



INDIVIDUAL PROPERTY HISTORIC NOMINATION FORM

HRC Staff Use Only

Date Received:

Parcel No.:

Ward:

Zoning Classification:

Bldg. Inspector:

Council District:

Fee Schedule

Please make check payable to *Treasurer, City of Pittsburgh*

Individual Landmark Nomination:	\$100.00
District Nomination:	\$250.00

1. HISTORIC NAME OF PROPERTY:

Betty & Irving Abrams House (The Abrams House)

2. CURRENT NAME OF PROPERTY:

The Abrams House

3. LOCATION

a. Street: 118-A Woodland Road

b. City, State, Zip Code: Pittsburgh, PA 15232

c. Neighborhood: Squirrel Hill

4. OWNERSHIP

d. Owner(s): William I. Snyder and Patricia S. Snyder

e. Street: 203 Creek Drive

f. City, State, Zip Code: Sewickley, PA 15143 Phone: (unknown) -

5. CLASSIFICATION AND USE – Check all that apply

<u>Type</u>	<u>Ownership</u>	<u>Current Use:</u>
<input checked="" type="checkbox"/> Structure	<input checked="" type="checkbox"/> Private – home	<u>Unoccupied</u>
<input type="checkbox"/> District	<input type="checkbox"/> Private – other	_____
<input type="checkbox"/> Site	<input type="checkbox"/> Public – government	_____
<input type="checkbox"/> Object	<input type="checkbox"/> Public - other	_____
	<input type="checkbox"/> Place of religious worship	_____

6. NOMINATED BY:

- a. Name: Donald A. Kortlandt (City resident of 11 years)
- b. Street: 100 West Station Square Drive, Suite 450
- c. City, State, Zip: Pittsburgh, PA 15219
- d. Phone: (412) 471-5808 Email: Don@phlf.org

7. DESCRIPTION

Provide a narrative description of the structure, district, site, or object. If it has been altered over time, indicate the date(s) and nature of the alteration(s). (Attach additional pages as needed)

If Known:

- a. Year Built: 1979 -1982
- b. Architectural Style: Post-modern
- c. Architect/Builder: Robert Venturi

Narrative: See narrative

8. HISTORY

Provide a history of the structure, district, site, or object. Include a bibliography of sources consulted. (Attach additional pages as needed.) Include copies of relevant source materials with the nomination form (see Number 11).

Narrative: see narrative

9. SIGNIFICANCE

The *Pittsburgh Code of Ordinances, Title 11, Historic Preservation, Chapter 1: Historic Structures, Districts, Sites and Objects* lists ten criteria, at least one of which must be met for Historic Designation. Describe how the structure, district, site, or object meets one or more of these criteria and complete a narrative discussing in detail each area of significance. (Attach additional pages as needed)

The structure, building, site, district, object is significant because of (check all that apply):

- 1. Its location as a site of a significant historic or prehistoric event or activity;
- 2. Its identification with a person or persons who significantly contributed to the cultural, historic, architectural, archaeological, or related aspects of the development of the City of Pittsburgh, State of Pennsylvania, Mid-Atlantic region, or the United States;
- 3. Its exemplification of an architectural type, style or design distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship;
- 4. Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;
- 5. Its exemplification of important planning and urban design techniques distinguished by innovation, rarity, uniqueness, or overall quality of design or detail;

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6. Its location as a site of an important archaeological resource;
 7. Its association with important cultural or social aspects or events in the history of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;
 8. Its exemplification of a pattern of neighborhood development or settlement significant to the cultural history or traditions of the City, whose components may lack individual distinction;
 9. Its representation of a cultural, historic, architectural, archaeological, or related theme expressed through distinctive areas, properties, sites, structures, or objects that may or may not be contiguous; or
 10. Its unique location and distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Pittsburgh.

