

our way of living if we are to keep a civic life which we believe in.” They should be planned “by a team of specialists,” by which he meant “sociologists mainly,” though he added that “perhaps it is not too bad if we start this adventure on our own.” A key aspect would be the general application of the idea of reserving central areas only for pedestrians, so that “from the biggest to the smallest, the core should always be an island for the pedestrian.” The MARS group’s official invitation to the congress, probably written by Tyrwhitt, had linked the core concept both to the CIAM four functions—dwelling, work, transportation, and recreation—and to the metropolitan “5 scale-levels”—village or primary housing group, small market center or neighborhood, town or city sector, city or large town, and metropolis of several million people—each of which would have its own core.<sup>19</sup> Sert thought that few other general principles could be stated, since “countries are different” in climate, “standards of living, means, customs and many other factors.” He closed his talk with a quotation about the human centeredness of the civic plaza from the Spanish philosopher José Ortega y Gasset’s *The Revolt of the Masses*,<sup>20</sup> adding “after our studies of bringing open space into the cities, we nonetheless feel the need for a *civic space* somewhere in them.”

### **Sert, Team 10, and Urban Design at Harvard, 1953–57**

Just before Sert took office as dean and chair of architecture at the GSD in 1953, CIAM began to split up. The Team 10 group of “youth members” began to challenge the CIAM four functional categories and, by extension, the control of the group by Walter Gropius, Sert, Giedion, Tyrwhitt, and their allies. At the same time, all these CIAM members continued to share the idea that “no border line” could be drawn between architecture and city planning.<sup>21</sup> They all also shared the belief that the resulting built environment could be shaped by what Giedion called “spatial imagination,” defined as “an imagination that can dispose volumes in space in such a way that new relations develop between differing structures, different edifices, so that they can merge into a new synthesis, a symbolic oneness.”<sup>22</sup> In his essays of the early 1950s and in his *A Decade of New Architecture* (1951), Giedion provided many examples of this approach, ranging from Eames’s plywood chairs through single-family houses to housing complexes by Vernon DeMars, Richard Neutra, Alvar Aalto, Mies van der Rohe,