

Conclusion

It is now evident that the beginnings of urban design at Harvard and the Team 10 challenge to CIAM are not separate phenomena. If the first grew out of Sert's goal to continue developing a collaborative professional discipline combining architecture, landscape architecture, and planning, the second shared common roots with it in CIAM that can be traced back to the work of Le Corbusier and other radical architects of the 1920s. Team 10 sought to extend and revitalize these roots by introducing ideas of "human association," which in some cases involved a new cultural strategy of using the formal images of the both commercial and traditional vernaculars, including non-Western ones, to critique the preceding stages of Modernism. This direction, evident in differing ways in the work of the Smithsons and in projects like van Eyck's Orphanage in Amsterdam, would eventually have a range of outcomes, from Pop to Postmodernism. But Team 10's ideas were also, like Sert's conception of urban design, rooted in the earlier CIAM effort to change the subject of design from the individual patron to the collective urban population. Both sought to propose concepts useful to analyzing and transforming the entire human environment through architectural design. In his own work, Sert attempted to implement this vision in his planning for the Harvard campus, probably most successfully at Peabody Terrace, and at the Boston University campus, both done with his firm of Sert, Jackson & Gourley, founded in 1958. Sert's attempt would continue in his firm's work for the New York State Urban Development Corporation (UDC) between 1968 and 1975 on Roosevelt Island in New York City, and his influence can also be seen in other UDC projects by former students such as Rolf Ohlhausen and Joseph Wasserman, as well as in widely differing ways in the work internationally of other former Harvard students such as Fumihiko Maki, Frank Gehry, Mario Corea, Michael Graves, Kyu Sung Woo, and many others.

Despite their rhetorical and personal differences, in retrospect Team 10 and the direction identified by Sert and Giedion as *urban design* in the 1950s now seem more similar than different. While from an American point of view it has been fashionable to dismiss all the work of this period as simply empty verbalizing on the one hand and the production of grim, Brutalist concrete monoliths on the other, it is in fact at this time that many ideas about urbanism were formulated in ways that are still current. These ideas include the recognition