Jose Luis Sert's
Naturalization of Architecture in the City

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Abstract
After four decades of Jose Luis Sert's works, the success and failure of his buildings has now become obvious. Apart from Sert's initial intention of design, his successful buildings attest the outcome of urban naturalization of buildings. It is neither passive adaptation of nor striking contrast to a building's surrounding, but an active and sustaining vitalization which is latent and often assumed. The successful buildings show a concatenate response to the climate, a continuation of praxis, and an architectural contribution to urban environment, while unsuccessful buildings were lacking at least in one of the above points. Three buildings will show the range that Sert intended in accomplishing his tacit approach. First, the Holyoke Center, which was the manifestation of a city with a large building, has proven to be unsuccessful in the recent use of the building. The second building is Peabody Terrace, which expressed environmental adaptation and alternative dwelling to suburbanization through the compact massing and variegated design elements of the building enclosure. The third building is the 44 Brattle Building, which has acted as a catalyst for the enhancement of the building block for more than 40 years. These examples show the range of Sert's initial conception and more over, their actual manifestation in the built environment.

Keywords: Jose Luis Sert; naturalization of architecture; Holyoke Center; Peabody Terrace; 44 Brattle Building

1. Realistic Eye on Environment: Color, Shadow, Praxis as Expression of a City
Against the post war suburbanization culture of America, Sert proposed human scale as a topic of urban designs in multiple dimensions: determining statistical numbers in town shaping, providing appropriate open public spaces in a town, and expressing life practices through facade designs. In the most of his writings and lectures, this term was repeated without dogmatic nuance. Human scale recurs in his use of other terms, such as the human factor, human measure, life, and so on. All designate the primacy of life in design. For Sert, human scale does not mean a passive acceptance of life patterns, but an acknowledgment of the continuity of human conducts and life practices which have been consistent in the history of mankind. Sert proposed this idea to the Urban Design Conference held at Harvard University in 1956.

Praxis such as visiting markets, going to schools, and strolling in parks, for instance, were regarded as a tool for the measurement of numbers and grouping in the township and urban design, and at the same time, became the subject of design in the configuration of patios and streets, enclosed and opened by appropriately distributed building walls. The walls were designed with openings for interior necessities and decorated to shape the variegated backgrounds which themselves frame various human interaction with streets and patios. Without doubt, Sert criticized curtain wall practices in post-war America for their anonymous facades because they failed to create meaningful relationships between buildings and people. In order to retrieve the topic of life practices in the design of openings, Sert classified the functions of windows into providing light, ventilation, and views. Sert divided windows for light and ventilation with specific details of operation, and arranged them in relationship to the settings behind. Also, Sert applied colors to ventilation panels and mullions, with the intention that they emphasize the operation of window-wall.

Color was not merely an expressive tool, but more over the trace of human activities involved in the use of an artifact. Through the experience of his collaborations and friendships with artists, Sert learned of the deep meaning of colors of artifacts. His lifelong friend Joan Miro, expressed a commonality that people share together: an anonymity and typicality beyond the differences of name, ethnic group, and country.

Miro stated that this type of anonymity relates to Sert's concept of human scale. Miro suggested as much...
in his observations on the walls of Sert's houses in Ibiza, commenting that human scale could be seen in the colors of the walls because they had been painted within the reach of human hands. Miro's understanding of colors influenced Sert's application of colors to architecture in more significant ways. Even before Sert encountered Le Corbusier, he had been exposed to a repertoire of Catalan colors and visual forms that, in their accumulated anonymity of praxis, encompassed more than aesthetic concerns.

Similar to Miro's paintings, Sert's sunshading device, creating an interruptive field of penumbra, were intended to sustain typical life practices. Based on this learning, Sert wrote that "it is dangerous to develop an architecture that departs from the living world of the people to one of fashionable abstractions." To Sert, the role of modern art was extended from fashionable abstraction to the concretization of human activities because he regarded the meanings of colors and forms as the anonymity of praxis. A similar understanding is apparent in his description of the visual scenes of the Italian piazza at the 9th CIAM conference, titled The Heart of The City as follows,

[Piazzas are] the containers of the life of the city, and they then were alive with color and banners and other elements that were constantly changing. The use of these mobile elements represented a contribution by the people to the enlivening of the Core.

