There's nothing Wrong with being "Ordinary":
Beauty in the architectural campaigns of the Smithsons and Venturi, Scott Brown.

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Introduction

The French philosopher, Pierre Bourdieu argues against an ideal or 'essentialist aesthetic' (in Stevens 1998, p. 99). He contends that groups prescribe aesthetic value and are usually motivated by personal agendas. A glance at twentieth century western architectural history supports Bourdieu's position by showing the attributes constituting beauty in architecture have been synthesised and re-synthesised.

For example, the Modern Movement of the early twentieth century argued for a functionalist aesthetic inspired by industrial culture. Post war architects such as the 1950's English architects, Alison and Peter Smithson and the 1960's American based architects, Robert Venturi and Denise Scott Brown challenged the Modernist aesthetic arguing for beauty in the "ordinary" and the "everyday". In effect, the impact of industrial culture was usurped by the impact of "Pop" or popular culture.

Two selected 'versions' of beauty will be used to discuss beauty in selected exhibitions and buildings by the Smithsons and Venturi, Scott Brown. These 'versions' are Socratic functionalist beauty and Lefebvrian "everyday" beauty. The "Parallel of Life and Art" exhibition by 'Group 6', of which the Smithsons were a part of, and two buildings designed by the Smithsons, the Hunstanton Secondary Modern School and the Sugden House will be discussed. Venturi, Scott Brown and Izenour's "Signs of Life: Symbols in the American City" exhibition will then be described, along with two of their buildings, the Guild House and the Varga-Brigio medical office building. Some aspects of the recent writings on ideology by Slavonic social scientist, Slavoj Zizek will then be outlined to offer an explanation as to why the Smithsons and Venturi, Scott Brown crusaded for "ordinary" and "everyday" beauty in architecture.

Socratic Functionalist Beauty

> *Don't you know that all things are both beautiful and good in relation to the same things? … Men … are called 'beautiful and good' … namely in relation to those things for which they are useful* (Socrates quoted in De Zurko 1957, p. 16).

For the Athenian philosopher, Socrates, beauty is dependent on an object's usefulness. This 'value' given to functionalist beauty is underpinned by his interest in everyday life and the nurturing of one's soul. This leads to Varro's contention that Socrates shifted philosophical interest from natural mysteries to "the subject of ordinary life" (in Taylor 1997, p. 328).

In *Apology*, Socrates (in Arrington 1998, p. 2) explains that his time was spent persuading Athenians not to care for their body or material wealth, rather for "the best possible state of (their) soul". It is therefore not surprising that Socrates sees the house as only a humble vessel to nurture the soul in. In Xenophon's *Memorabilia and Oeconomicus* Socrates says, "To put it shortly, the house in which the owner can find a pleasant retreat at all seasons and can store his belongings safely is presumably at once the pleasantest and most beautiful. As for paintings and decorations, they rob one of more delights than they give" (in De Zurko 1957, pp. 16-17). Socrates focus on nurturing the "ordinary" individual's spirit results in preference for utilitarian minimalism and anti-ornamentation. Similarly inspired by the plight of the masses, the twentieth century French philosopher, Henri Lefebvre constructs another 'version' of beauty.

Lefebvrian "Everyday" Beauty

> *The bourgeoisie is alone in having given its buildings a single, over-obvious meaning, … that meaning is abstract wealth and brutal domination; that is why it has succeeded in producing perfect ugliness and perfect vulgarity* (Lefebvre 1991a, pp. 232-3).

Lefebvre uses the concept of everydayness extensively in his writings to consolidate Marxist ideology. The possibilities and virtues of the working class prompt two Lefebvrian concepts of everydayness. These include 1. 'Alienation' by bourgeoisie artificiality and 2. The extraordinary in the ordinary.

Firstly, Lefebvre discusses the important concept of 'alienation' relative to the everyday. He contends it is the distancing of the individual (or the subject) from the object that results in 'alienation'. Through this concept, Lefebvre makes a link to bourgeoisie life, which he states is alienated because it is "artificial" (1991a, p. *xvi*). In *Critique of Everyday Life*, Lefebvre suggests the working class in rural France should be a source of inspiration because they are not 'alienated'.

