

Early designs by Robert Venturi are analysed to reveal a preoccupation with the freestanding wall that leads eventually to a typology of Decorated Shed with Interior Street.

Flows from early Modernism into the Interior Streets of Venturi, Rauch and Scott Brown

Karin Theunissen

Introduction

In 1972 the famous diagram of the 'Decorated Shed' was introduced into the architectural discourse; it implied a definition of 'architecture as shelter with decoration on it' [1]. The diagram was part of urban research into the commercial environment of Las Vegas that was interpreted by the researchers – Robert Venturi, Denise Scott Brown and Steven Izenour – as 'a new type of urban form' that they meant 'to understand' in order 'to begin to evolve techniques for its handling'.² Yet the critique on this and other research and designs by Venturi, Rauch and Scott Brown focused essentially on questions of form and more specifically of the image of architecture.³

This essay re-examines the issues raised by the architecture of Venturi, Rauch and Scott Brown, taking a seemingly opposite position by starting from the plan of the buildings.⁴ From this point of view the designs of Venturi, Rauch and Scott Brown appear primarily as compositions that weave themselves patiently into the fabric of the urban context. The arresting billboards of the aforementioned diagram, seen as the facades of their buildings that show as lines in the plan, now appear more like gills of a fish, or baleen plates of whales, laying in the flows of city life; and the screens of the facades that stand in manifold parallels in succession may be seen to direct and filter the flows of goods, people and information, changing colour from public to private, outwards and inwards.

Context in architectural composition

In 1950 Robert Venturi defended his graduation project at Princeton University before a jury which included, at Venturi's invitation, Louis Kahn. Venturi's Master's thesis was entitled 'Context in Architectural Composition'. It contained a theoretical and a historical study of the theme 'context' and an accompanying design for the addition of a chapel to an existing ensemble of buildings [2]. Robert Venturi only published his Master's thesis recently.⁵ He did so because 'its subject, context in architecture, almost represents a cliché in our field and because the origin of this idea

1 Diagram of the Decorated Shed



has almost been forgotten'.⁶ Yet in 1949 architecture 'was exclusively designed from the inside out' and 'Modernism was promoted as universally applicable', writes Venturi in the introduction to the thesis. Venturi, in his own words, became 'impatient' with design problems of Beaux-Arts schools 'that lacked indications of setting', assuming 'that the building could be designed only for itself'. He then counterbalances this educational background with the memory of his 'Eureka-like response when [he] came across the idea of perceptual context in Gestalt psychology' and 'recognized its relevance for architecture'.⁷ The thesis is based on an interpretation of the concepts and methods that he derived from Gestalt psychology, as is the central theme that is the idea that context gives meaning to the building.

The design problem chosen by Venturi concerns the addition of a minor volume – a chapel – to a composition of two late nineteenth-century mansions. The aim of the design is to create 'a changed setting [for the whole composition] [...] which will promote a changed meaning [...]': two mansions are to become one institution'.⁸ Thus the design is meant to research the question of context, or 'the importance of and the effect of setting on a building' that was first analysed in the theoretical part of the thesis.⁹ A large part of the thesis is dedicated to the representation of the theoretical arguments by analysing examples of historical architecture. In total there are twenty-five panels, sixteen of which are dedicated to the theoretical analysis.¹⁰ Here he develops a method to deal with context by a vocabulary and graphical means that is derived in part from Gestalt psychology.



Venturi describes the outcome of his design research using the notions of 'position' and 'form' of the building by analogy with his theoretical discourse. The relative position of Venturi's addition is such that the *locus* of the new whole composition falls not within one of the parts, one of the buildings, but within a central space among them.¹¹ This locus is articulated by means of a (required) memorial place [3].

Venturi says that the form of the new chapel is positively different from the two existing elaborate buildings. Apart from differences in material and detailing Venturi states as follows: 'these existing buildings have the conventional spatial expression of an enclosed interior with punched-hole windows', which is in contrast to Venturi's design:

The spatial concept of the chapel follows the contemporary tendency [...] of creating a sense of flowing space to achieve a lighter exterior expression and unconfined interior expression. The principal means here of de-emphasizing interior-exterior barriers is through creating walls which express by their shape and path direction rather than closure.

Here, in a note, Venturi refers to typical Mies van der Rohe buildings.

Also the exceptional construction of the roof is a way to 'de-emphasize horizontality and closure'.

By this means of conceiving of the building essentially as straight unenclosing walls, and de-emphasizing the roof as enclosure, and by using similar walls for surrounding embankments and as an element of the memorial in the landscape design, a complementary contrast is effected with the two other buildings, which have the conventional spatial expression of an enclosed interior with punched-hole windows. The new building cannot conflict, therefore [because it is] not comparable as such, but a series of free-standing stone walls. On the positive side these walls,