To Sert, colors and banners were remnants and triggers of human activities that occurred in the past and will continue to occur in the future; the bustling of color elements in the piazza represented various dramas of praxis. For Sert, colors became anthropological data. In the facade design, this idea was applied to focus on praxis behind window-walls. Sunshading devices were often added together with various colors of window-walls, and translucent windows, to configure human activities in the settings behind the facade. In turn, the colors of and shadows made by these elements were specific to the climate of a region. Thus, to Sert, human activities and their dependence on climate was a preliminary step in the facade design:

The factors determining and shaping our architecture today are mainly those of climate that have little to do with national boundaries. As the differences in methods of buildings and use of different materials decreases, our architecture will tend to become more and more cosmopolitan. Certain forms and materials will be typical of tropical, temperate or cold climate.

This paragraph expresses Sert's most condensed thoughts on climate, technology, materials, and the visual homogeneity of a city. When he said that certain forms and materials are typical worldwide, he did not mean the standardized forms of the International Style, but was referring to the particular way of attuning forms and materials in response to climate. This typicality shapes the visual character of cities. In building design, this understanding of a city could work as a pretext for developing certain configurations appropriate to a city. In designing buildings in Boston, for example, Sert's practices in Barcelona and urban projects in South America were influential in the recognition of climate. In particular, in sunshading device design, by comparing the altitude of Boston to Madrid, Sert proposed the efficacy of sunshading in Boston. Also, his collaboration with Le Corbusier in the Carpenter Center influenced Sert's design of sunshading devices in his later buildings. In fact, the detail of ventilators and their colors in the Peabody Terrace buildings are similar to those of the Carpenter Center. Sert mentioned that Le Corbusier's brise-soleil was designed in various forms following the orientation of the buildings and changes in the path of the sun. Beyond this technical concern, Sert remarked that sunshading devices provided a form of wall-scape in the urban situation where diverse life practices could be expressed in the wall configuration. This is a subtle but important difference from Le Corbusier's conception of the sunshading device. While Le Corbusier's facade with sunshading devices is homogeneous and unified, Sert's facade reflects diverse programs of the interior setting, and thus is configured in a heterogeneous manner. Specifically, in multi-housing design, the shadow cast by sunshading devices, the adjusted light and shadow created by the occupants, and their variation in different units express multiple life practices and their gathered situation as a form of wall-scape.

2. Peabody Terrace: Expression of Alternative Dwelling

The walls of the tall buildings facing the Charles River articulate diverse settings that are visible from a distance along the river (Fig.1.). These variegated facades reflect Sert's unique programming of multi-housing. Their uniqueness lies in the vertical grouping of units, and the mixture of tall and low buildings. These experimental characteristics were easily tested because the building was designed for student family housing. Sert said that the resident student families were "guinea pigs" whose life pattern would be modified by the Peabody Terrace building. The high-density dwelling and community life Sert intended were configured as the courtyards, connecting passages, and the enclosure of them by buildings. His intention of the shaping of a community is also explicit in the vertical grouping of three stories with one corridor in the middle floor. This small grouping is a mixture of units that ranges from studio type to two-bedroom type with and without balconies (Fig.2.). Various sizes of families share one corridor. This arrangement sustains
frequent contacts among neighbors, through which Sert intended to recover a sense of community.

