



# Brutalism/ Brutal

Charlotte Gilks



# Brutalism

BRUTALISM IS BRUTAL

BETON BRUT RAW CONCRETE BRUTAL CAST  
NY BRUTALISM NEW BRUTALISM LECORBUSIER  
FUNCTION UNITED HABITATION CONCRETE  
AESTHETIC FUNCTION TWENTH CENTURY DESIGN  
HONESTY COMMUNITY CONSTRUCTION  
ANTI BOURGEOIS EXTERIER STEEL REBAR  
EXPOSED SOCIALIST UTOPIA PROGRESSIVE  
IDEOLOGY URBAN PLANNING ASSOCIATION  
DEVELOPMENT PRESERVATION VANDALISM  
REINFORCED MODERNISM FORM ROUGH  
FACADE COLD AGGERGATE MOTIVE HOPE

'Step outside the worst estates, and you're confronted by concrete slabs,  
brutal high-rise towers and dark alleyways that are a gift to criminals and drug dealers'  
David Cameron

'Brutalist council estates are the silent and suffering  
reminders of Britain's socialist ideals and the failure of the country  
to adequately provide for its most disadvantaged'  
Snezhana Kuzmina

'There was no quality of life, design should be for the people  
rather than based on a statistic'  
John Grindrod

'London is not sustainable for the most vulnerable'  
Darren Rodwell

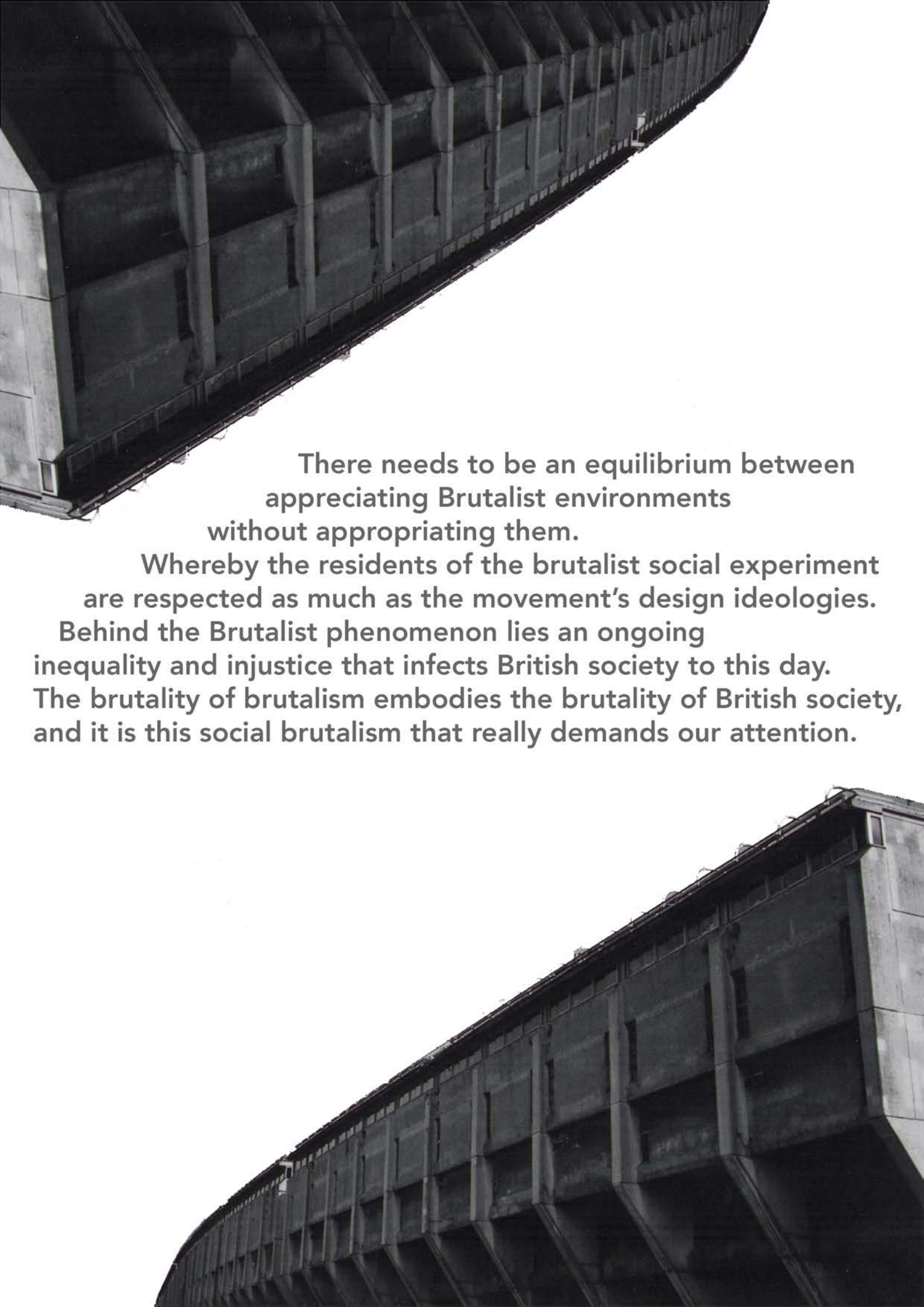
'You only have to hear the word "Estate"  
for someone to infer a vast amount of meaning from it – it's a bruise in the form of a word'  
Lynsey Hanley

'Concrete structures are repetitively labelled concrete monstrosities'  
Jonathan Meades

'Only a small part of our responsibility lies in the area of aesthetics'  
Victor Papenek







There needs to be an equilibrium between appreciating Brutalist environments without appropriating them.

Whereby the residents of the brutalist social experiment are respected as much as the movement's design ideologies. Behind the Brutalist phenomenon lies an ongoing inequality and injustice that infects British society to this day. The brutality of brutalism embodies the brutality of British society, and it is this social brutalism that really demands our attention.



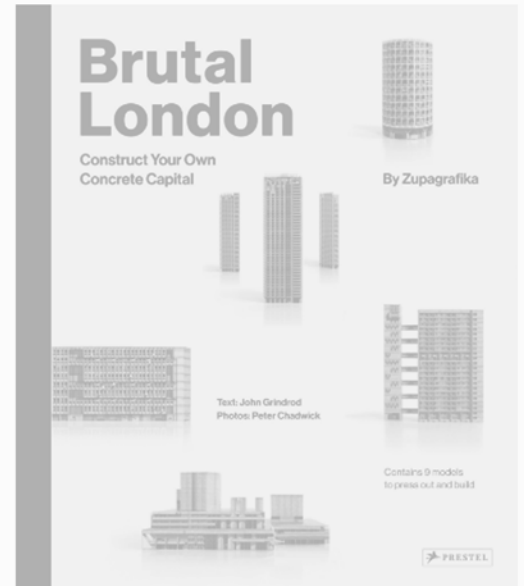
**A social commentary of the lower classes portrays them as uncivilised and outlandish to the rest of society. Constant negative prejudice is formed through media representation.**



**Television broadcasts such as Benefit Street and Skint create a stigma bringing humiliation to the residents. A fish bowl concept is created, that these settings are for the entertainment of those who do not understand the inhabitants.**

**Yet this is not taken into account when exploring Brutalism**





**A revival of brutalism can be seen in its interpretation into consumerist objects such as t-shirts and mugs. Like a fan club for the architectural realm. But decoding the style into symbols removes the ethical qualities and the actual design theorem. Concrete earrings and tiny models of tower blocks fetishize Brutalism they make it popular for its aesthetic Brutalism becomes a cult for the cultured a fad removing the integrity.**

TOP ROW 'Brutalist Colouring Book' Marc Thomasset. 'Brutalist London Map' Henrietta Billings and Simon Phipps. 'Brutalist Tshirt' coping Supreme logo Redbubble.com. 'Brutalist Mug' Redbubble.com  
BOTTOM ROW 'Brutalist Tshirt' CafePress.com. 'Concrete necklace and earrings' (£48.00 & £28.00) made by Studio Corbelle. 'Brutal London' paper cut models by Zupagrafika

# Photography

*I'VE BEEN COLLECTING BRUTALISM IN*

*LONDON THROUGH FILM PHOTOGRAPHY*

*FOR THE PAST 4 YEARS*

*SOME ON THESE BUILDINGS ARE NOW DEMOLISHED*

*OR PRIVATISED.*

*WHETHER THEY ARE BRUTAL OR NOT IT UP TO THE ONLOOKER*

*I'VE USED THIS METHOD WITHOUT PEOPLE*

*THE FOCUS IS THE BUILDINGS*

*AND THEIR UTOPIAN DESIGNS*













# Drawings

*FROM VISITING THESE PLACES REGULARLY*

*I'VE BEEN COLLECTING THE*

*FORMS AND SHAPES*

*WITHIN*

*THE BUILDINGS THROUGH*

*DRAWING,*

*THIS ALLOWS ME TO FULLY UNDERSTAND*

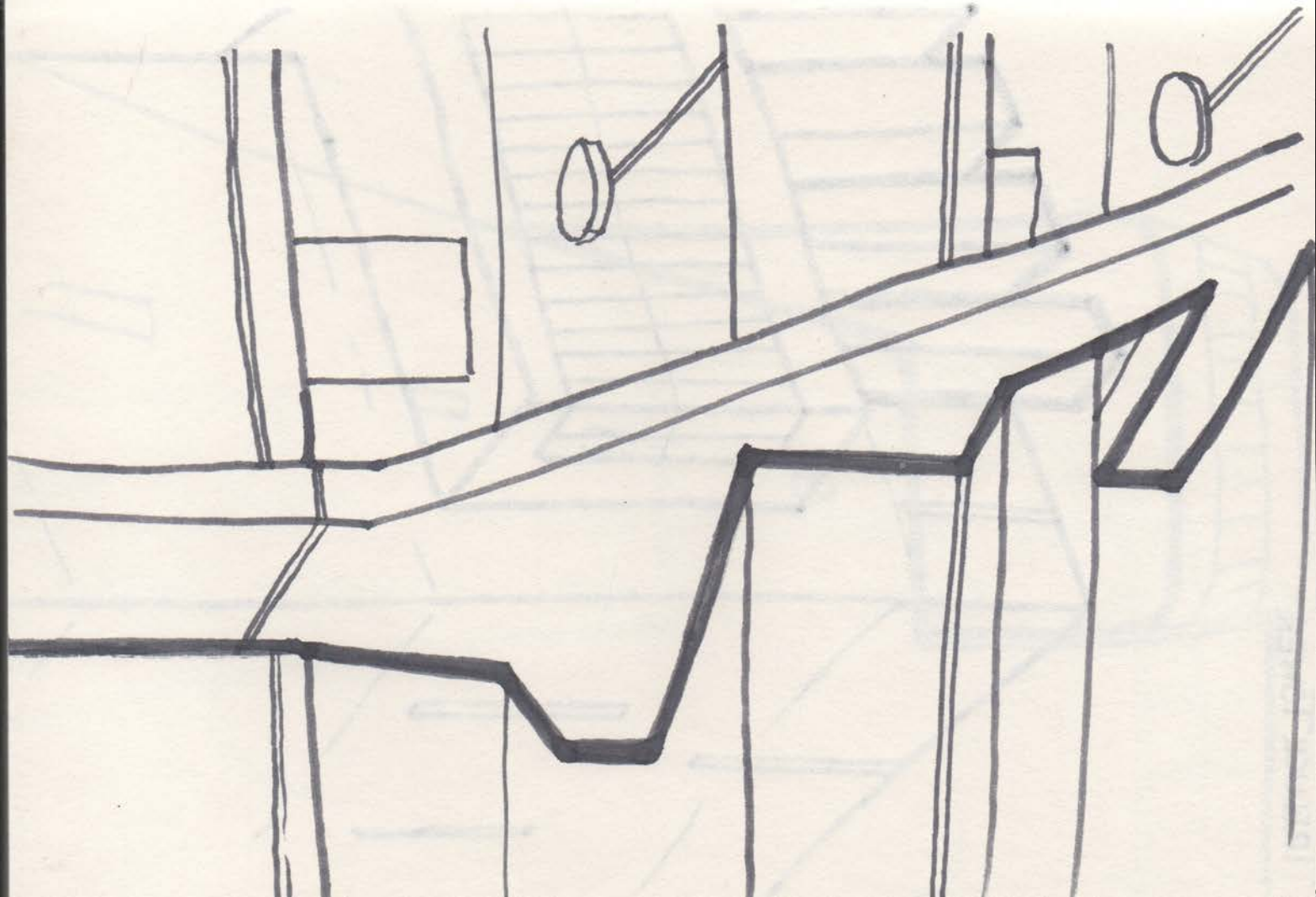
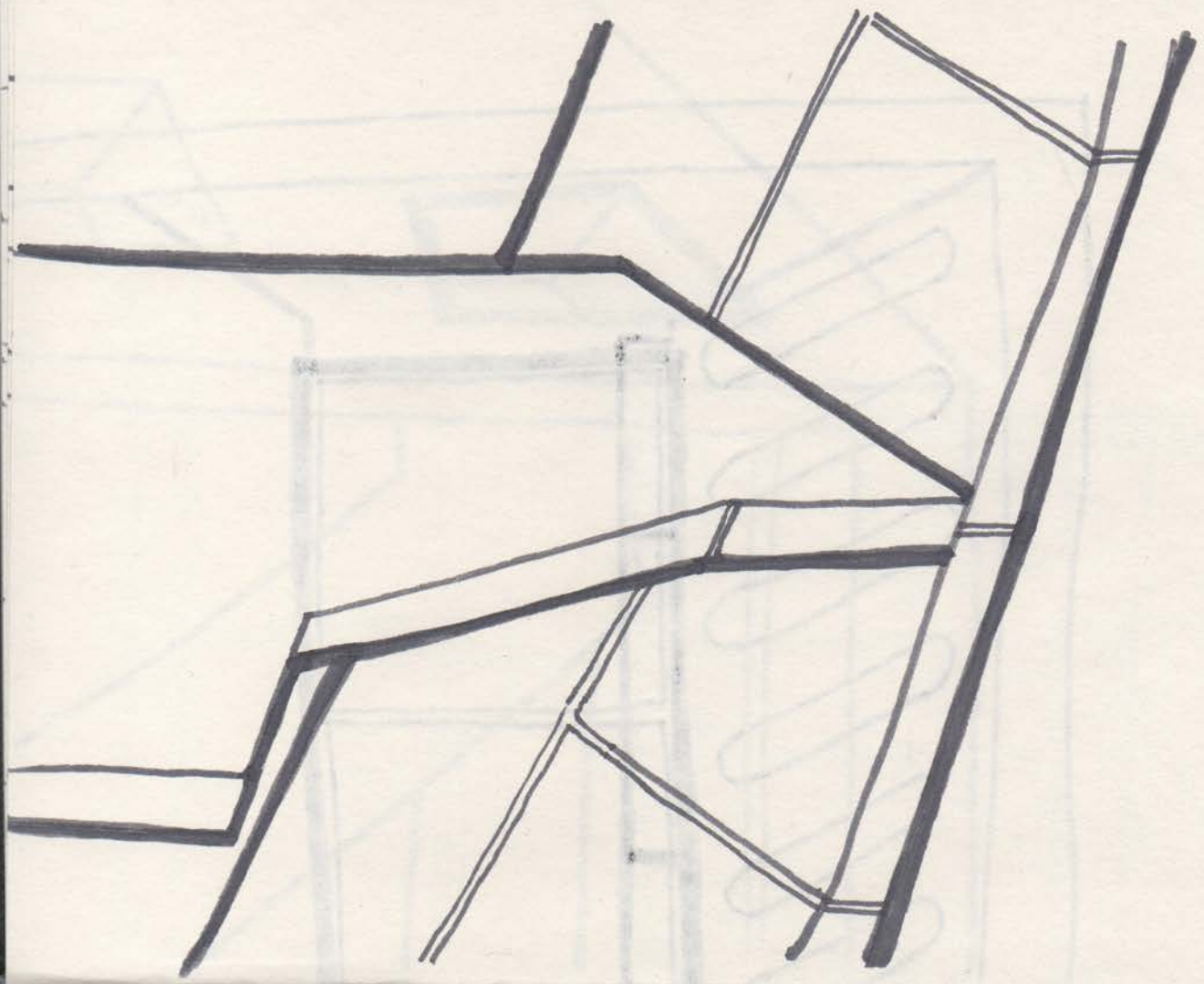
*THE BUILDINGS AND BECOME PART OF*