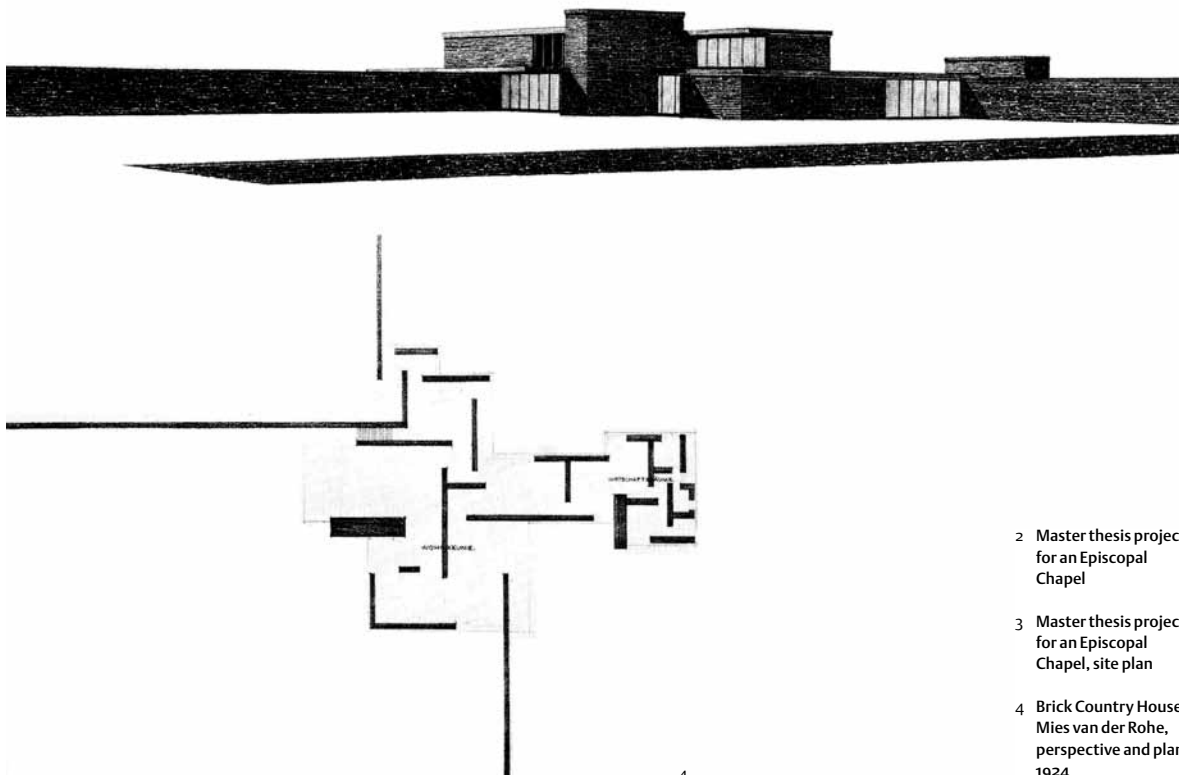
because they are of the same material as their neighbors, create a unity [...] In their positions these walls in their constant overlapping among themselves and the other buildings from most points of observation show another important means of creating visual unity. This condition has been called juxtaposition.¹²

This last notion, of juxtaposition, is also taken from Gestalt methodology.

The freestanding and the directional wall

The meaning of this design research and Venturi's own description of it can only be understood in relation to the theoretical part of the Master's thesis. As mentioned before, an important part of the thesis, sheets seven to fifteen, consists of a historical comparative analysis concerning the notion of context. This part can be considered the forerunner of the later book *Complexity and Contradiction in Architecture*. Two sheets placed next to the design sheets have a special, concluding role. They illustrate how architecture can relate to context *In Its Position*, sheet 19a, and *In Its Form*, sheet 20a. These sheets give a prominent place to the plan and elevation of Mies van der Rohe's Brick Country House from 1923 which sheds altogether different light on the aforementioned note on Mies van der Rohe in Venturi's design explanation.

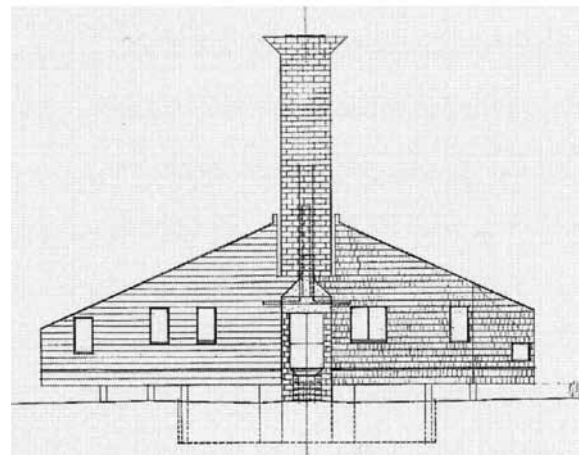
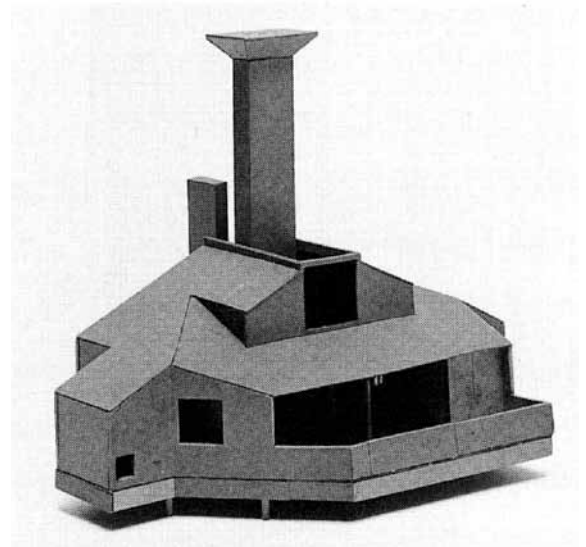
The significance of the Brick Country House for Robert Venturi can be traced in Philip Johnson's book on Mies van der Rohe, which was published three years before Venturi's thesis, in 1947.¹³ Venturi and Scott Brown's private library in Philadelphia contains a copy of this book, with annotations and markers by Robert Venturi. The two illustrations of the Brick Country House that Venturi includes in his thesis are marked, as well as some passages by Johnson [4].



