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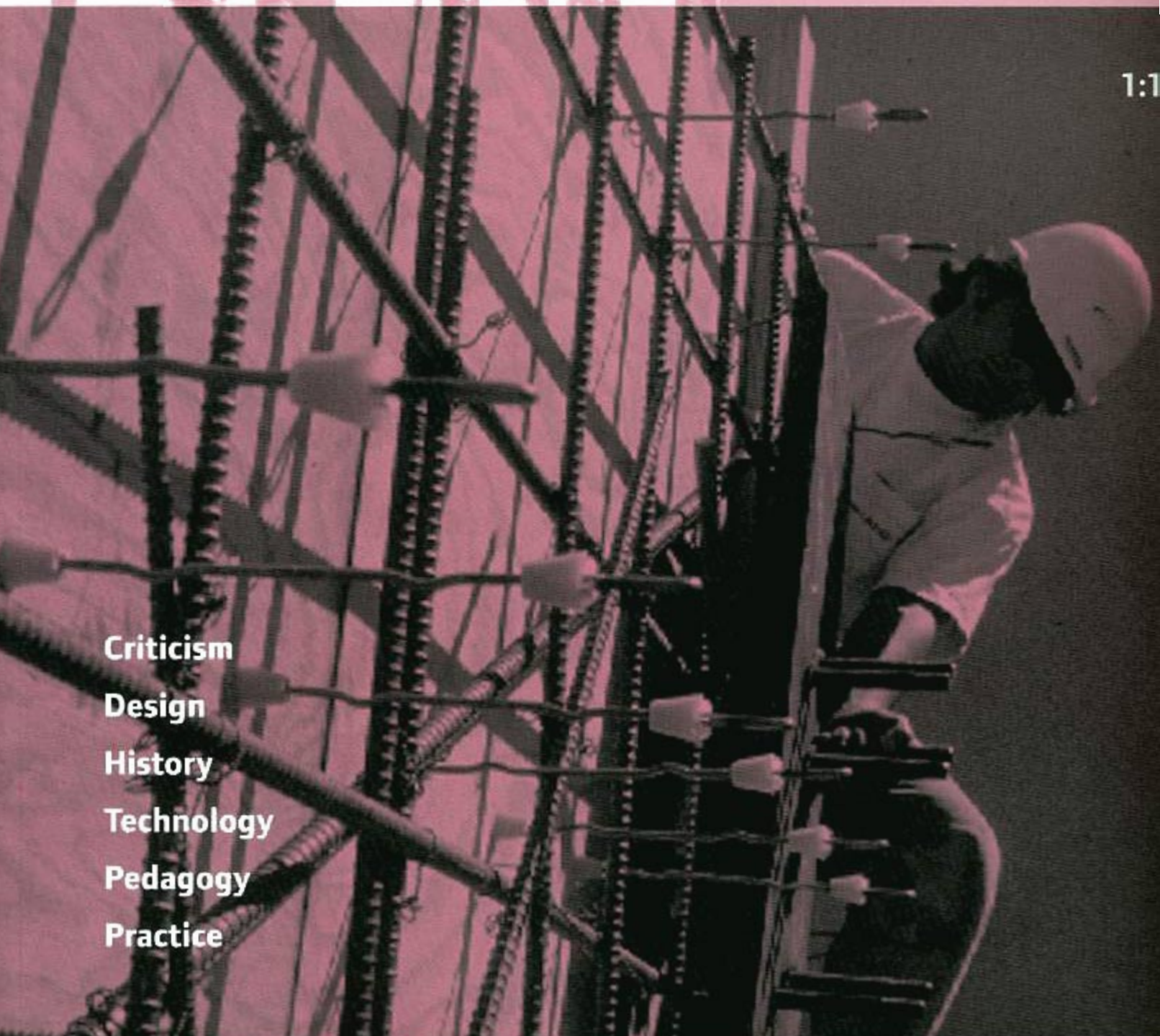

Criticism

Design

History

Technology

Pedagogy

Practice

but other sensations, such as decibel readings in Minneapolis–St. Paul, are presented solely through charts and diagrams. Likewise, the third gallery attempts to communicate winter's chill solely through images, including festive photographs of contemporary ice hotels and of Montreal's beloved nineteenth-century ice palaces.

Conversely, this dependence on visual information is also the show's strength, for the exhibition exploits an unusually diverse collection of urban imagery: magazine covers, contemporary and archival photographs, maps, and paintings. Strangely, there are few design drawings, despite the focus on how the physical environment gets built. Competition panels from Cedric Price's 2000 urban design scheme "A Lung for Manhattan" come closest to exposing designers' working methods.

The accompanying catalog has a similar flaw. The beautiful, kinetic graphic layout, designed in house by publisher Integral Lars Müller, is a feast for the eyes but has less to offer the other senses. The book's subtitle, *An Alternative Approach to Urbanism*, heralds Zardini's ambition to forge something new, but it is lawyer-turned-anthropologist David Howes who lays out the theoretical framework. He offers a bibliography of the main contributors to a "multisensory approach to the study of the human condition" (p. 333) and a history of how interest in the senses has crossed over from disciplines like human geography into architecture and urbanism.

More propitious is the way the book's five commissioned essays multiply rather than merely unite the project's themes. Historian Emily Thompson's discussion of noise in 1900–1930 Manhattan, Zardini's essay on the legacy of asphalt, and Wolfgang Schivelbusch's intriguing critique of the history of public lighting proliferate possibilities rather than prescribe solutions. The book does not attempt to make sense of the modern city's vast complexity and heterogeneity but rather endorses them. It works more like a buffet than a formal dinner.

