



Stanley Tigerman, Crown Hall



United Nations, New York 1947-53

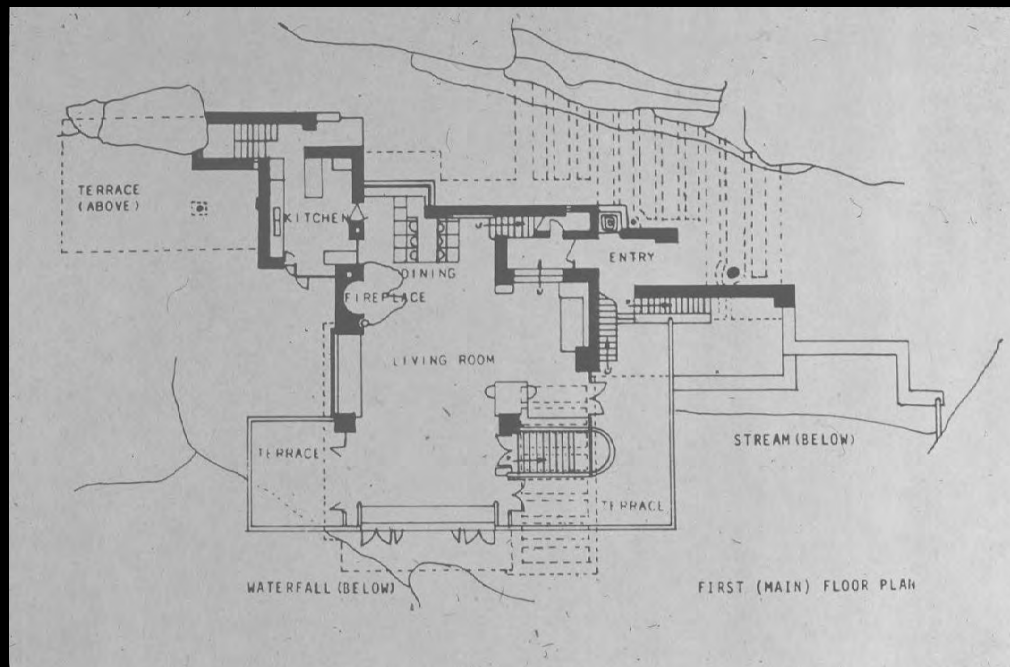
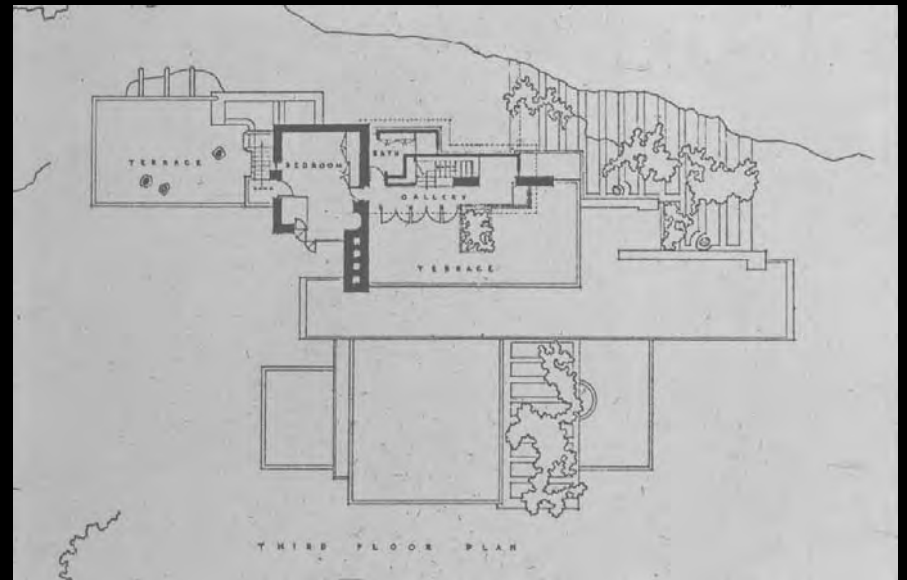
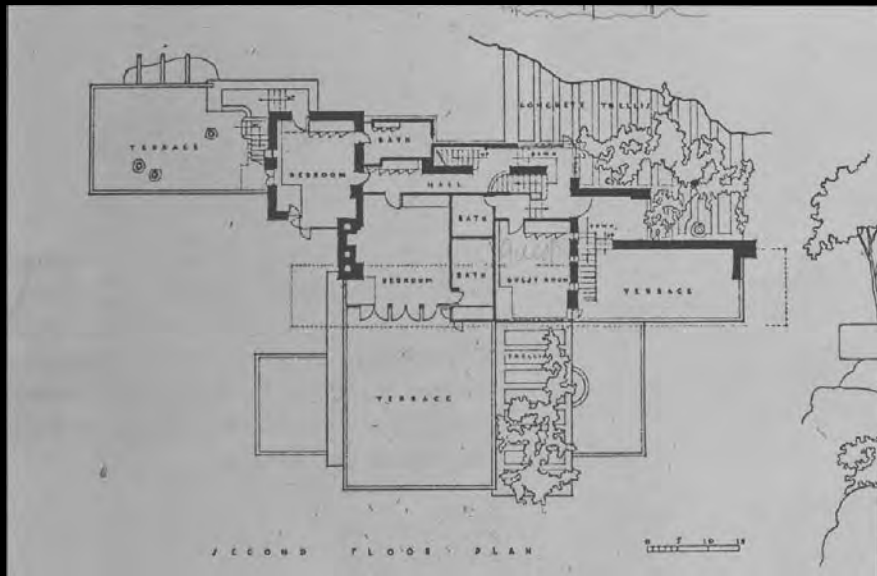


