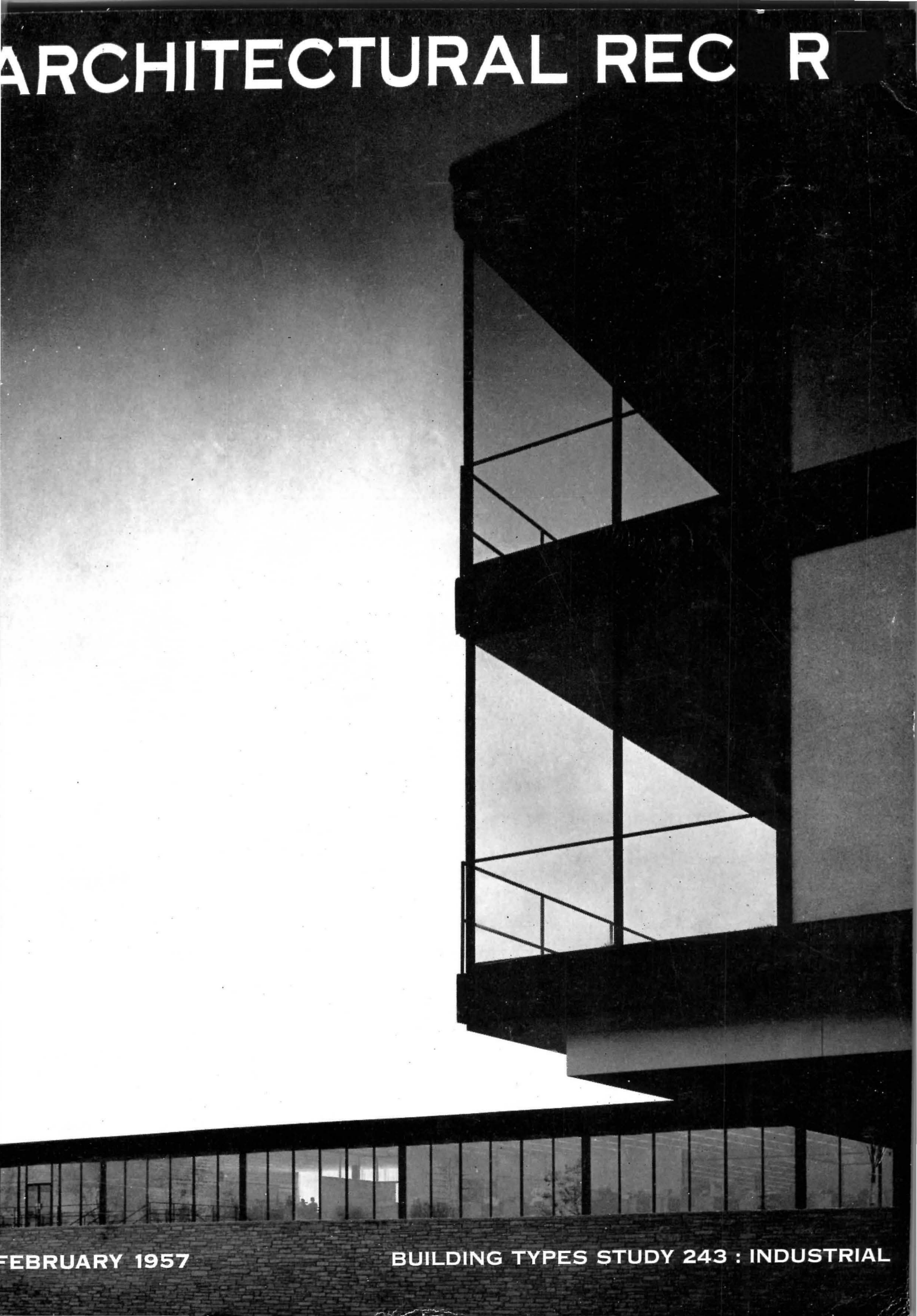
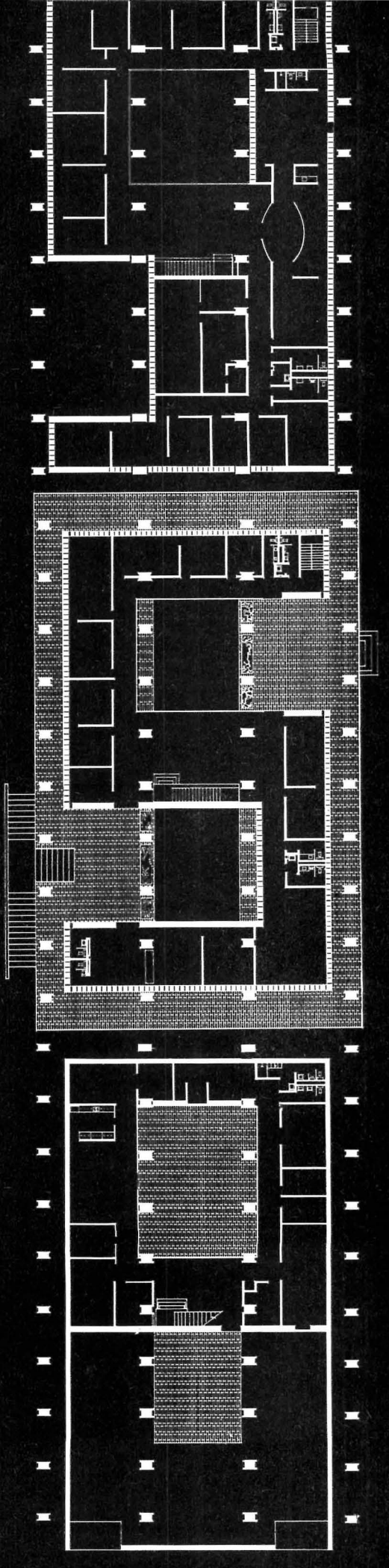
ARCHITECTURAL REC R



