

“each man longs for an environment that is the symbol or mirror of his inner desires.”¹³ The new monumentality advocated by Sert and Giedion implied that Modern architects should try to create, within their functionally reorganized urban environments, places where the arts could satisfy what Giedion identified as this desire for collective expression. The results would be symbolic spaces that would organize emotions as well as movement patterns and living and working spaces. In *Space, Time and Architecture* (1941), Giedion had already suggested that the “spatial organization and plastic treatment” of such places was anticipated by Rockefeller Center in New York.¹⁴



Salvador Dalí costume design with Jane Halsman (*right*) on roof of Rockefeller Center, New York City, 1953. Photograph by Philippe Halsman/Magnum.