

Term Paper

“Compare & Contrast how Le Corbusier & FLW were influence by different world cultures over the course of their careers”.

Introduction / Thesis statement:

Le Corbusier and Frank Lloyd Wright were both two strong power houses of influences for the Architectural world that contributed to redefining the execution of how architect's reposes to problem solving innovations. They both maintained a balance in achieving beauty in the unknown of future expectations of living standards. Both these two celebrated Architectural examples set a standard in architectural design and views that taught many to look further. Their work and notable styles were beyond their time and still relative to the future that unfortunately they did make it to see it through. Their detailed approach to collect their data into form and function of design was to emulate responding to solve their client's problem with a classic or modern approach while respecting or not adhering to their project's environment or cultural differences. Their studies and presentations both created the deep appreciation to value those first steps an architect would need to master to understand their client, problem, projects and establish a balance of beauty and aesthetics. theirs designs played a wave into who an architect to should follow suit or mentor and mimic their styles. These twos make it possible to be a student and be better than their instructor o mentor. Their achievements and design structure criteria were very vast that it is recognized for its unique context to the current time of presentation of symbolic involvement to date.

Le Corbusier style of Modernists Art in Architecture has much influence s to where the projects were built heavily. Whether or now it was more less an idea of what the present image of buildings identity to dishonesty or honest to respect the environment surrounding structures. Le Corbusier was concerned by problems he saw in industrial cities at the turn of the 20th century. He thought that industrial housing techniques led to crowding, dirtiness, and a lack of a moral landscape. He was a leader of the modernist movement to create better living conditions and a better society through housing. Ebenezer Howard's Garden Cities of Tomorrow heavily influenced Le Corbusier and his contemporaries.

Le Corbusier revolutionized urban planning and was a founding member of the Congrès International d'Architecture Moderne (CIAM). One of the first to realize how the automobile would change human society, Le Corbusier conceived the city of the future with large apartment buildings isolated in a park-like setting on pilotis. Le Corbusier's plans were adopted by builders of public housing in Europe and the United States. In Great Britain urban planners turned to Le Corbusier's "Cities in the Sky" as a cheaper method of building public housing from the late 1950s.[84] Le Corbusier criticized any effort at

ornamentation of the buildings. The large spartan structures in cities, but not 'of' cities, have been criticized for being boring and unfriendly to pedestrians.

Several of the many architects who worked for Le Corbusier in his studio became prominent, including painter-architect Nadir Afonso, who absorbed Le Corbusier's ideas into his own aesthetics theory. Lúcio Costa's city plan of Brasília and the industrial city of Zlín planned by František Lydie Gahura in the Czech Republic are based on his ideas. Le Corbusier's thinking had profound effects on city planning and architecture in the Soviet Union during the Constructivist era. As there was influence of Mayan Agricultural influence in Falling Water

Le Corbusier harmonized and lent credence to the idea of space as a set of destinations between which mankind moved continuously. He gave credibility to the automobile as transporter, and to freeways in urban spaces. His philosophies were useful to urban real estate developers in the American post-World War II period because they justified and lent intellectual support to the desire to raze traditional urban space for high density, high profit urban concentration. The freeways connected this new urbanism to low density, low cost, highly profitable suburban locales available to be developed for middle class single-family housing.

Missing from this scheme of movement was connectivity between isolated urban villages created for lower-middle and working classes, and the destination points in Le Corbusier's plan: suburban and rural areas, and urban commercial centers. The freeways as designed traveled over, at, or beneath grade levels of the living spaces of the urban poor, for example the Cabrini–Green housing project in Chicago. Such projects with no freeway exit ramps, cut off by freeway rights-of-way, became isolated from jobs and services concentrated at Le Corbusier's nodal transportation end points. As jobs migrated to the suburbs, urban village dwellers found themselves without freeway access points in their communities or public mass transit that could economically reach suburban job centers. Late in the post-War period, suburban job centers found labor shortages to be such a critical problem that they sponsored urban-to-suburban shuttle bus services to fill vacant working class and lower-middle class jobs, which did not typically pay enough to afford car ownership.