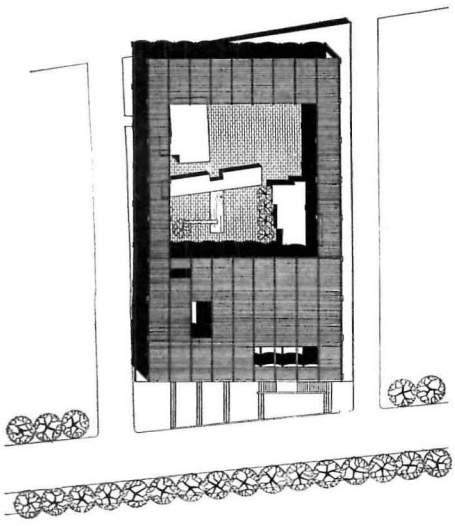
FEBRUARY 1957

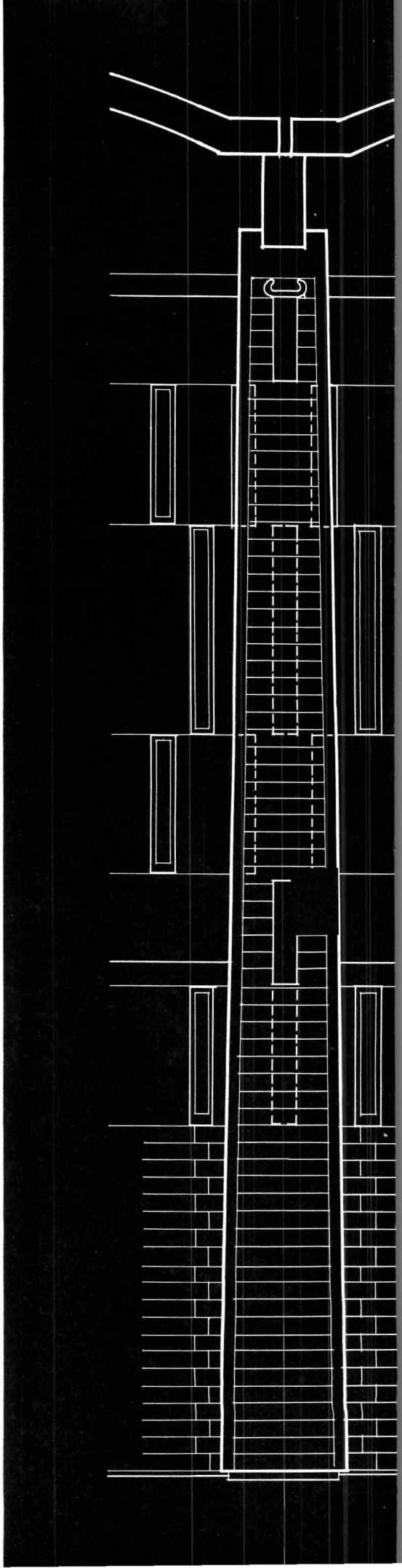
BUILDING TYPES STUDY 243 : INDUSTRIAL



THE CURRENT WORK OF PAUL RUDOLPH

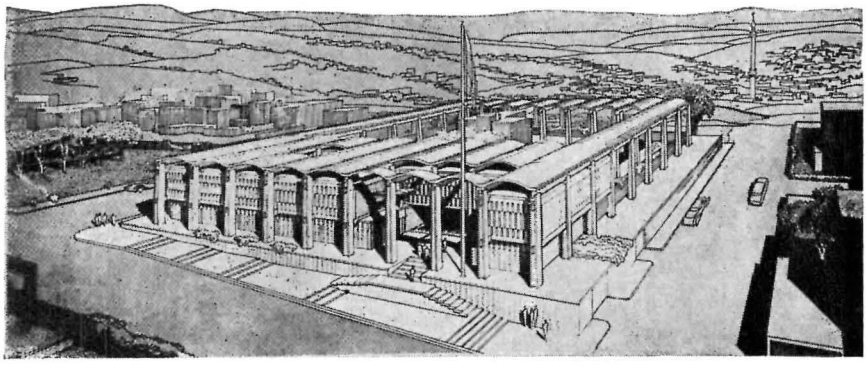
FEBRUARY 1957 ARCHITECTURAL RECORD

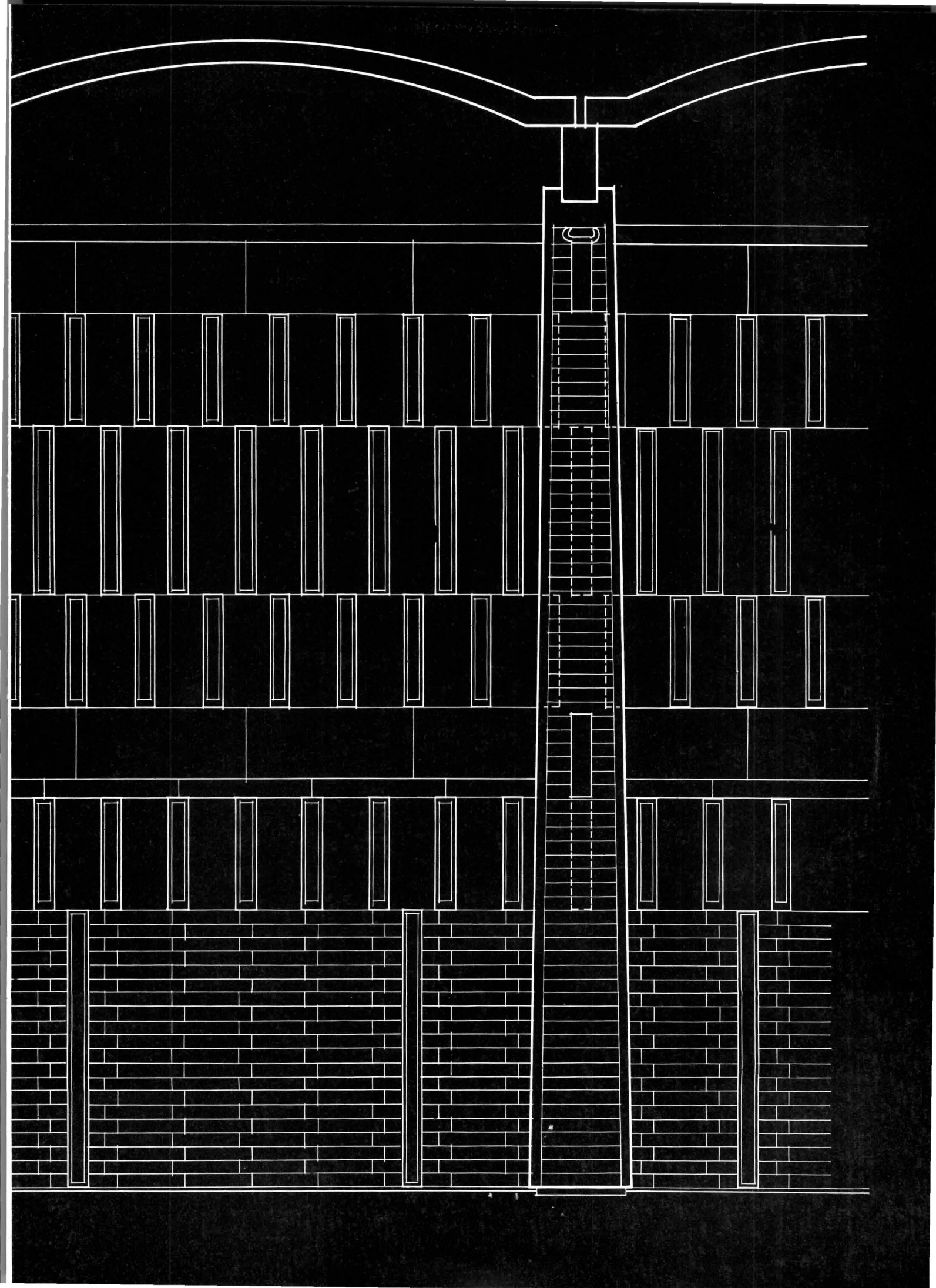


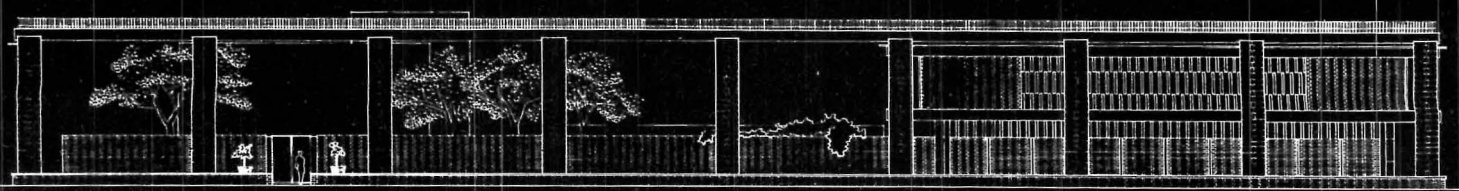


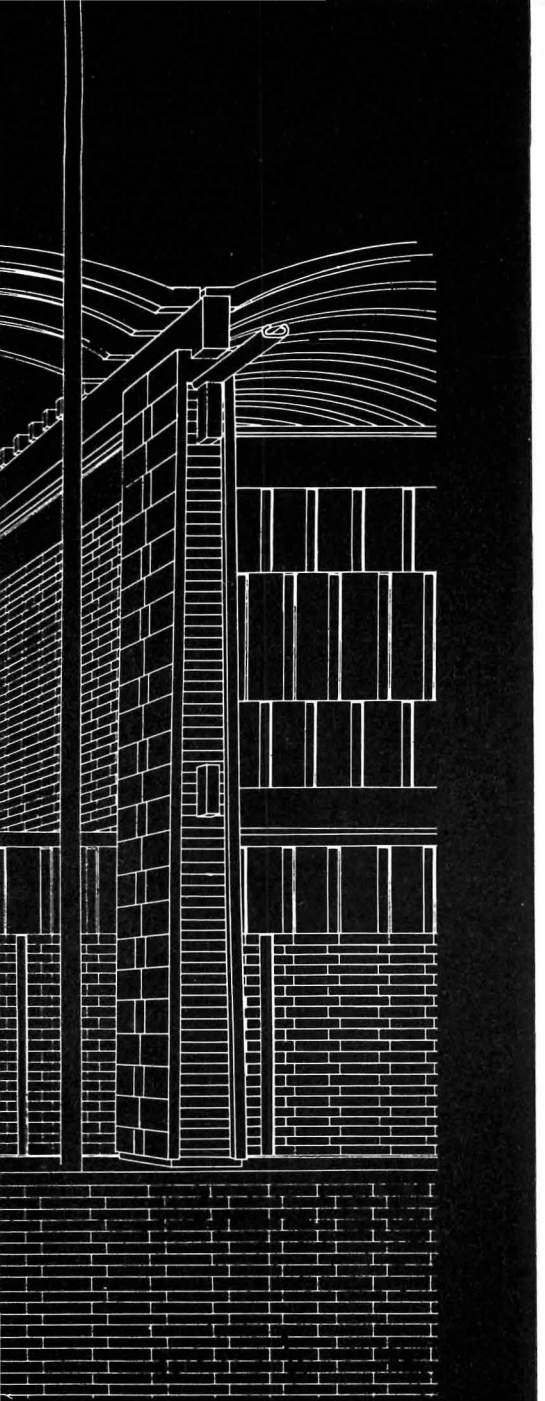
THE UNITED STATES EMBASSY FOR JORDAN

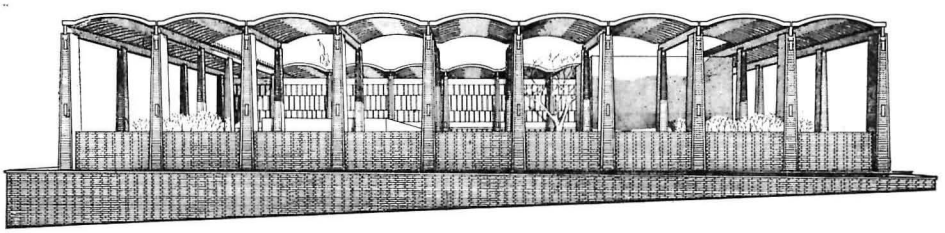
IN THE HARSH, hot daylight of Jordan where the maintenance of mechanical cooling equipment is difficult, this building finds a natural answer in the ancient Arabian double tent. Here a vaulted parasol of close-spaced concrete ribs echoes a common regional form and expresses its independence of the lower watertight roof which it shelters. All piers and walls employ the local technique of pouring concrete into 5-in.-thick forms of native

