

**AS FOUND**

**THE DISCOVERY  
OF THE ORDINARY**

**EDITED BY  
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**BRITISH ARCHITECTURE  
AND ART OF THE 1950s**

**PARALLEL OF LIFE AND ART  
NEW BRUTALISM  
INDEPENDENT GROUP  
FREE CINEMA  
ANGRY YOUNG MEN  
KITCHEN SINK**

**LARS MÜLLER PUBLISHERS**



# AS FOUND

A Radical Way of Taking Note of Things  
Claude Lichtenstein and Thomas Schregenerberger

This book presents an attitude, a way of thinking about and proceeding in the fine arts, architecture, and the “performing arts” of cinema and theater. The theme is unmistakably timely and yet has the advantage of being independent of any trend. That is not a contradiction. Names are subject to trends, as are certain works, styles, and formal languages. When, by contrast, a particular attitude is sensed behind the visible phenomena, shaping the energies of planning and the interests of perception, it removes itself from the criteria for evaluating measurable success. Attitudes should be perceived differently. They are usually too complex to allow themselves to be mass-produced in easily conceived form. This applies to the present theme as well. ■■■■■ As Found is not an object that can be touched; it is a metaphor. If it characterizes an attitude, then it stands for an interest and an “approach.” Even if this interest is very much concerned with physical things, it is not easy to define. We want to try here to get at the content of As Found. ■■■■■ The designation As Found probably originated with the architects Alison and Peter Smithson. They only began to write about it, as far as we know, in 1990,<sup>1</sup> but they had used the concept much earlier. It played a big role in a group of young and close-knit artists and architects, a system of axes in which all of the members were equal: the Smithsons, the artist Eduardo Paolozzi, the photographer Nigel Henderson and, cheeky outsider (and presumably at times instigator), the journalist Reyner Banham. All of them appear here. ■■■■■ Their buildings and designs of the time, their collages and sculptures, their photographs and texts, and not least their exhibition installations had in the term As Found a shared motif of origin. The works are presented in this book. The motif behind them will be explored more closely. ■■■■■ As Found is an attitude, we wrote above. This notion of attributing a positive quality to the preexisting is certainly unusual; the remark “been there” is usually intended to put something down, and usually it is understood that way: “as usual”; yesterday’s news. And then a group comes and asserts that the fact that something was (more or less) already there is a positive thing. ■■■■■ In linguistic terms As Found functions as an adjective. It is, above all, the property of a thing – not the thing itself and not the activity that produced it. In our context, however, it means more than that. As Found opens up a background that imparts a certain tendency toward things, the people who produce them, and the production process itself. ■■■■■ As Found is the tendency to engage with what is there, to recognize the existing, to follow its traces with interest. The justification for this interest lies in the experience that this path is precisely the one that leads to new insights and “forms.” As Found is a matter of self-confidence. Ultimately, the term means taking note of things in a radical



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way. ■■■■■ A radical way of taking note of things is perhaps the inverted counterpart of the “disinterested pleasure” of the Enlightenment. The latter enthroned the aesthetics of idealism and sought the absolute. The degree to which this approach determined even the art of European modernism is well known (though not the art itself so much as its reception). These are precisely the reasons behind the formation of the Independent Group; they have been persuasively laid out elsewhere by Anne Massey, who has also contributed an essay here.<sup>2</sup> The As Found approach forms a sharp contrast to this. It wants to and can determine everything with which it is concerned only in terms of relations. In that sense it is aesthetic within a realistic approach to the world. It is ethical in its deep respect for that which is. Insight encourages its interest in that which is “reality.” The aesthetic is not only the beautiful; the ethical is not only the good; the insightful is not only the true. ■■■■■ What does it mean to take note of something radically? What does it mean for weeds in a garden, for dents on a car, for graffiti on walls? Reactions differ. The cathartic one: to weed, pound out, or paint over the unfit element. The pragmatic-idealistic one: to try ignore the unfit. The As Found approach would be to ask: why is it called a “weed”? Couldn’t a weed be considered a plant? Is it really “unfit”? Was the wall really more beautiful before? ■■■■■ The As Found attitude is antiutopian, and the properties of the things it brings to light are those of directness, immediacy, rawness, and material presence. As Found is a concern with the here and now, with the real and the ordinary, with the tangible and the real – not with high-flown visions and enraptured ideals. ■■■■■ Alison and Peter Smithson have remarked on this, ‘As Found’ is a perceptive recognition of reality, “(...) a new seeing of the ordinary, an openness as to how prosaic ‘things’ could re-energise our inventive activity.”<sup>3</sup> ■■■■■ In their important buildings and plans the Smithsons have demonstrated that this is an approach to design. For us, too, this is decisive. As Found is more than a practical aid for life and more than learning to see. Although it is concerned with more sensitive perception, behind the documents presented and collected in portfolios here, what is central for us is the significance of this approach as a criterion for design. The approach leads directly to the level of production. As Found is an attitude toward design. ■■■■■ The idea of an As Found method is, admittedly, tricky, because the term “method” is too closely related to will. As Found is not an approach that lends itself easily to being guided by an assertive will; it calls for the will to question. Here the difference between the “as found” and the “found” becomes important. Finding can be a random stumbling



