

# FAQs

## 1. What is Team X? Who were its members?

Team 10 — just as often referred to as Team X or Team Ten — was a group of architects and other invited participants who assembled starting in July 1953 at the 9th Congress of C.I.A.M. and created a schism within CIAM by challenging its doctrinaire approach to urbanism.

"Core family members" included:

- Jacob B. Bakema, The Netherlands
- Aldo van Eyck, The Netherlands
- Alison and Peter Smithson, England
- Georges Candilis, Greece
- Shadrach Woods, USA/France
- Giancarlo De Carlo, Italy

## 2. Explain the philosophy and ideology of Team X.

Team 10's core group consists of the seven most active and longest-involved participants in the Team 10 discourse, namely Jaap Bakema, Georges Candilis, Giancarlo De Carlo, Aldo van Eyck, Alison and Peter Smithson and Shadrach Woods. Other participants and their contributions are of course important, particularly those of José Coderch, Ralph Erskine, Pancho Guedes, Rolf Gutmann, Geir Grung, Oskar Hansen, Reima Pietilä, Charles Polonyi, Brian Richards, Jerzy Soltan, Oswald Mathias Ungers, John Voelcker, and Stefan Wewerka. They referred to themselves as "a small family group of architects who have sought each other out because each has found the help of the others necessary to the development and understanding of their own individual work."

Team 10's theoretical framework, disseminated primarily through teaching and publications, had a profound influence on the development of architectural thought in the second half of the 20th century, primarily in Europe.

**3. Explain the reasons for the split in the Team X. And what did they split into?**

Two different movements emerged from Team 10: the New Brutalism of the English members (Alison and Peter Smithson) and the Structuralism of the Dutch members (Aldo van Eyck and Jacob Bakema).

**4. What is Brutalism. Name any one Brutalist architect, explain brutalism with any of his buildings.**

Two different movements emerged from Team 10: the New 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 expressing in the external elevations and in the whole-site architectural plan the main functions and people-flows of the buildings. Brutalism became popular for educational buildings (especially university

buildings), but was relatively rare for corporate projects. Brutalism became favoured for many government projects, high-rise housing, and shopping centres.

In its ruggedness and lack of concern to look comfortable or easy, Brutalism can be seen as a reaction by a younger generation to the lightness, optimism, and frivolity of some 1930s and 1940s architecture. In one critical appraisal by Banham, Brutalism was posited not as a style but as the expression of an atmosphere among architects of moral seriousness. "Brutalism" as an architectural critical term was not always consistently used by critics; architects themselves usually avoided using it altogether. More recently, "brutalism" has become used in popular discourse to refer to buildings of the late twentieth century that are large or unpopular – as a synonym for "brutal."