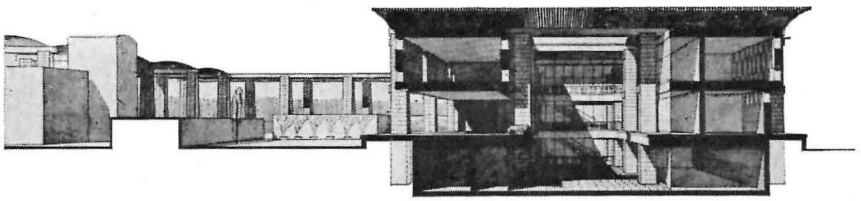


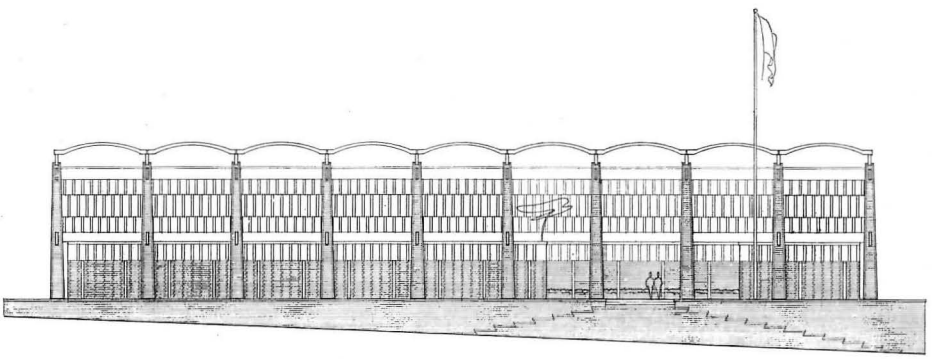




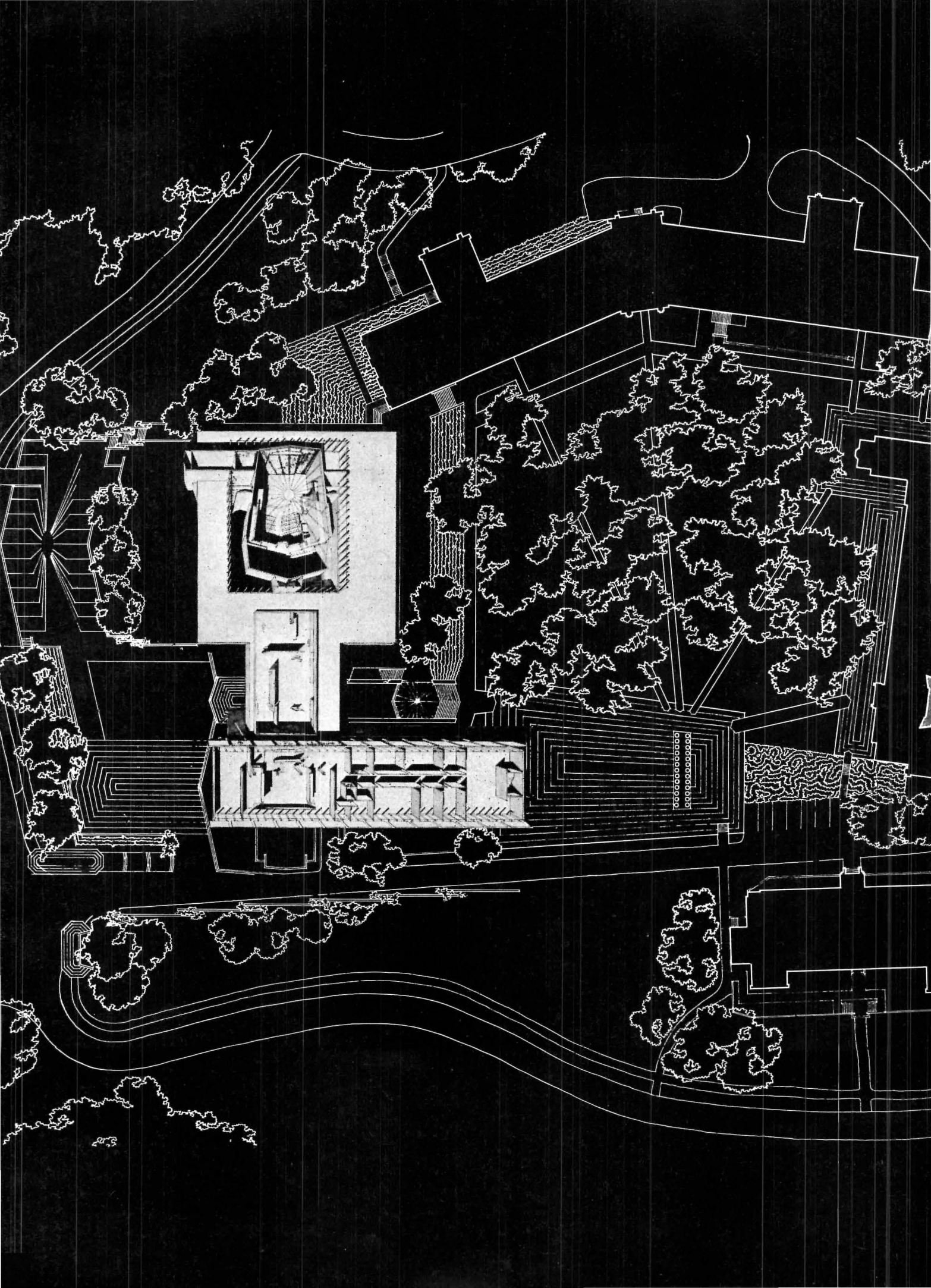


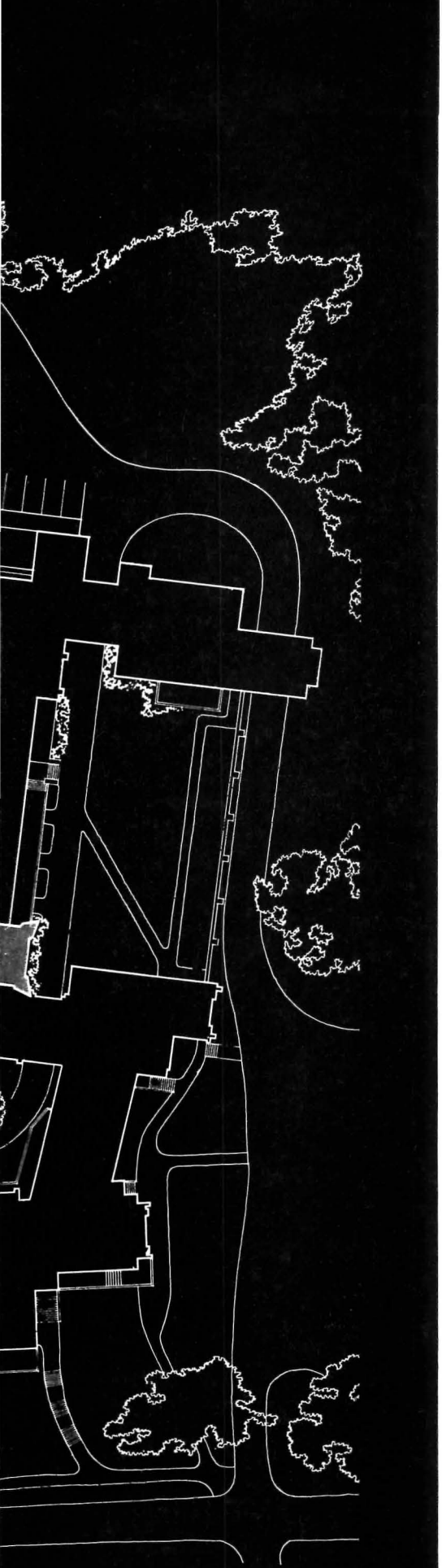






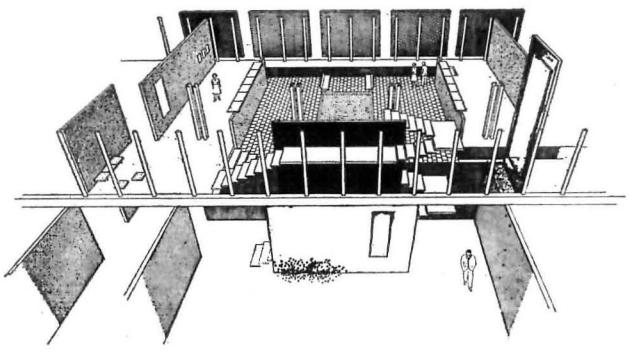
limestone which, as the finish material, relates the building clearly to the surrounding city. Under the great shade roof the several units are broken into small masses in scale with nearby buildings, and this kind of response to local tradition is seen, too, in the customary independence of first- and second-floor plans, the use of the compound wall, and the inviting spatial sequences of the courtyard — in which the existing residence of the Ambassador will remain. *Sasaki & Novak, Landscape Architects; Seelye, Stevenson & Knecht, Structural Engineers; Ebaugh & Gothe, Mechanical Engineers.*