*THE ENVIROMENT*

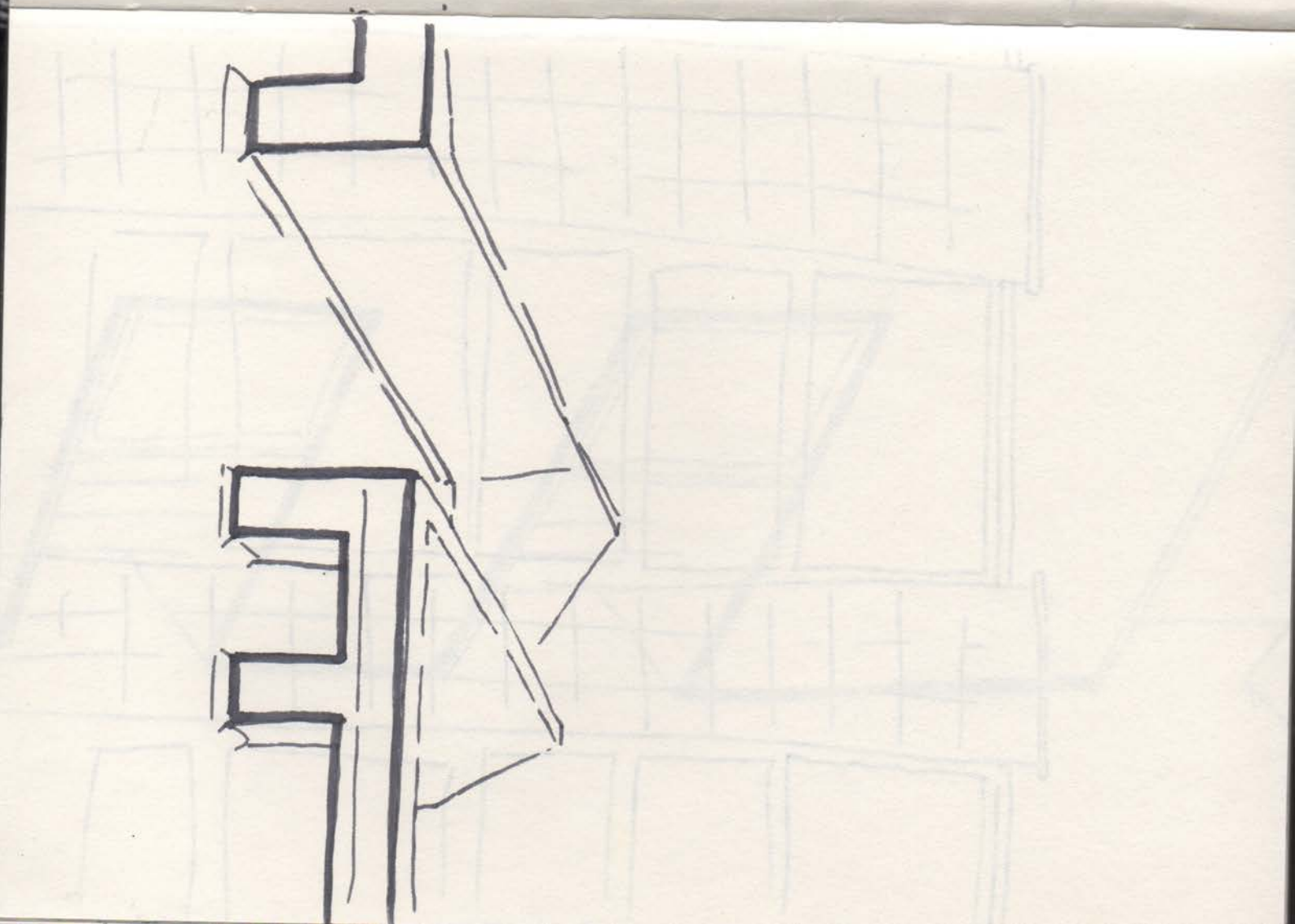
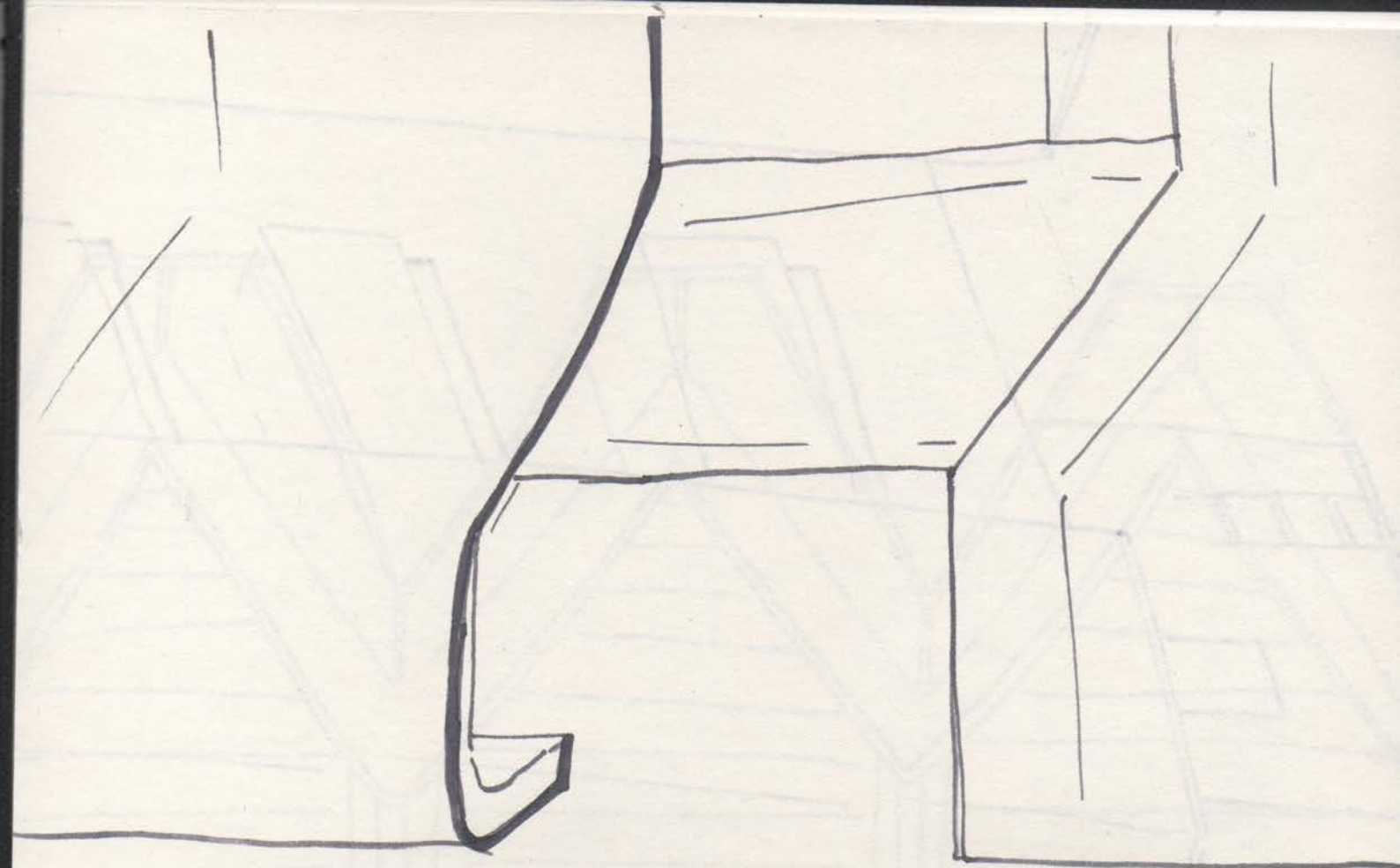
*RATHER THAN JUST OBSERVING*

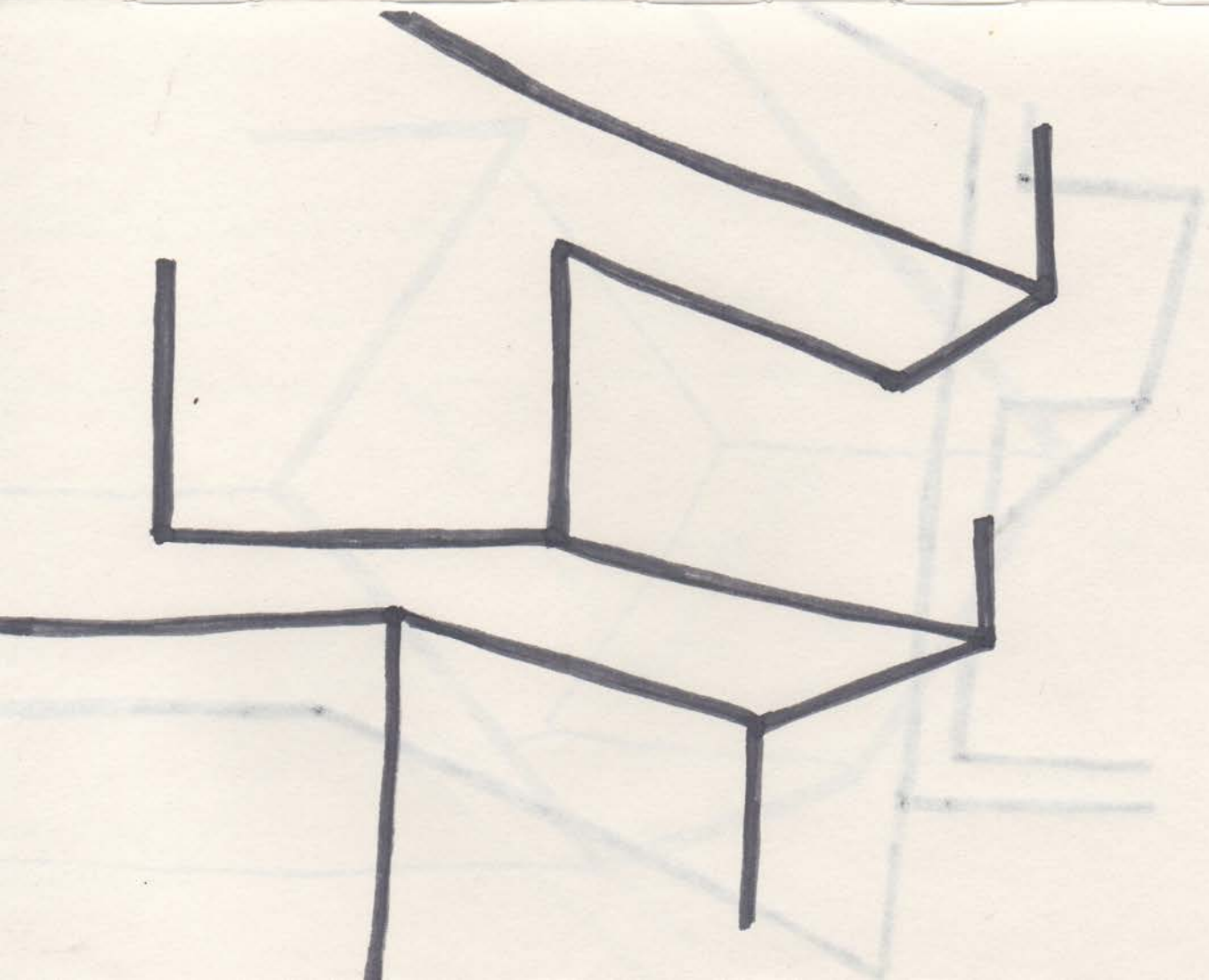
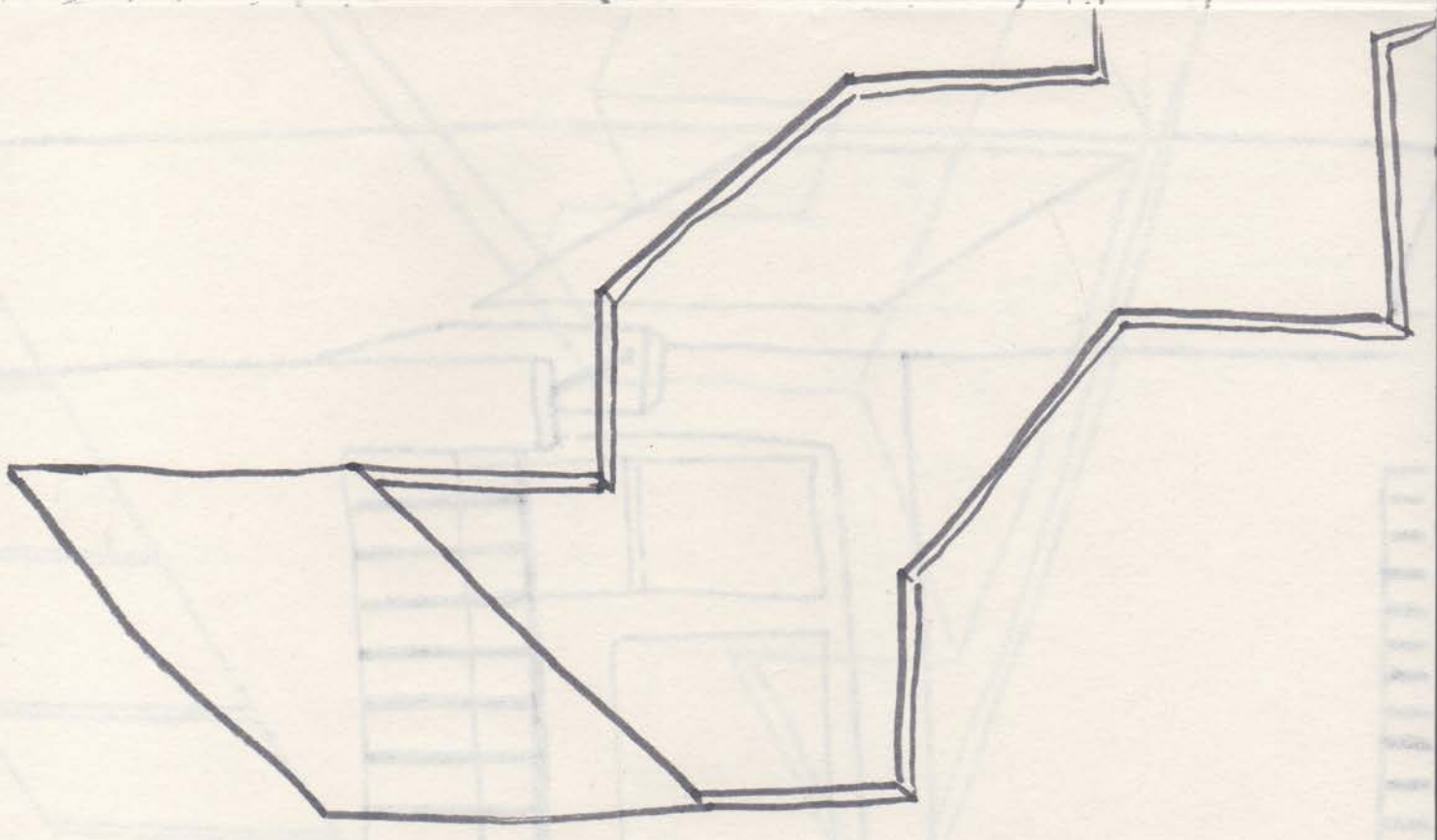


