

# A CONCEPT RESOURCE FOR ARCHITECTURAL DESIGN: THE BOOK OF ROBERT VENTURI “COMPLEXITY AND CONTRADICTION IN ARCHITECTURE”\*

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## ABSTRACT

Mostly, the book of Robert Venturi ‘Complexity and Contradiction in Architecture’, known as the book of history of architecture, is essentially a book blending design with history. This article follows the traces of the thinking that iconography of this book serve the focus of design concepts.

With this aim, the differences between the first typed manuscript of the book in 1963 and its last printing in 1992 have been investigated. The comparison of 1963 and 1992 texts demonstrate that the connections of this book with architectural design are stronger than assumed. According to such comparison, Venturi established his book on the key words and concepts and this concept hierarchies vary and points out to the concepts powerful enough to change the architectural design, as well as the ways of implementation.

When reread with such perspective, it can be clearly understood that ‘Complexity and Contradiction in Architecture’ comprises concepts which are very different from the basic design principles such as proportion, symmetry, harmony, balance which remain insufficient in the face of today’s reality. In this article, hybrid concepts such as Nonstraightforward, Superadjacency, Contradiction Adapted, Contradiction Juxtaposed can be called as non-basic design concepts.

**Keywords:** Complexity and Contradiction, Robert Venturi, Architecture, Design, Concepts

## (Mimari Tasarım için Bir Kavram Kaynağı: Robert Venturi’nin “Mimarlıkta Karmaşıklık ve Çelişki” Kitabı)

### ÖZET

Çoğunlukla mimarlık tarihi kitabı olarak bilinen “Mimarlıkta Karmaşıklık ve Çelişki”, sadece bir tarih kitabı değil aynı zamanda mimari tasarım kitabıdır. Venturi, tasarıma yol açabilecek kavramları, tarihsel örnekler/ikonografi eşliğinde ele alır ve bu yolla, tasarım ve tarihi birbiriyle yoğurur. Bu yazı, bu kitabın ikonografisinin tasarım kavramları odağına hizmet ettiği düşüncesinin izini süren ve kitaptaki kavramları ortaya çıkarma amacı taşıyan bir araştırma yazısıdır. Bu çalışmada, Pensilvania Üniversitesi Mimarlık Arşivinden Mimarlıkta Karmaşıklık ve Çelişki’nin ilkyazımına ulaşılmış, kitabın 1963 ilkyazımı ve 1992 basımı arasında karşılaştırma yapılmıştır.

Mimarlık tarihi kapsamında değerlendirilmeden önce kavram potansiyelinin açığa çıkarılması gerektiği düşüncesiyle bu çalışmada karmaşıklık ve çelişki kuramının yazım süreçleri araştırılmış ve karşılaştırılmıştır.

Robert Venturi, “Mimarlıkta Karmaşıklık ve Çelişki” adlı kitabında, hem modernizm eleştirisi hem de modernizm karşıtlığı üzerine kurulu bir çoğulculuk önerisi geliştirir. Venturi biçimsel ve iki boyut ağırlıklı bakış açısına rağmen, mimari bileşenlerin ilişkilenebilir tarzlarını, kavramlar eşliğinde açıklamıştır. Bileşenler arası farklı her tür ilişkinin kavram karşılığını tartışır. Nonstraightforward (Doğrudan olmayan), Superadjacency (Çoklu bitişirme), Contradiction Adapted (Uyarlanmış çelişki), Contradiction Juxtaposed (Yanyana getirilmiş çelişki) gibi kavramlar, bu kitapla birlikte ortaya çıkan türev kavramlardır.

Kavramlar, kitapta oldukça belirgin olmakla birlikte, Venturi’nin modernizm eleştirisini değil, çoğulculuk önerisini yapılandırmada kullandığı bir araç olarak öne çıkar. Venturi, modernizmle olan çatışmasını modernizmin ürettiği kavramlar düzeyinde değil, bu kavramları oluşturan zihinsel süreçlerle çatışma düzeyinde kurmaktadır. Bu sayede geleneksel olanla kurduğu ilişki, biçim tekrarından çok, ona dayalı kavram üretme haline gelmektedir.

