Examiner's commentary

This is an interesting and original topic, well explained in the introduction. The reasons why this topic is academically worthy of study are clear and the rationale for undertaking the approach chosen is well enunciated. An appropriate academic range of secondary sources has been selected and used to support the candidate's argument. There is a cogent argument throughout, that is well structured and includes appropriate images that illustrate it. The research is analysed effectively, and the argument remains focused on the research question throughout. The discussion is supported by relevant evidence and evaluated with disciplinary insight. The essay demonstrates authoritative knowledge and understanding of the socio-historical context applied to support the visual analysis. This contextual information has been extracted and utilized in a relevant manner. There is a critical evaluation, but it does not address whether the approach taken, and methods used were appropriate. Structure and layout are appropriate and support the reading, understanding and evaluation of the essay. The student has shown advancement in terms of the understanding gained of the process and the theme. Reflections indicate a logical approach to the whole process. There is some evaluation evident.

How can the differences in approach to city planning in Frank Lloyd Wright's Broadacre City and Le Corbusier's La Ville Radieuse be accounted for?

Contents

Introduction

Humans as early as the creation of mythologies, have been obsessed over the term – "Utopia"; a romantic pursuit on designing a city of perfection, where its inhabitants have maximum utility and efficiency. (Hughes, 1911). Such desire was heavily explored amongst architects from the early to mid-twentieth-century –a period of heightened experimentation. Their insights remain relevant at present, particularly in the developing world where an unimaginable number of new cities or areas are being planned to cope with our rapidly growing population. Referring to their success or failures, perhaps not entirely achieving Utopia, brings us closer to the betterment of living standards and social cohesion. My own artistic practice is primarily focused on the interaction between lines and its spatial concepts. In fact, I became aware that subconsciously, my work are acts of mapping, sparkling my interest in urban plans and its aesthetic considerations. Art Historian Robert Hughes argues that "the most influential architecture of the twentieth century, in many ways, was paper architecture that never got off the drawing board". Further reading led me to formulate my question: **How can differences in approach to city planning in Frank Lloyd Wright's Broadacre City and Le Corbusier's La Ville Radieuse be accounted for?**
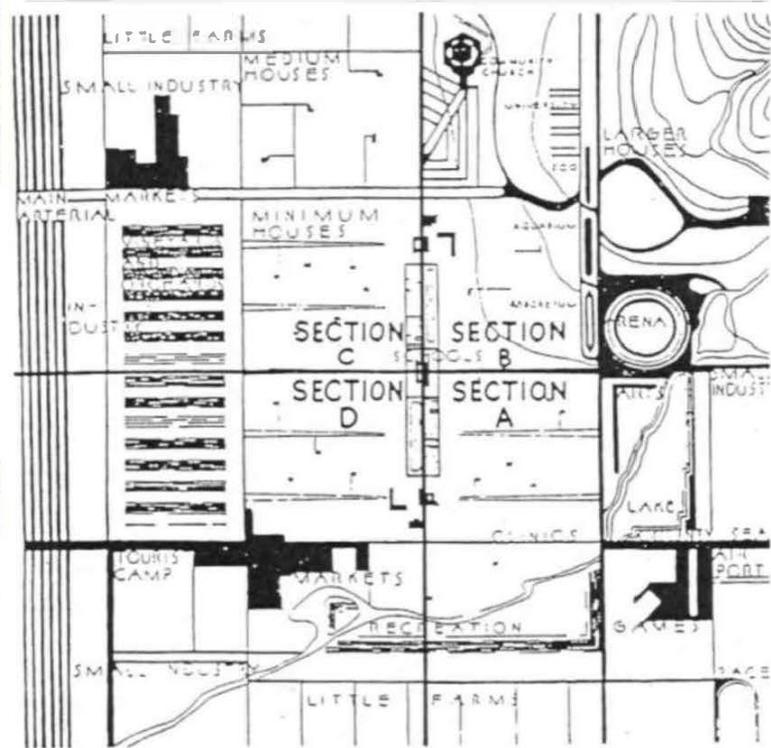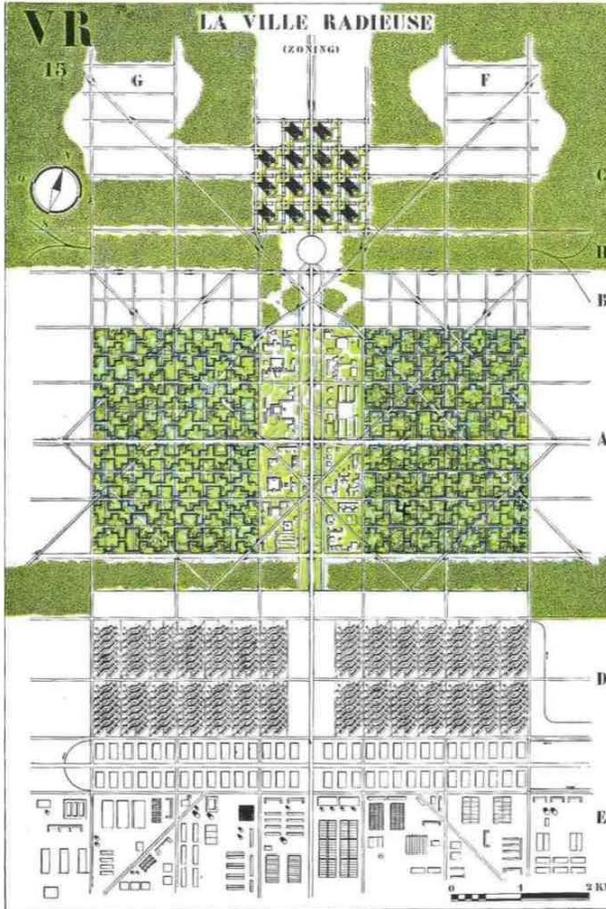
Figure 1 drawing to show overview of La Ville, Le Corbusier, La Ville Radieuse, 1935, © F.L.C / 2021, ProLitteris, Zurich