upon something. If something is "as found," it already has a meaning along the lines autonomous action. As Found marks the particularly fragile equilibrium between activity and passivity. It calls for first looking and being receptive to the fine nuances and meanings and setting out from there to make something. As an approach to design it relies on the second glance. It is an approach that first neutralizes and then starts anew, as it were. Anything that is conventionally considered unfitting, banal, or not worthy of mention can now be seen as entirely different: as fitting, fascinating, and substantial. As Found necessitates a specific evaluation, independently of the concrete example, and it represents its own path to the substance of a work. In the end something can result that is surprising and off-putting, because it is unexpected, because it is not obviously connected to a "personal style." Because it is perhaps more inventive, despite an conscientious regard for what exists, more novel than something that is supposed to be an invention but proves to be nothing more than bizarre idea, because it lacks any connection. ■■■■■ As Found has to do with attentiveness, with concern for that which exists, with passion for the task of making something from something. It is the technique of reaction. Rather than tearing forward with strength of will in order to establish a theme, it should be developed. Only the perception of reality launches the activities of designing or producing. The film director Karel Reisz has said, looking back on his work, "It was about wanting what you got, rather than going out and getting what you want."<sup>4</sup> As Found is the entryway into the unlimited world of limited possibilities. It need not be the case that children are the only ones who can find their way in that world, because the adults forgot how at some point. ■■■■■ The English/Latin meaning of "image" connotes something that the German word *Bild* (picture, image) does not. In contrast to *Bild*, which applies more to something external and objectively existing, an image exists more in one's head. This does not simply make it subjective, above all it makes it active. The difference is important: it rests on a fundamental difference between *aisthesis* (aesthetics) and *poiesis* (poetics). The former is perception; the latter, production. As Found lies on the threshold between the two. The approach leads from the static object of the *Bild* to the dynamic process of imagining. ■■■■■ When do images come alive for someone? This is the process of imagining, which refers to a conscious process and goes beyond simply looking at something. For the exponents of As Found movement (to call it that for the moment), the reality of images was a central prerequisite for their work. Taking up and reworking something that existed previously promised them a higher obligation that evoking an abstract ideal did, whether in art, architecture, city planning, literature, or cinema. Are spots of flaking paint, graffiti, puddles on the ground, or patches of rust on a flat surface just faults or deficiencies in reality? As Found leads us to an immediate perception of things by decontextualizing them. Working with images is working with a specific devaluing and revaluing. So-called deficiencies are integrated, accepted into the image; they are accepted as part of the whole. They are ingredients of the "image" that they helped create. *The Free Cinema* movement slogan "Perfection is not an aim," should be understood in this sense. Today, when so many films expend limitless effort and stupendous know-how to reveal the "what" and conceal the "how it's made," this statement has even more explosive force than it did in 1956. ■■■■■ Faced with a superfluity of conceivable means that are available and under our command, As Found offers a subversive possibility to find security and reliability by imposing an intelligent limitation. As Found is a matter of process, and it cannot be achieved with a formal reductionism as a goal. In As Found the reduction already lies in the beginning. The limitation of a concrete situation as the starting point sees itself as an opportunity and not a restriction of possibilities. ■■■■■ In England this attitude was important in the 1950s. This book shows where, why, and to what extent. At the same time, however, this book is intended to address today's problems. This might seem surprising, given that the historical conditions of England at that time and of our overabundance today differ so greatly. Then as now the approach of As Found was about dealing with "resistance" or even adversities. There are any number of new ones, here and now. In the end what remains is not the vision of a total lack of friction between everyone and everything but rather the question of the necessary obstinacy in dealing with the existing state. ■■■■■ 1945: Great Britain has made a decisive contribution to the victory of the Axis powers in the war. But the country is exhausted. It looks as if Germany will recover economically rapidly as a result of the Marshall Plan, whereas the conversion of its own economy to peacetime production is proceeding with difficulty. Some of England's cities have been heavily bombarded. England, the victor in the war, risks being the loser in peace. Its world empire collapses: In 1947 India achieves independence; in 1948 Great Britain loses its mandate over Palestine; the commonwealth replaces the empire. The kingdom is no longer a world power. Instead, the United States and the Soviet Union become superpowers, and these allies from the war become the enemies in the Cold War. Everyone born after 1920 spends his or her youth during the war years. Long after 1945 Great Britain is still subject to food rationing. The cultural ambassadors from the United States seem to be from another world; they speak the same language, and yet it is difficult to comprehend the visual



and linguistic signals – especially in the form of illustrated magazines – that are crossing the Atlantic. Eduardo Paolozzi remarked, “In America these pictures represented reality, in Europe they were a dream.”<sup>5</sup> Against the background of these changes it is hardly astonishing that Great Britain first sought solace in its Britishness and wanted to maintain its venerable traditions. That could have been the end of the matter: an awareness of tradition as balm for these wounds. However, thanks to the energy of a young generation from various classes, it did not remain that way. If we are going to do it, let’s do it right – that was the attitude of many who politely declined this kind of solace. The people who became known to us in the As Found movement stepped in. People from theater, literature, film, architecture, and the visual arts cast a light on the hollow spaces in the value system of this class-based society. They showed how much the image of respectability had already eroded. The extent to which deference was withheld was astonishing. They lashed out in every direction of intellectual life: against the well-intended love of detail in architecture, which had ultimately become routine; against crypto-feudal stage props; and against yearning glances at the privileged figures in literature and film. Instead, a look at real life in postwar England produced a literature that respected nothing, a rebellious theater, a nonconformist architecture, an independent cinema, a Brutalist art (which no one would have expected from the island empire), and finally, somewhat later, a new type of music. Great Britain’s rise to become the socio-cultural center of the Western world during the Swinging Sixties would not have been possible without this confidence. One important platform in this many-faceted activity was the Independent Group, comprising active members of the Institute of Contemporary Arts (ICA) in London, founded in 1947, who fundamentally questioned its essentially elitist conceptions of modern art (as high culture versus trivial culture). The Independent Group brought film, everyday culture, and popular music into its sphere of interest. On the one hand, it was not a homogeneous body; on the other, it created a kind of alliance that may be called the As Found movement. To what extent can the dynamic of the 1950s and early ’60s be related to the present? The attitude of allowing what already exists to provide stimulus and produce new insights has something liberating to it. It emancipates us from all the outside attempts at prompting to which we feel subject and which may end

