



Concrete Intentions: Recognizing the Unique Characteristics of Brutalist Architecture at UMass

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Objectives:

Understand the intentions of architect(s) in design for Brutalist structures on both the UMass Amherst and UMass Dartmouth campuses

Understand the unique concrete characteristics and aesthetic design associated with these Brutalist structures and how this affects their thoughtful conservation

Understand advocacy efforts in place and the importance of these buildings to both campuses

Background Context:

UMass Amherst Master Plan designed by Hideo Sasaki -1962

UMass Dartmouth (originally Southeastern Massachusetts Technological Institute) Master Plan designed by Paul Rudolph - 1963



Lincoln Campus Center, UMass Amherst

Origin of style:

Béton Brut = Raw Concrete

Term used by Le Corbusier, Swiss-French Architect

New Brutalism first emerged in the United Kingdom with architects Alison and Peter Smithson. It was given the name by critic Reyner Banham

Over the years, the harsh and “brutal” aesthetic of the style has become associated with the name Brutalism



Carpenter Center, Harvard University



Boston City Hall



Lederle Graduate Research Center
Campbell, Aldrich & Nulty, 1966



Whitmore Administration Building
Campbell & Alrich, 1967



Herter Hall
Coletti Brothers, 1969



Tobin Hall
Coletti Brothers, 1972



Lincoln Campus Center & Parking Garage
Marcel Breuer and Associates, 1970



Fine Arts Center
Kevin Roche John Dinkeloo and Associates, 1974



MacLean Campus Center (MCC)



College of Visual and Performing Arts (CVPA)