Figure 2 Drawing to show overview of Broadacre City, Drawing, (Wright, 1932)

Figure 2 Frank Lloyd Wright, The Disappearing City, W. F. Payson, 1932. © 2021, ProLitteris, Zurich

The two plans make a logical pairing to investigate, given the proximity of their publishing dates, Broadacre City in 1932[1] and La Ville Radieuse in 1933. Interestingly, there had also been some heated interaction between the two architects on each other's visions of their plans in a series of 'public arguments' in the New York Times in 1932, each making their differing beliefs clear to the public." (Fowler, 2017) Therefore, "they seemed predestined for comparison; their ideal cities confront each other as two opposing variations on the same utopian topic." (Fishman, 1982, p. 163)

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[1] Wright first expressed his ideas for Broadacre City only in writing in 1932. It was not until 1934 that he had produced rendered drawings and in 1935 that a physical model was made

A key stimulus for drawing up of both plans was technological advancement. "Technology meant precise function, a weeding out of the superfluous: in a word, planning" (Hughes, 1911). Particularly, it was the advancement in construction technology, which pushed for vertical development, the towering skyscrapers, and also, the ground-breaking emergence of the automobile for the masses, boosting movement and efficiency, in turn encouraging horizontal development. The ideas of vertical and horizontal development are heavily explored in both architect's designs and the interaction between the two is the embodiment of contemporary cities. At the same time, both realized that the fusion of these technological advances into designing cities is important to foster an environment of social cohesion and harmony.

These plans were also responses to each architect's cultural, historical and political contexts. Apparent in both plans is the Soviet influence upon them. "In 1930, the Soviet authorities consulted Le Corbusier on decentralization, where his 'response to Moscow', was later named, 'Le Ville Radieuse'." (Cohen, 2004, p. 10) Meanwhile, Wright shared some common ideals with the Soviet de-urbanists and Ebenezer Howard, where there is the same rejection of the big city, weaving together almost every significant strain of anti-urban-thinking (Hall, 2014). Both architects also sought to address the uncontrollable population growth and urban migration, which had begun to strain cities of their resources and caused tension among its inhabitants; cramped living conditions, lack of recreational space and increased crime were only a few of the pressing issues.

Prompted by these areas of convergence regarding context of the plans, three distinct criterions can be extrapolated, so to examine the respective architect's approach in their works, whilst weighing in aesthetic considerations at all times. The choice of the criterions is justified by how examining their cultural, historical and political climate will shed light on their motives and identify what issues they sought to tackle; looking at their aims and functions will provide insight on how they propose these issues be solved; finally, considering their style and composition, will be most reflective of their artistic approach. Visual examinations will be executed with primary sources, of each architect's own publications of their plans, where 'works' refer specifically to the overviewing schematics, supplementary drawings and any corresponding models. Where needed, secondary sources from critics and commentaries will be used to aid contextual or visual analysis. This question is one that is significant in showing the relevance of architecture and planning in creating a supportive environment to fostering efficiency, utility and advancements of society. This essay will ultimately reach a conclusion that argues their differences can be accounted for, primarily by their divergence of beliefs and perspectives, despite rooting from similar, if not, the same events.

Critical Analysis of Le Corbusier's La Ville Radieuse

Cultural, Historical and Political Climate

1930s Paris was a perplexing time. The influx of experimentation, namely in architecture, art, technology, excited French society. But simultaneously, She was also facing economic downturn and political turmoil[2], owing to the Great Depression. It amplified the inefficiencies and disorders of cities to Le Corbusier's resentment, causing him to believe that it would lead to "an age of harmony, in which the machine's potential for liberation would be realized". (Corbusier, 1935). But until then, it would be very same machines that are crippling "modern" cities with uncertainty, specifically describing Paris as "soulless, racked with disease and shut-in" (Corbusier, 1935), because they were not built to harness the power of technology. This foreshadows his intention to present a solution to optimize the impact of technology to raise quality of life, whilst hinting his desire to seek rationality, and authority, resonating with the emphasis on class division entrenched in then-French society. Therefore, this plan is an experiment on one's "personal liberties within collective organization" (Corbusier, 1935).

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[2] The society's frustrations of 1930s France gave rise radical leaders (Left) such as Edouard Herriot and meant that the right-wing parties lost control. Flanked by the rise of Nazism in Germany and further instability to grasp onto power of the radicals, led to riots and scandals. (Encyclopaedia Britannica , 2018)

