

Robert Venturi, Denise Scott Brown, Steven Izenour At Acadi

50 Jahre Learning from Las Vegas Von der Geschäftigkeit Johannesburgs bis zu den Neonlichtern von Las Vegas hat Denise Scott Browns Eintreten für „unordentliche Vitalität“ („messy vitality“) unsere Sicht auf die Stadtlandschaft verändert. Unkonventionell, eloquent und mit tiefgründigem gesellschaftspolitischem Engagement ist Scott Brown, für die Architektur und den Urbanismus, eine der einflussreichsten Denkerinnen unserer Zeit. Anlässlich des 50. Jubiläums von Learning from Las Vegas ist Denise Scott Brown. In Other Eyes ein Porträt aus der Perspektive führender Architekturhistoriker und Praktikerinnen. Es vermittelt neue Erkenntnisse zu ihrer Ausbildung auf drei Kontinenten, ihrem multidisziplinären Unterricht und ihrem Einbezug urbaner Kräfte im architektonischen Entwurf, den Scott Brown unter dem vieldeutigen Motto „1+1>2“ darlegt. Alle Texte sind Originalbeiträge u. a. von Mary McLeod, Joan Ockman, Sylvia Lavin, Stanislaus von Moos, Jacques Herzog, Robin Middleton und Denise Scott Brown Porträt einer der bedeutendsten Persönlichkeiten der zeitgenössischen Architektur

*Since it was first published in 1972, Learning from Las Vegas has become a classic in the theory of architecture and one of the most influential architecture texts of the twentieth century. The treatise by Robert Venturi (*1925), Denise Scott Brown (*1931), and Steven Izenour (1940–2001) enjoys a reputation as a signal work of postmodernism in architecture and urban planning. Yet none of the book’s editions have ever featured high-quality color images of the field research the authors conducted to illustrate their argument. Las Vegas Studio, originally published in 2008, was the first book ever to present these significant photographs in large color reproductions. Now available again in a new paperback edition, this unique book features 102 of these iconic images and film stills, alongside essays by Swiss scholars Stanislaus von Moos, Martino Sterli that explore how the pictures contemplate the phenomenon of the modern city. Also included is a discussion by curator and critic Hans Ulrich Obrist with Dutch architect Rem Koolhaas and Swiss artist Peter Fischli that speaks to the strong and lasting influence these images still have on contemporary art and movies. A unique opportunity to experience the full intent and import of the Learning from Las Vegas project, Las Vegas Studio continues to appeal to architects, architectural historians, and scholars alike.*

An updated guide to designing buildings that heat with the sun, cool with the wind, and light with the sky. This fully updated Third Edition covers principles of designing buildings that use the sun for heating, wind for cooling, and daylight for natural lighting. Using hundreds of illustrations, this book offers practical strategies that give the designer the tools they need to make energy efficient buildings. Hundreds of illustrations and practical strategies give the designer the tools they need to make energy efficient buildings. Organized to quickly guide the designer in making buildings respond to the sun, wind and light. This new collection of writings in a variety of genres argues for a genericarchitecture defined by iconography and electronics, an architecture whose elemental qualitiesbecome shelter and symbol.

Learning from Las Vegas; [by] Robert Venturi, Denise Scott Brown and Steven Izenour

Out of the ordinary: Robert Venturi, Denise Scott Brown and Associates : architecture, urbanism, design ; [on the occasion of the exhibition ... Philadelphia Museum of Art, June 10, 2001, to August 5, 2001 ; Museum of Contemporary Art, San Diego, June 2, 2002, to September 8, 2002 ; The Heinz Architectural Center, Carnegie Museum of Art, Pittsburgh, November 7, 2002, to February 3, 2003]

Venturi, Scott Brown & Associates

A Reference Book on Robert Venturi, John Rauch and Denise Scott Brown

Portraits of an Architect

Learning from Las Vegas, facsimile edition

Learning from Las Vegas, revised edition

The founder of the Acadia Summer Arts Program, Marion Boulton Stroud, asked Robert Venturi, Denise Scott Brown and Steven Izenour to design and construct houses and other structures for the camp. The architects took as inspiration Maine's indigenous architecture, such as shingle houses and lobster shacks.