**Anahtar Sözcükler:** Mimarlık, Tasarım, Mimarlıkta Karmaşıklık ve Çelişki, Robert Venturi, Kavramlar

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### **Introduction**

Complexity, contradiction and ambiguity are known as words in daily language having negative meanings and should be converted to positive. The tension around these concepts may be much more disturbing in architectural design than in the everyday life. If there is a complexity, it should be simplified, if there is a contradiction, it should be eliminated and the ambiguity should be moved to certainty.

Generally speaking, contrary to the negative meanings which are given to them, the concepts like complexity and contradiction<sup>1</sup> have taken place in the literature<sup>2</sup> as concepts explaining the nature of architecture after Venturi.

Robert Venturi, the author of the book 'Complexity and Contradiction in Architecture', indicates that these concepts are included in architecture since the time of Vitruvius. Validity<sup>3</sup>, one of the most frequently used words in 'Complexity and Contradiction in Architecture', is a concept pointing out to the evolution of architecture, of admirations and simplicity in meaning. According to Venturi, architecture applicable for that time is established on the plurality of meanings. 'A valid architecture evokes many levels of meaning and combinations of focus: its space and its elements become readable and workable in several ways at once' (Venturi, 1992: 16). It can be asserted that the concepts and their variances open to interpretation lead to plurality of meaning. For instance, according to Venturi, the entry door of a structure may be 'the Dominant binder' or 'Superadjacency' can refer to the piling or juxtaposing different components, depending on the direction (Venturi, 1992: 100-104).

Robert Venturi develops a plurality proposition in his book 'Complexity and Contradiction in Architecture', established on both modernism criticism and on modernity opposition. Venturi explains the affiliation style of architectural components with the accompaniment of concepts, despite formal and two-dimensioned perspective in his book whose first print was published in 1966. Discussing the conceptual counterpart of all kinds of relationships between the components, Venturi

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<sup>1</sup> Contradiction is defined as the encounter of the diverging concepts. Despite different meanings of the word paradox and as considered synonymous with "contradiction" to "both true and false propositions of definitions" is also used. (<http://www.tdk.gov.tr/> Access Date: 19.04.2014). The word of complex means as depositor which includes many items of the same type and more or less it consists of many things contrary to each other (<http://www.tdk.gov.tr/> Access Date: 19.04.2014). Complexity theory bases on the evolution theory of Darwin and with its self-organising systems it extends to the present day (Batty, Marshall, 2011: 22). In Venturi's approach, complexity and contradiction are emphasised of the usual concepts that should be accepted, not avoided. Venturi points to multiple items, and says there are also complexity and contradiction in architecture but they are already ignored (Venturi, 1988: 16). The considered points are increasing, designs are hosting more than one item. The multiplying of these items sometimes constitute semantic contradictions. Complexity and contradiction are Venturi's book foundation concepts of basic argument.

<sup>2</sup> More information can be found below the title of "Robert Venturi and Historical Importance of His Architectural Approach".

<sup>3</sup> Different forms of the word: Valid, validity, validation.

structured the conceptual variances with an authentic method. The concepts such as Nonstraightforward, Superadjacency, Contradiction Adapted, Contradiction Juxtaposed are the derivative concepts emerging with this book.

While the concepts are highly obvious in Complexity and Contradiction, they come to the forefront as a tool used for structuring not the modernism criticism of Venturi, but his plurality proposition. Venturi established his conflict with modernism not on the level of concepts that he generated, but on the level of conflicting with mental processes forming such concepts. Thus, the relationship which he established with the traditional one<sup>4</sup> becomes producing concept on the basis of form, rather than the repetition of form<sup>5</sup>.

