

EX. 2 / **PEABODY TERRACE**

2A - Precedent Research & Summary

2B - Typology + Morphology



GROUP 3

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01/

HISTORICAL CONTEXT

POLITICAL CONTEXT

1933 Franklin D. Roosevelt (in office 1933-1945), forms wartime coalition with Britain and Soviet Union, resulting in a victory against Nazi Germany. He advocates for the four universal freedoms: freedom of speech, religion, freedom from want and from fear.

1945 Harry S. Truman (in office 1945-1953) advocates for rebuilding war-torn regions and preventing the spread of communism.

1947 Establishment of the Department of Defense, the Central Intelligence Agency (CIA), and the National Security Council in the 1940s to combat threat.

1950 1950s Cold War; United States vs. Soviet Union. Arms Race and Space Race take place. Truman announces development of the Hydrogen bomb.

1953 Dwight D. Eisenhower (in office 1953-1961) advocates for maintaining world peace and the exchange of military establishment blueprints with Russia.

1961 John F. Kennedy (in office 1961-1963) claims that America will land a man on the moon by the end of the decade. Following this, Neil Armstrong sets foot July 20, 1969.

1963 Lyndon B. Johnson (in office 1963-1969) helps pass the Civil Rights Act (1964) after the assassination of JFK in 1963.

1964 Peabody Terrace is constructed.

1968 Civil Rights Movement (1954-1968). Martin Luther King Jr. gives his famous "I Have A Dream" speech August 23, 1963. In 1968, MLK is assassinated.

1970 Fight for freedom and liberation continues. Youth begin to do as they wish; grow long hair, wear what they desire, have sex and do drugs.

The time period of the 1940s to the 1970s were some of the most crucial years that made America what it is today. It was a time of unjust and turmoil, contrasting with economic success and growth.

BACKGROUND OF ARCHITECT

01/

BARCELONA // EARLY CAREER

Josep Lluís Sert, born in Barcelona in 1902, showed a keen interest from a young age in the works of Gaudí as well as the artwork of his uncle, Josep Maria Sert, a Spanish painter. He studied architecture at the Escola Superior d'Arquitectura in Barcelona and then proceeded to start his own studio in 1929, as the Bauhaus was gaining prominence. The same year, Sert moved to Paris upon receiving an invitation from Le Corbusier to work for him which would be the start of a long-lasting connection.



Paul Lester Wiener, Le Corbusier and Josep Lluís Sert

**“Like many architects,
I’m a painter at heart.”**

- J.L Sert



Picasso's Guernica in the Spanish Pavilion designed by Sert



Sert with Picasso and Juan Miró



GATCPAC

02/

PARIS // PRE-WAR CAREER

After working in Paris following his schooling, Sert returned to Barcelona in 1930 and co-founded the group GATCPAC (Grup d'Artistes i Tècnics Catalans per al Progrés de l'Arquitectura Contemporània) which became the Spanish branch of CIAM. Sert moved back to Paris between 1937-1939 where he designed the Spanish Pavillion at the Paris Exposition of 1937, all while the Spanish Civil War was raging. Sert was closely tied to prominent figures in art circles and for the artistic content of the Spanish Pavillion, he called on his friends Picasso, Miró, and Calder.

BACKGROUND OF ARCHITECT

“I have my life divided in chapters that carry names of cities: Barcelona, Paris, New York and Boston – a nomadic life with too many changes– but no dull moments.”

- J.L Sert

03/

NEW YORK // MOVE TO AMERICA

Sert was a man of contradictions. Despite being a member of a well-known aristocratic family, he was also a prominent member in republican intellectual circles. He dared to be an avant-garde architect in a time when Spain surrendered itself to conservative Imperial control following the Spanish Civil War. In 1939, Sert moved to New York City in exile from the Francoist Dictatorship in Spain. In the first decade following his immigration, Sert worked for Town Planning Associates on numerous (mostly un-built but widely published) urban plans for various cities in South America. Between 1947-56, Sert also served as president of CIAM.



Francisco Franco - Leader of Francoist Spain

Sert speaking to a group of students in the front yard of his Cambridge Home



04/

BOSTON // TEACHING CAREER

Josep Lluís Sert's career in teaching began with a one-year visiting professorship at Yale University in 1952. The following year, he became Dean of the Harvard Graduate School of Design. In his time as Dean, Sert created the Urban Design degree program which combined elements of urban planning and design, architecture as well as landscaping - the first of its kind. He opened another studio in Cambridge, Massachusetts in 1955 and became partners with Huson Jackson and Ronald Gourley. Together, they designed a multitude of institutional projects, including a number of facilities at Harvard University.

HISTORY OF ARCHITECTURE & MODERNISM

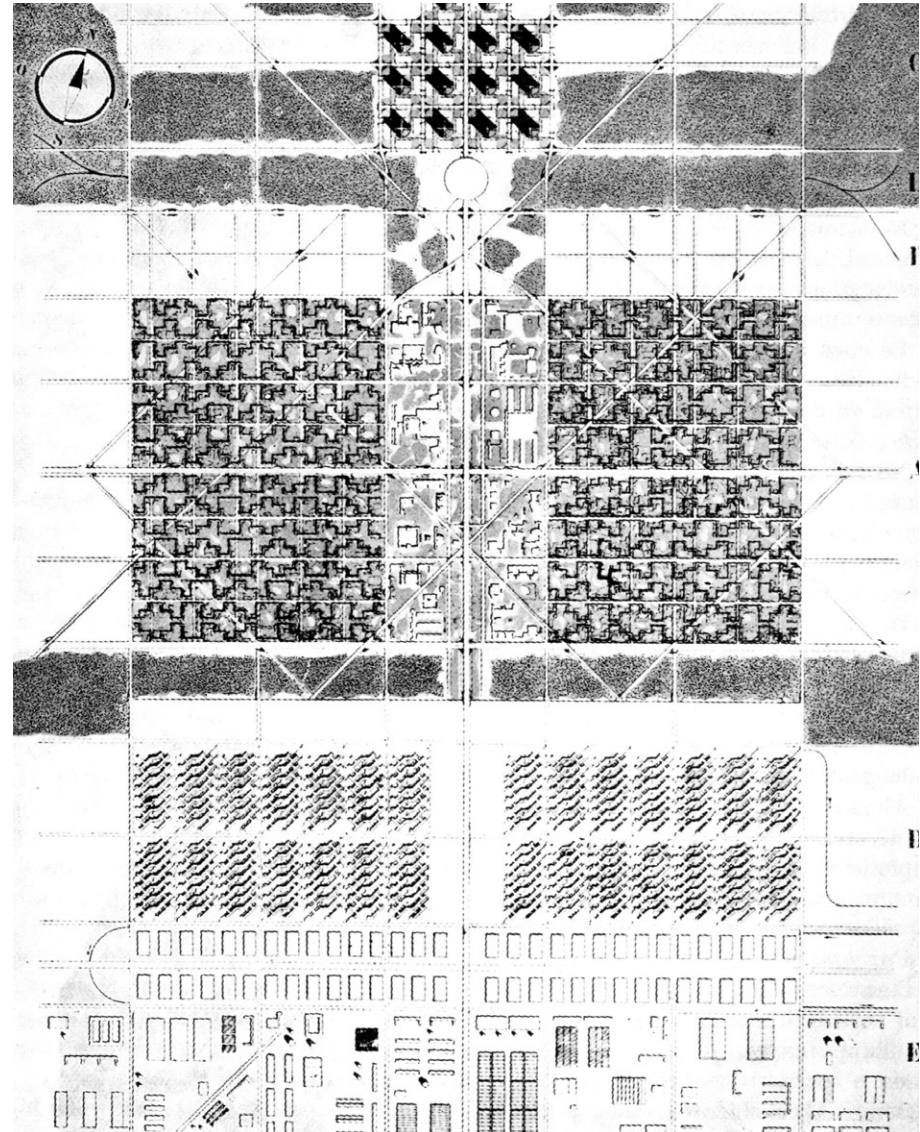
NEW WAYS OF LIVING

Shortly after World War II, many cities around the world found themselves in ruins in the aftermath of the destruction. Faced with the question of rebuilding cities, many architects and urban designers began to imagine new ways of living. Bolstered by new technologies of concrete, glass, and steel, the machine age allowed thinkers in the 20th century to experiment with these novel materials to envision a new city more appropriate for the paradigm of the context.

One of the key focuses of modern architecture was the typology of housing, particularly housing for the working class. Understanding the urgent need to bolster the economy to rebuild cities, modernist architects posited architecture of the 20th century must be rationalized and standardized and also to be seen in context of economic and political realities.