Narrative: see narrative

10. INTEGRITY

In addition, the ordinance specifies that “Any area, property, site, structure or object that meets any one or more of the criteria listed above shall also have sufficient integrity of location, design, materials, and workmanship to make it worthy of preservation or restoration”. (Attach additional pages as needed)

Narrative: see narrative

11. NOTIFICATION/CONSENT OF PROPERTY OWNER(S)

1.3(a)(2) Community information process.

Preceding submission of a nomination form for a District, the Historic Review Commission shall conduct at least one (1) public information meeting within or near the boundaries of the proposed district, which shall include at least one (1) member of the Department of City Planning and one (1) Commission member, to discuss the possible effects of designation. Notice shall be given to the owners of property in the proposed district in accordance with Section 1.3(b) below. The final public information meeting shall be held no more than six months before the nomination form is submitted.

1.3(a)(1)(a) Subsection F.

In the case of a nomination as a Historic District, by community-based organizations or by any individual, but in either event the nomination shall be accompanied by a petition signed by the owners of record of twenty-five (25) percent of the properties within the boundaries of the proposed District.

- Please attach documentation of your efforts to gain property owner’s consent.-

** The nomination of any religious property shall be accompanied by a signed letter of consent from the property’s owner.

12. PHOTO LOGS: *Please Attach*

13. BIBLIOGRAPHY: *Please Attach*

14. NOMINATION FORM PREPARED BY:

a. Name: Donald A. Kortlandt

b. Street: 100 West Station Square Drive, Suite 450

c. City, State, Zip: Pittsburgh, PA, 15219

d. Phone: (412) 471-5808 Email: Don@phlf.org

e. Signature: 

Nomination of the Betty & Irving Abrams House as an Individual City Historic Landmark

By

Donald A. Kortlandt

A Resident of Pittsburgh and the General Counsel of

Pittsburgh History & Landmarks Foundation

100 West Station Square Drive, Suite 450

Pittsburgh, PA 15219

DESCRIPTION:

The Betty & Irving Abrams House, commonly known as the Abrams House—and sometimes referred to as the Venturi House (hereinafter referred to as the Abrams/Venturi House — is located at 118-A Woodland Road. It is a two-bedroom and two-and-a half-bathroom house seated on roughly a third of an acre of land in Squirrel Hill near the campus of Chatham University. Built between 1979 and 1982, the house had one owner since its construction, the Abramses, who lived in it until Mrs. Abrams' death on February 6, 2018.

HISTORY and TOPOGRAPHY:

The Abrams House started as a dream. As a teenager growing up in Squirrel Hill, Betty Abrams was inspired by works of art and architecture around her, and in particular, by the Frank House, designed by renowned modernist architects Walter Gropius and Marcel Breuer and located at 96 East Woodland Road. She decided she wanted to live in a modern home and, in 1979, she and her husband commissioned the internationally acclaimed architect, Robert Venturi. The house was to be sited on a lot that was the back portion of a lot fronting on Woodland Road. The buildable area of the lot straddled a swale which parallels Woodland Road and Shady Avenue and was graced by a historic stone bridge that once spanned a stream running through the swale.

SIGNIFICANCE OF ARCHITECTURAL STYLE AND DESIGN:

One of the criteria of significance for designation of a structure as a City Historic Landmark is the exemplification of an architectural type, style or design distinguished by innovation, rarity, uniqueness or overall quality of design, detail, materials, or craftsmanship. The Abrams/Venturi House emphatically satisfies this criterion.

The Abrams House was the first Postmodern building in Pittsburgh and, as such, represents a unique example of a building style in Pittsburgh. Postmodernism was championed by Robert Venturi. Venturi's Abrams house represents a unique blend of the architect's design philosophy as laid out in *Complexity and Contradiction in Architecture* in 1966. Venturi, one of the leading voices in Postmodern Architecture in the 1960s, rejected the cold, pure, and literal notions of modernism. He rejected the modernist argument put forth by Mies Van Der Rohe that "less is more" and, in his own tongue-in-cheek way, he refuted it with his own musing, "less is a bore."

