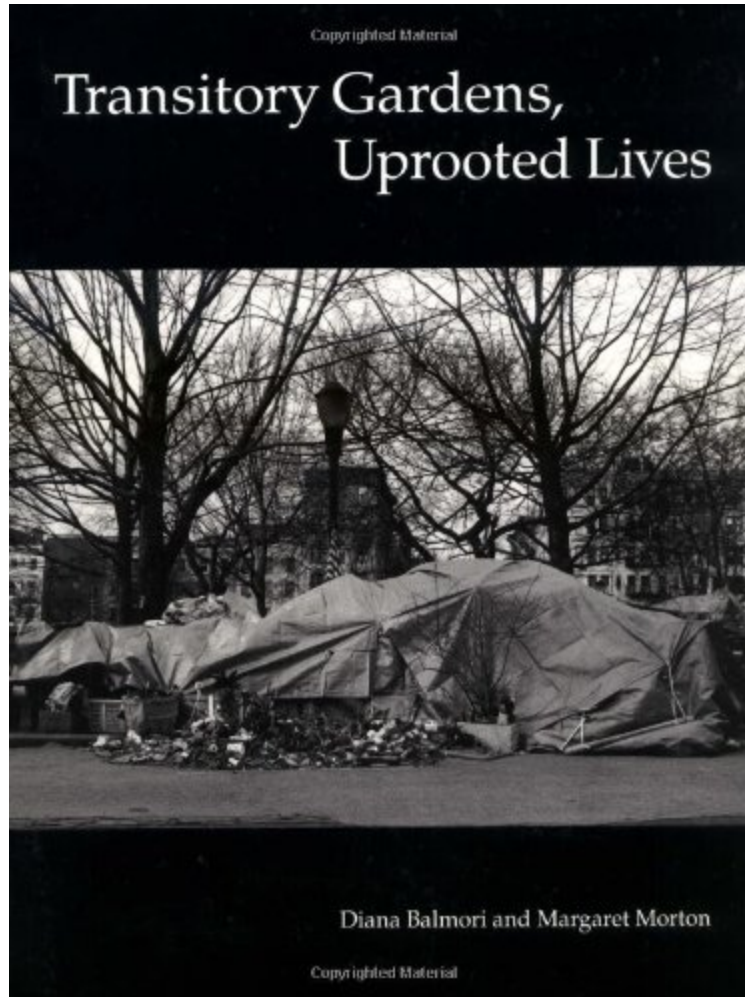


(Download pdf) Transitory Gardens, Uprooted Lives

## Transitory Gardens, Uprooted Lives

*Margaret Morton, Diana Balmori*  
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#1888205 in Books 1995-02-22 Original language: English PDF # 1 11.00 x .48 x 8.56l, 1.33 #File Name: 0300063016160 pages | File size: 20.Mb

**Margaret Morton, Diana Balmori : Transitory Gardens, Uprooted Lives** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Transitory Gardens, Uprooted Lives:

Jimmy's garden on the Lower East Side of Manhattanan assortment of stones and garbage bags, five tires, a chair, a skid, a refrigerator shelf, some ailanthus trees and goldfish, a wooden fence, and a pond with water carried by hand from a nearby fire hydrantwas recently bulldozed by the city. Jimmy then disappeared. Anna's garden is surrounded by a tall chainlink fence and filled with a menagerie of dolls and stuffed animals. The animals are whole, the dolls are maimed. Anna is a recluse who speaks to no one. The neighbors say she was in a concentration camp as a child. Gardens have always been associated with wealth and leisure, viewed as an addition to home. In this remarkable book

a landscape architect and a photographer show us, in word and pictures, gardens built by homeless or impoverished New York City inhabitants. Like traditional gardens, these spaces are designed for pleasure, social activity, or private retreat. Unlike traditional gardens, they are connected to a more active and ephemeral use of the land. Transitory gardens speak the language of our times: here we find the reuse of nearly everything discarded, a sparing use of water and plant materials, an economical treatment of space, and a penchant for icons, toys, flags, and symbols of freedom and nationality. The gardens expand our definition of what makes a garden and what its design means for its creator. Diana Balmori's commentary and Margaret Morton's photographs combine with the garden-makers' own descriptions to encourage us to take note of gardens grown in unlikely places, on abandoned, littered lots, bounded by debris. By focusing on what homeless people make not for material comfort but from social and spiritual need, the book offers insight into both the meaning of landscape and the place of a garden in the life of an individual under duress.

From Library Journal Nowhere is the ephemeral quality of makeshift urban gardens more apparent than in the very recent destruction of the settlement of "The Hill" so eloquently depicted in this work. The photographs, the text, and the interviews present a moving testimony to the universality of the need for a sense of order and permanence and offer new aesthetic definitions of open spaces for an urban society. As the stone gardens of the East embody the Zen search for a momentary sense of place, these collections of the refuse of a secure society record the creativity of the human spirit. The shape of these spaces takes many forms, from sanctioned community gardens to appropriated and squatter ones, from a tent city in Tompkins Square Park to a flag-decorated space on an abandoned Hudson River pier, but all speak of life and hope: homeless, perhaps, but not rootless. Recommended for large public collections.- Paula Frosch, Metropolitan Museum of Art Lib., New York Copyright 1993 Reed Business Information, Inc. From the Back Cover Jimmy's garden on the Lower East Side of Manhattan - an assortment of stones and garbage bags, five tires, a chair, a skid, a refrigerator shelf, some ailanthus trees and goldfish, a wooden fence, and a pond with water carried by hand from a nearby fire hydrant - was recently bulldozed by the city. Jimmy then disappeared. Anna's garden is surrounded by a tall chainlink fence and filled with a menagerie of dolls and stuffed animals. The animals are whole, the dolls are maimed. Anna is a recluse who speaks to no one. The neighbors say she was in a concentration camp as a child. Gardens have always been associated with wealth and leisure, viewed as an addition to home. In this remarkable book a landscape architect and a photographer show us, in word and pictures, gardens built by homeless or impoverished New York City inhabitants. Like traditional gardens, these spaces are designed for pleasure, social activity, or private retreat. Unlike traditional gardens, they are connected to an active and ephemeral use of the land. Transitory gardens speak the language of our times: here we find the reuse of nearly everything discarded, a sparing use of water and plant materials, an economical treatment of space, and a penchant for icons, toys, flags, and symbols of freedom and nationality. The gardens expand our definition of what makes a garden and what its design means for its creator. Diana Balmori's commentary and Margaret Morton's photographs combine with the gardenmakers' own descriptions to encourage us to take note of gardens grown in unlikely places, on abandoned, littered lots, bounded by debris. By focusing on what homeless people make not for material comfort but from social and spiritual need, the book offers insight into both the meaning of landscape and the place of a garden in the life of an individual under duress. About the Author Diana Balmori holds appointments as a critic in landscape, Yale University School of Architecture, and as a lecturer in the Yale University School of Forestry and Environmental Studies. She is also principal at Balmori Associates, Inc., New Haven, a landscape and urban design firm. Margaret Morton, a photographer who lives in New York City, is associate professor of art at The Cooper Union School of Art.