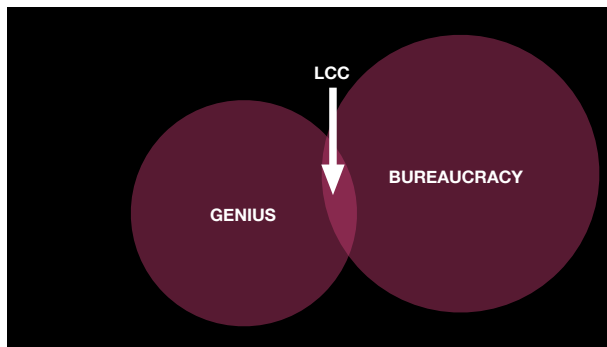
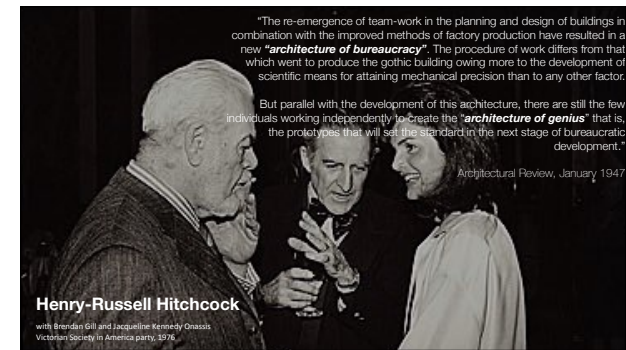
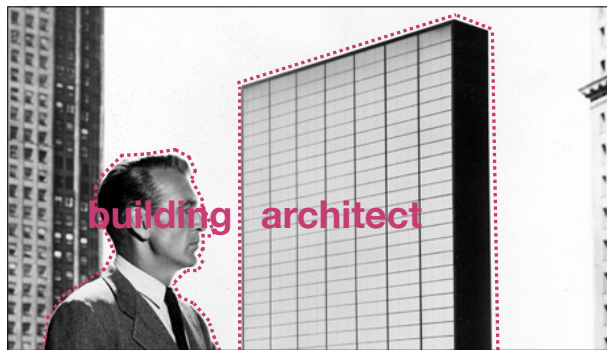
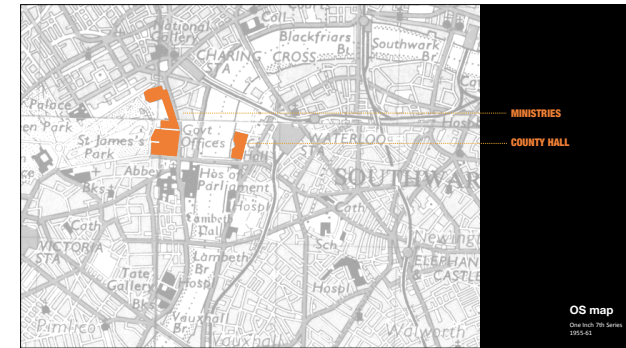


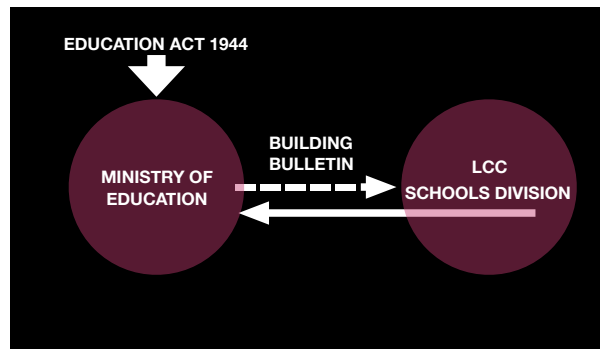
WHAT MADE LCC ARCHITECTS'  
DEPARTMENT SO DIFFERENT,  
SO APPEALING..?