Proponents of the Postmodern movement reintroduced traditional architectural forms into predominantly abstract architecture of the 1960s. Venturi's Postmodernism called upon

recognizable forms and motifs from traditional architecture such as the chimney, the gable roof form, and symmetry, but he deployed those elements in unusual and unexpected ways. In 1962, he explored complexity and contradiction in the Vanna Venturi House that he designed for his mother in Chestnut Hill, PA. Regarding this design, it was noted in *A History of Western Architecture*, by Lawrence Wodehouse and Marian Moffett, University of Tennessee (Mayfield Publishing Company, Mountain View, California. 1989. "Post-Modernism", on page 499):

Venturi combined simplicity of external form with complexity of interior layout, conventional symbols and elements with contradictory arrangements.

Simple in its materials, the exterior of the home reflected Venturi's principle of the "decorated shed" where ornament and other design elements were applied to the basic form of the building. The front of the Vanna Venturi house did not match the back. The interior unfolded from the entryway into space that could not be expected from the outside. Inside, Venturi played with forms, scale, and other relationships that challenged the straightforward nature of modern architecture that preceded this design.

Seventeen years later, Betty and Irving Abrams engaged Venturi to design a home for them in Pittsburgh, PA. The Abrams/Venturi house is a unique blend of Venturi's architectural philosophy and the Abrams' intentions. The home responds to its lush site and calls upon the arched stone bridge that was on the property when the Abrams bought it. Betty loved the bridge and asked for it to be woven into the architecture. Venturi employed the motif by turning the house into a bridge and decorating this "shed" with a segmented window that looked like a ship's wheel while mimicking the curve of the stone bridge. The Abrams/Venturi house shares many similarities with the Vanna Venturi house, including the symmetry and asymmetry, use of materials, window forms in square proportions, and ribbon windows.

Within the arc of architectural history, the Abrams house is a significant example of Robert Venturi's work and builds on his thesis presented in the Vanna Venturi house. The Abrams house demonstrates the relevance of Robert Venturi's architectural philosophy and provides a great example of his work that has been studied and appreciated by architects, historians, and the public for decades.

A recent online news article of Architect's News, August 1: "Exclusive Venturi Scott Brown-designed house suffers secret demolition." By Jonathan Hilburgh observed:

The Abrams House . . . is a striking example of Venturi's playful postmodern style. One-half of the roof curves and swoops like a cresting wave over the more traditionally-shaped rectangular portion, with a 20-foot-high vaulted ceiling below. The house's front façade is capped with a window arrangement that resembles both a ship's wheel as well as the rising sun and is accentuated with green-and-white "rays" emanating from the window assembly. A ribbon window wraps around the house and illuminates the interior . . . Other than the colorful flourishes, the Abrams House is particularly notable for its location; the house is surrounded by midcentury work from well-known architects, including the Frank

House by Walter Gropius and Marcel Breuer and the Giovannitti House by Richard Meier.

In *Pittsburgh Architecture in the Twentieth Century: Notable Modern Buildings and Their Architects* (PHLF 2103), architectural historian Albert Tannler described the design of the signature north window:

the large north window combined the original sunburst design with a rising stepped orthogonal window. The window, as executed, is dramatic, indeed magical. Through the south window, one sees the century-old stone bridge that inspired the shape of the house.

The house, Tannler concludes, “demonstrates a masterful organization of space. It is a small house with adjacent living, eating, and sleeping spaces, yet feels spacious and open, both internally and in relation to its wooded site.

The British Architectural Historian Richard Pain visited the house in 2002 and reviewed it in the architectural journal *Blueprint*, in which he called it a “secret masterpiece.” Robert Venturi, an architectural historian, writer, and architect who led the 1960s challenge to the definition of modernism prevailing since the 1930s, would later write, upon visiting the house: “I am now considering the project one of the best that has come out of our office, which I am very, very, proud of.”