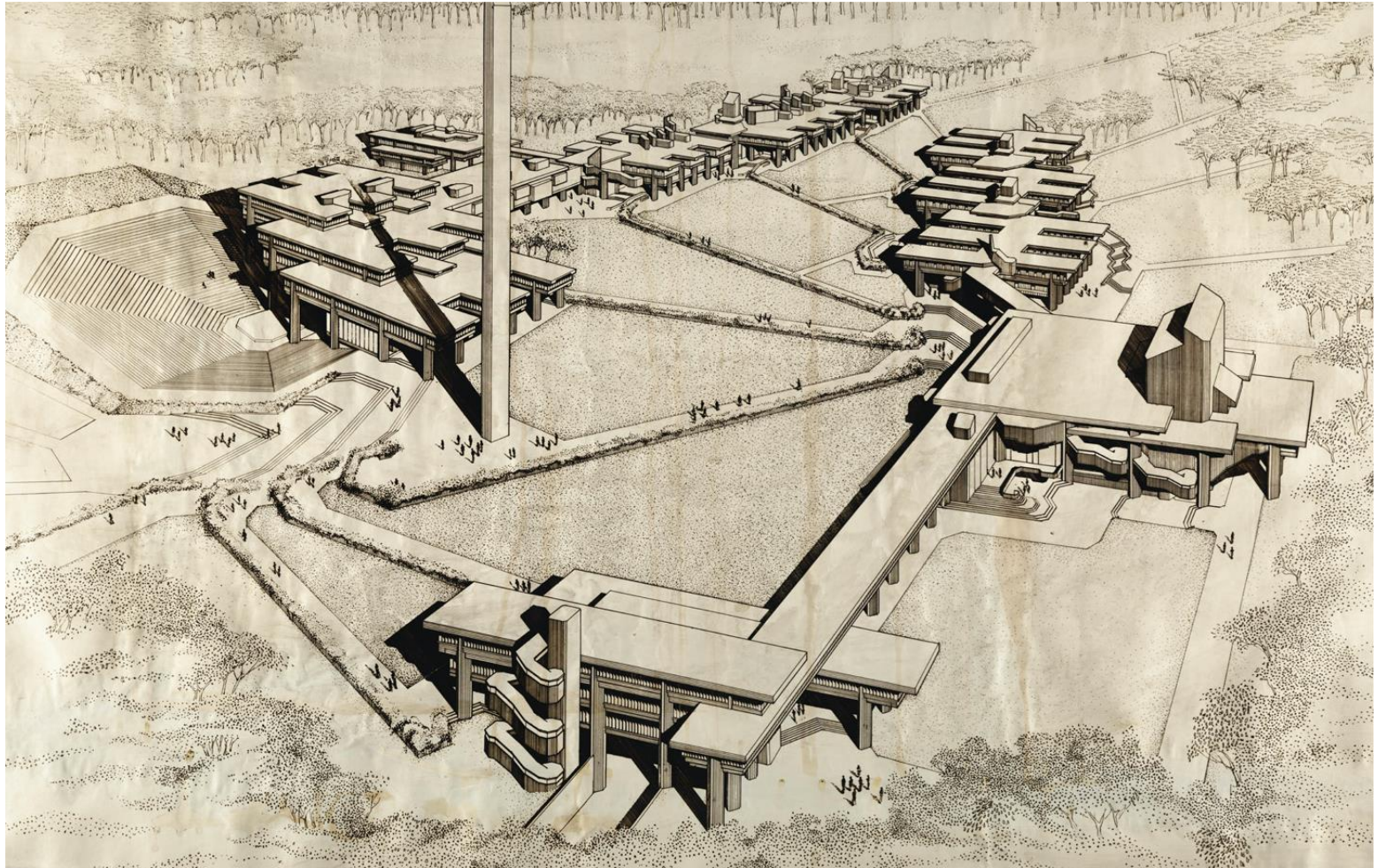
Leduc Center



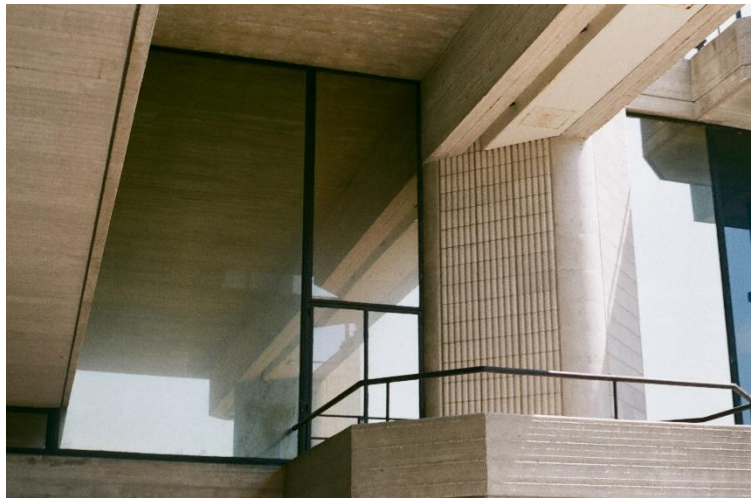
Claire T. Carney Library and Campanile



Liberal Arts (LARTS)



Source: UMass Dartmouth Archives and Special Collections, Rudolph Drawings Collection













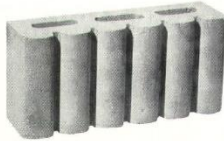
Southeastern Massachusetts
Technological Institute
North Dartmouth, Mass.



Architects: **DESMOND & LORD** and **PAUL RUDOLPH** General Contractor: **FRANCHI CONSTRUCTION CO., INC.**, Newton, Mass.

“implement” Mr. Architect?

Webster defines it: “im’ple-ment (im’plè-mènt), *v. t.*; to carry out; FULFILL: esp. to give practical effect to and ensure of actual fulfillment by *concrete measure*.”



This fluted block shape is but one of more than 40 different shapes and sizes available for other modular design possibilities. Call or write us today.

A coincidence, yes; however, a “concrete measure” was an effective medium in fulfilling this remarkable design.