Secondly, from the critique of "everyday" rural life, Lefebvre proposes a critique of "the 'elite' by the mass- of festival, dreams, art and poetry, by reality" (1971, p.251). From the apparent banality of "everyday" life emerges a powerful opportunity in "ordinariness" which he claims is "something extraordinary in its very ordinariness" (1971, p.37). Just as Socrates and Lefebvre develop aesthetic values from the "ordinary", the "everyday" and the working class, so do two post World War II architectural groups, the Smithsons and Venturi, Scott Brown and Associates.

The Smithsons

Alison and Peter Smithson were influential English architects during the 1950's and 1960's who explored the ways in which the "ordinary" and the complexity of "everyday" life could be manifest in architecture. Subsequently, they were heralded and promoted by the British architectural historian, critic and Independent Group member, Peter 'Reyner' Banham (1966) as founders of the British movement "New Brutalism" or "Brutalism" through his book, *The New Brutalism: Ethic or Aesthetic?*

After having won a competition to design the Hunstanton Secondary Modern School in Norfolk, Alison and Peter Smithson, then aged 22 and 27 respectively, moved from

Northern England and their working class roots, to London. In *Modernism without Rhetoric: Essays on the Work of Alison and Peter Smithson*, editor Helena Webster contends the Smithsons were at this time infatuated with the work of architects from the early Modern Movement. These included Le Corbusier and Mies van der Rohe. Interestingly, the aspects of the early Modern Movement that was inspirational, were simplicity and honesty of construction, which were aligned by the Smithsons to ordinariness and a working-classness. Early Modernist ideology premised on the notion of Socratic functionalist beauty was a fundamental virtue of Modernism the Smithsons celebrated and embellished upon in their "New Brutalism".

The Smithsons were influenced by their participation in three important groups. These include CIAM (Congres Internationaux d'Architecture Moderne), Team 10 and The Independent Group (or IG). Alison and Peter Smithson had been participants in the international group CIAM of which Le Corbusier was a founder. At the ninth meeting of CIAM, the Smithsons along with a number of other "youngers" of CIAM collaborated with the intent of splitting from the group. They felt CIAM's "elders" were unable to engage with an important concept they termed "human associations" and began the group, Team 10.

Britain's response to victory in World War II was equally influential on the Smithsons. Britain rebounded from World War II triumphant. Riding on this wave of euphoria, emerging from a sense of freedom and democracy, as Webster (1997) suggests, the Smithsons participated in another important group called the Independent Group (or IG). The IG was affiliated with the Institute of Contemporary Arts (ICA) in London and consisted of a group of young architects, artists and intellectuals. Banham contends the IG was "the revenge of the elementary school boys" (in Robbins (ed.) 1990, p. 76), with the majority of members, excluding the English photographer, Nigel Henderson having working class backgrounds.

Unlike the British establishment who "regarded … Americanization of culture with distaste" the IG congregated to "explore the democratizing implications of the "aesthetics of plenty" " (Baas et al. in Robbins (ed.), p. 6). Popular (or "Pop") became an art source. Nigel Henderson and Scottish born artist, Eduardo Paolozzi, each of whom had taught Peter Smithson at the Central School of Art, introduced the Smithsons to the IG. Paolozzi is recognised for his enormous influence on the IG consequential of his experience with the French Surrealists. Impressed by the Surrealists experimentation with 'readymade metaphors' using *objet trouve* or found objects, Paolozzi used images found in American magazines to create his collages. Some of these collages were titled "Take Off", "Psychological Atlas" and "Alive with Innovations". In 1952, Paolozzi delivered, to the IG, his "Epidiascope 'lecture'". Robbins writes, Paolozzi's

> … epidiascope showing,…, directly confronted what Alloway called " the modern flood of visual symbols." The projection of a heterogeneity of messages generated from SF magazine covers, car ads, animated film clips, and military images appears to have had a bewildering impact. No one had taken mass media imagery that seriously before (1990, p. 94).