The west facades facing the river were designed with diverse layers of building enclosure with, 1) large windows for viewing, 2) narrow screens for ventilating, 3) colored ventilator panels, 4) vertical sunshading devices, and 5) wire mesh covers for balconies. The repetition and variation of window-wall elements follows the groupings of elevators and corridors every three floors. This is not a homogeneous but rather a rhythmical repetition, structured according to the variety of family types. Sunshading devices operated by a bar handle inside the balcony add phenomenal variety among the units (Fig. 2.). On the repetition of elements in machine-produced objects, Sert wrote,

> The use of machine-produced repetitive elements would give greater unity to building groups. Examining the best examples of the past, it is evident that unity and coherence result from rhythmical sequences of repetition of such elements as window and door sizes and a consistent use of materials, colors, and textures.\(^7\)

The repetition Sert observed was not merely a result of machine production, but rather a type of typicality ingrained by life practices that Sert observed in farms and villages. In the Peabody Terrace building, the rhythm that is created by adjusted sunshading devices is both repetitious and diverse according to the variation of unit types. The traces and possibilities of life practices are expressed in this phenomenal diversity. Although this wall-scape does not transform the urban fabric of the adjacent area, in the distance the three towers express unique multi-housing, especially when seen against the glass curtain wall skyscrapers. In order to visualize the human scaled wall-scape in a city, Sert made a comparison of two models of a similar scale; the Chase Manhattan Bank in Manhattan and the Peabody Terrace building. Sert’s expression of various interior programs is contrastive to the neglect of such concerns in the Chase Manhattan Bank. Based on this comparison, Sert positioned himself between the "facadists," who are only concerned with the facade for aesthetic appeal and the "structuralists," who dedicate themselves to the beauty of structure.\(^7\) The walls of Peabody Terrace perform different roles according to different distances. From far away, the facade with various human scale elements expresses the variety of colors and shadows which register multiple life practices in urban multi-housing: when near, more variegated walls provide the community with a rich conviviality of urban praxis distributed across the site and its buildings. The sunshading facade-poche resituated the concern of praxis which was lacking in thin window-wall design.

3. Sustaining Praxis in Modern Cities

Sert maintained a concatenation of design topics such as response to climate, continuation of praxis, and architectural contribution to the urban environment,
incorporating the lesson of the naturally shaped town into master planning practices. This attitude was presented in the declaration of G.A.T.E.P.A.C.⁸

To apply historical styles nowadays is equivalent to perpetuating the conditions of the past, and a denial of our times. In regional and local styles the only permanent factors are those relating to the climate: local conditions, customs and procedures change with the times. The fundamental elements are conserved, the secondary forms pass away.⁹

From the naturally shaped villages in the Mediterranean region, Sert and other G.A.T.E.P.A.C members observed the way towns, buildings, and interiors were formulated. Through their journal A.C (Documents d'Activitat Contemporania) publication, they introduced popular and rural architecture to the public, analyzing their response to climate in wall design and patio configuration.¹⁰ Sert emphasized the importance of the climate in shaping modern dwelling culture. Both modernization and continuity of dwelling culture were at issue. The orientation of buildings and the operation of windows in vernacular buildings indicated this in Sert’s observation. Inheriting this idea, in his buildings, the necessity of sunshading influenced the arrangement of settings and the design of building enclosure.

This reconciliation was latent in Sert's "urban consciousness,"¹¹ developed within the movement of modern urban design, as he was engaged in CIAM from 1929 until its 1956 demise. Sert's urban consciousness, which encompasses modernization and continuity, was most explicitly addressed in the shaping of public spaces, as was expressed in the title – The Heart of The City – of CIAM's eighth conference held in Hoddesdon, England in 1951.¹² Convening international cases in the conference, Sert also presented his South American urban design project. In designing public spaces there, he attempted to achieve modernization and continuity through collaborations with artists, which he, with Sigfried Gideon and Fernand Leger, proposed the creation of a new monumentality in the modern city.