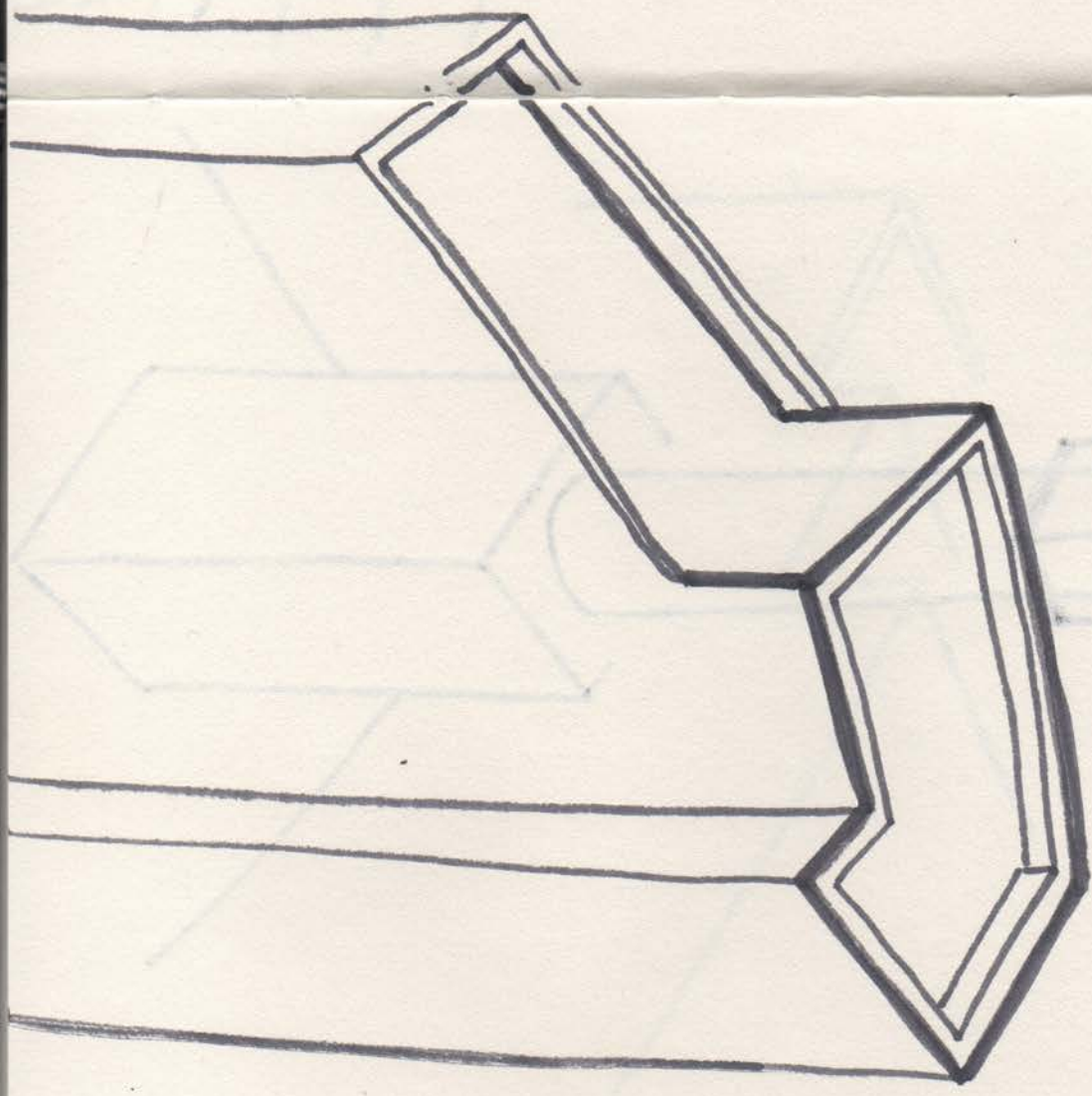
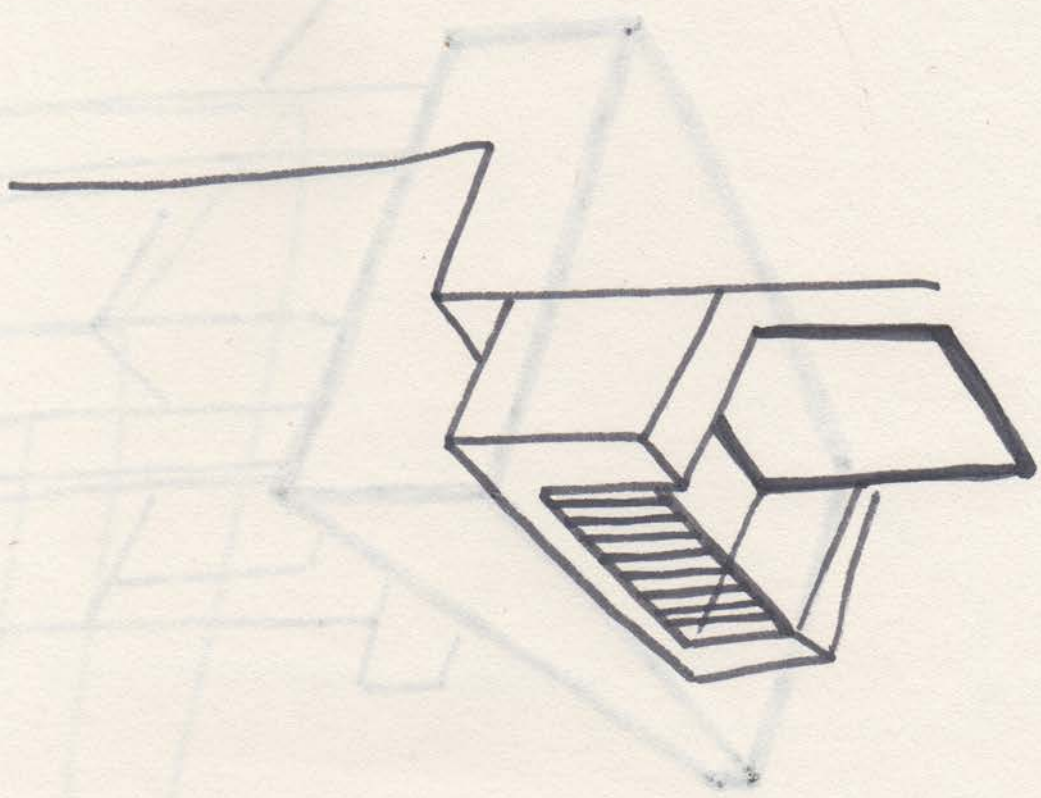
CHARLOTTE GILKS