Frank Lloyd Wright, Barnsdall 'Hollyhock' House,
Los Angeles 1917

Frank Lloyd Wright,
Storer House,
Los Angeles, 1923



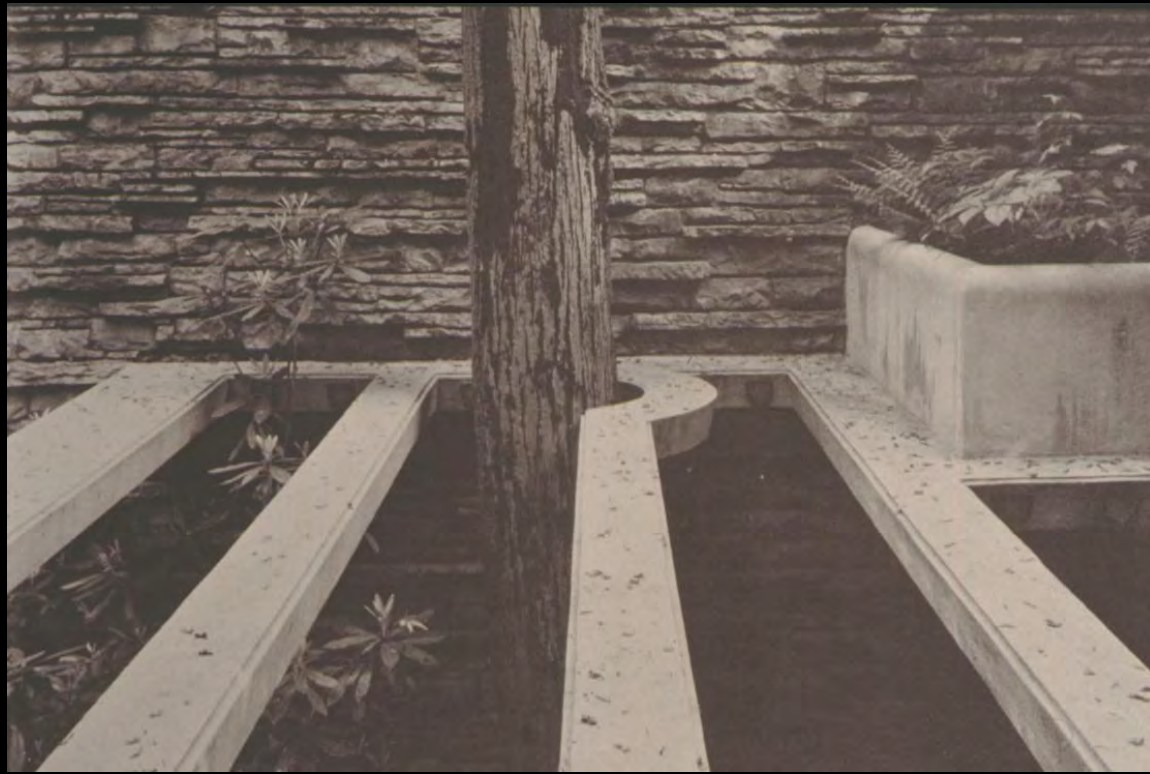




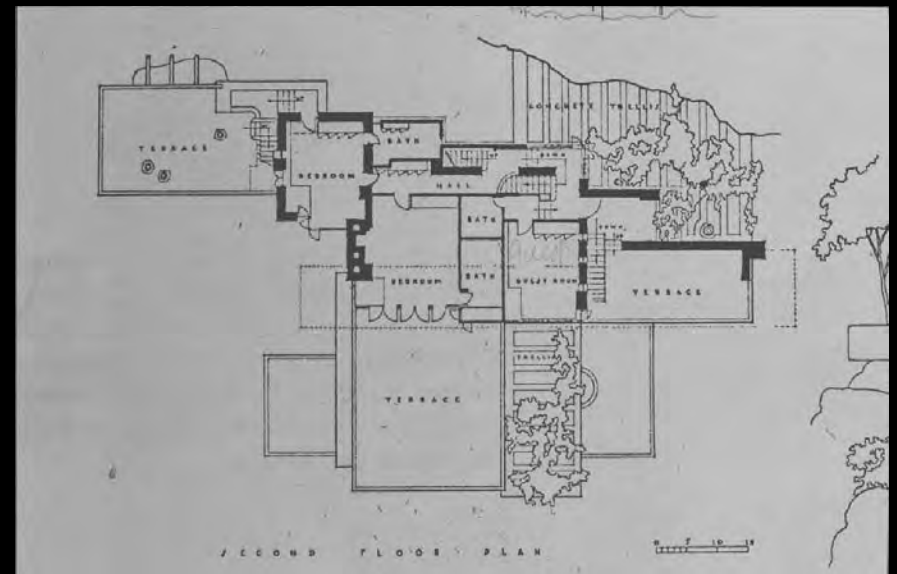
Frank Lloyd Wright Fallingwater Bear Run Pennsylvania 1935-6

