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Concrete has
been used in
arches,
vaults, and
domes dating
as far back as
the Roman

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Empire. Today,
it is
everywhere—in
our roads,
bridges,
sidewalks,
walls, and
architecture.
For each
person on the
planet, nearly
three tons of

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concrete are
produced every
year. Used
almost
universally in
modern
construction,
concrete has
become a
polarizing
material that
provokes

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intense

loathing in

some and

fervent

passion in

others.

Focusing on

concrete's

effects on

culture rather

than its

technical

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properties,

Concrete and
Culture

examines the
ways concrete
has changed
our
understanding
of nature, of
time, and even
of material.

Adrian Forty

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concentrates
not only on
architects'
responses to
concrete, but
also takes
into account
the role
concrete has
played in
politics,
literature,

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cinema, labor-
relations, and
arguments
about sustaina-
bility.

Covering
Europe, North
and South
America, and
the Far East,
Forty examines
the degree

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that concrete
has been
responsible
for modernist
uniformity and
the debates
engendered by
it. The first
book to
reflect on the
global
consequences

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of concrete,
Concrete and
Culture offers
a new way to
look at our
environment
over the past
century.

This work is a
memorial
tribute to
Paul Rudolph

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(1918-1997)

from the
graduates who
studied under
him at the
Yale School of
Architecture.
If you're
looking for
something new
under the
midcentury

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sun, Victor
Lundy (born
1923) is a
real find, an
important yet
underappreciat
ed figure in
the history of
American
architecture.
Trained in
both the Beaux

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Arts and

Bauhaus

traditions, he

built an

impressive

practice

ranging from

small-scale

residential

and commercial

buildings to

expressive

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religious
buildings and
two preeminent
institutional
works: the US
Tax Court
Building in
Washington, DC
(now on the
National
Register of
Historic

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Places), and
the US Embassy
in Sri Lanka.

This first
book on
Lundy's life
and career
documents his
early work in
the Sarasota
School of
Architecture,

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his churches,
and his
government
buildings. In
addition to
essays on his
use of light
and material,
many of the
architect's
original
drawings,

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paintings, and sketches—including those from his travels throughout Europe, the Middle East, India, and Mexico, now held at the Library of

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Congress—are reproduced here for the first time. The fire of 1969 was followed by a series of unsympathetic renovations that eliminated

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much of the
building's
grandeur and
destroyed its
most majestic
spaces,
prompting
Rudolph to
disown
it."--BOOK
JACKET.
Demolished

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Paul Rudolph

Homes

Powerhouse

The Un-private

House

Artist

Architect

The Late Work

Building

Seagram

**Session papers
cover a bevy of**

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**topics of interest
to building and
construction
historians,
including: The
British cut clasp
nail ; Concrete
platforms in the
North Sea ; Timber
supply in colonial
China 1840-1940 ;
Pier Luigi Nervi vs
Fazlur Khan: the**

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**developing of the
outrigger system
for skyscrapers ;
Construction and
structure of
medieval gates.
Architect,
historian, and
educator Robert
A.M. Stern
presents a
personal and
candid**

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**assessment of
contemporary
architecture and
his fifty years of
practice.**

**Encompassing
autobiography,
institutional
history, and lively,
behind-the-scenes
anecdotes,**

**Between Memory
and Invention**

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**surveys the world
of architecture
from the 1960s to
the present, and
Stern's critical role
in it. By turns
thoughtful, critical,
and irreverent, this
is a highly
accessible text
replete with
personal insights
and humor. The**

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**author is Robert
A.M. Stern, once
described by
Philip Johnson as
"the brightest
young man I have
ever met in my
entire teaching
career," and
internationally
acknowledged as
a leader in
architecture and**

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**architectural
scholarship.**

**Deeply committed
to the concept that
architects must
"look to the past to
build for the
future," Stern is
the founding
partner of Robert
A.M. Stern
Architects, the
former Dean and**

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**current Hoppin
Professor of
Architecture at the
Yale School of
Architecture, and
the author of more
than twenty books
and countless
essays and
commentaries on
an extraordinary
range of
architectural and**

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**cultural topics.
Chronicling his
formative years,
architectural
education, and
half-century of
architectural
practice, Stern
touches on
influences that
shaped him—his
Brooklyn
upbringing, family**

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**excursions to look
at buildings,
teachers (Paul
Rudolph, the
legendary Vincent
Scully, and Philip
Johnson among
them), major
projects of the
firm (the new town
of Celebration,
Florida,
restoration of**

