



Editorial

In the furthest reaches of Loeb Library’s basement, through consecutive sets of what feel like airlocks, rests the archive of publications that have been produced by students at the GSD since 1941. The first of these publications, called *Task I*, has become brittle like a flake. Typed by hand, stapled and folded, its essays read like a pamphlet manifesto. Calling itself “a magazine for the younger generation in architecture,” the writing is resolutely pugilistic—a rallying cry for design to embrace its potential to improve the lives of the millions of people affected by war. Terms like “modularity,” “industrial processes,” “deployment,” and “mobilization,” march their way into texts about furniture and playground design.

There were seven issues of *Task* in total, but a four-year hiatus separates the 6th and the 7th—from 1944 to 1948—because so many of

the editorial staff had been summoned away from Cambridge to fulfill wartime duties. The prophecies of modern architecture that filled the pages of *Task* were published by more or less unaffiliated individuals, who wrote about what affected them personally. And the conviction in their tone, sometimes even bordering on naïveté, embellishes the human motivations that coursed underneath the more official histories of architectural ideas at the time.

These parallel though non-official accounts of the larger conditions in which the canons of the design disciplines were created remain vital today.



Vietnam war protesters at Harvard Memorial Field. Published in 1969 in *Connection 20*. *Connection* was a collaborative publication between the GSD, the Harvard Fine Arts Department, and the VAC. The journal was barred from printing images of the student protests by the University for an entire year.

In this second issue of VVV, we have tried to establish a structure that can absorb the diverse formats of the GSD archive so that we may reach back in time to tap student voices and mix them alongside our own ongoing interests. In that regard, this issue is all about how we learn. Notions of being under construction, or being temporarily incomplete, find expression either physically or intellectually, overtly or implicitly in this otherwise theme-less issue.

Indeed, our approach this time around was to gently catch patterns of thought of this past year gently, as if from out of the air, and to freeze them as a constellation in the ether. Naturally Greece was on our minds. Katrina persists. We see sunlight filtered by roof lines in Southern California, across French tropical stucco, and through the concrete dust of a Japanese construction site. In the spirit of drawing ideas together across time, we investigate architects mining the wisdom of craftspeople, and the radical pedagogies of Oskar Hansen that are providing lasting influence for contemporary filmmakers. All of that framed by the exhortations of John Cage in 1969 that teachers are students are teachers are students.

Out to the world through the basement!

— The editors