For the design of public spaces, Sert suggested the insertion of patios for human association, ranging from the scale of neighborhood to the large city – 1) private patios in a house for protection from busy streets, 2) well enclosed residential streets with non-representational fences and walls, 3) high-density clusters surrounding the patio which differs from loose land use of suburbanization, and 4) large public open patios enclosed by several buildings, works of art, and landscape. Through South American master planning practices with Paul Lester Wiener, Sert posed the question, "Can Patios Make Cities?" in 1953, suggesting a neighborhood patio as follows Fig.3.):

These community patios vary in size depending on the number of people they serve….And they are always "walled in" by surrounding blocks of patio houses. Result: people...tend to associate with others more freely than they would in an "unframed" park area.¹³

Sert believed that in so far as privacy was achieved by walled-in patios within a house, so social contacts easily occur in enclosed public spaces. With this idea, he criticized the typical American single house with its front lawn and representational facades as loose land use with ill-defined outdoor space in which people had few opportunities for social contact. Historically, this observation is pertinent, since automobile culture reduced the number of pedestrians in the streets compared to the early settler's time, when communication was frequent across streets.¹⁴ Instead, Sert proposed walled-in open spaces with appropriate enclosures in suburban and urban environments, with an apology for compact land use.

Sert had experimented with walled-in patios at his own house in Cambridge. It is a patio house, intended to create a walled-in residential street in the corner lot of a residential area at the vicinity of Harvard University. This idea has not been actualized because the neighborhood did not continue the fence. The Sert House, however, stands as an urban proposal for the renewal of street scenes through the maximum use of a lot.

In 1957, Sert's idea of reshaping streets was practiced on a larger scale in organizing the expanding Harvard University campus and its vicinities with courtyards and pedestrian passages. Sert configured existing courtyards with pedestrian passages, theoretically assuming that the surrounding buildings would provide them with urban enclosure. Later, the most obvious change was to enclose Harvard Yard in the distance

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Fig.3. Can Patios Make A City?, Jose Luis Sert & Paul Lester Wiener
with Sert's two buildings, the Science Center and the Holyoke Center. Because the campus was physically disconnected by traffic on Cambridge Street, Sert replaced it with an underground vehicle traffic road and arranged an open space above, connecting Harvard Yard and the Science Center. While this building has only the urban obligation of enclosing Harvard Yard, the Holyoke Center has double obligations, to connect the campus to a dormitory on the other side, and to enclose Harvard Yard in the distance. The building was also included in the comprehensive courtyard and pedestrian scheme.

To state a conclusion first, despite his urban intentions, the Holyoke Center (1961-1966) became a rather "dead" building because Sert's original idea of making an open street was not sustained. Instead, this building evolved into a large corporate-style building that dominated its surrounding context. The six story exterior walls have many variations of window types, colors, sunshading devices, and retail fronts facing sloped side streets. Although these walls were configured according to the interior necessities of office and retail use, artistic gestures were applied in order to break up the bulky mass with tessellated surfaces and planes. The current renovation, however, illustrates the unsuccessful result of the building's size.

In the original plan, not only the tessellated planes but also an interior street compromised the big building mass, a street which was to connect Harvard University to a student dormitory. Because of this interior street, several authors proclaimed this building to be a representative case of Sert's concept of urban consciousness in America and the success of the Harvard urban design program (Fig.4.). Since the interior street has been changed into a closed interior mall, the building is currently rather isolated. Originally, the street featured all of the components of modern architecture, such as light, color, air, movement, and straightness, all of which are incorporated in Sert's masterplan of Harvard pedestrian passages and courtyards. Several practical reasons, however, did not support the sustenance of this interior street: its straightness did not reduce the speed of the wind in the winter season and the schematic design did not consider the ease of entering the interior street. Although Sert envisioned the street to be busy with students, he did not consider the level change of both entrances. Because of the slope from Harvard Yard to the dormitory, Sert introduced a massive podium which did not allow students easy access to the interior street (Fig.5.). And the entrance in the front was designed without any indication of the interior street. Because of these insufficient practical considerations and lack of articulation, the passage was interiorized.