Selected to complement the poured-in-place exterior is Plasticrete’s fluted pattern concrete block, designed by Architect Paul Rudolph, who was a consultant on this project for Desmond & Lord, Architects.

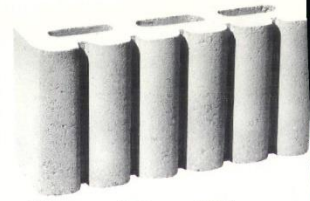
THE PLASTICRETE CORPORATION
HAMDEN • HARTFORD • NORTH HAVEN • WATERBURY • DANBURY, CONN. • ALSO
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CONNECTICUT ARCHITECT



Crawford Manor Senior Citizens Public Housing — New Haven, Conn.
Architect: Paul Rudolph
General Contractor: Giordano Construction Co.



One Profile with many faces...

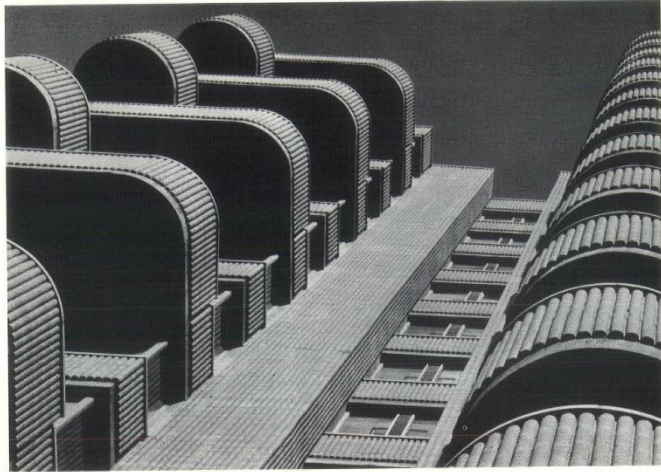
Few building materials present themselves in such a crisp, diversified and contemporary manner as Plasticrete’s Profile Fluted, Autoclaved, Concrete Masonry Units, Series PFL-1. Textural elegance, modular simplicity, sophisticated wall designs all go together as the architect’s limitless imagination and creativeness directs. Special shapes, other than those shown, are available on order.