A facsimile edition of the long-out-of-print large-format edition designed by design icon Muriel Cooper. Upon its publication by the MIT Press in 1972, Learning from Las Vegas was immediately influential and controversial. The authors made an argument that was revolutionary for its time—that the billboards and casinos of Las Vegas were worthy of architectural attention—and offered a challenge for contemporary architects obsessed with the heroic and monumental. The physical book itself, designed by MIT's iconic designer Muriel Cooper, was hailed as a masterpiece of modernist design, but the book's design struck the authors as too monumental for a text that praised the ugly and ordinary over the heroic and monumental.

The MIT Press published a revised version in 1977—a modest paperback that the authors felt was more in keeping with the argument of the book—and the original Cooper-designed book fell out of print and became a highly sought-after collectors' item; it now sells for thousands of dollars in the rare book market, while the author-redesigned paperback has remained continuously in print at a price affordable to students. Now, decades after the original hardcover edition sold out, the MIT Press is publishing a facsimile edition of the original large-format Cooper-designed edition of Learning from Las Vegas, complete with translucent glassine wrap. This edition also features a spirited preface by Denise Scott Brown, looking back on the creation of the book and explaining her and Robert Venturi's reservations about the original design. Learning from Las Vegas begins with the Las Vegas Strip and proceeds to "Ugly and Ordinary Architecture, or the Decorated Shed," on symbolism in architecture and the iconography of urban sprawl. As Scott Brown says in her introduction, the book "upended sacred cows ... would not bad-mouth bad taste, and redefined architectural research."

*Out of the Ordinary*Robert Venturi, Denise Scott Brown and Associates : Architecture, Urbanism, DesignPhiladelphia Museum (PA)Architecture as Signs and SystemsFor a Mannerist TimeBelknap Press

A ground-breaking visual survey of architecture designed by women from the early twentieth century to the present day 'Would you still call me a diva if I were a man?' asked Zaha Hadid, challenging as she did so, more than 100 years of stereotypes about female architects. A century in which women were refused entry to architecture schools, were denied degrees when they had completed courses, a century in which even now, women occupy just ten per cent of the highest-ranking jobs in architecture firms. In contrast, Breaking Ground is a pioneering, even essential, celebration of incredible architecture designed by women. Featuring more than 150 architects and buildings, and spanning the last 100 years, Breaking Ground is both a glorious visual manifesto and a timely record of the extraordinary contribution female architects have made to the profession.

From Bauhaus to Our House

Projects Descriptions by Denise Scott Brown and Robert Venturi and an Interview by Mary McLeod

Images from the Archive of Robert Venturi and Denise Scott Brown

Breaking Ground

Venturi, Rauch & Scott Brown

Photography, Architecture, and the Problem of Realism

Robert Venturi, Denise Scott Brown, and Steven Izenour at Acadia Summer Arts Program

Two architectural theorists and designers look back over their influential professional careers, their dedication to broadening the view of the built world, and their iconoclastic vision of the future of architectural design, discovering signs and systems that point forward toward a humane Mannerist architecture.

After critiquing—and infuriating—the art world with The Painted Word, award-winning author Tom Wolfe shared his less than favorable thoughts about modern architecture in From Bauhaus to Our Haus. In this examination of the strange saga of twentieth century architecture, Wolfe takes such European architects as Ludwig Mies van der Rohe, Le Corbusier, and Bauhaus art school founder Walter Gropius to task for their glass and steel box designed buildings that have influenced—and infected—America’s cities.

Also presented are spectacular renovations for the Frank Furness library building at the University of Pennsylvania and Harvard’s Memorial Hall and designs for houses, exhibitions, fabrics, furniture, and decorative items. The catalog, written by the architects, focuses on important aspects of their practice in the late 1980s and the 1990s, notably the juxtaposition of a “hype” sensibility in decoration - manifested in large-scale LED signs and colorful supergraphics - and a generic architecture. The introductory essay, by Stanislaus von Moos, discusses five major themes in Venturi and Scott Brown’s architecture: its dialogue with their hometown, Philadelphia, as both a national shrine and a center of architectural innovation, the importance of the American campus as a model for planning and design, organicism as a source of their design theory, the role of realism and abstraction in the firm’s architecture, and the Venturis’ recent interest in Japan and its traditions.