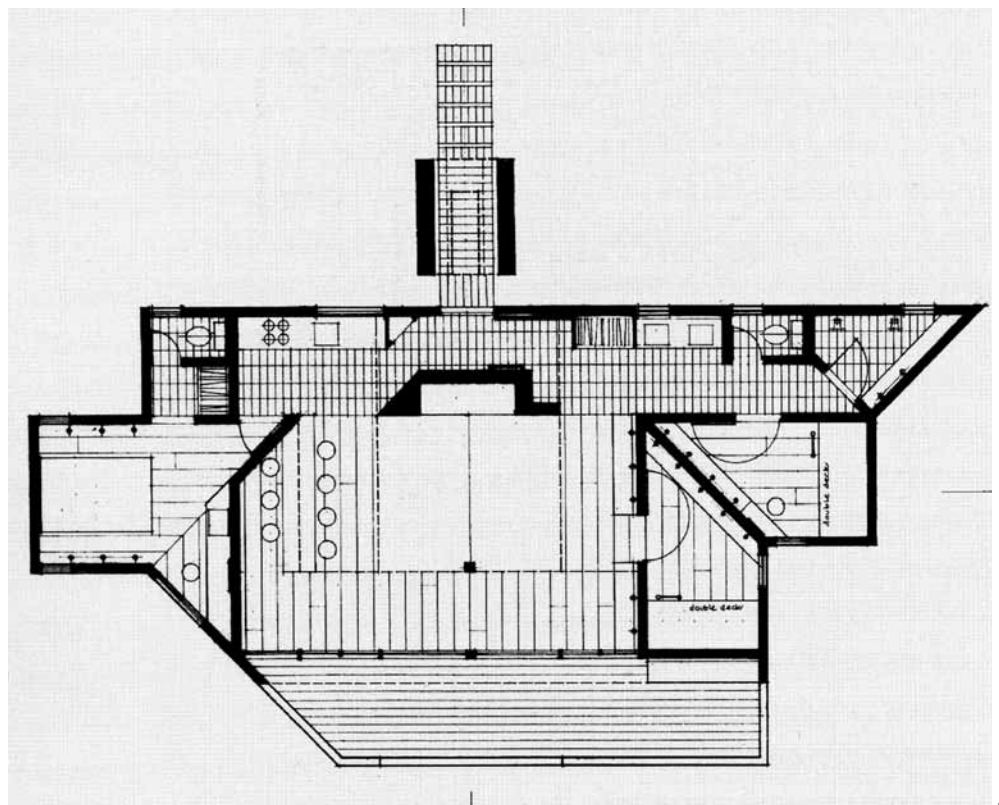
- 2 Master thesis project for an Episcopal Chapel
- 3 Master thesis project for an Episcopal Chapel, site plan
- 4 Brick Country House, Mies van der Rohe, perspective and plan, 1924

To understand the point of reference for Venturi it is illuminating to read what Philip Johnson has to say about the meaning of Mies van der Rohe's work or what he calls his 'new conception of the function of the wall'.¹⁴ According to Johnson, Wright was the first 'to break down the traditional idea of the house as a box with holes punched in it'. But it is in Mies van der Rohe's work that the 'unit of design is no longer the cubic room but the free-standing wall'. This free wall 'breaks the traditional box by sliding out from beneath the roof and extending into the landscape'. 'Instead of forming a closed volume, these independent walls, joined only by planes of glass, create a new ambiguous sensation of space. Indoors and outdoors are no longer easily defined; they flow into each other.' This is 'the concept of an architecture of flowing space [...] channelled by free-standing planes'. These are all quotes from Philip Johnson. Describing the Barcelona Pavilion, Johnson writes again: 'the space is channelled rather than confined – it is never stopped, but is allowed to flow continuously'.¹⁵

When these quotes are compared with Venturi's description of his own thesis design, it appears that he uses Johnson's words about Mies' work almost literally to describe his own architecture.¹⁶ With this in mind it becomes particularly interesting to look anew at the designs for the Episcopal Chapel and for the Brick House (or even Mies van der Rohe's Barcelona Pavilion). The elevation of the Brick House in particular, as shown also in Venturi's Thesis sheet 22a *In Its Form*, at second glance does show a resemblance to Venturi's Chapel elevation. The similarity shows in the composition of overlapping horizontally rectangular planes. Thus there is, apart from the similarity in the walls, as being heavy stone