- A Architecture
- C Cinema
- D Design
- E Exhibition
- V Visual Arts
- L Literature/Performing Arts
- P Politics/Society

#### 1945

**P** War ends on 8 May. Great Britain is among the victors, but it falls into a long, deep economic crisis while converting from a wartime economy. First Labour government; Clement Attlee is prime minister (until 1951). Judith and Nigel Henderson move to Bethnal Green in London’s East End. She works as an anthropologist; he documents life in their neighborhood with a camera. The Hendersons remain in Bethnal Green for seven years.

#### 1946

**P** Rationing of food: bread (from July 1946), butter and meat (from October 1947).  
**E** *Britain Can Make It* in the Victoria & Albert Museum in London.

#### 1947

**C** First publication of the film magazine *Sequence*, initially in Oxford, later in London. Lindsay Anderson, Gavin Lambert, and Penelope Houston are on staff. The magazine continues to pub-

lish until 1952.

**V** The Institute of Contemporary Arts (ICA) founded by Roland Penrose, Herbert Read, and E. L. T. Mesens. The ICA is conceived as a British Museum of Modern Art, intended to make propaganda for European modernism.

**E** First exhibition at the ICA: *Forty Years of Modern Art, 1907–1947: A Selection from British Collections* (George Hoellering’s Academy Hall, Oxford Street). It included works by Lucian Freud and Eduardo Paolozzi, among others. Eduardo Paolozzi’s first solo exhibition in London; he finances a trip to Paris from the works sold.

#### 1948

**V** Second exhibition at the ICA: *Forty Thousand Years of Modern Art* (Academy Cinema, London).

#### 1949

**A** Competition for secondary school in Hunstanton (Norfolk). Alison and Peter Smithson (born 1928 and 1923, respectively) win the first prize. Seventh conference of the Congrès Internationaux d’Architecture Moderne (CIAM) in Bergamo. Publication of Rudolf Wittkower’s influential book *Architectural Principles in the Age of Humanism* (Warburg Institute, University of London). Publication of Le Corbusier’s *Modulor*.



Alison and Peter Smithson’s Jeep at the construction site in Hunstanton, 1953

**C** Gavin Lambert becomes editor-in-chief of *Sight and Sound*, the film magazine published by the British Film Institute (BFI).  
**P** First regional TV studio begins broadcasting.

#### 1950

**E** Richard Hamilton curates and designs the exhibition and catalog *James Joyce: His Life and Work* at the ICA.  
**V** First permanent site for the ICA: second floor, 17/18 Dover Street (near Piccadilly). Interior design by Jane Drew and Maxwell Fry, with the collaboration of Eduardo Paolozzi, Nigel Henderson, Neil Morris, and Terence Conran.

#### 1951

**A** Eighth CIAM conference in Hoddesdon, under the title *The Core of the City*; the conference is arranged by the



with the reshaping of all emotions. As Found, by contrast, means the autonomous discovery of what is supposedly unimportant and the gift of making something important for oneself from it. It facilitates a friendly-subversive, perhaps even aggressive question of the conventional system of values and a decisive rejection of second-hand experiences. If immediacy exists anywhere, it is here. Observe on your own, understand on your own. Find something that was not already obvious but which, once found, acquires an influence as an idea and in its materiality. The process is fascinating. It leads to stimulating discoveries and often makes something new out of almost nothing. The fuel for this process is one hundred percent environmentally safe, and it doesn't even have to be long-lasting (though it usually is): it is a personal attentiveness to qualities, a detective's nose for connections, if you will. ■■■■■ This book is about photography, architecture and city planning, painting and sculpture, literature, theater, and film. It is about people, some of whom actually worked with each other, some who simply raised similar questions and followed similar interests. It is also about cross-connections between the visual arts and architecture, between city planning and film, city planning and theater... More precisely, it is about a basis common to all of them, namely, the question of how one intends to or is able to see something, which cannot be separated from the question of what one intends to or is able to see. ■■■■■ The opening signal was given by the exhibition *Parallel of Life and Art* realized in 1953 by the quartet mentioned above: Alison and Peter Smithson, Eduardo Paolozzi, and Nigel Henderson. It was an exemplary presentation of what As Found stood for: photographs of prototypes from throughout the millennia, from all fields, intended for widely varied functions, brought together from sources of vastly different character such as scientific publications, art books, technical journals, illustrated magazines, and historical works. After selection, they were "neutralized" and placed on the same level; it is up to the public to produce connections, draw conclusions, and develop associations. Establishing "parallels of life and art" was already a goal in art nouveau, but now the view is from the opposite direction. Instead of making life art, the team of authors – and with them the Independent Group – sought to bring art alive. ■■■■■ Eduardo Paolozzi's *Scrapbooks* provided the stimulus for this. In 1947 he began adding new motifs to the existing material in discarded illustrated volumes to create new,

English CIAM group Modern Architecture Re-Search (MARS).

