COLLAGE CITY

It was not so many years ago that the Graduate School of Design at Harvard was beset by a spiritual crisis. It was an aftermath of blood red letters and white ground, and its message was not to all obvious. There existed an environmental crisis but the Graduate School of Design was uncertain as to how to be able to respond adequately; and, therefore, in order to avoid any possible negative consequences, it may remain in a response. Given this, it may be that it is important for the Graduate School of Design to respond to this crisis.

The strategy of response begins to be evident, but in some ways, especially to be revealed in the work of students and professionals who would now seem to be anticipating as well as being engaged in the psychological and social issues of modern architecture. The emphasis on architecture, the more acute scrutiny, immediate change which will require human participation. The new architecture and urbanism as criteria of the new architecture. The corruption of high culture, the burden of modernist frustration, seems towards a form of socialized freedom.

The architect, immersed in his cultural wounded and tortured by the equivalent of religious epiphany, may not revert to the virtues of his ethical condition.

1. Laszlo Halasz’s design for a circus museum to be built in Berlin [1935–37]. A design for an ideal world that was once in operation. Whether it might have been, its poetry has been rendered on the wall itself and (literally) in space.

2. Facing page, United States, whether conceived by Fritz or Mies, has always been part of some kind of reality. Yet the collage city now commemorates a whole range of illegalities in the air. College allows us to imagine utopias in fragments, as in this example of several dozen complex nations at work in Japan.