As depicted in the pictures provided with this application, the home provides a singular and superb example of Postmodern architecture. Other examples of Postmodern architecture in our City include PPG Place, bordering Market Square, and the EQT Tower in Pittsburgh’s Cultural District. The Abrams/Venturi House also contributes to the very lively and diverse collection of extraordinary architecture within the Woodland/Chatham neighborhood of Pittsburgh, which includes the Frank House (Walter Gropius/Marcel Breuer architects), the Apt House (A. James Speyer, architect), and the Giovannitti House (Richard Meier, architect) which shares a driveway with the Abrams/Venturi House and is presently being restored by the people who also own the Abrams/Venturi House. The house is renowned not only for its significant architectural design and history, but also for its importance in the architectural movement that gave rise to a new form of building interpretation. In their book, the *Buildings of Western Pennsylvania; Pittsburgh and Western Pennsylvania*, the architectural historians, Lu Donnelly, H. David Brumble IV, and Franklin Toker noted that: “By any measure, this quirky house on an inconvenient and water-logged site is an exceptional addition to the architectural pedigree of Woodland Road.”

In addition to numerous house and neighborhood walking tours organized by PHLF, the house has been a consistent tourist stop by visitors from the United Kingdom who have visited Western Pennsylvania regularly since 2012 on a tour of significant architecture to see the works of Frank Lloyd Wright, Robert Venturi, Michael Graves, and others.

ARCHITECTURAL ELEMENTS/BUILDING MATERIALS/METHODS OF CONSTRUCTION:

The Abrams/Venturi House is of frame and masonry construction with a rolled roof, demonstrating conventional building methods, with stone-faced ponds abutting the first-floor living room and dining area and being connected under the first floor via culverts to reflect the site's historic watercourse which was spanned by the historic stone bridge which now spans the pond segment abutting the south wall of the living room. The gentle "S" curve of the eastern portion of the roof and the dramatic arched-window design both reflect the gentle curve of this historic stone bridge.

INTEGRITY:

The house had been bequeathed by Mrs. Abrams to Pittsburgh History & Landmarks Foundation (PHLF), subject to a condition subsequent which was unfortunately unfulfilled. After the death of Mrs. Abrams, representatives of PHLF visited the home with representatives of Mrs. Abrams Estate to view the property in early March, 2018. PHLF was eager to receive title to the home and intended to address the relatively modest deferred maintenance items that required attention, place a perpetual preservation easement on the home in accordance with Mrs. Abrams' wishes, and then sell the home to new occupants. PHLF remains firm in its conviction that, at the time of this visit, the condition of the Abrams/Venturi House would permit it to remain a viable home for decades if not hundreds of years to come. The contemporaneous appraisal listed the property as being in "average condition".

A SIGNATURE WORK OF A NATIONALLY AND INTERNATIONALLY RENOWNED ARCHITECT

The second criteria of significance for designation of the Abrams/Venturi House as a City Historic Landmark, which is satisfied by the Abrams/Venturi House, is its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history of the development of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States.

The Abrams/Venturi House was designed by Robert Venturi, whose CV is available on the Venturi Scott Brown website and reads as follows:

ROBERT VENTURI,
FAIA, Int. FRIBA

Robert Venturi, founding principal of VSBA, derives his reputation from both his architecture and theoretical and critical writings. His most recent book, written with Denise Scott Brown and published by Harvard University Press, refers to Mr. Venturi and Ms. Scott Brown's contributions as "[having] influenced architects worldwide for nearly half a century."

Mr. Venturi's major work includes a provincial capitol building of the Haute-Garonne in Toulouse, France; the Mielparque Nikko Kirifuri resort hotel near Nikko, Japan; the Sainsbury Wing of the National Gallery in London; additions to the Museum of Contemporary Art, San Diego; the Seattle Art Museum; and recently, conceptual design of two high-rise offices in Shanghai; major expansions to Lehigh Valley Hospital; a chapel for the Episcopal Academy near Philadelphia and designs and documents for a new wing for the Woodmere Art Museum in Philadelphia.