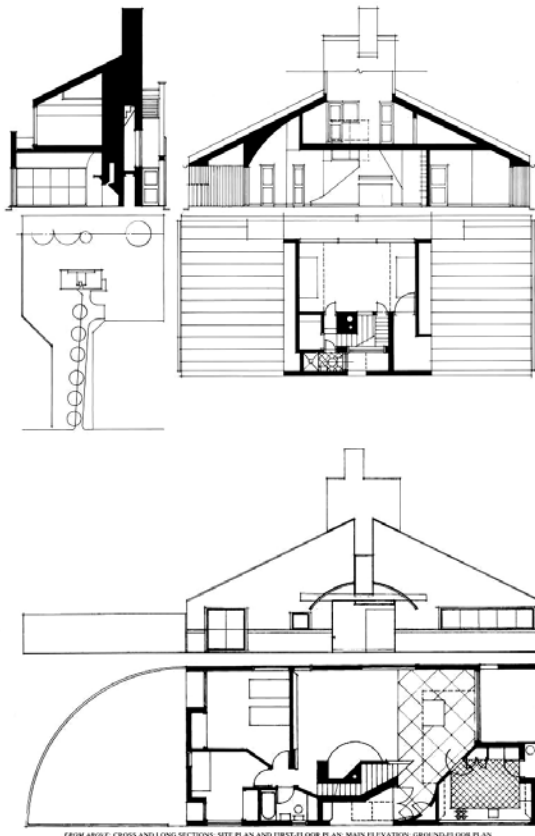
5 Beach House, 1957



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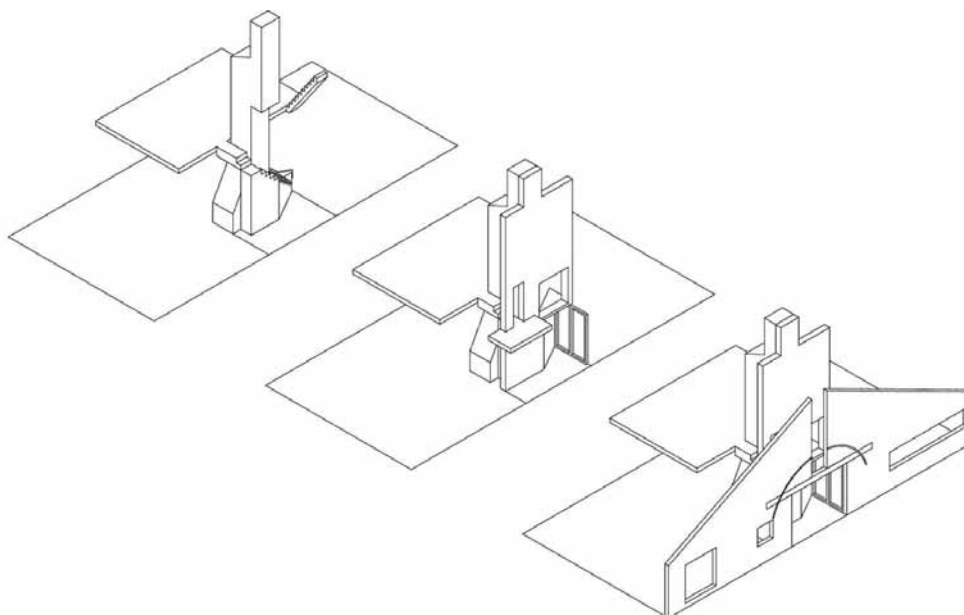
slabs, also the overlapping composition that Venturi describes as juxtaposition, an important notion in the argument of the thesis that Venturi – as mentioned above – borrowed from Gestalt theory.

But of course, since we are dealing with 1950 instead of 1923, there are also important differences. Although, in both designs, several walls are juxtaposed it is clear in Venturi's Chapel that one wall is the principal wall. In Mies' Brick House or the Pavilion there is no such hierarchy. Mies' designs are mere 'construction of planes', in Mondrian's words,



which refers to a non-hierarchical equivalence.¹⁷ This essential difference of hierarchy, or of direction, becomes more clear when we look at the two plans. Mies' plan of the Brick House is typically directed to all sides equally while Venturi's plan is positioned in a specific direction. The equivalence of directions of Mies' designs became firmly rooted in context in Venturi's designs. This brings us to the second difference, which is to be found in Venturi's 'directional' wall: the wall – and thus the building – has meaning in relation to its environment. In the 'free space' of De Stijl and Neoplasticism there is no context, while context is the essential theme in Venturi's work.¹⁸ In using the freestanding wall as an element in a contextual space, the design for the Episcopal Chapel reconciles free space with context. Mies' freestanding walls, which referred to De Stijl's universal concept of free space, are reinterpreted as directional elements in relation to context; in Venturi's words, they 'express direction rather than enclosure'. These walls of the Chapel foreshadow the wall that is to become the freestanding facade in Venturi's later designs.

Venturi's directional wall was to become a central element of the typology of Venturian Interior Street Buildings. But it would take another eighteen years for the figure of the Interior Street to fully develop, in the Humanities Building at the State University of New York, Purchase, completed in 1968. In the intervening period, Venturi did not realise many designs in his own name. He worked at other architectural offices, including that of Louis Kahn, also in Philadelphia, and he travelled, above all in Europe. He did design some houses, including the well known Vanna Venturi House that would eventually be completed in 1962. The elaborate design process for this house, which took four years and more than seven different design stages, reveals further the struggle with the wall, the screen, layering versus centrality, and the relationship between inside and outside.



6 Vanna Venturi House, 1962

7 Isometric drawing, Vanna Venturi House

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The Venturian knot

In a period of a few years, between 1957 and 1962, several villa designs emerged that are related to a complex of themes, including the freestanding wall, directionality versus frontality and symbolism. The Beach House, from 1957, inspired Vincent Scully to suggest that it was 'the starting point for a new episode in the grand American tradition of the suburban house'. According to Scully the Beach House is exemplary of a continually intensifying symbolism in this American tradition 'not only gabled shelter now, but shelter and fire [... its chimney] as a signpost of Home facing the Atlantic' [5].¹⁹ At first glance, the freestanding wall is not clearly recognisable in the Beach House, as the house is primarily shelter, and the facades, including the roof, fold around the interior. But approaching the entrance elevation from the dunes, it would be seen as a strict plane, perpendicular to the visitor; and a lot of effort is made to present the plane as one whole without the obstruction of an entrance.²⁰ (In fact the entrance is removed, as a separate little house with its own chimney: a dramatic moment of trespass.) The entrance facade is also stressed as a freestanding plane by the sharp angles to the sides. The house has in fact no side facades, as these are reduced to the point of an angle. Apart from the frontal plane facing the dunes, there is only the open front facing the Atlantic, as Scully says, in a wide perspective.

Another aspect that comes to the fore in the Beach House is the theme of zoning which, as we shall see, is essential to the generation of the Interior Street. After passing the frontal plane, you enter a zone that comprises the 'serving areas'. Like the little entrance house, it is tiled, in contrast to the living space. It is a directional space; it leads sideways in two directions, while straight ahead the space is closed off by the back plane of the chimney. After rounding the fireplace, you enter the living space from the diagonal, stressing the wide ocean view.

