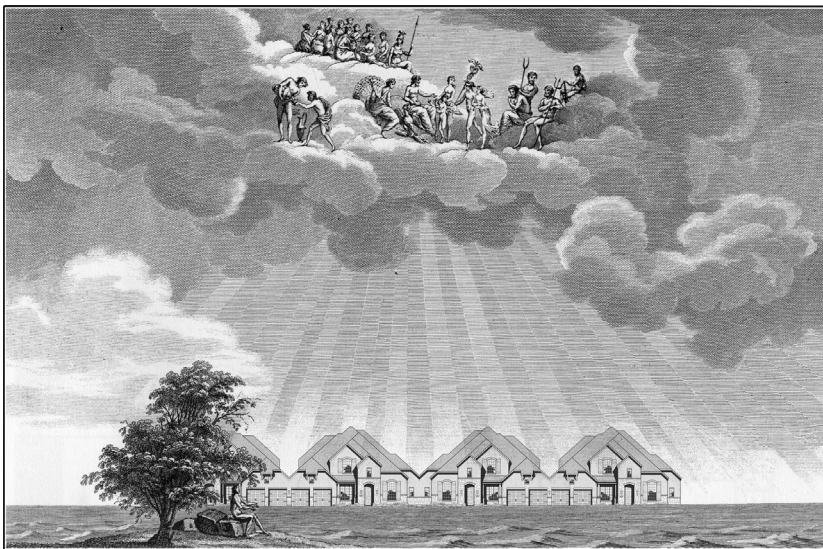


KEITH KRUMWIEDE –

Notes on the Death and Life of Some American Dreams

THE FOLLOWING TEXT APPEARS IN *ATLAS OF ANOTHER AMERICA: AN ARCHITECTURAL FICTION*, PUBLISHED NOVEMBER 2016 IN EUROPE, AND FORTHCOMING IN FEBRUARY 2017 IN THE UNITED STATES, BY PARK BOOKS.

Citation: Keith Krumwiede, "Notes on the Death and Life of Some American Dreams" in the *Avery Review* 20 (December 2016), <http://averyreview.com/issues/20/some-american-dreams>.



L'Abri de la Bourgeoisie, 2016. By the author after *L'Abri du Povere*, 1804, Claude-Nicolas Ledoux.

I. The notes hereto subjoined, contain sundry remarks upon the foregoing Designs; and as far as they go, and may happen to meet with the reader's approbation, they may be looked upon as so many architectural Maxims or Aphorisms: but previous thereto, I hope I shall stand excused, if by way of relaxation, from the dry exercise of measuring plans, I indulge in a few Miscellaneous observations and reflections, just as they happen to rise in my mind. The reader will, perhaps, now and then, be led a little from the point; but when that happens, it is hoped, the step or two he may take out of the main path, may lead him to some thing, not totally uninteresting, or unconnected with the matter in hand, although, perhaps, not always entirely original. [1]

II. He who borrows an idea ... and so accommodates it to his own work, that it makes a part of it, with no seam or joining appearing, can hardly be

[1] Jose Mac Packe, a Bricklayer's Assistant (pseudonym of James Peacock), *OIKIA, or Nutshells: Being Ichnographic Distributions for Small Villas; Chiefly upon conomical Principles. In Seven Classes with Occasional Remarks* (London: C. Dilly, 1785), 51–52.

charged with plagiarism. ... But an artist should not be contented with this only; he should enter into a competition with his original, and endeavor to improve what he is appropriating to his own work. Such imitation is ... a perpetual exercise of the mind, a continual invention. [2] Nothing can come of nothing; he who has laid up no materials can produce no combinations. [3]

III. Like the combination of sounds, which is capable of producing new music to infinity, design and invention in Architecture ... are in little danger of being exhausted by the most acute and persevering genius that ever did, or ever will, exist. Many treatises have contained nothing more than a different arrangement of the same materials, and the very best have still left an ample field for the unlimited excursions of taste and fancy. [4]