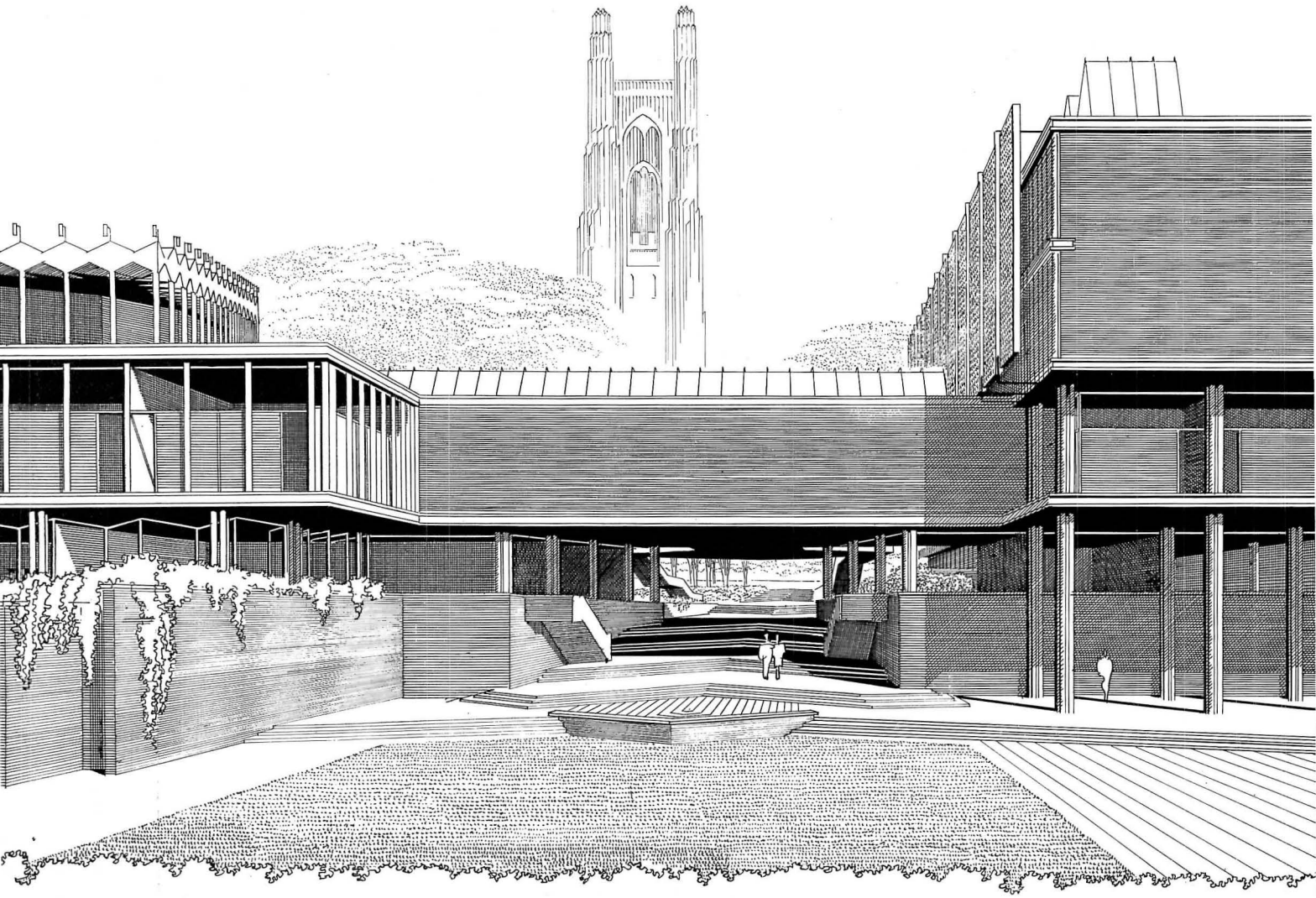




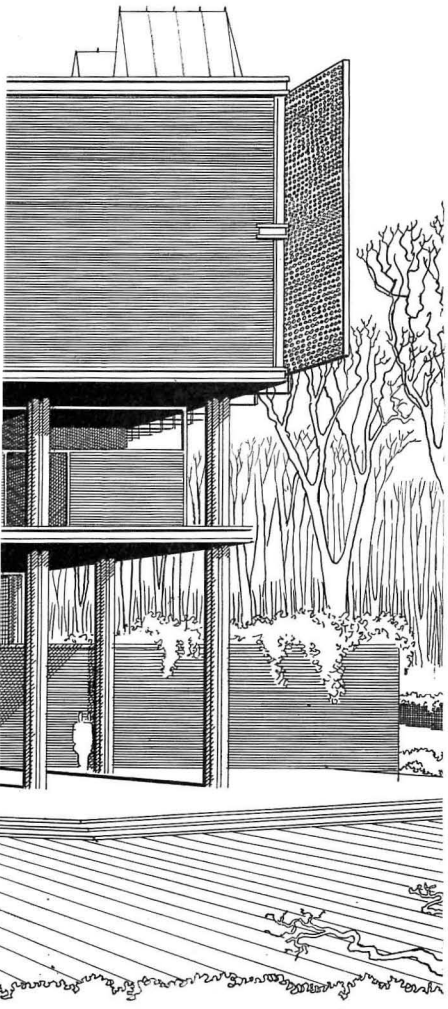
THE MARY COOPER JEWETT ARTS CENTER

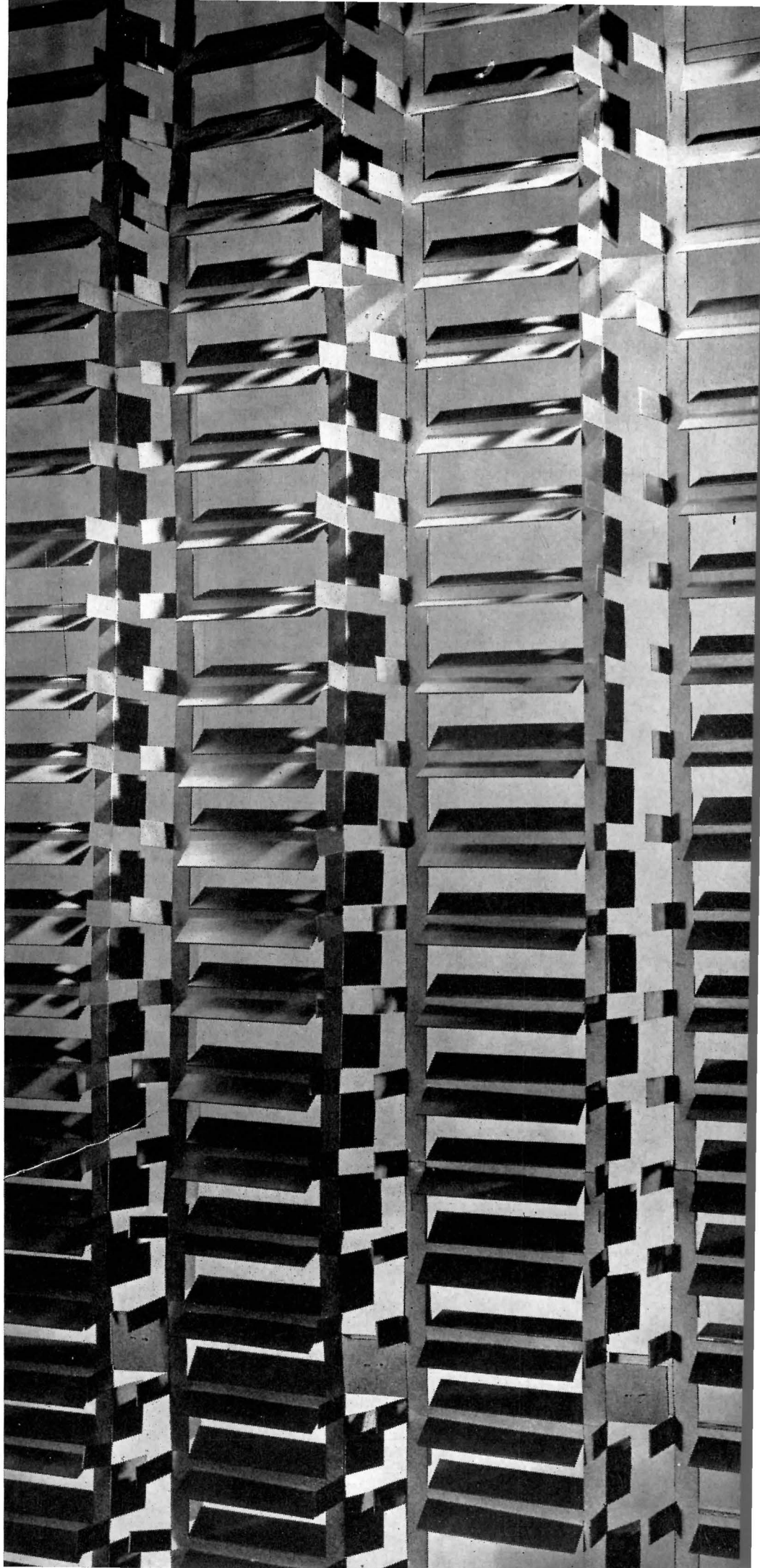
THIS Wellesley building for creative art activities is a clear example of sensitive response to environmental relationships and a careful exercise in plan organization. Music and drama functions are located in the square unit and consist of a classroom and auditorium core standing free in a clerestory-lighted covered courtyard surrounded by ground-floor practice and listening rooms and second-floor library and offices. A bridged lobby





and exhibit gallery connect this unit to the long art building which stacks classrooms, library and offices, study rooms, and studios in four levels. Visual integration with the existing hilltop cluster of brick and limestone Collegiate Gothic buildings grows from the location of the building; from its dimensional characteristics (the 15-ft. module, repeated vertical measures, and a close similarity between new cluster columns and existing mullions all afford a harmony of scale); from the prism-like skylights and undulating facia which extend the elaborate silhouettes; and from its color. *Paul Rudolph, Architect; Anderson, Beckwith & Haible, Associated Architects; David Johnson, Job Captain; Sasaki & Novak, Landscape Architects; Goldberg, Le Messurier Associates, Structural Engineers; Stressenger, Adams, Maguire & Reidy, Mechanical and Electrical Engineers; Boll, Beranek & Newman, Acoustical Consultants; George A. Fuller Co., Contractor.*