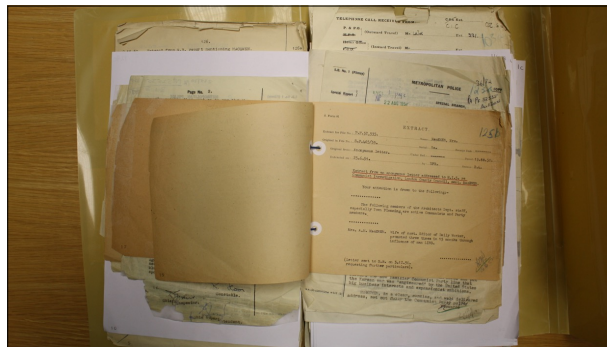
the workplace



**PROFESSIONAL POLITICS**  
mechanisms of power



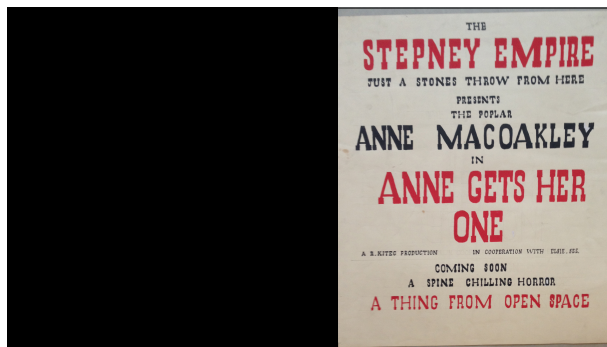
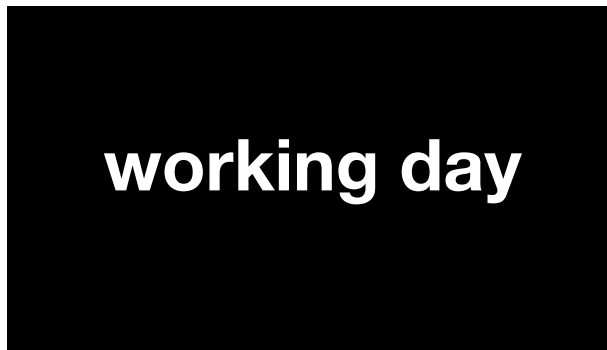
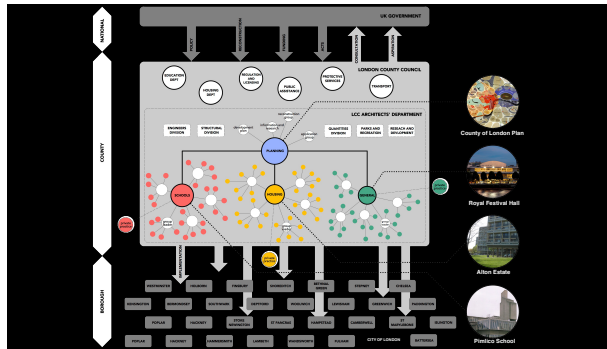
**PERSONAL POLITICS**  
social ethos

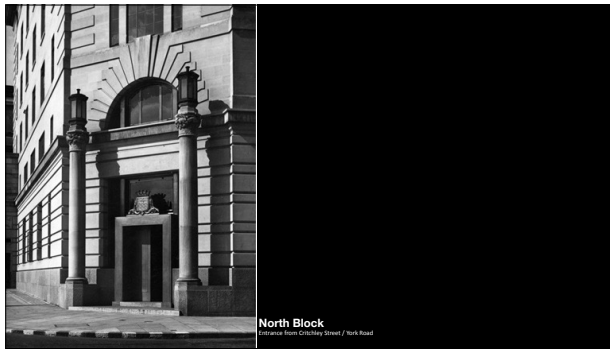
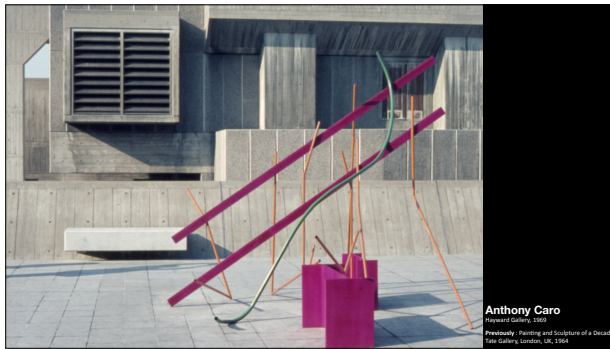
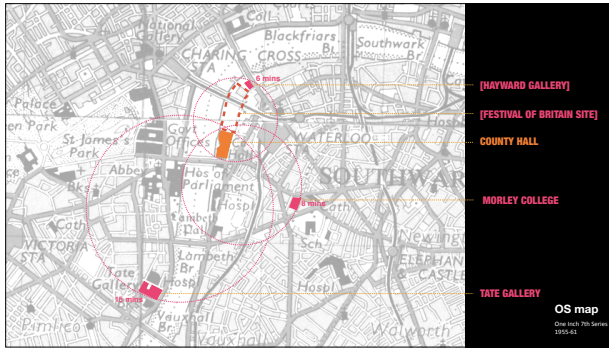


