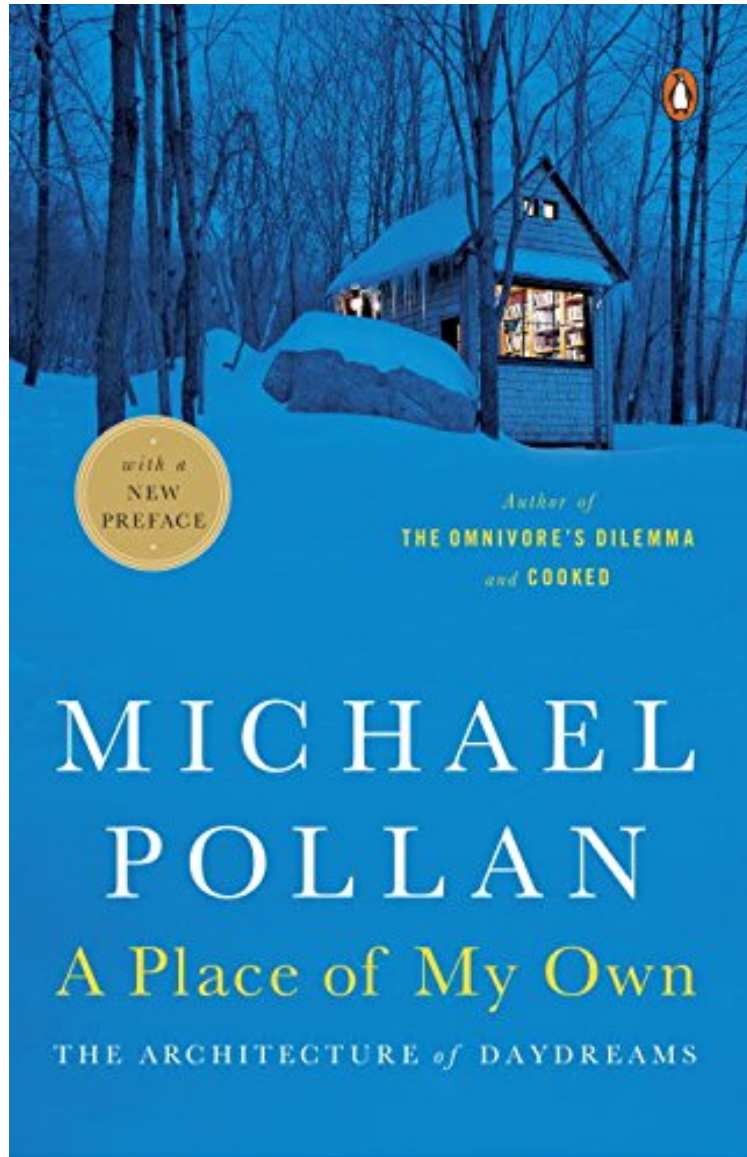


[Free download] A Place of My Own: The Architecture of Daydreams

A Place of My Own: The Architecture of Daydreams

Michael Pollan

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#40902 in Books Pollan, Michael 2008-12-30 2008-12-30 Original language: English PDF # 1 8.40 x .70 x 5.40l, .70 #File Name: 0143114743352 pages Penguin Books | File size: 18.Mb

Michael Pollan : A Place of My Own: The Architecture of Daydreams before purchasing it in order to gage whether or not it would be worth my time, and all praised A Place of My Own: The Architecture of Daydreams:

0 of 0 people found the following review helpful. Nice memoir of building a private writer's spaceBy paterfamiliaPollan drives nails. Nice memoir of building a private writer's space.I do like his skewering of the modern and pos-modern architects. As he seems to have some especial scorn for Philip Johnson, I recall reading elsewhere that Johnson was notorious for never designing a window that didn't leak.And irony of ironies, Pollan found himself