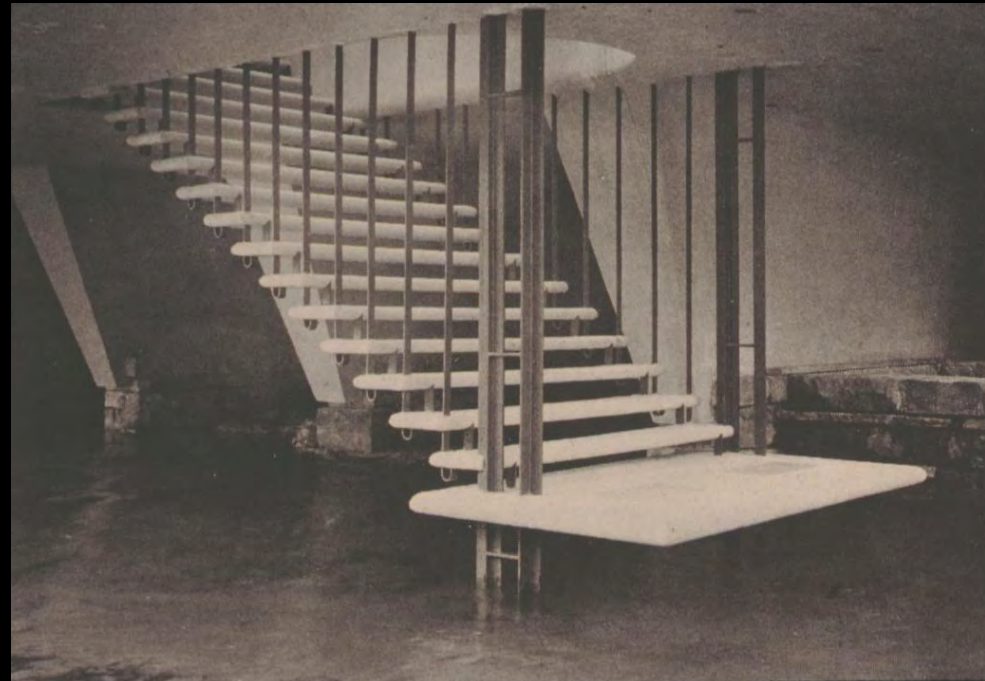


Frank Lloyd Wright, Fallingwater, Bear Run,
Pennsylvania 1935-6



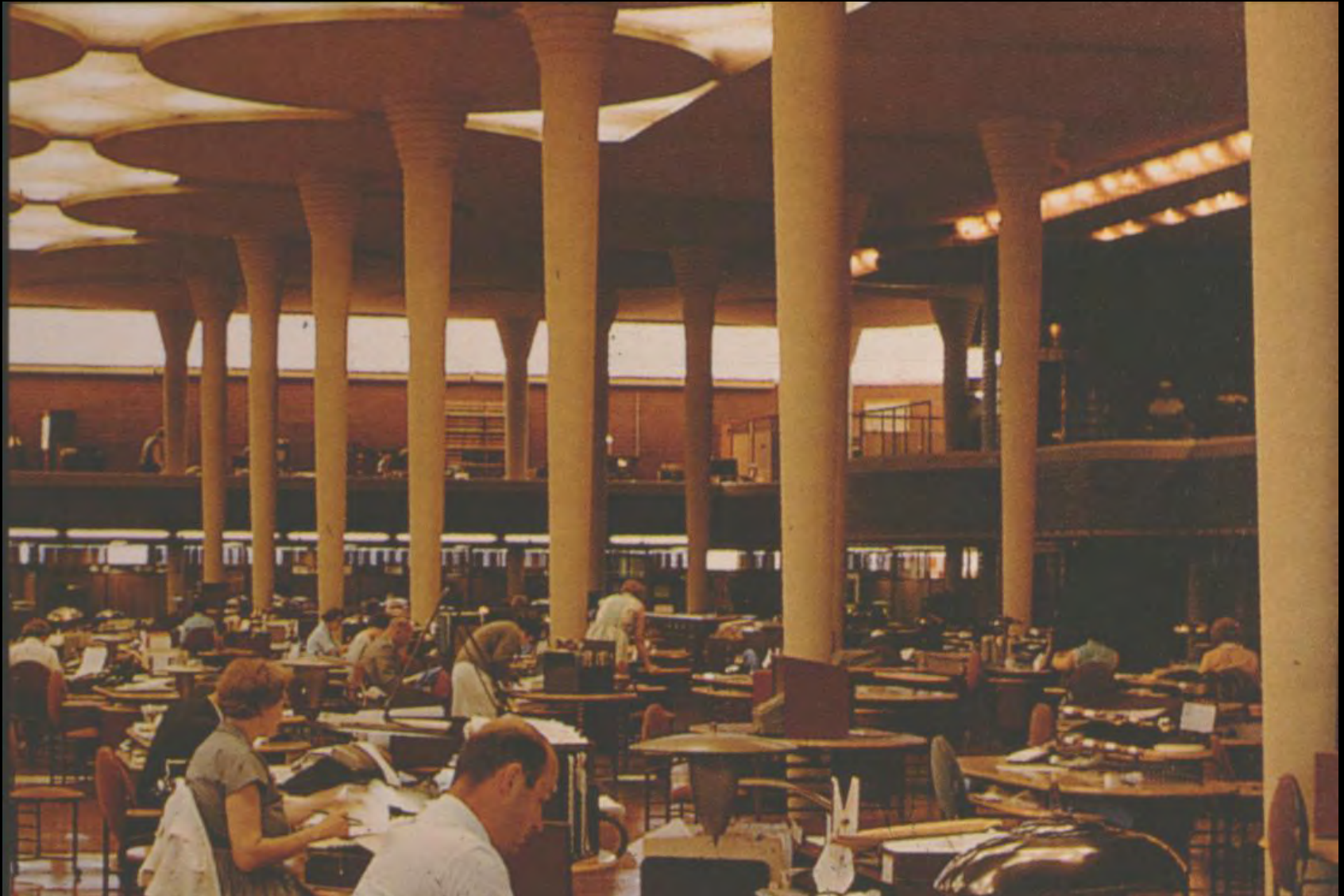
Frank Lloyd Wright, Fallingwater, Bear Run,
Pennsylvania 1935-6





Frank Lloyd Wright, Fallingwater, Bear Run,
Pennsylvania 1935-6

Frank Lloyd Wright, Johnson Wax administration building, Racine, Wisconsin





Alvar Aalto, Viipuri Library, 1929-35



C A F E A A L T O

KASSA

KASSA

ESKORTI / ESÖÖM

KÄLÄPÖYHÖNÄMY



Alvar Aalto, Academic bookshop, Helsinki, 1966-69

Eero Saarinen, TWA terminal,
Kennedy airport, New York, 1960



Eero Saarinen, TWA terminal,
Kennedy airport, New York, 1960