“Modern architecture is not a style, it’s an attitude”

- Marcel Breuer



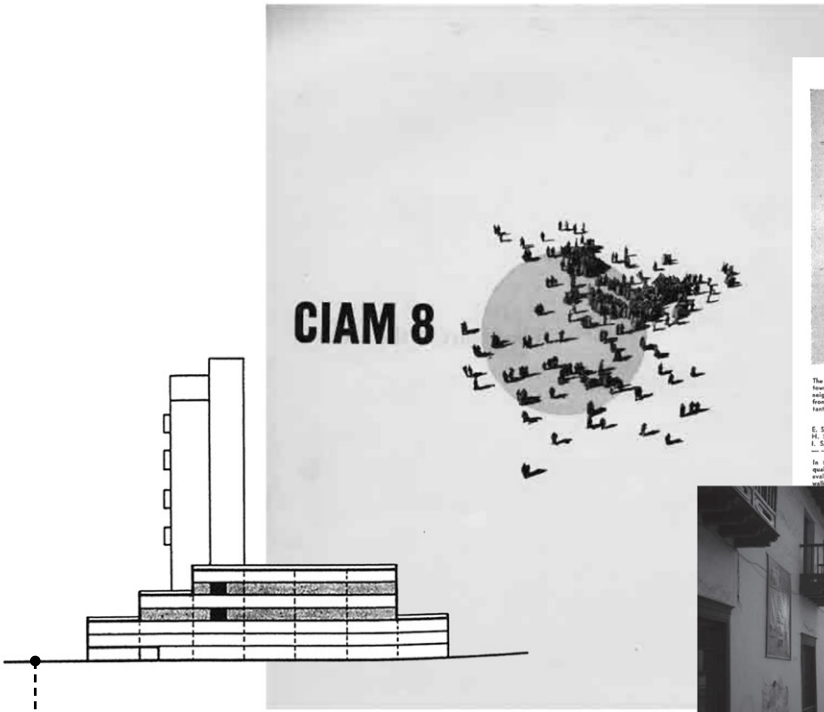
Radiant City by Le Corbusier
An ambitious blueprint for a rational urban environment and for radical social reform



02/

URBAN THEORY & DESIGN

URBAN PRINCIPLES: CIAM 8 AND SERT

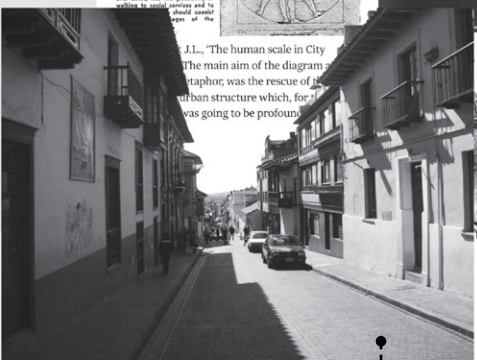
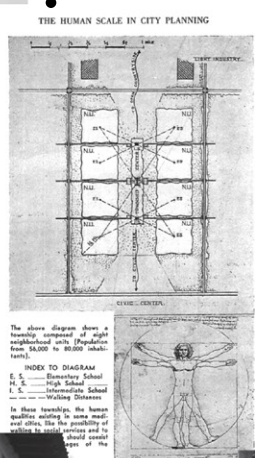


SERT // Peabody Diagrammatic Section

For the design of public spaces, tall buildings should have lots of open spaces around them with low company sections of 2-3 stories screening them. Sert suggests the insertion of patios ranging from the scale of the building to the scale of the neighborhood and city.

SERT // The Human Scale in City Planning, 1944

Sert emphasizes the reestablishment of human scale as the one of the most important elements in urban design and the 'cure for the city's survival'. Sert notes how the city landscape should be urban focused and shaped by man in order to provide a backdrop or stage setting for human beings and architecture at the scale of the human.

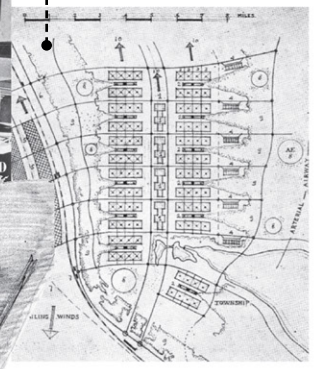
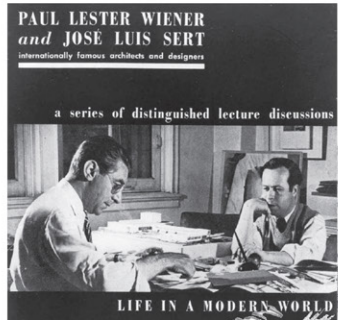


View of La Candelaria, Bogota.

Sert admired the pedestrian centered cities like Bogota where the scale of the city was closely related to the ways of living of their inhabitants. City streets and sizes of neighborhood blocks were determined by walking distances and community spaces all with pedestrians, not automobiles at the forefront of design.

SERT // Diagrammatic plan for a city of 960,000, with twelve neighborhood units, 1944.

Neighborhood planning is the "control of disintegrating elements, the affirming of social values, and the sustaining of the cooperative community." For this to occur Sert notes no through streets should cross these neighborhood areas as they should allow for open areas and properly landscaped parcels to reinstate the realm of the pedestrian.



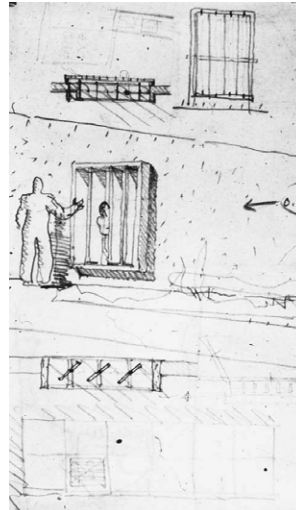
SERT // Sketch of Carnival parade in Rio de Janeiro, 1946

Sert advocates for a recentralization, establishing a core to the city centered around communities that will bring people together and allow for meaningful interactions between people. "A community of no matter the size or type, has to facilitate contacts between people; this is one of its most essential functions."

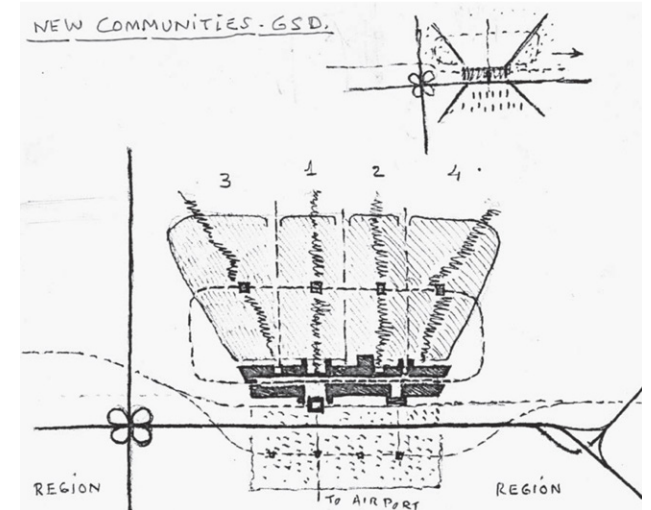
SERT: URBAN THEORIES

“I believe that in such a structure, an urban and urbane way of life can be developed. But the key to such a way of life lies in the preservation of human contacts, and consequently the reestablishment of the human scale; and this calls for the breaking up of these vast regions into urban sectors of differentiated units.”

- The Writings of Joseph Lluís Sert, 83

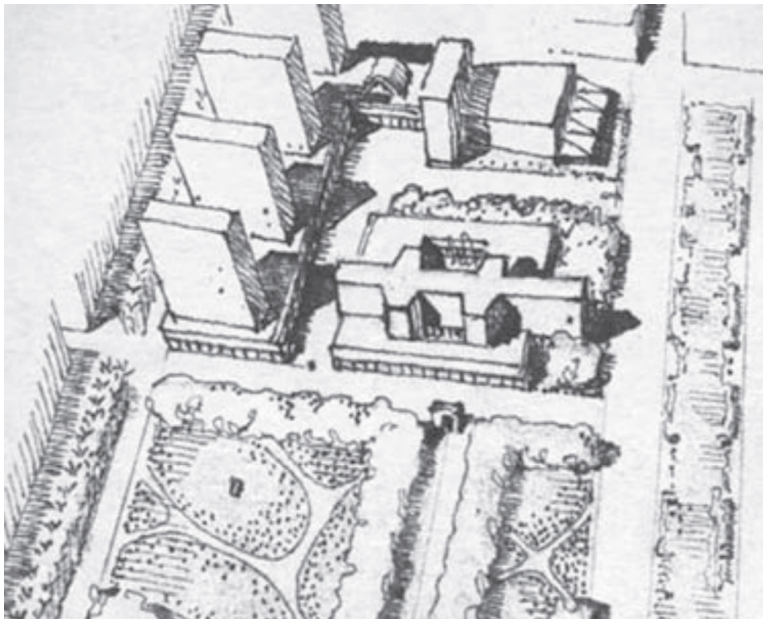


Sert, sketch of human-scale elements



Sert, sketch diagram for "New Communities," undated, circa 1968

Town Planning Associates, sketches of alternatives for a mixed-use development for Exposition Park, 1947



“The city landscape should be really urban—man-made and man-shaped—a backdrop or a stage setting for human beings where architecture and the arts can reign supreme. These human settings have disappeared from our cities. They have become a setting for cars, smog, and noises; but in the compact cities of other times, such settings existed. The pedestrian street or mall, the public squares and arcades, were places for people to see people and recognize them—places to meet and converse. They were scaled accordingly, so as not to tire eyes or feet and so as to provide for a variety of space sequences. They were planned for climate, to shelter from winds or rains, or to benefit from prevailing breezes. Shops would benefit greatly from such plans; see developments in shopping centers”




- The Writings of Joseph Lluís Sert, 88

“The new buildings in the campus should not be simply an imitation of historic styles, because the past cannot be reenacted in architecture, any more than it can in any other field of art or science. The styles of the past, functional in their own time, do not meet our needs today, and they deprive us of the proper use of many modern advantages. Old buildings made use of space that would be considered wasteful today. Modern buildings, making use of steel or concrete for structures and light materials for nonbearing parts, are by nature more flexible and open; and to superimpose a period façade on such modern structures is wasteful and senseless. A contemporary architecture, expressive of our needs and employing the technical knowledge of our time, is the most appropriate to the cultural center that is a university campus.”