**E** ICA contributes an exhibition to the Festival of Britain: *Ten Decades: A Review of British Taste, 1851–1951. Young Painters and Sculptors* in Warner Theatre. Richard Hamilton, Eduardo Paolozzi, William Turnbull, and others are exhibited.

*Growth and Form* at the ICA, curated by Richard Hamilton. Opening speech given by Le Corbusier.



**Festival of Britain, London, 1951**

**V** Peter Smithson and Nigel Henderson meet while lecturers at the Central School of Art.

**L** The book *Angry Young Man* by Leslie Allen Paul is published. The book's main character, Jimmy Porter, will later become the main character of John

Osborne's *Look Back in Anger*. Publication of *The Mechanical Bride* by Marshall McLuhan.

**P** Winston Churchill succeeds Attlee as prime minister.

**E** Exhibition opening for the Festival of Britain at the South Bank in London and at other sites in England. It is the centennial of the First World's Fair in Hyde Park in 1851. The exhibition is intended to help bring an end to the depression of the postwar years, as a "tonic to the nation."

#### 1952

**A** A. & P. Smithson design Jenkins's room at the engineering firm Ove Arup & Partners (8 Fitzroy Street). Ceiling covering by Eduardo Paolozzi.



**Ceiling hanging by Paolozzi in Ronald Jenkins's office, 1952**

Project by A. & P. Smithson for the Golden Lane Housing competition in London, which under the slogan "Urban

Re-identification" called into question the accepted principles of the "functionalist city" according to CIAM. Reyner Banham becomes editor of *Architectural Review*.

**V** At the ICA in London the Independent Group forms, consisting of people younger than thirty-five. Its core comprises the critics Lawrence Alloway, Reyner Banham, and Toni del Renzio, the architects Alison and Peter Smithson, and the artists Richard Hamilton, Nigel Henderson, John McHale, Eduardo Paolozzi, and William Turnbull; they are soon joined by Magda Cordell, Terry Hamilton, Colin St. John Wilson, and James Stirling, among others. The group presents lectures and discussions that have become important for an expanded concept of culture (and thus for new movements in art).

Eduardo Paolozzi uses an epidiroscope at the ICA to exhibit photographs from illustrated magazines and the collages that he makes from them. Paolozzi, Henderson, and the Smithson use the occasion to propose to the ICA an exhibition on the same theme. The original title of the project was *Documents 53*, then *Sources*; the project later becomes *Parallel of Life and Art*. Richard Hamilton takes teaching position at the Central School of Art.

Michel Tapié publishes *Une art autre*, with works by Pollock, Dubuffet, Fautrier, Mathieu, and Paolozzi, among others.



off-putting images. He extended the montage technique of surrealism to areas of popular culture: science fiction, comics, American want ads, their sex appeal and seductive magic. ■■■■■ Nigel Henderson's *Bethnal Green* photographs show parts of buildings, people, and objects of London's dilapidated East End around 1950. The images do not show the sensational but the normal, the usual. As depicted there, the ordinary becomes extraordinary. Henderson often captured the whole in close-ups, pushing it from the periphery of interest into the center, thus conveying the richness of reality. ■■■■■ Alison and Peter Smithson's first built work, the *Hunstanton Secondary School*, was the first signal of the architecture of so-called Brutalism: a building of radical elementariness in its formation of space and materialization. Its directness went along with an intentional "underdetailing." This appealed to the young journalist Reyner Banham, who saw in Hunstanton a new conception arising that knew how to use directness and legibility of the structural elements of architecture to give a quality of immediacy. The city planning discussions about *Urban Re-Identification* around 1950 also reveal the importance of Alison and Peter Smithson's contribution. They asked what makes a city a city and cast doubt on the abstract, oversimplified ideal of the modern "functional" city. In their readiness to engage with the complexity of the existing city, their attentiveness to the gradations between public and private led them to the idea of the pedestrian-friendly cluster city, the networked city. ■■■■■ The art of the members of the *Independent Group* was pictorially powerful and evocative. They discovered an artistic power in the popular images from the worlds of advertising and illustrated magazines, and their work laid the groundwork for Pop Art. The process of reshaping was central; Paolozzi characterized his method in a handwritten note: "Construct. Tack. Destroy. Re-Commence." He was a "Brutalist," but his intensive, direct, hard-hitting hand could also be delicate, as he and Magda Cordell showed. ■■■■■ In the exhibition *This Is Tomorrow* (1956) it was above all the installation *Patio and Pavilion* that demonstrated the intensity of the direct and unspectacular. The installation was a tangible meditation on the demands of the "habitat" of world society and a warning against the technocratic fetishism of planning. ■■■■■ The Smithson's weekend home, *Upper Lawn Folly*, is a discourse on new and old, on the best-suited degree of intervention, and on the precisely chosen means of an architectonic interven-

#### 1953

**A** Ninth CIAM conference in Aix-en-Provence. A. & P. Smithson exhibit the *CIAM Grille*. Visit to Le Corbusier's recently finished *Unité d'habitation* (de grandeur conforme) in Marseilles. Competition for the expansion of Sheffield University, with much discussed sketches by A. & P. Smithson, as well as James Stirling and Alan Cordingley.