Equally, the 1930s was when his previous perspective of society took a shift, which tuned his approach on this plan. First, came the rejection of his vision[3] of social regeneration by both the Left and the Right. He had also originally hoped that his visions would be backed by capitalists whom he so greatly admired, only to be rejected again (Benton, 1987); such hopes had rooted from Baron Haussmann's renovation of Paris some fifty-years ago, where the triumphs of his grand plans could not have come to fruition without backing from the capitalists. This disappointment pushed Le Corbusier towards syndicalism, which champions abolishing capitalist orders to establish instead, a social order based on workers organized in production units (Encyclopaedia Britannica, inc, 2008), influencing him to consider a holistic overview of living patterns and its relationship with the urban environment. La Ville Radieuse therefore evaluates how appropriate city planning mechanisms can be used to boost welfare, freedom and efficiency of its inhabitants through organization, responding to the disruptive machine age.
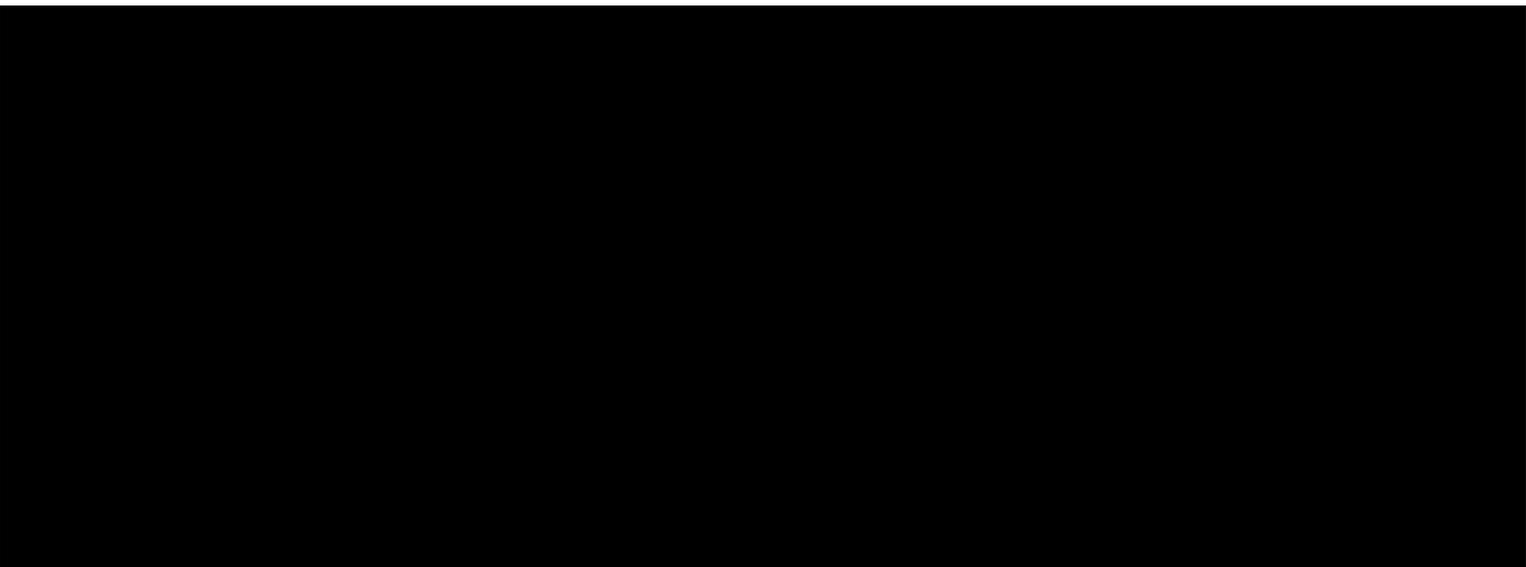

Figure 3 Two plates to show changes brought on to Paris by Baron Haussmann's Grand Renovation of Paris, left showing Paris in 1850 (pre-Haussmann) and right plate is Paris in 1870 (when works completed and still undergoing , 2 Maps, (Chapman, 1953)

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[3] His previous city planning proposals of La Ville Contemporaine and Le Plan Voisin

<u>Aims and Function</u>

Le Corbusier seeks to create a physical construct that strengthens any sense of community having observed that "collective interests and individualism are at logger-heads instead of collaborating" (Corbusier, 1935). Ostensibly, the success of any city plan is measured by its ability to boost interaction between its inhabitants. Hence, Le Corbusier argues that "it is indispensable in these days to aim at the goal of giving men the joys of health and of heart" (Corbusier, 1935). Therefore, organization, his over-arching design principle, involves "logical zoning into separate areas for commerce, industry, dwelling and recreation; and a response to the orientation of the sun and local geography" (Benton, 1987). Doing so, demonstrates the need to evolve different components to better suit a technological age, whilst displaying his belief that access to the sun can have a positive impact. Amid logical, rigorous planning, Le Corbusier sees it a necessity for variety in design, for creating spontaneity in living patterns which supposedly boosts happiness and deters boredom. Influenced by Haussmann's parks, Le Corbusier proposes to maximise green spaces to encourage recreational activities, in hope to re-vitalise the decaying cities, giving colour, literally and, metaphorically, to one's emotion. This is achieved by eliminating suburbs and focusing on vertical development of residential towers, resulting in precisely "11.4% of land masses allocated to residents and the remaining 88.6% to green areas" (Corbusier, 1935). Furthering this radical approach, he suggests to allocate the entire ground-surface to pedestrians, complete with greenery and sporting facilities, by lifting automobile access into the air as flyovers. This should, solve not only the transportation crisis and the lack of open spaces but fulfil his intentions to bring nature to within the cities; "the 'Green City' must be found within the ' City of Towers' or not at all" (Fishman, 1982), which is exactly how Le

Corbusier seeks to bring man closer to nature amid the hustle-and-bustle of his industrial city.