### **Robert Venturi and Historical Importance of His Architectural Approach**

In the history of architecture, the decorations and historical symbol opposition which has been developed after the World War I, has led until 1960s and has replaced to pluralism. In this process, the Modernist architecture faces to complexity, conflict and pluralism, and Robert Venturi is the most important defender of this (Tanyeli,1993:xxi). Critical attitude in Venturi's book, although is also found in the middle though and it comprised a compromise with the opposition seeking a direction which is located in the following statement of Uğur Tanyeli: "Both of Complexity and Contradiction and Learning from Las Vegas literally building opposition at the time they were written. However, since they are produced in the atmosphere of institutionalized opposition to the system, they are criticizing the system not external but internal."(Tanyeli,1993:xxi). Tanyeli says that when Le Corbusier is compared to Venturi, his critical attitude is more radical.

Le Corbusier and Venturi are the architectures who are compared each other in the accordance with their books' radius. Le Corbusier, *Vers une Architecture* and Venturi, with *Complexity and Contradiction* were published manifestos which rebelled against the established order individual (Keskin,1984:10). Aydan Keskin follows these two architectures architectural understanding: "How Le Corbusier opposites to Beaux-Arts traditions which has been leading for many years, Venturi also tries to shake the tradition of Modern Architecture which leads for a half century" (Keskin, 1984:10-11). Keskin emphasises that Le Corbusier suggests a singular belief system which does not recognise except itself, and Venturi adopts a sense of pluralism, and he legitimates that many beliefs which conflicts each other and they can coexist" (Keskin, 1984:12). In the light of these expansions, both they made the architect's writings in their time have already changed in the value system and they say they offer new concepts.

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<sup>4</sup> Pre-modern

<sup>5</sup> Eclecticism in the postmodern design approach is based on the direct form repetition

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Vinegar says that Venturi's Works also are examined by postmodern theorists such as Lyotard, Jencks, Hal Foster, it is the target of critical. Fred Koetter Learning from Las Vegas is not the right direction in terms of the methods that critics are regarding the transfer of Vinegar (Vinegar, 2009:27). Neal Leach criticizes Venturi's architectural forms about deprivation and aestheticizing (Leach, 1999:63). One other criticism was made by Alan Colquhoun who is the key figures of architectural theory. Colquhoun argues using the formal structure adapted from Venturi's old buildings, the architectural studies that correspond to the show grounds: Vanna Venturi House is according to Colquhoun "grammar learned in an arbitrary game" (Colquhoun, 1967:362).

Despite the development of an anti-modernism discourse does not accept to be treated as postmodernists, Venturi, made history when it is well understood, he believes that it can possible to do a successful architecture. Postmodern discourse of modernist architect Philip Johnson, the key figures at the end of the 1950s, since they do not know the direction of the criticism, Venturi has led to the development of their historical readings (Kahl,2008:59). Then Venturi, in 1984, says that he isn't a postmodern that you should not be classified as an architect with a contradictory narrative switches to the history of architecture. Venturi sees himself as an architect in the classical tradition of western architecture (Venturi,1985:110). Venturi, until the 1970s, which contributed to the development of postmodernism, but containing symbols and traditions by creating a hybrid architecture design for each project as a new and unique line of onset is described as the unique (Kahl, 2008:62).

Since 1950 to the present day, they have been published in various magazines and there are still continuing their academic studies about Venturi's article citation and have been published over two hundred in various categories. There are many books which refer to Venturi and give many informations about him. The books which take a main subject of Robert Venturi as following: The Architecture of Robert Venturi (Venturi,1989), Venturi Scott Brown & Associates: On Houses and Housing (Steele,1992), Venturi, Scott Brown and Associates- Works and Projects (Schwartz,vd,1995), Venturi, Scott Brown and Associates: Buildings and Projects, 1986-1997 (Moos,2000), Out of the Ordinary: Architecture/Urbanism/Design (Brownlee, 2001), Robert Venturi and Denise Scott Brown: Learning from Las Vegas: SuperCrit (Rattenbury,2007), Having Words (Scott Brown, 2011). The first five of these books mainly takes the theoretical work of Venturi and the last two books take Venturi's architectural design.

