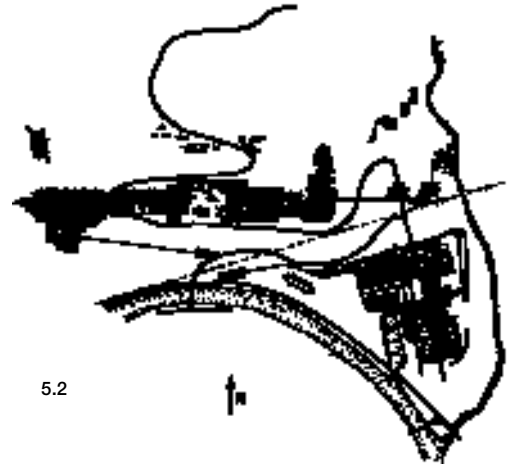


Figure 5.1 Linear city by Soria y Mata.



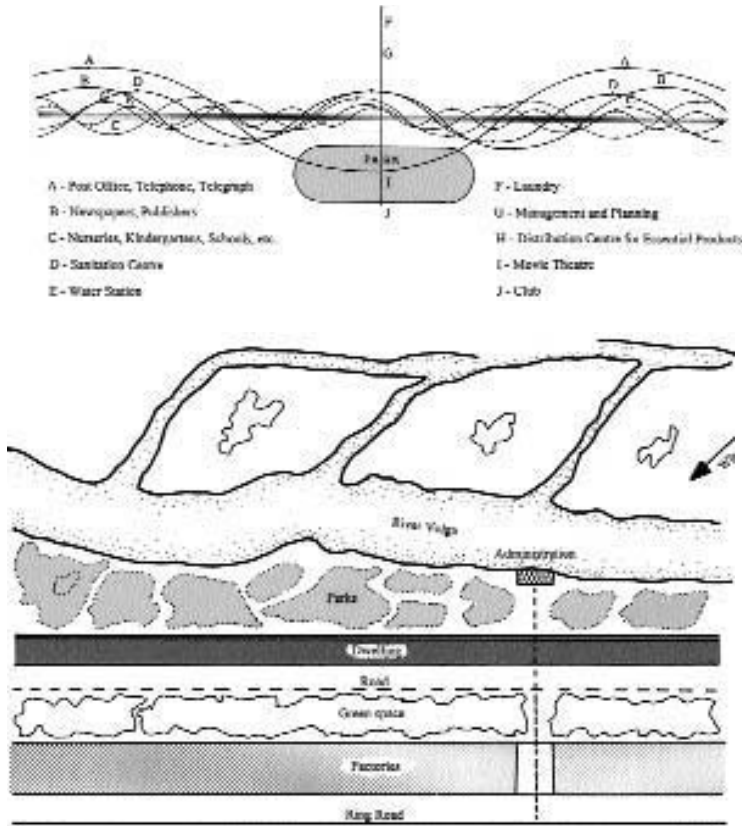
5.1

Figure 5.2 Cité Industrielle by Garnier.



5.2

Figure 5.3 The linear city of Miliutin.



tion to the magical path of the sun. The idea of the city as a machine is not purely a twentieth-century phenomenon - its roots lie much deeper. This century, however, the idea has been developed and elevated to a predominant position by movements such as Futurism and the writings of Le Corbusier, particularly his project for the Radiant City.² Other landmarks in the development of this idea of the city as a machine are the linear suburbs for Madrid by Arturo Soria y Mata in 1894 and the *Cité Industrielle* by Tony Garnier (Figures 5.1 and 5.2).³ In contrast, followers of Geddes and Mumford describe the city in organic terms. For them the city is an organism which is born, grows and dies: it can be healthy or diseased.⁴ Concepts of the city, in part, have their origins in one of these generic ideas and can only be understood when seen against this larger picture.

The city, when thought of as a machine, is composed of small parts linked like cogs in a wheel; all the parts having clear functions and separate motions. In its most expressive form it can have the clarity of a crystal or it can be a daring exposition of rationality. The early work of Le Corbusier exhibits these heroic qualities. It can also appear coldly functional with undertones of social engineering and state control. Miliutin develops the machine theme