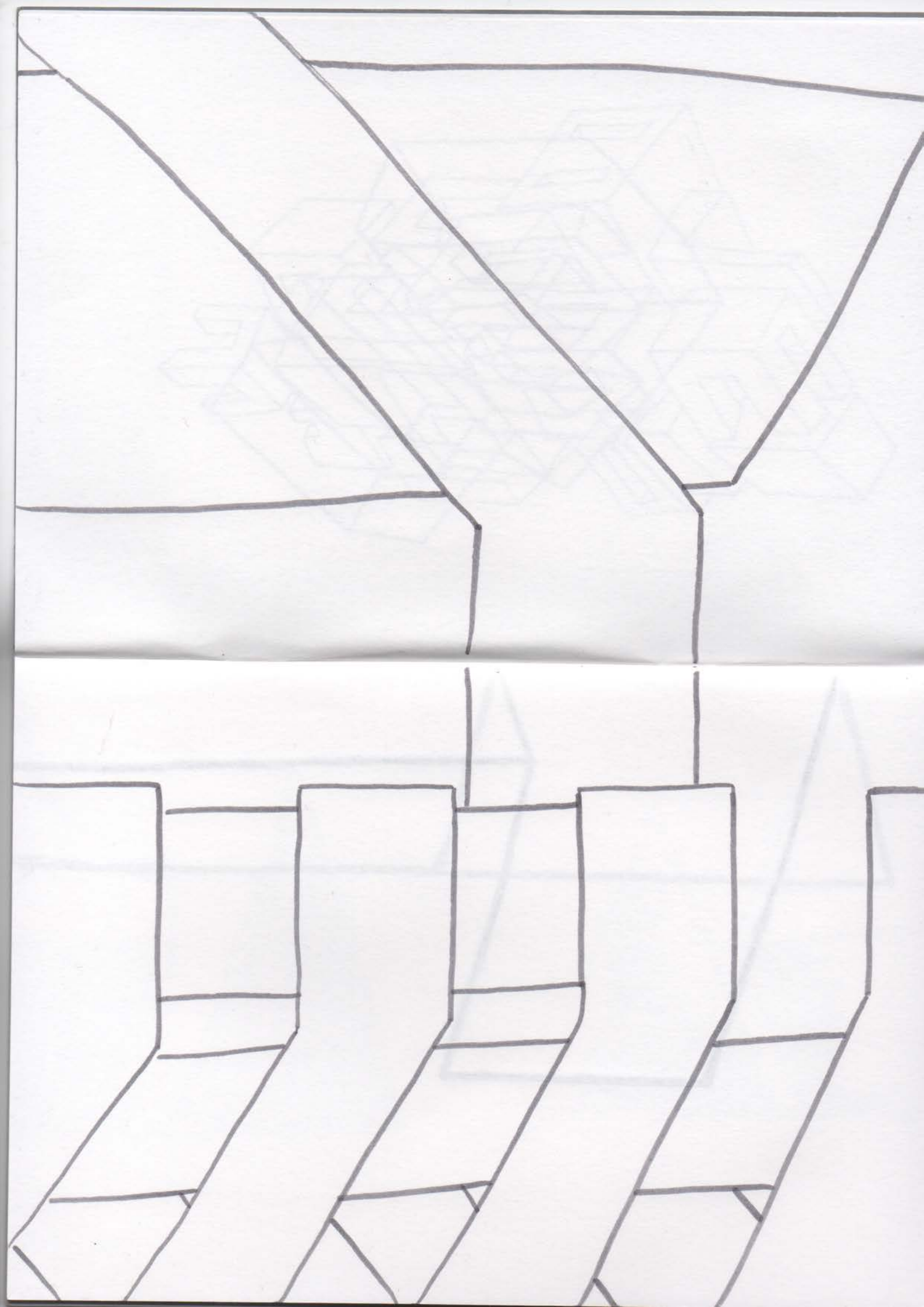


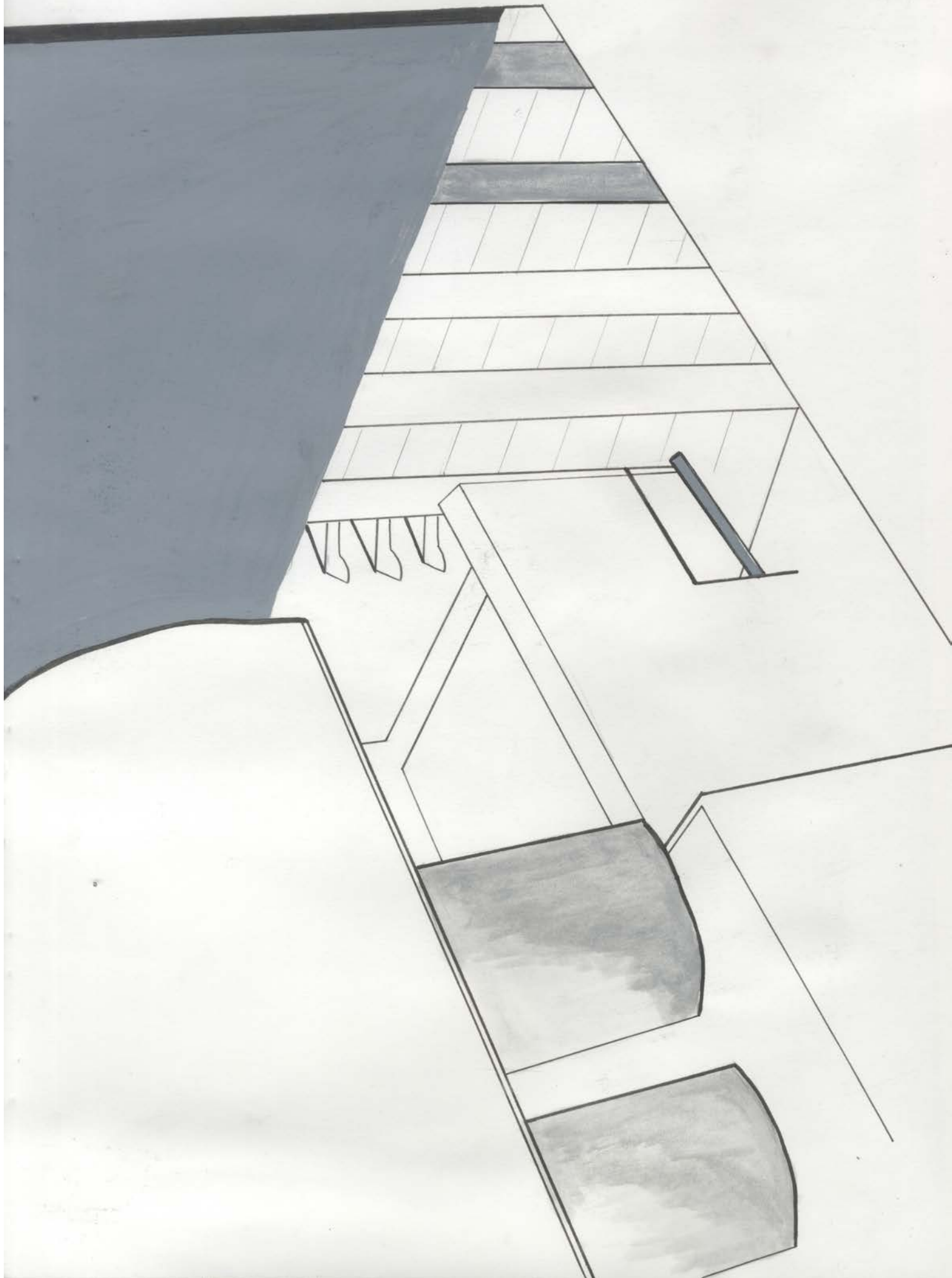


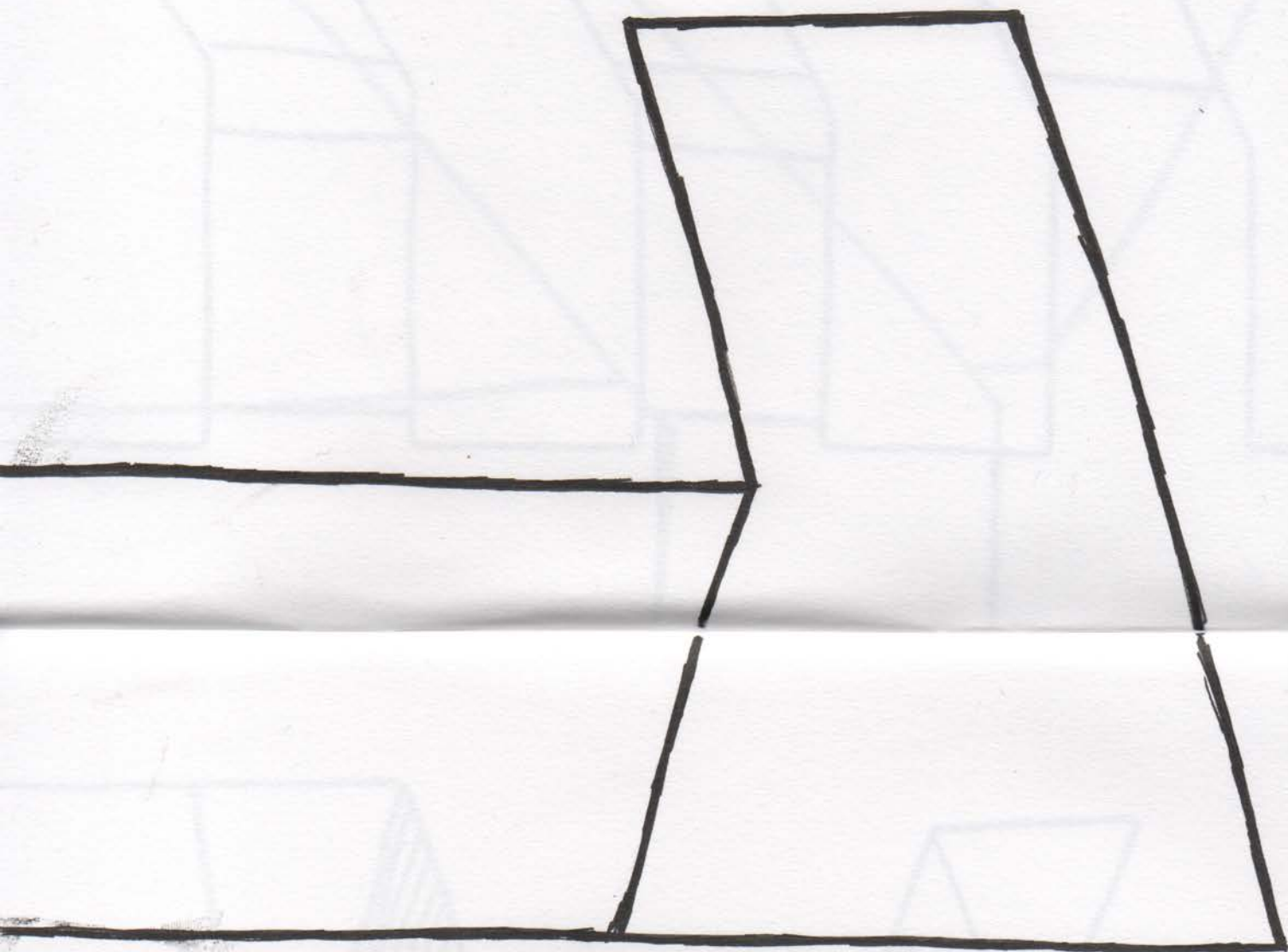


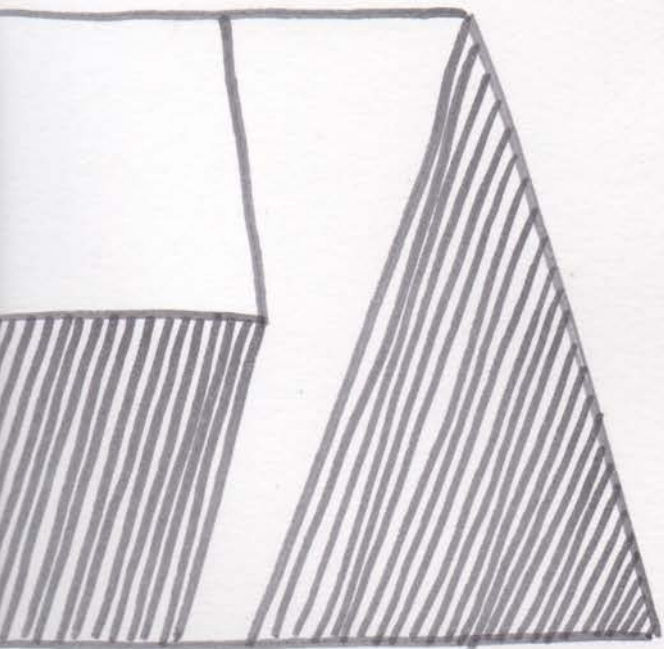
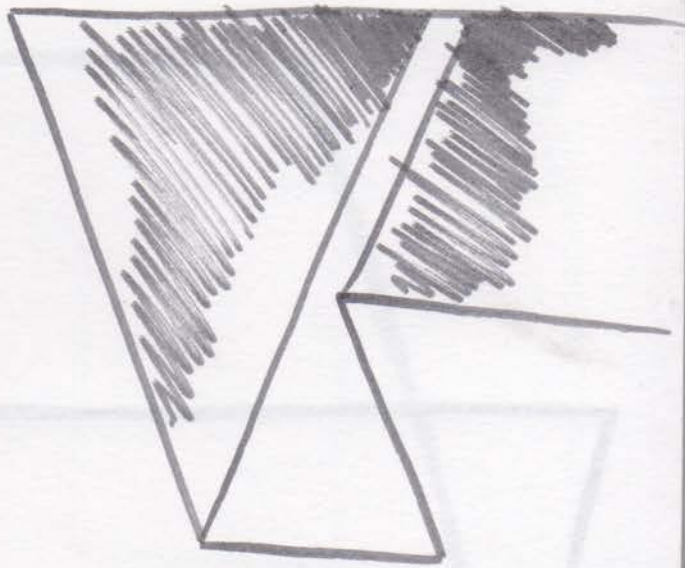






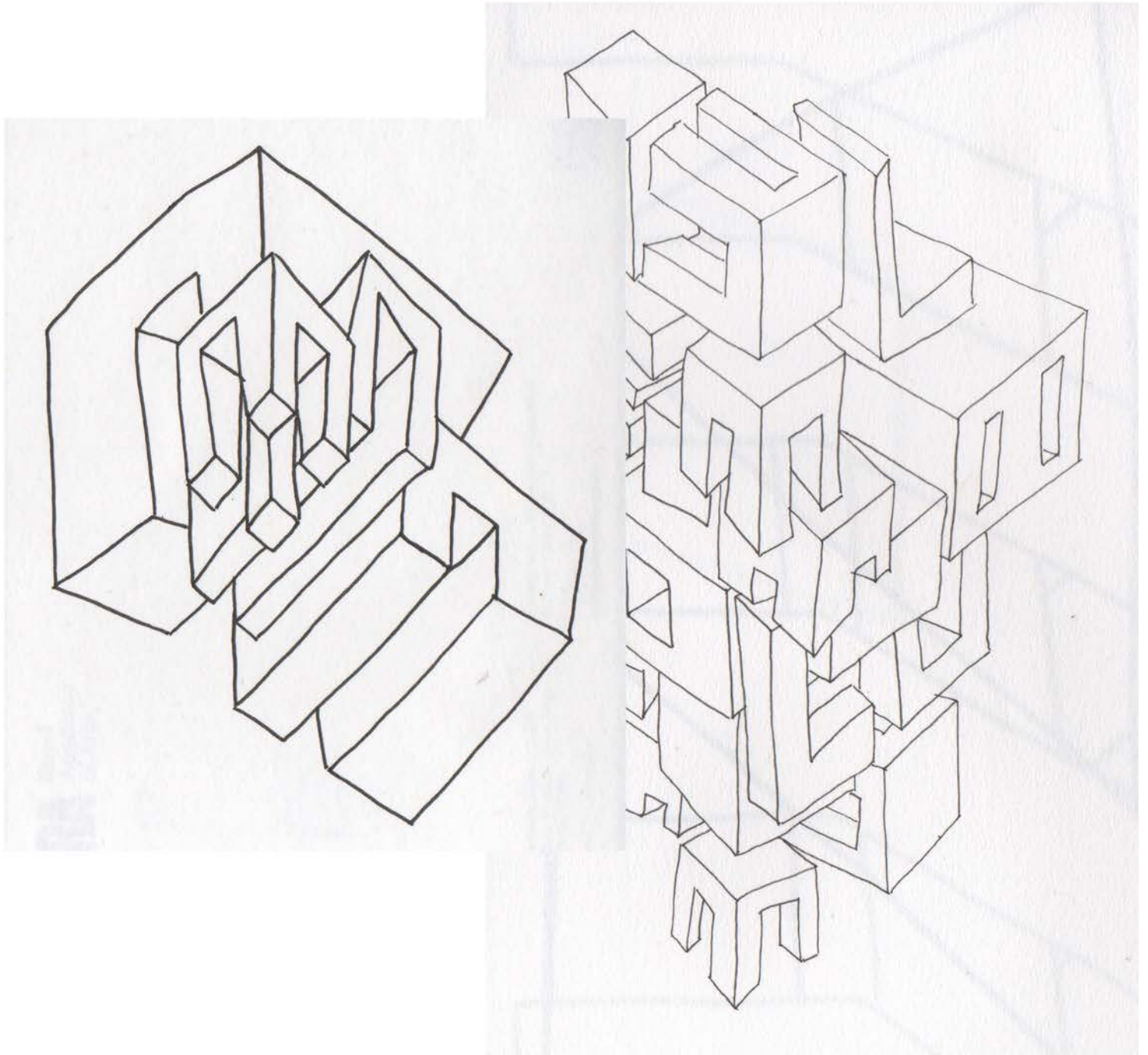












*FROM ANALYSING, I CAN DECODE THE  
EVIROMENT INTO FORMS AND THIS WAS  
THE BASE OD ALL MY DESIGNS TO  
ALLOW THE FULL ASSOSIATION TO THE  
BRUTALIST UTOPIAS*