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CONNECTICUT ARCHITECT

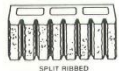


the very first...

Yes, the very first Fluted Concrete Profile Unit in the United States was designed by architect Paul Rudolph and developed and produced by Plasticrete Corporation. Since that time we at Plasticrete have developed numerous other Profile Units for other architects throughout the country. Our units have been utilized in exciting structures in exterior and interior applications. The ever changing play of light and shadow combined with colors and textures of Plasticrete Profile Units extends to the designer unlimited creativeness and freedom. Many innovative and imaginative designers have benefited by using the technical and production experience of Plasticrete . . . YOU TOO could be a FIRST.

Detailed descriptive literature illustrating the complete line of Plasticrete Profile Units is available on request.

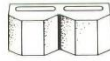
(Approved by B.S. & A. Under Cal. No. 523-675M)



SPLIT RIBBED



SCORED



HEX



SPLIT STRIATED



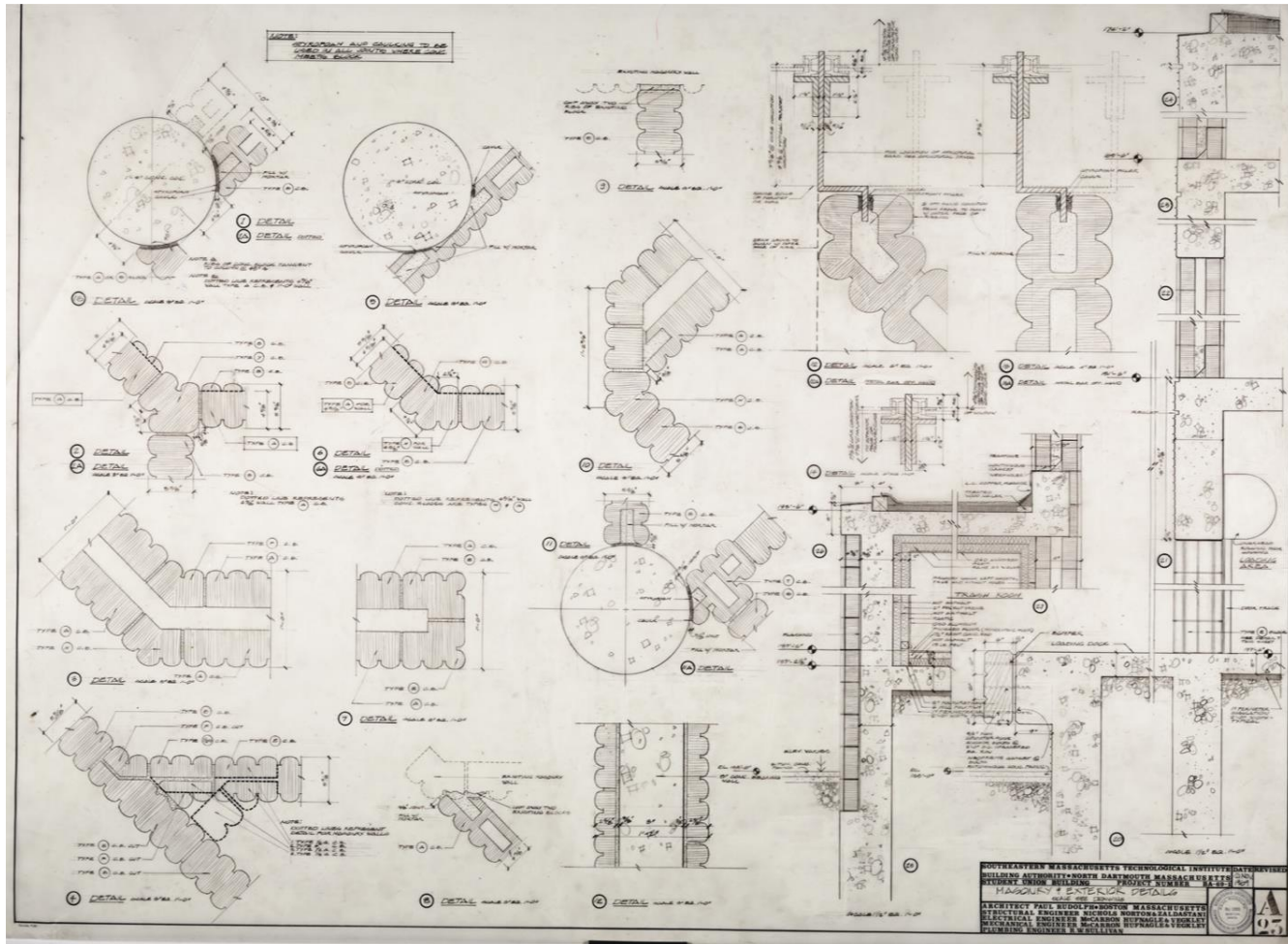
DEEP GROOVED

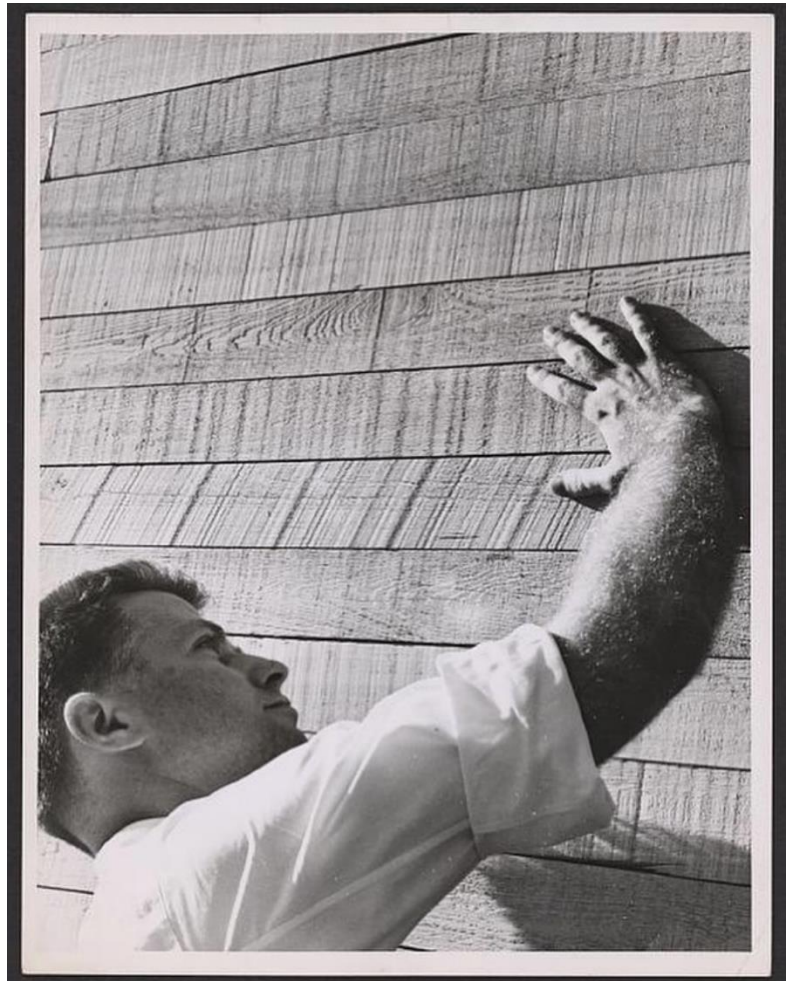
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CONNECTICUT ARCHITECT