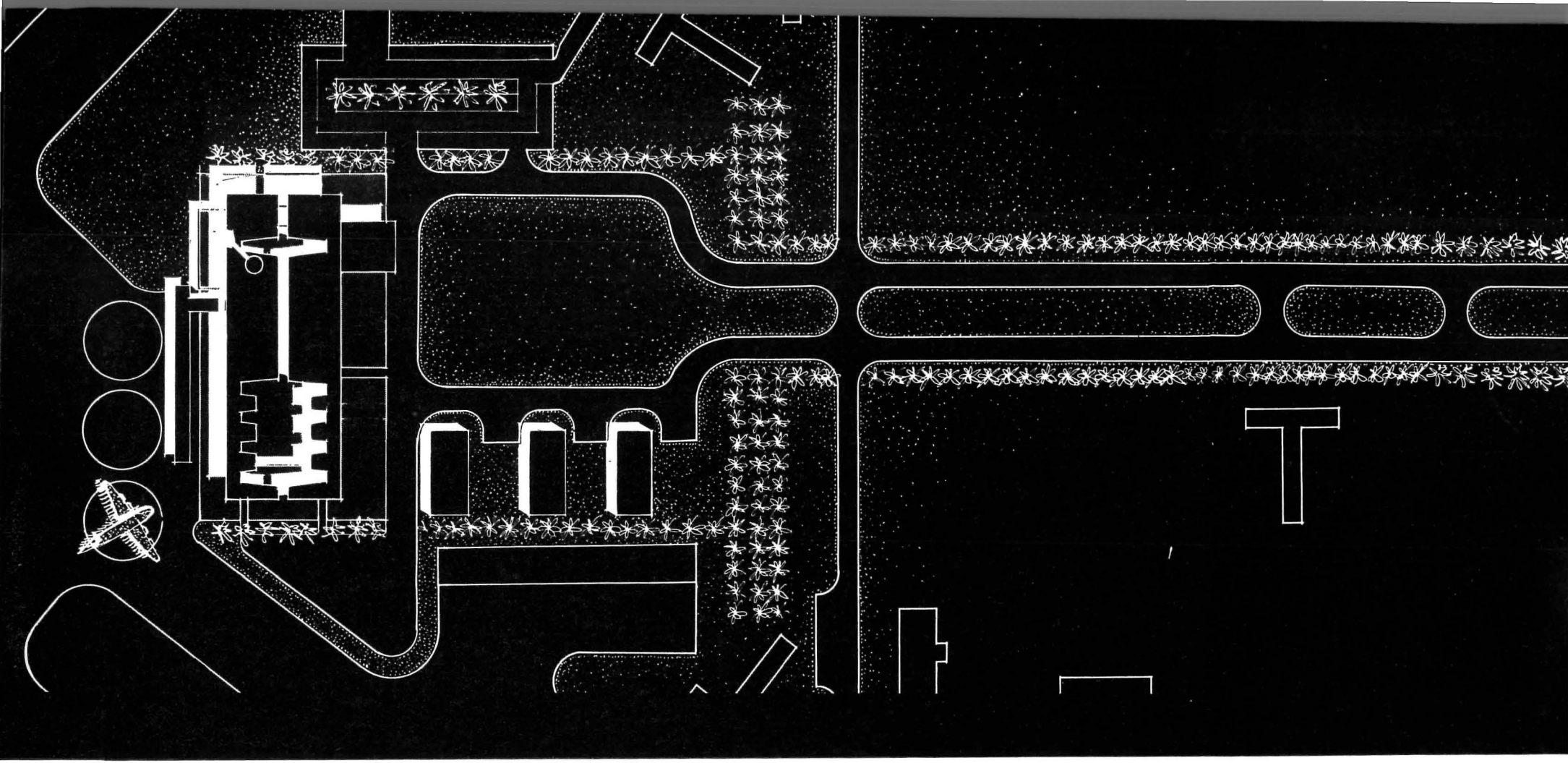


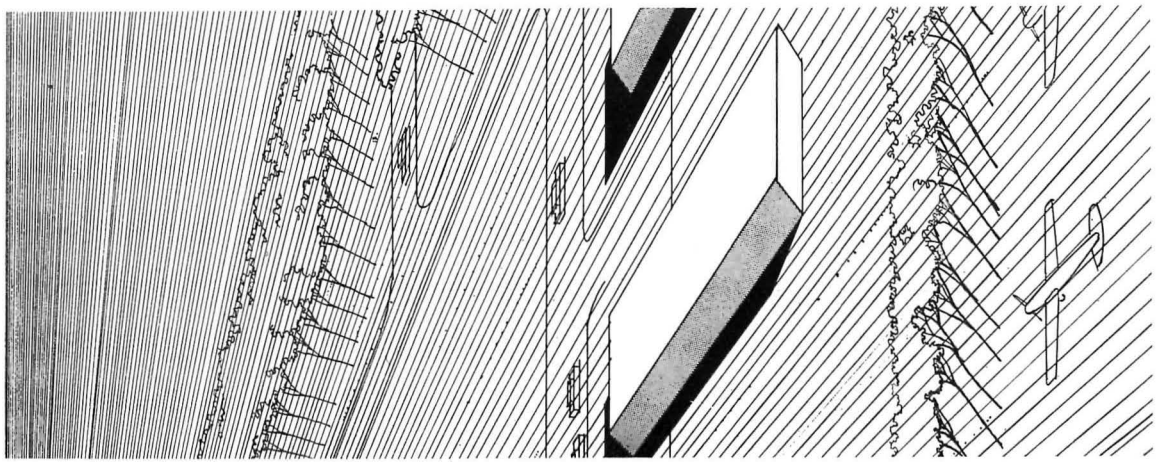


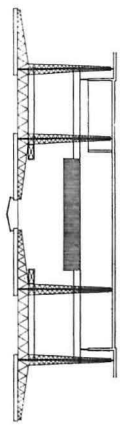
Mock-up porcelain enamel screen. Fred Stone photo

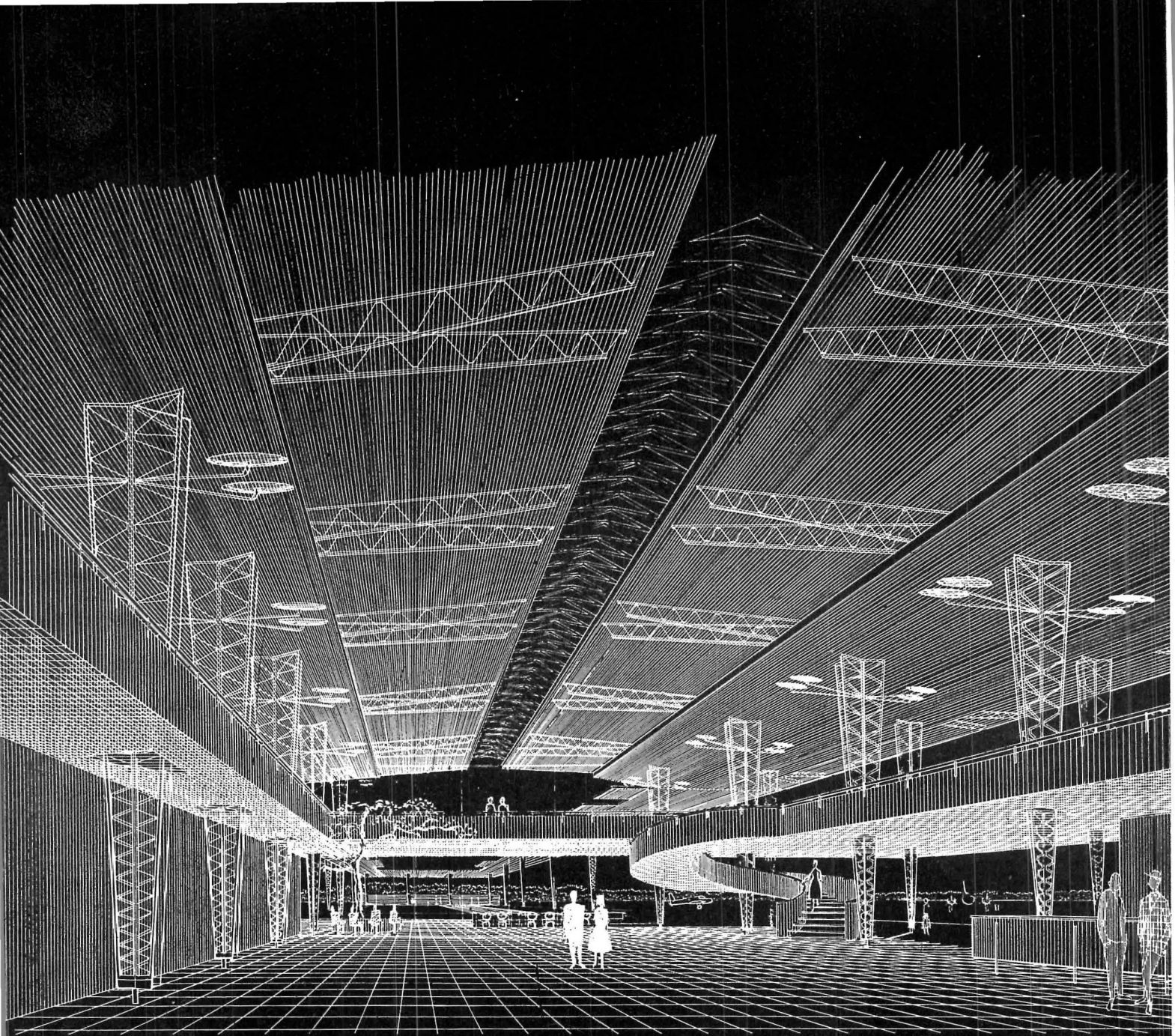
THE SARASOTA-BRADENTON MUNICIPAL AIRPORT TERMINAL BUILDING

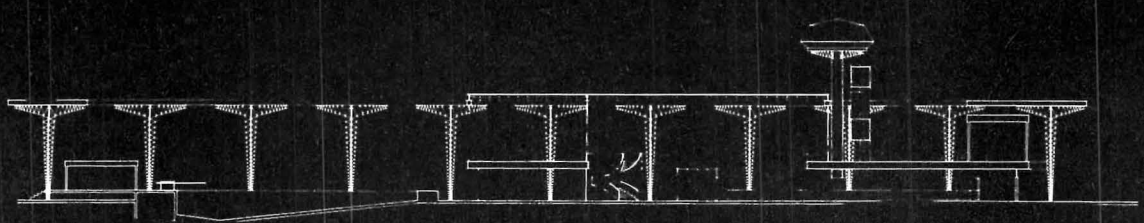
IN A TOURISM ECONOMY it was deemed important to provide overnight, eating, swimming, and private-plane facilities. Built by the Air Force during the last war, the palm-lined approach terminates in a grass forecourt to the building which has been conceived as a single great pavilion uninterrupted even by the open-web steel structural system. The two roof levels are supported variously by the upper and lower chords of the trusses. The qualities of lightness and precision felt appropriate to an airport have been sought throughout. *Paul Rudolph, Eliot C. Fletcher, John M. Crowell, Associated Architects; Charles T. Healy and Associates, Mechanical Engineers; George L. Jerome, John M. Crowell, Structural Designers.*