Venturi has written seven books which were almost with Denis Scott Brown: in 1966 "Complexity and Contradiction in Architecture" book is translated to 16 languages and very famous. Out of it, published in 1972, "Learning from Las Vegas" has been translated to many languages and it has got twelve editions, Las Vegas explains a special impression and with examples, architectural form and meaning – symbolism that attached to it. In 1984, "A View from Campidoglio: Selected Essays" was published, and it consists of seventeen essays which explain Italy Rome known as the Capitol

Hill historic implications on urban space between 1953 - 1984. "The Pritzker Architecture Prize 1991" gained Pritzker prize and it is a book of Venturi's Works, published with the sponsored of Hyatt Foundation. "Mother's House: The Evolution of Vanna Venturi's House in Chestnut Hill", was published in 1977, it consists of Venturi's designing home original constructions and images for his mother. Published in 1998 "Iconography and Electronics upon a Generic Architecture" consists of several writings including his master thesis written in 1950. "Architecture as Signs and Systems" is the last book published in 2004, which consist about pluralism, symbolism, iconography, popular culture and everyday landscapes on the multi-culture and mannerist architecture is advocating a study.

Among all these publishings, "Complexity and Contradiction in Architecture" is the most translated book, and it is beyond to be an architectural history, it is also consist of concepts which gives efficient concepts for architectural designing. In this book, Venturi explains designing concepts with historical buildings; and he combines designing and history, in other words, he consists of old and new composition.

#### **Comparison of 1963 and 1992 Printings of the Book 'Complexity and Contradiction in Architecture'<sup>6</sup>**

'Complexity and Contradiction in Architecture', which is a scholarship Project conducted with the sponsorship of The Graham Foundation for Advanced Studies in Fine Arts has been completed in 1963 as report (Venturi, 1963)<sup>7</sup>.

The book's first edition was in 1966, and then they were in 1977, 1979, 1981, 1983, 1985, 1988 and 1992. In this research, the editions of 1963, 1966, 1977, 1988 and 1992 of the books were accessed. In 1966, the book had the first edition. The second edition were in 1977 and after 1977, it were published again. Between 1966 and 1977 there aren't any differences of concepts among the editions. There are many differences between the 1963 and the others. It is very important for architectural history and design researches to provide evidences of these significant differences.

The comparison of 1992 and 1963 printings of Complexity and Contradiction in Architecture on the basis of main titles is as follows:

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<sup>6</sup> I used a text mining program in order to extract concepts from the texts.

<sup>7</sup> In this study, I obtained the first writing of 'Complexity and Contradiction in Architecture' from the Architecture Archive of Pennsylvania University. Sample pages of the manuscript can be found in Image-1.

**TABLE 1. COMPARISON OF 1963 FIRST MANUSCRIPT AND 1992 LAST EDITION OF COMPLEXITY AND CONTRADICTION IN ARCHITECTURE**

|    | <b>1963</b>  | <b>1992</b>  |
|----|--|--|
| 1  | Preface  | Nonstraightforward Architecture: A Gentle Manifesto                  |
| 2  | Simplification and Picturesqueness   | Complexity and Contradiction vs. Simplification or Picturesqueness   |
| 3  | Mannerism and Poetry   | Ambiguity  |
| 4  | Paradox As Ordered Contradiction: Ambiguity and Tension                                | Contradictory Levels: The Phenomenon of 'Both-And' in Architecture   |
| 5  | Irony: The Phenomenon of Both-And  | Contradictory Levels Continued: The Double-Functioning Element       |
| 6  | The Double-Functioning Element and The Vestigial Element                               | Accommodation and the Limitations of Order: The Conventional Element |
| 7  | Contradiction Accommodated: Order and The Circumstantial Convention                    | Contradiction Adapted  |
| 8  | Contradiction Contained: The Outside and The Inside                                    | Contradiction Juxtaposed   |
| 9  | The Obligation Towards The Difficult Whole: Duality, Inflection and Equal Combinations | The Inside and The Outside   |
| 10 | The Unfinished Whole: Tautness and Non-Resolution                                      | The Obligation Toward the Difficult Whole                            |
| 11 |  | Works  |

This comparison reveals that the main titles in the 1963 first printing of the book differed in the following aspects:

- Deployment of 'Mannerism and Poetry' instead of 'Ambiguity';
- Paradox's creation of a separate title including ambiguity and tension;
- Dealing with both- and phenomena under 'Irony'
- Handling The Double-Functioning Element together with The Vestigial Element;
- Separating into two not as adapted and juxtaposed, but as 'Accommodated' and 'Circumstantial';
- Not separating The Inside and The Outside under different titles
- Pointing out directly to three concepts in Difficult Whole : 'Duality, Inflection and Equal Combinations'
- Conclusion of the text not in The Difficult Whole, but in The Unfinished Whole.