Style and Composition

Le Corbusier radically inverts the conventional city plan by reversing the placements of the business district, traditionally found in the centre of cities, and the residential areas that normally surround it; the tall skyscrapers in the centre, are actually for residential use. This arrangement reflects the emphasis of placing the welfare of its inhabitants first, which also allows for more efficient use of planning resources given its concentrated nature.
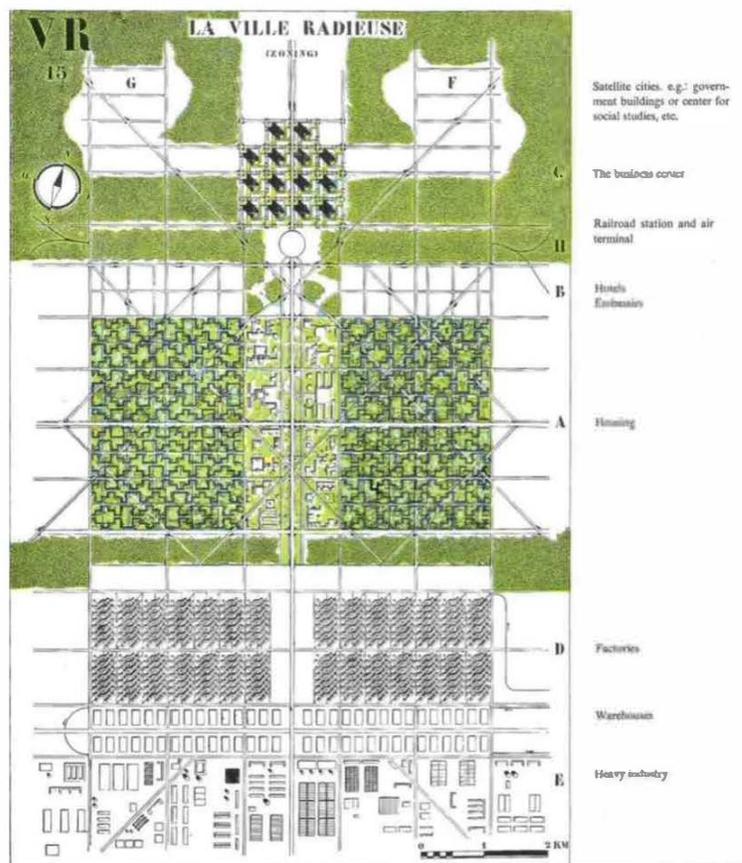

Figure 4 Le Corbusier, La Ville Radieuse, 1935 © F.L.C / 2021, ProLitteris, Zurich

The idea behind this arrangement draws inspiration from the design of the human body, quite literally: the administrative and business functions as the brain, for its intellectual output; residential areas being the lungs by how vitality of a neighbourhood mimics the way breathing supports life; manufacturing and heavy-industry as the legs, given that their activities is the fundamental force that moves society and the body forwards – one step closer to their goals; the intricacies of the transport system as blood veins, representing that these complex bodies would fail without speed in circulation; finally, the main vertical axis in the centre as the spine, reinforcing structure in linking all these functions together. This design in some ways, pays tribute to Da Vinci's anatomical studies. Le Corbusier's subtle references to his studies continues a dialogue to understanding how our body's geometric configurations can be imitated to achieve efficiency.
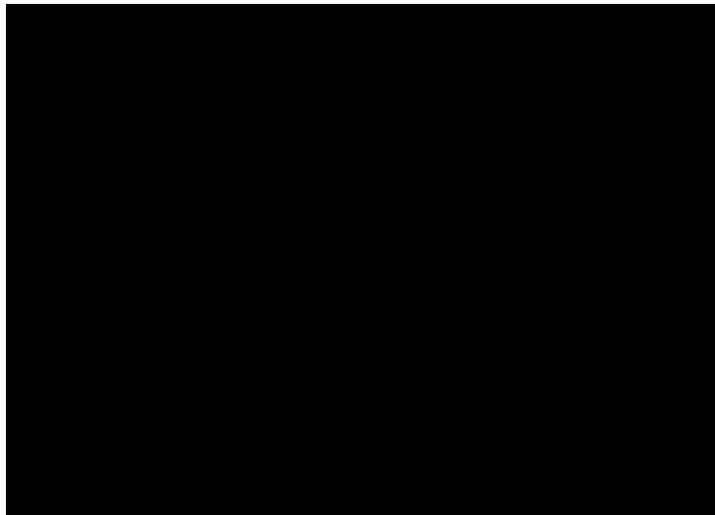

*Figure 3 The Vitruvian Man, Sketch, Leonardo Da Vinci,
(Griggs, 2014)*

Another key aspect to the plan's composition, is its emphasis on creating an illusion of spontaneity in the city's appearance, despite uniformity of the pre-manufactured building blocks this planned environment entails, so that no two streets look the same. This is achieved using a seemingly counter-intuitive approach by introducing pattern-making, which normally compels order through tedious repetitions. Cunningly, this only involves a simple manoeuvre, once a base pattern of one period is designed (Item A, fig.3). This pattern is then flipped three more times, creating four rows after stacking them under each other. (Item B, fig.3) Shifting these four rows at a different rates, the results are a series of newly-formed distinct patterns(Items C-G, fig.3), which shows how the shape of the buildings on a particular street will be
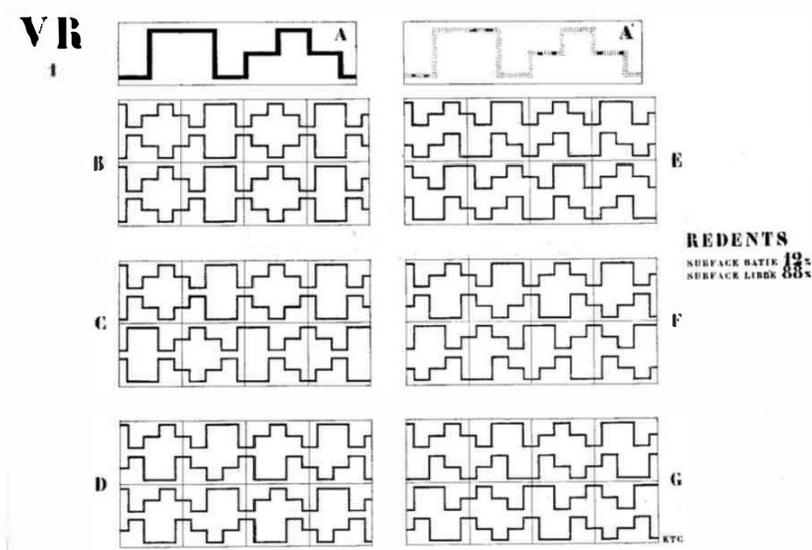

Figure 6 Le Corbusier, La Ville Radieuse, 1935 © F.L.C / 2021, ProLitteris, Zurich

organised accordingly. This way, it is entirely possible that the view from every corner of any streets in his city will be different, without compromising on the ratio between the green and leisurely spaces (88%) and the surfaces covered by buildings (12%)- a testament of the rigor in his design.