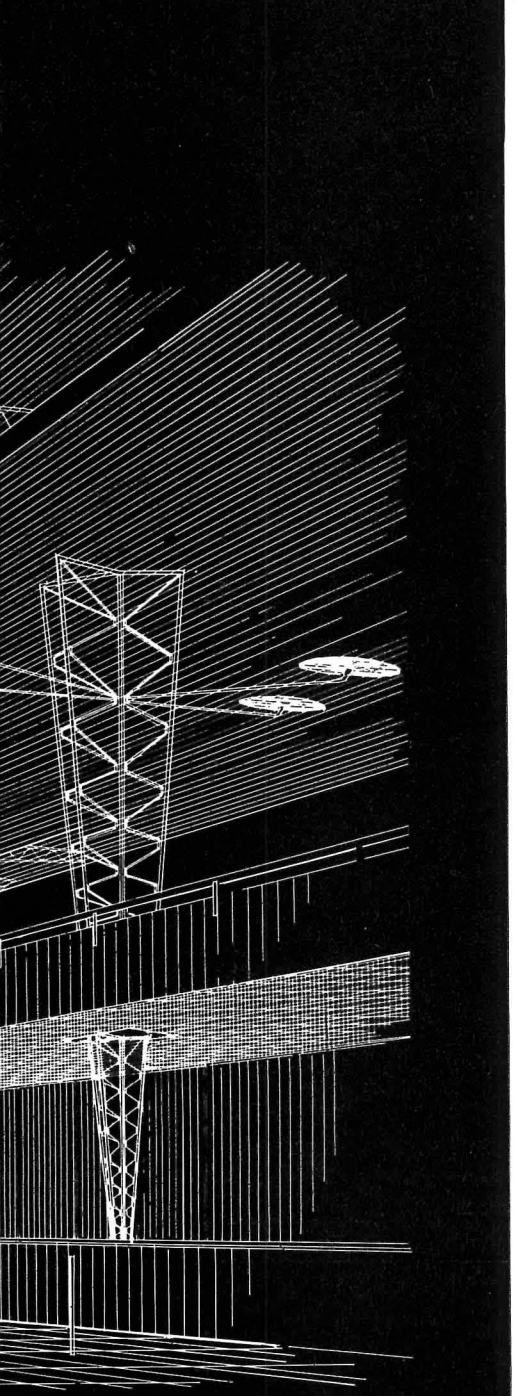


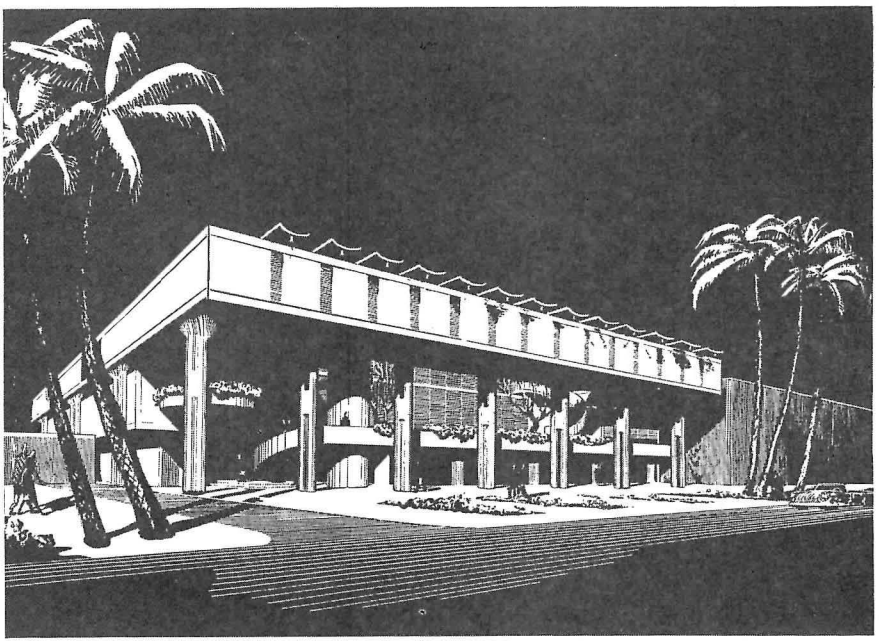


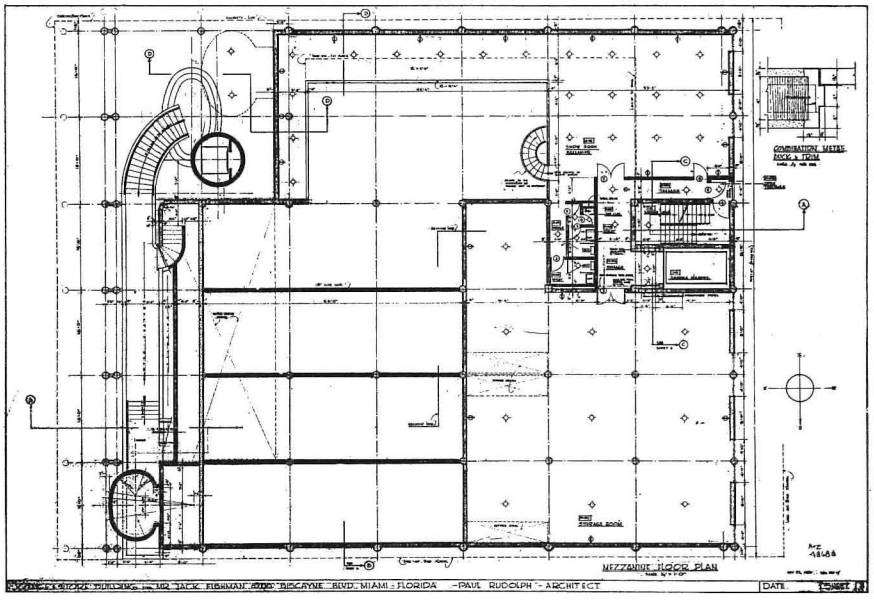






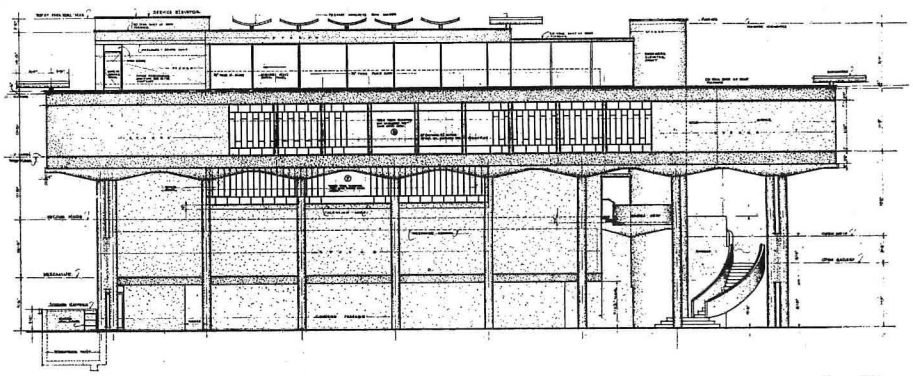


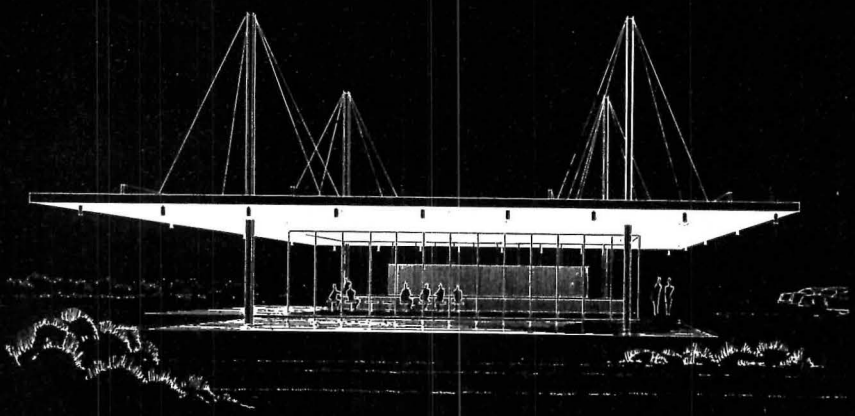




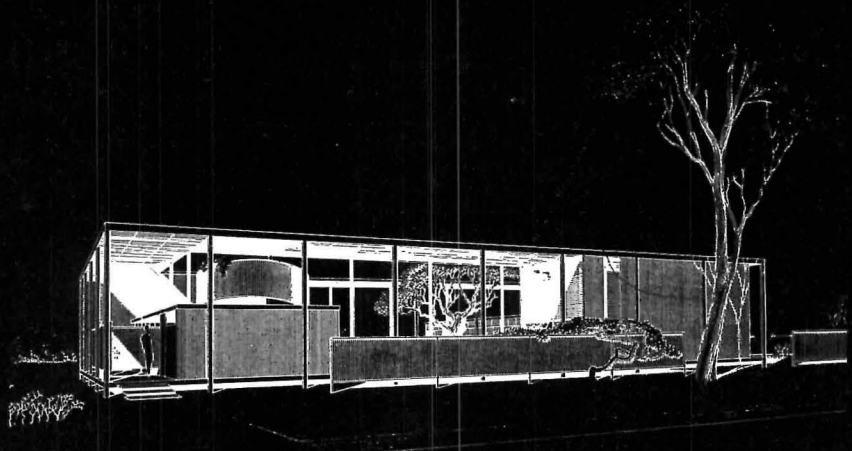
THE BRAMLETT COMPANY BUILDING, MIAMI

AROUND A SECOND-FLOOR PATIO open to the sky the exhibition spaces of this hotel and restaurant kitchen-equipment manufacturer are organized so as to use the space for both exhibition and circulation. A free-standing, circular elevator, "bridged" to the various levels, including a mezzanine, rises from the ground-floor store area. Plastic use of reinforced concrete was a prime design motivation. *Obler and Clark, Structural Engineers.*



