

Exteriors as a whole

Postmodernist building were a stack of varied design elements for a single vocabulary from ground level to the top, (tapering or "wedding cake" design).



Modernist high-rise buildings had become monolithic.



Illusionistic building techniques



- Postmodern buildings sometimes utilize *trompe l'oeil*, creating the illusion of space or depths where none actually exist, as has been done by painters since the Romans.
- The Portland Building (1980) has pillars represented on the side of the building that to some extent appear to be real, yet they are not.

Michael Graves,

Portland Public Services Building, 1982.

Father of Post Modernism



Robert Charles Venturi

June , 25, 1925 ,Philadelphia

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Chapel of Notre Dame du Haut

“Less is More”

Mies Van De Rohe



Sainsbury Wing of the National Gallery, London

“Less is Bore”

Robert Venturi

Robert Venturi

- Venturi was born in Philadelphia to Robert Venturi, Sr. and Vanna Venturi and was raised as a *Quaker*.
- Venturi attended *school at the Episcopal Academy in Merion, Pennsylvania*.
- He *graduated from Princeton University in 1947* where he was a member-elect of Phi Beta Kappa and won the *D'Amato Prize in Architecture*.
- He received his M.F.A. from Princeton in 1950. The educational program at Princeton in these years was a key factor in Venturi's *development of an approach to architectural theory and design that drew from architectural history in analytical*, as opposed to stylistic, terms.

Career Graph

- In 1951 he briefly *worked under Eero Saarinen in Bloomfield Hills, Michigan, and later for Louis Kahn in Philadelphia.*
- He was awarded the *Rome Prize* Fellowship at the American Academy in Rome in 1954, where he studied and toured Europe for two years.
- From 1954 to 1965, Venturi *held teaching positions at the University of Pennsylvania, where he served as Kahn's teaching assistant, an instructor, and later, as associate professor.*
- It was there, in 1960, that he met fellow faculty member, architect and planner Denise Scott Brown.
- Venturi taught later at the *Yale School of Architecture and was a visiting lecturer with Scott Brown in 2003 at Harvard University's Graduate School of Design.*

Venturi as a Writer

- ***Complexity and Contradiction in Architecture***
- Published in 1966, Robert Venturi challenged modernism and celebrated the mix of historic styles in great cities like Rome.
- ***Learning from Las Vegas***
Subtitled *The Forgotten Symbolism of Architectural Form* this postmodernist classic called the "vulgar billboards" of the Vegas Strip emblems for a new architecture.
- Published in 1972, the book was written by Robert Venturi, Steven Izenour, and Denise Scott Brown.

Complexity and Contradiction in Architecture

- He published his "gentle manifesto, *"Complexity and Contradiction in Architecture"* in 1966, described in the introduction by *Vincent Scully* to be *"probably the most important writing on the making of architecture since Le Corbusier's 'Vers Une Architecture', of 1923."*
- Derived from course lectures at the University of Pennsylvania, Venturi received a grant from the *Graham Foundation* in 1965 to aid in its completion.
- The book demonstrated, through countless examples, an approach to understanding architectural composition and complexity, and the resulting richness and interest.
- Drawing from both vernacular and high-style sources, Venturi introduced new *lessons from the buildings of architects both familiar (Michelangelo, Alvar Aalto) and then forgotten (Frank Furness, Edwin Lutyens).*
- He made a case for *"the difficult whole"* rather than the diagrammatic forms popular at the time, and *included examples—both built and unrealized—of his own work to demonstrate the possible application of the techniques* illustrated within. The book has been translated and published in 18 languages.

Learning from Las Vegas

The Forgotten Symbolism of Architectural Form

- Immediately hailed as a theorist and designer with radical ideas, Venturi went to teach a series of studios at the Yale School of Architecture in the mid-1960s. The most famous of these was a studio in 1968 in which *Venturi and Scott Brown, together with Steven Izenour, led a team of students to document and analyze the Las Vegas Strip, perhaps the least likely subject for a serious research project imaginable.*
- In 1972, Venturi, Scott Brown and Izenour published the folio, *A Significance for A&P Parking Lots, or Learning from Las Vegas* later revised in 1977 as *Learning from Las Vegas: the Forgotten Symbolism of Architectural Form* using the student work as a foil for new theory.
- Though he and his wife co-authored several additional books at the end of the century, these two have proved most influential.