confronted with inadequate construction drawings of the windows, and an architect with no real idea of how to design an inward-opening awning window that didn't inherently leak. One thing that does stand out, from a perspective of years after the project was completed was that Mr. Pollan and his architect put a higher value on the visual and aural aesthetics of an uninsulated shingle roof than on the winter habitability of the workspace. 0 of 0 people found the following review helpful. He's also not afraid to poke fun at himself when he messes things up. It's like talking to a friend. By Gene Bowker Really enjoyed the story of how he built a small writers cottage on his property mostly by hand and with some help. I'm jealous because I'd love a retreat like that to write and read in. Pollan's writing style is easy to read. He's also not afraid to poke fun at himself when he messes things up. It's like talking to a friend. 0 of 0 people found the following review helpful. not exactly what I had hoped By Susan, Susan An interesting premise of the building a "writing shed" for the author. The details and thoughts that actually involved this part were fascinating and certainly well written. On the other hand, the loong wanders off into the obscurities of architectural philosophy were not for me.

Michael Pollan's unmatched ability to draw lines of connection between our everyday experiences--whether eating, gardening, or building--and the natural world has been the basis for the popular success of his many works of nonfiction, including the genre-defining bestsellers *The Omnivore's Dilemma* and *In Defense of Food*. With this updated edition of his earlier book *A Place of My Own*, readers can revisit the inspired, intelligent, and often hilarious story of Pollan's realization of a room of his own--a small, wooden hut, his "shelter for daydreams"--built with his admittedly unhandy hands. Inspired by both Thoreau and Mr. Blandings, *A Place of My Own* not only works to convey the history and meaning of all human building, it also marks the connections between our bodies, our minds, and the natural world.

.com Michael Pollan's *A Place of My Own* might be suspiciously viewed by some readers as a text begging for interpretation. What is it that causes this man at midlife to attempt to put up a structure, an actual wood and concrete dwelling, where he can work on his own craft away from his domestic life? Arguably, Pollan's intentions are more transparent than a too clever postmodern audience can easily appreciate. The author of this fine, well-crafted book offers an explanation that seems honest and understandable: "Whenever I heard myself described as an 'information service worker' or a 'symbolic analyst,' I wanted to reach for a hammer, or a hoe, and with it make something less virtual than a sentence." In Pollan's bestselling book *Second Nature: A Gardener's Education*, he illustrated his facility with both hoe and pen. In *A Place of My Own* he hefts the hammer and again records with great intelligence how thoroughly thought and reflection can be woven into our common lives and the patterns of a day's work. His book's subtitle, "An Education of an Amateur Builder," captures much of what this book contains: the lessons learned by a diligent student of architecture, design, and construction. The writing contains no gaps or unsightly seams, and it's full of clues to readers who share a similar desire to build something tangible in a world that prizes the evanescent. From Library Journal Wanting to have a place of his own where he could think and write, Pollan decided to erect a small structure in the woods behind his house. Fancying himself a modern-day Thoreau, he wanted to build his "dream hut" with his own hands, even though he had no carpentry skills or experience. We learn very little about how to build a small structure; the majority of this book is devoted to Pollan's pretentious musings about a variety of architectural theories and about his interaction with the architect and carpenter who helped him (wasn't this supposed to be a simple structure?). Although it cost Pollan \$125 per square foot and took him two and one-half years to build, ultimately it is the reader who works the hardest. Libraries serving those with a strong interest in architecture will want this title; other libraries should skip this book. ?Jonathan Hershey, Akron-Summit Cty. P.L., Ohio Copyright 1997 Reed Business Information, Inc. From Booklist Author and former Harper's editor Pollan, a writer fast approaching 40 and fatherhood, spent two and a half years (Saturdays mostly) building a writing hut in the woods behind his Connecticut house. Its taking shape is a springboard for exploring architecture, construction, and the concept of home. Not so much a how-to as a how-and-why-it-happened, this account details quickly and clearly everything from ancient construction techniques to postmodern architectural theory to the on-site politics among Pollan and his two guides ("Virgils," he calls them): Joey, the surly local handyman, and Charles, an old college friend and architect who occasionally gets zealous. Pollan's success, despite a confessed lack of skill or understanding, is heartening to others hoping to do something similar. His melding theory and practice, when, for instance, he considers roofs, foundations, windows, and walls as both objects and metaphors, makes this book particularly interesting to those content to study architecture from afar--which translates into a rather large group of readers. Kevin Grandfield