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What is a City -Lewis Mumford

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### **Lewis Mumford: A Life (Grove Great Lives) by Donald L ...**

Donald Miller has written an exceptionally engaging and perceptive biography of Lewis Mumford, one of America's most capacious and fertile thinkers, exploring not only his exceptional career but the untidy and sometimes titillating aspects of his personal life. Mumford's obsessive need for women is examined with depth and honesty without sinking into tawdry tabloidism. It is a long book but moves along at the pace of a well written novel. The pity is that Mumford's warnings for America's future ...

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Synopsis. About this title. Malcolm Cowley called Lewis Mumford "the last of the great humanists," and indeed, in more than six decades of writing, Mumford made contributions to history, philosophy, literature, art, architectural criticism, and urban planning. The author of some thirty books, Mumford produced a body of work almost unequaled in the twentieth century for its range and richness.

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About The Book. A New York Times Notable Book of the Year, Donald Miller's engagingly written biography reveals Lewis Mumford's full and fascinating life. Born in New York in 1895, Mumford used the city itself as his "university." A brilliant autodidact, he accumulated a vast breadth of knowledge that served as the basis for such books as Sticks and Stones, The City in History, and ...

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Mumford was born in Flushing, Queens, New York, and graduated from Stuyvesant High School in 1912. He studied at the City College of New York and The New School for Social Research, but became ill with tuberculosis and never finished his degree. In 1918 he joined the navy to serve in World War I and was assigned as a radio electrician.

### **Lewis Mumford**

Lewis Mumford, a Life. Donald L. Miller. Grove Press, 2002 - Biography & Autobiography - 628 pages. 1 Review. Malcolm Cowley called Lewis Mumford "the last of the great humanists," and indeed, in more than six decades of writing, Mumford made contributions to history, philosophy, literature, art, architectural criticism, and urban planning.

### **Lewis Mumford, a Life - Donald L. Miller - Google Books**

2002, Grove Press, Distributed by Publishers Group West in English - 1st Grove Press ed. zzzz. Not in Library. 2. Lewis Mumford, a life ... Lewis Mumford, a Life This edition published in 1989 by Weidenfeld & Nicolson in New York. Edition Notes Includes bibliographical references (p. 563-606). ...

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### **Lewis Mumford A Life Grove Great Lives**

The Lewis Mumford House is located on Leedsville Road (Dutchess County Route 2) in the Town of Amenia, New York, United States. It is a white Federal style building dating to the 1830s. Social philosopher, historian and cultural critic Lewis Mumford and his wife bought the house in the late 1920s, originally using it as a summer house.

### **Lewis Mumford House - Wikipedia**

Lewis Mumford . Book Description . Malcolm Cowley called Lewis Mumford "the last of the great humanists, " and indeed, in more than six decades of writing, Mumford made contributions to history, philosophy, literature, art, architectural criticism, and urban planning.

### **Lewis Mumford ( )**

Herman Melville is a biography of the American author Herman Melville by Lewis Mumford, first published in 1929. Mumford, who felt a close affinity with Melville, gives both an account of the author's life and an interpretation of his works in the book, devoting particular attention to Moby-Dick and the later works published thereafter. The book played a role in the Melville revival of the 1920s, helping to affirm the author's reputation and to indicate connections between his work and later lit

Malcolm Cowley called Lewis Mumford "the last of the great humanists," and indeed, in more than six decades of writing, Mumford made contributions to history, philosophy, literature, art, architectural criticism, and urban planning. The author of some thirty books, Mumford produced a body of work almost unequaled in the twentieth century for its range and richness. A New York Times Notable Book, Donald Miller's engagingly written biography reveals Mumford's full and fascinating life. Based on ten years of research and unprecedented access to original and private papers, Miller penetrates Mumford's reserved public persona and takes in the complete man, his works as well as his days, as he struggles to transform the world -- and his own life -- in decades marked by unparalleled change. "Miller is an excellent critical guide to Mumford's voluminous writing." -- The New Yorker "A gracefully written biography." -- Francesca McKeon, San Francisco Chronicle "With this large, large-spirited life of Lewis Mumford ... Miller takes his place in the first rank of contemporary American biographers." -- David McCullough

