

of the importance the “heart of the city” as a place of urban pedestrian life and cultural institutions, the need to better organize traffic circulation patterns, and the value of the natural environment as part of urbanism, as well as the absence of an overtly partisan political justification for strengthening the central city. Although the aesthetic and functional significance of Sert’s own work remains controversial, his effort to synthesize the historic and the new, the technological and the artistic, in a context of strengthening urban pedestrian activity during a time of rapid urban decentralization remains of considerable contemporary importance.

## Notes

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Abbreviations used in the notes:

- CIAM CIAM Archives, ETH Zurich, Switzerland  
 JLS José Luis Sert Archives, Frances Loeb Library, Harvard Graduate School of Design  
 SP Stamo Papadaki Archives, Princeton University  
 UPB Graduate School of Fine Arts, Deans’ Correspondence Records, 1918–67, University of Pennsylvania Archives, Philadelphia

1. On *AC: documentos de actividad contemporánea*, see Ignasi de Solà-Morales, “La nueva arquitectura y el asimétrico diálogo entre Barcelona y Madrid,” [www.residencia.csic.es/bol/num8/estrabismo.htm](http://www.residencia.csic.es/bol/num8/estrabismo.htm).

2. José Luis Sert, Fernand Léger, and Sigfried Giedion, “Nine Points on Monumentality,” unpublished essay commissioned by American Abstract Artists, 1943. A published version can be found in Joan Ockman and Edward Eigen, eds., *Architecture Culture: 1943–1968* (New York: Columbia Books on Architecture/Rizzoli, 1993), 29–30.

3. José Luis Sert, “The Human Scale in City Planning,” in Paul Zucker, ed., *New Architecture and City Planning* (New York: Philosophical Library, 1944), 392–412. Sometime in spring 1943 Sert was to give a lecture titled “Urbanism versus Suburbanism” at László Moholy-Nagy’s School of Design in Chicago. This may have been the first time Sert put forward these ideas;