IV. Over the length and breadth of this country are scattered cities and villages by thousands, and public and private edifices innumerable; and yet we may fairly say, there are the buildings, but where is the architecture? There is the matter, but where is the manner? There is the opportunity, but where is the agreeable result? ... Why is there comparatively so little beauty in American buildings? [5]

V. In a country like this, where the printing press accompanies each stride that is made into new localities, and where every step is marked by a building of some sort, it seems inconsistent that there should be but little popular literature on architectural matters; yet such is undoubtedly the fact, and although Americans are certainly diligent readers and energetic builders, their habit of reading has scarcely had so much influence for good on their habit of building. [6] Without recourse to a book of designs, the builder must in his own plans be necessarily tame and uniform, his edifices will be but a copy of each other, and that which he intended for an improvement, may, in reality, be a deformity. [7]

VI. There is no discrimination in the present style of Architecture: every kind of Structure meets with similar treatment. [8]

VII. It may not, perhaps, be quite improper to intimate, that the plans here offered to the public were taken up at a venture, from a large parcel of others of the same species. [9] In the [m] I have endeavored to lay before the public a variety of [designs] suitable to persons in genteel life ... and applicable for size and expense to many situations on an extensive estate. The [designs] are calculated for those persons whose liberal minds may lead them to accommodate their ... dependents with dwellings and at the same time to embellish their domains with a variety of picturesque buildings, which shall be both ornamental and useful. [10] As I have been particularly careful in compiling the designs, to render them very clear and intelligible to gentlemen and workmen, they cannot fail being found striking and useful, many of the designs being entirely out of the common style of building. [11]

VIII. [In] a speculative profession, if we restrict and fetter our conceptions by arbitrary rules, we block up the pleasing and attractive avenues

[2] Joshua Reynolds, "A Discourse, Delivered... December 10, 1774," in *Seven Discourses Delivered to the Royal Academy by the President* (London: T. Cadell, 1778), 236.

[3] Reynolds, "A Discourse, Delivered," 36.

[4] James Lewis, *Original Designs in Architecture: Consisting of Plans, Elevations, and Sections for Villas, Mansions, Town-Houses, &c.* (London: Printed for the Author, 1780), 1.

[5] Calvert Vaux, *Village and Cottage Architecture: a Series of Designs Prepared for Execution in the United States* (New York: Harper & Brothers, 1867), 25–26.

[6] Vaux, *Village and Cottage Architecture*, 44.

[7] S. H. Brooks, *Designs for Cottage and Villa Architecture; Containing Plans, Elevations, Sections, Perspective Views, and Details, for the Erection of Cottages and Villas* (London: Thomas Kelly, 1839), iii–iv.

[8] James Malton, *An Essay on British Cottage Architecture: Being an Attempt to Perpetuate on Principle, that Peculiar Mode of Building, which was Originally the Effect of Chance* (London: Hookham and Carpenter, 1798), 10.

[9] Mac Packe, *OIKIIA, or Nutshells*, 4.

[10] R. Lugar, *Architectural Sketches for Cottages, Rural Dwellings, and Villas, in the Grecian, Gothic, and Fancy Styles, with Plans; Suitable to Persons of Genteel Life and Moderate Fortune* (London: J. Taylor, The Architectural Library, 1815), 1.

[11] John Crunden, *Convenient and Ornamental Architecture, Consisting of Original Designs, for Plans, Elevations, and Sections: Beginning with the Farm House, and Regularly Ascending to the Most Grand and Magnificent Villa; Calculated both for Town and Country, and to Suit all Persons in Every Station of Life* (London: J. Taylor, The Architectural Library, 1797), iii–iv.

to our improvement within the limits of the most narrow confines and thereby check the efforts of genius, which can never produce masterpieces unless it is at liberty to indulge in the flights of imagination ... [12] [Still] I have endeavored steadily to keep in view the fact that Homes are needed and that the urgency of the want must not be met by the offering of whimsical and unreal fancies. [13]