Alison Smithson exhibits "House in Soho" in the journal *AD* and uses the term "New Brutalism" for the first time. Opening of the Yale Center for British Art by Louis I. Kahn.

**C** Lindsay Anderson directs *O Dreamland*, a film about an amusement park in the south of England.

**E** The ICA exhibits *Wonder and Horror of the Human Head*, prepared by Richard and Terry Hamilton.

Exhibition *Parallel of Life and Art* in the ICA, by Nigel Henderson, Eduardo Paolozzi, A. & P. Smithson (opens on 10 September).

The Kunstgewerbemuseum in Zurich shows *Formschaffen in England* (The creation of form in England), presented by the British Council London – the first exhibition of its kind on the continent.

**V** The Independent Group organizes the lecture series *Aesthetic Problems of the Contemporary Art Lecture*, including Banham, "The Impact of Technology"



Cover of *Architectural Review* issue on *Parallel of Life and Art*, 1953

and "Art in the Fifties"; Hamilton, "New Sources of Form"; Akinson and Turnbull, "New Concept of Space"; Wilson, "Proportion and Symmetry"; del Renzio, "Non-Formal Painting"; Alloway, "The Human Image"; and Melville, "Mythology and Psychology."

Competition *Unknown Political Prisoner* for Berlin. It is revealed later that the CIA is behind the exhibition; the Cold War takes modern art hostage.

**L** John Wain's novel *Hurry On Down* is published. Critics will later take Wain to be an Angry Young Man.

**P** Great Britain successfully tests an atomic bomb (3 October). The United States successfully tests a hydrogen bomb (16 November).

#### 1954

**A** January: In Doorn, Holland, several young CIAM members (including J. B. Bakema, Aldo van Eyck, P. Smithson, and John Voelcker) agree to have a critical debate on the guiding principles for city planning as represented by CIAM. They are architects of the younger generation who, for reasons both of content and power politics, do not agree with the policies of the CIAM and their authoritarian implementation.

Peter Smithson presents the "scale of associations" (house – street – quarter – city). July: The Team 10 group forms within CIAM.

**C** Lindsay Anderson's enthusiastic essay on the work of Humphrey Jennings, "Only Connect," appears in *Sight and Sound*.

**V** Exhibition *Photo-Images* by Nigel Henderson at the ICA.

The Milan Triennale exhibits paintings by Jackson Pollock for the first time in Europe.

**L** Publication of the novel *Lucky Jim* by Kingsley Amis. Along with Osborne, Amis is one of the most famous of the Angry writers.

#### 1955

**A** Reyner Banham's essay "The New Brutalism" is published in *Architectural Review*. It is accepted as the legitimate manifesto of the movement.

Dedication of Max Bill's buildings for the



tion in 1961 that can lay claim to a pioneering role. ■■■■■ A selection of other contemporary *Architectural Parallels* extends the direct approach to international architecture and shows that "Brutalist" architecture did not expend itself in coarse-grained exposed concrete. One may also ask whether the label New Brutalism was not perhaps overused in this restricted sense, becoming hackneyed. ■■■■■ Three First-Hand Witnesses present information on the circumstances in Great Britain in the years when they first went public with their films and books: Lorenza Mazzetti, Alan Sillitoe, and Alain Tanner. ■■■■■ In *Free Cinema* the plot was "realistic"; the camerawork was direct; the existing city was often used as a location rather than studio reality. Filmmakers like Lindsay Anderson and Tony Richardson produced unpolished "documentary films" that critiqued society and gave the lie to the good taste and ideal world of British society. "Perfection is not an aim" defined their path. ■■■■■ In *Kitchen Sink* theater and in the literature of the *Angry Young Men* the leading role was played by the reality of the lives of those who had not been heard from previously. The audience did not watch the hustle and bustle of the upper class but encountered its own reality, as it were, on the pages of books and on the stage. The row house became the stage; the kitchen sink became the center of the theater. John Osborne, Shelagh Delaney, and Alan Sillitoe were the three exponents of this furious development. ■■■■■ Two contemporary examples from art and architecture make it possible to see how the theme can be related to the present day. The *Garden Pictures* of Peter Fischli and David Weiss from the agglomeration of Zurich are "unbiased" and at the same time respectful toward the loving acculturation of garden parcels. The *Dominus Winery* in the Napa Valley, by Jacques Herzog and Pierre de Meuron, represents an approach to design that arises from a skeptical attitude and conceives architecture as a kind of instrument for the perception of reality. ■■■■■ During work on this project Peter Smithson remarked, in his typically laconic fashion, "As Found is a small affair; it is about being careful."

- 1 A. & P. Smithson, "The 'As Found' and the 'Found,'" in David Robbins, ed., *The Independent Group: Postwar Britain and the Aesthetics of Plenty* (Cambridge, Mass.: MIT Press, 1990), 201 ff. See pp. 40–45 in the present volume.
- 2 Anne Massey, *The Independent Group: Modernism and Mass Culture in Britain, 1945–1959* (Manchester: Manchester University Press, 1995).
- 3 See note 1.
- 4 Interview with Peter Wintock, in *Cinéma Vérité: Truth of the Moment*, a production of the National Film Board of Canada and the British Film Institute.
- 5 Eduardo Paolozzi, in Murray Grigor's outstanding video *E. P. Sculptor* (1987).