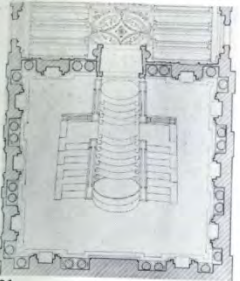
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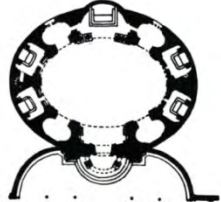
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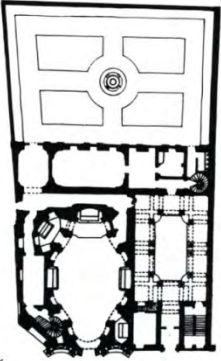
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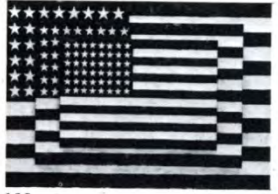
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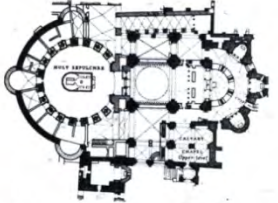
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100



101



96



98



102



99



Giulio Romano, Palazzo del Te, Mantua 1526-34



San Carlo alle Quattro Fontane,
Rome 1634 cloister,
church begun 1638
Francesco Borromini