VSBA has engaged in over 70 academic projects for over 30 institutions of higher learning, including labs for the

University of Kentucky, Princeton, Penn, Michigan, UCLA, UC Santa Barbara, and Yale; libraries at Dartmouth, Penn, Bard, and Harvard's Dumbarton Oaks; and campus centers for Princeton, Dartmouth, Penn, Delaware, Harvard, and Swarthmore. VSBA's architecture and planning are known for particular responsiveness to the client's program, schedule, and budget and to the building's context, accommodating a distinctive aesthetic for each project.

Mr. Venturi's teaching, lecturing, and writing have received widespread attention and critical review. *Complexity and Contradiction in Architecture* (Museum of Modern Art Press, 1966) has been translated and published in 18 languages, including a Samizdat edition in Czechoslovakian. It has been honored with the AIA's Classic Book Award. It and *Learning from Las Vegas* (with D. Scott Brown and S. Izenour 1972) are still in print. Mr. Venturi's awards include the Pritzker Architecture Prize (1991) and the Presidential National Medal of the Arts (1992).

EDUCATION

Princeton University, A.B., *summa cum laude*, 1947; M.F.A., 1950

American Academy in Rome, Rome Prize Fellow, 1954-1956 **ARCHITECTURAL REGISTRATION**

Certificate Holder, National Council of Architectural Registration Boards

Registered Architect: California, Connecticut, District of Columbia, Indiana, Maine, Maryland, Michigan, New Jersey, New York, New Hampshire, North Carolina, Ohio, Pennsylvania, Texas, Virginia, Washington, Colorado, Massachusetts, Delaware

The works and awards of Mr. Venturi and his firm are also listed on the Venturi Scott Brown website and the alphabetical list of such works, including the Abrams/Venturi House, is appended hereto as Appendix 1.

Mr. Venturi was awarded the international prize for excellence in architecture by the Pritzker Prize Committee, whose announcement of his award is available online at the Pritzker Prize Committee website and is appended here as Appendix 2.

BIBLIOGRAPHY

Pittsburgh Architecture in the Twentieth Century: Notable Modern Buildings and Their Architects. PHLF 2013.

Pittsburgh's Landmark Architecture; The Historic Buildings of Pittsburgh and Allegheny County. PHLF 1997.

PHLF News (Annual Newsletter. No. 172) April, 2007.

Buildings of Pennsylvania: Pittsburgh and Western Pennsylvania. University of Virginia Press. 2010.

Pittsburgh's Postmodern Posterboy: Exclusive: Venturi Scott Brown-designed house suffers secret demolition. Architect's News, August 1, 2018 <https://archpaper.com/2018/08/venturi-scott-brown-abrams-house-demolition/>

A History of Western Architecture, by Lawrence Wodehouse and Marian Moffett, University of Tennessee (Mayfield Publishing Company, Mountain View, California. 1989+

APPENDIX 1

A

Acadia Summer Arts Program - Kamp Kippy (1998)
Adventure Aquarium Entrance (2000)
Alessi Bibliotheca (1988)
Alessi Campidoglio Tray (1985)
Alessi Cuckoo Clock (1988)
Alessi Tea Service (1980)
Allentown Art Museum (2012)
Arc International Bureaus (1985)
Austin Museum of Art (1997)
Austin, TX, Master Plan for the Republic Square District (1984)
Award: AIA 25 Year Award for Vanna Venturi House (1989)
Award: AIA Classic Book Award for Complexity and Contradiction in Architecture (1966)
Award: AIA Firm Award (1985)
Award: AIA/ACSA Topaz Medallion (1997)
Award: National Medal of Arts (1992)
Award: Pritzker Prize (1991)

B

Bard College, The Charles P. Stevenson, Jr. Library (1993)
Barnes Foundation Renovation (1996)
BASCO Showroom (1976)
Benjamin Franklin Bridge Lighting (1987)
Best Products Catalog Showroom (1978)
Beth Sholom Synagogue, Visitor Center (2009)
Bouregreg Valley Planning, Morocco (2003)
Brown University, Planning for Campus Life (2004)
Bryn Mawr College, Campus Center Renovation (2005)
Bryn Mawr College, Campus Plan (1997)