- The Writings of Joseph Lluís Sert, 75

URBAN CONTEXT: OPEN SPACES AND CONNECTIONS



-  HARVARD CAMPUS
-  OPEN AREAS/ PUBLIC SPACES
-  PEDESTRIAN CONNECTIONS

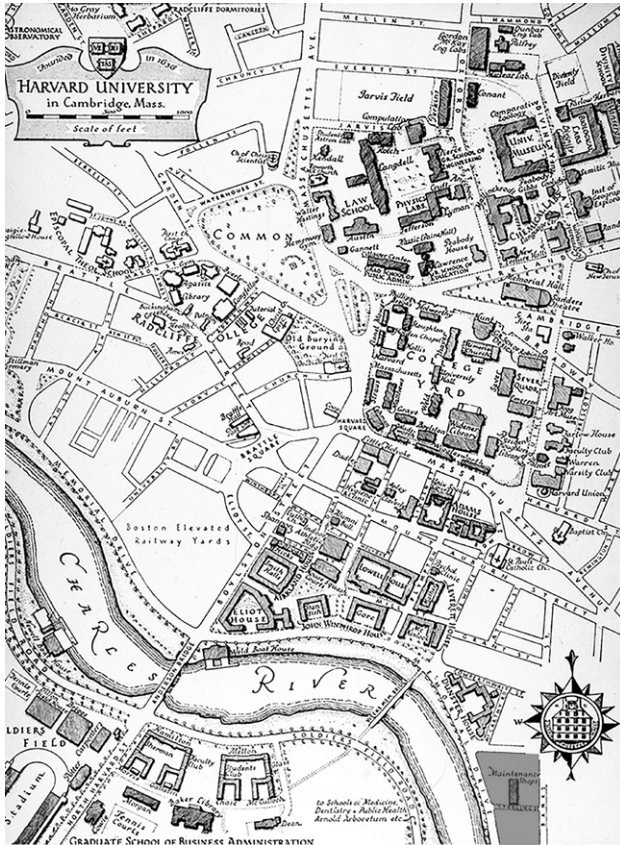
Urban Context as proposed by Sert, showing proposed development of yards and open areas along pedestrian pathways that connect regions of the campus.



03/

CONTEXT & DESIGN

SITE CONTEXT



Old Map of Harvard University Campus (date unknown)



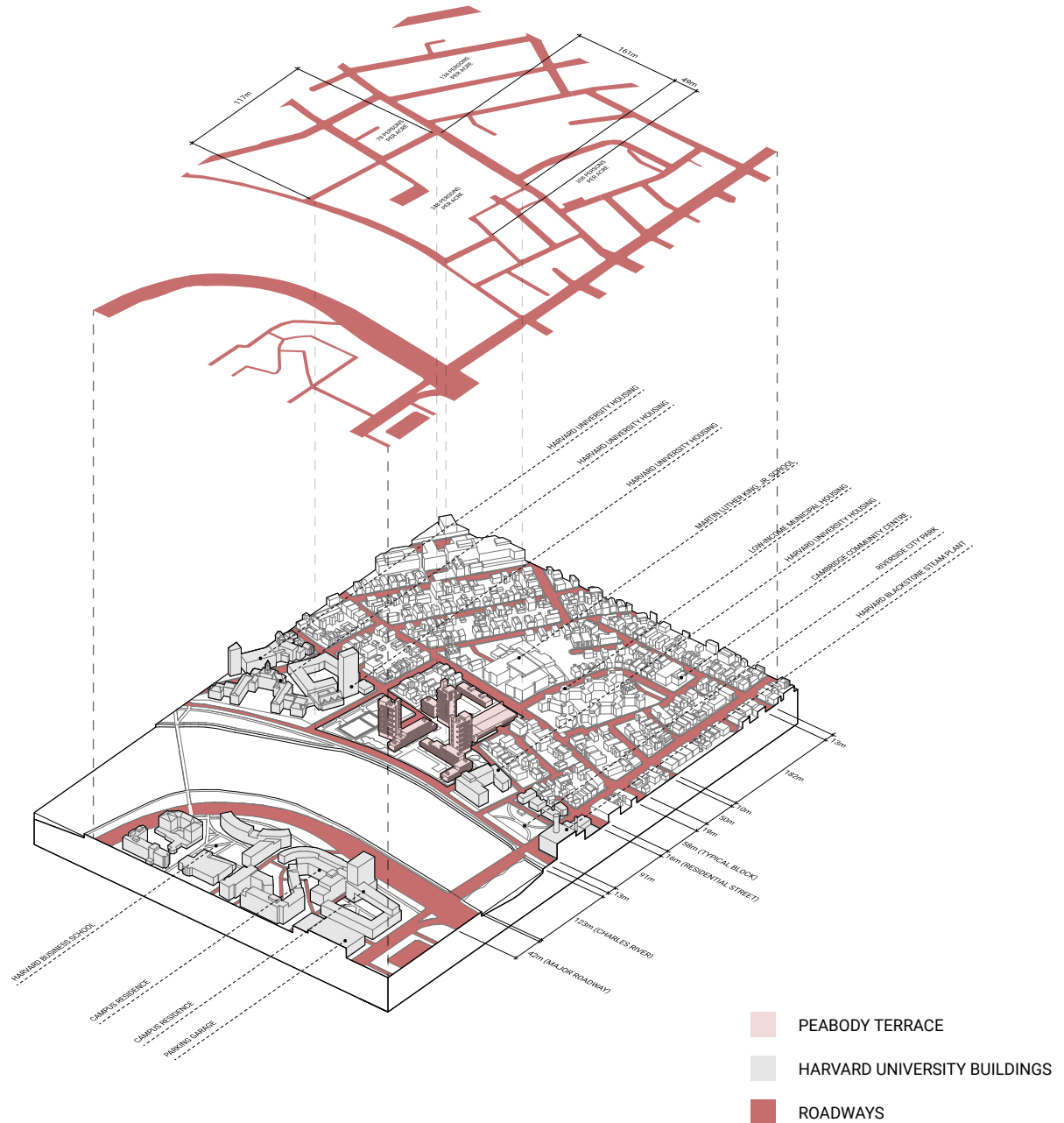
Current Map of Harvard University Campus

Located in Cambridge, Massachusetts, on the North bank of the Charles River, spans the 5.9 acre site of the Peabody Terrace. It is located on the farthest South boundary of Harvard University's master plan and is a 10 min walk from Harvard Square. The land that the Peabody Terrace is situated on was once owned by a factory and a block of homes in a rundown neighbourhood of Cambridge. At the time, factories were commonly found to be located beside rivers due to machines that were powered by water wheels. In the mid 1960s, the river was heavily polluted and killed species living in the river. Since then, it has undergone many methods of filtration in order for it to become a place for recreational activities including kayaking and motor boating.

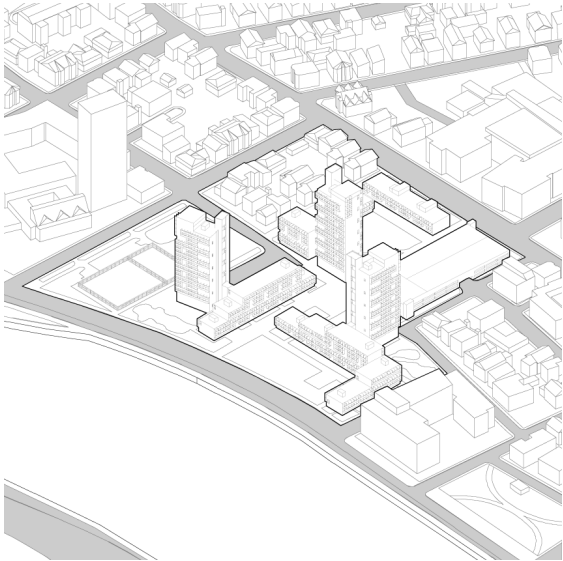
The Baby Boom in the 1950s resulted in a rapid increase of housing demand in the 1970s. During the 1940s the population increased by 19 million and during the 1950s the population increased by 28 million. Post WWII and the Depression, approximately 78 million children in the United States were added to the population from 1946-1965. In order to accommodate for an increased population while maintaining the residential character of the Riverside neighbourhood, Sert aimed to increase density. He understood a university campus to be a condensed version of a city, and that it was to be a representation of the design of the city it was located within.

SITE CONTEXT

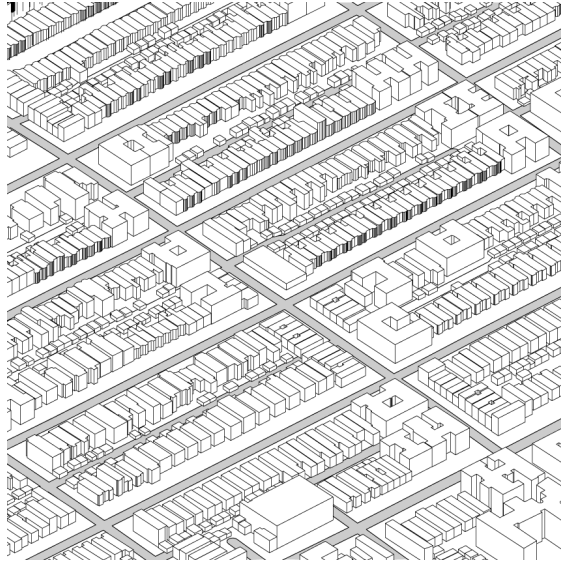
Urban context surrounding Peabody Terrace, showing variation in building heights and densities. Roadways are highlighted in red in order to emphasize the size the Peabody Terrace site in comparison to the surrounding context. Buildings belonging to Harvard University are also shaded, most of which are located on prime real estate along the Charles River.



