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we know that the system of the "regime of high construction" was maintained by force, and therefore the newly-established regime could not use the same methods. so, for example, an architectural institute could not be founded on the basis of a state decree. there was therefore a gap between the intellectual apparatus and the economic apparatus of the regime. there were no effective mechanisms for organizing the production of knowledge. nonetheless, the approach to the problem of architectural education was largely the same. the young people who passed through the architectural school of the "regime of high construction" formed the political elite, the state elite, the elite of the new state, the elite of the new regime. the school was, in effect, a key institution for the formation of this elite. there were also some gaps in the new system. for example, in the new system the teachers were not well paid and had not been well trained. the gap between the educational and economic apparatuses was exploited by the "regime of high construction" in the following way. in the years after the revolution, the regime set about putting on a show of progress in the name of the new system. thus, for example, in the 1950s the government decreed the creation of the budapest university of technology and economics, and in the 1960s it was established the hungarian academy of sciences. in the name of the new system, the construction of a new model of social organization was declared. in the 1960s, the socialist elite began to construct a huge new project of architectural and urban design, the "new model of budapest" (polnyi 1981: 154). in this way, the new model was created. this is not to say that all the elements of the "new model of budapest" were beneficial or even coherent, but the proposal of architectural and urban design, which was the objective of the project, was, i believe, coherent. it is also true that the experts of the "regime of high construction" and architects were not objective in the new project, since they were part of a system that set the rules of the new architectural and urban design. however, for this, they were not simply employees. they were also, to a certain extent, "subjects." at least their participation in the project was not simply a matter of routine work. they participated in the project, the project was also in some sense their project, as it was in the case of the new university, the academy, etc. they were not simply creators of the architectural and urban design, they were also creators of the new model.

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the history of hungarian architectural thought shows that there is an inherent tension between the desire for the individualization of built space and the socialization of the people living in it. this

conflict is often expressed in terms of utopia and dystopia: the ideal communist society is represented by the plan, the individual is depicted as a citizen in a life-sustaining community. buildings represent the physical reality of the collectivity and their forms are to be understood in terms of their function in maintaining the stability of the social order, of which the building is a part (kellner 2011). the modernist utopian design of the communist period was, on the one hand, the result of the state's impulse towards industrialization, modernization and the development of new methods of production, and, on the other hand, a response to the state's need to reassert its authority over a people who were, for the most part, politically passive. in the 1940s and 1950s, the architectural discourse in hungary was dominated by the need to defend the original plan of the new city of oroszló. by the end of the 1950s, however, it became clear that new experimentalism had been unleashed, and a new language was required to redefine the function of the built environment. a change of scale and a shift in the nature of the built environment were required. it would be a challenge to the system of representation, even if it was impossible to imagine a return to a simpler, functionalist design. it is noteworthy that architectural function in budapest was seen in terms of human needs rather than market forces. as an example, the use of steel skeletons in housing was rejected, because of their perceived unattractiveness. when the new, innovative architecture was discussed in the early 1950s, the writer and historian, gyula illyés, was inspired by the constructivist ideas of the time, and used the metaphor of magic to express his thoughts. the new architecture is no longer a dream, he wrote, but a new reality. 5ec8ef588b

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