C

Camden Children's Garden (1999)
Canstruction 2008 - iCan (2008)
Canstruction 2009 - Canundrum (2009)
Canstruction 2010 - In The Can (2010)
Children's Museum of Houston (1992)
Christopher Columbus Monument (1992)
Columbus, IN, SR 46 and I-65 Gateway Study (1991)

Congregation Beth El
Curtis Institute of Music, Lenfest Hall (2011)

D

Dalian Road Development (2003)
Dartmouth College, Baker/Berry Library (2002)
Dartmouth College, Concept Plan (1988)
Dartmouth College, Rauner Special Collections Library (2000)
Dartmouth College, Thayer School of Engineering (1990)
Denver Civic Center Cultural Complex (1995)
DesignTex Fabrics (1990)
Dixwell Fire Station (1974)
Dumbarton Oaks New Library Building (2005)
Dumbarton Oaks, Main House (2007)

E

Eclectic Houses Project (1977)
Edison School and Headquarters (2002)
Episcopal Academy, Chapel (2008)

F

FAARM Gallery, Between Cities and Symbols Exhibition (2000)
Fire Station No. 4 (1968)
Franklin Court (1976)

G

Galveston, TX, The Strand Historic District (1975)
Grands Restaurant (1962)
Guild House (1964)
Guild House Rehabilitation (2009)

H

Harvard University, Divinity School, Rockefeller Hall (2008)
Harvard University, Memorial Hall & Loker Commons (1996)
Haverford College, Campus Master Plan (2009)
Historical Society of Pennsylvania (1999)
House in Barnegat Light AND Glen Cove (Lieb House) (1969)
House in Bermuda (1976)
House in East Hampton, Long Island, NY (1990)
House in Glen Cove, Long Island, NY (1985)
House in Greenwich, CT (1972)
House in Katonah, NY (1975)
House in New Castle County, DE (1983)
House in Pittsburgh, PA (1979) (emphasis supplied)
House in Seal Harbor, ME (1989)
House in Stony Creek, CT (1984)
House in Vail, CO (1977)
House in Wainscott, NY (1982)
Houses on Block Island, RI (1981)
Houses on Nantucket Island, MA (Trubeck Wislocki Houses) (1971)

I

Independence Mall Plan & Gateway Visitor Center (1996)
Institute for Scientific Information (1979)
Institute of Contemporary Art, VSBA Exhibition (1993)

J

Jacksonville Center (1985)
Jim Thorpe, PA, Lower Historic District Planning (1979)

K

Knoll International Furniture (1984)

L

Lehigh Valley Hospital - Cedar Crest (2008)
Lehigh Valley Hospital - Muhlenberg (2005)
LVH - Cedar Crest, CAH, Heart Specialists (2008)
LVH - Cedar Crest, CAH, Neuroscience Center (2008)

M

Massachusetts Institute of Technology, Main Group Master Plan Study (2003)
Memphis, TN, Center City Development Plan (1987)
Miami Beach, FL, Washington Avenue Plan (1978)
Mielparque Nikko Kirifuri Hotel and Spa (1997)
Minneapolis, MN, Hennepin Avenue Transit / Entertainment Study (1981)
Museum for Kunsthandwerk Competition (1979)
Museum of Contemporary Art, San Diego (1996)
Museum of Fine Arts, Houston, Master Plan (1990)
Museum Place Post Office (2009)

N

National Collegiate Football Hall of Fame (1967)
National Gallery, Sainsbury Wing (1991)
National Museum of Scotland Competition (1991)
National Museum of the American Indian Program (1992)
National World War II Memorial

O

Oberlin College, Allen Memorial Art Museum (1976)
Ohio State University, Biomedical Research Tower (2006)
Out Of The Ordinary Traveling Exhibition (2001)