IX. The domestic architecture of a people should be the natural outgrowth of its character, institutions, customs, and habits, modified by the climate and scenery in the midst of which it is built up. ... We should have a style, or perhaps several styles, peculiar to ourselves; and no doubt we shall have them in due time. ... In the meantime, we must borrow and modify as best we may. [14]

X. Every Man's proper Mansion House and Home, being the Theater of his Hospitality, the Seate of Selfe-Frution, the Comfortablest part of his owne Life, the Noblest of his Sonnes Inheritance, a kinde of private Princedom; Nay, to the Possessors thereof, an Epitomie of the whole World: may well deserve by these attributes, according to the degree of the Master, to be decently and delightfully adorned. [15] It is necessary, above all things, to remember that houses are made to live in, and the convenience of their inmates is the first thing to be considered; after that, ornament may be added. [16] [For] in the habitations of Man it is proper and necessary to combine the *utile* with the *dulce*. [17]

XI. If happiness is anywhere to be found, it is surely in a country house, agreeably sited, far from the cares of business, the tumult of the cities, and the vices of overpopulous communities. In such peaceable dwellings the sweetest repose may be enjoyed, and the joys of study savored without distraction; there, the delights of friendship are unconstrained; the soul is exalted by the magnificent spectacle of nature. [18] The love of a country life seems to be innate in the human breast: man seeks the large and populous city from necessity. [19] [But] in the country, the gentleman is at full liberty to do just as he pleases, and ... the architect has a full scope to display his genius and talents. ... No wonder then to find gentlemen whose employments and business lies in the city are so desirous of a villa, or country seat, a few miles out of town. [20]

XII. Such is the superiority of rural occupations and pleasures, that commerce, large societies, or crowded cities, may be justly reckoned unnatural. ... Large cities, from their very nature, are scenes of continual activity. ... In the country, however, it is otherwise: there, a gentleman may live with his family upon his own estate, free from the intrusion, bustle, and discord, which prevail in public cities. [21] A city is a camp that has become stagnant and [that] grows by accretion. A city is a camp that has ceased to march, a community that has called a halt. [22] Such life is unnatural and injurious, simply because it is artificial. If, then, we would leave the city, not for fashion but for prudence; if we would really recuperate our strength and energies, we must seek the repose of a genuine country home. [23]

[12] Richard Elsam, *An Essay on Rural Architecture: Illustrated with Original and conomical Designs; Being an Attempt, also to Refute, By Analogy, the Principles of Mr. James Malton's Essay on "British Cottage Architecture," Supported by Several Designs: to which are Added, Rural Retreats and Villas, in the Gothic, Castle, Roman, and Grecian Styles of Architecture* (London: The Philanthropic Society, 1803), 41.

[13] Gervase Wheeler, *Homes for the People, in Suburb and Country; the Villa, the Mansion, and the Cottage, Adapted to American Climate and Wants* (New York: Geo. E. Woodward, 1868), iv.

[14] Daniel Harrison Jacques, *The House, a Manual of Rural Architecture, or, How to Build Country Houses and Out-buildings* (New York: Geo. E. Woodward, 1866), 25–26.

[15] Henry Wotton, *The Elements of Architecture* (London: Printed for the Author, 1624), 82.

[16] Edward Shaw, *Rural Architecture: Consisting of Classic Dwelling, Doric Ionic, Corinthian and Gothic* (Boston: James B. Dow, 1843), 63.

[17] John Plaw, *Sketches for Country Houses, Villas, and Rural Dwellings; Calculated for Persons of Moderate Income, and for Comfortable Retirement* (London: J. Taylor, The Architectural Library, 1800), 3.

[18] Jean-Nicolas-Louis Durand, *Précis of the Lectures on Architecture with Graphic Portion of the Lectures on Architecture* (Paris: the Author, 1802–1805; reprint, Los Angeles: The Getty Research Institute, 2000), 173–174.

[19] Edmund Bartell, *Hints for Picturesque Improvements in Ornamented Cottages, and their Scenery: Including Some Observations on the Labourer and His Cottage* (London: J. Taylor, The Architectural Library, 1804), vi.

