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# From Bauhaus To Our House

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## CONCLUSION

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study, our straightforward and cost-free solution is right here to sustain you every step of the way.

**From Bauhaus to Our House** *Farrar, Straus and Giroux*

After critiquing—and infuriating—the art world with *The Painted Word*, award-winning author Tom Wolfe shared his less than favorable thoughts about modern architecture in *From Bauhaus to Our Haus*. In this examination of the strange saga of twentieth century architecture, Wolfe takes such European architects as Ludwig Mies van der Rohe, Le Corbusier, and Bauhaus art school founder Walter Gropius to task for their glass and steel box designed buildings that have influenced—and

infected—America's cities.

**From Bauhaus to Our House**  
*Macmillan*

Takes a critical look at the past fifty years of American architecture and assesses the influence of foreign architects and movements

**From Bauhaus to Our House**  
*MacMillan*

A review of architectural trends in the twentieth century that attacks the modernist mainstream.

**The Purple Decades** *Macmillan*

This collection of Wolfe's essays, articles, and chapters from previous collections is filled with observations on U.S. popular culture in the 1960s and 1970s.

**The Painted Word** *Farrar, Straus and Giroux*

"America's nerviest journalist" (Newsweek) trains his satirical eye on Modern Art in this "masterpiece" (The Washington Post) Wolfe's style has never been more dazzling, his wit never more keen. He addresses the scope of Modern Art, from its founding days as Abstract Expressionism through its transformations to Pop, Op, Minimal, and Conceptual. The Painted Word is Tom Wolfe "at his most clever, amusing, and irreverent" (San Francisco Chronicle).

**Mauve Gloves and Madmen, Clutter and Vine** *Farrar, Straus and Giroux*

"When are the 1970s going to begin?" ran the joke during the Presidential campaign of 1976. With his own

patented combination of serious journalism and dazzling comedy, Tom Wolfe met the question head-on in these rollicking essays in *Mauve Gloves and Madmen, Clutter and Vine* -- and even provided the 1970s with its name: "The Me Decade."

**A Man in Full** *Farrar, Straus and Giroux*  
Big men. Big money. Big games. Big libidos. Big trouble. A decade ago, *The Bonfire of the Vanities* defined an era--and established Tom Wolfe as our prime fictional chronicler of America at its most outrageous and alive. This time the setting is Atlanta, Georgia--a racially mixed late-century boomtown full of fresh wealth, avid speculators, and worldly-wise politicians. The protagonist is Charles Croker, once a college football

star, now a late-middle-aged Atlanta real-estate entrepreneur turned conglomerate king, whose expansionist ambitions and outsize ego have at last hit up against reality. Charlie has a 28,000-acre quail-shooting plantation, a young and demanding second wife--and a half-empty office tower with a staggering load of debt. When star running back Fareek Fanon--the pride of one of Atlanta's grimmest slums--is accused of raping an Atlanta blueblood's daughter, the city's delicate racial balance is shattered overnight. Networks of illegal Asian immigrants crisscrossing the continent, daily life behind bars, shady real-estate syndicates, cast-off first wives of the corporate elite, the racially charged politics of college sports--Wolfe shows us the disparate

worlds of contemporary America with all the verve, wit, and insight that have made him our most phenomenal, most admired contemporary novelist. *A Man in Full* is a 1998 National Book Award Finalist for Fiction.

### **From Bauhaus to Our House**

The strange saga of American architecture in the 20th century makes for both comedy and intellectual excitement as Wolfe debunks the Euro gods of modern and postmodern architecture and their American counterparts.

### **Gropius** *Harvard University Press*

Fiona MacCarthy challenges the image of Walter Gropius as a doctrinaire architectural rationalist, bringing out the

vision and courage that carried him through a politically hostile age. Approaching the Bauhaus founder from all angles, she offers a poignant personal story, one that reexamines the urges that drove Euro-American modernism as a whole.

### **The Right Stuff** *Farrar, Straus and Giroux*

From "America's nerviest journalist" (*Newsweek*)--a breath-taking epic, a magnificent adventure story, and an investigation into the true heroism and courage of the first Americans to conquer space. "Tom Wolfe at his very best" (*The New York Times Book Review*) Millions of words have poured forth about man's trip to the moon, but until now few people have had a sense of the



most engrossing side of the adventure; namely, what went on in the minds of the astronauts themselves - in space, on the moon, and even during certain odysseys on earth. It is this, the inner life of the astronauts, that Tom Wolfe describes with his almost uncanny empathetic powers, that made *The Right Stuff* a classic.