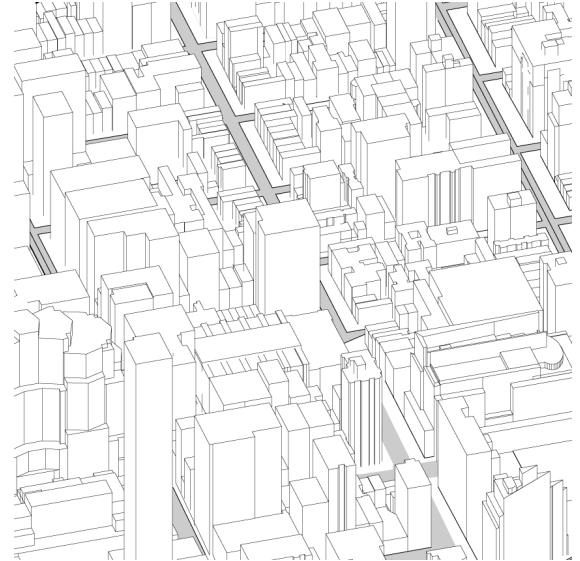
SITE CONTEXT



PEABODY TERRACE, MA



BROOKLYN, NY



CENTRAL NEW YORK, NY

CLIENT INTENT



All: Social Activities and gatherings in Peabody Terrace courtyards

“My university should be a city in itself. Like the mediaeval University of Paris, it should be a city within a city; and it should be a planned city.”

- Joseph Hudnut

Joseph Hudnut, the dean of Harvard's Graduate School of Design preceding Sert's term, was an active proponent for a planned campus, urging for a holistic planning strategy in response to the haphazard assemblage of campus buildings at that time. Shortly after Hudnut's retirement, Nathan Pusey was installed as Harvard President in 1953, coinciding with the installation of Sert as the Dean of GSD that same year.

Pusey then led the university's first significant effort to address campus planning, leading to the establishment of the University Planning Office in May 1956. Sert was appointed as its chief consultant and was highly influential in the development of 33 new campus buildings during Pusey's first decade as Harvard President, including the design and construction of Peabody Terrace.

The university policy tries to encourage on-campus living, resulting in the decision to build a group of 500 apartments along the Charles river to encourage both instructors and students to live as close as possible to the central campus. The intent of this decision was to prevent long commutes and dispersal of students, in hopes of supporting a healthy educational community. With that in mind, Peabody Terrace, an apartment for married students was developed with the intent to foster community - to bring students together by giving them ample facilities and open green space to know one another better.

ARCHITECT'S AGENDA

Peabody Terrace is a manifestation of Sert's vision for the ideal neighbourhood. Elements such as scale, colour, window modulations, and orientation are all used to create a metropolitan feel. Sert's ambition (echoing the intent of the client) was to create a new high-density neighbourhood that provides both privacy and a sense of community, all within a block where residents could access a central square, meeting rooms, a drug store, laundry room, childcare centre, playground, auditorium and sunbathing facilities.

Sert sought a level of openness and transparency in terms of its expressive facade and actively made an effort to break the uniformity of the mass. The varied treatments of facades demonstrates a dichotomy of personal freedom and a visual diversity. Sert also felt that the spaces between buildings were often neglected by modern architects. Thus, Sert's careful attention to the courtyard as well as the central "spine" of the complex (a broad pedestrian route that cuts through the site) is characteristic of his holistic urban architecture approach.



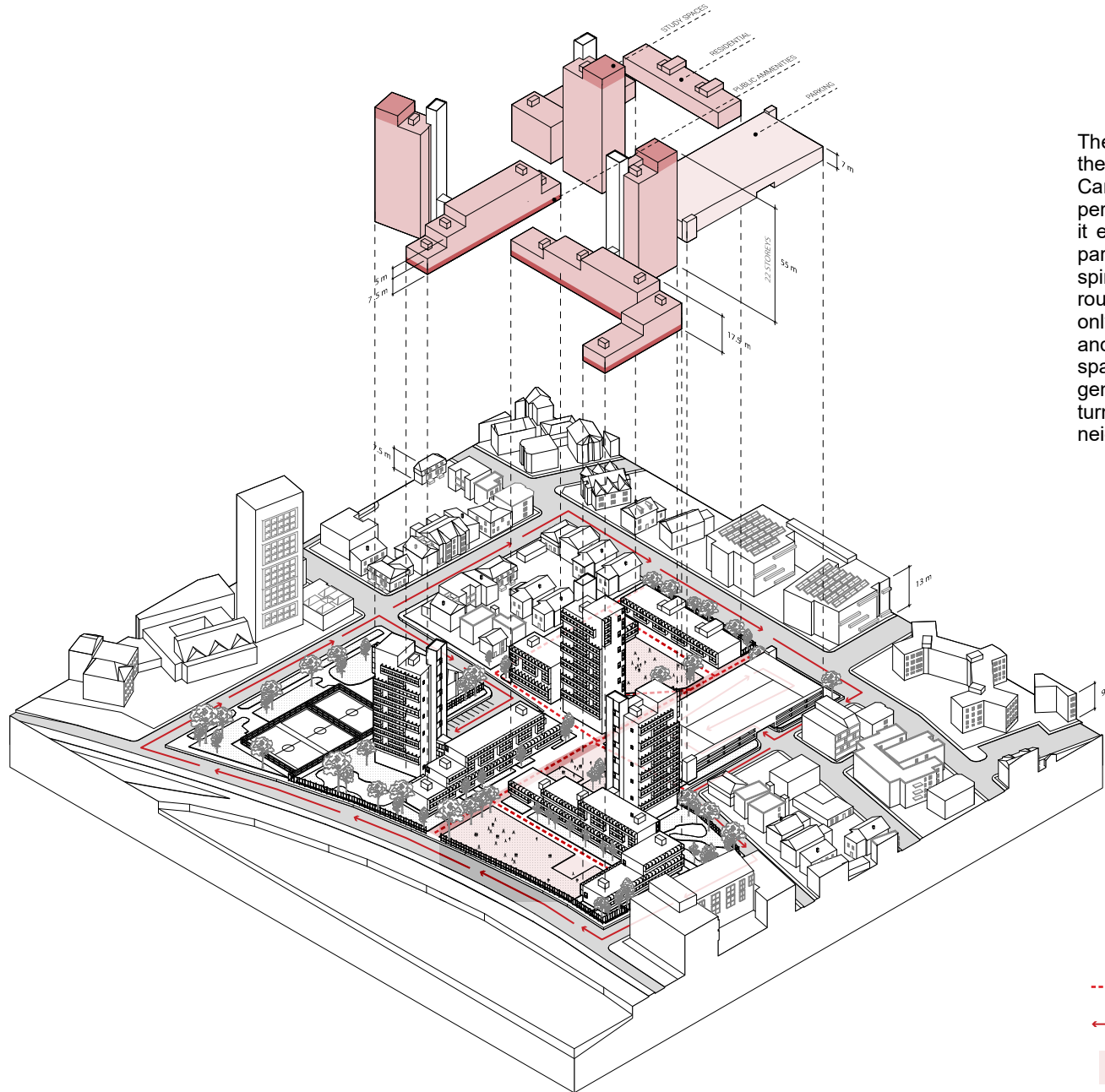
Central Circulation "Spine"

“These are the basic design characteristics of the project:

1. The adoption throughout of a basic cluster of units that feeds off a single loaded corridor, one floor up and one down. [...]
2. The adoption of the single-loaded corridor in preference to the double-loaded one. [...]
3. This single-loaded corridor, three-floor cluster grouping provides 66 percent of the apartments with through-ventilation and double exposure—sunrise to sunset—which means an awareness of the twenty-four-hour cycle of the sun that governs and measures our daily existence. [...]

- The Writings of Joseph Lluís Sert, 150

SITE CIRCULATION & OPEN SPACES



The site circulation emphasizes the pedestrian nature of the site. Car circulation is restricted to the periphery where the only moment it enters the site is for access to parking. The main pedestrian spine of the site creates a direct route to the river and defines not only massing, but the placement and orientation of collective spaces for residents. The site is generally quite inwardly focused, turning its back on the surrounding neighborhood at the edges.

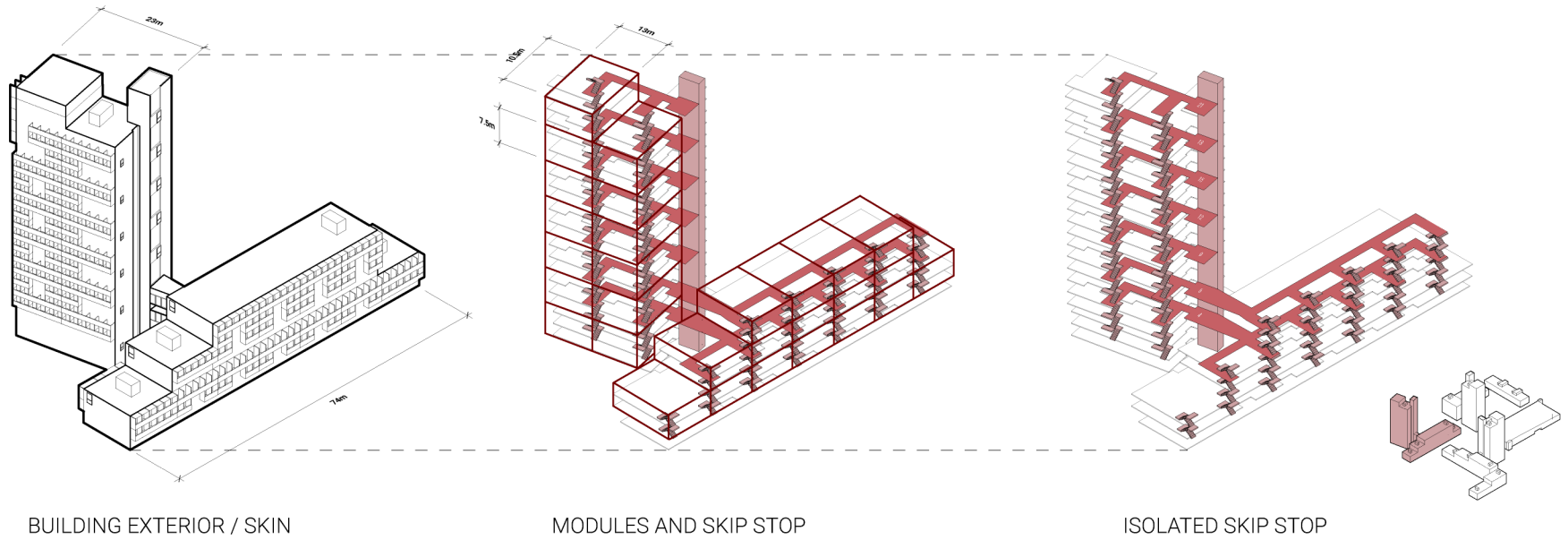
BUILDING CIRCULATION

SKIP STOP

Peabody Terrace can be seen as a clear tribute to Unite d'Habitation. One of the architecture elements referenced in this project is the "skip-stop" system where the elevators stop not on every floor, but on every second or third floor. There are numerous benefits to this system. Particularly, Floor plans can be more efficiently organized and a single unit can span the entire width of the building, allowing light from two opposite ends.