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**Times Square and
42nd Street,
George W. Bush
Presidential
Center), and the
many clients,
fellow architects,
and professional
partners that have
peopled his
extraordinary
career. Often
proposed as "Mr.**

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**New York," Stern
has a deep
commitment to the
city, to recording
its past—he is the
lead author of the
monumental New
York series, the
definitive history
of architecture and
urbanism from the
late nineteenth
century to the**

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**present—and
shaping its future.
Today elegant
RAMSA residential
towers are rising
throughout
Manhattan to
enrich the skyline
in the tradition of
the luxurious
apartment
buildings of the
1920s and 1930s.**

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The text is supported by a lively mix of images drawn from Stern's personal archive, including student work and travel slides, images of architectural precedents and colleagues that have shaped his

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**thinking, and
images related to
projects he
discusses
(drawings, plans,
and finished
photography,
architectural team,
and clients).**

**Foreword by
Michael Sorkin
Introduction by
Richard Guy**

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**Wilson The years:
1941 to 1966. The
place: Sarasota,
Florida. The story:
a sudden burst of
fresh, innovative
houses by a group
of Americans who
caught the
imagination of the
international
architectural
community.**

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**Inflected by local
climate,
construction
practices, regional
culture, and
Florida life-style,
the work of the
Sarasota school of
architecture --
founded by Ralph
Twitchell and
counting Paul
Rudolph, Mark**

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**Hampton, Victor
Lundy, and Gene
Leedy among its
practitioners --
marks a high point
in the
development of
regional
modernism in
American architect
ure. Although the
Sarasota school
wasn't a**

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**consciously
organized
movement, it was
an important
chapter in
American
modernism that,
unlike the earlier
Bay Area school
and Chicago
school, has
received little
study or published**

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**scholarly
treatment. John
Howey, who
practices
architecture in the
region, provides
the first solid
documentation of
the Sarasota
group's designs
and theories. He
has interviewed all
of the surviving**

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**architects and
original clients
and has included a
rich archive of
photographs by
Ezra Stoller,
Alexandra
Georges, and
others whose
views, particularly
of the houses built
between 1950 and
1960, gained world-**

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**wide exposure
when they were
first published
forty years
ago. Howey first
investigates the
early influences on
the Sarasota
group, particularly
of Frank Lloyd
Wright in Florida.
He then discusses
such pivotal**

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events as the opening of Ralph Twitchell's office in 1936 and the arrival of Paul Rudolph in 1941. Later chapters illustrate the effect of World War II on the Sarasota architects; early postwar successes of

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Rudolph; the
influences of the
Bauhaus and
International Style;
the tendency of
various Sarasota
architects to
create their own
design directions;
the arrival of
Victor Lundy in
1954; the effect of**

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economic, social,
and political
agendas on
Sarasota's culture;
and the
philosophy and
results of the
Sarasota school.**

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fresh, innovative
houses by a group
of Americans who
caught the
imagination of the
international
architectural
community.**

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climate,
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culture, and
Florida life-style,
the work of the
Sarasota school of
architecture—foun-
ded by Ralph
Twitchell and
counting Paul
Rudolph, Mark**

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Hampton, Victor Lundy, and Gene Leedy among its practitioners—marks a high point in the development of regional modernism in American architecture. Although the Sarasota school wasn't a

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organized
movement, it was
an important
chapter in
American
modernism that,
unlike the earlier
Bay Area school
and Chicago
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received little
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treatment. John
Howey, who
practices
architecture in the
region, provides
the first solid
documentation of
the Sarasota
group's designs
and theories. He
has interviewed all
of the surviving**

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original clients
and has included a
rich archive of
photographs by
Ezra Stoller,
Alexandra
Georges, and
others whose
views, particularly
of the houses built
between 1950 and
1960, gained world-**

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group, particularly
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Wright in Florida.
He then discusses
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architects to
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design directions;
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Victor Lundy in
1954; the effect of**

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and political
agendas on
Sarasota's culture;
and the
philosophy and
results of the
Sarasota school.
1941-1966
Concrete
Architecture and
the New Boston**

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Fire Island

Modernist

William Morgan

Digital Modernism

Heritage Lexicon

Hugh Newell

Jacobsen,

Architect

Seaside: Views of a
New Town is a
35-year photographic
documentation,
providing a unique

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record of how the new town of Seaside in the Florida Panhandle evolved from the visionary idea of founder Robert Davis to becoming ground zero for the New Urbanism movement, which advocates for a sensibility in town planning that had been lost but is now being employed

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throughout the country. Steven Brooke is an internationally recognized leader in the photography of architecture, landscape and design. Winner of the Rome Prize from the American Academy in Rome and the National Honor Award in Photography from

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the American Institute of Architects, he is the photographer of over 40 books on architecture and design. Steven is on the faculty of the University of Miami School of Architecture and hosts a popular youtube channel on architectural photography and composition.