[20] Elsam, *An Essay on Rural Architecture*, 19.

[21] John Claudius Loudon, *A Treatise on the Forming, Improving, and Managing of Country Residences*, vol. 1 (London: Longman, Hurst, Rees, and Orme, 1806), 4–6.

[22] Henry Ford, "The Modern City: a Pestiferous Growth," in *Ford Ideals: Being a selection from Mr. Ford's Page in the Dearborn Independent* (Dearborn, MI: The Dearborn Publishing Company, 1922), 154.

[23] Henry Holly, *Holly's Country Seats* (New York: D. Appleton and Company, 1863), 22.

XIII. A homestead ... naturally suggests a place somewhat isolated and independent rather than a residence on the street of a country town or village: it should be complete in itself, liberal in extent, and free from all intrusions—in fine, a little principality. [24] This [then] was the American Dream: a sanctuary on the earth for individual man: a condition in which he could be free not only of the old established closed-corporation hierarchies of arbitrary power, which had oppressed him as a mass, but free of that mass into which the hierarchies of church and state had compressed and held him individually thrall'd and individually impotent. [25]

XIV. [But] something happened to the Dream. [26] [Consider] Happy Valley and the remarkable infelicity of its title. Generous as [Americans] are in the use of adjectives, this passe[s] into the domain of irony. [27] Our prevailing rural architecture is discordant in appearance; it may be added, that it is also uncouth, out of keeping with correct rules, and, oftentimes offensive to the eye of any lover of rural harmony. [28] In this country, where ... [w]e believe in the bettering influence of beautiful ... country houses—in the improvement of human nature necessarily resulting to all classes, from the possession of lovely gardens and fruitful orchards [29]—[t]oo many glaring instances of impropriety of situation are to be met with in the environs of the metropolis, [particularly] among regular Buildings near the suburbs. [30]

XV. Upon the mere numerical preponderance of the suburban house in the domestic architecture of the United States, there can be no manner of doubt. The majority of ordinary middle-class Americans live in suburban houses. ... Every large American city is fringed with a larger or smaller stretch of two or three-story houses, built for the most part of wood upon lots of varying size, but alike in the fundamental fact of being individual and detached structures. [31] The lack of taste perceptible all over the country in small buildings is a decided bar to healthy, social enjoyments; it is a weakness that affects the whole bone and muscle of the body politic; and ... a refined propriety and simple, inexpensive grace ought habitually to be the distinctive marks of every habitation in which a free American dwells. [32]

XVI. American house-building ... is out of joint. [33] The structures too many of us now inhabit ... are inconvenient, absurd, and out of all harmony of purpose. [34] Almost every man, possessed of a competency, is naturally desirous of a residence in the Country, and in prosecuting a search for a suitable dwelling, often meets with a variety of disappointments. [35] It has been the fate of many ... no doubt, in a circumstance of this kind, to have been counteracted in their designs by ignorant and tasteless [speculators] and not unfrequently obliged to sacrifice their own sublimer conceptions to the bad taste, the prejudice, or the obstinacy of contemporaries, by which their design has been spoiled and disfigured, so as to exhibit the above derangements. [36]

XVII. The manufactured house is set in the midst of a manufactured environment. The quality of this environment calls for satire rather than description. [37] What real want can such a place ever fulfill? It is neither city nor country, nor can it ever supply the place of either. [38] [In regards to these]

[24] Holly, *Holly's Country Seats*, 23.

[25] William Faulkner, "On Privacy: The American Dream and What Happened to It," *Harper's Magazine*, July 1955, 34.

[26] Faulkner, "On Privacy," 34.

[27] Bret Harte, "Neighborhoods I Have Moved From," in *Mrs. Skagg's Husband and Other Sketches* (Boston: James R. Osgood and Company, 1874), 254.

[28] Lewis Allen, *Rural Architecture: Being a Complete Description of Farm Houses, Cottages and Out Buildings* (New York: C. M. Saxton, 1863), 14.

