture. As light flickers across Paul Rudolph's muscular architecture, the brutalist facades shift in appearance and color. At sunset, the muscular structures dissolve into tangerine boxes of colors that glow against the deepening blue sky. With their rose-hued windows, these concrete edifices suggest cathedrals of learning. When students and visitors enter UMass Dartmouth's LART's building or the library, they immediately notice the vibrant oranges, pinks, greens, and violets that permeate the interior. Rudolph worked



Figure 26

with a designer to select this elaborate color scheme and the plants which complement it.



Figure 27

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