Download Free Paul Rudolph The Florida Houses

American architect Paul Rudolph (1918-1997) was internationally known in the 1950s and early 1960s for his powerful, large-scale concrete buildings. Hugely influential during his lifetime, Rudolph was one of the most significant American architects of his generation. To a

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remarkable extent, his reputation rose and fell with the fortunes of postwar modernism in America. This insightful book reconsiders Rudolph's architecture and the discipline's assessment of his projects. It includes nearly a dozen essays by well-known scholars in the fields

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of architectural and urban history, all of which shed new light on Rudolph's theories and practices.

Contributions explore the architect's innovative use of materials, including plywood, Plexiglas, and exposed concrete; the places he lived and worked, from the Anglo-

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American axis to the Bengal delta; his affiliation with CIAM (Congrs Internationaux d'Architecture Moderne); and currents within his philosophy of architecture.

Equally admired and maligned for his remarkable Brutalist buildings, Paul

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Rudolph (1918–1997) shaped both late modernist architecture and a generation of architects while chairing Yale's department of architecture from 1958 to 1965. Based on extensive archival research and unpublished materials, The Architecture of Paul

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Rudolph is the first in-depth study of the architect, neglected since his postwar zenith. Author Timothy M. Rohan unearths the ideas that informed Rudolph's architecture, from his Florida beach houses of the 1940s to his concrete buildings of the 1960s to his

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lesser-known East Asian skyscrapers of the 1990s. Situating Rudolph within the architectural discourse of his day, Rohan shows how Rudolph countered the perceived monotony of mid-century modernism with a dramatically expressive architecture for

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postwar America,
exemplified by his
Yale Art and
Architecture Building
of 1963, famously
clad in corrugated
concrete. The
fascinating story of
Rudolph's
spectacular rise and
fall considerably
deepens longstanding
conceptions about
postwar architecture:

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Rudolph emerges as a pivotal figure who anticipated new directions for architecture, ranging from postmodernism to sustainability.

Paul Rudolph, one of the 20th century's most iconoclastic architects, is best known--and most maligned--for his large "brutalist"

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buildings, like the Yale Art and Architecture Building. So it will surprise many to learn that early in his career he developed a series of houses that represent the unrivaled possibilities of a modest American modernism. With their distinctive natural landscapes, local

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architectural precedents, and exploitation of innovative construction materials, the Florida houses, some eighty projects built between 1946 and 1961, brought modern architectural form into a gracious subtropical world of natural abundance. Like the

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locally inspired desert houses of another modern master, Albert Frey, Rudolph's Florida houses represent a distillation and reinterpretation of traditional architectural ideas developed to a high pitch of stylistic refinement. Paul Rudolph: The Florida Houses reveals all of

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Rudolph's early
residential work.

Along with Rudolph's
personal essays and
renderings, duotone
photographs by Ezra
Stoller and Joseph
Molitor, and insightful
text by Joseph King
and Christopher
Domin, this
compelling new book
conveys the lightness,
timelessness,

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strength, materiality,
and transcendency of
Rudolph's work.

The Life and Work of
Judith Chafee

This Brutal World
Between Memory and
Invention

A Photographic
History of Modern
American Architecture
Heroic

The Architecture of
Paul Rudolph

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The light- and breeze-filled modern houses in Florida of the 1950s - featured in Paul Rudolph: The Florida Houses - and the hard-lined silhouette of Yale's Art and Architecture Building (1962) are the two

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Florida Houses

**images that
come to mind
when one thinks
of Paul Rudolph.
Yet, few people
know the work of
the last decades
of his life, from
the 1970s
through the 90s.
Published here
for the first time,
Rudolph's final
works are**

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**explored through
his masterful
pencil drawings,
models, and
photographs, as
well as the last
interview of his
life with
architect Peter
Blake. In a book
that considers
these projects in
the context of
his early**

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success, Roberto de Alba explores the architect's buildings designed from 1969 to 1996 and includes an astonishing variety of projects, many built, such as houses, towers, bungalows, chapels,

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**corporate
buildings, and
urban plans of a
monumental
scale. All show
the complicated
interplay of
space, light, and
mass that are
the trademarks
of Rudolph's
genius. Through
de Alba's close
contact with the**