# INSPIRATION



La Muralla Roja / Ricardo Bofill

The Importance of the Obvious by Matthias Borowski



Ceramics By Saint Karen



enamel



Kueng Caputo: Never Too Much at Salon 94

# Granby Workshop



Assemble worked in collaboration with artist Simon Terrill to create the Brutalist Playground:



sevak zargarian



Valentin Dommagnet



**THEA  
DJORDJADZE**



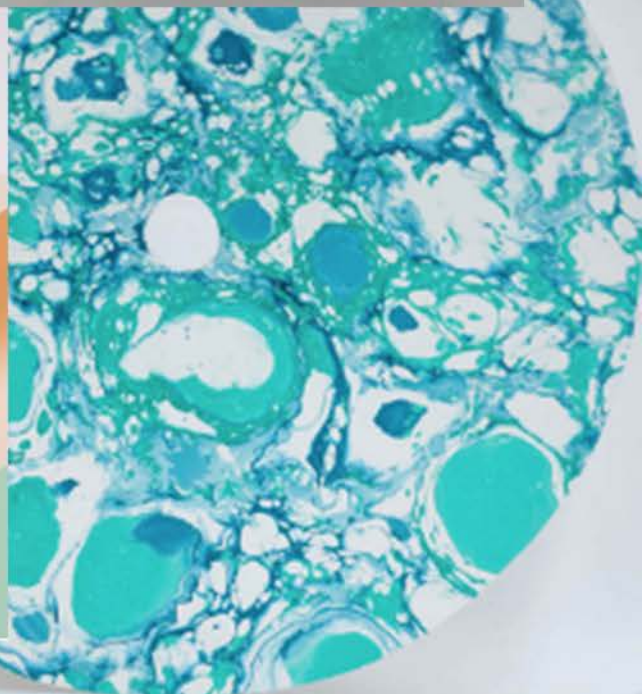
KNEIP



 SCHNEID®



-ZUZA MENGHAM-



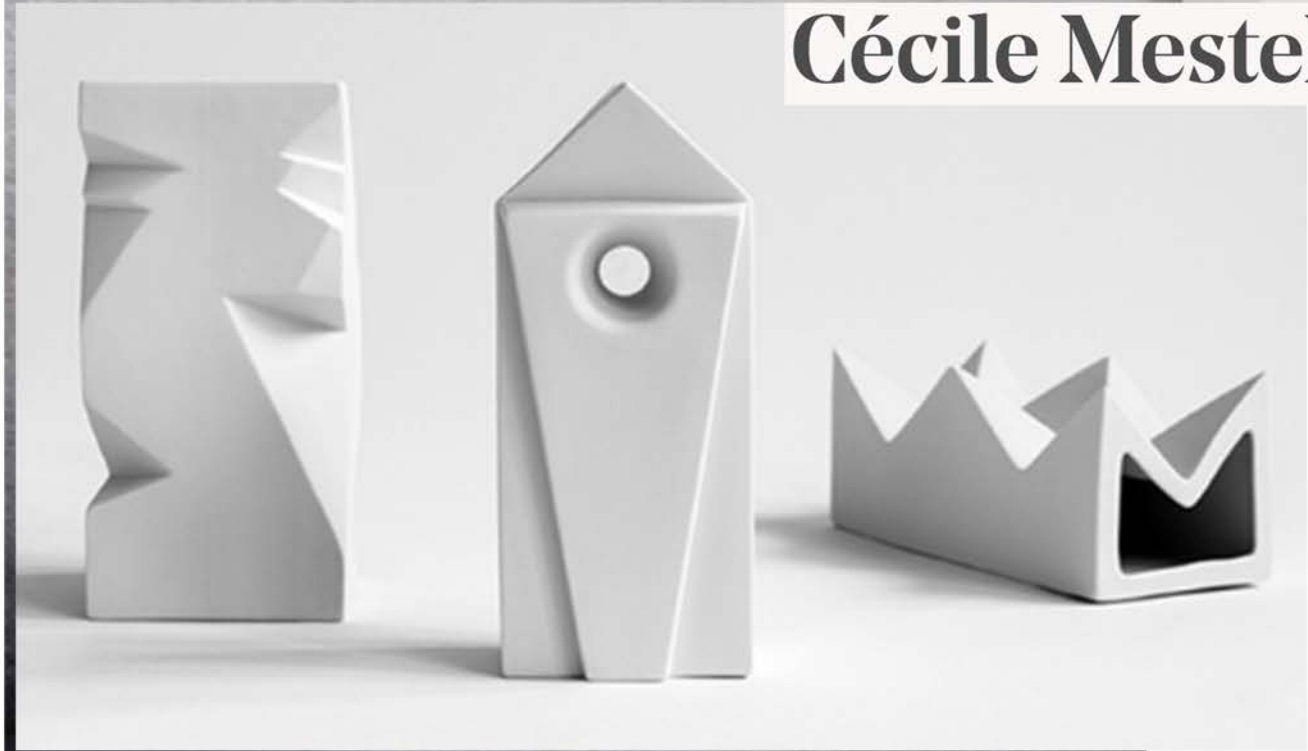
**La Selva and Ivan Zuniga**



**B-FIT Assemblage by Fact Non Fact**



**Cécile Mestelan**





Yen-Wen Tseng is a sculptural concrete



Magnus Pettersen




Umn Design



# Objects

I'VE CREATED A RANGE OF OBJECTS THAT ACT AS SIGNIFIERS FOR  
ASSOCIATION OR CONNOTATION.  
EACH HAS A ROLE.  
THEY ARE CASE STUDIES OF ACTION OR DECISIONS TO CONSUME  
SUBSTANCES THAT CAUSE PHYSIOLOGICAL CHANGE ON THE HUMAN BODY.  
WHETHER THESE SUBSTANCES ARE LEGAL OR ILLEGAL,  
THEY ARE CONSUMED BY ALL.  
EITHER AS A STIMULANT LIKE NICOTINE OR CAFFEINE,  
OR A DEPRESSED LIKE ALCOHOL.  
YET IN HOW THESE ARE CONSUMED,  
ACT AS A SUGGESTION TO HOW A PERSON IS SEEN IN SOCIETY.  
THE RITUAL OF CONSUMING DRUGS IS COMMON IN ALL OF BRITAIN.  
ALTHOUGH WE ALL DO IT,  
IF YOU ARE UPPER CLASS YOU ARE NOT QUESTIONED  
BUT IF YOU ARE LOWER, YOU ARE DEFINED.







# Ceramics

*I BEGAN WITH CERAMICS.  
AS IT IS SOMETHING SO OPPOSITE  
TO THE CONCRETE OF BRUTALISM  
THIS WAS A CHALLENGE TO TRULY UNDERSTAND  
WHAT I WAS TRYING TO PRODUCE.  
WITH SUCH UNLIMITED OUTCOMES TO EXPERIMENT WITH  
THESE PROCESSES HELPED ME TO  
UNDERSTAND THE AESTHETIC, FORMS  
AND FUNCTIONS OF THESE CONNOTATIONS.*



# Maganese

## Dioxide



FROM A LARGE AMOUNT  
OF EXPERIMENTING I WAS ABLE TO PRODUCE  
A CERAMIC SLIP THAT HAS A SIMILAR  
TEXTURE, COLOUR AND IMPERMANCENCE TO  
CONCRETE OR CERMENT.

ALTHOUGH COMPLETELY CHANGABLE, I'VE  
RESOLVED A METHODOLOGY TO REPEAT THE  
PROCESS FOR BATCH PRODUCTION FOR TWO  
CONSISTENT FORMS

# Methodology



*USING DRIED PETRA GROG CLAY  
I CRUSH IT INTO A DUST USING  
A PESTAL AND MORTAR*



*THEN ADDING AN EXACT AMOUNT OF MAGANESE DIOXIDE TO THE  
SOAKING CLAY IT'S MIXED IN THEN PLACED ON A PLASTER  
BAT TO DRY IN THE SUN AND TURNED CONTINUOUSLY OVER A DAY*

*ONCE HANDLED INTO A WORKABLE CONSISTENCY THE DYED CLAY CAN BE  
MOULDED INTO ANY SHAPED WHILST CONTINUOUSLY FIRED INTO A  
CONCRETE-LIKE AESTHETIC. IT IS THE FORMS THAT THEN NEED TO  
BE DECIDED FOR A SUCCESSFUL OUTCOME OF CONNOTATION AND ASSOCIATION*



*THE OUTCOME CAN BE SEEN IN THESE TEST TILES*



# Testers

I TESTED MANY METHODS  
TO GAIN AN EXACT OUTCOME



RANGING  
THICKNESSES OF  
SEMI-MATTE GLAZE



USING OPAQUE GLAZE



RANGING  
THICKNESSES OF  
SLIP IN MOULDS



EXPERIMENTING WITH DIFFERENT FIRINGS  
THIS IS AN EXAMPLE OF  
A SMOKE FIRING



SEEING THE EXTENT  
IN WHICH THE  
CLAY WOULD CRACK

# Moulds

*FROM TESTING THE ELEMENTS OF THE MATERIAL  
I COULD DECIDE ON THE FORMS IN WHICH I MADE  
FROM MASTERS INTO PLASTER MOULDS*



## WHISKEY TUMBLER

*A SIMPLE CYLINDER SHAPE FOR THE ULTIMATE FORM, THE FUNCTION  
IS CENTRAL TO THIS PIECE.*

*TO SUCCESSFULLY CREATE THIS PIECE IT NEEDS TO BE PERFECTION*



## WINE GLASS

*BASED ON A DISPOSABLE PLASTIC CUP, THIS CUP IS 200ML  
THE SAME AS A LARGE GLASS OF WINE*



## *The Whisky Tumbler*





## The Wine Glass

# Smoking

*SMOKING HAS A CONFUSING RANGE OF  
CONNOTATION AND ASSOCIATIONS AROUND ITS PRACTICE.*

*MOST BEGIN AT A YOUNG AGE BECAUSE IT  
LOOKS COOL.*

*AT OLD AGE IT'S EXTREMELY BAD FOR HEALTH.*

*IF SMOKING CANNABIS,*

*YOU CAN BE LABELLED MANY THINGS:*

*STONER, CRUSTY, LAZY, HIPPIE.*

*YET, NOW, IT CAN BE FASHIONABLE.*

*IF YOU SMOKE A PIPE AS UPPER CLASS*

*YOU ARE A GENTLEMAN.*

*IF YOU SMOKE A PIPE AS LOWER CLASS,*

*YOU ARE LABELLED.*

## Tetra is

A retail shop and lifestyle brand dedicated to elevating the aesthetics of the smoking experience.



Ombre Pipe  
\$ 90.00  
by Haciendaware



Ring Pipe Blue  
\$ 150.00



Voltaire Pipe  
\$ 75.00  
by The Pursuits of Happiness



Marble Pipe  
\$ 95.00

by Fredericks and Mae



Beehive Smoker  
\$ 90.00  
by Recreation Center



Balance Pipe Grey  
\$ 65.00  
by Tetra



Marbled Swirl Pipe  
\$ 80.00  
by Christina Haines



WEDNESDAYS 10P

## WEEDIQUETTE

Krishna Andavolu explores these heady times by meeting the people whose lives hang in the balance of our new pot paradigm.



# VOGUE



CULTURE

## 13 Great Gifts for Your Favorite (Legal) Cannabis Enthusiast



before during after sale all 0 items (\$ 0.00)

About Us

Sweetflag is an online retailer for inspiring and restorative home goods, accessories, and smoking accoutrements with a distinctly feminine ethos. We offer a carefully selected range of products intended to elevate everyday rituals and enhance your state of mind by celebrating time for contemplation, wonder, and whimsy. We are creating a lifted lifestyle, where the personal can be sacred, and the beautiful can be sublime.

sweetflag





I DID NOT KNOW MY PLAN FOR THE PIPES SO I BEGAN WITH  
EXPERIEMENTING WITH THE FORMS  
THROUGH ERGONOMICS AND EXTENDING SHAPES  
THIS WAS MY FIRST COLLECTION AND ALLOWED ME TO  
SEE THE THE NEED FOR A CERTAIN GLAZE  
AND ONLY A SELECTION OF SUCCESSFUL FORMS





HERE I WAS TRYING TO ACHIEVE  
THE AGED LOOK OF CONCRETE,  
OF MOSS AND DAMP MOULD.  
ALTHOUGH THE GLAZE I DO NOT  
BELIEVE WAS RIGHT FOR THE  
COLLECTION. I HAD ACHIEVED  
FORMS I WAS PLEASED WITH.





*THE FINAL SET OF PIPES  
ARE A COLLECTION OF DIFFERENT SHAPES  
WITH PAINTED BLACK STAIN  
AND SPRAYED WHITE OPAQUE GLAZE  
WITH A ROUGH TEXTURE*



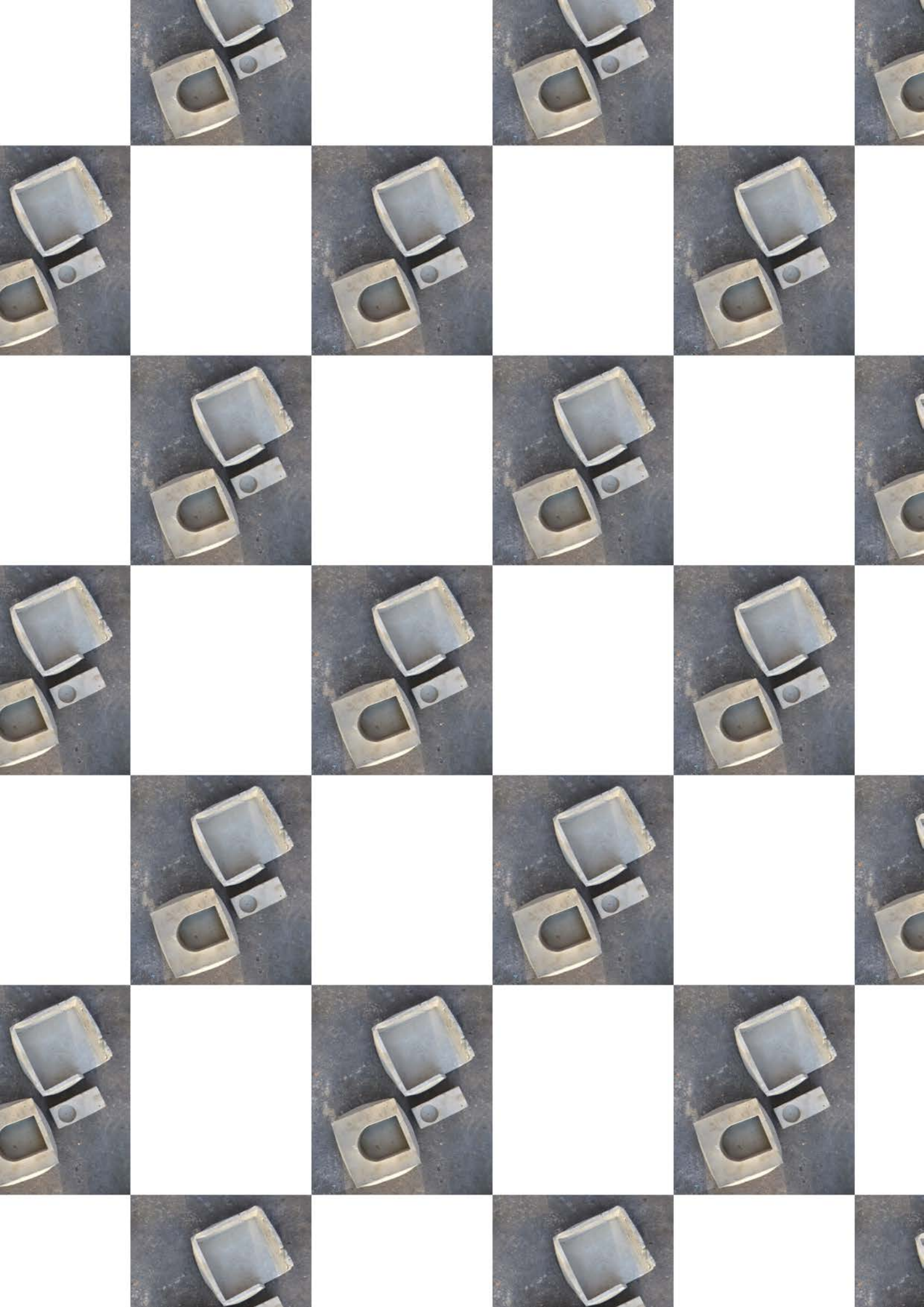


## Smoking Pipes

# Mouldmaking & Casting

*ONCE I HAD EXPLORED THE EXTENT OF CERAMICS  
I VENTURED INTO THE PROCESS  
OF FORMING CONCRETE  
THIS WAS THROUGH POLYMER EXPERIMENTS  
WITH THESE PROCESSES I WAS ABLE TO EXPLORE  
EXACT SHAPING & A RANGE OF  
CONCRETE QUALITIES & AESTHETIC DECOR  
WITH A COLLECTION OF CERAMIC  
SMOKING AND DRINKING TOOLS  
I LOOKED AT OTHER FORMS THAT ARE USED IN  
THE RITUALS BUILT AROUND CONSUMING  
ALCOHOL, NICOTINE AND DRUGS  
TO CREATE A FULL SET  
OF CONNOTATION AND ASSOCIATIONAL OBJECTS*





# CONCRETE



ALTHOUGH CONCRETE IS THE MATERIAL I SHOULD BE USING TO EXACTLY COPY THE BRUTAL BRUTALISM INGREDIENTS. I DO NOT BELIEVE FOR THE NEEDS PRACTICALLY OF SMALLER OBJECTS IT IS USEFUL AND



HAVE DECIDED TO USE THE POLYMER JESMONITE AND



EXPERIEMENT WITH HOW TO GAIN THE SAME AESTETIC IN TONE AND SUCCESSFULNESS.