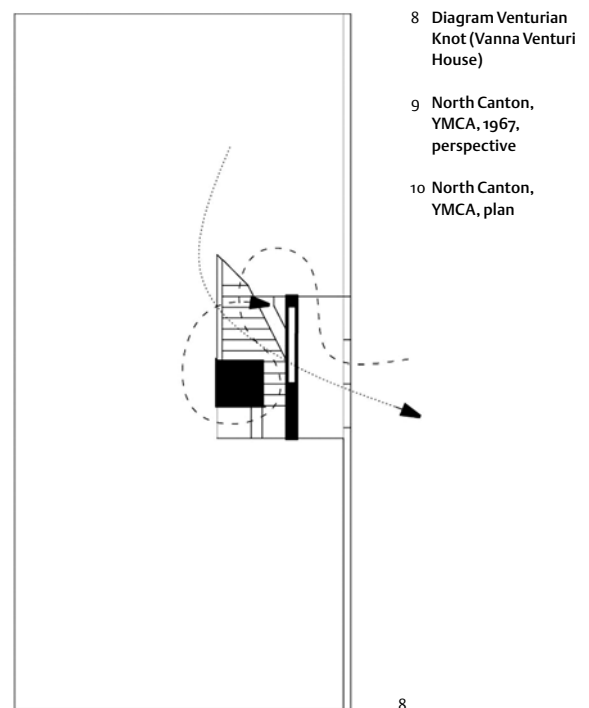
The Vanna Venturi House, designed between 1959 and 1962, stands in direct relationship to the Beach House. But whereas we know of only one design for the Beach House, more than seven different design phases for the Vanna Venturi House have been preserved, in which can be explored what Venturi's design objectives may have been in this phase [6].²¹ In the design process a development can be followed from a centrally organised plan without direction (as Kahn's designs from that period and also those by Wright tend to be) towards a layered plan with a frontal facade towards the visitor joined to a service zone and a generic free plan toward the back. The development moves at the same time from an inward-oriented, architecturally complicated composition towards a simplified outward expression.

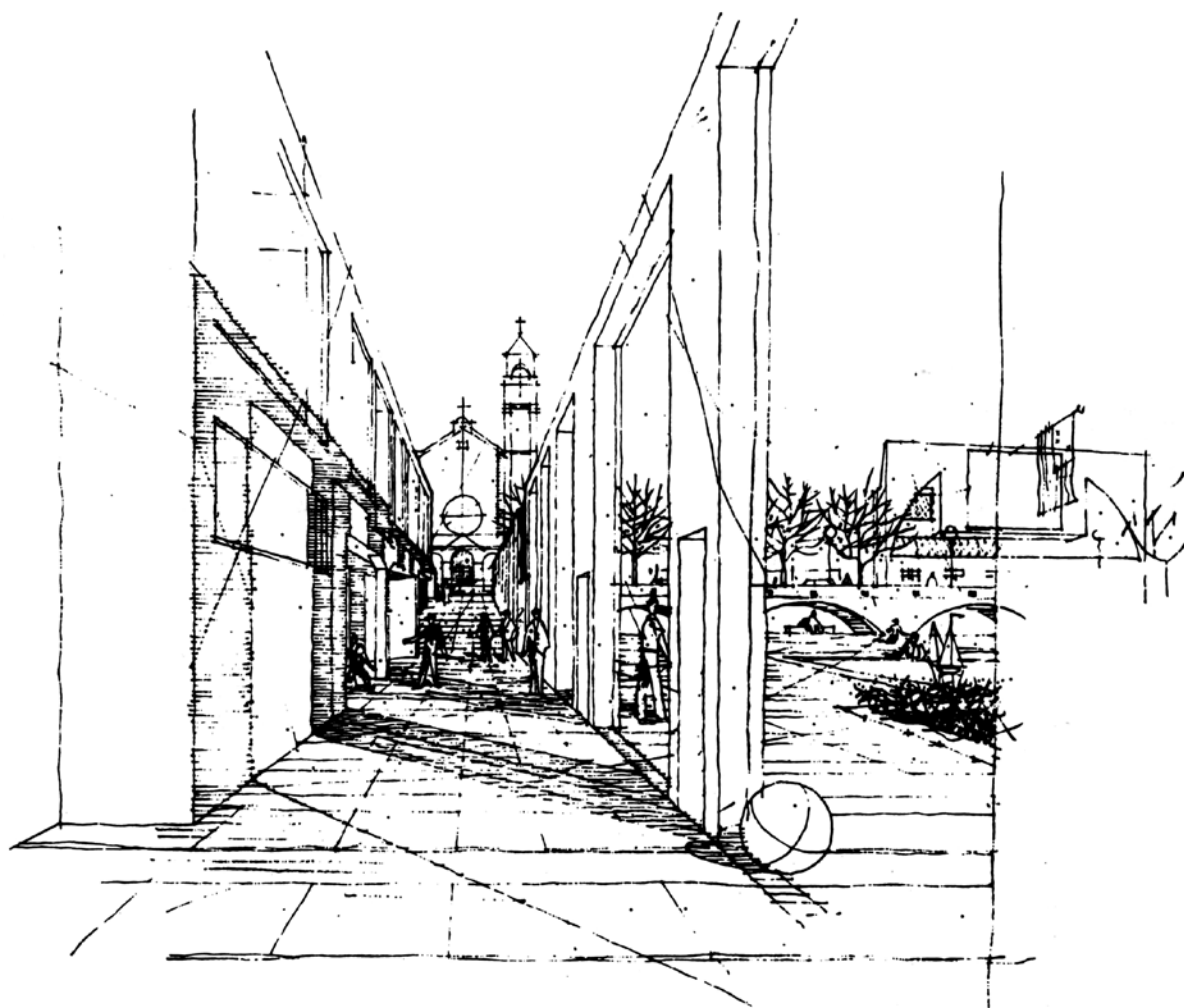
The final design for the Vanna Venturi House captures the powerful symbolic gesture of the sculptural Beach House in the layered depth of the frontal facade. Behind the sharply defined layer of the frontal plane, the first plane of the chimney is visible. In between these two planes lies the entrance.