The Holyoke Center reveals one of the failures of modern architecture, which would have not occurred if Sert had paid attention to the street's articulation, particularly its practical articulation, which satisfies conditions of anonymous use that is common in "good" streets. Currently, the Holyoke Center demarcates a distant enclosure for the Harvard Yard with its colorful facade elements coupled with the Science Center. However, the rift between the decorated enclosure and the thwarted interior street will become more apparent if a future renovation renews only the decoration of the enclosure.

4. 44 Brattle Building: Indivisibility of Street and Praxis

In the 44 Brattle Building, a pedestrian passage to the vestibule of offices and retail shops was transformed into a pedestrian street after the surrounding buildings on the block utilized this passage. Sert's urban design intention was configured as an operable composite of building enclosure and passage, both serving as a motive for the further extension of the passage into a pedestrian street. The 44 Brattle Building – a complex of retail shops on the ground floor, offices in the middle, and Sert's design office on the sixth floor – is located adjacent to the Harvard University campus in a retail district. There are two adjacent well-known buildings, the Design Research Building (1969) designed by Ben Thompson, and the TAC Office Building (1955), designed by the TAC design office lead by Walter Gropius, both
of which appear to be one building because of their similar size and concrete surfaces. These two buildings influenced the 44 Brattle Building in materials, height and floor plan, which is most noticeable in the walk from Harvard Yard through Church Street; a continuous facade from the 44 Brattle Building to the right, the Design Research Building sweeps over one’s view (Fig. 6.). Although the whole facade is physically continuous, a difference of window types is apparent: the Design Research Building has windows without mullions and the 44 Brattle Building has three different types of windows depending on the floor. On the top floor, Sert's office has a protruded concrete mass with a sculptural skylight on the roof. In the middle office floors, a window with louvers for air ventilation was installed. In the ground and second floors, the full-size windows illuminate the display of retail merchandise. These three types of windows accommodate different uses and express different roles of the facade.

In the street facade, Sert created an opening leading to a pedestrian passage to the vestibule at the back of the building (Fig. 7.). Before the construction of the 44 Brattle Building, this space was a dead end alley leading to the entrance of the TAC Office Building. After the Design Research Building created a cantilevered arcade for the alley, Sert transformed the arcade into an opening to the pedestrian passage leading to the vestibule (Fig. 8.). This opening and the overhang along the north wall configure a form of the facade-poche, which accommodates anonymous urban uses. While this building’s front faces the street, the divergence in the front and the side disrupts traditional sense of the front. In the original, the courtyard was a backyard, an entry of the TAC Office Building. Sert transformed it into the central courtyard for all three buildings by relocating the original steps to the entry platform of the opening.

Each of the three buildings’ facades reveals the different intentions of the architects. The facade of the TAC Office Building was constructed with precast concrete panels with Chicago-style windows. The window and concrete panel construction at the end of the 1950s shows Gropius’ dedication to prefabrication and standardization. In the Design Research Building, the windows still appear contemporary because of their absence of frames and mullions. Benjamin Thompson's gesamtkunstwerk of rugs, furniture, accessories, and architecture is entirely visible from the street through the windows. Transparency for showing merchandise both during the day and night is the key to this facade. Sert's facade is variously stratified by levels of the ground, middle, and top, following not only the building's but also the level of the courtyard. The windows themselves are typical but their arrangement shows a practical intention. On the arrangement of the openings of buildings, Sert wrote,
Although the windows of ground floors are not distinctive, they were attuned to the level of the floors, paying attention to interior necessities and the leveling following the street and the courtyard. This sense of attunement is explicit in the overhang along the passage. Since it is located on the shadow of the north wall, Sert used wired transparent glass plates in order to admit light while protecting the passage from precipitation. Also, its transparency adds reflection to window-walls, while walking along the passage. After passing the vestibule, the overhang stops and a lower ceiling is drawn below the connection with the TAC Office Building, shaping an opening leading to the passage to the back of the Brattle Square Building. In summary, the overhang and window walls of the ground floor, a form of facade-poche, substantiated the use of the courtyard and brought forth the current extension of the passage to the end of the block. Toward the passage, new orientations of entrances and retail shops in this block were made through subsequent building construction and renovation. The backs of other buildings along this passage became no different from the fronts.