**the plan**

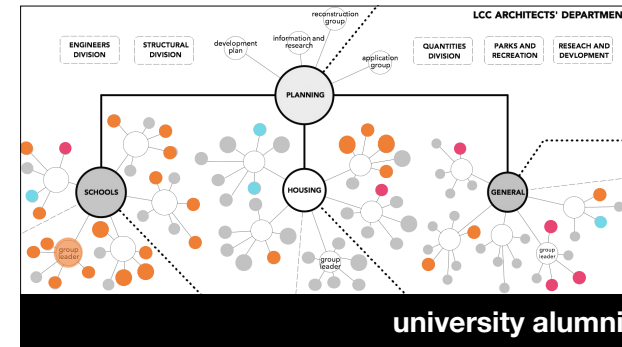
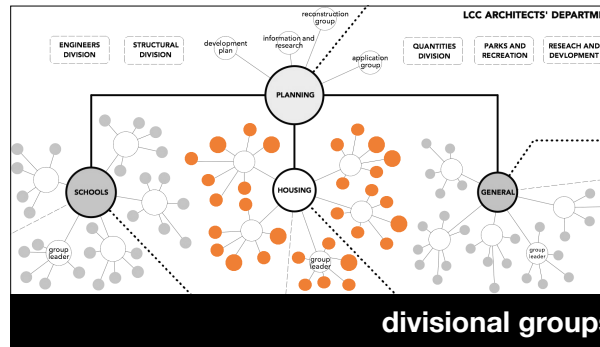
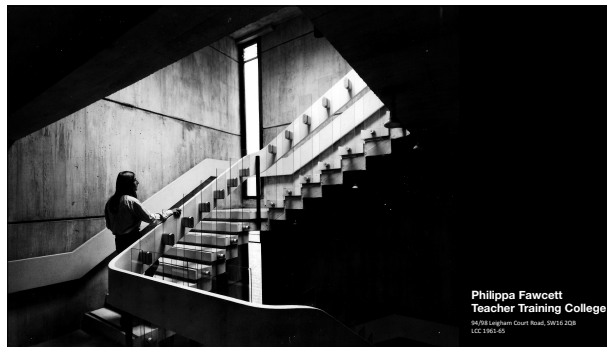
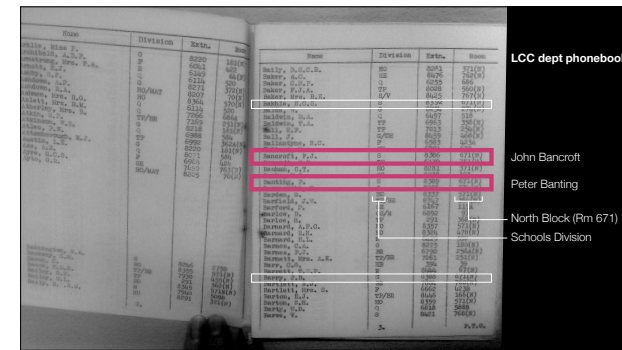
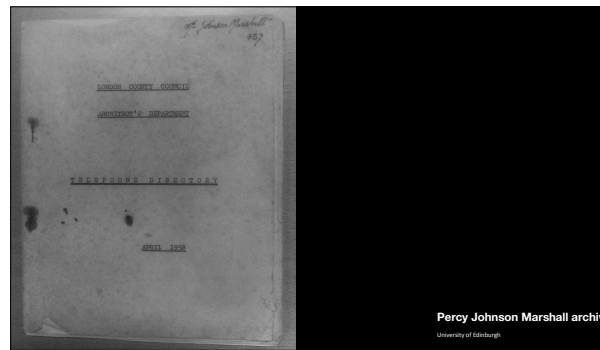
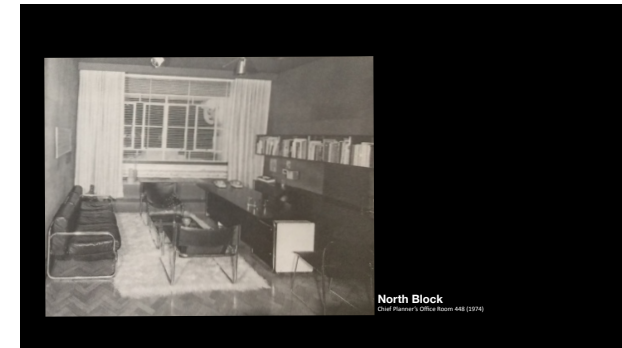
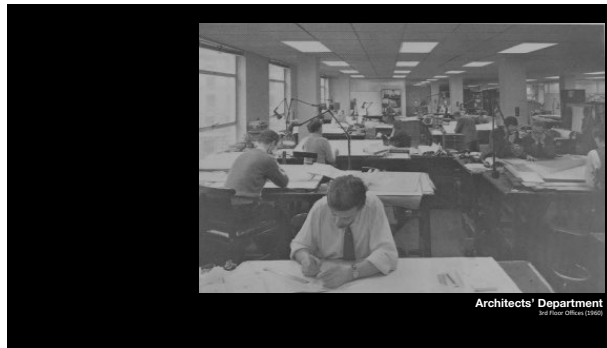