Lederle Graduate Research Center
Campbell, Aldrich & Nulty, 1966



Whitmore Administration Building
Campbell & Alrich, 1967



Herter Hall
Coletti Brothers, 1969



Tobin Hall
Coletti Brothers, 1972



Lincoln Campus Center
Marcel Breuer and Associates, 1970



Fine Arts Center
Roche Dinkeloo and Associates, 1974



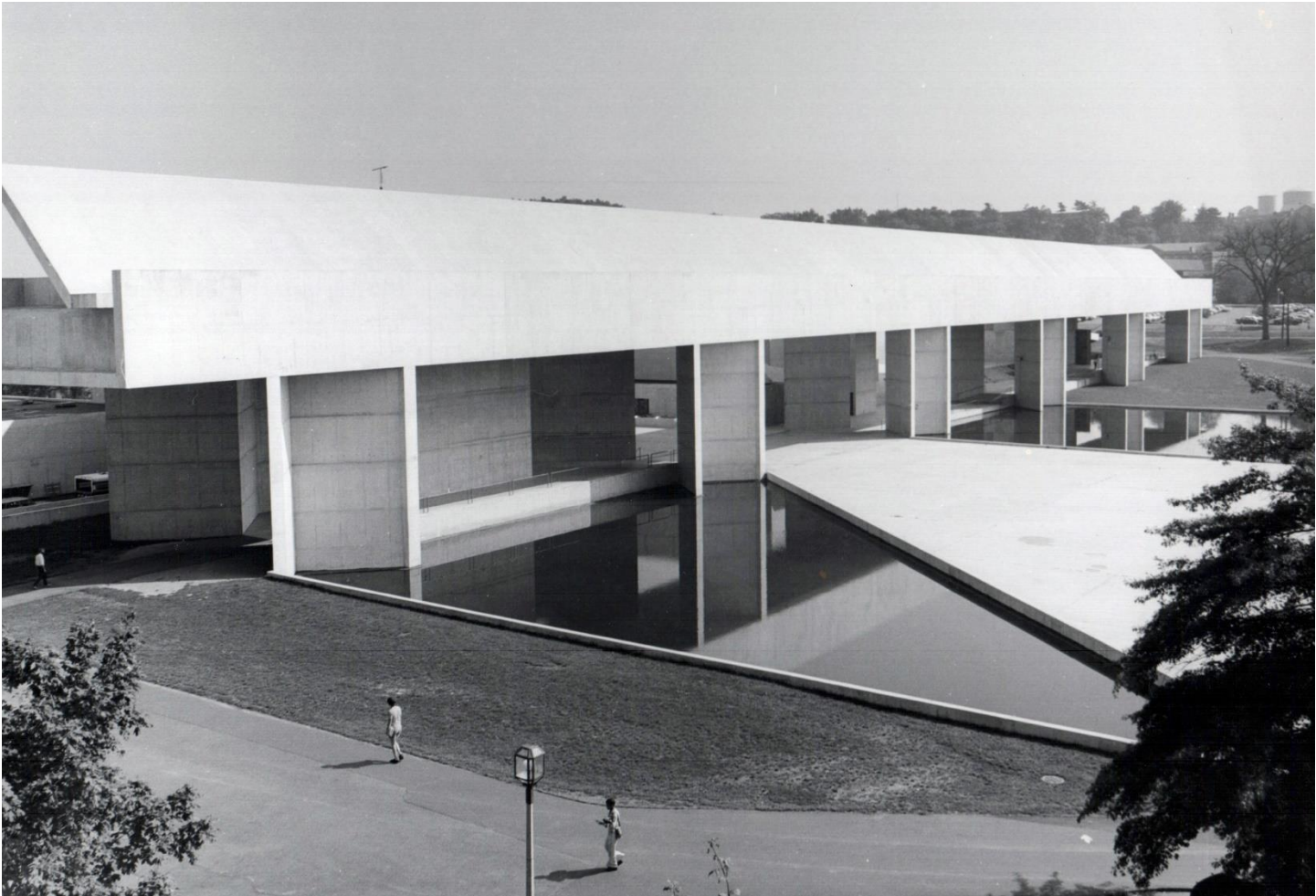


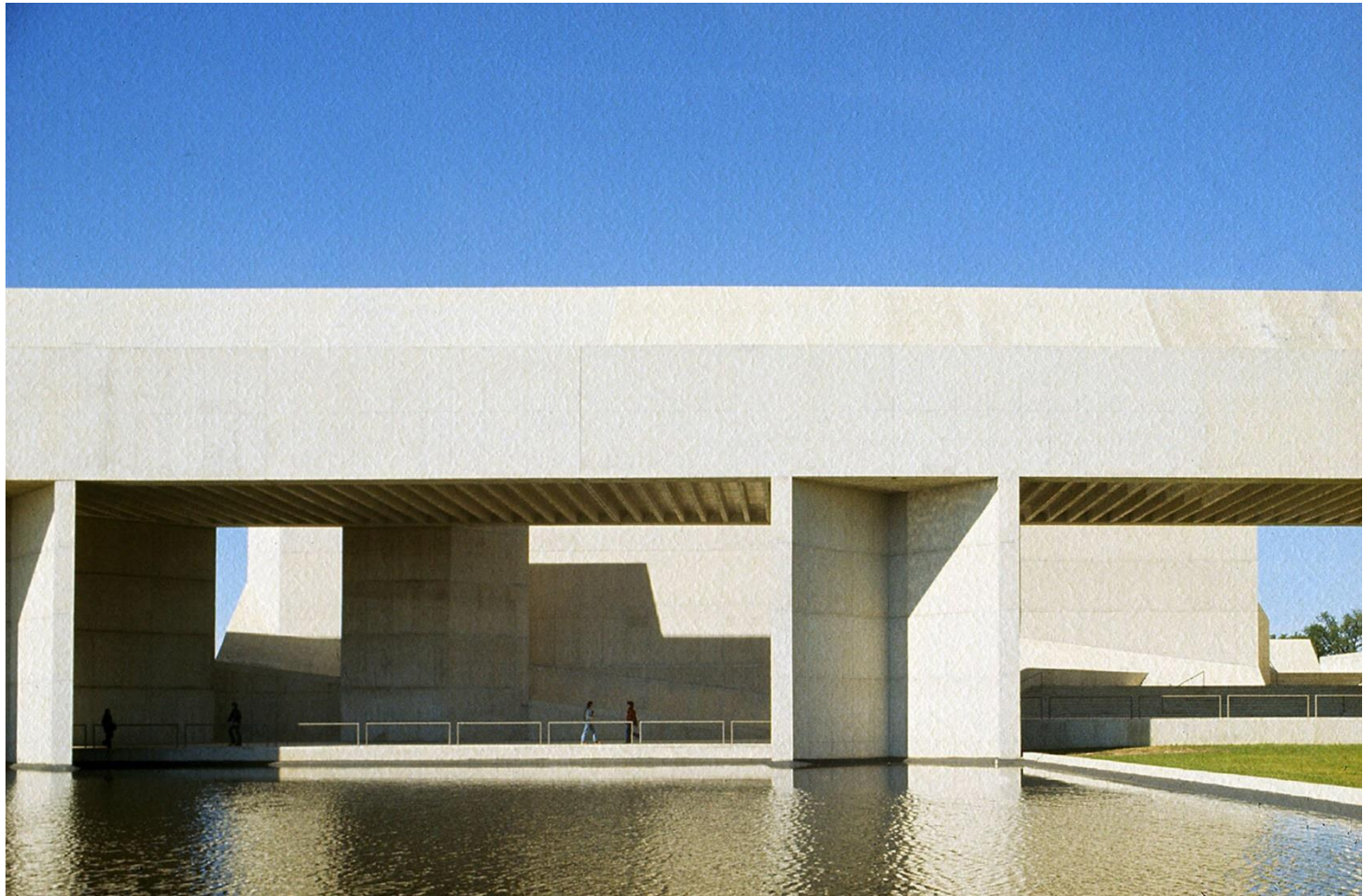












Source: Kevin Roche John Dinkeloo and Associates





Source: Kevin Roche John Dinkeloo Associates



Source: Kevin Roche John Dinkeloo Associates



Source: Kevin Roche John Dinkeloo Associates



3-04. MATERIALS

.1 CEMENT SHALL

(A) BE AN AMERICAN-MADE PORTLAND CEMENT MEETING ALL THE REQUIREMENTS OF ASTM C 150, WITHOUT INTEGRAL AIR-ENTRAINMENT.

AA. USE A WARM BUFF COLOR CEMENT FOR ALL CONCRETE WHICH HAS AN EXPOSED FACE IN THE FINISHED WORK; PENN-DIXIE NAZARETH, PA. OR HOWE'S CAVE, N. Y. PLANTS OR COPLAY SAYLOR'S LIGHT OR ANOTHER OF SAME COLOR.

BB. USE A MATCHING COLOR SHRINKAGE COMPENSATING CEMENT IN CONCRETE FOR EXPOSED WORK SCHEDULED IN TABLE "A", AND AS MANUFACTURED BY A LICENSEE OF CHEMICALLY PRESTRESSED CONCRETE CORP.; CHEMCOMP CEMENT OR EQUAL.

(B) BE THE SAME BRAND THROUGHOUT THE ENTIRE WORK, UNLESS OTHERWISE APPROVED IN WRITING BY THE ARCHITECT.

(C) BE STORED IN A WEATHERTIGHT STRUCTURE WITH THE FLOOR RAISED NOT LESS THAN 1 FOOT FROM THE GROUND AND IN SUCH A MANNER AS TO PERMIT EASY ACCESS FOR PROPER INSPECTION AND IDENTIFICATION OF EACH SHIPMENT. CEMENT THAT HAS HARDENED OR PARTIALLY SET SHALL BE REMOVED FROM THE SITE AND NOT USED.