"La publication par les architectes américains Robert Venturi et Denise Scott Brown de Learning from Las Vegas, d'abord sous forme d'articles puis de livre, a entraîné à partir de 1968 une controverse sans équivalent dans l'histoire moderne de l'architecture. L'historien Stanislaus von Moos a parlé à ce propos d'une "polarisation de pratiquement l'ensemble du champ architectural - et pas seulement en Amérique - entre les opposants et les sympathisants des supposées ou réelles positions des Venturi". En revenant sur les nombreux arguments mobilisés alors par les architectes, les critiques et les universitaires, et en observant la longue série de débats sur une durée de vingt ans, Valéry Didelon éclaire ici d'un jour nouveau l'émergence du postmodernisme en architecture, mouvement culturel dont Learning from Las Vegas allait devenir à tort ou à raison l'un des principaux manifestes."--Page 4 of cover.

Iconography and Electronics Upon a Generic Architecture

God's Own Junkyard

Venturi Scott Brown & Associates on Houses and Housing

A View from the Campidoglio

Las Vegas Studio

The Difficult Whole

Architecture by Women

Robert Venturi, along with his partners John Rauch and Denise Scott Brown, have from the beginning been leading exponents of Post Modernism, and have pioneered polemic stylistic innovations in architecture and design, often combining traditional and modern. Venturi's seminal Complexity and Contradiction in Architecture and Learning from Las Vegas, acknowledged as two of the most important writings on architecture this century, re-shaped the sensibilities of a whole generation of architects and opened the way to a freer, more eclectic architecture. But it is in VRSB's built works that this theory is refied into practice, and their latest commission to design the extension to the National Gallery in Trafalgar Square places VRSB once more in the forefront of architectural debate. -- from book cover.

Shows and describes fire stations, college buildings, museums, offices, stores, houses, dormitories, apartments, furniture, and tea service designed by the famous American architectural firm

This work presents a large selection of Venturi, Scott Brown, and Izenour's pictures in large size. The essays complement the pictures and investigate how they used images to contemplate the phenomenon of the modern city and forge the link to the architectural practice of the past decades.

'Having Words' collects together for the first time essays by the pioneering architect and urban planner Denise Scott Brown.

I Am a Monument

American Architecture Now

Robert Venturi, Denise Scott Brown and Associates : Architecture, Urbanism, Design

On Robert Venturi, Denise Scott Brown and Steven Izenour's Learning from Las Vegas

Complexity

Venturi, Scott Brown & Associates: Buildings and Projects 1986-1998

Soane Medal Lecture 2018

In the 1960s, American architect Robert Venturi made a case for the difficult whole, opposing mainstream modern architecture that ignores all the intricacies of life and produces pure space, or "easy unity". The architecture Venturi was aiming for embraces diversities, inevitable in any project. This new book, edited by Architecture Without Content, a research group at Ecole Polytechnique Federale de Lausanne's School of Architecture, offers a fresh analysis and a thorough re-evaluation of Venturi s idea of "the difficult whole" as both a looking glass and a possible tool for architecture today. Through a radical re-reading of found material from the Venturi Scott Brown archives, the editors seek to propose a credible alternative to contemporary architectural discourse. Its format combines the ambiguity of interpretation with the factual material, keeping the precision of the argument. This elusive position is elaborated in essays, complemented by interviews with Kazunari Sakamoto and Alvaro Siza.Around 35 projects by Venturi Scott Brown, and also by Alvaro Siza and James Stirling, form a visual narrative with original plans and sections and other archive material as well as new perspective images and photographs especially produced for this book.

Evaluates for the first time one of the foundational works in architecture criticism. Immediately on its publication in 1972, Learning from Las Vegas, by Robert Venturi, Denise Scott Brown, and Steven Izenour, was hailed as a transformative work in the history and theory of architecture, liberating those in architecture who were trying to find a way out of the straitjacket of architectural orthodoxies. Resonating far beyond the professional and institutional boundaries of the field, the book contributed to a thorough rethinking of modernism and was subsequently taken up as an early manifestation and progenitor of postmodernism.

This book stems from the seminal work of Robert Venturi and aims at re-projecting it in the current cultural debate by extending it to the scale of landscape and placing it in connection with representative issues. It brings out the transdisciplinary synthesis of a necessarily interdisciplinary approach to the theme, aimed at creating new models which are able to represent the complexity of a contradictory reality and to redefine the centrality of human dimension. As such, the volume gathers multiple experiences developed in different geographical areas, which come into connection with the role of representation. Composed of 43 chapters written by 81 authors from around the world, with an introduction by Jim Venturi and Cezar Nicolescu, the volume is divided into two parts, the first one more theoretical and the other one which showcases real-world applications, although there is never a total split between criticism and operational experimentation of research.