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**architect before
his death,
Rudolph's own
vision is
conveyed in
descriptive texts
and
accompanying
images. Paul
Rudolph: The
Late Work is
designed as a
companion
volume to The**

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**Florida Houses,
and is the
second in a
planned three-
volume set of the
complete works
of this legendary
architect.**

**While more
conventional art
can be tucked
neatly away on
gallery walls,
houses have a**

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much larger footprint. And when a home outlives its most basic function of providing shelter, a decision has to be made as to whether it is ultimately worth saving. Modernist homes like those

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designed by Paul Rudolph face an additional challenge as products of a stark, concrete-laden brutalist style now seen by many to be cold and uninviting. Photographer Chris Mottalini visited three

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**abandoned
Rudolph homes
awaiting
demolition. His
photos present
these onetime
symbols of
opulence and
power at their
most vulnerable
and defeated.
Rich, full-color
photos show
sunlight playing**

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**across shattered
windows, dusty
stairs, and
ruined living
rooms,
presenting a
view of
modernism that
few have seen
before. The
photos speak to
the ephemeral
nature of
contemporary**

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**taste, and its
uneasy
relationship with
history, as well
as the
consequences of
modernism on
our visual
lexicon. And in a
final coda, the
pictures
themselves serve
to preserve
these**

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**masterpieces
long after time
and tastes move
on.**

**Paul Rudolph,
one of the 20th
century's most
iconoclastic
architects, is
best known and
most
maligned for his
large "brutalist"
buildings, like**

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**the Yale Art and
Architecture
Building. So it
will surprise
many to learn
that early in his
career he
developed a
series of houses
that represent
the unrivaled
possibilities of a
modest American
modernism. With**

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**their distinctive
natural
landscapes, local
architectural
precedents, and
exploitation of
innovative
construction
materials, the
Florida houses,
some eighty
projects built
between 1946
and 1961,**

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**brought modern
architectural
form into a
gracious
subtropical world
of natural
abundance. Like
the locally
inspired desert
houses of
another modern
master, Albert
Frey, Rudolph's
Florida houses**

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**represent a
distillation and
reinterpretation
of traditional
architectural
ideas developed
to a high pitch of
stylistic
refinement. Paul
Rudolph: The
Florida Houses
reveals all of
Rudolph's early
residential work.**

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**Along with
Rudolph's
personal essays
and renderings,
duotone
photographs by
Ezra Stoller and
Joseph Molitor,
and insightful
text by Joseph
King and
Christopher
Domin, this
compelling new**

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**book conveys the
lightness,
timelessness,
strength,
materiality, and
transcendancy of
Rudolph's work.
A personal,
authoritative
history of one of
the 20th
century's most
influential
buildings**

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**Paul Rudolph and
Louis Kahn**

**Victor Lundy
Concrete and
Culture**

**Paul Rudolph
The Grid, the
Figure and the
Void**

**After You Left,
They Took it
Apart**

In the Sixties,

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architect Horace Gifford executed a remarkable series of beach houses that transformed the terrain and culture of New York's Fire Island. Growing up on the beaches of Florida, Gifford forged a deep connection

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with coastal
landscapes.
Pairing this
sensitivity with
jazzy
improvisations on
modernist themes,
he perfected a
sustainable
modernism in
cedar and glass
that was as

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attuned to natural
landscapes as to
our animal
natures. Gifford's
serene 1960s
pavilions provided
refuge from a
hostile world, while
his exuberant post-
Stonewall, pre-
AIDS
masterpieces

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orchestrated
bacchanals of
liberation.

Celebrities lived in
modestly scaled
homes alongside
middle-class
vacationers, all
with equal access
to Fire Island's
natural beauty.

Blending cultural

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and architectural history, this book ponders a fascinating era through an overlooked architect whose life, work and colorful milieu trace the operative arc of a lost generation, and

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still resonate with
artistic and
historical import.
Amongst many
other buildings,
Norman Foster is
responsible for the
design of Beijing's
new airport, one of
the world's largest,
for the Rossiya
tower in Moscow,

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in contention to be the tallest skyscraper in Europe until the credit crunch killed it, for one of the towers at Ground Zero in Manhattan, and for a crop of new towers in London. He designed the

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Reichstag, the Hong Kong and Shanghai Banks headquarters in London and China, the new Wembley stadium and the British Museum's new court. Deyan Sudjic's insightful and elegantly written biography

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"This book looks at twenty-six houses by an international roster of contemporary architects"--P. [4]

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of cover.