BUILDING CIRCULATION



BUILDING EXTERIOR / SKIN

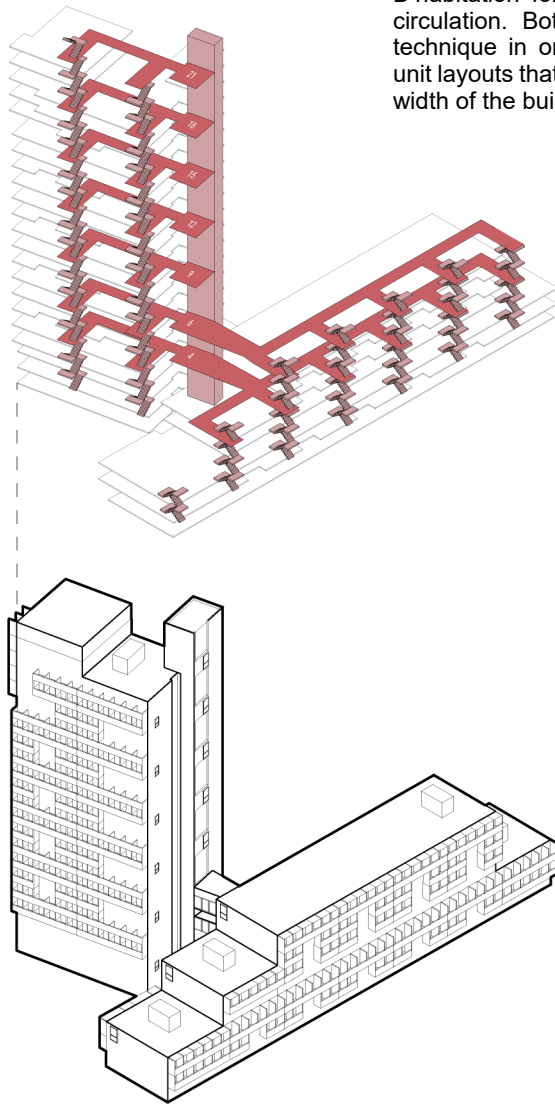
MODULES AND SKIP STOP

ISOLATED SKIP STOP

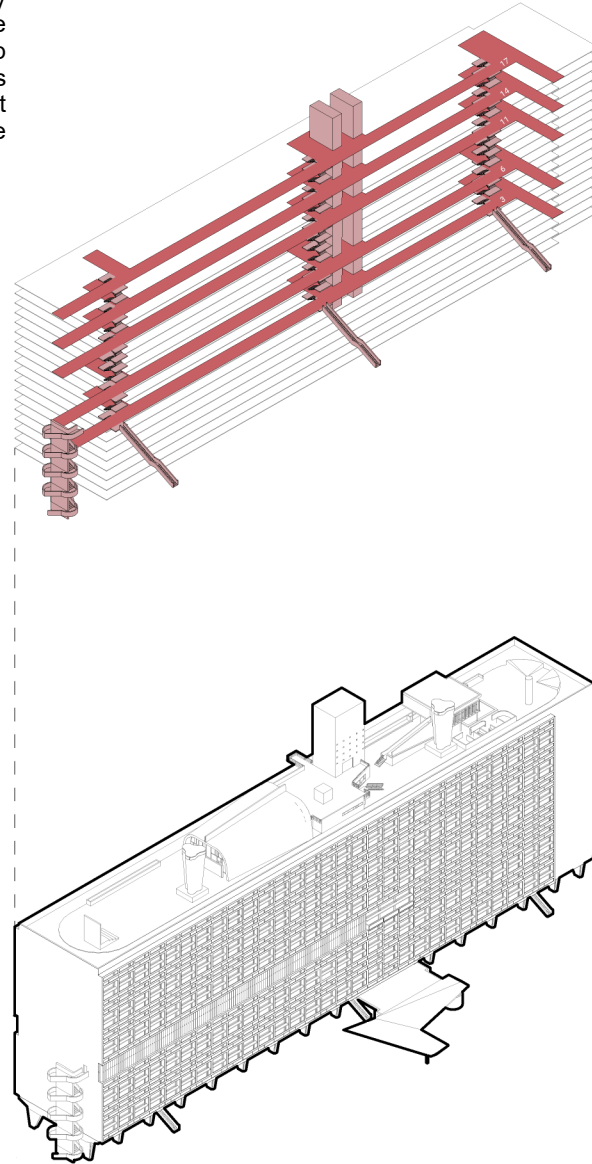
The series of these three isometric drawings illustrate the relationship between the exterior skin, the modules as well as the skip stop circulation in the Peabody Terrace. These modules are carried out throughout the other towers and low-rise buildings on site.

BUILDING CIRCULATION

Peabody Terrace has been frequently compared to Le Corbusier's Unite D'habitation for it's interior skip stop circulation. Both projects utilize this technique in order to create efficient unit layouts that span across the entire width of the building.



PEABODY TERRACE
1:1000



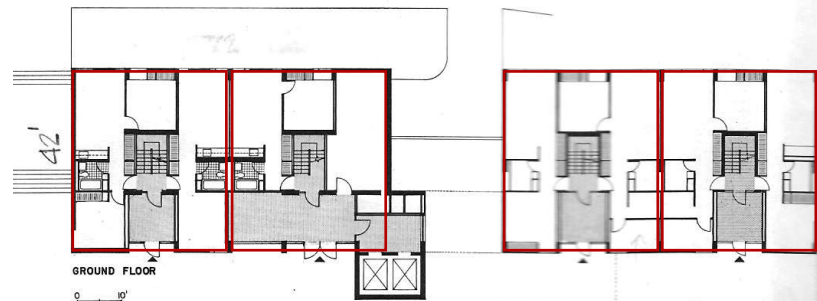
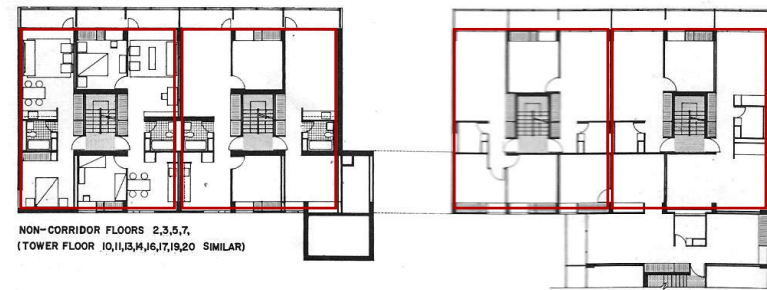
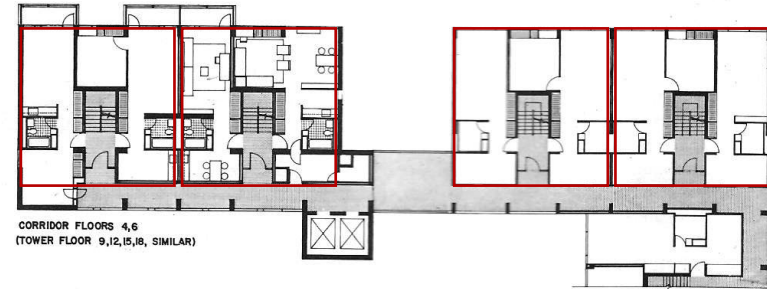
UNITE D'HABITATION
1:1800