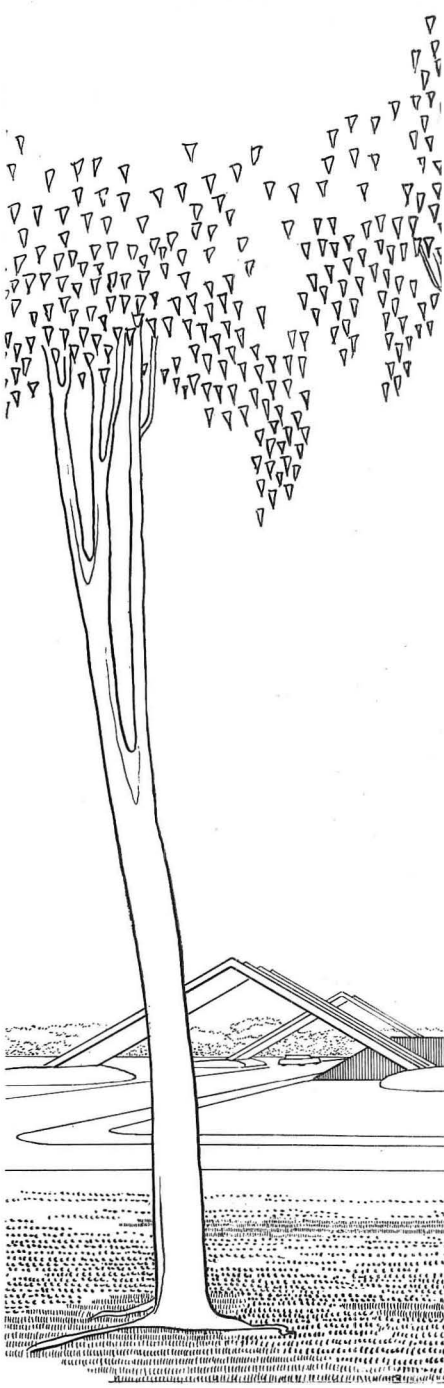


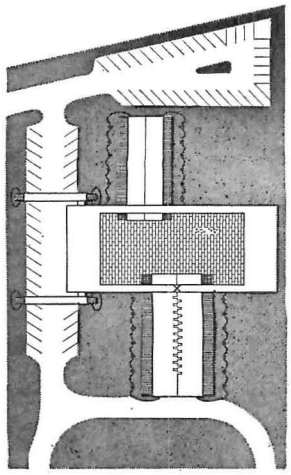
STAND FOR DOUGHNUTS, TAMPA, FLORIDA



APARTMENT HOUSE, SARASOTA, FLORIDA

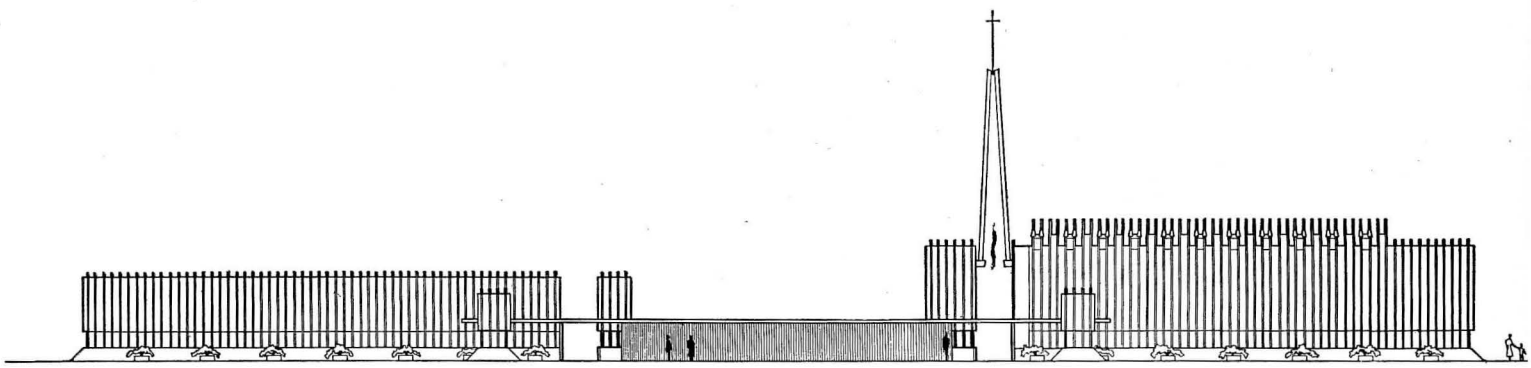
PUBLIC BEACH DEVELOPMENT, SIESTA KEY, FLORIDA





ST. BONIFACE EPISCOPAL CHURCH, SIESTA KEY, SARASOTA, FLORIDA

FOR A REMOTE SITE on Florida's west coast this parish specified a pitched roof in reinforced concrete. The ribs of the inverted precast double-T roof slabs are extended beyond the continuous glass sidewalls and received by parallel 30-in.-high mounds of earth. Fern beds between mounds and glass will be partially screened by the ribs and along with them will act to filter the light. A series of clerestories between the ridge-line extension of the ribs will introduce colored light into an interior featuring an alternately red and purple banded ceiling and walls of shell-encrusted concrete tiles. An off-white stucco exterior will carry spaced ceramic tiles. The parish house unit will be completed in a subsequent stage.



To those who are familiar with the previous work of Paul Rudolph — and there must be few young architects anywhere who have been more published in the last ten years — it will be evident that in the recent expansion of his practice he has been able to realize still more fully the characteristics which marked the architecture of his houses. The new work — although still in project form — promises a considerable ability to appeal to the mind and stimulate the senses without sacrifice of significant utility.

On the basis of his houses alone it might sometimes have been difficult to detect that his respect for the utilitarian needs of his clients equalled his concern for other functions. Since any house program is an acutely individual matter, the degree of its satisfaction cannot easily be judged by those not privy to the specific way of life and range of values. But in the non-residential design on these pages it is apparent that Paul Rudolph is no more grandly oblivious to the specific uses of a building than he is intimidated by them. For too many architects the itemized requirements of a program become immediately the itemized excuses for mediocrity. For others the requirements seem never to have been itemized. For Paul Rudolph it appears that there are few demands in a building program not germane to his search for an architecture which can satisfy man at the several levels of his appreciation.

But while accepting and answering the unique instructions of a specific program, this architecture is not limited by them. It is an architecture which goes on to concern itself as well with those relationships of size and shape and surface which can speak directly to the senses. It possesses, almost always, that studied intricacy of parts within a frame of comprehensible unity which renders it at once rich *and* simple: Rich through the elaborate profiles and abundant surfaces which achieve both fine scale and plastic spaces; simple through the discipline of strong, overall shapes and the insistent regularity of its principal structural parts.

Finally, these very sources of sensory satisfaction can be accepted — at the level of intellectual appreciation — as appropriate to the time and place and purpose of the buildings. This architecture seems to welcome the products of technology — both its materials and methods — and when it is in Jordan it is equally sensitive to the level of building means there. It recognizes, too, the genius of those places where it is to stand. These buildings are alive to the determining role of climate and wind and sun and in consequence can develop out of the natural as well as the man-made environment a high degree of individual character. A character which is evolved from the buildings' purposes as well. The refreshing absence of a stereotype in these projects bears significant witness to concern for harmony between form and functions, whether these be read at literal levels or in terms of symbols well known and much needed. Perhaps it is in this last that the architecture of Paul Rudolph suggests its greatest strength. For it addresses the tension inherent in our attraction to the new and the equal pull to the known. It deals with the new and is not bizarre. It deals with the known and is not banal. It promises a provocative resolution of both the new and the known.