### Concepts and Contents of 1963 First Printing

When Venturi first started to write his book, he created a concept list for the top of each section. Such lists can be counted as the concept skeletons of complexity and contradiction theory. In order to explain more vividly the comparison of 1963 and 1992 printing of *Complexity and Conflict in Architecture*, the concepts and contents within the first printing in 1963 have been listed in Table-2.

The concepts and contents listed in Table-2 do not take place fully in the 1992 printing. Some concepts such as non-centric composition, plural interpretation, planned lack of harmony, irony, deep architecture, uncompleted entirety, as well as other concepts repeated in multiple sections were eliminated by Venturi in the last edition. When the Table-2 is compared with the concepts of 1992 text, an outstanding concentration and simplification of concepts is noticed, despite they are reduced in number. For instance, the concepts taking place under different titles such as 'creating an order and then destroying', 'disrupting form', 'crucial exception', 'disruption of order' were combined by Venturi in 1992 edition under 'disruption of order by order' and used as an explanatory concept for the accustomed component. This conceptual hierarchy, which can be regarded as the skeleton on Complexity and Contradiction Theory demonstrates that such theory is focused on concept.

### Conclusion

Complexity and Contradiction in Architecture is a conceptualizing source primarily for architectural design. With the thinking of its potential should be revealed, the writing processes of complexity and contradiction in architecture have been investigated and compared in this study. Venturi first of all created the skeleton of the theory of complexity and contradiction.

In this study, I compared the first manuscript of the book '*Complexity and Contradiction in Architecture*' in 1963 and its 1992 edition and reached to the following conclusion and findings:

- The first writing and the last edition differ in terms of section titles. For instance, in the Third Section; the title 'Mannerism and Poetry' was used in 1963 writing, while 'Ambiguity' was used in 1992 edition. The change in these titles altered also the stream of handling the subject.
- In the first writing, some concepts like 'Paradox' and 'Irony' were the main titles. The concept of 'Paradox' involves here the ambiguity and tension. Phenomenon of 'Both-And' are handled under 'Irony'. Detailed explanations of these concepts are not included in the last edition completely. Furthermore, 'inside and outside' were handled under separate titles, while they are investigated within the other subject. Venturi conducted initially a

concept – oriented study, but then changed such concept hierarchies.

- In the first writing, the opposing concepts were juxtaposed. Handling of The Double-Functioning Element with The Vestigial Element, and the replacement of 'Difficult Whole' section in the first writing by the 'The Unfinished Whole' in the last edition points out to the opposing concepts. In this respect, it has been concluded that this text was first not result-oriented, but was written with a dialect arguing with itself.
- In the first writing, under the 'Difficult Whole' subject title, three concepts, namely Duality, Inflection and Equal Combinations were indicated. Therefore, it has been concluded that these concepts are the three founder concepts of Complexity and Contradiction in Architecture.

When the foregoing determinations are generalized, it can be suggested that there is an aim-oriented variability in the sequencing and hierarchical structures of concepts used for explaining the intellectual aspect of design. Such variability is most obvious in the book of Venturi.

Venturi configured the theory of complexity and contradiction firstly on the basis of concept and deployed and reproduced new concepts. Such concepts (which cannot be explained with Basic Design Principles) arisen from the attempt of understanding and explaining the dynamics of his time.

Architecture encountered the thinking that modernist approach where pre-determined entireties are in the center is not an absolute true after '*Complexity and Contradiction in Architecture*'. Just as the modernist design approach corresponds to an historical period, the values which are valid today can be qualified as the temporary truths of an historical period. Therefore, instead of making design under the shadow of professional truths, following the variable nature of concepts can pave the way for progressing the contemporary architecture.