The 44 Brattle Building initiated the rehabilitation of the extend passages among the historical and modern buildings of this block. Among them, the passage along the overhang was substantiated by the orientation of various functions toward it in subsequent development, which was triggered by Sert’s modest effort to reorganize the block with “urban consciousness.” Through the construction of the facade-poche, Sert provided a seed for continuing previous uses. His ideas of modernization and continuity came to substantiate the current situation of this block by concretizing the urban praxis that the site and the city have sustained.

5. Naturalization of Architecture in a City

Reality was the theoretical frame that attempted to overcome the limitation of master planning in post-war architecture. However, the rift between urban design and architectural design has already been embedded in common perception. It has been commonly accepted that streets provide viewing distance through perspectival perception, and that facades are objects of view. For theorists who criticized modern master planning practices, this relationship between streets and facades was utilized for the creation of visual coherence of facades in streets. Whether they proposed heterogeneous or coherent scenes, their logic returns back to the artistic tradition of observing the city based on perspectival perception. In this practice, a building is believed to influence the given urban structure with the scenographic facade like an actor or actress on the urban stage. This characterization reflects the issue of the physiognomic tradition that makes a building play a character for the street. The problem lies in the fact that this approach becomes the norm and is assumed. In professional design practices, street design as the work of urban planning was acknowledged and legislated as a separate task from architectural design. Separate expertise was acknowledged as sufficient for the design of urban buildings, notwithstanding the interdependence of streets and facades. The city has become an aggregation of multiple buildings linked by traffic currents, subject to changes by marketing powers and political intentions. The divided expertise of the master planning practice and artistic tradition of facade making did not bring satisfactory results in the shaping of community or neighborhood, but rather affirmed the status quo relationship of streets and facades.

In postwar times, Jane Jacobs and Team 10 questioned this status quo relationship. In their propositions, urban life practices were dealt with in depth. Their proposals and built works, however, were not consistent in enhancing the relationship between streets and facades. In many of Team 10’s illustrations of unrealized projects, the aesthetics of the facade were suspended for the sake of a substantial urban program. Their emphasis on "realistic" urban structure, however, neglected the importance of building enclosure that substantiates the concrete urban experience in the street. While Team 10’s discussions and writings addressed the perception of concrete reality in the city, it is questionable whether or not their buildings embodied urban reality because many of their urban buildings are far from their envisioned blueprints. For example, in their most successful building, Free University, the enclosure is not designed for the use of pedestrians.

Jane Jacobs, on the other hand, proposed the importance of situated urban programs and practicalities. She argued that communal buildings in any form, a grocery or convenience store in a neighborhood, for example, are necessary to sustain social intercourse. To Jacobs, the life practices and human associations that occur in a community are more important than the programmatic intent of master planners. Thus, the issue of operative programs that activate a sense of community was primary – not the appearance of enclosure. In her writings, however, building facades were regarded as the medium of shaping an urban visual order. Jacobs suggested bringing "sufficient visual irregularities and interruptions into the city scene" in two ways: adding additional streets where the streets of the gridiron plan are too far apart from each other, and bringing irregularities and visual interruptions onto grid streets themselves, using topographical up and down, as in San Francisco. Still, Jacobs' thinking of the visual impressions of the urban enclosure considers not merely the visual quality of the enclosure itself, but its location in the streets. Following Jacobs' argument, it could be surmised that the building enclosure is attractive and truthful when its location and look are appropriate to the urban situation. Elsewhere in the same book, however, Jacobs argued for the necessity of old buildings for the representation of the history.
of a town. In this, stone facades were regarded as a mere indicator of the history of a town. Such an understanding of facades in terms of their materiality is not in keeping with her other precise observations on urban issues. This duality of her thoughts, in fact, represents the difficulty of reconciling urban scenography and urban reality.