Le Corbusier takes his pursuit to create variation further, whilst simultaneously addressing the issue of enabling universal access to sunlight. Another simplistic approach, he tilts the patterns, multiplying the number of variations
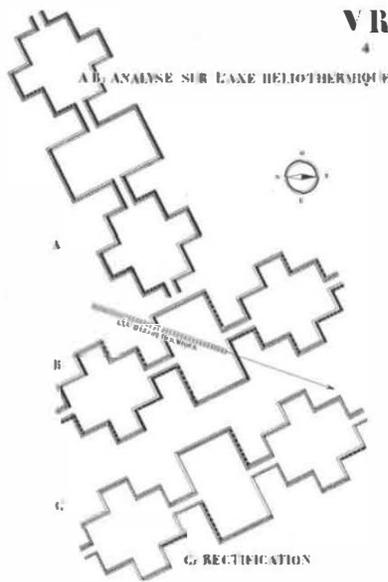

Figure 7 Le Corbusier, La Ville Radieuse, 1935 © F.L.C / 2021, ProLitteris, Zurich
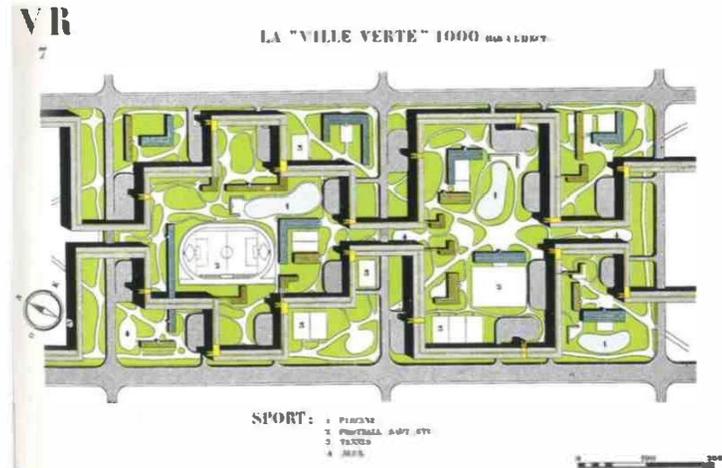

Figure 8 Le Corbusier, La Ville Radieuse, 1935 © F.L.C / 2021, ProLitteris, Zurich

possible, from that one base pattern. The assembling of these patterns also create enclosures, complemented with an impressive array of recreational facilities and extensive landscaping. This visually exciting environment where there is always an element of surprise, relieves the potential for boredom normally associated by the repetitious nature of a planned city of this scale. The vast scenes of green also acts to vitalise one's emotional palette given its pleasing appeal to the eye, a catalyst to provoking happiness. Its effect is accentuated by Le Corbusier's choice of concrete, which given the jungle-like density of the skyscrapers, is another way to offset the potential for the city be a morbid construct.

Critical Analysis of Broadacre City

Cultural, Historical and Political Climate

For Wright, the Great Depression was a wakeup call, which "strengthened his conviction that the nation needed a radical change both in its physical and its economical organisation" (Fishman, 1982, p. 122), having observed that the existing models of large cities, were flawed and out-dated to cope with the demands of a modern lifestyle. For example, its unsustainable high density, constant feeling of claustrophobia, heightened by cramped housing conditions, would be cause for their failure and a way that one's basic liberties may become restricted; by extension, also identifying problems associated with land ownership as a major issue. He resented how increasingly amounts of people were deprived of autonomy, having to conform to society's expectations and how life was becoming grossly repetitive, to which he owed a large part to the urban designs themselves. This compelled Wright to become the embodiment of radical individualism, hoping to restore earlier Emersonian and Jeffersonians values (LeGates & Stout, 1935). Another source of the surge of individualist beliefs stemmed from President Wilson's release of his "Fourteen Points" in 1918. Primarily a manifesto that was used for the Great War negotiations, the conceptual aspects of equality of trade opportunities and preservation of individual liberties in a collective environment permeated the population, (re-)branded as American values; this idea of collective individualism[4] was by taken further by President Roosevelt's New Deal. It is important that Wright's convictions on individualism, which is more focused on the expression of unique personality and character traits, is not be confused with rugged individualism.

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[4] Wright's convictions on individualism is not be confused with "rugged individualism".

Wright found the emergence of affordable automobiles, which re-designed the American, of particular importance. The way the automobile opened up possibilities to travel further distances in shorter times, transformed the American rural landscape: it catalysed the construction of new highways, encouraged internal tourism to the country-side, giving birth to many new satellite communities. More importantly, it enabled people to live further out from the city centre, where housing became spacious and generally more comfortable with its openness to air. With time, the automobile have almost become a necessity, rather than a luxury good. This occurrence is a display of the beginnings of urban sprawl, a signal of decentralisation.