Through the Surrealists, Paolozzi liberated the "everyday" object as represented in magazine images as an acceptable, in fact celebratory, source. Undoubtedly, this

influenced the Smithson's celebration of magazine advertisements as an inspiration for their architecture. The following famous quote by the Smithsons exemplifies this.

"Gropius wrote a book on grain silos,
Le Corbusier one on aeroplanes
And Charlotte Periand brought a new object to the office every morning;
But today we collect ads" (1956, p. 49).

Nigel Henderson was equally influential on the Smithson's architectural pursuits of the "ordinary", the "everyday" and the working class. Henderson is recognised for his photography of working class communities in London's East End. Following his marriage to the Cambridge-educated anthropologist Judith Henderson, the couple moved in 1945 to Bethnal Green in London's East End. Henderson's photography celebrated "the stout hearts and quirky independent spirit" (1961) of the working class, revealing the positive in their difficult lives.

In 1953 at the CIAM IX meeting at Aix-en-Provence, the Smithsons presented Henderson's photographs of Bethnal Green street life. The real urban issue, they argued, was "human association" in opposition to CIAM's Athens Charter" (Robbins (ed.), p. 109). The severity of the Charter of Athens (1941) lay in its extremist attitude to urban functionalism, defined by prescriptive rules.

Influenced by their involvement in the three groups, CIAM, Team 10 and The Independent Group, Alison and Peter Smithson explored two particular aspects of the "ordinary" and the "everyday". From their participation in CIAM and interaction with CIAM co-founder, Le Corbusier, the Smithsons adopted one attitude to everydayness. The early modernist dictums of minimalism, simplicity, humbleness, moderation and honesty were translated into this first attitude to everydayness. From their involvement in The Independent Group, the Smithsons were encouraged to explore a secondary aspect of everydayness found in popular ("Pop") culture i.e. the 'aesthetics of plenty'. The projects by IG members Eduardo Paolozzi and Nigel Henderson celebrated magazine advertisements and working class temperament, respectively, as virtuous sources of architectural inspiration.

Connections between The Smithsons and Denise Scott Brown
The issue of the influence of the Smithsons on the later work of Venturi, Scott Brown has been contentiously debated. Educational proximity, Pop Art and the transatlantic mutation of Brutalism to America are explored as connections between the work of the two.

Scott Brown implies in an interview with Robert Maxwell (1992) her connection with the Smithsons was coincidental and only through educational proximity. Scott Brown studied at the Architectural Association (AA) in London between 1952-55. While there, she joined a student group "who were thinking about architecture in the same way as Peter and Alison Smithson, but did not feel they were influenced by them, rather that they were all working at the same time on similar ideas" (Maxwell, p. 8). Scott Brown does concede, however, the influence of Pop Art, on the later work of Venturi, Rauch & Scott Brown, formed in 1967. The "Signs of Life, Symbols in the American City" exhibition resembled "the early proto-Pop art work of the Independent Group", Scott Brown states (Maxwell, p. 8).

In her article, "Learning from Brutalism" (in Robbins (ed.), 1990) Scott Brown describes the "transatlantic connection"(p. 203) of Colin Rowe bringing Brutalism to America. She writes,

> The New Brutalists found value and delight in places and things other architects considered ugly, and they agreed that beauty could emerge from designing and building in a straightforward way, for community life as it is and not for some sentimentalized version of how it should be. This view evoked a sympathetic response in me, deriving from my childhood and youth in Africa" (Maxwell, p. 203).

The impact and extent of connection of the Smithsons on the work and ideology of Venturi, Scott Brown is difficult to determine. What is discernable is the preoccupation with the emancipation of the "ordinary" object (seen as the commercial object) as aesthetically palatable.