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Motivated by potentially turning Flushing Meadows, literally a land of refuse, into his greatest public park, Robert Moses—New York's "Master Builder"—brought the World's Fair to the Big Apple for 1964 and '65. Though considered a financial failure, the 1964-65 World's Fair was a Sixties flashpoint in areas from politics to pop culture, technology to urban planning, and civil rights to violent crime. In an epic narrative, the New York Times bestseller *Tomorrow-Land* shows the astonishing pivots taken by New York City, America, and the world during the Fair. It fetched Disney's empire from California and Michelangelo's *La Pieta* from Europe; and displayed flickers of innovation from Ford, GM, and NASA—from undersea and outerspace colonies to personal computers. It housed the controversial work of Warhol (until Governor Rockefeller had it removed); and lured Ken Kesey and the Merry Pranksters. Meanwhile, the Fair—and its house band, Guy Lombardo and his Royal Canadians—sat in the musical shadows of the Beatles and Bob Dylan, who changed rock-and-roll right there in Queens. And as Southern civil rights efforts turned deadly, and violent protests also occurred in and around the Fair, Harlem-based Malcolm X predicted a frightening future of inner-city racial conflict. World's Fairs have always been collisions of eras, cultures, nations, technologies, ideas, and art. But the trippy, turbulent, Technicolor, Disney, corporate, and often misguided 1964-65 Fair was truly exceptional.

The original guide on modern housing from the premier expert and activist in the public housing movement Originally published in 1934, *Modern Housing* is widely acknowledged as one of the most important books on housing of the twentieth century, introducing the latest developments in European modernist housing to an American audience. It is also a manifesto: America needs to draw on Europe's example to solve its housing crisis. Only when housing is transformed into a planned, public amenity will it truly be modern. *Modern Housing's* sharp message catalyzed an intense period of housing activism in the United States, resulting in the Housing Act of 1937, which Catherine Bauer coauthored. But these reforms never went far enough: so long as housing remained the subject of capitalist speculation, Bauer knew the housing problem would remain. In light of today's affordable housing emergency, her prescriptions for how to achieve humane and dignified modern housing remain as instructive and urgent as ever.

A classic work advocating ecological urban planning—from a civic visionary and former architecture critic for the *New Yorker*. Considered among the greatest works of Lewis Mumford—a prolific historian, sociologist, philosopher of technology, and longtime architecture critic for the *New Yorker*—*The Culture of Cities* is a call for communal action to “rebuild the urban world on a sounder human foundation.” First published in 1938, this radical investigation into the human environment is based on firsthand

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surveys of North American and European locales, as well as extensive historical and technological research. Mumford takes readers from the compact, worker-friendly streets of medieval hamlets to the symmetrical neoclassical avenues of Renaissance cities. He studies the squalor of nineteenth-century factory towns and speculates on the fate of the booming twentieth-century Megalopolis—whose impossible scale, Mumford believes, can only lead to its collapse into a “Nekropolis,” a monstrosity of living death. A civic visionary, Mumford is credited with some of the earliest proposals for ecological urban planning and the appropriate use of technology to create balanced living environments. In the final chapters of *The Culture of Cities*, he outlines possible paths toward utopian future cities that could be free of the stressors of the Megalopolis, in sync with the rhythms of daily life, powered by clean energy, integrated with agricultural regions, and full of honest and comfortable housing for the working class. The principles set forth by these visions, once applied to Nazi-occupied Europe’s razed cities, are still relevant today as technological advances and overpopulation change the nature of urban life.

As the oldest of institutions, marriage seems outdated in modern times, when each individual is encouraged to break with tradition in order to fulfill him— or herself. And so artists like Diego Rivera and Frida Kahlo seem to be paving the way toward a brave, new kind of marriage, where spouses would be allowed—even encouraged—to fulfill different aspects of themselves in outside relationships. Shared creativity, they believed, would transcend their jealousies and compensate their sufferings: through art, they would rise above conventional marital fidelity, and prove a higher fidelity to art and to themselves. *The Love Lives of the Artists* tells the stories of Rainer Maria Rilke and Lou Andreas-Salomé, Alfred Stieglitz and Georgia O’Keeffe, Jean-Paul Sartre and Simone de Beauvoir, Diego and Frida, and Henry Miller and Anaïs Nin—five couples who approached their relationships with the same rebellious creativity as they practiced in their art. From their early artistic development and their first experiences in love, to their artistic marriages and their affairs—and then to their fights and reconciliations, addictions, nervous breakdowns and continued creativity—*The Love Lives of the Artists* describes the promise and the price of freedom and creativity in love.

Building on the success of its second edition, the third edition of the Sustainable Urban Development Reader provides a generous selection of classic and contemporary readings giving a broad introduction to this topic. It begins by tracing the roots of the sustainable development concept in the nineteenth and twentieth centuries, before presenting readings on a number of dimensions of the sustainability concept. Topics covered include land use and urban design, transportation, ecological planning and restoration, energy and materials use, economic development, social and environmental justice, and

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green architecture and building. All sections have a concise editorial introduction that places the selection in context and suggests further reading. Additional sections cover tools for sustainable development, international sustainable development, visions of sustainable community and case studies from around the world. The book also includes educational exercises for individuals, university classes, or community groups, and an extensive list of recommended readings. The anthology remains unique in presenting a broad array of classic and contemporary readings in this field, each with a concise introduction placing it within the context of this evolving discourse. The Sustainable Urban Development Reader presents an authoritative overview of the field using original sources in a highly readable format for university classes in urban studies, environmental studies, the social sciences, and related fields. It also makes a wide range of sustainable urban planning-related material available to the public in a clear and accessible way, forming an indispensable resource for anyone interested in the future of urban environments.