The book
investigates the
theme of
Modernism
(1920-1960 and its
epigones) as an
integral part of
tangible and
intangible cultural
heritage which
contains the result

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of a whole range
of disciplines
whose aim is to
identify, document
and preserve the
memory of the
past and the value
of the future.

Including several
chapters, it
contains research
results relating to

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cultural heritage,
more specifically
Modernism, and
current digital
technologies. This
makes it possible
to record and
evaluate the
changes that both
undergo: the first
one, from a
material point of

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view, the second one from the research point of view, which integrates the traditional approach with an innovative one.

The purpose of the publication is to show the most recent studies on

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the modernist
lexicon 100 years
after its birth,
moving through
different fields of
cultural heritage:
from different
forms of art to
architecture, from
design to
engineering, from
literature to history,

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representation and restoration. The book appeals to scholars and professionals who are involved in the process of understanding, reading and comprehension the transformation that the places have

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undergone within
the period under
examination. It will
certainly foster the
international
exchange of
knowledge that
characterized

Modernism

A Life in

Architecture

Horace Gifford and

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the Architecture of
Seduction

First House

Lower Manhattan

Expressway

The Yale Art +

Architecture

Building

Assembled in Light

First House: the

grid, the figure and

the void presents a

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**range of innovative
first houses
designed by a
group of famous
Harvard graduates
from the 1930s -
many of which
have never been
published before.
These include such
influential figures
as Edward**

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**Larrabee Barnes,
Ulrich Franzen,
John Johansen,
Philip Johnson, I M
Pei and Paul
Rudolph. This
examination shows
both what these
soon-to-be-famous
American
architects were
taught by their**

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**émigré Bauhaus
instructors Walter
Gropius and
Marcel Breuer, and
the development of
their personal
artistic vision. Each
building is
accompanied by a
rich collection of
background period
information.**

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**Artworks by
American painters
such as Calder,
Pollock,
Motherwell and
Kline are
incorporated as
both emblems of
their time and
sources of design
inspiration. The
furniture designed**

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**and used in many
of the buildings is
also illustrated and
ranges from the
well-known work of
Eames to the
forgotten steel wire
chairs of Landrum.
The book concludes
with a review of the
personalities
involved in**

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**publishing these
modern houses: the
photographer Ezra
Stoller, writer
Peter Blake and
historian Vincent
Scully. These men
also tried their
hand at self-
designed 'First
Houses' for their
own families. This**

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**book provides an
extensively
researched text
with previously
unpublished
discoveries that are
tied together in a
uniquely personal
and emotional
narrative that
opens a clear view
upon the designers**

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and their time.

**THE LAST
HOUSE** tells the
story of a Florida
couple who build
four beautiful
homes over the
course of their
married life
together, The first
is along Cross
Creek near

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Marjorie Rawlings'
home. The second
is in the Sarasota
area on Siesta Key.
The third, an art
deco masterpiece
on Biscayne Bay,
and then their last
house -- a
beachside
retirement home in
Summer Haven

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near St. Augustine.

**Those who have
worked with
architects in the
past to create their
own homes will
surely identify with
this adventure. But
anyone who loves
architecture will
enjoy the ride as
well. Ron Haase**

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**returns to a theme
he developed and
taught at the
University of
Florida -- one of
respect for
architectural
context and
vernacular roots.
In this new book he
brings along the
ghosts of Marjorie**

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**Rawlings, Paul
Rudolph, Leonard
Horowitz and
Albert Manucy to
help make the
argument. The
many architectural
designs and pen &
ink drawings in this
book are by the
author with the
exception of House**

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Two on Siesta Key
which was designed
by David Haase.
Powerhouse is the
first book on the
singular life and
career of American
architect Judith
Chafee (1932-1998).
Chafee was an
unrepentant
modernist on the

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Florida Houses

**forefront of
sustainable design.
Her architecture
shows great
sensitivity to place,
especially the
desert landscapes
of Arizona. Chafee
was also a social
justice advocate
and a highly
respected woman in**

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Florida Houses

a male-dominated profession. After graduating from the Yale University Architecture School, where her advisor was Paul Rudolph, she went on to work in the offices of legends including Rudolph, Walter Gropius,

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**Eero Saarinen, and
Edward Larrabee
Barnes. In addition
to her architectural
legacy, her decades
of teaching helped
shape a generation
of architects.**