Venturi, Scott Brown and Associates (VSBA)
Like the Smithsons, Venturi came from working class origins, born in Philadelphia, the son of a 'green grocer'. He and his Zambian born partner, Denise Scott Brown are the current principals of the firm VSBA, along with Steven Izenour and David Vaughan. At a time when Pop art was gaining prevalence in America through the work of artists such as Andy Warhol, Venturi used the "everyday" in a political architectural 'campaign'. His takeover of architectural ideology appeared in 1966 when he wrote the book *Complexity and Contradiction in Architecture*. An entirely irreverent attack on the Modern Movement it argues against Modernism's simplicity, epitomised by Mies's famous quote "Less is More". It promotes an architecture of complexity, exemplified by Venturi's "Less is a bore" and for the political correctness of diversity and greater inclusion.
In 1972, Venturi co-authored, with Scott Brown and Izenour, the book *Learning from Las Vegas*. This book reiterated an appreciation of "everyday" complexity and the complexity of "ordinary" commercial landscapes. Las Vegas' strip is celebrated as an example of the chaotic vitality of "everyday" aesthetics. In this book, their notorious definition of the "duck", generated from a reaction to "The Long Island Duckling" is legitimised out of ugliness into an acceptable symbolic architectural typology. Both books have been profoundly influential in regards to their challenge to conventions of architectural aesthetics.
The production of literature by VSBA, has been an important technique for disseminating an alternative attitude to architectural beauty. How the respective ideologies of the Smithsons and VSBA have manifested and been executed in exhibitions and buildings is another important vehicle for the emancipation of the "ordinary".

EXHIBITION: The Smithsons in The 'Group 6' Exhibition, "Parallel of Life and Art"
On 10 September 1953 "Parallel of Life and Art" was opened by the ICA. It closed on 18 October. The Smithsons, Paolozzi and Henderson collaborated, under the name 'Group 6', to produce it. The most obvious aspect of the exhibition was its lack of aesthetic appeal which Webster contends the British art establishment at the time, saw as "anti-art" (1997, p. 24).

The exhibition consisted of layers of black and white "planes of (mainly photographic) images … suspended from the ceiling or angled against the wall, as if floating in space" (Smithson & Smithson (eds) 1982, p. 10). The photographic images were not commonplace images at the time. The found objects were layered and juxtaposed to deliberately deny hierarchical ordering, an attribute the group perceived in "everyday" life.

The two important aspects of the "Parallel of Life and Art" exhibition are its celebration of the beauty of "ordinary" objects, previously considered ugly and its use of layering to refer to complex systems in "everyday" life, in motion, and disordered.

This first achievement of the exhibition, a celebration of the "ordinary", is important to consider in regards to the use of the art medium. Through art "ordinary" objects become "extraordinary", a virtue of Lefebvrian "everyday" beauty. By employing photographic techniques such as change in scale and omission of colour to accentuate or subvert the detail and texture in the "ordinary", the everyday could be venerated for its aesthetic appeal.

The second major virtue of the exhibition, complex systems of layering, resulted from the techniques of floating and angling panels. It promoted the beauty of the vitality of life. The virtues of the chaotic landscape are something VSBA also used extensively to promote the "ordinary" commercial landscape in architecture.

BUILDINGS: The Smithsons
Two buildings designed by the Smithsons will be discussed in regards to their interpretation of aesthetic architectural beauty. The first, the Hunstanton Secondary Modern School pursues beauty via extreme minimalism and manifests from principles of Socratic functionalist beauty. The second, the Sugden House, explores the relationship of "ordinary" domestic aesthetics applied to architecture.

The Smithsons and Hunstanton Secondary Modern School
Completed in 1954, the Hunstanton Secondary Modern School was heralded by Banham as the paradigm for "Brutalism". Webster (1997) suggests Brutalism was generated by members of the IG interested in the art movement "*art brut* (Dubuffet, Pollock and the Paris art scene), Le Corbusier and *beton brut* techniques, and non-Marxist politics" (p. 24). Of strong influence on the design of Hunstanton is the work of mentors, Le Corbusier and Mies van der Rohe. Mies had already designed a number of his steel-framed campus buildings at the Illinois Institute of Technology (IIT) in Chicago (1944-1945).

The four prominent qualities of "Brutalism", extracted by Banham were "'formal legibility of plan'; 'clear exhibition of structure', 'honest use of materials'; and 'clear exhibition of services'" (in Webster, p. 30). The humbleness and severity of the style exemplifies principles of Socratic functionalist beauty and strictly complies with early Modernist aesthetic philosophies of "truthfulness" and "honesty" to extraordinary limits. Banham describes the shocking aspects of Hunstanton.

