

Brutalism Now and Then



Buildings designated brutalist in style, largely built in the 1960s and 1970s, are exuding an aura of daring, uncompromising design today. Vilified for decades as the step-child of modernism, brutalist architecture is now enjoying an astonishing comeback by inspiring contemporary architecture. This book offers a sophisticated overview of post-war and contemporary brutalist buildings and of the relationship in appearance and design, in the grand concepts and the smallest details between brutalism today and its ancestors.

This sales blad contains sample pages in miniature.
The full specification for the book itself is:

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Massive



Chris van Uffelen

Brutalism Now and Then

Expressive



Sculptural





CHAPTER II

Function and Proportion

Proportion
Blindtext Headline
Selbstbewußtsein

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Es quia non expere formam, subopta temoliquid qui randaes volum dignet qui dolor autem le nio oroptam et pliquis auditem le me que dolupt modiam.

Brutalist architecture is a movement in architecture that flourished from the 1950s to the mid-1970s, descending from the modernist architectural movement of the early 20th century. The term originates from the French word for „raw“ in the term used by Le Corbusier to describe his choice of material *béton brut* (raw concrete). British architectural critic Reyner Banham adapted the term into „brutalism“ (originally „New Brutalism“) to identify the emerging style.

Brutalism became popular with governmental and institutional clients, with numerous examples in Britain, France, Germany, Japan, the United States, Italy, Canada, Brazil, the Philippines, Israel and Australia. Examples are typically massive in character (even when not large), fortress-like, with a predominance of exposed concrete construction, or in the case of the „brick brutalists,“ ruggedly combine detailed brickwork and concrete. There is often an emphasis on graphically expres-

The term „brutalism“ was originally coined by the Swedish architect Hans Asplund to describe Villa Göth in Uppsala, designed in 1949 by his contemporaries Bengt Edman and Lennart Holm. He originally used the Swedish-language term *nybrutalism* (new brutalism), which was picked up by a group of visiting English architects, including Michael Ventris. In England, the term was further adopted by architects Alison and Peter Smithson. The term gained wide currency when the British architectural historian Reyner Banham used it in the title of his 1966 book, *The New Brutalism: Ethic or Aesthetic?*, to characterise a somewhat recently established cluster of architectural approaches, particularly in Europe. The best known proto Brutalist architecture is the work of the Swiss architect Le Corbusier, in particular his 1952 *Unité d’Habitation* and the 1953 *Secretariat Building* (Palace of Assembly) in Chandigarh, India. Brutalism gained considerable momentum in the United Kingdom during the mid-twentieth century, as economically depressed (and World War II-ravaged) communities sought inexpensive construction and design methods for low-cost



housing, shopping centres, and government buildings. Nonetheless, many architects chose the Brutalist style even when they had large budgets, as they appre-

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Brutalist buildings are usually formed with repeated modular elements forming masses representing specific functional zones, distinctly articulated and grouped together into a unified whole. Concrete is used for its raw and unpretentious honesty, contrasting dramatically with the highly refined and ornamented buildings constructed in the elite Beaux-Arts style. Surfaces of cast concrete are made to reveal the basic nature of its construction, revealing the texture of the wooden planks used for the in-situ casting forms. Brutalist building materials also include brick, glass,

steel, rough-hewn stone, and gabions. Conversely, not all buildings exhibiting an exposed concrete exterior can be considered Brutalist, and may belong to one of a range of architectural styles including Constructivism, International Style, Expressionism, Postmodernism, and Deconstruc-

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CHAPTER I

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VOLUMINA

by Juan German Guardati-Roman Renzi Architects

M House in Argentina



At first glance, this house appears as a simple, solid rectangular volume, but as one draws nearer, the complexity of the design becomes apparent, as cantilevered roofs, openings, and extensive glazed areas are revealed. The large windows not only draw ample light inside, they also give the solid volume a more lightweight appearance and at night the concrete band above almost appears to float above the ground. Inside, exposed concrete gives the design a raw and natural appearance. The roughness of the surface is not covered with plaster, but rather celebrated for what it is. The horizontal orientation also helps integrate the solid mass into the environment, partially hidden by the surrounding trees.



Location: Santa Fe, Argentina
Architect: Juan German Guardati-Roman Renzi Architects
Year of Completion: 2013

M HOUSE ARGENTINA

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Entrance



Close-up of concrete

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VOLUMINA



Volume from garden with pool



North facade



Cable volume with hachison and cantilevered sections



Combination of glass and concrete



Interior view from the entrance

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VOLUMINA