# JESMONITE



WORKING WITH JESMONITE I FOUND TO  
BE THE SIMPLIST METHOD FOR  
ACHIEVING THE CORRECT AESTHETIC



ALTHOUGH I HAD TO TEST THE  
USUAL CONCRETE METHODS TO  
SEE WHETHER THEY WERE THE  
SAME, SUCH AS TERRAZZO AND  
IN FACT IS WAS HARD TO ADD



AN AGGREGATE  
THESE ARE MY  
FINAL FOUR  
MATERIAL  
SAMPLES

# Masters



USING A RANGE OF WOOD WORKING  
TECHNIQUES I CREATED MASTERS  
FOR MOULDMAKING. WOOD IS SOLID  
AND RESISTANT TO SILICONE IF  
OILED AND VASELINED



THE WOODEN MASTER IS COVERED IN  
 VASELINE  
 A STRUCTURE IS MADE FROM LEGO AND  
 PLASTICINE WITH ACRYLIC ON THE BASE  
 ALL OF THIS WILL BE STOP  
 THE SILICONE FROM STICKING



AROUND 5 LAYERS OF LIQUID  
 SILICONE MIXED WITH THIXITROPE  
 (A THICKENER)  
 ON TWO SIDES  
 (SEPERATED BY VASELINE)



TO STOP THE SILICONE FROM LOOSING ITS  
 FORM A JESMONITE HARD-CASING  
 IS ALSO ADDED IN TWO PARTS  
 THEN THE MASTER IS REMOVED  
 SO AN EMPTY SPACE CAN BE FILLED BY  
 ANY LIQUID FILLER

# Mouldmaking Example

# SHOT GLASSES



I BEGAN CONTINUING USING THE EXAMPLES OF DRINKING UTENSILS, TO ANALYSE THE INFLICTION OF CONNOTATION ON THE USE OBJECTS BY A DIFFERENT CLASS.

SHOT GLASSES ARE INTERESTING IN THEIR HISTORY: THEY ARE VERY RECENT IN FIRST WORLD CULTURE. THEY DO NOT SIT SPECIFICALLY WITH A CERTAIN CLASS YET MORE AS A LARGE PART OF BINGE DRINKING CULTURE. USUALLY FOR THE USE OF DRINKING HIGH PERCENTAGE ALCOHOL SWIFTLY, THEY ARE NOT DECORATED BUT PRACTICAL STRAIGHT CYLINDER GLASSES. I'VE EXPLORED THIS IGNORING OF AESTHETIC BY EXPERIMENTING WITH JESMONITE IN A RANGE OF BRUTALIST TUMBLERS.



# *CANDLE HOLDER*

THROUGH THE ROUTINE OF CONSUMING THERE HAS  
BECOME A RITUAL THROUGH THE PRACTICE  
WHEREBY CERTAIN WARES PLACED AROUND  
THE ENVIROMENT ARE USED IN CONTEXT  
TO THE PRACTICE.

FOR THIS REASON I HAVE INCLUDED A  
MULTIFUNCTIONAL HOLDER FOR THIS WARES  
A TEALIGHT, CANDLELIGHT AND INCENSE.

ALL CAN BE PLACED IN THE OBJECT  
AND USED ACCORDING TO THE MOOD

FOR A CERTAIN ATMOSPHERE

I'VE CREATED THEM IN SOLID BLOCKS OF  
JESMONITE USING A RANGE OF AGGREGATES  
OR TERRAZZO EFFECTS.





# *INSENCE HOLDER*

ALTHOUGH THE MULTIFUNCTIONAL CANDLE HOLDER  
DOES EXPLORE THE POSSIBILITIES OF CONTAINING ALL

I HAVE DEDICATED SIMPLE

RECTANGLE AND CUBE HOLDERS TO

SEPERATE INCENSE AS ANOTHER CONNOTATION

THERE'S A FOCUS ON INSENCE

BEING CONNECTED TO THE ASSOCIATIONS OF A 'DRUGGIE'

WHEREAS INSENCE IS ORGINATED IN RELIGION,

IN RITUAL.

BY EXPLORING SUCH A SIMPLE SHAPE

THE HOLDERS CAN BE A RANGE OF FILLERS

ALTHOUGH ONLY ONE IS NEEDED

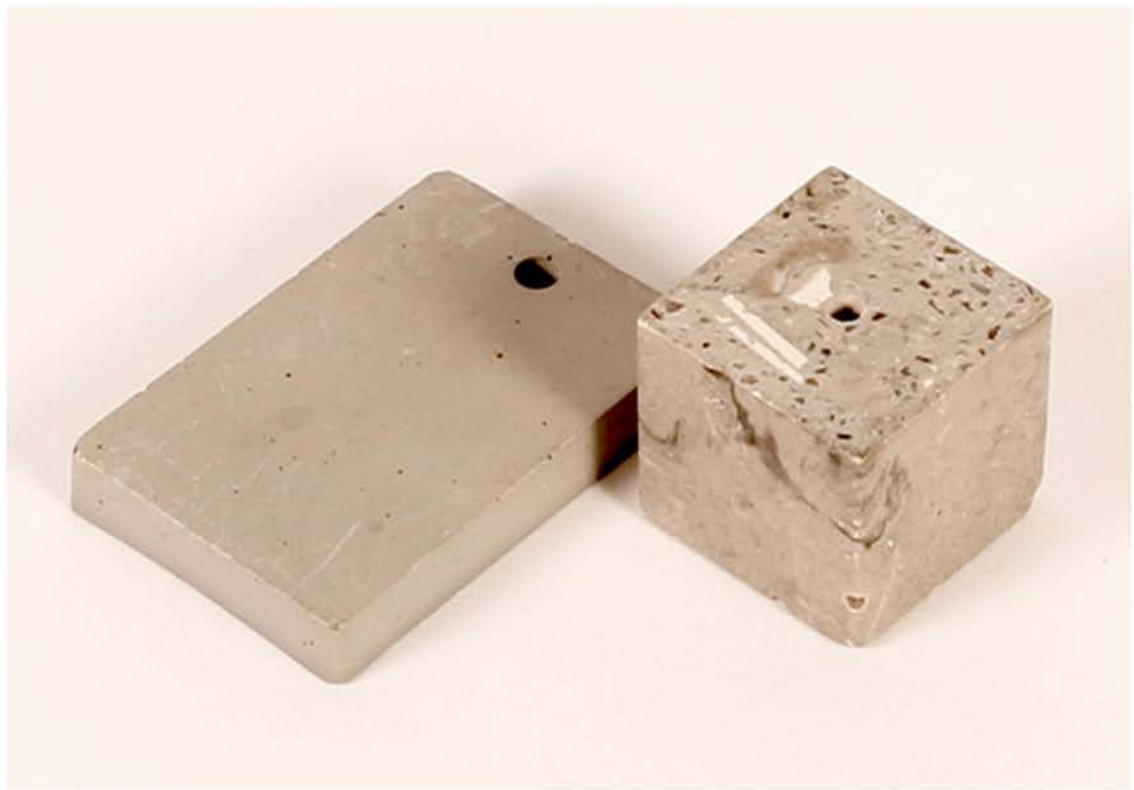
A COLLECTION CAN BE MANIPULATED TO

THE USERS PLACEMENT

GIVING CONTROL

AND A PLAYFULNESS TO EXPLORING

A MADE AESTHETIC



# ASHTRAY 1

ASHTRAYS ARE THE MOST DESIGNED PIECES

OUT OF THE SMOKING COLLECTIONS.

THEY CAN BE MADE FROM ANY MATERIAL

AND SIMPLY NEED A SPACE FOR ASH

TO FALL.

FROM THIS EASY FUNCTION

THE FORM WAS TO BE DECIDED BY MY APPROACH.

FOR THIS ASHTRAY I WANTED TO BASE IT

ON JUST THE FUNCTION OF A TRAY

WITH HIGH WALLS TO HOLD IN THE ASH

A FLAT SURFACE TO CATCH

AND A GAP IN THE WALL TO EMPTY



# ASHTRAY 2

ORIGINALLY THE TRAYS WERE IN CONCRETE BUT  
I CHANGED THIS FOR JESMONITE



THIS WAS DUE TO THE AESTHETIC WITH THE REST OF THE PIECES. MOREOVER TO HAVE SUCH SMALL PIECES BUT THIN OR THICK WAS TOO INTERCHANGABLE FOR CONCRETE TO BE SUCCESSFUL. THE SECOND ASHTRY IS A SOLID BLOCK WITH AN ARCH FOR THE ASH CATCHING. THIS PIECE I FEEL IS THE MOST 'BRUTALIST' IN ITS FORM AND FUNCTION. IT WILL STAND OUT OF THE COLLECTION BUT HOLD IT TOGETHER IN ITS ORIGINAL CONTEXT.



# *HOLDER*



TO FURTHER FOCUS ON THE MAIN ASPECTS  
OF WHAT MAKES A BUILDING TO BE LABELLED AS BRUTALIST:  
FORM/FUNCTION, CONCRETE, MODERNIST, DECONSTRUCTED.

THIS HOLDER IS SIMPLE IN SHAPE AND ITS USAGE.

IT IS UNIVERSAL FOR MANY FUNCTIONS,  
FROM HOLDING A MOBILE DEVICE OR A TABLET,

TO A MIRROR OR CIGARETTE

ALTHOUGH THIS IS NOT AS OBVIOUS FOR THE

COLLECTION IN ITS RELATION TO

CONNOTATION AND ASSOCIATION,

I BELIEVE IT 'HOLDS' THE AESTHETIC TOGETHER.



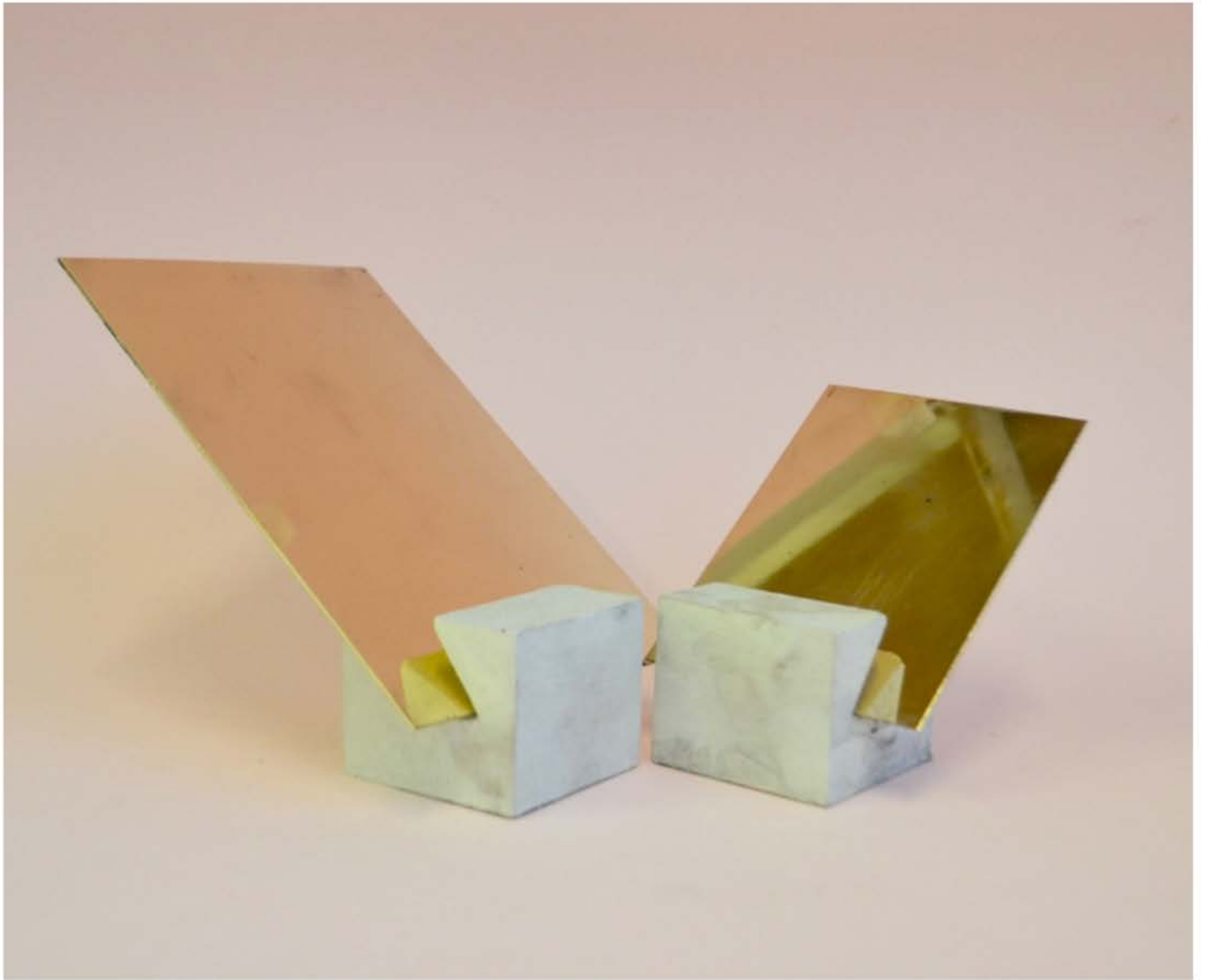


# Final Images













# Case Study Zines

AS THE IDEAS BEHIND EACH OBJECT ARE NOT ONLY QUITE COMPLICATED AS A WHOLE, THEY EACH HAVE A CONNOTATION OR ASSOCIATION THAT NEED TO BE EXPLAINED IN BETTER DETAIL THAN JUST VIEWING IT AS A PIECE.

