

# image

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Hunstanton, and the house in Soho, can serve as the points of architectural reference by which The New Brutalism in architecture may be defined. What are the visible and identifiable characteristics of these two structures? Both have formal, axial plans—Hunstanton, in fact, has something like true bi-axial symmetry, and the small Gymnasium block alongside the school is a kind of exemplar in little of just how formal the complete scheme was to have been—and this formality is immediately legible from without. Both exhibit their basic structure, and both make a point of exhibiting their materials—in fact, this emphasis on basic structure is so obsessive that many superficial critics have taken this to be the whole of New Brutalist Architecture. Admittedly, this emphasis on basic structure is important, even if it is not the whole story, and what has caused Hunstanton to lodge in the public's gullet is the fact that it is almost unique among modern buildings in being made of what it appears to be made of. Whatever has been said about honest use of materials, most modern buildings *appear* to be made of whitewash or patent glazing, even when they are made of concrete or steel. Hunstanton *appears* to be made of glass, brick, steel and concrete, and is in fact made of glass, brick, steel and concrete. Water and electricity do not come out of unexplained holes in the wall, but are delivered to the point of use by visible pipes and manifest conduits. One can see what Hunstanton is made of, and how it works, and there is not another thing to see except the play of spaces.

This ruthless adherence to one of the basic moral imperatives of the Modern Movement—honesty in structure and material—has precipitated a situation to which only the pen of Ibsen could do justice. The mass of moderate architects, *hommes moyens sensuels*, have found their accepted practices for waiving the

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**honest**

Dieter Rams:  
10 Principles of Good Design

1. Good design is innovative
2. Good design makes a product useful
3. Good design is aesthetic
4. Good design makes a product understandable

**5. Good design is unobtrusive**

**6. Good design is honest**

7. Good design is long-lasting
8. Good design is as thorough down to the last detail
9. Good design is environmentally friendly
10. Good design is as little design as possible

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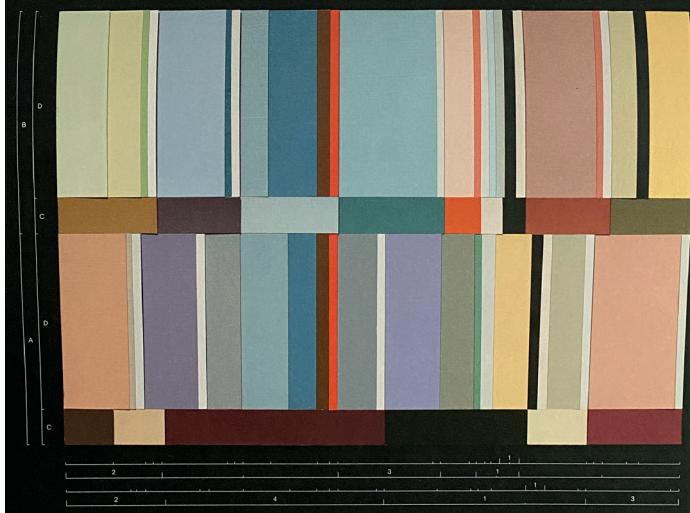
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## Colour Portrait Obere Schiedhalde House

Single-family house, Küsnacht  
Lux Guyer, Zurich  
Year of construction 1929

- A Ground floor
- B First floor
- C Floors
- D Double Ceilings
- 1 Ceramic
- 2 Wood
- 3 Linoleum
- 4 Quarry Tiles

Other colours are paint finishes



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ground

‘The New Brutalism has to be seen against the background of the recent history of history’

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