[29] A. J. Downing, "Moral Influence of Good Houses" (February 1848), in *Rural Essays* (New York: Leavitt and Allen, 1854), 210.

[30] W. F. Pocock, *Architectural Designs for Rustic Cottages, Picturesque Dwellings, Villas, &c.* (London: J. Taylor, The Architectural Library, 1807), 19.

[31] "The Contemporary Suburban Residence," *Architectural Record*, vol. XI, no. 3 (January 1902): 69.

[32] Vaux, *Village and Cottage Architecture*, 48.

[33] Allen, *Rural Architecture*, 20.

[34] Allen, *Rural Architecture*, 19.

[35] Mac Packe, *OIKIA, or Nutshells*, 52.

[36] Richard Brown, "On the Principles of Designing Private Dwelling-Houses," in *Domestic Architecture: Containing a History of the Science, and the Principles of Designing Public Buildings, Private Dwelling-Houses, Country Mansions, and Suburban Villas* (London: George Virtue, 1841), 81.

[37] Lewis Mumford, *Sticks and Stones: a Study of American Architecture and Civilization* (New York: Boni and Liveright, Inc., 1924), 186.

[38] H. A. Caparn, "Parallelogram Park—Suburban Life by the Square Mile," *The Craftsman* 10 (1906): 770.

mean and sawed-off little fragments of the expansive surface of the earth, it is well to point out, however imperfectly, how detrimental ... is this policy of stinginess in dealing out slices of land. [39] It was not fields and space that were thought of in the preparation of these miserable country homes ... but a diminutive house, a diminutive garden of a few square yards, and in this isolation it was pretended that there had been found a safeguard for all domestic virtues! [40]

[39] Caparn, "Parallelogram Park," 773.

[40] M. Godin, "Stray Social Ideas," in *Social Solutions*, trans. Marie Howland (New York: John W. Lovell Company, 1886), 85.

XVIII. The suburbs, take them how you will, are not Paradise and can never now be made so. [41] We formed the habit of using the land, not as a home, a permanent seat of culture, but as a means to something else—principally as a means to the temporary advantages of profitable speculation and exploitation. [42] When a modern town begins to sprawl its squalor or its suburban gentility out into the fields, what desecration of scenery follows! Most people feel this without realizing the cause very fully. But if we look for it, we shall find that modern suburbs specially offend in coming between the town and the country. ... For between lie ... acres of ill-assorted villas, each set in a scrap of so-called landscape garden. [43]

[41] J. E. Panton, *Suburban Residences and How to Circumvent Them* (London: Ward & Downey Limited, 1896), 1–2.

[42] Mumford, *Sticks and Stones*, 202.

[43] Raymond Unwin, "Building and Natural Beauty," in *The Art of Building a Home* (London: Longmans, Green & Co., 1901), 83–84.

XIX. [This leaves] us with a heavy burden—not merely blasted and disorderly landscapes, but the habit of tolerating and producing blasted and disorderly landscapes. [44] The present scheme is petering out; it has run its tether. ... Our America, in the form it held hitherto, is no more booked for continuance than are the other institutions of that prehistoric era before the [collapse]. The best thing we can say about our Constitution is that it provides the machinery for its own annulment. I suppose that Alexander Hamilton let loose more currents of greed and unbelief than any other man now inhabiting the kingdoms of the dead. [45]

[44] Mumford, *Sticks and Stones*, 203.

[45] Bouck White, *The Free City: a Book of Neighborhood* (New York: Moffat, Yard & Company, 1919), 1.

XX. Society is a false harmony—a gamut out of tune—from which men persist in drawing false and discordant sounds, when it is but putting the notes into order, and they will immediately form a series of harmonious and melodious tones. [46]

[46] Madame Gatti De Gammond, *The Phalanstery: or, Attractive Industry and Moral Harmony*, trans. "an English Lady" (London: Whittaker & Co., 1841), 8.



A View of Life in Freedomland, 2016. By the author after *Vue Perspective, Lavoir et École rurale de Meilland*, 1804, Claude-Nicolas Ledoux.