The extraordinary architectural achievements of Venturi, Scott Brown, and their assoc. have left an indelible mark on the history of architecture. This critical retrospective of their architecture, urbanism, and design, ranges from the Sainsbury Wing at the Nat. Gallery in London to the revival. of Wash. Ave. in Miami to historically inspired chairs for Knoll. This book accompanies an exhibition organized by the Phila. Museum of Art and includes two critical essays on the firm's architecture and planning projects, an analysis of the decorative arts commission, an illustrated checklist of projects and buildings, and a chronology of events in the lives of Venturi and Brown and the evolution of their firm. Filled with 100s of full-color plates.

The Evolution of Vanna Venturi's House in Chestnut Hill

Mother's House

Selected Essays, 1953–1984

Out of the Ordinary: Robert Venturi, Denise Scott Brown and Associates

Design Strategy and World View

Learning from Las Vegas

Complexity and Contradiction in Architecture

Denise Scott Brown has shaped the course of contemporary architecture since the 1960s. She is particularly well known for Learning from Las Vegas, an enormously successful research project with her companion in life and work, Robert Venturi, and Steven Izenour, which challenged the way many architects saw the city. Widely cited and sometimes misunderstood, Scott Brown's insistence that we cast a critical eye on modernism ignorant of context, history, and joint creativity remains impactful today. As a new generation of architects and urban planners face a new set of environments and challenges, the time has never been more ripe to rediscover her undogmatic formal language and careful urban interventions. The first book to focus exclusively on Denise Scott Brown, Your Guide to Downtown Denise Scott Brown reaches beyond that foundational part of her work. It offers an entirely new way to view her achievements more broadly as an architect, urban planner, theorist, and educator. The book takes readers through her childhood in 1950s South Africa and her education in 1950s England, to her well-known work in photography, her writings and studies, and her work as an architect and urban planner on four continents. Lavishly illustrated, the book features a wealth of previously unpublished material, most of it in full color.

Denise Scott Brown's 2018 Soane Medal lecture - a narrated history of her early life and the experiences that shaped her later practice, illustrated by her own extraordinary photography.

Learning from Las Vegas created a healthy controversy on its appearance in 1972, calling for architects to be more receptive to the tastes and values of "common" people and less immodest in their creations of the "heroic," self-aggrandizing monuments. This revision includes the full texts of Part I of the original, on the Las Vegas strip, and Part II, "Ugly and Ordinary Architecture, or the Decorated Shed," a generalization from the findings of the first part on symbolism in architecture and the iconography of urban sprawl. (The final part of the first edition, on the architectural work of the firm Venturi and Rauch, is not included in the revision.) The new paperback edition has a smaller format, fewer pictures, and a considerably lower price than the original. There are an added preface by Scott Brown and a bibliography of writings by the members of Venturi and Rauch and about the firm's work.

Learning from Las Vegas, originally published by the MIT Press in 1972, was one of the most influential and controversial architectural books of its era. Thirty-five years later, it remains a perennial bestseller and a definitive theoretical text. Its authors—architects Robert Venturi, Denise Scott Brown, and Steven Izenour—famously used the Las Vegas Strip to argue the virtues of the “ordinary and ugly” above the “heroic and original” qualities of architectural modernism. Learning from Las Vegas not only moved architecture to the center of cultural debates, it changed our ideas about what architecture was and could be. In this provocative rereading of an iconic text, Aron Vinegar argues that Learning from Las Vegas is not only of historical interest but of absolute relevance to current critical debates in architectural and visual culture. Vinegar argues that to read Learning from Las Vegas only as an exemplary postmodernist text—to understand it, for example, as a call for pastiche or as ironic provocation—is to underestimate its deeper critical and ethical meaning, and to miss the underlying dialectic between skepticism and the ordinary, expression and the dealpan, that runs through the text. Vinegar’s close attention to the graphic design of Learning from Las Vegas, and his fresh interpretations of now canonical images from the book such as the Duck, the Decorated Shed, and the “recommendation for a monument,” make his book unique. Perhaps most revealing is his close analysis of the differences between the first 1972 edition, designed for the MIT Press by Muriel Cooper, and the “revised” edition of 1977, which was radically stripped down and largely redesigned by Denise Scott Brown. The dialogue between the two editions continues with this book, where for the first time the two versions of Learning from Las Vegas are read comparatively.