**Chafee's drawings
and archival
images of her work
are complemented**

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**by stunning
photography by
Ezra Stoller and
Bill Timmerman.
Often
problematically
labeled as
“Brutalist”
architecture, the
concrete buildings
that transformed
Boston during**

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**1960s and 1970s
were conceived
with progressive-
minded intentions
by some of the
world's most
influential
designers, including
Marcel Breuer, Le
Corbusier, I. M.
Pei, Henry Cobb,
Araldo Cossutta,**

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**Gerhard Kallmann
and Michael
McKinnell, Paul
Rudolph, Josep
Lluís Sert, and The
Architects
Collaborative. As a
worldwide
phenomenon,
building with
concrete represents
one of the major**

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architectural

**movements of the
postwar years, but
in Boston it was
deployed in more
numerous and
diverse civic,
cultural, and
academic projects
than in any other
major U.S. city.
After decades of**

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**stagnation and
corrupt leadership,
public investment
in Boston in the
1960s catalyzed
enormous growth,
resulting in a
generation of bold
buildings that
shared a
vocabulary of
concrete**

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**modernism. The
period from the
1960 arrival of
Edward J. Logue as
the powerful and
often controversial
director of the
Boston
Redevelopment
Authority to the
reopening of
Quincy Market in**

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1976 saw Boston as an urban laboratory for the exploration of concrete's structural and sculptural qualities. What emerged was a vision for the city's widespread revitalization often referred to as the

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“New Boston.”

**Today, when
concrete buildings
across the nation
are in danger of
insensitive
renovation or
demolition, Heroic
presents the
concrete structures
that defined Boston
during this**

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remarkable

**period—from the
well-known (Boston
City Hall, New
England
Aquarium, and
cornerstones of the
Massachusetts
Institute of
Technology and
Harvard
University) to the**

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**already lost (Mary
Otis Stevens and
Thomas F.
McNulty's
concrete Lincoln
House and Studio;
Sert, Jackson &
Associates' Martin
Luther King Jr.
Elementary
School)—with
hundreds of**

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**images; essays by
architectural
historians Joan
Ockman, Elizabeth
Cohen, Keith N.
Morgan, and
Douglass Shand-
Tucci; and
interviews with a
number of the
architects
themselves. The**

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**product of 8 years
of research and
advocacy, Heroic
surveys the
intentions and
aspirations of this
period and
considers anew its
legacies—both
troubled and
inspired.**

The Florida Houses

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**Proceedings of the
First Conference of
the Construction
History Society
Inspiration &
Process in
Architecture
The Sarasota
School of
Architecture
Ezra Stoller
A Love Story about**

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**Architecture and
Place**

***Paul Rudolph
(1918–1997)***

***authored some of
Modernism's
most powerful
designs and
served as an
influential
educator while
chair of Yale's***

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***School of
Architecture. His
early residential
work in Sarasota,
Florida, garnered
international
attention, and his
later exploration
of Brutalist
materials and
forms, most
famously***

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***embodied in his
Yale Art &
Architecture
Building (1963),
earned Rudolph
both notoriety
and acclaim.
Many of the
dynamic
drawings
included in this
collection —***

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***selected from the
architect's
archive housed in
the Library of
Congress —
illustrate his
highly emotive
hand and deft
drafting skill.
They include his
designs for
Tuskegee***

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University

Chapel, Interama,

Lower Manhattan

Expressway, his

analysis of Mies

van der Rohe's

Barcelona

Pavilion, and his

own inventive

penthouse on

Beekman Place

in New York City.

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architecture, as
seen through the
eyes of a
legendary
photographer It is
impossible to
overstate the
importance of
photography's
role in shaping
the world's***

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***perception of
architecture. And
towering above
the ever-growing
crowd of image-
makers is Ezra
Stoller, an
architectural
photographer of
immeasurable
consequence in
documenting the***

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***history of modern
architecture -
both known and
unknown - in the
United States and
beyond. This
book is one of
the first to
present the
breadth of
Stoller's largely
unseen archive of***

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***images, brought
to life through
exquisite color
and duotone
black-and-white
reproductions.
This book
documents the
30-year
collaboration of
one of America's
finest architects***

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***and a great
architectural
photographer.
Hugh Newell
Jacobsen's
projects have
earned over 80
design awards,
while Robert
Lautman's
photographs of
Jacobsen's work***

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have

***been published
widely.***

***Between 1941
and 1966, Florida
became host to
sweeping
innovations in
residential
architecture
rivalled only by
what was***