**From Bauhaus to Our House [sound Recording]** *CNIB*

**From Bauhaus to Our House**

**The Kingdom of Speech** *Little, Brown*

The maestro storyteller and reporter provocatively argues that what we think we know about speech and human evolution is wrong. "A whooping, joy-

filled and hyperbolic raid on, of all things, the theory of evolution." (Dwight Garner, *New York Times*) Tom Wolfe, whose legend began in journalism, takes us on an eye-opening journey that is sure to arouse widespread debate. *THE KINGDOM OF SPEECH* is a captivating, paradigm-shifting argument that speech--not evolution--is responsible for humanity's complex societies and achievements. From Alfred Russel Wallace, the Englishman who beat Darwin to the theory of natural selection but later renounced it, and through the controversial work of modern-day anthropologist Daniel Everett, who defies the current wisdom that language is hard-wired in humans, Wolfe examines the solemn, long-faced, laugh-out-loud zig-zags of Darwinism, old and Neo, and

finds it irrelevant here in the Kingdom of Speech.

**Radical Chic and Mau-Mauing the Flak Catchers** *Farrar, Straus and Giroux*

Radical Chic and Mau-Mauing the Flak Catchers is classic Tom Wolfe, a funny, irreverent, and "delicious" (The Wall Street Journal) dissection of class and status by the master of New Journalism. The phrase 'radical chic' was coined by Tom Wolfe in 1970 when Leonard Bernstein gave a party for the Black Panthers at his duplex apartment on Park Avenue. That incongruous scene is re-created here in high fidelity as is another meeting ground between militant minorities and the liberal white establishment. Radical Chic provocatively explores the relationship

between Black rage and White guilt. Mau-Mauing the Flak Catchers, set in San Francisco at the Office of Economic Opportunity, details the corruption and dysfunction of the anti-poverty programs run at that time. Wolfe uncovers how much of the program's money failed to reach its intended recipients. Instead, hustlers gamed the system, causing the OEO efforts to fail the impoverished communities.

**From Bauhaus to Ecohouse** *LSU Press*

Global warming and concerns about sustainability recently have pushed ecological design to the forefront of architectural study and debate. As Peder Anker explains in From Bauhaus to Ecohouse, despite claims of novelty, debates about environmentally sensitive

architecture have been ongoing for nearly a century. By exploring key moments of inspiration between designers and ecologists from the Bauhaus projects of the interwar period to the eco-arks of the 1980s, Anker traces the historical intersection of architecture and ecological science and assesses how both remain intertwined philosophically and pragmatically within the still-evolving field of ecological design. The idea that science could improve human life attracted architects and designers who looked to the science of ecology to better their methodologies. Walter Gropius, the founder of the Bauhaus school, taught that designed form should follow the laws of nature in order to function effectively. With the Bauhaus movement, ecology and design

merged and laid the foundation of modernist architecture. Anker discusses in detail how the former faculty members of the Bauhaus school -- including László Maholy-Nagy and Herbert Bayer -- left Nazi Germany in the mid-1930s and engaged with ecologists during their "London period" and in the U.S. A subsequent generation of students and admirers of Bauhaus, such as Richard Buckminster Fuller and Ian McHarg, picked up their program, and -- under the general banner of merging art and science in the design process -- Bauhaus-minded architects began to think ecologically while some ecologists lent their ideas to design. Anker charts complicated currents of ecological design thought spanning pre-- and post-- World War II and through the cold war,

including pivotal changes such as the emergence of space exploration and new theories on closed-system living in space capsules, space stations, and planetary colonies. Space ecology, Anker explains, inspired leading landscape designers of the 1970s, who used the imagined life of astronauts as a model for how humans should live in harmony with nature. Theories of how to design for extraterrestrial living impacted design and ecological thinking for earth-based living as well, as evidenced in Disney's Spaceship Earth attraction as well as in the Biosphere 2 experiments in Arizona in the early 1990s. Illuminating important connections between theories about the relationship between humans and the built environment, Anker's provocative study provides new insight

into a critical period in the evolution of environmental awareness.