Building Techniques

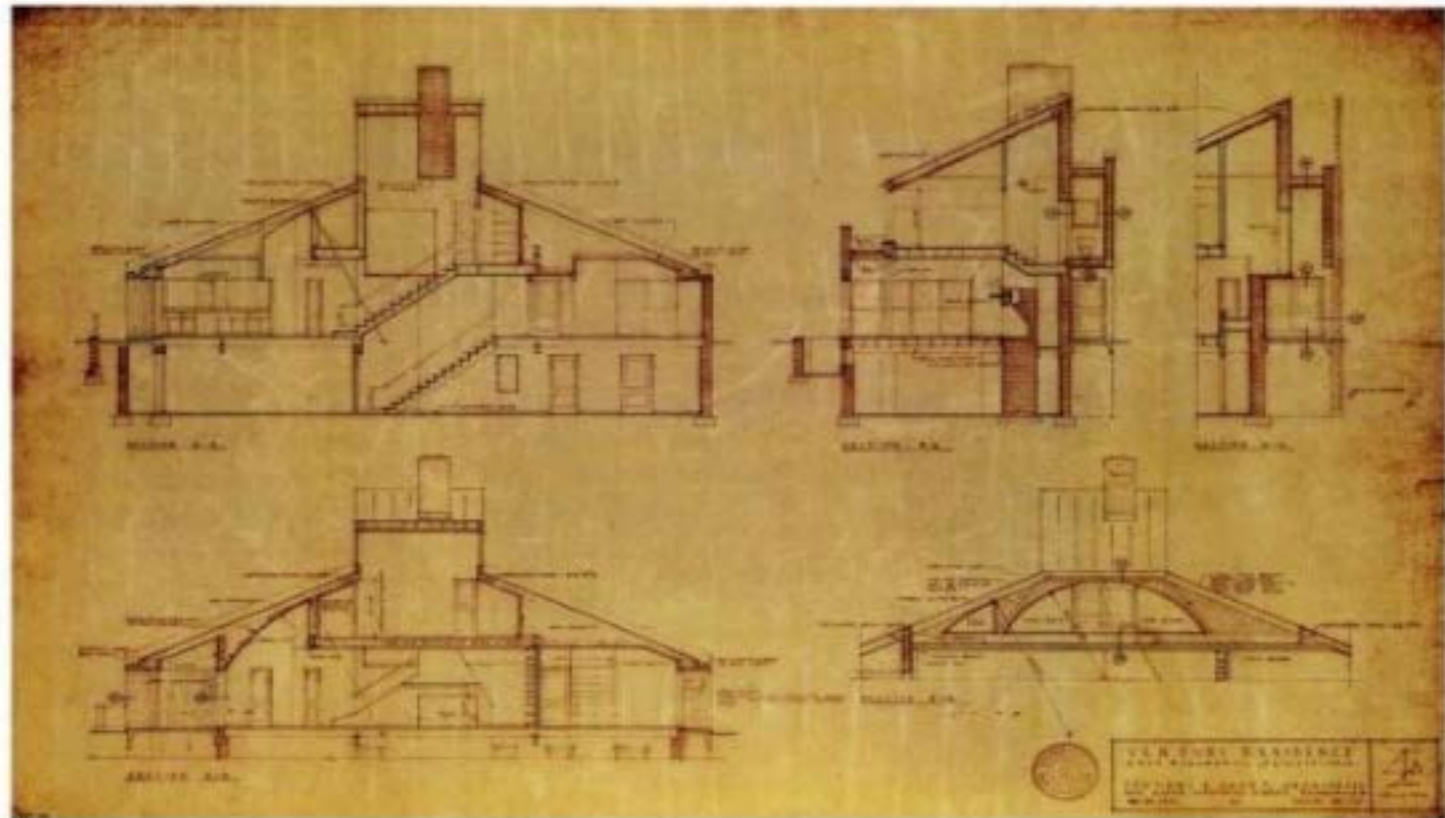
- The architecture of Robert Venturi, although perhaps not as familiar today as his books, helped redirect American architecture away from a widely practiced, often banal, modernism in the 1960s to a more exploratory, and ultimately indubitable, design approach that openly drew lessons from architectural history and responded to the everyday context of the American city.
- Venturi's architecture has had world-wide influence, beginning in the 1967s with the dissemination of the broken-gable roof of the Vanna Venturi House and the segmentally arched window and interrupted string courses of Guild House.
- The facade patterning demonstrated a treatment of the vertical surfaces of buildings that is both decorative and abstract, drawing from vernacular and historic architecture while still being modern.

Vanna Venturi House

Constructed between (1959-1964)



PLAN



General information

- Type- Residence
- Architectural Style- Post Modern
- Town /city- Chestnut, Philadelphia, U.S.A.
- Constructed between -1959-1964
- Cost- \$43,000
- Structural system- Light Wood frame
- Floor Count- 2 +basement
- Floor Area-1800 sq. ft.