THEREFORE

TO ALLOW THE VIEWER AS MUCH INFORMATION AS POSSIBLE ON THE HUGE ARRAY OF ANGLES BEHIND THIS COLLECTION OF OBJECTS I HAVE CREATED ZINES TO GO ALONG THE PROJECT.

THESE SHOULD SIMPLY EXPLAIN PART OF THE CONTEXTUAL RESEARCH BEHIND THE LARGE NUMBER OF OBJECTS.





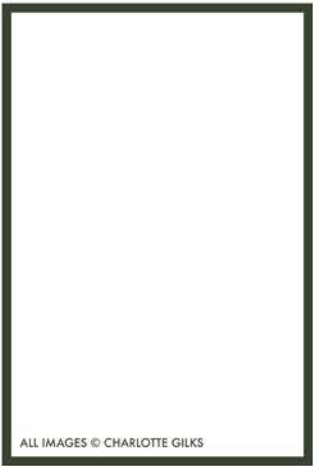
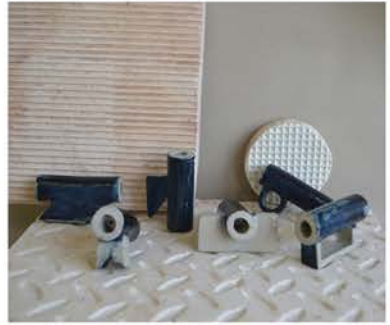
The Pipe

The pipe is a device used to inhale or taste the smoke of vapor derived from the burning or vaporization of a substance.

There are many types of pipe. From the traditional Moroccan Sebsi smoking pipe to Chillum conical originating from India.

Yet in Britain there are usually only two definitions: The tobacco pipe or crack / cannabis pipe. These have large connotations one of illegality, and one of prestige.

This definition between what is accepted and what is not, I have explored in ceramic pipes. This is an insight into Britishness, connotation and association.



# Example of 'Pipes' Zine

# Conclusion

*I HAVE CREATED A RANGE OF PARAPHERNALIA  
OBJECTS TO EXPLORE THE RITUAL  
IN DRUG/ALCOHOL USE  
THESE OBJECTS SEEK TO VIEW  
THE CONNOTATION AND ASSOCIATION  
THE BRITISH ASSUME TO OBJECTS  
FOR THEIR USE ON THE  
STATUS OF THE PERSON USING THE OBJECT  
ALTHOUGH THIS OBJECTS CAN BE  
USED BY ANY CLASS/RACE/AGE  
THEY EXPLORE THE AESTHETIC  
OF HIGH CLASS DESIGN  
WITH LOWER CLASS HOUSING  
TO REMOVE THE STEREOTYPE  
AND PERSONIFICATION OF AN OBJECT*

# *Evaluation*

THESE OBJECTS HOLD A HUGE AMOUNT OF  
INFORMATION

AND THIS MAY NOT BE VERY VISIBLE  
SO IT IS KEEN THE LAYOUT AND ZINES

EXPLORE THE IDEOLOGY INVOLVED  
IN THEIR MAKING.

AS A COLLECTION,

THE OBJECTS HOLD A CONSTANT  
AESTHETIC AROUND THE THEME

OF BRUTALISM BUT DO NOT

USE ANY OF THE ACTUAL MATERIALS

DISASSOCIATING THEM FROM

THEIR INSPIRATION ORIGIN.

THIS IS ONLY ONE PART OF THE PROJECT

AND ACT AS SIGNIFIERS FOR THE

LARGE PIECES.

# Furniture

TO EXPLORE THE MAIN ELEMENTS OF BRUTALISM

I'VE DIVIDED MY INVESTIGATION INTO 3 ELEMENTS

ALL OF THESE ARE IN REACTON TO THE UTOPIAN DESIGN EHTOS

BEHIND BRUTALIST BUILDINGS IN THE CASE STUDY OF BRITAIN

THE 'SUCCESSFUL' BASED ON THE BARBICAN,  
EXPLORING THE MAIN IDEALS AS WELL AS CERTAIN AESTHETICS

THE 'CONFUSED' BASED ON TRELICK TOWER  
LOOKING AT THE MIDDLEGROUND OF THEORY TO AESTHETIC

THE 'FAILED' BASED ON ROBIN HOOD GARDEN  
SYMBOLSING THE OBVIOUS ELEMENTS OF BRUTALISM THAT  
DID NOT WORK.

EACH PIECE IS CONCEPTUAL AND AESTHETIC  
BUT WILL HOLD ALL THE OBJECTS IN DECIDED PLACES

SO THIS WILL BE A SET UP

AND ENVIROMENT

EXPLORING BRUTALISM IN THE FORM OF MAKING  
COVERING EVERY ASPECT THAT I'VE RESEARCHED



# Rob

Based on Robin Hood Gardens in Poplar, in East London

English Heritage = 'fails as a place for humans to live'  
due to be demolished in 2017

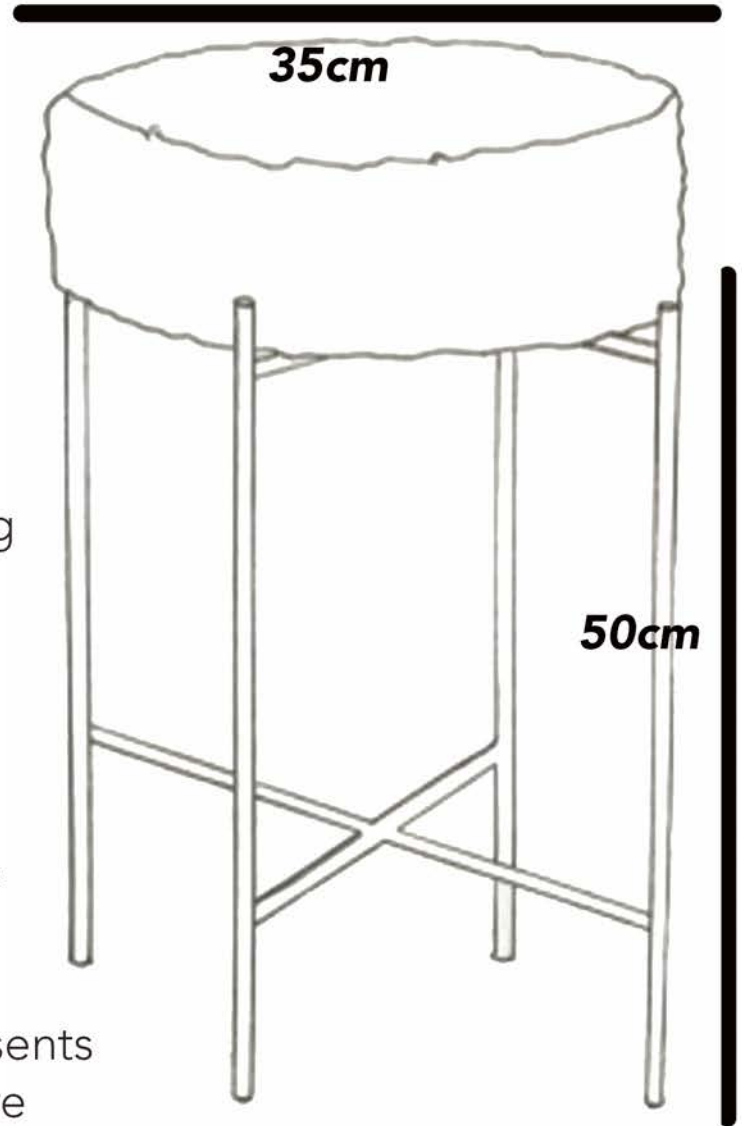
RESIDENTIAL SOCIAL BLOCK FLAT ESTATE BRUTALIST  
LECORBUSIER UNITEDHABITATION DEMOLITION  
REJECTION DESTRUCTION CONSULTATION SUPPORT  
PROBLEMED REGENERATION PROJECT FAILED LISTED  
UNLIVABLE UNINHABITABLE DEPRESSED REDUCE  
PROJECT BLAME LOWERCLASS AGGRESSION EMPTY  
REPLACE RELATIONSHIP LONDON CHANGE CRISIS  
GENTRIFICATION SOCIALCLEANSING CANARYWHARF  
CONTENTION DISADVANTAGED CONSTRAINT SLAB

Robin Hood Gardens has failed as a social housing development and is being destroyed. It symbolises all that is seen wrong with Brutalism and allows connotations to be ingrained.

Rob will be a failure, it will contain the negative associations and be a clear example to blame brutalism for a dystopian crisis



The chair base will be made from a solid concrete block, this will be badly poured so the negative associations of concrete and bad design can be assumed



### **Steel Reinforcement Bar**

Frame welded together using a similar frame used in concrete construction yet Rebar rusts and buckles hence

the reason for its use in a piece that represents failure



# Rob



# ROB - The Robin Hood Gardens Stool

*Ready for demolition*







Made from concrete with mixed aggregate and steel reinforcement rod


The Rob stool is based on the negative aspects of Brutalist buildings like broken cracked concrete and rusting steel.

The seat top is reverseable rough on one side smooth on another



# Trevor

Based on Trellick Tower in Labroke Grove, West London



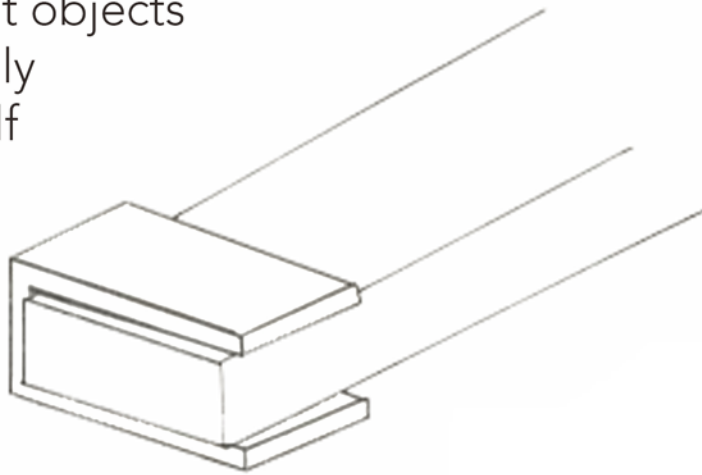
Named the 'Tower of Hell' in the 1970s  
now a private flat costs up to £700,000

GOLDFINGER SOCIAL ACCESS COUNCIL ASSOCIATION  
REFURBISHED PEAK GRITTY CRIME MULTICULTURAL  
CONCRETE WOOD GLASS THERMALBRIDGE RENTED  
HIGHRISE DYSTOPIA BLUR DOOMED TOWERBLOCK  
NOTTINGHILLCARNIVAL MONSTROCITY FASHIONABLE  
'HIGHRISEFORHIPSTERS' ENTERPIRSE LOCAL CHARITY  
PORTABELLOROAD CULT EPITOME MONUMANT ICON  
BOILERROOM FAME PROFILE EXPOSURE CAPITAL  
DISTINCTIVE INFLUX STEREOTYPE FACADE EXTERNAL

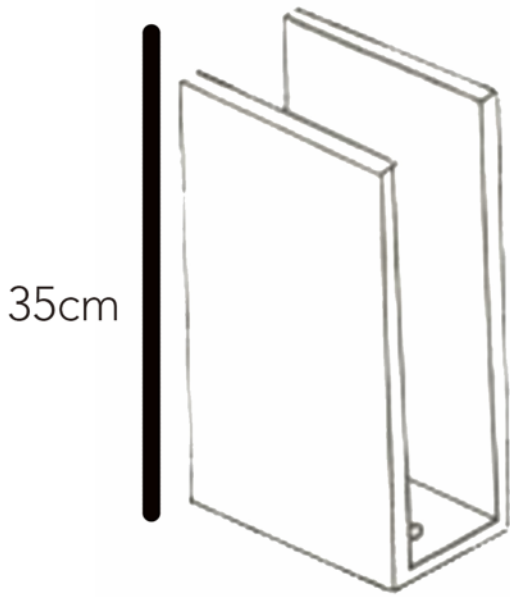
Trellick Tower is a confused building, split between the private world of gentrified Notting Hill and the multicultural community enforced by social housing, it holds negative and positive associations.

Trevor will be a piece separated in its orientation, partly accepting its development and partly keeping its 'monstrosity' labels.