P

Peabody Essex Museum (1996)
Pembroke North Condominiums (2008)
Pennsylvania Academy of the Fine Arts Exhibition (1976)
Philadelphia Fair Mount In The City (1983)
Philadelphia Fountain Competition (1964)
Philadelphia Museum of Art, West Foyer (1997)
Philadelphia Museum of Art: 3 Centuries of American Art (1997)
Philadelphia Orchestra Hall (1996)

Philadelphia Zoo, Tree House & Children's Zoo (1985)
Philadelphia, PA, Crosstown Community (1970)
Philadelphia, PA, Penn's Landing Planning Study (2003)
Princeton Club of New York (1990)
Princeton University, College Conversion (1985)
Princeton University, Fisher and Bendheim Halls (1990)
Princeton University, Frist Campus Center (2000)
Princeton University, Gordon Wu Hall (1983)
Princeton University, Lewis Thomas Laboratory (1986)
Princeton University, Schultz Laboratory (1993)
Provincial Capitol Building (1999)
Publication: A View from the Campidoglio (1984)
Publication: Architecture as Signs and Systems (2006)
Publication: Complexity and Contradiction in Architecture (1966)
Publication: Iconography and Electronics (1996)
Publication: Learning From Las Vegas (1970)
Publication: Urban Concepts (1990)

Q

R

Radcliffe Institute, Campus Plan (2002)
Radcliffe Institute, Fay House (2012)
Radcliffe Institute, Schlesinger Library (2004)

S

Seattle Art Museum (1991)
Smithsonian Institution, Signs of Life Exhibition (1976)
Stedelijk Museum (1992)
Storm King Art Center, Conceptual Master Plan (2009)
Stuart Country Day School, Cor Unum Center (2005)
Swarthmore College, Tarble Student Center (1985)
Swid Powell - Reed and Barton Flatware (1992)
Swid Powell Bed Linens (1990)
Swid Powell Candlesticks (1986)
Swid Powell Plates, Cups, and Saucers (1986)
Swid Powell Village Tea Set (1990)

T

The Linceowitz House (2009)
Transportation Square Office Building (1968)
Trenton Central Fire Headquarters & Museum (2002)
Tsinghua University, Campus Plan Suggestions (2005)

U

UCLA, Gonda (Goldschmied) Neuroscience & Genetics Lab (1998)
UCLA, Gordon & Virginia Macdonald Lab (1991)
UCSB, California NanoSystems Institute (2006)
United States Pavilion - Expo '92 (1989)
University of Delaware, Trabant University Center (1996)
University of Kentucky, BBSRB Lab (2005)
University of Kentucky, Limestone-Virginia Plan (2001)

University of Michigan, Campus Master Plan (2002)
University of Michigan, Health System Master Plan (2002)
University of Michigan, Palmer Drive Complex (2005)
University of Michigan, Stadium Improvements (1998)
University of Pennsylvania, Campus Plan (1994)
University of Pennsylvania, Clinical Research Building (1990)
University of Pennsylvania, Fisher Fine Arts Library (Furness Building) (1991)
University of Pennsylvania, Museum of Archaeology and Anthropology, West Entrance Feasibility Study (1996)
University of Pennsylvania, Perelman Quadrangle (2000)
University of Pennsylvania, Vagelos Laboratories (2007)
University of Wisconsin-Madison, Wisconsin Union Study (2003)

V

V'soske Rugs (1993)
Vanna Venturi House (1964)
Villanova University, Campus Master Plan (2008)

W

Walt Disney, Celebration Bank (1996)
Walt Disney, Exxon Gas Station (1995)
Walt Disney, Frank G. Wells Building (1998)
Walt Disney, Reedy Creek Emergency Services HQ (1994)
Washington Square Condominium
Westway Highway Project (1985)
Whitehall Ferry Terminal (1995)
Whitney Museum, American Sculpture Exhibition (1976)
Whitney Museum, High Styles Exhibition (1985)
Wildwood, NJ, Master Plan (1998)
Williams College, Campus Plan (2001)
Woodmere Art Museum (2006)

X

Y

Yale University, Anlyan Center (2003)

Z

APPENDIX 2

Architect Robert Venturi Is Named the 1991 Pritzker Architecture Prize Laureate

Robert Venturi, who has always identified himself as a Philadelphia architect, but whose projects are international in scope, has been selected to receive the Pritzker Architecture Prize of 1991, generally acknowledged as architecture's highest award. Venturi, often described as one of the most original talents in contemporary architecture, has not only made his mark with built works, but with his writings, teaching and theories.