The same duality is evident in her recourse to Gordon Cullen and Ian Nairn, apologists for English townscape ideas, in explaining "visual unifiers" in the city. She also referred to Kevin Lynch's concept of the imageability of a town, apparent in landmarks and attractive visual objects. Despite their differences, Cullen's and Lynch's ideas could be characterized as urban scenography. Cullen emphasized the visual coherence of open spaces in a town through the color, texture, material, and arrangement of landscape elements for the livelihood of streets. Deeply embedded in this thought is the formidable prejudice of townscape movements that thick window-walls and indigenous materials can sustain the public space of a town, while modern thin window-walls cannot. Following this prejudice, townscape ideas were adapted to other cultures because they gave value to the idiosyncratic visual identity of a town. In another vein, Kevin Lynch's study on the imageability of the city received much attention against the backdrop of the post war urban master planning culture in America. In metropolitan cities, Lynch argued for the perceptual reorganization of existing cities with the clear visual identity of buildings. His gestaltic experiences, however, neither influenced the reordering of the urban structure nor overcame scenographical approaches.

In summary, the ideas of Team 10 and Jane Jacobs problematized the modern master planning practices and yet, their designs and suggestions were not in keeping with their precise observations of urban reality. The conflict between masterplanning practice and urban scenography was not resolved, but was taken for granted without critical observation of urban reality. Sert was surely exposed to the mood of Jacobs' ideas, in explaining "visual unifiers" in townscape ideas, in explaining "visual unifiers" in urban issues. This duality of her thoughts, in fact, represents the difficulty of reconciling urban scenography and urban reality.

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Notes
8. G.A.T.E.P.A.C (Grup d'Arquitectes I Tecnies Catalans per al Progres de l'Arquitectura Contemporania) was formed in Barcelona in 1931, together with Sert's colleagues.
11. This term was pronounced by Jose Luis Sert in an interview with one of Boston regional newspapers. (Sources are unknown) When the reporter asked what Sert brought to the Harvard University after Walter Gropius, his short answer was, "urban consciousness."
14. Foreign architects and landscape architects had a similar feeling of looseness in American townscapes. see Christopher Tunnard, Gardens in Modern Landscape (London: Architectural Press, 1938): 140.
16. In current scholarship, the 44 Brattle Building is regarded as a failure of Sert's urban consciousness. See Josep M. Rovira, Jose Luis Sert: 1901-1983 trans. Leonora Saavedra, (Milan : Electaarchitettura : Distributed by Phaidon Press, 2003): 358-359. This interpretation, however merely considers Sert's facade design styles, the 44 Brattle Building is viewed as unsuccessful because it does not follow Sert's typical styles.
18. Because the works of Richard Neutra and Jose Luis Sert which are introduced in this chapter are historically situated in the 1960s and beginning of the 1970s, I will limit my investigation on urban discourses until the 1960s to America. Richard Neutra and Jose Luis Sert were members of CIAM in America, and a few Team 10 members – Jacob Bakema and Aldo van Eyck – were invited as lecturers in architecture schools of the United States in the 1960s.
20. Ibid., 392.
21. In fact, many urban renovations in the post-war period have followed the idea of the townscape movement as a guideline in the unity of materials, colors, and the shapes of buildings. This practice assumes the role of coherent visual elements as shaping the urban structure and program, with nostalgia resisting the modernization of a small town community.
22. A Japanese architect and writer, Yoshinobu Ashihara, for example, transferred Western townscape ideas to the Eastern situation in the Japanese urban context two decades ago. See Yoshinobu Ashihara, An Aesthetic Townscape (Cambridge, MA: MIT Press, 1983).
23. Legibility, visibility and imageability are key words in scenographic perceptions of city forms. This emphasis on the visual reality of the city was assisted by artistic attempts to perceive the environment, George Kepes' photography.