Images from the Archives of Robert Venturi and Denise Scott Brown

Cellophane House

For a Mannerist Time

Out of the Ordinary

La controverse learning from Las Vegas

Epics in the Everyday

Venturi, Rauch, & Scott Brown Buildings and Projects

A practicing architect discusses the theoretical background of modern architecture

Robert Venturi and Denise Scott Brown revisit their infamous book which overturned the barriers separating high architecture from the commercial architecture of the Strip. You can get involved, hear the couple's project description, see the drawings and join in the crit.

CELLOPHANE HOUSE(tm) chronicles the design and execution of a five-story, off-site fabricated home assembled on-site in just sixteen days as part of The Museum of Modern Art exhibition, Home Delivery: Fabricating the Modern Dwelling. Through a series of questions, the book explores several of KieranTimberlake's ongoing research agendas including speed of on-site assembly, design for disassembly, a holistic approach to the life cycle of materials, and the development of a lightweight, high-performance, energy gathering building envelope. Cellophane House(tm) takes a holistic approach to factory fabrication, reinventing the way a building is assembled, its materials, and spatial experience. An innovative aluminum frame enables mass-customization of the home in multiple configurations, rapid assembly, and adaptability to different sites and climates. Disassembly, rather than demolition, is inherent as an end-of-life option to successfully preserve the embodied energy in the recyclable house materials. More than a building experiment, it suggests a new way forward in an approach to mass housing. Cellophane House(tm) has received awards from several groups: the AIA Housing Committee, the AIA Technology Committee, Boston Society of Architects, the Chicago Athenaeum Museum of Architecture and Design, AIA Philadelphia and AIA Pennsylvania Chapters.

Architecture and photography share the condition of being suspended between fine art and craft. Realism is considered a given, something that happens almost by default. From the moment it is taken, a photograph is understood to be a record of what was in front of the camera—just as a building, as soon as it is inhabited, becomes the fixed backdrop for everyday life. In Epics in the Everyday, Jesús Vassallo explores this condition, tracing a series of collaborations between architects and photographers from the postwar years up to the present. Consistently, the subject matter of these collaborations is the built environment, which presents architects and photographers—in different ways—with a mirror that challenges the idea of realism in their respective disciplines. Beyond casting a diagonal light on important developments within the two individual disciplines, the book chronicles an alternative history of both modern architecture and photography and builds a case for a specific type of realism found at their intersection.

??????????????

On Learning from Las Vegas

Denise Scott Brown in Other Eyes

Relearning from Las Vegas

Buildings and Projects, 1986-1998

Sun, Wind, and Light: Architectural Design Strategies

Digital Draw Connections

The house that Robert Venturi designed for his mother in Chestnut Hill, Phila., & had built in 1964, is arguably the most architecturally influential building of the second half of the 20th century. Here, Robert Venturi reflects on this seminal building from a distance of over 25 years. He discusses why its style & form, once so revolutionary, are accepted now. Presents for the first time all of the developmental drawings that were executed to accompany the 6 stages of the design. Also included are original construction drawings, yellow tracing-paper drawings, photos of the house, & the series of models that were made.

Verzamelde interviews met Amerikaanse architecten.

Seventeen essays by two prominent American architects examine prominent buildings of the past and present and discuss the theoretical basis for modern design

Digitalization has transformed the discourse of architecture: that discourse is now defined by a wealth of new terms and concepts that previously either had no meaning, or had different meanings, in the context of architectural theory and design. Its concepts and strategies are increasingly shaped by influences emerging at the intersection with scientific and cultural notions from modern information technology. The series Context Architecture seeks to take a critical selection of concepts that play a vital role in the current discourse and put them up for discussion. When Vitruvius described the architect as a “uomo universale,” he gave rise to the architect’s conception of him- or herself as a generalist who shapes a complex reality. The architectural concept of complexity, however, failed to keep pace with industrial and social reality, becoming instead an increasingly formal and superficial notion that could ultimately be applied to almost anything. Against it, architectural modernism set the watchword of simplification: “less is more.” In this situation, Robert Venturi reintroduced the notion of complexity into architectural discourse: his goal was not just to restore the complexity of architectonic forms and their history but also to explore the concrete reality of the existing built environment. Today it is complexity studies, with their starting point in physics, that define the current approach to the concept of complexity. They have established a new connection between the natural sciences and information technology and have thus become a central premise of computer-based approaches to design.

Representing Complexity and Contradiction in Landscape

Your Guide to Downtown Denise Scott Brown

Having Words

Architecture as Signs and Systems

Hintergrund 56

A View from the Drafting Room

From Soane to the Strip