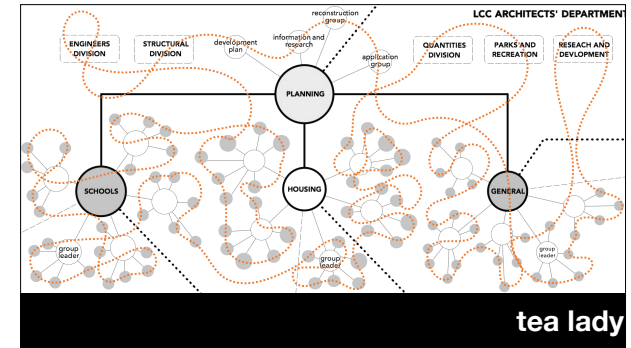
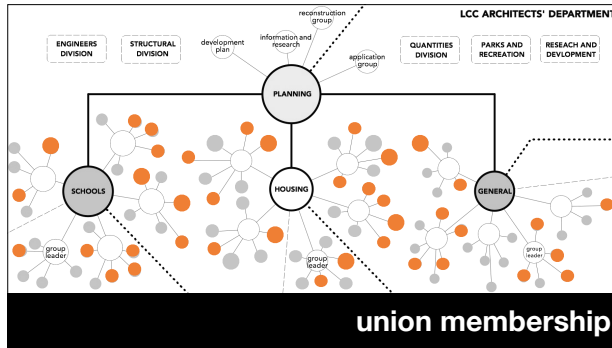




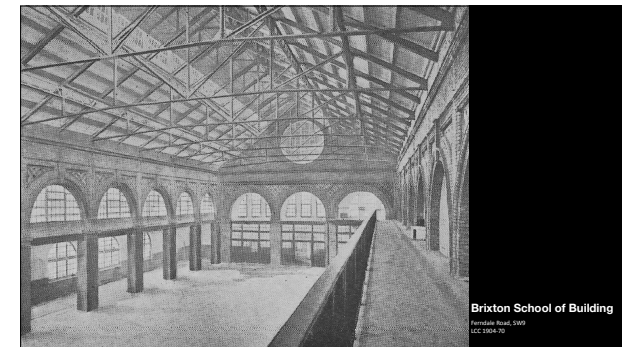
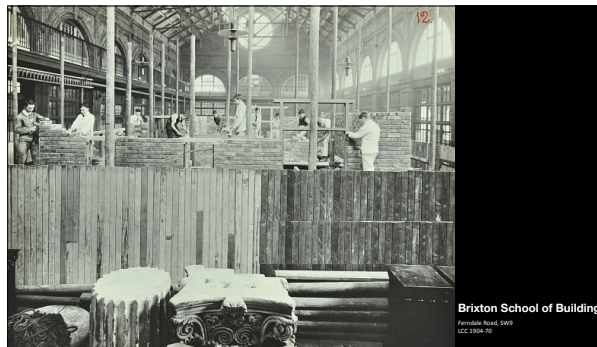








[separation]





## GUEST VISIT

Leslie Martin, Frank Lloyd Wright,  
R. Fumeaux Jordan and Leo De Syllas  
Main Entrance to LCC, July 1950