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***happening in
California with
the Case Study
Houses. Florida
Modern
documents the
best work of the
era, from Key
West to
Jacksonville,
documenting
numerous***

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***unsung and
unpublished
masterpieces by
such architects
as Paul Rudolph,
Gene Leedy, and
Rufus Nims. With
today's
widespread
resurgence of
interest in
"MidCentury***

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Modernism," the houses appear as fresh and contemporary as they did over fifty years ago. Many of the houses have been preserved as they were originally built, with Saarinen

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***chairs and
Eames furniture
all part of the
mise-en-scène.
While these
houses found
their inspiration
in part from the
philosophies of
the Bauhaus,
they were quick
to incorporate***

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***aspects of
regional
Southern
architecture,
using verandas,
porches, and
raised floors to
open out to
tropical
vegetation, and
more importantly,
cooling breezes.***

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The appeal of many of these homes is the blurring of indoors and outdoors, the connection to the natural environment, and, perhaps even more so today, the eco-

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***conscious spirit
that favored local
materials and
natural
ventilation.***

***Between 1941
and 1966, Florida
became host to
sweeping
innovations in
residential
architecture***

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what was
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the Case Study
Houses. Florida
Modern
documents the
best work of the
era, from Key
West to
Jacksonville,***

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numerous
unsung and
unpublished
masterpieces by
such architects
as Paul Rudolph,
Gene Leedy, and
Rufus Nims. With
today's
widespread
resurgence of***

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"MidCentury
Modernism," the
houses appear as
fresh and
contemporary as
they did over fifty
years ago. Many
of the houses
have been
preserved as
they were***

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with Saarinen
chairs and
Eames furniture
all part of the
mise-en-scène.
While these
houses found
their inspiration
in part from the
philosophies of
the Bauhaus,***

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aspects of
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Southern
architecture,
using verandas,
porches, and
raised floors to
open out to
tropical
vegetation, and***

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cooling breezes.***

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blurring of
indoors and
outdoors, the
connection to the
natural
environment,
and, perhaps***

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today, the eco-
conscious spirit
that favored local
materials and
natural
ventilation.***

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1945-1970

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collection of some

of the most

powerful and awe-

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inspiring Brutalist
architecture ever
built This Brutal
World is a global
survey of this
compelling and
much-admired
style of
architecture. It
brings to light
virtually unknown
Brutalist

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architectural
treasures from
across the former
eastern bloc and
other far flung
parts of the world.
It includes works
by some of the
best contemporary
architects including
Zaha Hadid and
David Chipperfield

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as well as by some
of the master
architects of the
20th century
including Le
Corbusier, Mies
van der Rohe,
Frank Lloyd
Wright, Louis
Kahn, Paul
Rudolph and
Marcel Breuer.

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William Morgan
(1930-2016) was a
bold, innovative,
and highly
imaginative
architect known
internationally for
fusing ancient and
modern styles and
for his early
championing of
green design

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principles. This extensively illustrated book traces Morgan's life story and the development of his singular design vision. Exploring Morgan's early influences, Richard Shieldhouse reveals the

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architect's
childhood
familiarity with pre-
Columbian village
sites and
introduces college
mentors who
encouraged his
interest in both
architecture and
archaeology.

During navy

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service in the Pacific, Morgan studied ancient structures in Guam as well as Frank Lloyd Wright's design work in Japan. Later, his drive and discipline brought him into contact with leading architects

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such as Paul
Rudolph at
Harvard's
Graduate School
of Design, a
hotbed of
modernism at the
time. From there,
Morgan struck out
on his own in
Jacksonville,
Florida, to shape

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the course of
architectural
history. This book
tracks the
evolution of
Morgan's guiding
ideas--economy,
efficiency, visual
delight,
imaginative use of
everyday
materials, and

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environmental sensitivity. His most famous designs are featured with photographs, drawings, and the architect's own commentary.

Structures such as the Dunehouses, a duplex built into

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the side of an
oceanfront dune,
represent
Morgan's
commitment to
earth architecture.
His plans for police
headquarters and
other public
buildings
incorporate green
roofs, stepped

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terraces, pyramid forms, and other elements inspired by aspects of prehistoric design. Morgan was unique among architects for his interest in ancient North America and for blending a modern style

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characterized by
its rejection of
history with the
design language of
prehistory.

Highlighting how
his work has
impacted many
areas of
architecture such
as urban design,
this book

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celebrates

Morgan's

continuing legacy.

Exhibition held:

October 1 -

November 14,

2010, The Arthur

A. Houghton, Jr.

Gallery, The

Cooper Union;

curated by Ed

Rawlings and Jim

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Walrod.