### **Palladio** *Penguin UK*

Palladio (1508-80) combined classical restraint with constant inventiveness. In this study, Professor Ackerman sets Palladio in the context of his age - the Humanist era of Michelangelo and Raphael, Titian and Veronese - and examines each of the villas, churches and palaces in turn and tries to penetrate to the heart of the Palladian miracle. Palladio's theoretical writings are important and illuminating, he suggests, yet they never do justice to the intense intuitive skills of "a magician of light and colour". Indeed, as the photographs in this book reveal, Palladio was "as sensual, as skilled in visual

alchemy as any Venetian painter of his time", and his countless imitators have usually captured the details, but not the essence of his style. There are buildings all the way from Philadelphia to Leningrad which bear witness to Palladio's "permanent place in the making of architecture", yet he also deserves to be seen on his own terms.

### **Chicagoisms** *Park Book*

Chicago has long captured the global imagination as a place of tall, shining buildings rising from the fog, the playground for many of architecture's greats—from Mies van der Rohe to Frank Lloyd Wright—and a surprising epicenter for modern construction and building techniques. In this beautifully illustrated volume, Alexander Eisenschmidt and

Jonathan Mekinda have brought together a diverse pool of curators, artists, architects, historians, critics, and theorists to produce a multifarious portrait of the Second City. Looking at events as far back as the 1933 exhibition "Early Modern Architecture in Chicago," *Chicagoisms* is remarkable for the breadth of its topics and the depth of its essays. From more abstract ventures like tracking the boom-and-bust cycle of Chicago's commitment to architecture and the influence of the Chicago grid system of Mies van der Rohe, to more straightforward studies of the "Americanization" of Berlin, the editors have chosen essays that convey the complex and varied history and culture of Chicago's architecture. More than simply an architectural biography of the

city, Chicagoisms shows Chicago to have an important role as a catalyst for international development and pinpoints its remarkable influence around the world. The contributors explore topics as diverse as Daniel Burnham's vision and OMA's student center for the Illinois Institute of Technology, and show them to all be indelibly products of Chicago. This volume is published to coincide with the exhibition Chicagoisms: The City as Catalyst for Architectural Speculation opening at the Art Institute of Chicago, opening in June 2013.

### **Form follows fiasco**

### **From Bauhaus to Our House**

### **A Cultural History of the Avant-**

### **Garde in the Nordic Countries 1925-1950 BRILL**

A Cultural History of the Avant-Garde in the Nordic Countries 1925-1950 is the first work to consider all the arts and to discuss the role of the avant-garde not only in aesthetic terms but in its cultural and political context.

### **No Place Like Utopia W W Norton & Company Incorporated**

No Place Like Utopia has a deep theme: how modern architecture, born and raised between the wars and after with a strong sense of social and political idealism, gradually fell back in the 1960s into its ancient role as an elitist pursuit dedicated to flattering the rich and powerful.

## From Bauhaus to Our House

### **The Sky's the Limit** *Little, Brown*

With his signature elan, Gaines weaves a gossipy tapestry of brokers, buyers, co-op boards, and eccentric landlords and tells of the apartment hunting and renovating adventures of many celebrities -- from Tommy Hilfiger to Donna Karan, from Jerry Seinfeld to Steven Spielberg, from Barbra Streisand to Madonna. Gaines uncovers the secretive, unwritten rules of co-op boards: why diplomats and pretty divorcees are frowned upon, what not to wear to a board interview, and which of the biggest celebrities and CEOs have been turned away from the elite buildings of Fifth and Park Avenues. He introduces the carriage-trade brokers

who never have to advertise for clients and gives us finely etched portraits of a few of the discreet, elderly society ladies who decide who gets into the so-called Good Buildings. Here, too, is a fascinating chronicle of the changes in Manhattan's residential skyline, from the slums of the nineteenth century to the advent of the luxury building. Gaines describes how living in boxes stacked on boxes came to be seen as the ultimate in status, and how the co-operative apartment, originally conceived as a form of housing for the poor, came to be used as a legal means of black-balling undesirable neighbors. A social history told through brick and mortar, *The Sky's the Limit* is the ultimate look inside one of the most exclusive and expensive enclaves in the world, and at the lengths

to which people will go to get in.