Hochschule für Gestaltung in Ulm and Le Corbusier's Notre Dame du Haut in Ronchamp.

Nikolaus Pevsner lectures on "The Englishness of English Art."

**C** The film *A Communications Primer* and other short films by Charles and Ray Eames are shown at the ICA.

Great Britain has 4,500 cinemas.

Karel Reisz and Tony Richardson direct



Michael Andrews and Eduardo Paolozzi in the film *Together*, 1955

*Momma Don't Allow*. Lorenza Mazzetti directs *Together* (with Eduardo Paolozzi in a major role). Both films are financed by the Experimental Film Production Fund of the BFI.

Lectures in the ICA on film themes: Karel Reisz, "Recent American Movies in Europe"; Toni del Renzio on Audrey Hepburn; David Sylvester on Marilyn Monroe; Lawrence Alloway, "Film as Mass Medium."

**D** Lecture by Reyner Banham in the ICA, "Borax, or The Thousand Horse-Power Mink." With it he introduced iconology into the analysis of industrial design.



Printed ceramic bowl by Hammer Prints Ltd

Judith Henderson, Nigel Henderson, and Eduardo Paolozzi found Hammer Prints Ltd., located in the home they shared in Thorpe-le-Soken, Suffolk. They design, produce, and distribute carpets, tiles, tableware, and printed fabrics. The company is active until about 1961.

**E** *Man Machine Motion* by Richard Hamilton, with contributions by Reyner Banham and Lawrence Gowing, is exhibited at the Hatton Gallery, Newcastle-upon-Tyne, and later at the ICA. First solo exhibition by Richard Hamilton at the Hanover Gallery. Exhibition by Magda Cordell at the ICA. Last mention of the Independent Group in the papers of the ICA; actual final meeting of the IG in July.

John McHale travels to Yale University for a year-long stipend.

**L** Founding of the English Stage Company under the direction of George Devine, at the Royal Court Theatre, Sloane Square. They plan a "writer's theater," a stage on which playwrights plan the major roles.

**P** Tories win parliamentary elections, putting an end to ten years' of Labour rule.

## 1956

**A** Tenth CIAM conference in Dubrovnik, with considerable protest from Team 10. The Smithsons present their idea of the "cluster city."

Le Corbusier, Walter Gropius, and Cornelius van Eesteren do not attend the conference but instead have prepared statements read.

The *Daily Mail Ideal Home* Exhibition opens; A. & P. Smithson show their "house of the future."

**C** February: Under the title "Free Cinema" the National Film Theatre in London shows *O Dreamland*, *Together*, and *Momma Don't Allow*. Lindsay Anderson, Tony Richardson, Karel Reisz, and Lorenza Mazzetti sign the manifesto under that title.

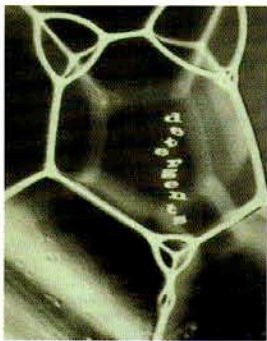
Another Free Cinema program includes *Le sang des bêtes* (Georges Franju, France, 1949), *Neighbours* (Norman Mac Laren, Canada, 1952), and *On the Bowery* (Lionel Rogosin, USA, 1957).



Penelope Houston takes over the direction of *Sight and Sound*.

Lindsay Anderson directs *Every Day except Christmas*; Claude Goretta and Alain Tanner direct *Nice Time*.

**E** The Whitechapel Gallery presents the exhibition *This Is Tomorrow*, which consists largely of works by teams from



**Soap Bubbles**, photograph by J. Stirling in *This Is Tomorrow*

the Independent Group. It ranges from furnishings in the spirit of abstract art to an American-inspired science fiction installation featuring Robbie the Robot, an oversized robot from the Hollywood film *Forbidden Planet*.

Reyner Banham steps down from the managing committee of the ICA in order to publish more.

*Modern Art in the United States*, an exhibition on contemporary art in America, opens in the Tate Gallery.

**V** Solo exhibition by Magda Cordell at the Hanover Gallery.

*Contemporary Sculpture* at the Hanover Gallery, with works by Eduardo Paolozzi and Nigel Henderson, among others.

Richard Hamilton creates his famous collage *Just What Is It That Makes Today's Homes So Different, So Appealing?*

**L** Premiere of John Osborne's *Look Back in Anger* at the Royal Court Theatre (8 May), directed by Tony Richardson.

The play is considered a catalyst for the renewal of British theater. Colin Wilson's *The Outsider* is published. He is considered a right-wing extremist among the Angry Young Men.

**P** Suez Crisis. Uprising in Hungary.

#### 1957

**C** Third Free Cinema program, titled *Look at Britain*, presents *Wakefield Express*, *Every Day except Christmas* (both Lindsay Anderson, 1953 and 1957, respectively), *Nice Time* (Alain Tanner and Claude Goretta, 1956), and *The Singing Street* (N. McIsaac, J. Ritchie, R. Townsend, 1951).