Bringing together classic readings from a wide variety of sources, this key book investigates how our cities and towns can become more sustainable. Thirty-eight selections span issues such as land use planning, urban design, transportation, ecological restoration, economic development, resource use and equity planning. Section introductions outline the major themes, whilst the editors' introductions to the individual writings explain their interest and significance to wider debates. Additional sections present twenty-four case studies of real-world sustainable urban planning examples, sustainability planning exercises, and further reading. Providing background in theory, practical application, and vision, in a clear, accessible format, The Sustainable Urban Development Reader is an essential resource for students, professionals, and indeed anyone interested in the future of urban environments.

Born in Missouri at the end of the nineteenth century, Thomas Hart Benton would become the most notorious and celebrated painter America had ever seen. The first artist to make the cover of Time, he was a true original: an heir to both the rollicking populism of his father's political family and the quiet life of his Appalachian grandfather. In his twenties, he would find his calling in New York, where he was drawn to memories of his small-town youth—and to visions of the American scene. By the mid-1930s, Benton's heroic murals were featured in galleries, statehouses, universities, and museums, and magazines commissioned him to report on the stories of the day. Yet even as the nation learned his name, he was often scorned by critics and political commentators, many of whom found him too nationalistic and his art too regressive. Even Jackson Pollock, his once devoted former student, would turn away from him in dramatic fashion. A boxer in his youth, Benton was quick to fight back, but the widespread backlash had an impact—and foreshadowed many of the artistic debates that would dominate the

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coming decades. In this definitive biography, Justin Wolff places Benton in the context of his tumultuous historical moment—as well as in the landscapes and cultural circles that inspired him. Thomas Hart Benton—with compelling insights into Benton's art, his philosophy, and his family history—rescues a great American artist from myth and hearsay, and provides an indelibly moving portrait of an influential, controversial, and often misunderstood man.

How small-to-midsize Rust Belt cities can play a crucial role in a low-carbon, sustainable, and relocalized future. America's once-vibrant small-to-midsize cities—Syracuse, Worcester, Akron, Flint, Rockford, and others—increasingly resemble urban wastelands. Gutted by deindustrialization, outsourcing, and middle-class flight, disproportionately devastated by metro freeway systems that laid waste to the urban fabric and displaced the working poor, small industrial cities seem to be part of America's past, not its future. And yet, Catherine Tumber argues in this provocative book, America's gritty Rust Belt cities could play a central role in a greener, low-carbon, relocalized future. As we wean ourselves from fossil fuels and realize the environmental costs of suburban sprawl, we will see that small cities offer many assets for sustainable living not shared by their big city or small town counterparts, including population density and nearby, fertile farmland available for new environmentally friendly uses. Tumber traveled to twenty-five cities in the Northeast and Midwest—from Buffalo to Peoria to Detroit to Rochester—interviewing planners, city officials, and activists, and weaving their stories into this exploration of small-scale urbanism. Smaller cities can be a critical part of a sustainable future and a productive green economy. Small, Gritty, and Green will help us develop the moral and political imagination we need to realize this.

A compelling intellectual and literary history of midcentury America In a midcentury American cultural episode forgotten today, intellectuals of all schools shared a belief that human nature was under threat. The immediate result was a glut of dense, abstract books on the "nature of man." But the dawning "age of the crisis of man," as Mark Greif calls it, was far more than a historical curiosity. In this ambitious intellectual and literary history, Greif recovers this lost line of thought to show how it influenced society, politics, and culture before, during, and long after World War II. During the 1930s and 1940s, fears of the barbarization of humanity energized New York intellectuals, Chicago protoconservatives, European Jewish émigrés, and native-born bohemians to seek "re-enlightenment," a new philosophical account of human nature and history. After the war this effort diffused, leading to a rebirth of modern human rights and a new power for the literary arts. Critics' predictions of a "death of the novel" challenged writers to invest bloodless questions of human nature with flesh and detail. Hemingway, Faulkner, and Richard Wright wrote flawed novels of abstract man. Succeeding them, Ralph

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Ellison, Saul Bellow, Flannery O'Connor, and Thomas Pynchon constituted a new guard who tested philosophical questions against social realities—race, religious faith, and the rise of technology—that kept difference and diversity alive. By the 1960s, the idea of "universal man" gave way to moral antihumanism, as new sensibilities and social movements transformed what had come before. Greif's reframing of a foundational debate takes us beyond old antagonisms into a new future, and gives a prehistory to the fractures of our own era.

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