Aims and Function

It is almost misleading to describe the plan as "City" given that this was Wright's vision to redistributing land across the entire United States - creating an "environment in which men would be free from the conforming forces associated with the city" (Dehaene, 2002), "hoping to preserve the social value he prized most highly- individuality" (Fishman, 1982, p. 9). Decentralisation was the answer to Wright's calling, not only of the city's physical components, but its intangible qualities: injustices and inequalities. By decentralising all aspects of society: business and administrative centres, residential areas and industrial zones, and mixing them logically, he promotes equality with the newly established balance of functions across all 'districts'. The name "Broadacre" is a direct reference to Wright's allocation of land to its inhabitants where land of a minimum of an acre is allocated accordingly to the number of people in a given household (Wright, 1932). This in

effect, reduces the government's role to coordinating the centralised operation of land distribution in relation of one's address and proximity to the workplace, which contributes to his other promise to promote accessibility, convenience and ease of navigation. His proposal would hence eliminate the issue of land ownership whilst preserving individualism in an organic manner given relative flexibility on how the land is used. Wright provides a choice of pre-manufactured components to a house where one can assemble or improve them as they wish. Furthering, the conceptual developments of Broadacre plays too, an important role. Wright proposes minimal government intervention, restructuring tax systems, as well as the banking system, following his distrust following the Great Depression. Specifically, he believed on the "decentralising of credit so everyone could command the resources to set himself up" and radically proposing to make "money perishable to prevent hoarding, encourage spending, and reduce interest to a minimum" (Fishman, 1982).

Style and Composition

The immediate observations one would make of the plan is its emphasises on horizontality, spread of low-rise architecture and vast network of roads, all attributed to its decentralist nature. There is no longer a particular point of convergence of where the centre is. Instead, the relatively scarce elements of verticality are scattered all over the city. It lacks the conventional pyramid structure of a city's architecture having gradual increases of height towards the centre; this is one of his ways to promote a greater sense of equality, since his decentralist proposal eliminates the concept of different areas pertaining different degrees of prestige. This also means that the rural landscape is absorbed into the urban areas, so Broadacre
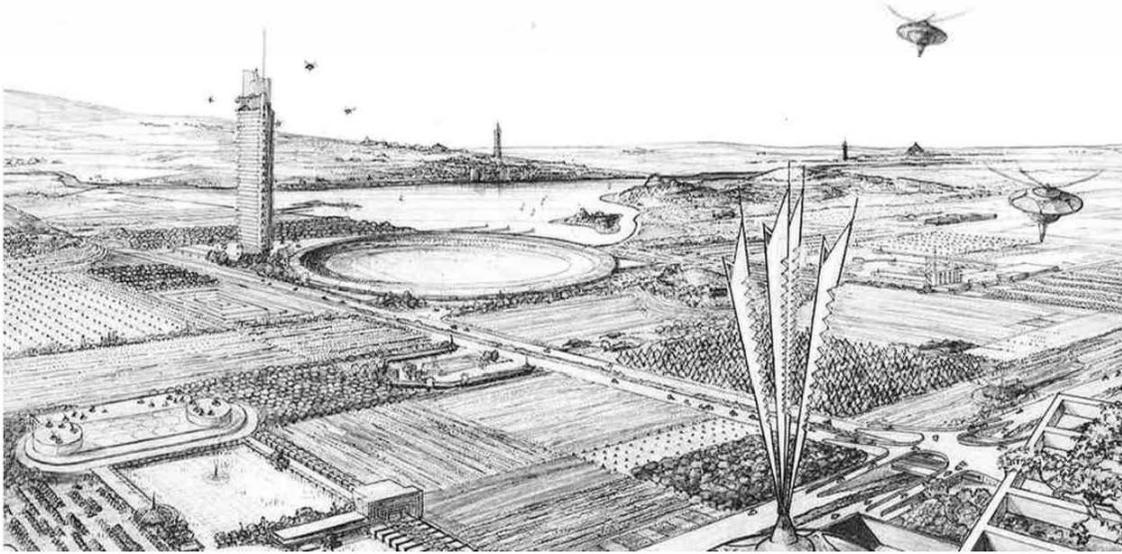
is camouflaged amongst nature, or vice versa.

Wright employs the grid structure, seen in most United States cities, to organize Broadacre. An obvious advantage is its ease to navigate, and he enhances this convenience with the introduction of flyover highways for better connectivity to enable the freedom of access he had promised. These roads, which are literal vessels for movement (of automobiles), as well as presenting motion through the "modulations in their form, allowed for the placement of emphasis on the individual part, while simultaneously incorporating that part in an orderly sequence" (Dehaene, 2002) to create variety. Similarly, this is embodied by the hypothetical landscape features such as the slopes and rivers. Therefore, for Wright, the grid is a source of both order and individuality.