.2 ADMIXTURES SHALL CONFORM TO THE FOLLOWING:

(A) THE USE OF CHLORIDE SALTS IN ANY FORM IS PROHIBITED.

(B) AIR-ENTRAINING AGENT SHALL BE NEUTRALIZED VINSOL RESINS WITHOUT CHLORIDES, OTHERWISE THEY SHALL CONFORM TO ASTM C 260.









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TOUR DAY

October 20th, 2018

UMASS AMHERST + BRUTALISM

ORIGINS, EVOLUTION AND FUTURE
- A PUBLIC DIALOGUE

Join **Docomomo US/New England** and the **UMass Amherst Historic Preservation Program** for a tour of a commonly overlooked Post-War campus featuring prominent Modern architecture designs by Kevin Roche, Marcel Breuer, among others.

Participants are encouraged to express their thoughts on the evolution of the Brutalist structures on campus in an open discussion following the tour. Following the discussion, there will be a public showing of the movie Kevin Roche: The Quiet Architect

Speakers will include Professor **Timothy Rohan**, Professor **Carl Ficocchi**, Professor **Margaret Vickery** and Docomomo US/New England Co-President **David Fixler** FIAA FAPT LEED

The tour portion of this event will include **2 LU | HSW credits** and the film portion of the event will include a bonus **1.5 LU credits**

The event is free to students, UMass faculty and staff
General Admission Tickets for the event will be available for \$25.
All interested are encouraged to attend!