The shelf and the attachment/holder will be different objects entirely.. Without fully determining the shelf length or material, it can be changed for the owner. Yet I will use this to my advantage in exploring a range of materials that may seem confused when placed together or, conversely, seem aesthetically correct in unison

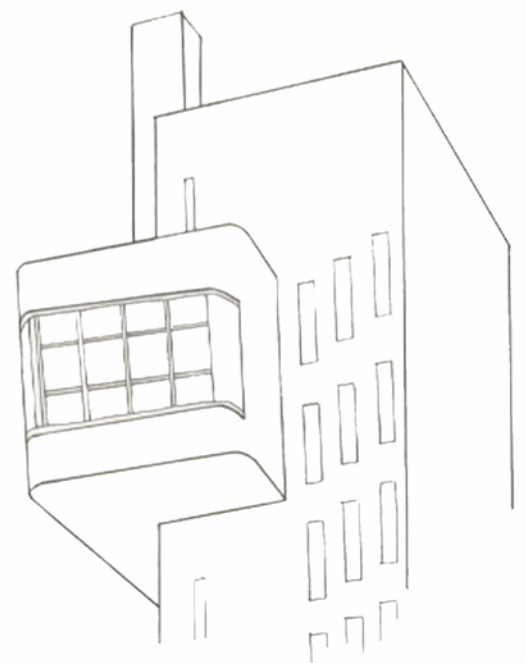


*examples of jesmonite samples*



Shelf holder will be made using a mould allowing the material, surface and texture to be interchangeable in a range of options

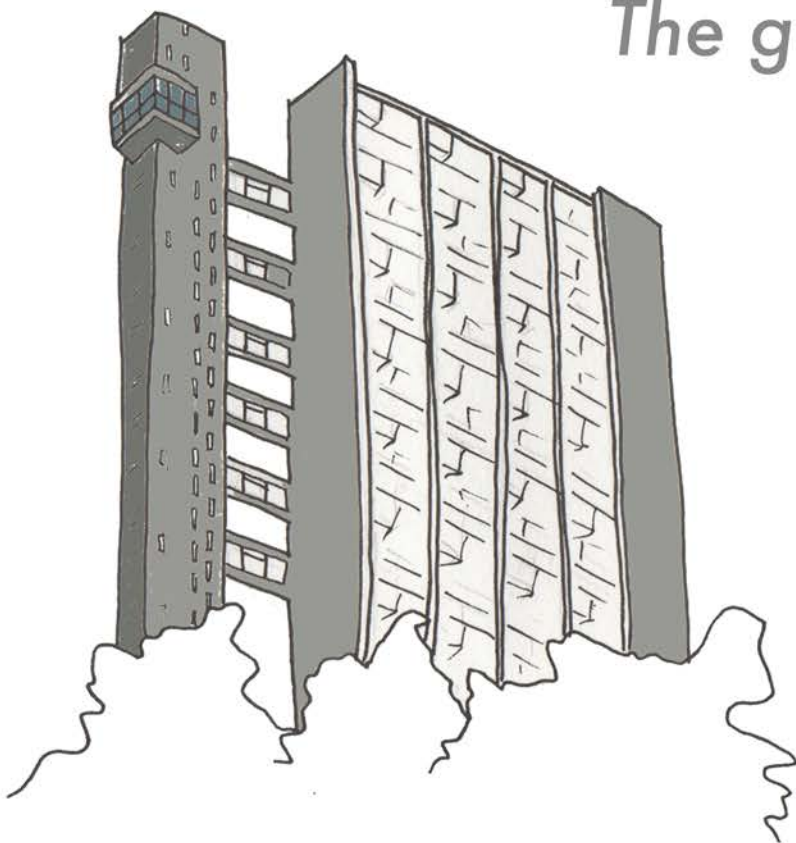
# Trevor





## TREVOR- Trellick Tower Shelving

*The gentrified High rise*





Using a solid jesmonite shelf made from layered concrete-like pours, the main shelf is a simple resemblance of what is usually defined as Brutalist aesthetic. For the shelf brackets the shape is inspired by the water tower at the top of the Trellick Tower building. With drilled hollows reaching internally, the shelf will be held by metal that will be on view to explore the rawness of Goldfinger's building that has not changed despite the large amount of privatisation of many of the apartments in the high-rise.



# Barbara

Based on The Barbican Centre in Central London

Barnabas Calder = 'The Barbican may be the closest the UK has ever come to a perfect Brutalist housing estate - well built, well maintained, richly supplied with social facilities and free of social problems'

RICH CITY CORPORATE CENTRAL EXPENSIVE HIGHRISE  
PRIVATE CULTURED RESIDENTIAL COMPLEX PUBLIC  
PRINCIPLE COHESION FACILITIES PENTHOUSE TOWER  
ARTS BUISNESS MODERN CURRENT MEMBERSHIP VISIT  
GALLERY STREETSINTHESKY EXHIBITION CENTRE  
EXCLUSIVE CONCRETE LAKE DESIGN HALLMARK RARE  
HIGHWALKS UNIQUE INSIGHTFUL SUCCESSFUL ESTATE  
STYLE PROFESSIONAL SPACE DEVELOPMENT ARTISITS  
EDUCATION SERIOUS ESTABLISHED VENUE DETAIL

The hours spent hand chiseling the exterior concrete of the Barbican to have a certain texture, the cultural services and condition of a complex so heavily associated to a utopia: the Barbican is the perfection of Brutalism  
Barbara will be the most 'successful' piece of the collection. She will contain the correct forms and functions and have an aesthetic of high taste and quality.

# Table Top = Terrazzo

Chips set in concrete and polished usually a floor material

EXAMPLES



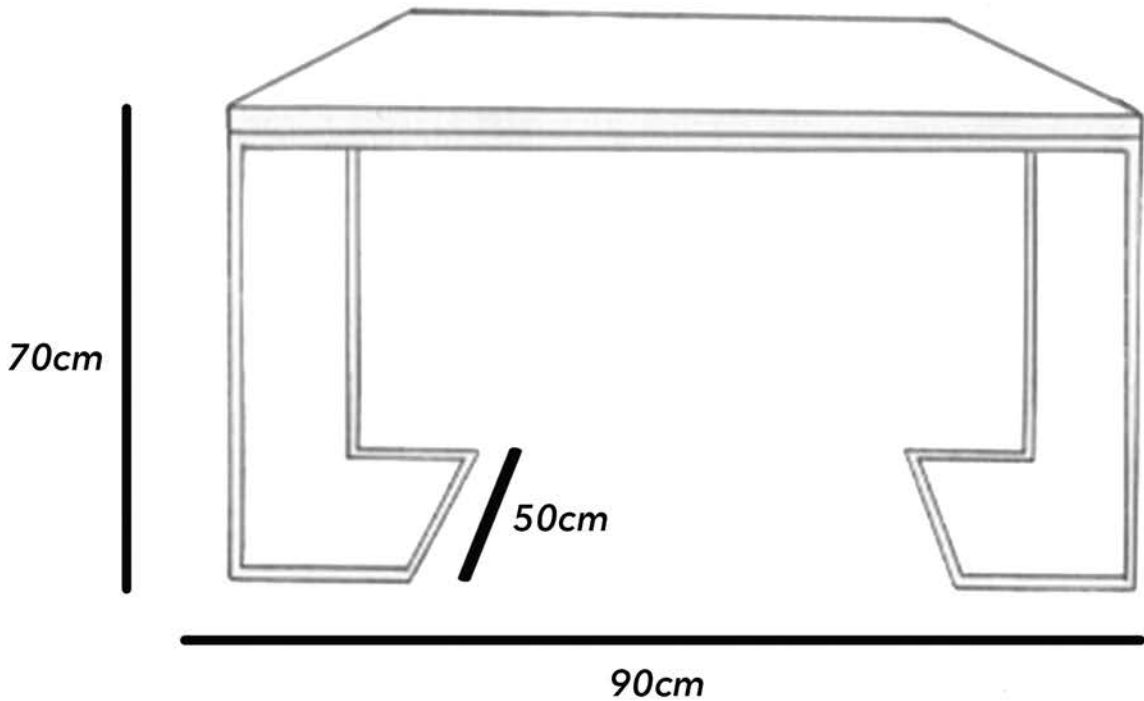
HOUSE OF CARDS



ASSEMBLE



MAX LAMB



Will either pour table top straight onto frame or use a separate mould and attach onto frame

I want to experiment with what goes into the piece in terms of materials.

I will be a range to make the Terrazzo effect of marble, concrete, jesmonite and resin. It will be one piece unable to replicate

Will be Tig or Mig welding depending on practice but will be perfect frame using square bar, steel or stainless steel



# Barbara



# BARBARA - The Barbican Estate Table

*The ultimate modernist*





Using flat steel bar in the simplest of forms possible for the shape, the frame is very thin and almost non-existent. However to resemble the Barbican's building methods the frame has been hand marked with all over like the hand hammering of the concrete of the high rise towers. To explore the ultimate Brutalist ideologies within the estate, the table top has details not exactly copied from the building environment. Firstly the tiles are made from jesmonite, but white and black marble has been used as an aggregate for an expense to be given to the table. The jesmonite has been made in square tiles to create a grid pattern; this pattern is based on the idea of the 'Modernist Grid'. The Modernist grid was stated as the ultimate tool of modernism allowing the fundamentalist forms and functions to be used. The Barbican's pathways around the complex are tiles as well as some of the exterior.



Using all the object I have made I plan to make a set up from their organisation. By viewing the pieces as a whole I hope that all the individual ideas that I have explored with come across.

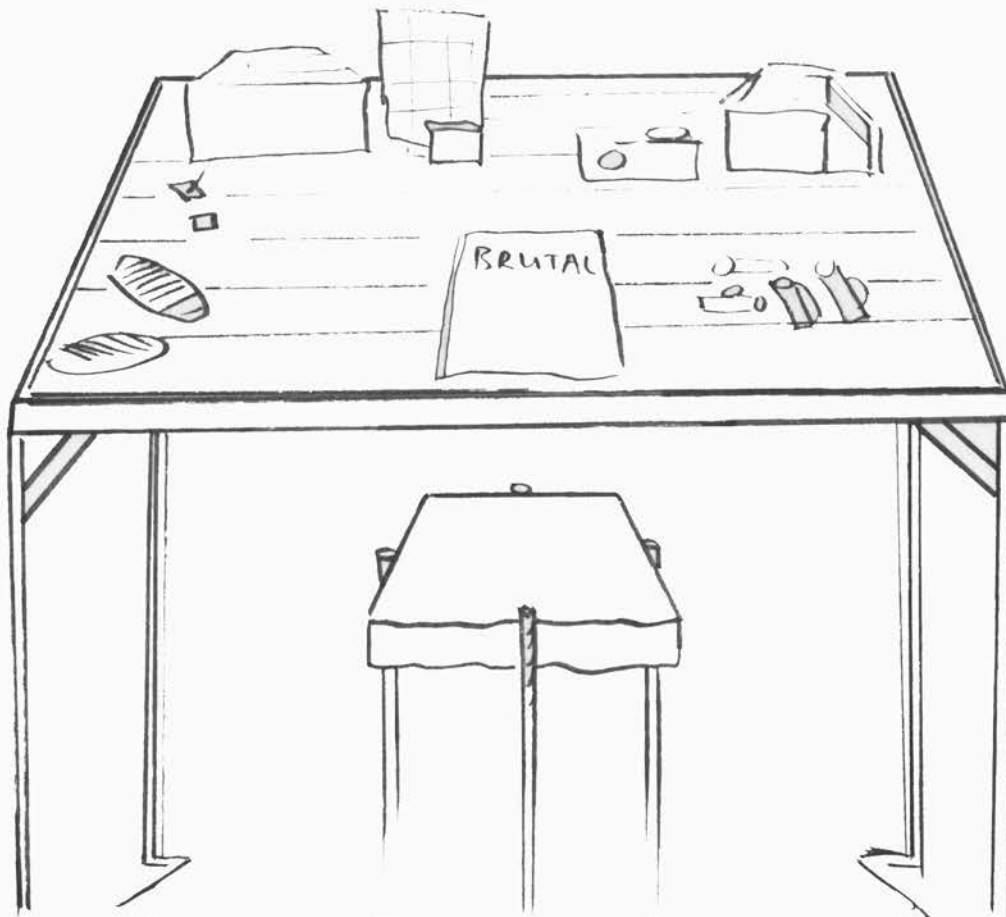
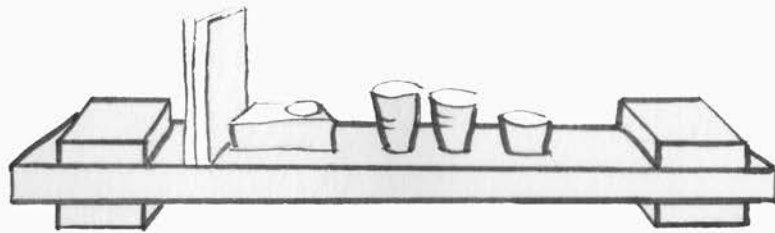
As I have been analysing this project as a study of the aspects of Britishness and used Brutalism as a case study,

I plan to use the layout like an academic desk.

Whereby the viewer can approach the set up as a collection of objects each with a large amount of meaning with in them to be explored.

The shelf and the table will both be used to hold objects and zines.

The whole set up will be placed on a white board so the layout is seen as a controlled enviroment.





Brutalism has seen a recent resurgence in contemporary culture. In an ever growing housing crisis, the utopian ideals speak of a visionary method for civilized urban planning with bold concrete aesthetics. However, in a current social crisis or even dystopia, Brutalism is misinterpreted and fetishized, leading to a disengagement of the social ethos as it is sensationalized into tasteful appropriated assets.

Brutalism gives us an insight into the dystopian Britain.

I have explored this in two investigations

1. Social Crisis – we are ostracizing, with television programs such as Skint and Benefit Street, the lower classes are portrayed as an alien population. They are blamed for their exclusion through their actions in drinking, smoking and drug use. Yet why should they be punished? I will create paraphernalia that explores the distinction of how certain objects in ritualistic practices of consumption can be seen as either 'upper' or 'lower' in class
2. Dystopia – I believe there are 3 interpretations to Brutalism all based around the theory of designing for a utopian ideal. 'The Successful', the succeed progressive complexes, like The Barbican. 'The Confused', with large issues surrounding aesthetic and social change, like Trellick Tower. And 'The Failed', decaying structures that withhold the negative connotations, like Robin Hood Gardens. These will be visually explored through furniture that I have titled to personify the ideas behind them further. 'Barbara' as the successful, 'Trevor' as the confused and 'Rob' as the failed; they have been named so they can join the elite culture art and design yet using simplistic names that have their own connotations in society.



# *CHARLOTTE GILKS*

IN A TROUBLED BRITAIN, THERE'S AN INCREASING CONCERN ABOUT THE DISSOLVING OF COMMUNITY ETHOS AND A GUILT YEARNING FOR VALUES LOST. PROGRESS AND DEVELOPMENT HAVE BECOME STAGNANT. THE YOUTH FEAR THEIR FUTURE AND ARE WANTING TO ADDRESS WHAT NEEDS TO BE RESTORED.

POST-WAR BRITAIN ANSWERED THIS THROUGH BRUTALISM, A UTOPIAN IDEAL TO CITY PLAN THOSE WORST OFF INTO CONCRETE BLOCKS. BUT THESE FAILED.

BRUTALISM TODAY HAS SEEN A RESURGENCE IN CURRENT CULTURE. NOT ONLY IN THE IDEALS, BUT IN THE CONCRETE AESTHETIC FETISHIZED INTO HOME-WARES. MODERN BRUTALISM IS AN EXAMPLE OF THE MISTAKEN CHOICES OF CONSUMERISM, BUYING INTO THE IDEA IGNORES THE PROGRESSIVE DESIGN THEORY BEHIND THE ESTATES. WHILST THOSE STILL WORST OFF ARE CONTINUALLY DISREGARDED. THROUGH OBJECTS AND FURNITURE, AN INVESTIGATION INTO BRITISHNESS IS EXPLORED THROUGH BRUTALISM. THE ASSOCIATIONS, CONNOTATIONS AND STEREOTYPES CORRUPTING OUR TORN SOCIETY ARE DECRYPTED IN THE POWER OF MAKING.

## DISSERTATION TITLE

'BRUTAL BRUTALISM AND THE BRITISH SOCIAL CRISIS'

# **STATEMENT**

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# Brutalism / Brutal