**TABLE 2. CONCEPTS AND CONTENTS IN THE MANUSCRIPT**

|   | <b>Section</b>                            | <b>Concepts and Contents</b>  |
|---|---|---|
| 1 | <b>Preface</b>                            | Criticism as a part of creation<br>Analysis and comparison as tools of criticism - Eliot<br>The learned architect who is not dry<br>Tradition and the individual talent -Eliot.<br>Valid, bias of the artist<br>Food for changing sensibility -Hitchcock<br>History out of context<br>The incidently, Visionary artist<br>Incidently. polemical criticism |
| 2 | <b>Simplification and Picturesqueness</b> | The cult of simplicity: the formalism of picturesqueness<br>Blatant simplification as a technique of reform and   |



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|   |  | <p>propaganda<br/>                 Subtle simplification as a rationalization of limitations<br/>                 An architectural theory of selectivity<br/>                 Forced simplicity and simpleness: less is a bore<br/>                 The inherent complexity of the language of art: Albers<br/>                 The inherent complexity of modern experience: Wright versus Hamlet<br/>                 Truth by incongruity -Heckscher<br/>                 The new symmetrical picturesque<br/>                 False complexity and picturesqueness<br/>                 Picturesqueness as a goal of expression<br/>                 Complexity as a result of experience</p>   |
| 3 | <b>Mannerism and Poetry</b>                                    | <p>The continuing tradition of mannerism in architecture<br/>                 its recognition in poetry:<br/>                 The 'impure art' of the Elizabethans T.S. Eliot<br/>                 'Plural interpretation' and 'planned incongruity':<br/>                 Kenneth Burke<br/>                 Paradox and irony: Cleanth Brooks<br/>                 Ambiguity and tension: William Empson<br/>                 Indecision and multiple meanings.<br/>                 Good versus bad ambiguity<br/>                 Trying not to be ambiguous</p>  |
| 4 | <b>Paradox As Ordered Contradiction: Ambiguity and Tension</b> | <p>The conjunctive 'yet' in architectural paradox<br/>                 Paradox of content:<br/>                 The dilemmas of experience<br/>                 The limitations of order<br/>                 Paradox of expression<br/>                 The limitations of language<br/>                 The juxtapositions of perception and conception<br/>                 What seems versus What is<br/>                 The conjunctive 'or' in architectural ambiguity<br/>                 Valid ambiguity of content reflects the complexities<br/>                 and contradictions of reality<br/>                 Valid ambiguity of expression breeds richness<br/>                 Tension in contradiction<br/>                 Shifting, becoming and oscillation<br/>                 Tension within things, between and within expression</p> |

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|---|---|---|
|   |   | Vitality in tension   |
| 5 | <b>Irony: The Phenomenon Of Both-and</b>                                    | <p>The limitations of either-or in Modern architecture</p> <p>Both-and as a condition of hierarchy, and contradiction</p> <p>Abstruse Architecture</p> <p>The giant order</p> <p>Contradiction between -parts and whole</p> <p style="padding-left: 40px;">Good and bad</p> <p style="padding-left: 40px;">Big and little</p> <p style="padding-left: 40px;">Closed and open</p> <p style="padding-left: 40px;">Directional and non-directional</p> <p style="padding-left: 40px;">Continuous and articulated</p> <p style="padding-left: 40px;">Round and square</p> <p style="padding-left: 40px;">Regional and local</p>   |
| 6 | <b>The Double-Functioning Element and the Vestigial Element</b>             | <p>The Multi-functioning building:</p> <p>Major contrasts in scale and program within a whole</p> <p>'Viaduct: architecture</p> <p>The Multi-functioning room</p> <p>Hierarchy of generic rather than specific spaces Galleries and rooms en suite</p> <p>Flexibility through ambiguity</p> <p>Separation, dispersal and specialization in Modern architecture.</p> <p style="padding-left: 40px;">Articulation of materials : 'the nature of materials' and the shadow Joint</p> <p>Articulation of structure and shelter: the curtain wall Articulation of. structure and space: the column</p> <p>The pier as structural and spatial member</p> <p>The double-functioning detail</p> <p>The inbetween method</p> <p>The balloon frame</p> <p>The vestigial element: double-meaning, old and new</p> <p>The redundant element to enrich meaning</p> |
| 7 | <b>Contradiction Accommodated: Order and the Circumstantial, Convention</b> | <p>Contradiction accommodated:</p> <p>Works through adaption and compromise</p> <p style="padding-left: 40px;">it is tolerant and pliable and it admits improvisation</p> <p>it ends in approximation, qualification and experimental response</p> <p>Contradiction contained:</p> <p>Works through juxtaposition and violent adjacencies</p> <p style="padding-left: 40px;">it contains contrasts and competing</p>  |