But as we can see in the section the second plane only appears to be the back wall of the chimney, while in fact the back of the chimney is divided in two planes. In the space between these second and third planes the stairs to the second floor winds up. Just before the second floor there is a small landing that gives access to a very small bathroom in-between the first and second plane and to a closet. Going up one passes the big window in the second plane that from the stairs looks outwards in-between the vertical split in the first plane of the facade. This extremely complicated construction, that I named before the Venturian knot, contains the main relations of the house: physical and visual, interior versus exterior and interior versus interior; it contains the symbolic expression; and it contains the serving functions such as bathrooms, kitchen and closet [7–8].²²

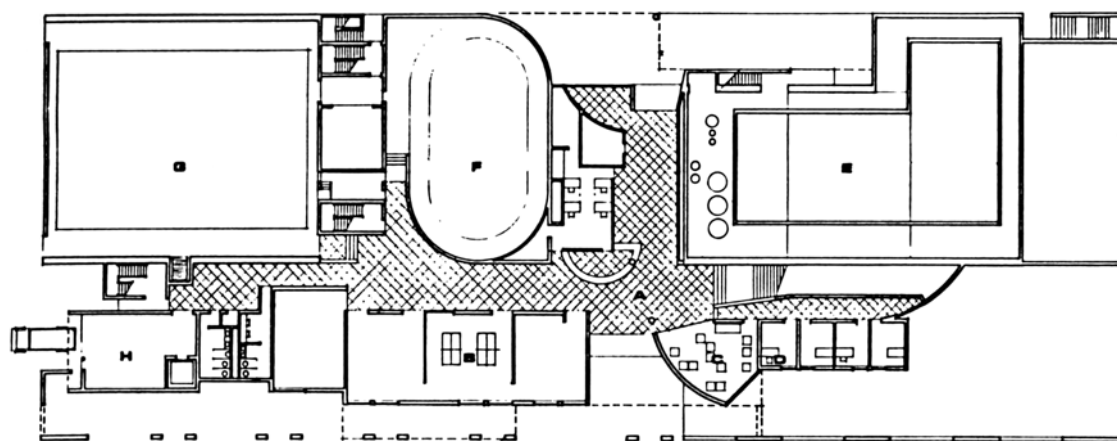
Layering screens

In 1967 Venturi designed a Redevelopment Plan for North Canton, a 'typical gridiron, prairie town' in Ohio [9–10].²³ Within the urban scheme three different buildings were designed: a town hall, a YMCA and a library. All three designs show facades that are screen-like detaching themselves from the building mass; all three in their way relate to the context by means of these screens. The composition of the screens is independent of the interior, taking up an urban communicational role about the function and position of the building as well as about the context. In the perspective drawings all three buildings are shown from longitudinal viewpoints (only the town hall has an important perpendicular viewpoint as well). The theme of layering space in a directional way is elaborated first in the design for the YMCA. According to Venturi, 'This building had to be big in scale to complement and not to be overpowered by the factory opposite[...]. And it is appropriately secondary to the small city





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hall on the other side of the plaza'.²⁴ To fulfil these demands of scale together with the modest and at the same time dissimilar programme of the YMCA, a longitudinal screen is placed along the rectangular block. In-between the screen and the building a great ramp leads to the old church that stands in the axis of this pathway. Thus this outer screen along the YMCA refers to context; it relates to the opposite factory making up one side of the plaza, and it leads to the main street with the church and the town hall. But it also organises the internal circumstantial complexity in a serial contrapuntal juxtaposition to the volumes behind. Behind the external screen the

building is organised in different zones, a serving zone, an interior street and a zone for varying sports facilities. The interior street is articulated again by two screens that run parallel to the exterior screen. The different screens are clearly articulated, yet penetrated with openings and windows. Thus they give a clear structure and flexibility in organising the different functional units. Unfortunately no part of the North Canton plan was realised.

The design for the YMCA researches for the first time on this urban scale the capacities of the freestanding screen facade as a moderator between context and interior, as a moulding device to give

form to public space and as a formal organiser of the programme. It will be further developed in the Humanities Building.

The Interior Street

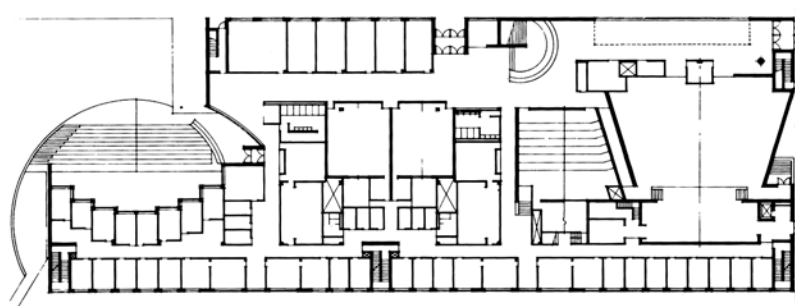
The figure of the Interior Street was realised for the first time in 1969 in the Humanities Building for the State University of New York in Purchase [11, 12]. In his explanatory notes Venturi himself writes: 'An

internal street links the heavily used lecture spaces to the entrance and proceeds through the building to the arena behind. Along the street are sitting places, telephones, notice boards and coffee-machines'.²⁵

Although 'the architects were not entirely pleased with the execution of the building' this early building is one of the best done by Robert Venturi and his partners.²⁶ Although the style of the building seems still largely derivative from Modernist



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11 Humanities Building, 1969, Interior Street

12 Humanities Building, plan

13 Diagram of the Decorated Shed with Interior Street

architecture, the 'marche' of the composition (the Beaux-Arts notion to be translated as the course of the building) is already completely elaborated. Strangely it is little known; yet the building is in good shape and well used, although some alterations to the colour scheme have been made recently. The building as a whole is a simple rectangular block, with a carved out interior plaza at the back end. The exterior facades are executed in brown brick masonry with clear cut big windows reminiscent of Mies van der Rohe's early work, and particularly Aalto's buildings.

