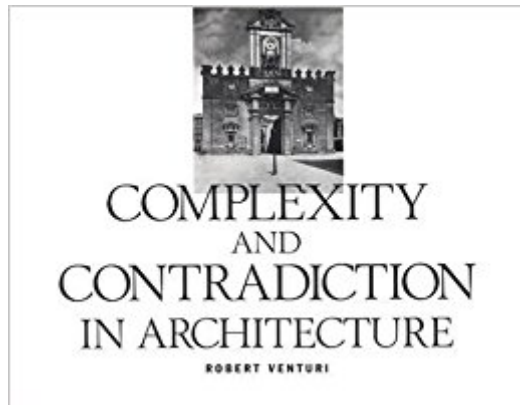


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# Complexity And Contradiction In Architecture



## Synopsis

First published in 1966, and since translated into 16 languages, this remarkable book has become an essential document of architectural literature. A "gentle manifesto for a nonstraightforward architecture," Venturi's *Complexity and Contradiction in Architecture* expresses in the most compelling and original terms the postmodern rebellion against the purism of modernism. Three hundred and fifty architectural photographs serve as historical comparisons and illuminate the author's ideas on creating and experiencing architecture. *Complexity and Contradiction in Architecture* was the winner of the Classic Book Award at the AIA's Seventh Annual International Architecture Book Awards.

## Book Information

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Average Customer Review: 4.4 out of 5 stars [See all reviews](#) (19 customer reviews)

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## Customer Reviews

Venturi's *Complexity & Contradiction* is THE theoretical work for understanding the tactics & goals of post-modernism as a style of architecture. In contrast to modernism & International Style, Venturi promotes and describes an approach to design that incorporates complexities, ambiguities, contradictory allusions as a sort of wit or humor, and a return to historical allusion as an element of design. His goal is to express the 'difficult whole' which is pluralistic American culture, both pop & high culture. As background, International Style began with the streamlining aesthetic of the Bauhaus but had become by the 1960s a strict approach to design which demanded structural expressionism, especially in high-rise designs of reinforced concrete, steel frames, and glass curtain walls or other fenestration (geometric arrangement of windows). In fact, it was a style based strictly

upon geometry -- symmetries, repetitive rectilinear forms, and neutral colors. A typical example is the Seagram Building in Manhattan. Venturi wishes for a style of design that is more asymmetric, idiosyncratic, and complex in its allusions. An example would be Venturi, Rauch, Scott Brown (VRSB's) early commissions, i.e., The Guildhouse. As a practical matter, the skyscraper as a structure does not easily nor affordably accommodate Venturi's post-modernism. His ideas have had a more pervasive influence upon mid-rise buildings. Few would deny that the AT&T design as a multi-story 'Chippendale highboy' is more interesting & witty than the Seagram Building. (Both are dull compared to NYC's Art Moderne masterpiece -- the Chrysler Building).

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