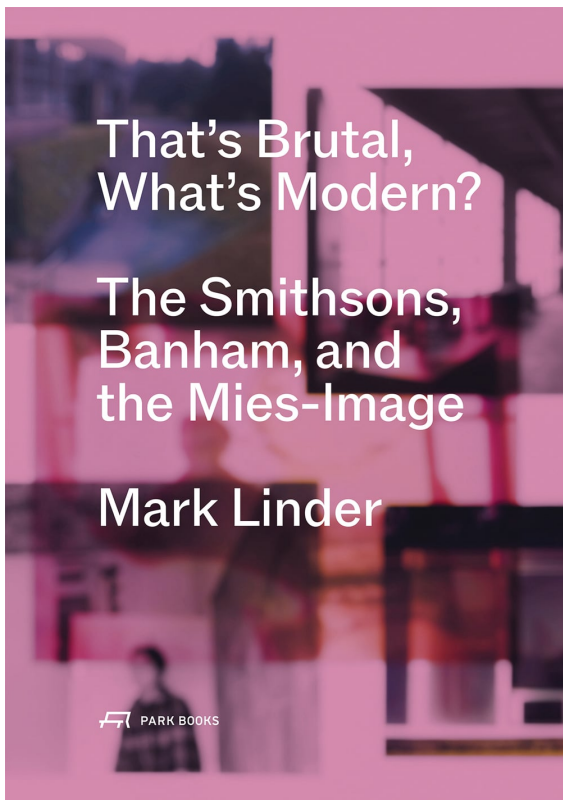




That's Brutal, What's Modern

The Smithsons, Banham, and the Mies-Image

Mark Linder

ISBN	9783038604013
Publisher	Park Books
Binding	Paperback / softback
Territory	World excluding Austria, France, Germany, Switzerland, Puerto Rico, United States, Canada, and Japan
Size	240 mm x 170 mm
Pages	304 Pages
Illustrations	300 color
Price	£45.00

- Offers a new understanding of New Brutalism in Britain as a consequential, generative, and still pertinent episode in the history of imaging practices in architecture
- Written for a broad audience among architects, students of architecture, and anyone with a serious interest in modernist and contemporary architecture as well as scholars in the fields of art history, visual studies, media studies, and photography
- The extensive, accessible, and unusual use of images increases the book's appeal among a diverse audience with both casual and serious interest in the subject

In ***That's Brutal, What's Modern: The Smithsons, Banham, and the Mies-Image***, Mark Linder offers a new understanding of New Brutalism as a consequential, generative, and still pertinent episode in the history of imaging practices in architecture. His core thesis is that the most distinct identity and enduring influence of New Brutalism resides in Alison and Peter Smithson's fitful and evolving fifty-year fascination with the imaging potential they found in the work of Mies van der Rohe.

In four chapters and around 50 image arrays, the book progresses from historical research to theoretical speculations on the legacy and potential of the Smithsons' New Brutalism and their pursuit of the "Mies-Image." The chapters situate New Brutalism in the context of emerging theories, practices, and cultures of imaging in postwar Britain, trace the Smithsons' imaging practices and the appearances of the Mies-Image as it evolves in their projects and publications over five decades, reconsider Reyner Banham's evaluations of Mies and his role in New Brutalism, and explore imaging theory and its potential to re-evaluate the significance of New Brutalism.

This book will appeal to a broad audience among architects, students of architecture, and those with a serious interest in modernist and contemporary architecture, but also among scholars in multiple academic fields including architectural and art history, visual studies, media studies, and photography.

Mark Linder is a professor at Syracuse University School of Architecture. His research explores design theory and history considered in a transdisciplinary framework with a focus on modern architecture since 1950.