### **Exquisite Corpse** *Verso*

'Exquisite Corpse' was a game played by the surrealists in which someone drew on a piece of paper, folded it and passed it to the next person to draw on until, finally, the sheet was opened to reveal a calculated yet random composition. In this entertaining and provocative book, Michael Sorkin suggests that cities are similarly assembled by many players acting with varying autonomy in a complicit framework. An unfolding terrain of invention, the city is also a means of accommodating disparity, of contextualizing sometimes startling juxtapositions. Sorkin's aim is to widen the debate about the creation of buildings beyond the immediate issues

of technology and design. He discusses the politics and culture of architecture with daring, often devastating, observations about the institutions and personalities who have dominated the profession over the past decade. Their preoccupation with the empty style of 'beach houses and Disneyland' has consistently trivialized the full constructive scope of contemporary architecture's possibilities. Sorkin's interventions range from the development scandals of New York where 'skyscrapers stand at the intersection between grid and greed', through the deconstructivist architectural culture of Los Angeles, to the work and ideas of architects, developers and critics such as Alvar Aalto, Norman Foster, Paul Goldberger,



Michael Graves, Coop Himmelblau, Philip Johnson, Leon Krier, Frank Lloyd Wright, Richard Rogers, Carlo Scarpa, James Stirling, Donald Trump, Tom Wolfe and Lebbeus Woods. Throughout Sorkin combines stinging polemic with a powerful call for a rebirth of architecture that is visionary and experimental--a recuperated 'dreamy science'

### **Bauhaus**

Documents the struggle of Walter Gropius and his efforts to keep his utopian vision of a school financially afloat amidst political and ideological conflicts within the faculty.

### **The Object Stares Back** *Houghton Mifflin Harcourt*

A study on how our eyes function with

our brains examines the irrational elements of physical sight and concludes that human seeing transforms both the viewer and the object being viewed

### **The Bauhaus and America** *MIT Press*

An historical exploration of the Bauhaus--having existed for only fourteen years and boasting fewer than 1,300 students--assesses the school's influence throughout the world in numerous buildings, art-works, objects, concepts, and curricula. Reprint.

### **A Hut of One's Own** *MIT Press*

An exploration of the smallest and simplest of dwellings offers answers to some of the largest and oldest questions about architecture. This small book on small dwellings explores some of the

largest questions that can be posed about architecture. What begins where architecture ends? What was before architecture? The ostensible subject of Ann Cline's inquiry is the primitive hut, a one-room structure built of common or rustic materials. Does the proliferation of these structures in recent times represent escapist architectural fantasy, or deeper cultural impulses? As she addresses this question, Cline gracefully weaves together two stories: one of primitive huts in times of cultural transition, and the other of diminutive structures in our own time of architectural transition. From these narrative strands emerges a deeper inquiry: what are the limits of architecture? What ghosts inhabit its edges? What does it mean to dwell

outside it? Cline's project began twenty-five years ago, when she set out to translate the Japanese tea ritual into an American idiom. First researching the traditional tea practices of Japan, then building and designing huts in the United States, she attempted to make the "translation" from one culture to another through the use of common American building materials and technology. But her investigation eventually led her to look at many nonarchitectural ideas and sources, for the hut exists both at the beginning of and at the farthest edge of architecture, in the margins between what architecture is and what it is not. In the resulting narrative, she blends autobiography, historical research, and cultural criticism to consider the place that such structures as shacks,

teahouses, follies, casitas, and diners—simple, "undesigned" places valued for their timelessness and authenticity—occupy from both a historical and contemporary perspective. This book is an original and imaginative attempt to rethink architecture by studying its boundary conditions and formative structures.

### **Bauhaus Dream-house**

This original study brings critical social theory to bear on the ideas of architectural and design education at the Bauhaus - tracing the spread and influence of these ideas worldwide. Written for those in the fields of architectural and design education, architectural history and critical pedagogy, it is also for teachers and

students in German art and cultural history.