After entering at the head of the building one finds oneself in the double-height Interior Street that is lit on the right by a huge glass window. In the left wall are openings, doors and windows, information boards and street furniture.²⁷ Halfway along the Interior Street a complex knot – which includes a mysterious natural stone round bench, shimmering daylight from above and a lowered ceiling with light spots – indicates the stairway to the first floor and a change of direction of the street. Venturi states that this space takes on the function of a collector of social activities. This public function is articulated in an urban furnishing. The surfaces of floors and ceilings are hard and shiny, the natural lighting from the huge window as well as illumination from the artificial ceiling lamps is abundant, telephones and other communicational appliances furnish the

street. The outer facade is made freestanding from the interior by the sculptural play with the ceiling. The indoor facade accommodates the circumstantial programmatic complexity by way of recesses and windows to the Interior Street.

To conclude one can say that the Interior Street gathers all interior movements and links interior and exterior movements in the street as a directional space. The Interior Street as the 'public' space of the building is articulated in an 'urban furnishing'. In subsequent designs it is specifically the facade as a screen and a communicator that will be further developed.

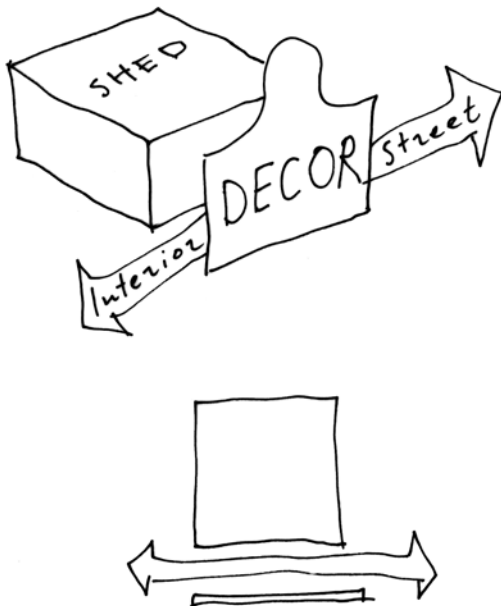
Essential in the reference to Mies van der Rohe's early architecture is the spatial connotation as opposed to a pictorial one. Yet the free space that was envisaged in early Modernism is now contextualised: Venturi's free facade gives direction to a movement that is derived from the urban surroundings.

From the two stone walls of Venturi's Episcopal Chapel to the two 'cardboard' slabs of the Vanna Venturi House is yet another step that took Venturi twelve years, but which brought him close to the figure of the Interior Street that would serve him for the next forty years.

Free space landing

In the foregoing analyses Mies' freestanding walls that stand in seemingly endless flowing space have evolved to freestanding, but directional walls in Venturi's early Master Thesis design. From there they have developed into a complicated typology of buildings in which three central elements can be discerned: the freestanding, directional facade screen, the Interior Street and the bulk of the building. This threefold figure – *The Decorated Shed with Interior Street* – facilitates in fact a complex of functions: directing urban movements; giving expression to the meaning of the place and of the building itself; and organising the plan as well as the process [13].

As such *The Decorated Shed with Interior Street* stands for an architectural device that encompasses not only the image but the more or less total disciplinary field of architecture. From this interpretation it may thus be concluded that the diagram of *The Decorated Shed* unintentionally has acted as a diversion from more continuous flows in architectural twentieth-century thinking that deal with plan organisation, context and process.



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Notes

1. Robert Venturi, 'A Definition of Architecture as Shelter with Decoration on It', in *Architecture and Urbanism*, reprinted in Robert Venturi and Denise Scott Brown, *A View from the Campidoglio – Selected Essays 1953–1984* (New York: Icon Editions, 1984), p. 62. Illustration *Decorated Shed* from Robert Venturi, Denise Scott Brown, Steven Izenour, *Learning from Las Vegas*, revised edition (Cambridge, MA: MIT Press, 1977), p. 89.
2. Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas*, revised edition (Cambridge, MA: MIT Press, 1977), p. xi.
3. As an example may stand the discussion in *Casabella*, 1971, between Frampton and Scott Brown that concerns the question if and how Form can be derived from popular culture. See Kenneth Frampton, 'America 1960–1970 – Notes on Urban Images and Theory', in *Casabella*, December 1971, n. 359–60, pp. 24–38 and the reply by Denise Scott Brown, 'Pop Off: Reply to Kenneth Frampton', also in *Casabella*, December 1971, n. 359–60, pp. 41–45.
4. The early designs researched in this essay were made by Robert Venturi first, generally with John