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|   |   | <p>combinations<br/> it ends in a whole unresolved<br/> Order and the circumstantial: contradiction accommodated<br/> Distortion for compromise than expressionism<br/> The expedient device for accommodation<br/> The eventful exception for breaking the order<br/> The circumstantial diagonal<br/> The circumstantial force inside and outside<br/> You build up an order and then break it down<br/> You break an order from strength rather than weakness<br/> Improvisation within a whole<br/> Control and spontaneity<br/> The limitations of order in program and method<br/> You break the order to enhance meaning (contrast) and to contribute grace (variety)<br/> Perfection through imperfection<br/> The obligation towards order:<br/> Exaggerated order : valid paper architecture<br/> Renovation as circumstantial<br/> Convention as order<br/> The value of the cliché<br/> The architect's obligation towards vivid convention<br/> You Use convention unconventionally<br/> You make common things uncommon:<br/> Change in context causes change in meaning<br/> Unstandard standardization<br/> Standardization and variety as order and the circumstantial</p> |
| 8 | <p><b>Contradiction Contained: The Outside and the Inside</b></p> | <p>Contradiction accommodated: the kid-gloves treatment<br/> Contradiction contained: the shock treatment<br/> Juxtapositions of contradictions within a whole mean clashes<br/> Adjacencies of contrasts express tension<br/> The giant order as adjacencies of contrasting sizes<br/> But analogous shapes<br/> The outside and the inside: contradiction contained<br/> The validity of enclosure inside: 'a building is a</p>   |

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|    |   | <p>harboring thing' -Kahn</p> <p>The inside is different from the outside: vive is difference</p> <p>Intra-spatial relationships:<br/>The space within a space, the thing within a thing</p> <p>Contrasting interiors</p> <p>Crowded intricacies within a rigid frame</p> <p>Crowded intricacies within a rigid face</p> <p>Analogous interiors</p> <p>Layers and linings</p> <p>The residual space, the 'servant space', the poche</p> <p>Bad spaces</p> <p>Designing from the outside in</p> <p>The back is different from the front</p> <p>Things behind things</p> <p>The valid false facade</p> <p>Architecture as the difference between the outside and the inside</p>   |
| 9  | <p><b>The Obligation Towards The Difficult Whole Duality, Inflection and Equal Combinations</b></p> | <p>Unity over simplicity</p> <p>Inclusion rather than exclusion</p> <p>'It's truth is in its totality'. -Heckscher .</p> <p>The difficult whole</p> <p>The medium number of parts</p> <p>Valid duality</p> <p>Inflection: the partial-functioning element: implied continuity</p> <p>The art of the fragment</p> <p>Suspense</p> <p>Inflection through position, distortion, rhythm</p> <p>The center outside the composition</p> <p>Asymmetry within symmetry</p> <p>As a device of monumentality to increase unity</p> <p>To resolve duality</p> <p>The inflected building</p> <p>Continuity: extreme inflection</p> <p>Equal combinations</p> <p>The. Dominant binder</p> <p>Inclusion</p> <p>The contained whole</p> <p>Hierarchy: configurations of configurations, perceptual structure</p> |
| 10 | <p><b>The Unfinished</b></p>  | <p>Unfinished content within finished form</p>  |

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|  | <b>Whole: Tautness<br/>and Non-Resolution</b> | A valid split between form and content<br>The 'heuristic value of error'<br>The open system<br>The program as a process The poised whole<br>The taut composition Poise over resolution<br>The Erectheum |
|--|---|---|