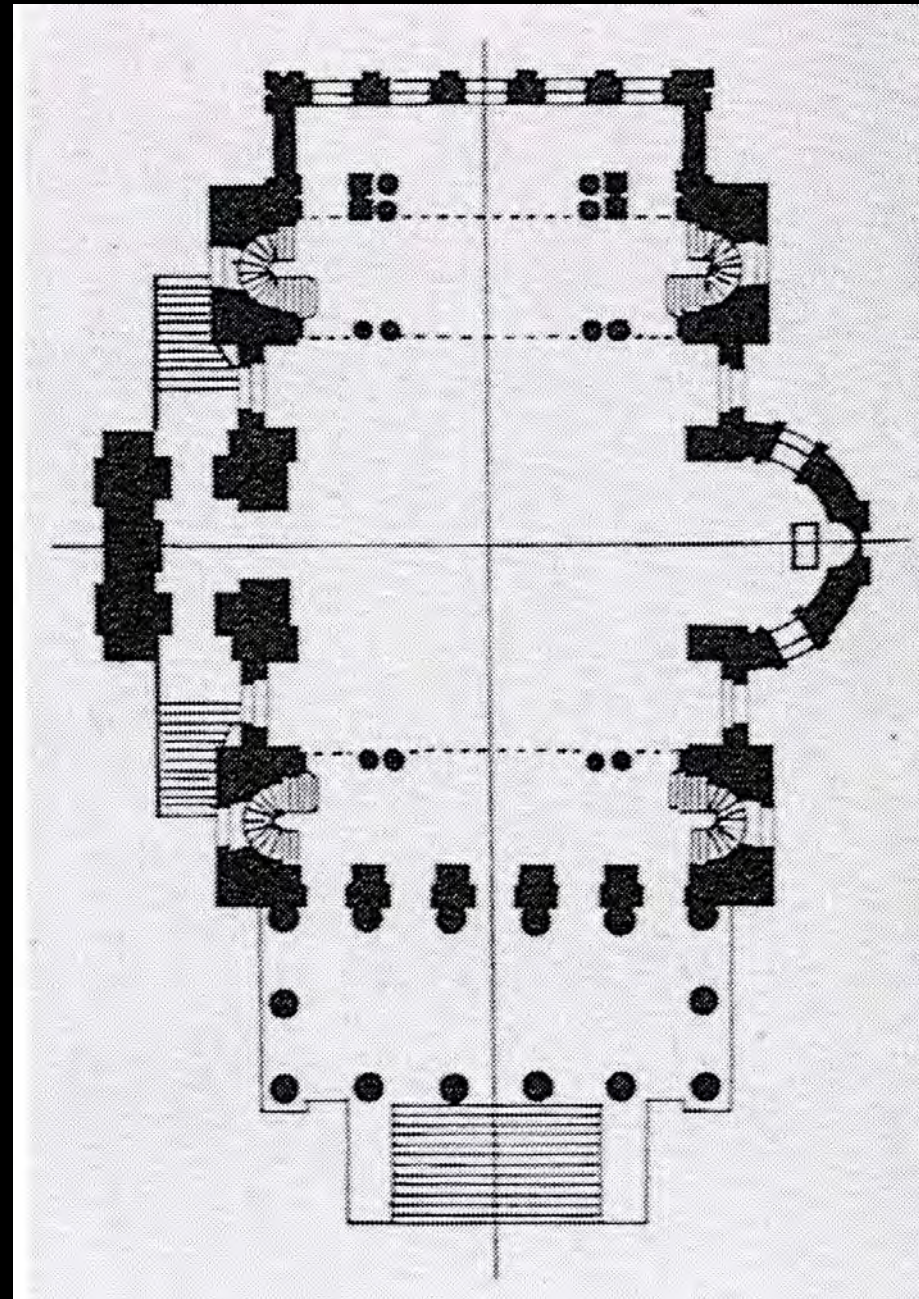


Mies van der Rohe
National Gallery
Berlin

Francesco Borromini, Collegio di Propaganda Fide, begun 1654



Nicholas Hawksmoor, Saint George, Bloomsbury.