He has been credited with saving modern architecture from itself by making it possible to accept the casual and the improvised. After Venturi issued his now famous "Less is a bore," response to the Mies van der Rohe modernist dictum, "Less is more," architecture has not been the same.

In making the announcement, Bill Lacy, secretary to the international panel of jurors that elects the Laureate, quoted from the jury citation lauding Venturi, "He has expanded and redefined the limits of the art of architecture in this century, as perhaps no other has, through his theories and built works."

The prize, consisting of \$100,000 grant, a medallion and formal certificate, will be presented by Jay A. Pritzker, president of The Hyatt Foundation, in a ceremony on May 16 at Palacio de Iturbide in Mexico City, Mexico. Robert Venturi is the seventh American to become a Laureate since the prestigious prize was established by The Hyatt Foundation in 1979. Seven other architects from as many countries have been so honored in the same time period, making him the fourteenth Laureate.

Venturi, who will be approaching his sixty-sixth birthday when he receives the honor, was born in Philadelphia, Pennsylvania and received his Bachelors and Masters degrees from Princeton University. He furthered his studies as a Rome Prize Fellow at the American Academy in Rome.

In the past three decades, his works have ranged from cups and saucers to major buildings that are or will become landmarks. In his hometown, he is designing a new Philadelphia Orchestra Hall. On Trafalgar Square in London, a major addition to the National Gallery of Art will soon be opened. Halfway around the world in Washington State, the Seattle Museum of Art will soon be finished. Down the coast to the University of California at Los Angeles, a new Medical Research Laboratory has just been completed.

Many of his projects are for institutions of higher learning, including his alma mater, Princeton, where he has numerous completed projects, among the most recent being the Fisher/Bendheim Halls. Other buildings are found on the campuses of Oberlin College, University of Pennsylvania, Shippensburg University and Dartmouth College.

One of his first projects to capture attention was a home built for his mother in 1961 in the Chestnut Hill section of Philadelphia, the Vanna Venturi House which just last year received the AIA's Twenty-Five Year Award for "enduring significance that has withstood the test of time."

His first book published in 1966, *Complexity and Contradiction in Architecture*, looked with fresh eyes at the architectural landscape of America and described the inherent honesty and beauty of ordinary buildings.

As the jury citation states, "The extent of influence which this treatise has had on everyone practicing or teaching architecture is impossible to measure, but readily apparent ... From this simple observation he wove a manifesto that challenged prevailing thinking on the subject of American functionalist architecture and the minimalism of the International School." Lacy added, "No other book, with the possible exception of Le Corbusier's *Versune Architecture* has had such power in diverting the mainstream of architectural thought."

Denise Scott Brown has been his collaborator in the evolution of architectural theory and design for the past 30 years. They have been married for 24 years. They have written two other books, *Learning from Las Vegas* (with Steven Izenour) and *A View from the Campidoglio: Selected Essays, 1953-1984*.

The distinguished jury that selected Venturi as the 1991 Laureate, including consists of J. Carter Brown, director of the National Gallery of Art in Washington, D.C. (who is the chairman of the jury and founding member); and alphabetically, Giovanni Agnelli, chairman of Fiat, from Torino, Italy; Ada Louise Huxtable, author and architectural critic of New York; architect Ricardo Legorreta of Mexico City; Toshio Nakamura, editor-in-chief of the A+U architectural publications, of Tokyo, Japan; architect Kevin Roche of Hamden, Connecticut (who is also a Pritzker Laureate of 1982); and Lord Rothschild, chairman of the board of trustees of the National Gallery of Art in London, England.

















