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the containing walls that the open spaces are structured and that the entrances become visible. The access to the foyer is via a courtyard, whose roof is a continuation of that of the foyer constituted by the floor of the balconies. Ramps and lifts give direct access to the conference rooms. The back-stage area and the mechanical installations are arranged on two levels around the stage. The other technical installations are housed between the inclined walls of the auditorium.

The shape of the volumes corresponds to inclined angles in the plan. However, the interior spaces are not detectable from the outside, for the single great shape of the auditorium dominates the whole complex.

The different interior spaces are not prolonged toward the outside; they are separated by closed elements perforated by apertures, which create surprising light effects. Chiaroscuro is deliberately employed as an architectural element. The opening of the foyer toward the interior courtyard is an example of the mastery with which Kenzo Tange handles the transition between inside and outside. The employment of concrete, which is almost tectonic, peculiar to the Japanese, the interior spaces subordinated to the large conical envelope testify to a consistent constructive and geometric system. As the double walls are visible only at the apertures, the acute angle structure of the roof is apparent and is very coherent. However, it would be wrong to regard Tange as a defender of an aesthetic hypothesis issuing from a "constructive honesty".

The daring articulation of structural elements is rather a kind of symbolism which emphasizes again the ponderous effect of the large massive blocks of the complex. The architectural character of this building is due to a series of artistic means applied with a great deal of talent: stereometric research, contrasts resulting from details on different scales, exaggerated accentuation of secondary functional elements along with a simplification achieved by the grouping of several spaces in one single containing envelope, closed surfaces with very small perforations, specific use of concrete. There is no allusion to an emergent tradition; thus, many Japanese details, imitated in Europe or in the USA, correspond only to a passing fad.

Nevertheless, it must be pointed out that this work by Tange, published in a number on "Brutalism" ought not to constitute an example of this trend, but rather a construction having its own laws and its own basis, which allow for interesting comparisons.

Klaus E. Müller, New York
Buddhist Temples in Japan
(page 449–452)

Renewal of ancient traditions:
All the builders of sacred edifices throughout the world are faced with the same fundamental problems: that is to say, how to express the religiosity of modern society, to safeguard and carry on old traditions and respect the functional and spiritual requirements of our age. This task is all the more difficult for Japanese architects as they have only very recently liberated themselves from their six-century-old models.

Up until after the Second World War, these temples in Kamakura style were constructed according to the scheme dating from the 14th century and subsequently developed. At the present time they are still in the majority, except that wood is being replaced by the more practical concrete and that the decoration is for economic reasons being kept more subdued.

The tenacious attachment to the traditional forms proceeds from the general religious apathy of the modern Japanese, who are, however, very progressive-minded in the spheres of the arts and of architecture. At the present time, Buddhism no longer has the cultural and philosophical influence it had in the 10th century. Although 75% of the Japanese are Buddhists, they are no longer so in the active sense, and the temples resemble museums rather than places of worship. Without governmental support and that of their former parishes, most of them survive only

owing to their land holdings or to the instruction they give (calligraphy, tea ceremony, flower arrangement). Thus there exist only a few new temples, promoted by sects and progressive priests who are seeking to revive Buddhism by adapting the external design of the temple to modern exigencies, to be realized concretely by the architect.

Rather than being exclusively a place of worship and meditation, the modern temples are expected to be social centers.

Aside from the traditional areas, the altar (naijin) and the parish hall (raido), there are required assembly rooms, studies and kindergartens.

The architects are seeking a contemporary solution in keeping with our formal idiom, without for all that abandoning the traditions which are calling for a new interpretation.

The three examples chosen well illustrate this trend:

Zojoji: religious center of a well known Buddhist sect, of which one single construction is realized (1 to 3).

Zendoji: community center of a provincial commune (4 to 7).

Sennenji: small temple very close to the centre of Tokyo (8/9).

The exterior gives an effect of powerful simplicity so characteristic of modern Japanese architecture, emphasized by the plastic expressiveness of concrete. The obvious influence of Le Corbusier is explained by the fact that two pioneers of Japanese architecture, Maekawa and Sakjakura, worked for a long time at the studio in the Rue de Sèvres.

To make a building appear like a temple from the outside without having recourse to the traditional designs is a problem analogous to that confronting the builders of modern Christian churches, although the symbolic motif of the tower facilitates the task of the Western architect.

Zojoji, heavily influenced by Le Corbusier (1/2), exudes an atmosphere of tranquility beneath its covered entryways which divide off the different areas on the interior of the building. This effect of peacefulness is also created by the simplicity of the detailing and by the restrained employment of materials and colours (3).

By contrast, Zendoji is typical of the Japanese use of concrete. The contrast of light and dark surfaces, smooth and rough, the enormous canopy, the covered passageway (processions) all recall the temples at Kyoto and at Nara dating from the 12th century (4/5). The detailing (6), in particular the rainspout (7), is astonishingly spontaneous.

Sennenji, realized by Sakakura, who is the author of highly articulated buildings, is striking with its design and its simple façades, the latter probably being conditioned by the ceramic blocks kindly made available by the client (8/9). In the midst of a chaotic residential quarter, this temple breathes an atmosphere of repose and tranquility.

There is no one single type of plan, for there are different functional requirements to be met. Nevertheless, the plan of the temple proper respects the old traditions.

Zojoji, principal seat in the east of the Zojo sect, is interesting for its situation. The general plan shows the square formed by the temple and the assembly rooms, requiring the elimination of some already existing elements. As in other historic buildings, there is an avoidance of symmetry, in contrast to the rule in Chinese temples. The principal altar of the temple, situated in the centre of the composition, is located in the axial prolongation extending from the east gate. The assembly rooms are subdivided into three groups (priests, priests and laymen, laymen).