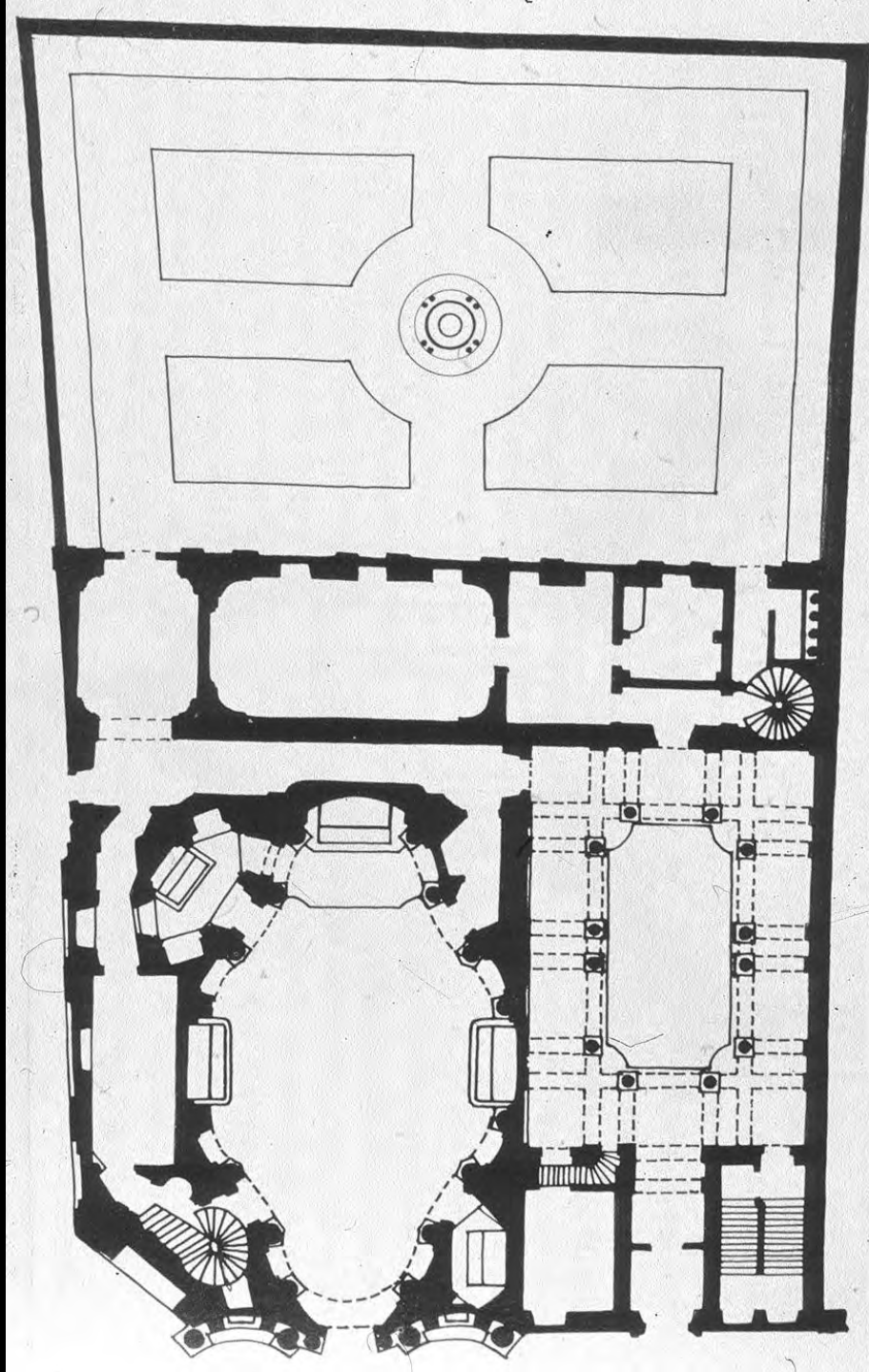


St Peter's Rome, Michelangelo

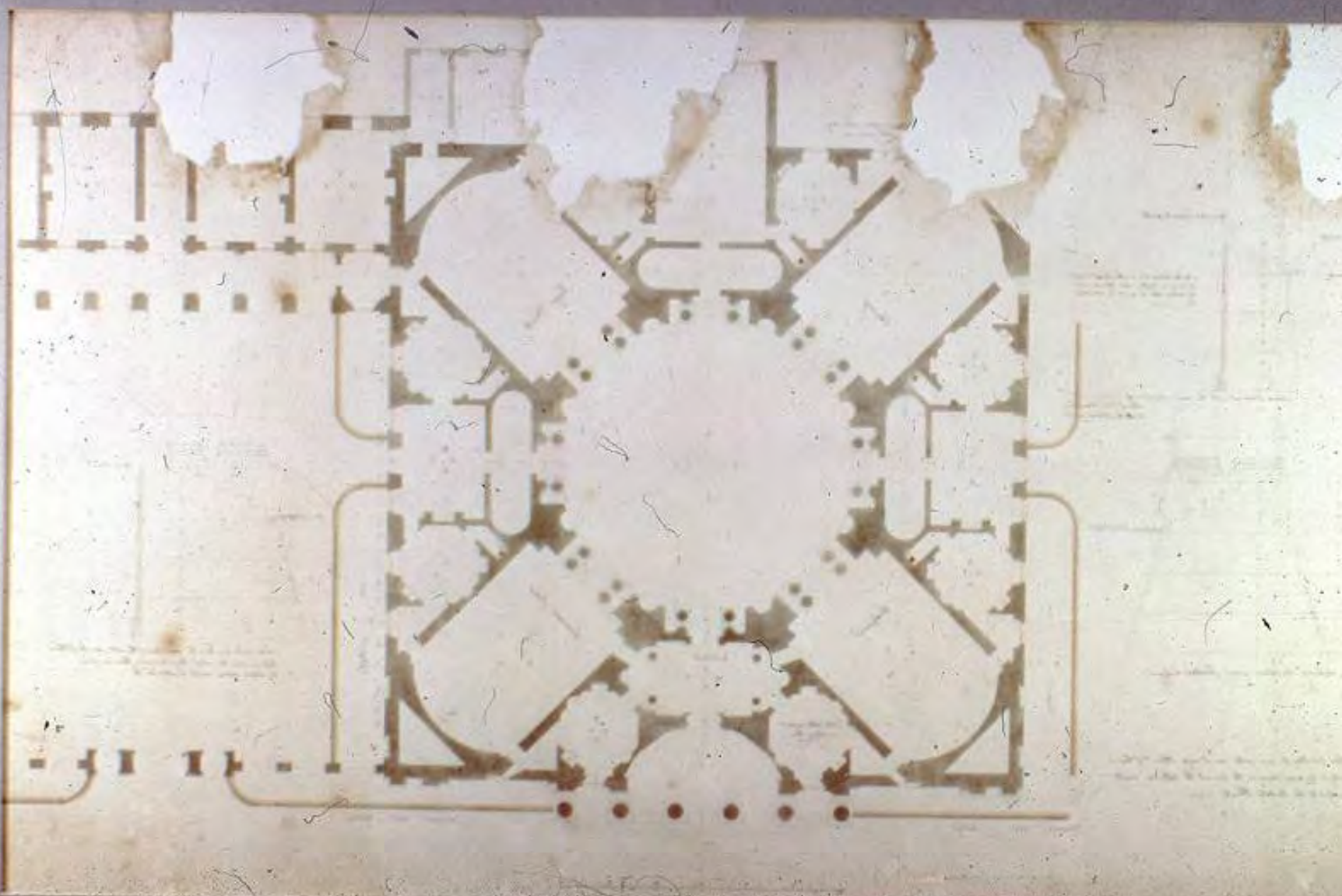




William Butterfield
All Saints, Margaret Street
1859



San Carlo alle Quattro Fontane,
Rome 1634 cloister,
church begun 1638
Francesco Borromini



Palace Gate, Potsdam, Prussia c.1700





label stops, Dublin City Vegetable Market 1891-2





Robert Venturi, Guild House, Philadelphia, 1960.



Louis Kahn, Parliament Building, Dacca 1963-

TABLE 1. VENTURI'S COMPLEXITY AND
CONTRADICTION IN ARCHITECTURE

Modernist Orthodoxy	Venturi's Postmodernism
<i>Basic Principles</i>	
Exclusion: either/or	Inclusion: both/and
Aims for unity/purity/order	Aims for the complex order of the whole
Prefers simple or simplified programs; separation and specialization of materials, structure, programs, and space.	Prefers complex programs; multifunctional buildings, elements, materials
Excludes symbolism (except industrial or mechanical)	Uses conventional symbolism (vestigial vernacular, popular, commercial culture)