Robert Matthew, Frank Lloyd Wright  
and Leslie Martin



PRODUCT TESTING

MATERIAL  
INNOVATION

STREET FURNITURE

FURNITURE  
DESIGN

INDUSTRY  
CONNECTIONS

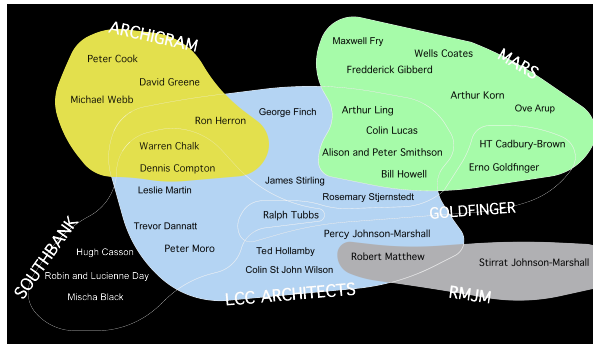
LONDON COUNTY COUNCIL

# EMPLOYMENT CONTRACT



Ann MacEwan  
Holland, 1950s

permeability  
from other means



beyond the  
Department's  
walls



**this is tomorrow** whitechapel art gallery  
aug. 9 - sept. 9 1956

**Group One:** Theo Crosby, Germano Facetti, William Turnbull, Edward Wright  
**Group Two:** Richard Hamilton, John McHale, John Voelcker  
**Group Three:** J. D. H. Cattaugh, James Hull, Leslie Thornton  
**Group Four:** Anthony Jackson, Sarah Jackson, Emilio Scanavino  
**Group Five:** John Ernest, Anthony Hill, Denis Williams  
**Group Six:** Eduardo Paolozzi, **Alison and Peter Smithson**, Nigel Henderson  
**Group Seven:** Victor Pasmore, **Erno Goldfinger**, Helen Phillips  
**Group Eight:** **James Stirling**, Michael Pine, Richard Matthews  
**Group Nine:** Kenneth Martin, Mary Martin and John Weeks  
**Group Ten:** Robert Adams, Frank Newby, **Peter Carter**, **Colin St. John Wilson**  
**Group Eleven:** Adrian Heath, John Weeks  
**Group Twelve:** Lawrence Alloway, Geoffrey Holroyd, Toni del Renzio

\*commissioned by LCC  
 \*previously employed within Department



## The French House

Soho, London



**Eduardo Paolozzi** 1952  
John Deakin

**Gaston Berlemont's Bar** mid 1950s  
John Deakin

**The French House** 1956  
Willie Ronne

**Colin St John Wilson**, Douglas Stephen, Bob Maxwell, **Alan Colquhoun**, Edward Reynolds, Cedric Price, Frank Newby, **Sam Stevens**



**this is tomorrow**  
whitechapel art gallery  
aug. 9 - sept. 9 1956

## Smithsons' House

47 Limerston Street, Chelsea



Landlord: Theo Crosby

## Mary and Peter Reyner Banham

Ophidans Road, Primrose Hill (1951)



William Turnbull, Richard Hamilton, **Jim Stirling**, **Sam Stevens**, **Alan Colquhoun**, John McHale and Frank Cooper  
**Colin St John Wilson**, **Peter Carter**

## Thomas "Sam" Stevens

Marylebone High Street

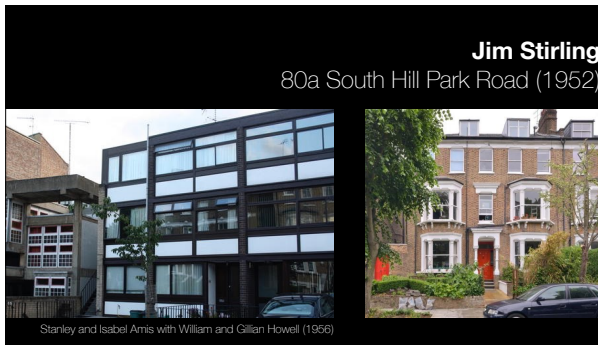


**Architectural Association**  
 Kenneth Frampton, Colin Gernie, Joyce Lowndes, David Gray, John Miller, Neave Brown, Joseph Rykwert, Patrick Hodgkinson, Paul Manoussos  
**Liverpool School of Architecture**  
 James Stirling, Bob Maxwell, Alan Cotteringray  
**Bradfield school**  
 Alan Colquhoun  
**Courtauld Institute**  
 Peter Banham