This is a colourful survey that explores the diverse styles of the arbiters of modernism in Florida. As the offspring of modernism's founders, Alfonso, Gonzalez,

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Oppenheim and Peterson have embraced the movement and imbued it with their own flair, producing an array of architectural styles and statements in Florida today. This book explores

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each architect's repertoire, examines their collective bond to modernist traditions, and uncovers their unique design approaches.

Views of a New
Town

Mid-Century

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Modern

Architecture Travel
Guide: West Coast
USA

The Architecture of
Alberto Alfonso,
Ren é Gonz á lez,
Chad Oppenheim
& Guy W.

Peterson

Evolution of an
Architect

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The Sarasota

School of
Architecture,
1941-1966

Four Florida
Moderns

*The first
monograph
illustrating
the high-end
contemporary
residential*

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*design of
Barnes Coy
Architects.
Throughout
their twenty-
five-year
commitment to
modern design,
Barnes Coy
Architects
have
specialized in*

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*one-of-a-kind
dream houses
designed for
those who
prefer to live
in highly
spatial and
modern ways.
Assembled in
Light is the
first
exclusive look*

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*at this firm's
previously
unpublished
body of high-
end
residential
work. These
leisure homes
gleam in the
sun like
sleek, finely
tuned*

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machines.

*Everything has
been custom
designed,
custom made,
custom
treated. The
houses are
tastefully
furnished with
one-of-a-kind
artisanal*

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pieces (by

Wendell

Castle, Chris

Lehrecke,

etc.) and

museum-quality

collections of

contemporary

art hanging on

the walls

(such as works

by Anselm

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Kiefer,

Barbara

Kruger,

Richard

Prince, and

Cindy

Sherman). They

feature

infinity

pools, outdoor

and indoor

kitchens, roof

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*decks, temperature-
controlled
wine cellars,
and numerous
guest rooms,
as well as ten-
foot-high
doorways and f
loor-to-
ceiling
swathes of*

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*tempered glass
to better gaze
out at the
dunes and
ocean views.*

*The new
photography
beautifully
captures the
architects'
attention to
detail and*

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*love of
specialized
materials,
whether it's
Carrara marble
from Italy or
teak from
Bali. While
most of the
houses are
located in the
Hamptons in*

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New York, a few are found as far afield as Costa Rica, California, Georgia, and Westchester County. All but three homes were built on commanding

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*waterfront
sites.*

*A must-have
guide to one
of the most
fertile
regions for
the
development of
Mid-Century
Modern
architecture*

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*This handbook
- the first
ever to focus
on the
architectural
wonders of the
West Coast of
the USA -
provides
visitors with
an expertly
curated list*

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of 250 must-see destinations. Discover the most celebrated Modernist buildings, as well as hidden gems and virtually unknown

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from the
iconic Case
Study houses
to the glamour
of Palm
Springs'
spectacular
Modern desert
structures.
Much more than
a travel*

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*guide, this
book is a
compelling
record of one
of the USA's
most important
architectural
movements at a
time when Mid-
Century style
has never been
more popular.*

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*First-hand
descriptions
and colour
photography
transport
readers into
an era of
unparalleled
style,
glamour, and
optimism.*

Paul Rudolph,

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*one of the
twentieth
century's most
iconoclastic
architects, is
best known -
and most
maligned - for
his large
"brutalist"
buildings,
like Yale's*

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*Art and
Architecture
Building. So
it will
surprise many
to learn that
early in his
career he
developed a
series of
houses that
represent the*

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*unrivaled
possibilities
of a modest
American
modernism.
With their
distinctive
natural
landscapes,
local
architectural
precedents,*

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and

*exploitation
of innovative
construction
materials, the
Florida
houses, some
eighty
projects built
between 1946
and 1961,
brought modern*

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*architectural
form into a
gracious
subtropical
world of
natural
abundance
developed to a
high pitch of
stylistic
refinement.*

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*The Florida
Houses reveals
all of
Rudolph's
early
residential
work. With
Rudolph's
personal
essays and
renderings,
duotone*

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*photographs by
Ezra Stoller
and Joseph
Molitor, and
insightful
text by Joseph
King and
Christopher
Domin, this
compelling new
book conveys
the lightness,*

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*timelessness,
strength,
materiality,
and
transcendancy
of Rudolph's
work.*

*My Journey in
Architecture
The Houses of
Barnes Coy
Architects*

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Seaside
A Material
History
A Bibliography*