<i>Inside/Outside Relations</i>	
The outside flows from the inside	Inside can contrast with the outside
Space is flowing	Space is enclosed
Architecture of related and intersecting horizontal and vertical planes	Architecture of containment and intricacy within defined boundaries
Emphasis on continuity	Emphasis on wall and facade
Parts are hierarchically arranged, held together by dominant binder (like the color white)	Parts are equal but inflected
<i>Results</i>	
Isolated, freestanding buildings	Implicit accommodation to street ("infill")
Finished buildings	Unresolved buildings, changing programs
<i>Architect's Role</i>	
Heroic, utopian visions	Criticizes social priorities by means of irony
Searches for a grand role	Admits a modest role
Recommends innovative technology	Prefers existing conventions and unobtrusive technology



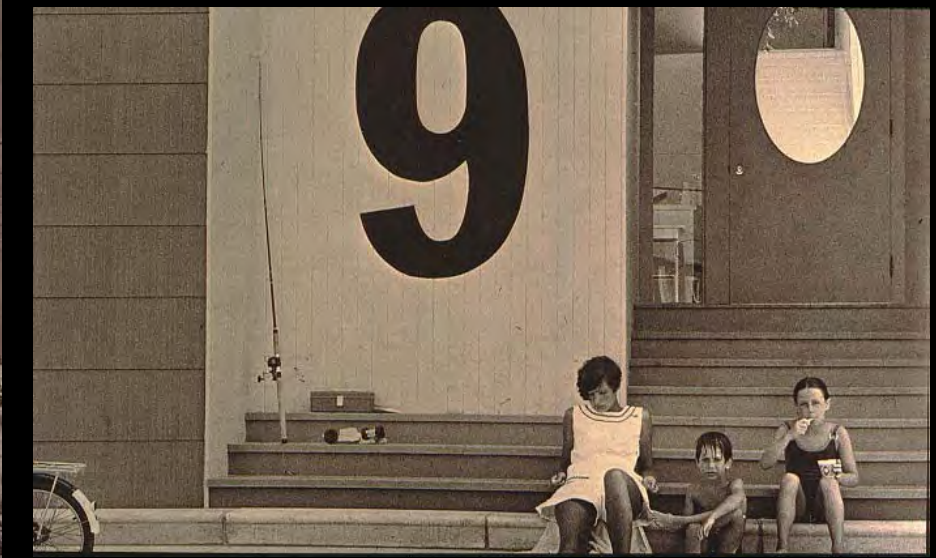
Robert Venturi,
Gordon Wu Hall, Princeton, NJ.
1980