Fourth Free Cinema program features films of Poland's Black Series, including Roman Polanski, Walerian Borowczyk, and Jan Lenica.

**V** Richard Hamilton paints the series *Hommage à Chrysler Corp.*

**L** Premiere of John Osborne's *The Entertainer* in the Royal Court Theatre, directed by Tony Richardson.

The novel *Room at the Top* by John Braine is published.

Publication of *Declaration*, the manifesto of a group of Angries, including essays by John Osborne ("They Call It Cricket"), Lindsay Anderson ("Get Out and Push"), and Kenneth Tynan ("Theatre and Living"). Premiere of *The Kitchen* by Arnold Wesker at the Royal Court Theatre.

#### 1958

**A** The project by A. & P. Smithson for the competition *Hauptstadt Berlin*, designed according to their concept of the cluster city, wins third prize.

**C** Woodfall Productions, founded by Tony Richardson, John Osborne, and Harry Saltzman, produces Tony Richardson's adaptation of *Look Back in Anger*, with Richard Burton and Claire Bloom in the leading roles.

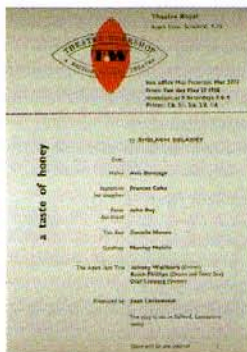
Claude Chabrol's *Le beau Serge* and François Truffaut's *Les mistons* (both France, 1958) are shown as part of the fifth Free Cinema program.

On the basis of their entry in the *Hauptstadt Berlin* competition, A. & P. Smithson realize a short film of that name, together with John McHale.

**L** Alan Sillitoe's novel *Saturday Night and Sunday Morning* is published and becomes a bestseller.

Shelagh Delaney's *A Taste of Honey*





**Program for *A Taste of Honey* by Shelagh Delaney**

is premiered at the Theatre Royal, Stratford, East London. Premiere of *Chicken Soup with Barley* at the Royal Court Theatre.

**P** Founding of the Campaign for Nuclear Disarmament (CND). First Easter March in Great Britain and demonstration at Oxford University against atomic weapons.

John Braine's novel *Room at the Top* is made into a film by Jack Clayton. The screenplay is by Neill Paterson; Simone Signoret plays a leading role. First episode of the television series *Coronation Street*, Granada TV, London.

#### 1959

**A** Eleventh and final CIAM conference is held in Otterlo.

**C** March: Sixth and final Free Cinema program presents *We Are the Lambeth Boys* (Karel Reisz, 1958–59), *Enginemen* (Mike Grigsby, 1959), *Food for a Blush* (Elizabeth Russell), and *Refuge England* (Robert Vas, 1959). Anticipating even *Look Back in Anger*, Jack Clayton's directorial debut, *Room at the Top*, is the first British New Wave film in cinemas.

**D** The British Motor Corporation presents the Morris Mini, conceived by Alec Issigonis, which has four full-size seats, though only ten feet long, thanks to small wheels and sideways installation of motor.

**V** The ICA organizes the lecture series *The Fifties*, including Alloway, "The Fifties: Whatever Happened to the Avant-Garde?"; Peter Smithson, "The Revolution in Architectural Thinking"; Banham, "The Last Days of Design"; Hamilton, "Glorious Technicolour and Breathtaking Cinemascope and Stereophonic Sound."

**L** Alan Sillitoe's *The Loneliness of the Long-Distance Runner* and Keith Waterhouse's *Billy Liar* are published. Shelagh Delaney's *A Taste of Honey* is premiered in the West End.

Premieres at the Royal Court Theatre: Arnold Wesker, *Roots*. Willis Hall, *The Short, the Long, and the Tall*, directed by Lindsay Anderson.

**P** A Soviet rocket photographs the dark side of the moon.

#### 1960

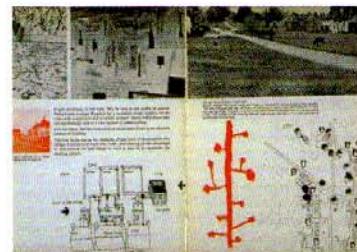
**A** Team 10 meets in Bagnois-sur-Cèze at the studio of Georges Candilis and Shad Woods.

Opening of an orphanage in Amsterdam designed by Aldo van Eyck.

**C** Karel Reisz directs *Saturday Night and Sunday Morning*, after the novel by Alan Sillitoe.

Richard Leacock and D. A. Pennebaker direct *Primary*, about Hubert Humphrey and John F. Kennedy in the Wisconsin primary, the first Cinema Direct film.

Jean Rouch and Edgar Morin direct *Chronique d'un été*, in the style of *cinéma vérité*.



**Urban Re-Identification, in Alison and Peter Smithson, Uppercase 3, 1960**



**V** The Independent Group is first mentioned under that name in an English-language publication (Lawrence Alloway, "Notes on Abstract Art and Mass Media," *Art News and Review*).

Eduardo Paolozzi wins the David E. Bright Foundation Award at the thirtieth Venice Biennale.

Richard Hamilton wins the William and Norma Copley Foundation Award.

David Hockney and his Pop Art colleagues study at the Royal College of Art. Production of the radio series *Art – Anti-Art* on BBC Radio.

**L** David Storey's *This Sporting Life* is published.

Harry Cookson's *The Lily White Boys*, directed by Lindsay Anderson, at the Royal Court Theatre.