Schedule of Events:

| | |
|---------------------------|-----------------------|
| campus tour | 1:00 - 3:00 pm |
| break/refreshments | 3:00 - 3:30 pm |
| discussion | 3:30 - 4:30 pm |
| film showing | 4:30 - 6:00 pm |

Start of tour, break/refreshments, discussion, and film showing will all take place in the John W. Olver Design Building

Register at:

<https://www.docomomo-us.org/event/umass-amherst-brutalism-origins-evolution-and-future-engaging-public-dialogue>



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ARCHITECTURE?

@umassbrut

Follow on social media for event happenings, future updates and to see more of our Brutalist heritage!



UMass +
BRUTALISM

 UMass | Dartmouth

UMass Amherst



BRUTALISM + the Public University
Past, Present and Future
UMass Dartmouth + Amherst October 22-23, 2021

LOVE OUR BRUTALIST ARCHITECTURE?

Join us for our first ever symposium this fall!

Register Today at www.UMassBrut.org
Free to Students and UMass Faculty with Valid University ID



www.umassbrut.org



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UMASS DARTMOUTH MAP



UMASS DARTMOUTH MAP KEY

- Buildings
- Roadways and F
- Claire T. Carney
- Visual and Perf

- Building Name (abbreviat
- A Liberal Arts (LARTS)
 - B Main Auditorium (MAUD)
 - C MacLean Campus Center (MCC)
 - Campus Store
 - Blue & Gold Welcome Center
 - Union Office
 - D Student Design Hall (SDH)
 - E Residence Hall
 - Japan Hall (JH)
 - Irish Hall (IH)
 - Chemical Hall (CH)
 - Biosciences Hall (BH)
 - Emerson Hall (EH)
 - History Hall (HH)
 - Jay Hall (JH)
 - Health Science Hall (HSH)
 - Old Glen Hall (OGH)
 - Fine Arts Hall (FAH)
 - Hubert Hall (HH)
 - Wilson Hall (WH)
 - F Reader Administration (RAD)
 - Academic Advising
 - Career and Transfer
 - Financial Aid
 - Graduate Mentors Off
 - International & Center
 - University Leadership C
 - G Public Safety/Alarm Pl
 - H Visual and Performing Arts (VPA)
 - I Tripp Athletic Center (TAC)

BRUTALISM + the Public University
Past, Present and Future
UMass Dartmouth + Amherst October 22-23, 2021

A UMassBrut Symposium

BRUTALISM + the Public University
Past, Present and Future
UMass Dartmouth + Amherst October 22-23, 2021

- A UMassBrut Symposium
Exploring and Preserving Our Brutalist Architecture
- Keynote Speakers from the Getty Conservation Institute
 - Working Tours of Post-Brutalism's Most Iconic Structures: Campus and UMass Amherst Buildings by Martin Grawe, University of Toronto, and Anne Richter
 - AIA AIAW Continuing Education Credits (Pending Approval)
- Register Today at www.UMassBrut.org. Programs: \$600/brut (free to All Students and UMass Faculty with Valid University ID)



UMASS BRUT



BRUTALISM and UMass AmHERST

The bold and impressive Brutalist monuments on the University of Massachusetts Amherst campus represent the culmination of achievements in the fields of design and engineering, coupled with the progressive ideals and ambitious political programs of Kennedy's New Frontier and Johnson's Great Society that were emerging public universities in the United States.

W. Masako Sasaki's new campus plan of the early 1960s. UMass hired some of the most famous architects in the world to design the buildings.

THE BRUTALIST ARCHITECTS UNIVERSITY OF MASSACHUSETTS AMHERST

It is no exaggeration to say that the designers behind the Brutalist architecture of the University of Massachusetts Amherst are among the most consistently designed, bold, dynamic, and avant-garde buildings which continue to be revered 50 years later.



MARCEL BREUER (1902-1981)

- AIA Gold Medal Winner, 1968

Today, Marcel Breuer is widely regarded as one of the founders of Modernism. After working with Walter Gropius at the Bauhaus, the two founded Harvard and mentored a generation of United States architects. Breuer is known not only for his residential buildings, such as the Whitney Museum (1964) and Press-Trip Building (1970), but also his iconic Wassily and Cesca chairs.



KEVIN ROCHE (1922-2019)

- Pritzker Architecture Prize Laureate, 1982
- AIA Gold Medal Winner, 1993

After immigrating from Ireland in the 1940s, Roche became Eero Saarinen's lead designer at a young age. Roche went on to oversee construction of his own masterpiece, New York's Ford Foundation Building, in 1967 with his partner, John Dinkeloo.



HIDEO SASAKI (1919-2000)

- Inaugural American Society of Landscape Architects Medal Winner, 1971

Born in California, Sasaki was inspired by the United States government during the Second World War due to his Japanese heritage. After his release, Sasaki would become the Chair of the Department of Landscape Architecture at Harvard's Design School and one of the most lauded landscape architects in United States history.