### **Hooking Up** *Farrar, Straus and Giroux*

Only yesterday boys and girls spoke of embracing and kissing (necking) as getting to first base. Second base was deep kissing, plus groping and fondling this and that. Third base was oral sex. Home plate was going all the way. That was yesterday. Here in the Year 2000 we can forget about necking. Today's girls and boys have never heard of anything that dainty. Today first base is deep kissing, now known as tonsil hockey, plus groping and fondling this and that. Second base is oral sex. Third base is going all the way. Home plate is being introduced by name. And how rarely our hooked-up boys and girls are introduced

by name!-as Tom Wolfe has discovered from a survey of girls' File-o-Fax diaries, to cite but one of Hooking Up's displays of his famed reporting prowess. Wolfe ranges from coast to coast chronicling everything from the sexual manners and mores of teenagers... to fundamental changes in the way human beings now regard themselves thanks to the hot new field of genetics and neuroscience. . . to the inner workings of television's magazine-show sting operations. Printed here in its entirety is "Ambush at Fort Bragg," a novella about sting TV in which Wolfe prefigured with eerie accuracy three cases of scandal and betrayal that would soon explode in the press. A second piece of fiction, "U. R. Here," the story of a New York artist who triumphs precisely because of his total lack of

talent, gives us a case history preparing us for Wolfe's forecast ("My Three Stooges," "The Invisible Artist") of radical changes about to sweep the arts in America. As an espresso after so much full-bodied twenty-first-century fare, we get a trip to Memory Mall. Reprinted here for the first time are Wolfe's two articles about The New Yorker magazine and its editor, William Shawn, which ignited one of the great firestorms of twentieth-century journalism. Wolfe's afterword about it all is in itself a delicious draught of an intoxicating era, the Twistin' Sixties. In sum, here is Tom Wolfe at the height of his powers as reporter, novelist, sociologist, memoirist, and-to paraphrase what Balzac called himself-the very secretary of American society in the 21st century.

**Modern Man** *Houghton Mifflin Harcourt*  
Draws on archival research and new interviews to present a biography of the renowned architect, shedding light on the details of his most important projects, his artistic process, and his complicated legacy.

**Making Dystopia** *Oxford University Press*

In *Making Dystopia*, distinguished architectural historian James Stevens Curl tells the story of the advent of architectural Modernism in the aftermath of the First World War, its protagonists, and its astonishing, almost global acceptance after 1945. He argues forcefully that the triumph of architectural Modernism in the second half of the twentieth century led to

massive destruction, the creation of alien urban landscapes, and a huge waste of resources. Moreover, the coming of Modernism was not an inevitable, seamless evolution, as many have insisted, but a massive, unparalleled disruption that demanded a clean slate and the elimination of all ornament, decoration, and choice. Tracing the effects of the Modernist revolution in architecture to the present, Stevens Curl argues that, with each passing year, so-called 'iconic' architecture by supposed 'star' architects has become more and more bizarre, unsettling, and expensive, ignoring established contexts and proving to be stratospherically remote from the aspirations and needs of humanity. In the elite world of contemporary architecture, form

increasingly follows finance, and in a society in which the 'haves' have more and more, and the 'have-nots' are ever more marginalized, he warns that contemporary architecture continues to stack up huge potential problems for the future, as housing costs spiral out of control, resources are squandered on architectural bling, and society fractures. This courageous, passionate, deeply researched, and profoundly argued book should be read by everyone concerned with what is around us. Its combative critique of the entire Modernist architectural project and its apologists will be highly controversial to many. But it contains salutary warnings that we ignore at our peril. And it asks awkward questions to which answers are long overdue.

### **The Best of Grand Designs**

*HarperCollins UK*

A complete celebration of Britain's favourite architectural show.

### **The House Book** *Phaidon Press*

An A-Z guide to 500 iconic houses and traditional dwellings worldwide.

### **Bauhaus Goes West: Modern Art and Design in Britain and America**

*Thames & Hudson*

An exploration of the Bauhaus school and its legacy in the context of the modernist period, including its wider influence on art, design, and education. Bauhaus Goes West is the story of cultural and artistic exchange between Germany and the West over a period of seventy years. It presents a view of the

influential Bauhaus school in relation to the wider modernist period, distinguishing between the received idea of the Bauhaus and the documented reality. Initially, the Bauhaus was seen as an educational experiment, only later was it recognized as a style and a movement. Working from meticulous research, Alan Powers reexamines speculations about the reception and understanding of individuals connected with the Bauhaus school and what they ultimately achieved. Looking in greater detail at the theory and practice of art, design, and architecture between the arts and crafts movement and modernism, this book challenges the assumption that the 1920s represented a void of reactionary conservatism. *Bauhaus Goes West* offers an

opportunity to recover some of the overlooked aspects of avant-garde that ran parallel with the work of the Bauhaus, such as the film-making of Francis Bruguière and Len Lye, and the development of art instruction for children under Marion Richardson and the London County Council.