> The basic framing is of partly prewelded steel frames, calculated … for extreme economy. The floors and roof-slabs are built up of pre-cast concrete slabs, and … left as exposed concrete on the underside. Walls that are brick on the outside are brick (the same bricks) on the inside, fairfaced on both sides… The electrical

conduits, pipe-runs and other services are exposed with equal frankness. This, … is an attempt to make architecture out of the relationships of brute materials, but it is done with the very greatest of self-denying restraint (1966, p.19).

The ease of the building's "brutal honesty" has resulted in it being acclaimed by some reviewers as "a masterpiece of modern architecture" (Robbins (ed.), p. 109).

The Smithsons and Sugden House
The Sugden house (1955-1956) makes important contributions to the post World War II morality of beauty. The house tests the aesthetic boundaries of "ordinary" English housing at the time. The client, Derek Sugden was a structural engineer lured to working at Ove Arup and Partners because of iconic buildings such as Hunstanton. He claims it was the celebrated use of the Braithwaite water tanks in the school that impressed him. Other architects usually hid the tanks because they considered them offensive and ugly. Through Sudgen's involvement of working with Peter Smithson at Arups, he commissioned the Smithsons to design him a house. Sugden recalls "… I wanted a simple house, an ordinary house, but this should not exclude it from being a radical house…" (in Webster, p. 129), reminiscent again of Lefebvre's "extraordinariness of the ordinary". His budget was 2,500 pounds. Strict covenants existed on the land that prescribed the house be built of brick and have a tiled roof. The clients were also uncomfortable with the contemporary style of Modernism.
The Sudgen house was constructed in a straightforward manner. A small budget adapted to an ideology of "ordinariness" so that second-hand bricks and off-the shelf domestic sash windows could be used unashamedly. Like the photographic techniques employed in the "Parallel of Life and Art" exhibition, the Sugden house manipulates "ordinary" materials using the architectural techniques of "scale, symmetry and imagery" (Webster, p. 37). The architect as artist reconfigures the "ordinary" to be extraordinary.

Summarising the Aesthetic Experiments of the Smithsons
The theoretical pursuits of the Smithsons via the Brutalist manifesto were devoted to an interpretation of the "ordinary" prompted by their work and involvement in CIAM, Team 10 and the IG. Through their collaborative exhibition "Parallel of Life and Art", they acknowledged "everyday" life as a layering of complex, non-hierarchical systems of experience and history. Paolozzi's collage experiments with everyday, 1950's advertising imagery added to the Smithsons exploration of the manifestation of the "ordinary" found object within their architecture. The exhibition used Henderson's photography of English working-class communities in order to "beautify" the working class poverty and lifestyle. In their Hunstanton Secondary Modern School, they explored the architectural possibilities of representing life "honestly" in building "honestly". Hunstanton uses aesthetic "honesty" as a morality, a consequence of their favouring of early orthodox Modernist minimalism. Reyner Banham's book title, *The New Brutalism: Ethic or Aesthetic?* identifies this conflict of celebrating the "ordinary" as an ethical obligation or as an aesthetic challenge.
The Sugden house interprets "everyday" life even more unashamedly and perhaps more literally than Hunstanton. "Ordinary" materials comply with a low budget, land covenants and client preferences. Most importantly, the beauty of the "ordinary"

manifests itself through its slight extraordinariness. The conventional windows are used unconventionally. The conventional roof attic transforms into unconventional living space. Unconventional asymmetry characterises the elevations. Astutely, Webster writes of the Sugden house, "with its play on scale, symmetry, and imagery derived from the 'typical' suburban house, it is as if the Smithsons and Robert Venturi meet intellectually at this point in time" (p. 37).

EXHIBITION: VSBA
"Ordinariness" as a positive quality was introduced into Britain's architectural discussion by the Smithsons" (Moos 1987, p.62) while ordinariness as a political act of aesthetic architectural liberation is attributed to the crusades of Venturi, Scott Brown and Associates. What follows is a discussion of the "Signs of Life, Symbols in the American City" exhibition produced by Venturi, Scott Brown and Izenour. The exhibition represents how the "ordinary" engaged with aspects of "Pop". Kenneth Frampton contends these aspects limited the interpretation of the "ordinary".