- Rauch. I choose to use the name Venturi, Rauch and Scott Brown for this architectural office that in the course of its existence has had several names: Venturi and Rauch 1964–1979; Venturi, Rauch and Scott Brown 1980–1989; Venturi, Scott Brown and Associates 1989 until present.
5. Robert Venturi 'Context in Architectural Composition: M.F.A. Thesis, Princeton University', in Robert Venturi, *Iconography and Electronics upon a Generic Architecture* (Cambridge, MA: MIT Press, 1996), pp. 333–74. The panels of the thesis research and design are to be found in the VSBA Archive at the Architectural Archives at the University of Pennsylvania (not complete).
 6. Robert Venturi, 'Introduction to my M.F.A. Thesis', in Venturi 1996, pp. 333/334. *Context* did not become a central theme in the general discussion until the 1970s. As Venturi writes in the introduction to his thesis in 1996, it is often overlooked that this work of 1950 by Robert Venturi dealt with context in a much earlier stage.
 7. All quotes see Venturi (1996): p. 333. In the context of this limited essay I cannot go into the relation between Gestalt psychology and Venturi in depth.
 8. Venturi (1996), p. 350.
 9. Venturi (1996), p. 335.
 10. In this essay I will not discuss the content of the theoretical part of the thesis at length. I mainly refer to the conclusion, as it is summarised in the sheets 19a and 22a that are also published in *Iconography and Electronics*, Venturi, 1996.
 11. Venturi (1996), p. 351. Theunissen italics; Venturi uses the concept *locus* without further introduction or specification.
 12. Venturi (1996), pp. 353–54.
 13. Philip C. Johnson, *Mies van der Rohe* (New York: Museum of Modern Art, 1947).
 14. Johnson (1947), p. 30.
 15. Johnson (1947), p. 58.
 16. A slight but significant difference appears where Johnson uses the word 'channeling' and Venturi uses the adjective 'directional' with the freestanding wall. Directional spaces became very important in the later work of Venturi, Rauch and Scott Brown. In the urban study *Learning from Las Vegas* the most interesting analysis is named 'Directional Space Analysis', see Karin Theunissen, 'Urban Analyses by Robert Venturi and Denise Scott Brown', in *The Architectural Annual* 2001–2002, ed. by Arie Graafland and others (Rotterdam: 010 Pub., 2003), pp. 30–36.
 17. Piet Mondriaan, 'Neo-Plasticisme. De woning – de Straat – de Stad', in *i10*, I, no. 1 (Amsterdam, 1927). In this article Mondriaan speaks of the relation between his 'free compositions' and 'free space': 'The house should no longer be closed off, separated, nor should the street. Although they have different functions, they must form a unity. The house should no longer be seen as a "box". The idea of "home" should be abandoned, as should the idea of the traditional street: the house and street should be seen as the city, which is a unity formed by planes composed in a neutralizing contrast by which all separation and isolation are dissolved. And in the house there should no longer be a sequence of rooms defined by four walls with only holes for doors and windows, but a construction of planes in color and non-color ...' (translation, Karin Theunissen).
 18. In almost every discussion of Mies' Brick House, the painting by Theo van Doesburg 'Rhythm of a Russian Dance' (1918) is shown next to the Brick House plan, to name but one example of the relation between Mies' work and De Stijl. See e.g. Franz Schulze, *Mies van der Rohe – A Critical Biography* (Chicago: University Press, 1985). Although many critics have discussed the relation between Mies' work and the Dutch De Stijl group, I believe interesting research can still be done on the subject.
 19. Vincent Scully, *The Shingle Style Today* (New York: George Braziller, 1974), pp. 26, 27.
 20. On the problem of the entrance in relation to Modernism, see Arjan Hebly, 'De 5 punten en de vorm', in *Raumplan versus Plan Libre*, ed. by Max Risselada (Delft: DUP, 1987), pp. 45–51; reprinted as: Arjan Hebly, 'The 5 Points and Form', in *Raumplan versus Plan Libre*, ed. by Max Risselada (Rotterdam: 010 Publishers, 2008), pp. 74–93.
 21. In the VSBA Archive at the Architectural Archives at University of Pennsylvania is preserved only one drawing of the Beach House: the basement plan. According to Robert Venturi himself the design was not much more than a pastime, for himself only (in conversation with the author, 29 September 2009), a typical Venturian understatement that is not very credible. For a complete publication of the design process of the Vanna Venturi House see Frederic Schwartz (ed.), *Mother's House* (New York: Rizzoli, 1992).
 22. Karin Theunissen, 'Venturi, Scott Brown and the Tradition of the American Suburban House', in *The Architecture Annual* 2000–2001, ed. by Arie Graafland and others (Rotterdam: 010 Publishers, 2002; pp. 22–31).
 23. Robert Venturi, unpublished explanatory notes with 'Three Buildings for a Town in Ohio', 1965, in VSBA Archive at Architectural Archives, University of Pennsylvania, box 'Bob Files'.
 24. See Venturi (1965), as mentioned; see also R. Venturi, *Complexity and Contradiction in Architecture* (New York: MOMA, 1966), pp. 124–28.
 25. See Stanislaus von Moos, *Venturi Rauch and Scott Brown: Buildings and Projects* (New York: Rizzoli, 1987), pp. 163–67.
 26. The quote is taken from Von Moos 1987, p. 166, while the better qualification was asserted by Venturi himself in a conversation with the author in April 2007.
 27. In these arrangements of cumulative programmatic items along the 'street' the influence of Denise Scott Brown may well become apparent. She was to become a partner in the firm by 1969 and had already been much involved with Venturi's work since 1966. Such has been communicated by Scott Brown herself to the author in January 2010.

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Biography

Karin Theunissen (1954) is a founding partner of Hebly Theunissen Architects in Delft. She is a teacher/researcher at TU Delft and working on a doctoral thesis concerning the work of Venturi Scott Brown and Associates. She was guest editor of *D'A'S'H* no. 1: *New Open Space in Housing Ensembles* (Rotterdam: NAI Publishers, 2009).

Author's address

ir. Karin Theunissen
Assistant professor
Delft University of Technology
Faculty of Architecture
Julianalaan 134
2628 BL Delft
The Netherlands
k.m.p.theunissen@tudelft.nl