BUILDING FORM & ANALYSIS OF DESIGN

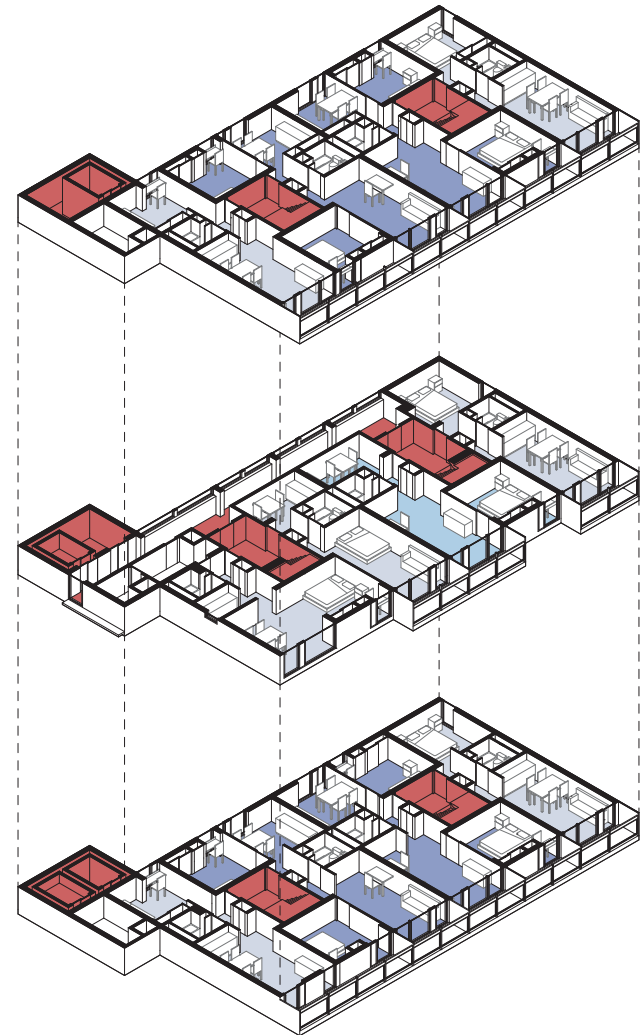
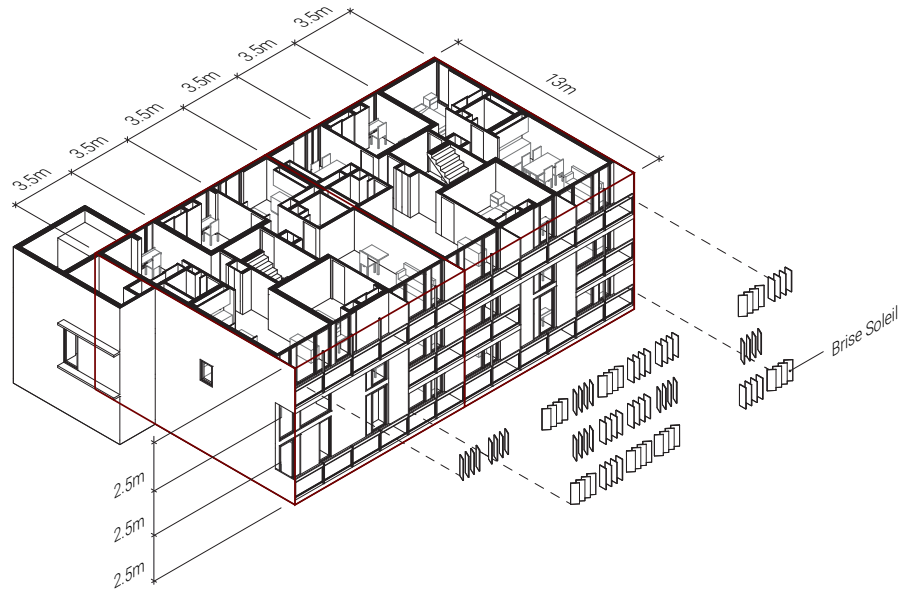
CONSTRUCTION & MODULATION

There is a clear sense of modular design approach in the project. The underlying organizing element of the entire scheme is a structural unit three bays wide, three storeys high, with a stair in its centre bay. High and low buildings alike are multiple assemblies of this repetitive units. While the first three floors are designed as walk-ups, the towers and the lower structures are connected at the fourth and sixth corridor levels.

The consistent repetition of the basic unit considerably simplified the construction of the buildings and the short spans made it possible to use flat slabs, which also provide the finished ceiling.



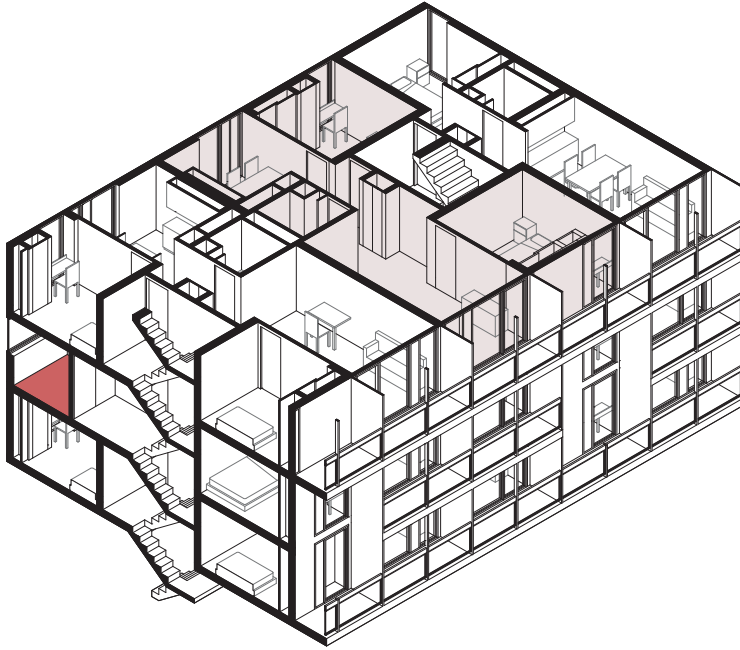
BUILDING FORM & ANALYSIS OF DESIGN



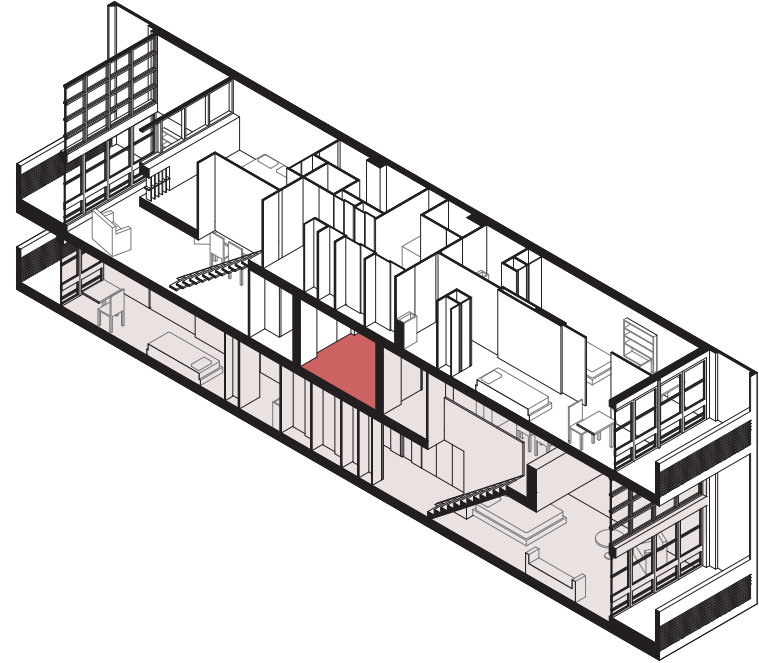
- STUDIO
- 1 BED
- 2 BED
- CIRCULATION

These axonometrics explore the unit design more in detail. This building is comprised of studios, one-bed, two-bed, and three-bed units. The central staircase in between the units act as exit stairs and also points of entry into individual units.

BUILDING FORM & ANALYSIS OF DESIGN



PEABODY TERRACE - SERT, JACKSON & GOURLEY (1964)

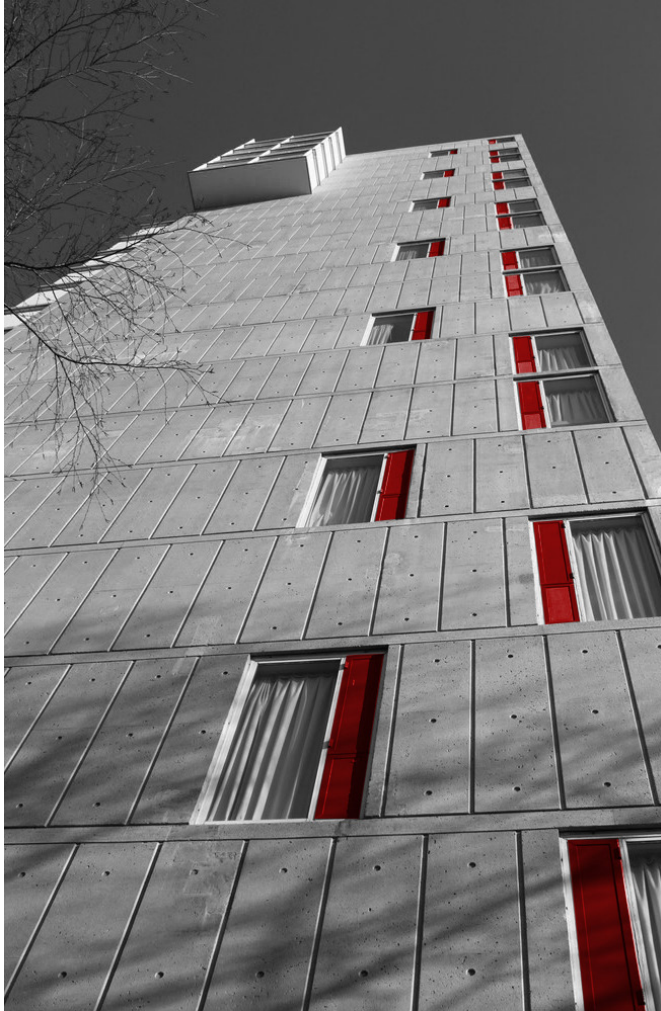


UNITE D'HABITATION - LE CORBUSIER (1952)



These axonometric diagrams show a focused comparison of the skip-stop system in Peabody Terrace and Unité d'Habitation. A critical difference is that the corridor in Peabody Terrace is located at the edge of the building while in Unité d'Habitation, it is located at the centre. Due to this, all residential units in Peabody Terrace are contained on a single floor while units in Unité d'Habitation are double-story, connected with an internal staircase.

FACADE & MATERIALS



Left: Cast-in-place concrete panels on exterior building facade and Window with coloured panels.
 Right: Operable ventilation panels on exterior facade



The main materials used in Peabody Terrace are reinforced concrete, iron, brick and glass. The complex remains an important example of poured-in-place reinforced concrete modernist design. The trademark exterior facade plays with colored panels that are integrated into the window system where the glazing and hinged panels are easily differentiated from one another. Operable ventilation panels that exist adjacent to windows can be seen in splashes of vibrant color. Shear cast in place concrete walls are mainly blank while other walls consist of pre-cast concrete

and glazing. Sert critiques anonymous building facades for the "average" family and instead advocates for a unique facade that expresses the individuality of the families within the complex. This variety is expressed through the exterior walls where the balconies are projected or suppressed and window panels vary in sizes and can be manipulated. Each facade, sun exposure and view differs from the rest. The bright white color of the concrete and shifting of louvers "bring lightness and dynamism to the elevations".