XXI. Man is not put in this world for himself alone. It is impossible for any one man to make himself happy or useful. His duty is to give to society, at least, an equivalent for what society has given him. ... Ideas, talents, accomplishments, and skill are as much the product and the outcome of the community in which they have been fostered and obtained as the unearned increment from land is the outcome of the coming together of people in city life. [47]

[47] Albert K. Owen, *Pacific City Studies* (Boston: Printed for the Author, 1892), 16–17.

XXII. Human society and the beauty of nature are meant to be enjoyed together. The two magnets must be made one. ... The town is the symbol of society. ... The country is the ... source of all health, all wealth, all knowledge. But its fullness of joy and wisdom has not revealed itself to man. Nor can it ever, so long as this unholy, unnatural separation of society and nature endures. Town and country must be married, and out of this joyous union will spring a new hope, a new life, a new civilization. [48]

[48] Ebenezer Howard, *Garden Cities of To-morrow* (Being the Second Edition of "To-morrow: A Peaceful Path to Real Reform") (London: Swan Sonnenschein & Co., Ltd., 1902), 17–18.

XXIII. It is not good for either town or country to live alone. We may have all that is best in both, and steer clear of the bad points of each. [49] The garden-city experience ... offers a striking contrast to lonely country life on the one hand, and crowded city life on the other, striking a happy medium in which the advantages of both are nicely blended and their drawbacks largely avoided. [50] [It is a] rural metropolis: a municipality of milk and honey. In this natural form of state, the farm articulates with the marketplace so that countryman and townsman are not two separate classes, but the same man is both. [51]

[49] William Arthur, *Our Home City* (Omaha, NE: Printed for the Author, 1911), 9–10.

[50] William E. Smythe, "Social Life of the Garden City," in *City Homes on Country Lanes: Philosophy and Practice of the Home-in-a-Garden* (New York: The MacMillan Company, 1921), 171.

[51] White, *The Free City*, 24–25.

XXIV. The prospects of architecture are not divorced from the prospects of the community. If man is created, as the legends say, in the image of the gods, his buildings are done in the image of his own mind and institutions. [52] Architecture has always reflected the condition of the society in which it flourished, being great in times of organization, and deteriorating in times of disintegration. Recently it has very clearly represented the inordinate desire for individual independence. Society is, however, now realizing very fast that this independence is no end in itself and is only good in that it sets free the individuals to form new relationships based on mutual association. [53]

[52] Mumford, *Sticks and Stones*, 187.

[53] Raymond Unwin, "Co-operation in Building," in *The Art of Building a Home* (London: Longmans, Green & Co., 1901), 107–108.

XXV. The law of Association discovered by Fourier, is a continuation of the Newtonian calculation upon Attraction—it is applying to the social world the Newtonian theory upon the equilibrium of the Earth. [54]

[54] De Gammond, *The Phalanstery*, 9.

XXVI. Association is the Social Destiny of Man—is the true and natural system of Society ... and will, when established upon earth, secure to him that happiness for which he has so long sought in vain. [55] An Association is an assemblage of persons ... united voluntarily for the purpose of prosecuting with order and unity the various branches of Industry, Art, and Science, in which they engage; and of directing their efforts, energies, and talents, in the best way for the Happiness and Elevation of the whole. [56]

[55] Albert Brisbane, *Association: or, a Concise Exposition of the Practical Part of Fourier's Social Science* (New York: Greeley & McElrath, 1843), 3.

[56] Brisbane, *Association*, 3.