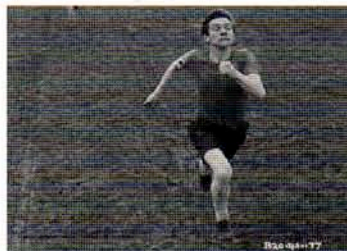
Shelagh Delaney's *A Taste of Honey* has its New York premiere.

**P** In Great Britain roughly ten million cinema tickets are sold annually; there are an equal number of television sets in private households.

#### 1961

**A** A. & P. Smithson build their weekend home Upper Lawn in Fonthill Abbey, Wiltshire.

In 1983, in an unusual publication titled *AS in DS*, Alison Smithson comments in words and images on traveling in her Citroën DS from her London office to Upper Lawn, as "a sensibility primer" for the cultural possibilities of the new



**Tom Courtenay in the film *The Loneliness of the Long-Distance Runner*, 1962**

temporal mobility.

**C** *A Taste of Honey*, directed by Tony Richardson after the eponymous play by Shelagh Delaney, with the debutante Rita Tushingham in the main role.

**V** Magda Cordell McHale and John McHale move to Carbondale, Illinois, where they spend several years working with R. Buckminster Fuller at his institute at the University of Southern Illinois, collaboration on his *World Resource Inventory*.

**P** Construction of the Berlin Wall.

#### 1962

**A** Opening of Cedric Price's aviary at the London Zoo, Regent's Park.

**C** *The Loneliness of the Long-Distance Runner*, directed by Tony Richardson after the short story by Alan Sillitoe.

*A Kind of Loving*, directed by John Schlesinger.

#### 1963

**A** James Stirling and James Gowan's engineering building for Leicester University is completed.

**C** *This Sporting Life*, based on the book by David Storey, directed by Lindsay Anderson.

#### 1964

**A** A. & P. Smithson's *Economist building* in downtown London is completed.

The complex of buildings appears briefly in Michelangelo Antonioni's film *Blow Up* of 1967.

**C** Richard Lester's first Beatles film, *A Hard Day's Night*, with strong suggestions of the Free Cinema and the Direct Cinema, appears in cinemas.

#### 1965

**C** The number of cinemas in Great Britain drops to 1,971.

#### 1966

**A** Reyner Banham's book *The New Brutalism: Ethic or Aesthetic?* is published. Its effect is misleading, in that it places too much emphasis on the basis of Brutalism in form, and does not adequately represent it as a program based on a mentality.



**Pia Conti**, born 1963, studied German and linguistics. From 1993 to 1996 she was an instructor in the English department at the Universität Zürich, where she taught literary theory and feminist literary theory. She has published and lectured on Mary Wollstonecraft Shelley, J.-J. Rousseau, Elizabeth Gaskell, and Aphra Behn. Her current book project is *The Biology of Evil*. She lives in London.

**Andres Janser**, born 1961, Ph.D., lecturer in art history at the Hochschule für Gestaltung und Kunst Zürich. He has published on architecture, film, and media, in the journal *archithese* and elsewhere. He has edited *Hans Richter: "New Living": Architecture, Film, Space* (Baden, 2001; with Arthur Rüegg) and *Architecture et cinéma: Regards suisses* (Zurich, 2001). He lives in Zurich.

**Claude Lichtenstein**, born 1949, architect, curator at the Museum für Gestaltung Zürich. His exhibitions and publications have focused on architecture and design, including *O. R. Salvisberg* (Zurich, 1985), *Stromlinienform* (Baden, 1982; with Franz Engler), *Ferdinand Kramer* (Giessen, 1991), *Bruno Munari* (Baden, 1995; with Alfredo W. Häberli), *Gross & Klein* (Zurich, 1997; with Yves Netzhammer and Ralph Schraivogel), *R. Buckminster Fuller* (Baden, 1999; with Joachim Krausse). Lecturer on the history and theory of design at the Hochschule für Gestaltung und Kunst Zürich. He lives in Zurich.

**Anne Massey**, director of the Centre for Creative Management at the Southampton Institute. Her publications on art and design include: *Interior Design of the Twentieth Century* (London, 1990), *Blue Guide: Berlin and Eastern Germany* (London, 1994), *The Independent Group: Modernism and Mass Culture in Britain, 1945–1959* (Manchester, 1996), and *Hollywood beyond the Screen: Design and Material Culture* (London and New York, 2000). She contributes regularly to journals and BBC Radio 4. She lives in England.

**Laurence Mauderli**, born 1969, M.A. in the history of design. Research assistant in the department of design at the Museum für Gestaltung Zürich. Lecturer on the history of design at the Hochschule für Gestaltung und Kunst Luzern. She has published on design in the journal *Blueprint* and elsewhere. She lives in Zurich.

**Thomas Schregenberger**, born 1950, architect AA/BSA. He is a practicing architect based in Zurich. He has published, lectured, and taught in the art history department of the Universität Zürich on the subject of *As Found*. He initiated and co-curated the exhibition on that subject at the Museum für Gestaltung Zürich. He has taught and lectured in Switzerland and abroad. He has published in, among others, *archithese*, *Werk*, *Bauen und Wohnen*, *NZZ* (plans and buildings), *Daidalos*, *Domus*, *db*, and *Quaderns*. He lives in Zurich.



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