04/

ANALYSIS & ASSESSMENT

POST-OCCUPANCY

Peabody Terrace was lauded in its early years for its design based on economy, technology and abstract reason, by the 1990's however, the residence had become something of an embarrassment to Harvard, seen as a "last resort" for students who couldn't find a better place to live. As off-campus housing options began to proliferate in the following years, Peabody Terrace gained notoriety for its slowly deteriorating conditions: curtain walls that leaked cold air, spalling concrete, cockroach infestations and increasingly bleak spartan interiors.

While it was designed to house married students, the complex had come to house any graduate student whether alone or with a family. So as long as the residence was limited to married students (particularly those with kids), a degree of social cohesion pertained among its occupants. However, when the university gave all graduate students the right to live in the complex, such cohesion was diminished. These individual students generally found the space to be adequate to their needs, they acknowledged that the size of units were less appropriate for families who must have felt cramped.



The period following the construction of Peabody Terrace also reflects a social paradigm in which security was valued more over civic-mindedness by those who were privileged - exacerbated by the social differences between the graduate students and the working class inhabitants of the area (comprised of an underprivileged and less organized public) which came to be seen as a threat to Harvard students. Thus to isolate their children from the more "dangerous surroundings", pedestrian walkways were later added which contributed to the internalized quality of the grounds and thus, contrary to Sert's aims, the complex became interpreted as a barrier to the Charles River Esplanade, rather than a connection.

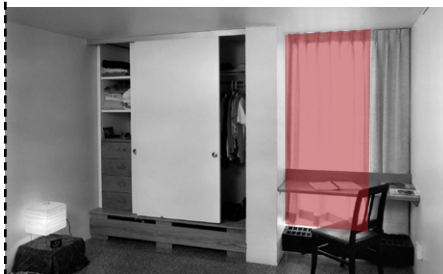
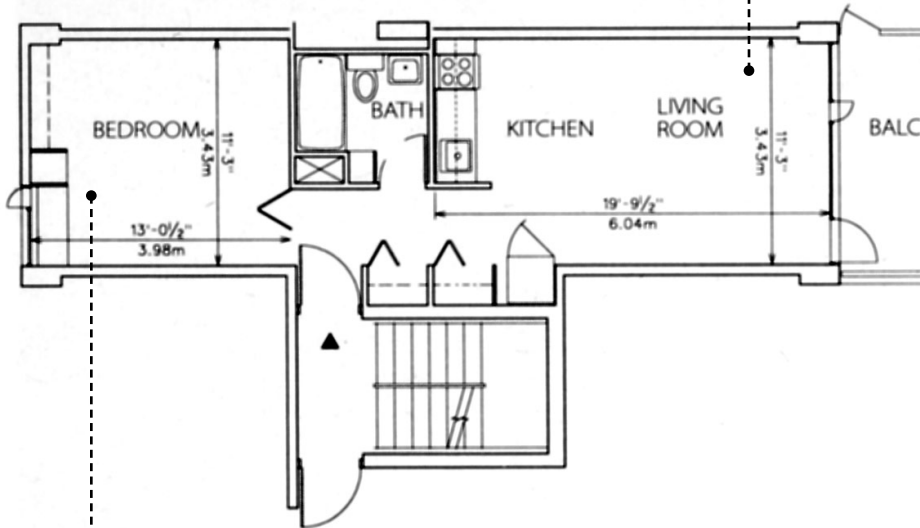
“the tragic conflict between the general public and the really creative artists, architects, and planners that has existed for more than a century.”

- Sigfried Giedion, 1958

PUBLIC RESPONSE



Livingroom-Side Window



Bedroom-Side Window

“The longer we lived there, the more we began to dislike it. Let’s start with the materiality, the interior concrete is very rough and cold. [...] It feels cramped and (to us at least) felt claustrophobic inside.

- Quilian Riano, Previous Resident of Peabody Terrace and Harvard GSD Alumni

“the one thing I thought genius of this place is the skip-stop elevator system which allows for a lot of the apartments to span the entire building width. [...] After making so much fuss to allow the apartment to span the entire width, the bedroom side is blank, no window but a only really small opening on the side.”

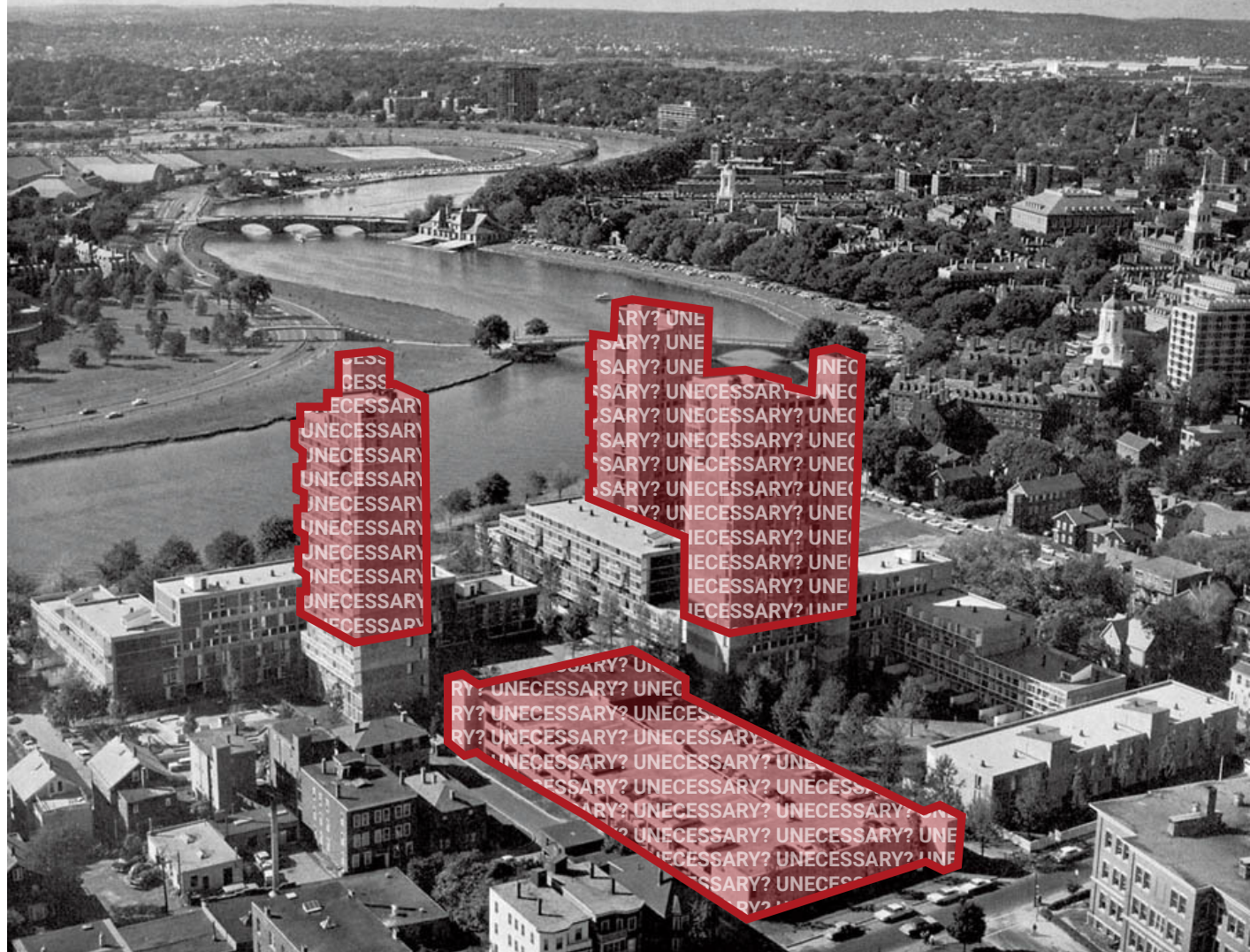
- Quilian Riano, Previous Resident of Peabody Terrace and Harvard GSD Alumni

“the courtyard is typical modernist dystopia (much unlike other Sert buildings around Harvard). It is a dead space that feels sad and no one really inhabits”

