

## The Architecture Of Alfred Browning Parker Miamis Maverick Modernist

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Alfred Browning Parker - Wikipedia

Today, the number of buildings designed by Parker has dwindled to less than 100 — "Maybe even less than 50," estimates Rudolph C. Henning, architect, author, and co-curator of HistoryMiami's ...

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The Architecture Of Alfred Browning Parker Miamis Maverick ...

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This career survey of the work of the esteemed South Florida architect Alfred Browning Parker is a volume for which I've waited decades. ABP, whose work received praise from Frank Lloyd Wright, was almost certainly the Miami area's most influential architect, at least during the 1950s, 1960s and 1970s. ...

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Through The Discipline of Nature, we will explore the life and design of Alfred Browning Parker. More info here . RELATED EVENT Grand Opening and Conversation: The Legacy of Alfred Browning Parker

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The first authorized examination of a twentieth-century architectural giant "A comprehensive survey of one of Florida's most prolific and influential architects of the mid-twentieth century. In an era when we seek resiliency in design and building, there are lessons to be learned in the work of Alfred Browning Parker, a subtropical master."--Anthony Abbate, AIA, and contributor to Miami Modern Metropolis Alfred Browning Parker (b. 1916) is one of the twentieth century's most famous Florida-based architects. A principal leader of the "Coconut Grove School" of tropical organic architecture, he is arguably the most renowned and honored architect in the history of Florida architecture, and his influence has been felt throughout the United States and the Caribbean. Attaining an almost rock star-like status in his home city of Miami, Parker was publicly praised by Frank Lloyd Wright, something Wright rarely did. Parker's work and philosophy has had an ecological and environmental basis since the early 1940s. He began expressing an interest in alternative fossil fuels and renewable energy sources in the 1970s, far ahead of the current trends in green and energy-conscious architecture. He has continually placed an emphasis on using local materials and has been increasingly praised for his early exploration in environmentally friendly design. Randolph Henning's overview of the life work of this modernist master features sixty-nine of the more than five hundred residential and commercial structures Parker created between 1942 and 2001. The descriptions are accompanied by nearly 400 color photographs, more than a third of which are vintage images from renowned photographer Ezra Stoller. Henning also provides a biographical narrative, excerpts from Parker's own writings, a full bibliography, and a complete list of Parker's works. Randolph C. Henning is the author of At Taliesin: Newspaper Columns by Frank Lloyd Wright and the Taliesin Fellowship, 1934-1937 and Frank Lloyd Wright's Taliesin: Illustrated by Vintage Postcards. He is a practicing architect and lives in Lewisville, North Carolina.

## Get Free The Architecture Of Alfred Browning Parker Miamis Maverick Modernist

Among the modernist architects who transformed postwar Florida into a laboratory of regionalist architecture, Alfred Browning Parker was an iconoclast. He shared the conviction, common among young architects in Miami, that an authentic regional architecture had not yet been "invented." Inspired by the power of place and eager to innovate, Parker became a disciple of American traditions and the region's foremost organic architect. Extrapolating from Frank Lloyd Wright's position on the architect's role in society, Parker believed that architecture could be a harbinger of an authentic regional culture in Miami. He developed an architectural syntax that emphasized the centrality of human endeavor, in which design integrity was transcendent. Parker's position derived from a deep respect for the earth and its resources, as well as a moral and aesthetic interest in the power of nature as a vital and rational force. He saw ecology as a guide understanding resources and their interaction, and also as a discipline for ethical thinking capable of shaping an architectural response. Yet he also held a romantic view of the natural world, at once inspiring architectural ornament and offering a metaphor for design integrity. Parker promoted such values as beauty, craftsmanship, fitness, appropriateness, utility, unity, and balance. He subscribed to what theologian and philosopher Albert Schweitzer called "reverence for life," finding purpose in a spiritual relationship with the universe generally, and the ecology of the planet specifically. He noted, "We should judge architecture by how well it serves the growth of the human spirit." Throughout a career that stretched from 1942 until his death in 2011, Parker translated his ideals into tropicalist buildings that shaped the suburban and urban landscapes of Florida. A builder, businessman, artist, sculptor, furniture-maker, and teacher, he was also one of the few Florida architects to lecture on and publish his ideas. He produced essays and eventually a book to document his theories. Parker's organic Florida architecture made him a regional figure and a national icon. His collaboration with the influential *House Beautiful* editor Elizabeth Gordon situated his Miami work, particularly his interpretation of the single-family home, in the national debate about modern American architecture. Parker's expression of organic architecture changed over the course of his career, partly in response to national trends, but always in step with Florida's maturity. Through his iterative forms, types, and constructive patterns he confirmed that change is "a sure law of the universe." In the search for equilibrium between perpetual change and heartfelt principles, Parker distinguished himself as an extraordinary innovator.