Le Corbusier influenced architects and urbanists world-wide. In the United States, Shadrach Woods; in Spain, Francisco Javier Sáenz de Oiza; in Brazil, Oscar Niemeyer; In Mexico, Mario Pani Darqui; in Chile, Roberto Matta; in Argentina, Antoni Bonet i Castellana (a Catalan exile), Juan Kurchan, Jorge Ferrari Hardoy, Amancio Williams, and Clorindo Testa in his first era; in Uruguay, the professors Justino Serralta and Carlos Gómez Gavazzo; in Colombia, Germán Samper Gnecco, Rogelio Salmona, and Dicken Castro; in Peru, Abel Hurtado and José Carlos Ortecho.

Le Corbusier's design was cited as an inspiration for Kanye West's album My Beautiful Dark Twisted Fantasy. Much of his influences derived of many different things that I hope to gain that skill to develop extraordinary designs.

Frank Lloyd Wright has also much influences of other cultures wherein he reflected in his designs. Moreover the statures like is falling water had derived of Mayan Agriculture. His Prairie Style which was out of his belief that we needed fewer, larger rooms which flowed more easily, his antithesis to the rigid Victorian era architecture. From there the Textile Style was born, which led way to the Organic Style and then the Usonian Style. His belief that buildings should be made from the land and benefit the land inspired most of his work. These beliefs, avant garde for his time, are still practiced and revered today. His Selective Styles "to render the inherent plasticity of organic forms in architecture." FLW strongly believed in individualism and did not affiliate with the American Institute of Architects during his career, going so far as to call the organization "a harbor of refuge for the incompetent," and "a form of refined gangsterism." When an associate referred to him as "an old amateur" Wright confirmed, "I am the oldest." Wright rarely credited any influences on his designs, but most architects, historians and scholars agree he had five major influences; Louis Sullivan, whom he considered to be his Lieber Meister (dear master), Nature, particularly shapes/forms and colors/patterns of plant life, Music (his favorite composer was Ludwig van Beethoven), Japanese art, prints and buildings - Japanese art.

Though most famous as an architect, Wright was an active dealer in Japanese art, primarily ukiyo-e woodblock prints. He frequently served as both architect and art dealer to the same clients; he designed a home, then provided the art to fill it. For a time, Wright made more from selling art than from his work as an architect. Wright was also an avid collector of Japanese prints and used them as teaching aids with his apprentices in what were called "print parties".

Wright first traveled to Japan in 1905, where he bought hundreds of prints. The following year, he helped organize the world's first retrospective exhibition of works by Hiroshige, held at the Art Institute of Chicago. He was a major presence in the Japanese art world, selling a great number of works to prominent collectors such as John Spaulding of Boston and to prominent museums such as the Metropolitan Museum of Art in New York. He penned a book on Japanese art in 1912.

In 1920, however, rival art dealers began to spread rumors that Wright was selling retouched prints; this, combined with Wright's tendency to live beyond his means, and other factors, led to great financial troubles for the architect. Though he provided his clients with genuine prints as replacements for those he was accused of retouching, this marked the end of the high point of his career as an art dealer. He was forced to sell off much of his art collection in 1927 to pay off outstanding debts; the Bank of Wisconsin claimed his Taliesin home the following year, and sold thousands of his prints, for only one dollar a piece, to collector Edward Burr Van Vleck. Wright continued to collect and deal in prints until his death in 1959, using prints as collateral for loans, often relying upon his art business to remain financially solvent.

The extent of his dealings in Japanese art went largely unknown, or underestimated, among art historians for decades until, in 1980, Julia Meech, then associate curator of Japanese art at the Metropolitan Museum, began researching the history of the museum's collection of Japanese prints. She discovered "a three-inch-deep 'clump of 400 cards' from 1918, each listing a print bought from the same seller—'F. L. Wright'" and several letters exchanged between Wright and the museum's first curator of

Far Eastern Art, Sigisbert C. Bosch Reitz, in 1918-22. These discoveries, and subsequent research, led to a renewed understanding of Wright's career as an art dealer.



Both Wright and Le Corb styles taught us for years to come is that how to understand your influences no matter where they came from. They inherit the influence and conceptualize those inspirations and come up with iterations that was amazing. Not to mention also to develop a feeling or reflection to respond with a design was a true signature and influence of Architectural design.

The two put other cultures from other regions such as heritage details of Central, and South American History to Paris France and future out their careers.

References

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