<u>Venturi, Scott Brown and Izenour and the "Signs of Life, Symbols in the American City"</u>
<u>Exhibition</u>
The Bicentennial exhibition, "Signs of Life, Symbols in the American City" ran at the Smithsonian Institution's Renwick Gallery in Washington from February 26 to September 30, 1967. Interior designer, Dian Boone, photographer, Steven Shore and painter, John Baeder collaborated to produce the exhibition. Deborah Fausch argues the exhibition was "the most direct presentation of their (Venturi, Scott Brown and Izenour's) ideas about the everyday" (in Harris & Berke (eds) 1997, p. 78).
The exhibition was contained within three halls presenting three aspects of the "ordinary". The traditional City Street was explored in the "City Room". The highway and its commercial strip were explored in the "Strip Room". Within this space were placed authentic commercial signs and billboards. The third aspect of the "ordinary" related to the suburbs. Fausch defines the three house types represented in this series of spaces as "the Levittowner, a lower-middle-class suburban home, and the urban working-class Row House"(in Harris & Berke (eds), p. 79).
It is well documented that the exhibition received a mixed response. Fausch notes the most aggressive critique appeared from Kenneth Frampton. She writes,

> He (Frampton) questioned … their very conception of the everyday and their relation to the materials of everyday life… His major difficulty … was with what he saw as their confusion of the "mass administration of the visual forms of American culture" with a truly popular culture (in Harris & Berke (eds), p. 88).

Frampton's criticism of the exhibition's "mass administration" i.e. its negligent promotion of commercialism and consumption and generalisation of the "ordinary" object identifies how the exhibition minimised the possibilities of interpreting the "ordinary".

BUILDINGS: VSBA

The renowned Guild House designed by "Pop Venturi" (Pinnell 1979) and the less well documented, Varga-Brigio medical office building have been chosen for their built interpretation of "ordinary" beauty.

Venturi and The Guild House
The Guild House is a six-storey apartment building for the elderly in Philadelphia. Completed in 1965, it was designed by Venturi while a part of the firm, Venturi and Short. The conventional construction techniques and materials used in the Guild House respond to a "small budget" (Moos, p. 282). Moos claims the most notable "ordinary" elements, the square double hung windows that "recall the formal language of public housing" (p. 282), are used playfully to exploit scale. The signage for the Guild House is also playfully over-scaled as a commentary of "ordinary" symbols. The building originally used "a golden replica of a TV antenna, a friendly, if embarrassingly literal, symbol of elderly people's leisure activity and an ironic variation on the decoration of classical pediments. … This building has become emblematic of an architectural philosophy that tries …to be "ugly and ordinary""(Moos, p. 282).
Using irony, the Guild House aims to glorify suburban "ordinariness" to elevate it to a level of aesthetic acceptability for other architects. The insincere use of elements, such as the antennae, is legitimised by Venturi by irony. The Guild House plays with the "ordinary" to detach itself, for the purpose of finding common ground for architect and clients, by the peculiar act of exaggerating the client's ordinariness.

Venturi and the Varga-Brigio Medical Office Building
In 1966, Venturi and John Rauch completed a small office building for doctors in the small town of Bridgeton, New Jersey. Moos writes "The building as a whole is carefully ordinary; the one arty amenity is applied to the entrance" (1987, p. 152). The building uses oversized, square domestic windows and takes the "ordinary" almost to a point of early Socratic functionalism, with the ornamental entrance as the only decoration. The boringness of this building contradicts Venturi's criticism of Mies' work, "Less is a bore". It exemplifies the fine line between Lefebvre's "extraordinariness of the ordinary" to the unmemorable ordinariness of the ordinary… the boring.