XXVII. In Association the building of the home ceases to be at the mercy of the ignorance and lack of means of the individual; for that which isolated resources cannot accomplish becomes possible when those resources

are combined. Constructed with a view to unity of purpose and interests, the homes, like the people, approach each other, stand solidly together, and form a vast pile in which all the resources of the builder's art contribute to best answer the needs of families and individuals. [57]

XXVIII. Houses built in [groups] are not only attended with less expense in their erection than when detached, but [58] when judiciously grouped together in large masses, whether in clusters ... or other dwellings of greater magnitude, contribute to exhibit the most striking and picturesque effects. [59]

XXIX. If we wish to picture to ourselves in imagination an Association established and in operation, we must imagine spreading out before us a fine Domain, [60] ... a square of land, on which shall be erected a large mansion, [61] ... a palace which Fourier calls a Phalanstery, the home of all the associates. Poor and rich there enjoy commodious and salubrious lodgings, according to the means and tastes of each. [62] The [palace], rising in the midst of the finely cultivated fields and gardens of the Domain, would present a beautiful spectacle of architectural Unity, in comparison with which our present little and isolated constructions would appear most insignificant and discordant. [63]

XXX. This, then, is ... what may be fairly termed A Magnificent Palace, containing within itself the advantages of A Metropolis, A University, and A Country Residence, without any of their disadvantages, and situated within A Beautiful Park ... placing within the reach of its inhabitants ... arrangements far superior to any now known ... [nor] yet possessed by the most favored individuals in any age or country. [64] In these great palaces every family and every inmate is provided with the strictest privacy as well as the conveniences of association, and the dignity and magnificence of habitation, which could be attained in large buildings only. [65] No palace of any King was ever so grand, so healthful, so convenient, and so elevating to the life and character of its occupants. The Mansion may be ornamented to any degree. [66]

XXXI. When the earth shall be covered with Phalanxes, the poorest ... will then enjoy eight hundred thousand palaces, much more agreeable than those of Paris or Rome. [67]

XXXII. In this New World, the inhabitants will attain a state of existence in which a spirit of charity and affection will pervade the whole human race; man will become spiritualized, and happy amidst a race of superior beings. The knowledge [that] he will thus acquire, of himself and of nature, will induce and enable him, through his self-interest, or desire for happiness, to form such superior external arrangements as will place him within a terrestrial paradise. [68] The numerous evils of the present densely crowded centers as well as the lonely country abodes would thus be entirely removed so that the fullest benefits and conveniences of both city and country would then be right at the door of every Modern Paradise. [69]

XXXIII. This motor, brought to a successful issue, is the key [that]

[57] Godin, *Social Solutions*, 49.

[58] James Thomson, *Retreats: a Series of Designs, Consisting of Plans and Elevations for Cottages, Villas, and Ornamental Buildings* (London: J. Taylor, The Architectural Library, 1827), 10.

[59] Elsam, *An Essay on Rural Architecture*, 3.

[60] Brisbane, *Association*, 16.

[61] De Gamond, *The Phalanstery*, 21.

[62] M. Godin, "Fourier and Association," in *Social Solutions*, trans. by Marie Howland (New York: John W. Lovell Company, 1886), 50.

[63] Brisbane, *Association*, 16.

[64] Robert Owen, *A Development of the Principles and Plans on which to Establish Self-Supporting Home Colonies* (London: Home Colonization Society, 1841), 40.

[65] C. W. Wooldridge, *Perfecting the Earth: a Piece of Possible History* (Cleveland, OH: Utopia Publishing Company, 1902), 182.

[66] Henry Olerich, *Modern Paradise: an Outline or Story of How Some of the Cultured People will Probably Live, Work and Organize in the Near Future* (Omaha, NE: Equality Publishing Company, 1915), 49.

[67] De Gamond, *The Phalanstery*, 27–28.

[68] Robert Owen, *The Book of the New Moral World, Containing the Rational System of Society, Founded on Demonstrable Facts, Developing the Constitution and Laws of Human Nature and of Society* (London: Effingham Wilson 1836), xiv–xx.