The core of his city hosts the smallest houses, occupying the majority of his population, and the other functions, such as industry, recreation, or government, surrounds it. This accents the tone of equality by prioritising the needs of the working people first. But, in fact, the very "centre" of Broadacre is actually its education hub,
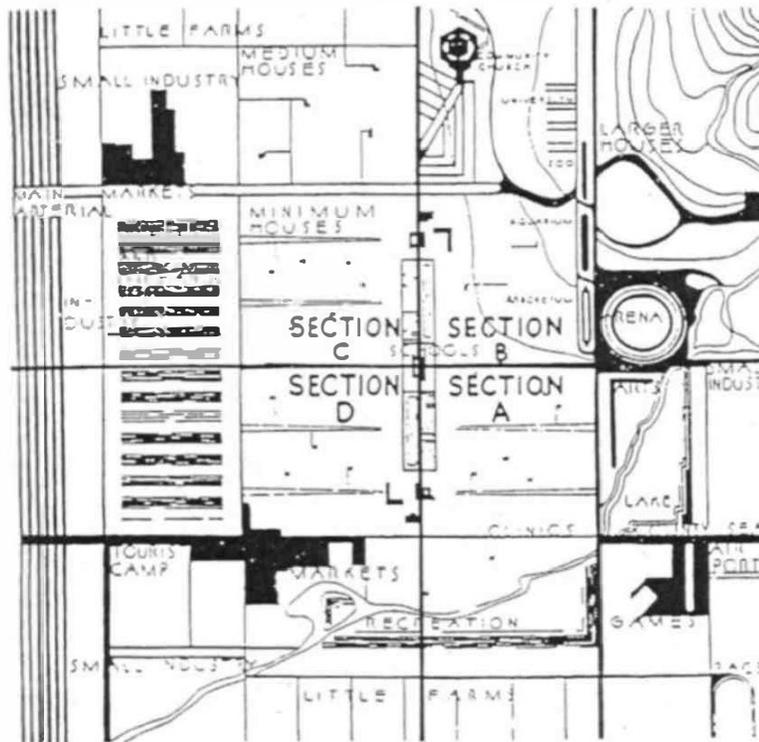

Figure 10 Frank Lloyd Wright, The Disappearing City, W. F. Payson, 1932. © 2021, ProLitteris, Zurich

clearly an aspect of pivotal importance that Wright sees will ultimately drive society to continually improve and innovate. This also shows Wright's perspective of the diminishing importance of government administrations. By dividing his plan to the four parts, Sections A-D, we witness how Wright balances the other functions almost equally. There is always farmland, industrial sites, markets, marking an equality of convenience despite residential locations. Though, each area has their assigned "specialty functions"[5], since it would be impractical and wasteful for all sections to

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[5] Section A: Airport, Section B: Arena, Section C: Vineyards and Orchards, Section D: Tourist Camps, presumably amenities such as hotels.

have these, and prevents the overly repetitive nature of these sections, preserving the much valued sense of individuality.

Given the blurred distinction of what is nature and man-made, distribution of vegetation is fairly even; Wright does not make a deliberate attempt to decorate the city with elaborate landscaping. However, the unusual inclusion of farmland across the city, juxtaposes with how technological advances are normally associated to enable the breaking away from the rural lifestyle. One can even remark that Broadacre is almost encouraging its inhabitants to go backwards, returning to a more crude lifestyle.

Figure 11, Frank Lloyd Wright, Broadacre City Project (Model in four sections). 1934-1935. Retrieved from MoMA: https://www.moma.org/collection/works/161773 (accessed 21/7/18) © 2021, ProLitteris, Zurich. © Photo The Museum of Modern Art/Scala, Florence.

Presentation of differences in approach

Firstly, the plans differ by how La Ville Radieuse is organised to assert social cohesion, whilst Broadacre is much more focused on promoting individualism despite the planned setting. There is a totalitarian angle to Le Corbusier's approach, where the creation of happiness is almost too artificial, even dictating the minute details of the interiors of all housing units. Whereas, Wright accommodates the individualist characters, for example, allowing the customization one's much more spacious units (land mass of a minimum of 1 acre (4000 m^2)/ family versus $14m^2$ /person) to their wishes.

Although both plans seemingly appear to pursue the decentralist argument, where the traditional core functions to a city (government and business) have been thrown out and replaced by the residential areas, La Ville Radieuse, is fundamentally centralist in nature. There is never a mix of the functions within the same areas; they are found only in their assigned levels. In La Ville Radieuse, one would immediately know the purpose of the area, be it for housing or heavy industry, given the clarity of the distinctions. So, La Ville Radieuse follows a much stricter organisational directive, whereas in Broadacre, all functions are mixed in arrangement. Therefore, in comparison, it is as if Broadacre lacks a sense of structure, also seen from its blurred sense of boundaries between sections. This lends it to be a more organically developed city plan. The centralist characteristics of La Ville Radieuse can also be displayed by its ultra-high density, as shown with the $14m^2$/person figure previously mentioned.

Likewise, both architects make aware the importance of green spaces to vitalise their communities. However, where Le Corbusier brings nature into the urban construct, Wright chooses to fuse the two together. Ostensibly, for Wright, the most direct way to create green spaces is simply through the effortless placements of farmlands. But for Le Corbusier, it is much more deliberate: so determined that he is willing to lift all modes of transportation into flyovers, clearing up vast areas of the ground to accommodate his urban oases. In Broadacre, nature or artificial elements, city and rural life, they act as one inseparable entity. It could therefore be argued that Broadacre is the embodiment of anti-urban thinking. The sights of farmland, houses and an airport, all in one area, which is typical of Broadacre, would have been condemned by Le Corbusier.

We must also consider the differences of overall visual effects, as a result of each architect's experimentation between horizontality and verticality. La Ville Radieuse is one that balances these two aspects and mimics traditional cities where the tallest buildings are found in the centre. The high concentration of the tall skyscrapers for housing in the centre, serves as the focal point where the eye naturally drifts towards it, an opportunity for Le Corbusier to make a statement on how technological advances has enabled the construction of such impressive structures. As for the street-level from the outskirts, the sudden increase of height of these residential buildings, where everything else tends to be low-rises, has a similar effect. However, this is all the opposite for Broadacre. With decentralising, emphasising on horizontality with occasional landmarks of taller buildings, it shows off the sight of unspoilt landscapes, looking far away into the horizon, and occasionally drawing attention towards the landmarks.