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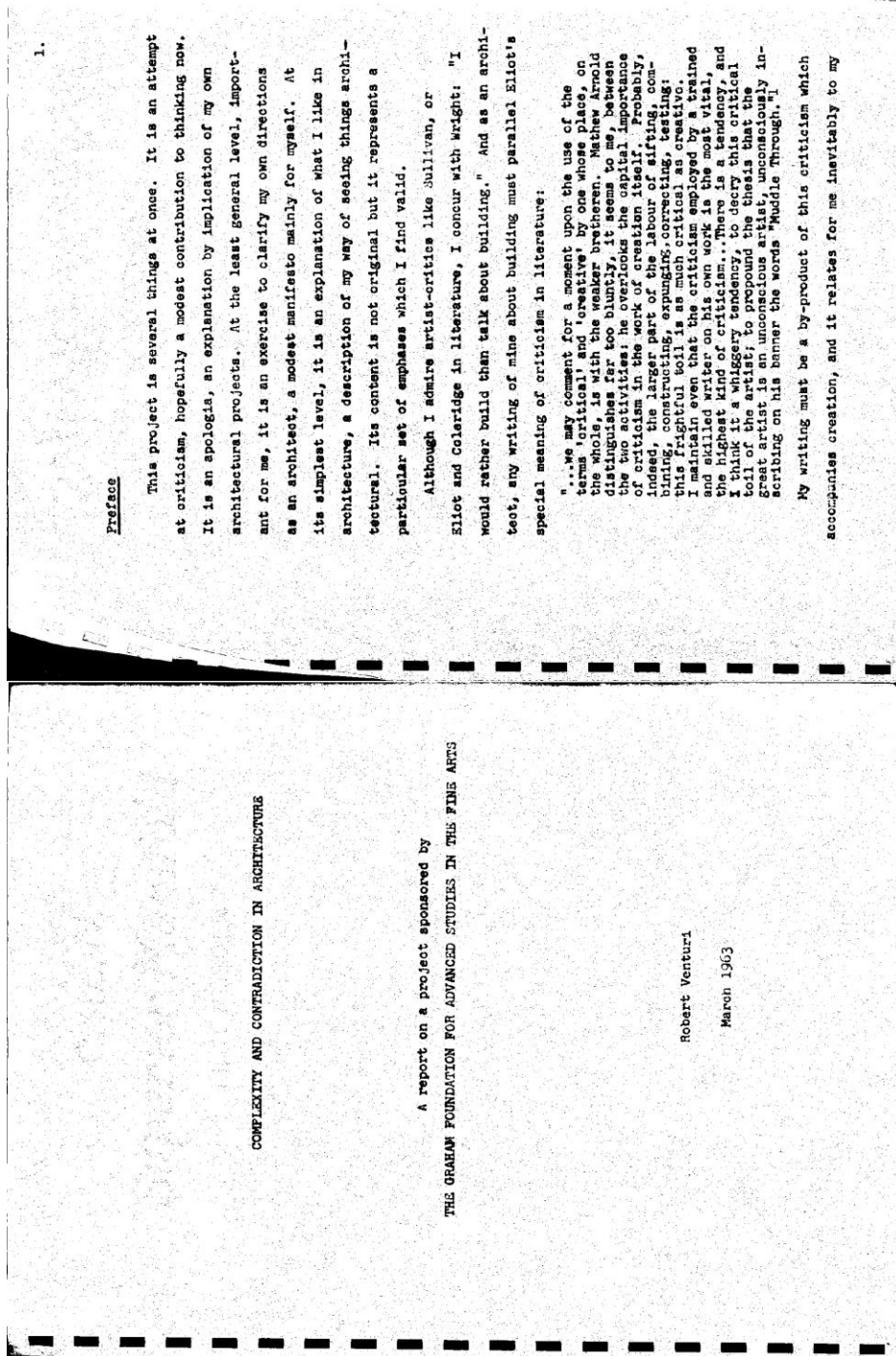


Image 1. Sample Pages of First Printing (Venturi,1963).

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