### **Walter Gropius**

\* A Times and New Statesman Book of the Year \* \* BBC Radio 4 Book of the Week \* \* Illustrated with over 130 colour photographs and drawings \* 'A masterpiece.' Edmund de Waal 'Commanding, intelligent, gripping.' The Times From 1910 to 1930 Gropius was at the very centre of European modern art and design, as the founder of the German art school, the Bauhaus. Yet

Gropius's beliefs and affiliations left him little choice but to leave Germany when Hitler came to power. In this riveting book, Fiona MacCarthy draws on new research to re-evaluate Gropius's work and life. From his shattering experiences in the First World War to his turbulent marriage to the notorious Alma Mahler and the tragic early death of their daughter, MacCarthy leads us through his disorientating years in London, to his final peaceful and productive life in America. This is biography at its finest and most vivid.

**Most Beautiful House in the World**  
*Turtleback Books*

Chronicles the work and insight that marked the author's experience as the boathouse he set out to build expanded

to become a full-scale home, and contains observations about construction, space, and beginnings.

**Fall of Giants** *Penguin*

Ken Follett's magnificent historical epic begins as five interrelated families move through the momentous dramas of the First World War, the Russian Revolution, and the struggle for women's suffrage. A thirteen-year-old Welsh boy enters a man's world in the mining pits. . . . An American law student rejected in love finds a surprising new career in Woodrow Wilson's White House. . . . A housekeeper for the aristocratic Fitzherberts takes a fateful step above her station, while Lady Maud Fitzherbert herself crosses deep into forbidden territory when she falls in love with a



German spy. . . . And two orphaned Russian brothers embark on radically different paths when their plan to emigrate to America falls afoul of war, conscription, and revolution. From the dirt and danger of a coal mine to the glittering chandeliers of a palace, from the corridors of power to the bedrooms of the mighty, *Fall of Giants* takes us into the inextricably entangled fates of five families—and into a century that we thought we knew, but that now will never seem the same again. . . .

**The Bauhaus Ideal Then and Now**  
*Chicago Review Press*

The Bauhaus Ideal is both a picture book and a guidebook to the fascinating and enduring legacy of modernist design, and to the continuing influence of

Bauhaus on interior design—not just on architecture, but also on furniture, glassware, tableware, and kitchen utensils: the whole range of domestic arts. This unique volume introduces modern design principles and examines them from an historically critical perspective. It concludes with some ideas for melding modern solemnity with postmodern irony. And in each phase the illustrations speak as eloquently as the text—the whole serves as a beautifully illustrated design memo.

**Breuer's Bohemia** *The Monacelli Press, LLC*

Breuer's Bohemia explores a vibrant period of midcentury modern design and culture as seen through the influential New England houses designed by Marcel

Breuer for his circle of clients and friends. The iconic twentieth-century architect Marcel Breuer was a prolific designer of residential architecture, which is often overshadowed by his early renown as a Bauhaus furniture maker and his large-scale projects. Breuer's *Bohemia* surveys the houses he designed in Connecticut and Massachusetts from the 1950s through the '70s, many of which were commissioned by a few culturally progressive clients—chiefly Rufus and Leslie Stillman and Andrew and Jamie Gagarin—who coalesced around him into a dynamic social circle. Included in this scene were prominent cultural figures such as Alexander Calder, Arthur Miller, Francine du Plessix Gray, Philip Roth, and William Styron, and more, marking a

unique intersection of postwar architecture, art, and letters. The publication of Breuer's *Bohemia* coincides with the feature-length documentary of the same name by author and filmmaker James Crump, exploring Breuer's explosive residential practice on the East Coast. Through original research and interviews, the voices of principal characters from Breuer's circle and notable figures from the field of architecture help tell the story of Breuer's collaborations with his friends and clients, breathing new life into the history of the rich cultural atmosphere of which they all played a vital part. Heavily illustrated with vintage and contemporary photographs as well as rarely seen archival materials, Breuer's *Bohemia* is a unique glimpse of

a twentieth-century milieu that produced an aesthetic, intellectual, and sometimes sybaritic community during a fertile period of American design and culture.