Zendoji connects the temple with the residence of the priest via a covered entryway which is reached over a ramp. The large canopy serves for the holding of shows and the showing of films; the space between the piles is reserved for the kindergarten. For the interior space, which is conducive to meditation, the architect took his inspiration from the earliest Hindu and Chinese temples carved out of rock.

Sennenji applies the old plan in a new construction: the circular shape (altar) and the segment of a circle (parish hall) reflect the tombs of the

Japanese emperors from 200 to 600; they are deliberately accentuated by the basins placed all round. The living quarters of the priest, of wood, paper and bamboo, will be replaced later on.

The interior space, which in the Japanese tradition is less significant than that of a Christian church, accommodates the altar and is conducive to meditation, an essential factor in the Buddhist religion. The modern temples, optically tying together the naijin and the raido, focus the attention of worshippers on the altar, which was accessible only to priests. This demarcation of the principal zone, containing the Buddha statues, is indicated solely by a difference in level or not at all (16). The traditional covering on the floors, tatamis, is often replaced by stone flagging or other material to permit, on certain occasions, a style of furniture that is in keeping with European dress.

Brighter than formerly, the lighting remains diffuse, either coming through paper panels (shohis) or through glass producing the same effect. This milky light without shadows stems from the old Japanese superstition that evil spirits take refuge in shadows; thus the artificial light is often produced with neon, a fact which might astonish the Western visitor.

The altar, facing south or east, constitutes the focal point of the temple. Its composition strongly reflects tradition, but also testifies to the modern interpretation. The simplified decoration avoids any optical obliteration of the Buddha figures but seeks rather to highlight them (Watanabe: altar with vertical overhead illumination against a dark ground; reflection of light by sacred implements of gold: Buddha images, offering plates, censers, lotus flowers, etc.; an impressive composition completed by the seat of the priest, in front of the altar, the suspended lamps and the brazier where the offerings are burned [17/18]).

The altar of Sennenji is extremely simple. Beneath a skylight an image of the Buddha, and some rare objects on blocks are surrounded by benches covered with tatamis, for the use of the priests (19). This interior space is impressive for its effect of purity. The consistent relationship between the altar and the parish area will have a very great influence on the development of the modern Buddhist temple in Japan.

The simplicity which is traditional in Japanese architecture, distracted at times by decorative influences from China, continues in the modern temples via new interpretations which are of interest to us inasmuch as they are the contemporary expression of one of the oldest religions in the world.

Franz Kiessling, Munich
Lichtenberg Estate
(page 453–460)

This is a good example of architecture in a rather neglected field. The masses clearly express their functions: elongated stable, flanked by two stacks of straw, with the manure pit and the compost heap on one side and the fodder on the other side; free-run stables for young animals perpendicular to the stable and to the fodder bin; between the two the silos and, opposite, the hay loft. The aesthetic accentuation of these different functional elements as well as the choice and the application of the materials are typical characteristics of "Brutalism".

The architect in an original manner meets the requirements of the "brutalists" that materials be used in their original raw form (as they are found): peeled logs covered at the ends form the cladding of the longitudinal walls of the barn. However, the free-run stabling reveals a tendency to give excessive emphasis to structural elements: very large canopy formed by the pre-fab templates behind the supports, transverse templates poured on the site at the same time as the walls, which are strongly characterized by a false joint.

Statistics:
Organization of the farm:
Land: 16 hectares; general farming and gardening; forage, about 10% of the land, beets.

Stock: cattle, Bavarian spotted cows, pigs, chickens.

Site:
Slope near Landsberg. Gentle hills and plain to west.

Programme:
Stables and coach-houses in disrepair, demolition indicated.
New plan on the same site comprising: cow stable, pig sty, vehicle sheds. Realization in stages.

1st stage:

Stable:
46 cows, 1 bull, 1 young bull, 14 steers, 12 calves in separate stalls, 12 calves in common stalls, 30 heifers: total around 66 head.

Forage:
In summer the herds graze but are fed in addition in the stables. Large supply in silo (12 cu.m.). Hay cured under shelter, loaded on carts, discharged mechanically. Beets, concentrated fodder.

Manure:
Manure for farming and gardening. Straw sufficient (pressed bales).

Buildings:
Fodder bin at the intersection of the axes of the two buildings: stable and yard with accessible feeding-troughs. Silos with mechanical rigs in the centre of the two buildings. Hay and straw lofts at ground level near the main building.

Cow and steer stable in two lines with central corridor. Milking-machine in the stable with ducts leading outside. Cleaning by means of a hydraulic scoop which pushes the manure toward two trenches, the one situated to the east to be expanded for the pig sty. Liquid manure pit between the two manure piles, which are equipped with mechanical loaders. Straw stocks contain a year's supply. Free-run yard for young stock. Hay stores at ground level above the feeding-troughs with movable grilles and individual openings permitting group feeding. Cleaning by hydraulic scoop. Cleaning of solid manure by means of sliding panel.

Materials and technical apertures:
Concrete, asbestos, cement, wood. The concrete walls stand up to heavy wear and need no special care. Stables of larchwood to resist the ammonia. Cornices of asbestos-cement.

Construction:
Massive construction with supports of poured concrete and pre-fab templates of prestressed concrete. Two-ply walls in main stable, thickness 52 cm. Composition of walls from outside in: concrete 22 cm., outer boarding of wood, interior cladding of asbestos-cement which is vertically corrugated (profile 8). Above and below, horizontal channels with fresh air intakes. After removal of coffering, light panels of fibre-board are placed dry, plus porous brick, thickness 24 cm., clinker facing.

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