- Quilian Riano, Previous Resident of Peabody Terrace and Harvard GSD Alumni

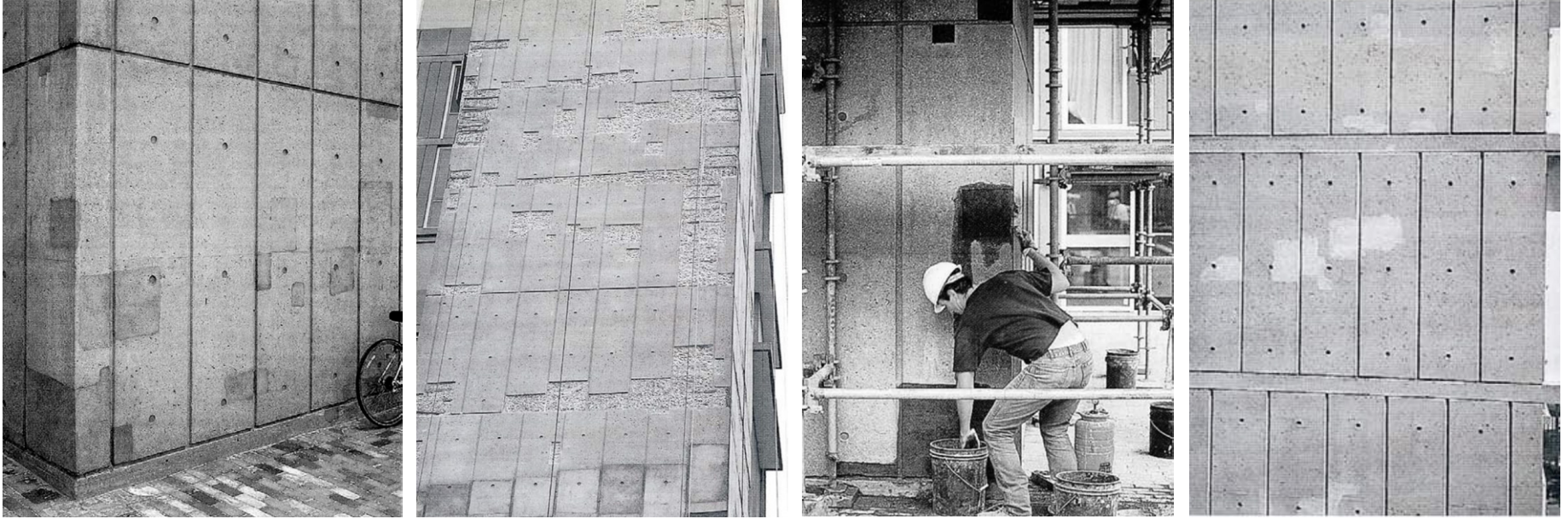
PUBLIC RESPONSE

New York architect Tod Aufero, a Harvard GSD alumni who lived at Peabody Terrace, did a "critical redesign" of Peabody Terrace for his master's thesis. In his study, he found that all 500 units could have been accommodated on the site in four-storey structures while the construction of the parking garage could have been avoided by some additions to the original street grid. Thus, his conclusion was that the high towers, street closings and garage construction were not necessities, but instead were Modernist preferences.



Towers and parking garage highlighted as unnecessary elements according to Aufero

MATERIAL FAILURE



Images showing the deterioration of the cast-in-place concrete and the patchwork that occurred to restore the panels.

In 1996 major repairs were made by Bruner/ Cott which included repairs to both the cast in place concrete and total replacement of windows. The cast in place concrete that was so distinctive in the structure and image of Peabody Terrace proved to be a very difficult restoration challenge. As with other buildings in the 1960s, the lack of experience in concrete casting resulted in rebar bowed out of position resulting in insufficient covering of concrete. In addition scattered spalling was present throughout the entirety of the facade. Another major issue was that there were no means of temperature control in the building except the operable window panels, which resulted in overheating of dwellings in the winter which ultimately led to further deterioration of the building envelope.

Before the intensive 1996 renovations, the university commissioned patching of the deteriorating concrete, however the mixture used was harder, whiter and smoother resulting in an all too visible patchy look on the exterior of the building. The second work of patching posed similar issues except this time with a darker mixture. Eventually, the concrete was completely replaced and windows and ventilation panels were totally rebuilt to include insulated glass in aluminum frames.

INFLUENCES OF PEABODY / CASE STUDY

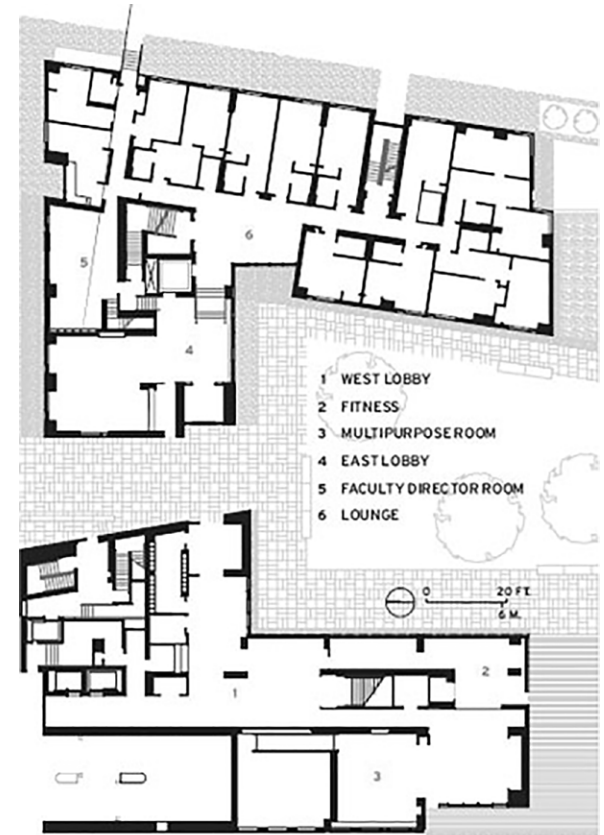
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10 AKRON STREET // INFLUENCE

Harvard University has roughly 22,000 students that are enrolled and come from countries all over the world. Housing is in demand and the institution currently has twelve residences to accommodate for those from abroad. Located just adjacent to the Peabody Terrace, is 10 Akron Street, which is a 2008 residence designed by Kyu Sung Woo Architects. Despite the 50 year difference between the Peabody and the 10 Akron Street construction, it is evident that the Peabody Terrace by Sert, has influenced the design of the new residence on campus. 10 Akron Street houses graduate students and provides them with a gym, multipurpose rooms, lounges and a parking garage that is located underground. Sert was Woo's professor and employer in the 1960s-1070s. Woo later

opened his own firm in 1979. Both residences are a representation of the time in which they were constructed, however, both take on similar massing while having the same program. The 10 Akron residence has a central courtyard where the buildings form a U-shape surrounding it, similar to the inward facing buildings that look into the courtyards of Sert's design. Strips of concrete coloured siding are used to reference the materiality of Peabody Terrace. This mid-rise design is seven stories tall on the north and west flanks of the building, while the east elevation is three stories tall. In order to mimic the style of the Peabody Terrace, this residence carries on the extruded rectangular masses where the windows are located. The floor to ceiling height of the

windows as well as the skylights on the top floor, provide a dramatic view out to the river and sky in a rather modest size of building. Since the Peabody Terrace was designed, technologies for green building have further advanced. Harvard's "Green Campus Initiative" is at the forefront of 10 Akron Street, with high-insulation roofing, utilizing recycled materials in building construction, mechanical systems with a high-efficiency as well as the integration of natural light and ventilation. This LEED certified building also showcases a monitor in the main entrance of the building that indicates the statistics of energy consumption and is a constant reminder to its occupants to live "green".





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CONCLUSION

GENERAL CRITIQUE

In the case of Sert and Peabody, **architecture often aims to dictate the experience of their users** and this isn't always successful. Though his intentions and principles in design were inspiring and promising, this did not translate in the responses received from the general public. On paper and in the architectural community, Sert's work on Peabody was praised and celebrated for its modernist design that emphasized the scale of the human and community. However, the occupants and users of the building did not receive the building in the way that Sert would have liked. There is a certain irony that Sert aimed to bring back the community and human scale to architecture but in turn **users found the spaces quite dark and isolating**. Peabody is an example of **intent versus reality** in architecture, and although it was executed exactly as envisioned, this ultimately was not the best environment for community and individuals to interact.

Peabody remains a **social paradigm** that does not value civic mindedness. The social differences between students and working class inhabitants in the region was seen as a **threat to other Harvard students**. Ultimately Sert's vision for a community complex was ruined through the addition of pedestrian pathways in order to make the complex more "safe", **cutting off its connection to the rest of the campus**.



CRITIQUE OF MODERNISM

When looking at Sert's design for the Peabody Terrace, it can be considered to have achieved success in this design as it consisted of exactly what his **initial intent** was. When looking at his core principles and the vision for the building, he achieved a rather "textbook design". On paper, he was able to **apply theories to the design as factual points**, however in reality, the theories and principles did not always successfully reflect how occupants would end up utilizing the space. He followed CIAM 8 principles of modernism by **imagining new urban environments**, while advancing architecture through pursuing **human scale and individuality** in design.

A criticism of modernism is that it is not site specific. Sert was applauded for how **pedestrian oriented** the site was, as vehicular traffic was kept off the site. When this complex was constructed, the Cambridge Planning Commission had demolished the existing and rundown Riverside neighbourhood, in order to work towards urban development. As this was common at the time of modernism, it is very much criticized in present day.



SYSTEMIC INEQUALITY

In a period characterized by political turmoil, activism and violence, there was a ubiquitous outcry from the oppressed and disenfranchised in the United States for **equal rights** and peace. This paradigm can be seen embedded in the urban theory and design of Peabody Terrace. Sert himself was a strong advocate for the **social potential** of buildings and cities to create flourishing communities. Though he was raised in a conservative and traditional environment, his liberal views permeate through his urban design principles and built projects as well. In the design of Peabody Terrace, Sert emphasized the importance of the individual - noting how every person and every family is different which then must be expressed in one's designs instead of assuming everyone has the same needs.

However, while the oppressed were engaged in this conversation of rights, this period also reflects a **social paradigm** in which security was valued more over civic-mindedness by the wealthy and **privileged**. While Peabody was designed with valiant social intentions and to build community within the complex, deep rooted **systemic issues of inequality** became apparent in the tensions between groups with major differences (ex. those with children versus those without, those who lived within the complex versus those who lived outside).



RESTORATION, ENERGY CONSUMPTION AND GREEN NEW DEAL

Something architects of the modernism era might have dismissed is the **environmental impact** of a building. This unfortunate reality can be observed in Peabody Terrace. Although the architecture is lauded for its bold and innovative ideas, the physical implications of the built fabric cannot be ignored. The restoration efforts undertaken on the building in the 1990's by Bruner Cott raises an important question about restoration and energy consumption. As we are becoming increasingly aware of the environmental impact of buildings, new policies such as the Green New Deal are being introduced to ensure future built projects are contributing to a more sustainable future.

Peabody Terrace not only sets an interesting precedent as an example of modernism architecture, the restoration project is also a notable endeavor in itself. How should we go about **restorations of monumental architectural icons** to conform to a new standard of energy efficiency?