Summarising the Aesthetic Experiments of VSBA
VSBA took the appreciation of the "ordinary" to a crusade level. They politicised the virtues of the "everyday" city, the strip and the suburban house through their writings in *Complexity and Contradiction in Architecture* and *Learning from Las Vegas*. In their "Signs of Life, Symbols in the American City" exhibition, Venturi, Scott Brown and Izenour exploited the "ordinary" within a "Pop" ideology. By taking aspects of the city, the strip and suburbia and representing them in another context, exhibition halls, the "ordinary" became extraordinary through the medium of art. This act of dislocation transferred the "ordinary" objects into static symbols. Rather than promote the dynamics and complexity of the "everyday" it offered them up as dormant icons.
Theoretically, the Guild House used irony to celebrate the "ordinary" with its golden TV antenna. The Varga-Brigio medical office building exemplifies the level to which VSBA promotes the "ordinary" as perceived within the realm of suburban aesthetics. Perhaps as

comfort to Warhol's comment, "I like boring things" the medical office building takes "ordinary" to its extreme so that it appears totally boring.

Zizek and the Problems of the Ideology of the "Ordinary" and the "Everyday"
Slavoj Zizek identifies a number of inadequacies in ideological campaigns such as the architectural campaign celebrating "ordinary" and "everyday" beauty. Firstly, Zizek (1994) suggests we are persuaded to believe only what we already believe. He defines this as "the paradoxical status of a *belief before belief*: by following a custom, the subject believes without knowing it, so that the final conversion is merely a formal act by means of which we recognize what we have already believed" (p. 321). The success with which the crusade for the beauty of the "ordinary" and the "everyday" was received by the architectural profession post World War II relates to this theory. Victory in World War II by Britain and America promoted freedom, democracy and equality. This timely atmosphere of equality was conducive to the launch a crusade for 'classlessness' using aesthetics. This underpinning belief was already in agreement with a crusade by the Smithsons and Venturi, Scott Brown, for acceptance of the "ordinary" and the "everyday".
When Venturi used the "ordinary" and the "everyday" as a platform to argue for inclusive architectural practices he was in fact complying with another of Zizek's identified aspects of ideological campaigns. Zizek suggests this feature of ideological pursuits emerges from the "Marxian formula 'they do not know it, but they are doing it'" (1994, p. 314). Without knowing it, Venturi used the pluralistic endeavour of including the "ordinary" into a vocabulary of architectural beauty to deliberately exclude the Modernist's aesthetic position. In effect in arguing against exclusion, he excludes.
It is not coincidental either that the Smithsons and Venturi undertook a pursuit of the "ordinary". Their working class origins establish their own personal belief in the "ordinary" and the "everyday" so that they are campaigning to locate their own personal beliefs within the institution of architecture. In agreement with Bourdieu's original proposition, Zizek writes, "One is well aware of the particular interest hidden behind an ideological universality" (1994, p.312).

Conclusion
This historical research on the post World War II liberation of the "ordinary" and the "everyday" in architecture provides valuable insight into the dynamics of the morality of architectural beauty. It can be contended, the Smithsons, through Team 10 and the IG, attempted to offer an important dynamic to their representation of "everyday" life. In searching for a re-aestheticism of the "ordinary" they offered sincere architectural solutions. VSBA, although also intent on interpreting "everyday" life, side stepped the discourse of "everyday" dynamics into a discourse about "everyday" iconography and symbolism. VSBA's work, because of its tie to Pop Art, worked to generalise the "everyday". The flexible possibilities of interpretation of the Smithsons and Team 10 were only linearly pursued by VSBA resulting in American Post modernism, both celebrating and strangling the possibilities of the "ordinary".
The success of the Venturian plight, initiated by the work of the Smithsons used the ideology of the "ordinary" and the "everyday" to convert the already converted. Post World War II consensus on the foundations of democracy is pertinent to the, timely,

success of the emancipation of architectural "ordinary" beauty. Like all ideological campaigns, once reality meets ideological goal, or when ideology is applied it immediately fails. Importantly, no ideological campaign is without agenda. The campaigns of the Smithsons and Venturi, Scott Brown and Associates, Inc. are as politically motivated as any totalitarian system. The seduction of a beauty of the "everyday" in architecture is its ability to deal with economy and low budgets. It allows the architect to celebrate financial inadequacy. Similarly, advocacy of the "ordinary", the "everyday" and the working class by the working class provides a space for the already converted.

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