Aaron G Green FAIA was an internationally known organic architect of "striking originality and grace." His diverse architectural works include commercial, industrial, municipal, judicial, religious, interment, mass housing, and educational projects. Aaron Green taught advanced architectural design at Stanford University Department of Architecture for fifteen years. In the early 1940s, Aaron Green became a member of Frank Lloyd Wright's apprentice group, the Taliesin Fellowship. He maintained a close relationship with Frank Lloyd Wright over the next 20 years. At the request of Frank Lloyd Wright, Aaron Green established a San Francisco office in 1951, both for his own practice and as Mr. Wright's West Coast Representative. Aaron Green participated in over thirty Frank Lloyd Wright projects and was appointed by Frank Lloyd Wright as associated architect for the Marin County Civic Center Project. The highlight of his career occurred in 1999 when he won a national competition to design a visionary open to the world private high school in Greensboro, North Carolina, on a 100 acre wooded site with a 25 acre lake. The project infrastructure includes the largest single loop geothermal system in the world. Shortly before his passing, Aaron Green was awarded the 1st old medal by the Frank Lloyd Wright Foundation in recognition of his career and accomplishment's and dedication to organic architecture. When asked who Aaron Green was, Wright commented, "Aaron Green is my son."

A noted architect and historian looks at the evolution of organic architecture as a counterpoint to Modernism. Showcasing the work of architects such as Frank Lloyd Wright and Bruce Goff, who designed organic-style buildings worldwide from 1880 to the present, *Organic Architecture* explores the trends, techniques and effects of this fresh style.

"WorkScape reveals how trailblazing companies from around the world are redefining where we work and how we work together. The book showcases office spaces by innovators such as Facebook, Google, YouTube, Monocle, KPMG, Red Bull, and Urban Outfitters that promote new forms of work, creativity, and collaboration. In addition to presenting architecture and interior design, WorkScape also explores more unconventional parameters that can make going to and being at work more attractive and satisfying. The forward-thinking offers featured here include company-run childcare facilities, bike share programs, communal vegetable gardens, and fully equipped health and wellness facilities. In WorkScape, office environments from global players are shown alongside compelling examples from smaller enterprises, temporary ventures, and freelance endeavors that all shake off the cubicle culture of the past. The book's careful pairing of stunning images with in-depth project descriptions and detailed floor plans make it an invaluable reference for anyone looking to redefine their workplaces, impress their partners and clients, and inspire their staff to think outside the box."--Page 4 of cover.

A riveting and superbly illustrated account of the enigmatic *House Beautiful* editor's profound influence on mid-century American taste From 1941 to 1964, *House Beautiful* magazine's crusading editor-in-chief Elizabeth Gordon introduced and promoted her vision of "good design" and "better living" to an extensive middle-class American readership. Her innovative magazine-sponsored initiatives, including *House Beautiful*'s Pace Setter House Program and the Climate Control Project, popularized a "livable" and decidedly American version of postwar modern architecture. Gordon's devotion to what she called the American Style attracted the attention of Frank Lloyd Wright, who became her ally and collaborator. Gordon's editorial programs reshaped ideas about American living and, by extension, what consumers bought, what designers made, and what manufacturers brought to market. This incisive assessment of Gordon's influence as an editor, critic, and arbiter of domestic taste reflects more broadly on the cultures of consumption and identity in postwar America. Nearly 200 images are featured, including work by Ezra Stoller, Maynard Parker, and Julius Shulman. This important book champions an often-neglected source—the consumer magazine—as a key tool for deepening our understanding of mid-century architecture and design.

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Between 1941 and 1966, Florida became host to sweeping innovations in residential architecture rivaled only by what was happening in California with the Case Study Houses. Florida Modern documents the best work of the era, from Key West to Jacksonville, documenting numerous unsung and unpublished masterpieces by such architects as Paul Rudolph, Gene Leedy, and Rufus Nims. With today's widespread resurgence of interest in "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 originally built, 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, they were quick to incorporate aspects of regional Southern architecture, using verandas, porches, and raised floors to open out to tropical vegetation, and more importantly, cooling breezes. 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-conscious spirit that favored local materials and natural ventilation. Between 1941 and 1966, Florida became host to sweeping innovations in residential architecture rivaled only by what was happening in California with the Case Study Houses. Florida Modern documents the best work of the era, from Key West to Jacksonville, documenting numerous unsung and unpublished masterpieces by such architects as Paul Rudolph, Gene Leedy, and Rufus Nims. With today's widespread resurgence of interest in "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 originally built, 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, they were quick to incorporate aspects of regional Southern architecture, using verandas, porches, and raised floors to open out to tropical vegetation, and more importantly, cooling breezes. 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-conscious spirit that favored local materials and natural ventilation.

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