Robert Venturi,
Basco store, Philadelphia, 1976



Lieb House, Loveladies, NJ, 1967



Lieb House, Loveladies,
NJ, 1967







SAVING LIEB HOUSE





WELCOME

TO *Fabulous*

LAS VEGAS

NEVADA

JULY 10
WITH BOBBY LEE
& JOHN CAPRULO
PAULY SHORE

NEW YORK
NEW YORK

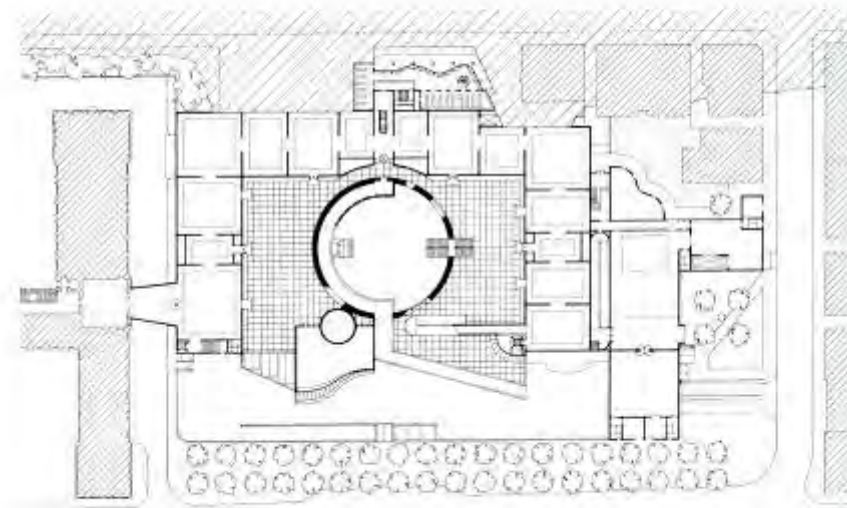
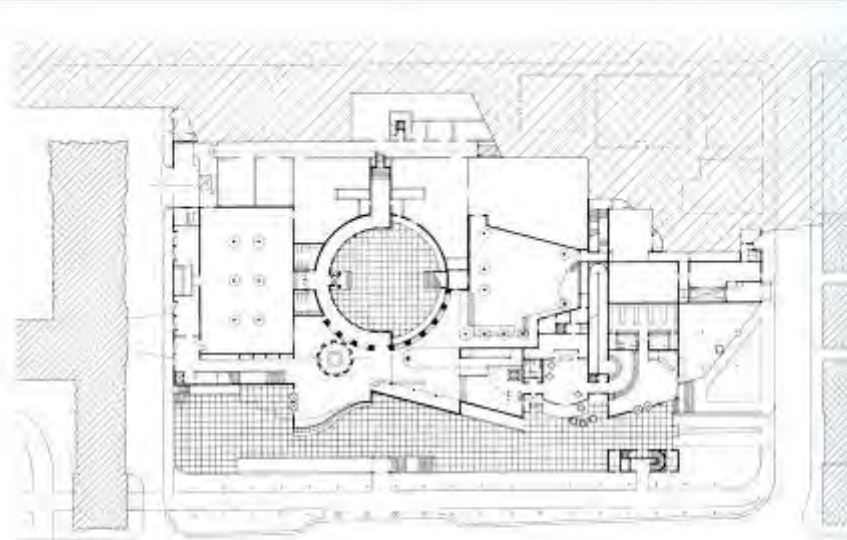
NEW YORK
NEW YORK

McDonald's



Robert Venturi, Denise Scott Brown & Stephen Izenour, Learning from Las Vegas, 1972

James Stirling & Michael Wilford,
Neue Staatsgalerie, Stuttgart 1979-84
Top ground floor plan, below, 1st floor





James Stirling & Michael Wilford,
Neue Staatsgalerie, Stuttgart 1979-84

James Stirling & Michael Wilford,
Neue Staatsgalerie, Stuttgart 1979-84