Conclusion

Both plans converges on how they stress on creating a visually exciting environment as attempts to energise the population, particularly through landscaping, in order to boost happiness and harmony. Simultaneously, the promotion of recreation, having clear distinctions between work-leisure balance is central to achieving this. They also have a strong emphasis on efficiency, using complex circulation systems and strategic placements of the city's functions.

Though, **how can the differences in approach to city planning in Frank Lloyd Wright's Broadacre City and Le Corbusier's La Ville Radieuse be accounted for?** The plans diverges in four main ways: overarching approach, one seemingly tending towards organic development versus taking a more totalitarian approach; division of functions, a melange of decentralised functions versus distinct, rigid zoning; integration of nature, where one fuses with it versus artificially creating urban oases; and, finally, visual experience one being relaxed and laid out versus a conglomeration of imposing, soaring structures that celebrate technological advances. Where there is a convergence to promote individualism, Le Ville Radieuse's overly planned nature actually suppresses it.

These differences can be primary accounted for by the pair's countering beliefs, but not necessarily societal occurrences, since both plans were ultimately responses to the Great Depression, emergence of automobiles and technological advances. By considering the work's cultural, historical and political climate, we understand Le Corbusier's obsession in with finding ways to exploit technological advances and exploring its place in one's daily life. Throughout the plan, we almost see

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Haussmann's shadow looming over his shoulders - a key source of inspiration and influence to Le Corbusier. Parallels are drawn by how Le Corbusier's compulsiveness towards meticulous, rigorous planning is a mirror image to Haussmann turning Paris around in an autocratic manner. Le Corbusier even draws direct reference to Haussmann's approach to artificially create vast parks, bring nature to within the city, in the oases of Le Ville Radieuse. Whereas, Broadacre was a platform to channel Wright's grievances towards conformity within society, which is where his more organic approach stems from, as explorations of individuality. Wright witnessing the inequality entrenched in society caused by the disproportionate centralisation of power and wealth and its failure to deal with crisis, is another way that causes the divergence from Le Corbusier's Syndicalist influences on establishing an organised social order of the workers.

Both planned at the same time; both prompted by the same series of events; both common in some ideas as addressed. Without doubt, Wright and Le Corbusier share this common desire to create the perfect city, thinking that their respective plans would be the solution to all of our contemporary problems. But, in the end, whose Utopia are they?

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Extended essay - Reflections on planning and progress form

Candidate: This form is to be completed by the candidate during the course and completion of their EE. This document records reflections on your planning and progress, and the nature of your discussions with your supervisor. You must undertake three formal reflection sessions with your supervisor: The first formal reflection session should focus on your initial ideas and how you plan to undertake your research; the interim reflection session is once a significant amount of your research has been completed, and the final session will be in the form of a viva voce once you have completed and handed in your EE. This document acts as a record in supporting the authenticity of your work. The three reflections combined must amount to no more than 500 words.

The completion of this form is a mandatory requirement of the EE for first assessment May 2018. It must be submitted together with the completed EE for assessment under Criterion E.

Supervisor: You must have three reflection sessions with each candidate, one early on in the process, an interim meeting and then the final viva voce. Other check-in sessions are permitted but do not need to be recorded on this sheet. After each reflection session candidates must record their reflections and as the supervisor you must sign and date this form.

First reflection session

Candidate comments:

As I was researching for my screens using Art books, I stumbled across Robert Hughes's chapter - "Trouble in Utopia" in "Shock of the New". Already with an interest on architecture, his writing fascinated me on giving me context of developments in architecture. Though, it was ultimately his insights on the transformative implications of architecture and planning on society that resonated most with me. Initially, I wanted to explore Baron Haussmann's Grand Renovation of Paris, but the project's scale, spanned over decades, with difficulties to access accurate resources, made it hard to find a narrow enough focus. Whilst reading about Haussmann and referring back to Hughes's work, it led me to focus on comparing two completely theoretical works of great significance, with inspirations from Haussmann by Le Corbusier and Frank Lloyd Wright. I plan on using primary sources- published essays and working drawings by the pair and secondary sources of interviews, commentaries and critic's reviews to compare their solutions to achieving their versions of Utopia.

Date: 10/6/18

Interim reflection

Candidate comments:

Upon further research, I have tightened my research question to how can the differences in approach to city planning in Wright's Broadacre City and Le Corbusier's La Ville Radieuse be accounted for? To obtain a copy of Le Corbusier's publication on La Ville Radieuse was unexpectedly difficult - owing to the low numbers in which it was printed in. I tried sourcing it online but was only able to find facets of the publication, which would hinder my pursuit to examine all aspects of the plan, causing me to have a bias, or inaccurate analysis. Luckily, I was able to access one through a transferal program with the British library. Alongside this publication, I managed to find a great variety of resources that concurred from speeches, articles, physical models to academic papers. Upon formulating my plan, I was grateful to dissect my research into four main categories and apply a consistent and rigorous methodology of analysis to answering my question.

Date: 10/9/18

Final reflection - Viva voce

Candidate comments:

My EE has given me the opportunity to appreciating each architects' rationales for organization. Thus, my research question was one that was significant in showing the relevance of architecture and planning in creating a supportive environment to fostering efficiency, utility and advancements of society. Despite the plans being conceptualised over 80 years ago, my explorations have demonstrated their contemporary relevance. However, I also have to be aware that everything that I was examining was on paper - plans that were ultimately never realised and their overly theoretical aspect is often too idealistic. I believed a contributing factor to the success of my EE was its sharped focus, whilst still having vast breathing room to explore. My examinations were also conducted in a balanced way to evaluate my research, with consistency in my systematic approach, which allowed me to reach a fair, unbiased conclusion. Consistently considering their artistic motivations, I am sure that this EE has and will continue to be a source of inspiration in my own artistic practice.

Date: 6/12/18