EDWARD DURELL STONE (1902-1978)

During the 20th century, Stone was one of the most famous architects in the U.S., even appearing on the cover of Time Magazine in 1960. Stone began his career designing iconic New York buildings, such as Radio City Music Hall (1929) and the Museum of Modern Art (1939). Known for his stately and Modernist buildings, Stone went on to design the U.S. Embassy in New Delhi (1959) and Washington D.C.'s Kennedy Center for the Performing Arts (1962).

HUGH STUBBINS, JR. (1912-2006)

Stone was educated at Harvard under architect-philosophers Walter Gropius and Marcel Breuer. Stone became the chair of Harvard's School of Design. In his prolific career, he designed famous national landmarks, including the Philadelphia Veterans Stadium (1971), the United Nations Secretariat Building (1972), and the National Library in Santa Valley, California (1972).

BRUTALIST CAMPUS GUIDE



1. JOHN W. LEDERLE GRADUATE RESEARCH CENTER (1966)

Campbell and Aldrich, Architects, Boston, MA
Consisting of a low-rise building with adjoining three high rises, the John W. Lederle Graduate Research Center houses vital laboratory and office spaces designed as limestone. Its facade of precast concrete, originally designed as limestone, has since been sealed and painted.



2. CAMPUS CENTER PARKING GARAGE (1970)

Marcel Breuer and Associates, Architects, New York, NY
Also designed by Breuer, the Campus Center Garage's reclining plan is broken up by trapezoidal staircases at the corners. The waffle pattern on the walls of the garage mirrors the sun breakers on the Campus Center where they provide shade for the top floors of the complex.



3. MURRAY D. LINCOLN CAMPUS CENTER (1970)

Marcel Breuer and Associates, Architects, New York, NY
The Campus Center's windows and highly sculptural facade reflect the unique functions of its different floors, including a hotel. The eleven-story building's rectangular silhouette is raised into the air on a colonnade and is enhanced with a trapezoidal entrance and staircases.



4. W.E.B. DUBOIS LIBRARY (1973)

Edward Durrell Stone and Associates, Architects, New York, NY
When the lower-library opened in the early 1970s, its 20 stories made horizontal; the final version closely resembles Stone's design of Chicago's Standard Oil Building (now AON Center) completed in 1974.



5. WARREN P. MCGUIRK ALUMNI STADIUM (1965)

Skidmore, Owings and Merrill, Architects, Chicago, IL and New York, NY
Sometimes credited to Gordon Bunshuh while he was at Skidmore, Owings and Merrill, McGuirk Stadium is a sweeping parabolic structure with curves on all three axes. Underneath the stands are beautiful covered spaces though which visitors originally entered.



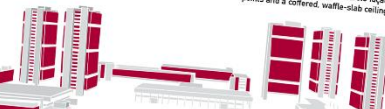
6. TOBIN HALL (1972)

Coletti Brothers, Architects, Boston, MA
Much like their design for Herter Hall design, the Coletti Brothers explored the sculptural possibilities of the concrete medium with Tobin Hall. A beautifully patterned yet muscular facade sits atop 26 octagonal columns, creating an elevated portico which encircles the first floor.



7. HERTER HALL (1969)

Coletti Brothers, Architects, Boston, MA
The south wing of the Herter Hall has artfully proportioned precast concrete facades that delineate classrooms on the lower two levels and offices for sculpturally articulated auditoria, a gallery, and laboratories in the lower level.



10. SOUTHWEST RESIDENTIAL AREA (1966)

Hugh Stubbins and Associates, Architects, Boston, MA
The construction of the Southwest Residential Area in the mid-1960s was one of the most ambitious...



8. RANDOLPH W. BROMERY CENTER FOR THE ARTS (1975)

Kevin Roche, John Dinkeloo and Associates, Architects, Hamden, CT
Conceived as both an arts center and a gateway to the campus, this 22 square foot complex includes a gallery, a 2,000 seat concert hall, theaters, and a recital hall, as well as space for theater, music and apartments. A 624 foot long bridge connects the east and west campus.



9. WHITMORE ADMINISTRATION BUILDING (1967)

Campbell and Aldrich, Architects, Boston, MA
Sitting atop a raised mound on the western side of Hays Mall, Whitmore's interior reveals a beautiful courtyard filled with lush greenery and plant life which stands in stark contrast to the raw concrete.



10. HAMPSHIRE DINING COMMONS (1966)

Hugh Stubbins and Associates, Architects, Boston, MA
One of two dining halls that serve the Southwest Residential Area, Hampshire is an unapologetically Brutalist building which makes minimal use of brick. Its concrete facade projects into space at different points and a covered, waffle-slab ceiling unites the building.



THANK YOU!

Shelby Schrank

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