“The biggest small building of the second half of the twentieth century.”-

Vincent Scully

- The five room house stands only about 30 feet (9 m) tall at the top of the chimney.
- It has a monumental front façade. A non-structural arch and "hole in the wall" windows.
- The pitched roof rather than flat roof.
- The emphasis on the central hearth and chimney, a closed ground floor "set firmly on the ground" rather than the Modernist columns and glass walls which open up the ground floor.
- On the front elevation the broken pediment or gable and a purely ornamental applique arch .
- The central chimney and staircase dominate the interior of the house.

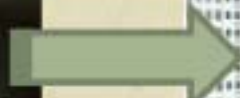
Duality in interiors

Two vertical elements — the fireplace-chimney and the stair — compete, as it were, for central position. And each of these elements, one essentially solid, the other essentially void, compromises in its shape and position — that is, inflects toward the other to make a unity of the duality of the central core they constitute. On one side the fireplace distorts in shape and moves over a little, as does its chimney; on the other side the stair suddenly constricts its width and distorts its path because of the chimney



POST-MODERNISM

the return of "*wit, ornament and reference*"



Villa Savoye

AT & T Building

The functional and formalized shapes and spaces of the modernist style are replaced by diverse aesthetics. Perhaps most obviously, architects rediscovered the expressive and symbolic value of architectural elements and forms that had evolved through centuries of building which had been abandoned by the modern style.

Bifurcation according to needs..

- The first floor plan contains all the main rooms of the house - the master bedroom, a full bathroom, the caretaker's room, the kitchen and a living/dining area. She did not drive, so there is no garage.
- Her son, the architect, occupied the second floor, which contains a bedroom/studio with a large lunette window, a private balcony, and a half-bath on the stair landing.
- There is a large side porch and a basement with ample storage areas. The house was also specifically designed for her antiques.



Vanna Venturi Villa v/s Esherick House

Esherick House



- In Kahn's building proportion and symmetry bind the building together.
- The Esherick House seems devoid of ornament.
- The Esherick House is essentially symmetric.

- In Venturi's the buildings elements appear as fragments of the whole.
- The Venturi House has a large, purely ornamental arch on its facade.
- But the Venturi House contradicts its basic symmetry with asymmetric windows.



Venturi House

Saisbury National Gallery, LONDON



Original by-William Wilkin's(1839)

National Gallery in London

- Venturi and Scott Brown's most famous project was the Sainsbury Wing of the National Gallery in London, which summed up his beliefs.



Link between the old and the new....



- Connection between the original museum and old and the new galleries The new wing is linked to the main building by a circular bridge; on the left is the glass curtain wall of the main staircase of the addition.

Use of Coloums...

From a distance one could almost miss the fanciful colorful columns.



Faces in front of the movement

Robert Venturi



Less is Bore

Philip Johnson



Michael Graves



“Good design
should be
accessible to all.”

Need Of An All New Movement- **"POSTMODERNISM"**

- The Postmodernist movement began in America around the 1960s–1970s and then it spread to Europe and to the rest of the world.
- Origins in the perceived failure of Modern architecture.
- Its preoccupation with functionalism and economical building meant that ornaments were gone away with and the buildings were cloaked in a stark rational appearance.
- Many felt the buildings failed to meet the human need for comfort both for body and for the eye, that modernism did not account for the desire for beauty. The problem worsened when some already monotonous apartment blocks degenerated into slums.
- In response, architects sought to reintroduce ornament, color, decoration and human scale to buildings.
- Form was no longer to be defined solely by its functional requirements or minimal appearance.

DEBATE AMONGST MODERNIST AND POST MODERNISTS.....



Modernist architects may regard postmodern buildings as vulgar, associated with a populist ethic. Postmodern architects may regard many modern buildings as soulless and bland, overly simplistic and abstract.

ChArAcTeRisTics *postmodernism v/s modernism*

Modernism is rooted in minimal and true use of material as well as absence of ornament.



Le Corbusier, Chapel of Notre Dame du Haut, 1955

*Michael Graves, Team Disney –
The Eisner Building, 1991*



Postmodernism is a rejection of strict rules set by the early modernists and seeks meaning and expression in the use of building techniques, forms, and stylistic references.

Modernism

- Flat Roofs



Post Modernism

- Gable Roofs



Shedding water away from the center of the building, such a roof form always served a functional purpose in climates with rain and snow, and was a logical way to achieve larger spans with shorter structural members, but it was nevertheless relatively rare in modern houses.

Columns came back into existence...



In Modernism, the traditional column (as a design feature) was treated as a cylindrical pipe form, replaced by other technological means such as cantilevers, or masked completely by curtain wall façades.

The revival of the column was an aesthetic, rather than a technological, necessity.



Colors came back to the facade