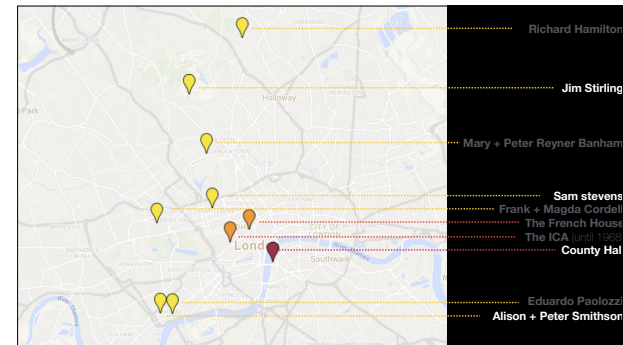
**Big Jim, The Life and Work of James Stirling**  
 Mark Girouard, pub Pintore 1999

## Jim Stirling

80a South Hill Park Road (1952)



Stanley and Isabel Arns with William and Gillian Howell (1956)

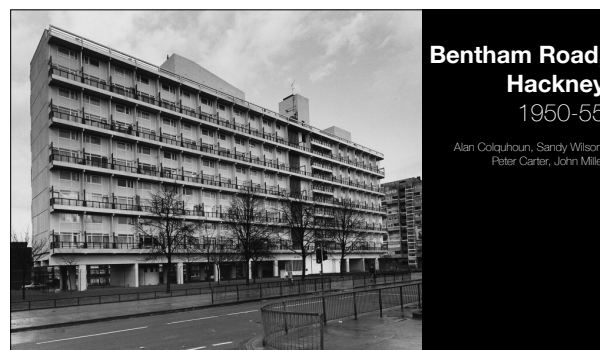
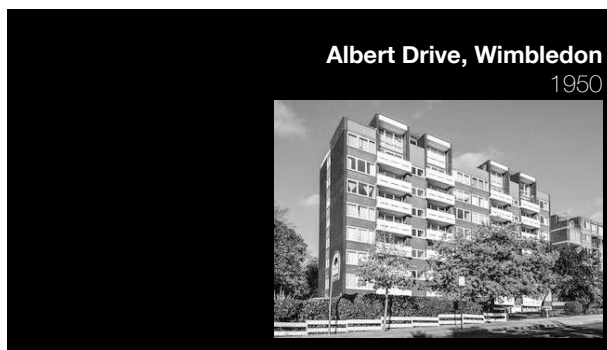


Richard Hamilton  
 Jim Stirling  
 Mary + Peter Reyner Banham  
 Sam Stevens  
 Frank + Magda Gardel  
 The French House  
 The ICA until 1956  
 County Hall  
 Eduardo Paolozzi  
 Alison + Peter Smithson

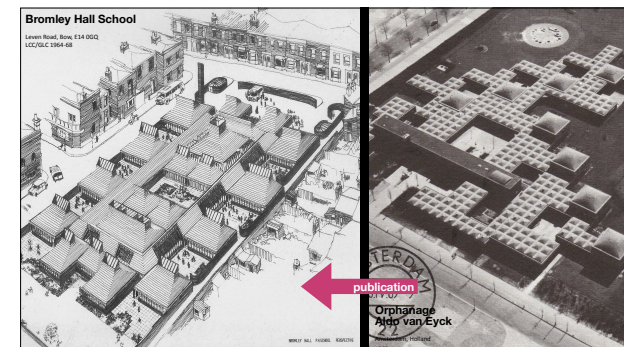
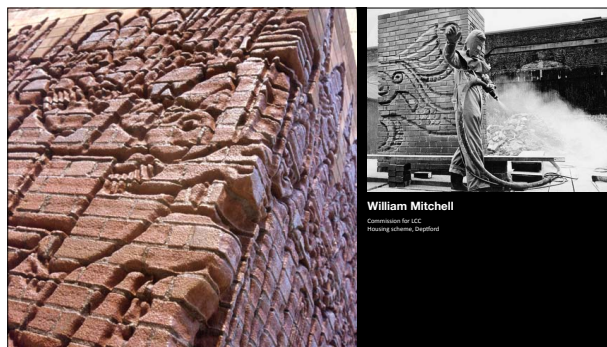




how did this  
manifest itself in  
architecture?



**GROUP TEN**  
“The aim of our collaboration has been to explore the ground that is common to architecture and sculpture”  
We believe that the development of such collaborations ay lead to a more integrated human environment”  
This is Tomorrow exhibition catalogue pub. Whitechapel Gallery, 1956



**tectonics:**  
people  
materials

### **HYPOTHESIS:**

- the specific working practices of the LCC established human and non-human links across professional boundaries
- these **immaterial** structures had traceable impact upon the **material**, architectural projects developed from this environment

**standardisation** vs **experimentation**