[69] Olerich, *Modern Paradise*, 153.

will unlock the treasure house of the lower man so that the New ... may be a surety, not what the world calls a beautiful dream but an actually materialized inspiration for man's unfoldment. [70]

XXXIV. [Such a] Model City will be a constant delight to its residents and visitors and an example to the world for centuries to come so that in time, all the progressive and ambitious people in the world will be living in Model Cities, Towns, and Villages, and the present cities and towns will be abandoned as useless and worthless. [71]

XXXV. We want a little originality. What made the American republic so interesting to democratic European observers [over] a century ago was its originality. Men moved forward on a new road. [72]

XXXVI. There's a certain American spirit about bigger, better, more. [73] Disregard what you may have heard about how hard times may usher in an era of restraint ... [Americans] ... always want bigger. [74] It should [also] always be remembered that there are two great principles at the bottom of our national character, which the apostle of taste in the most benighted, graceless village may safely count upon. One of these is the principle of imitation, which will never allow a Yankee to be outdone by his neighbors; and the other, the principle of progress, which will not allow him to stand still when he discovers that his neighbor has really made an improvement. [75] For Americans are the most quickly imitative people in the world, and when their imitativeness has a standard to copy, which makes an appeal to their sense of excellence, good effects follow with astonishing rapidity. [76]

XXXVII. Modelers of towns, creators of order in the countryside. They are responsible before the ... future, for the direction of human enterprise. At the threshold of the house they install a vigilant guardian: the conditions of nature. On their coming, the revolution will be accomplished. [77]

XXXVIII. Although I am for the Revolution in principle, I haven't done much about it lately in a practical way. So in order not to think about this distressing situation I thought about the palace. The palace exists; we have only to get there—that is, walk hard enough. That is a beautiful idea of which I have always been very fond. The truth is that the palace does not exist, but the serfs do. [78]

XXXIV. This book is not the idle creation of an uncontrolled imagination but the outcome of earnest, sober reflection and of a profound scientific investigation ... [into] the existing economic and social order. [79] Some will say I have overwrought the theme, [80] [and] it will perhaps be objected, "Thus have numberless reformers spoken and written, since the days of Sir Thomas More; and what has been proposed to mankind as a panacea for all suffering has always proved to be Utopian." [81] [But] I have not invented; I have recorded. [82] If, after reading my book, [the reader] should not have attained to the firm conviction that the realization of this new order—apart, of course, from unimportant details—is absolutely inevitable, then I must be content to

[70] Charles W. Caryl, *New Era: Presenting the Plans for the New Era Union to Help Develop and Utilize the Best Resources of this Country* (Denver, CO: Printed for the Author, 1897), 52.

[71] Caryl, *New Era*, 118.

[72] William Arthur, *A Well-Ordered Household or the Ideal City Containing Plans and Specifications for a Proposed Model City* (Omaha, NE: Printed for the Author, 1905), 6.

[73] Toll Brothers chief marketing officer Kira McCarron quoted in Andrew Rice's "Master Overbuilder," *Portfolio.com*, October 2008, [link](#).

[74] Mr. [Jeff] Canarelli, V. P. for Sales, American West quoted in David Streitfeld's "Building Is Booming in a City of Empty Houses," *New York Times*, May 15, 2010, [link](#).

[75] A. J. Downing, "On the Improvement of Country Villages," in *Rural Essays* (New York: Leavitt and Allen, 1854), 230–231.

[76] "The Contemporary Suburban Residence," 80.

[77] Le Corbusier and François De Pierrefeu, *The Home of Man* (London: The Architectural Press, 1948), 132.

[78] Donald Barthelme, "The Palace," in *The Teachings of Don B.* (New York: Vintage Books, 1992), 24–25.

[79] Dr. Theodor Hertzka, *Freeland: A Social Anticipation*, trans. by Arthur Ransom (London: Chatto and Windis, 1891), 442.

[80] White, *The Free City*, 314.

[81] Hertzka, *Freeland*, 442

[82] White, *The Free City*, 314.

be placed in the same category as More, Fourier, Cabet, and the rest who have mistaken their desires for sober reality. [83]

[83] Hertzka, *Freeland*, 443.

XL. Fiction is about creating foolishness and practical difficulties and allowing them to tangle and fester until they are beyond repair. [84]

[84] Larissa Macfarquhar, "The Dead Are Real," *New Yorker*, October 15, 2012, [link](#).