There is a lot to digest here. The name index alone boasts 460 entries, referencing people with a cornucopia of viewpoints on how to shape, study, and enjoy the city, ranging from familiar urban commentators like Jane Jacobs, Kevin Lynch, Guy Debord, Juhani Pallasmaa, Peter Eisenman, and Charles Moore, to inventor and engineer Buckminster Fuller and artist and musician Yoko Ono. There are another 118 names in the city index. Citations cluster around the big Western cities: New York (Manhattan is indexed separately), London, Montreal, and Paris. Smaller cities are mentioned more than studied. Eastern cities crop up as primordial places inhabited by happy citizens who celebrate, rather than sanitize, noise and smell. For instance, Howes discusses the way Filipino domestic workers take over Hong Kong's central business district on Sundays to illustrate his point that smells and noises can change the meaning of urban space, but his prose simultaneously—perhaps unavoidably—falls into orientalizing discourse.

Celebration may be the key benefit of this paradoxical wide-ranging project. *Sense of the City* expresses joy in the grittiness of urban space, in opposition to our ingrained tendencies to clean it up. At first glance, this enthusiasm can seem senseless or ironic—the show itself, after all, is hygienic enough to be installed in a museum. But despite some sloganeering and sanitizing, *Sense of the City* makes a compelling case to broaden our understanding and concern for the qualitative, sensorial characteristics of urban space. The challenge is clear: architecture must return to its senses—smell, touch, sound, and reinvigorated sight.

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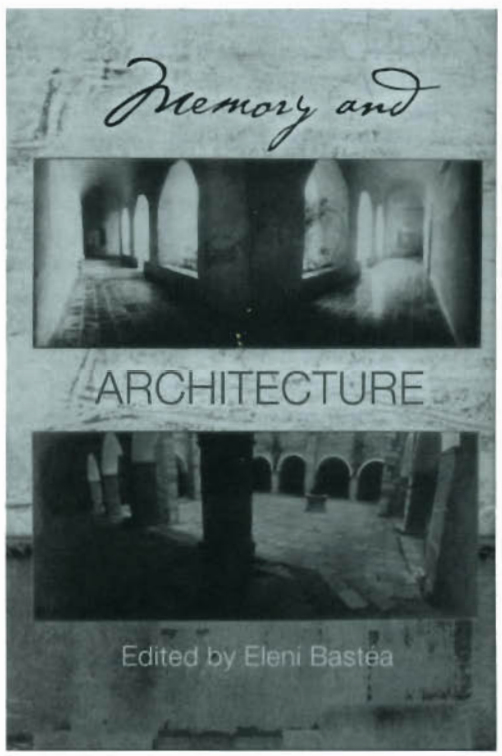
Memory and Architecture
ELENI BASTÉA, editor

University of New Mexico Press, 2004
352 pages, illustrated
$49.95 (cloth)



Memory and Architecture, edited by Eleni Bastéa, explores the role of memory and historical imagination in the way we construct and construe our selves and the places we inhabit. It provides an exemplary framework to study the "politics of memory" using a diversity of methodological strategies—textual analysis of literature and archival material, material culture analysis, autobiographical

narratives, and pedagogical approaches. Contributors include urban historians, architectural historians, journalists, poets, architectural practitioners, and educators.

The role of memory in mediating identity has been the center of current scholarship in the humanities. In recent years, globalization and transnational processes have destabilized conventional ways of reading culture, locality, and place. The contributors explore two related issues that complicate contemporary historiography: authorship and context. Whose voice and whose memory is central to a historical discourse? Is it the collective memory of an imagined community (as theorized by Benedict Anderson), the official versions of state apparatus (Gramscian hegemony), or the perspectival construct of individuals? How do place and architecture affect identity and memory? Architectural historians concentrating on the building (and its style) as the object of analysis and the architect genius as the author of this artifact fail to address the above issues. Contributors in this volume turn the focus of analysis from the intention of the architect to the experience of the everyday user, from the evaluation of individual buildings to the analysis of vernacular and cultural landscapes, and from the narrow context of national cultures to transnational identities.

In part 1, authors interrogate national memories that are (re)produced by the state and social institutions. Jarzombek and Sandweiss expose top-down historiography's inability to capture the fluidity of the urban experience and propose that the deficiency can be ameliorated by uncovering contradictions and ambiguities within the historical narrative. Fernando Lara examines the local articulations of a global movement; he shows how a Brazilian elite appropriated local traditions to negotiate a unique Brazilian modernism. These authors problematize powerful and official discourses, yet fail to incorporate alternative voices in their narratives. Readers will appreciate the piece by Luz and Santos that sets a counterpoint to the above essays by examining the voice of the subaltern. These authors show how the African slaves' and the European immigrants' memory of building practices, social and family traditions, and territorial practices influenced the unique hybrid built landscape of the Brazilian coffee plantations in Paraíba Valley.

The authors of the essays in parts 2 and 3 posit a methodological counterpoint to part 1. They show how top-down narratives are often challenged and transformed when the past is *read* and *written* by individuals and groups. In part 2, authors study how poets and fiction writers influence national identity. Part 3 continues documenting voices, but these are personal narratives of memories of places. Unlike the state or its institutions, the point of view of an individual changes and his/her history is constantly negotiated and interpreted through his/her social and spatial experiences. Sabir Khan's analysis of two autobiographical novels powerfully shows how place memories mediate the identity of immigrants. Khan's study of diasporic consciousness and a comparative study of representations of urban space in Greece and Turkey by Eleni Bastéa challenge the centrality of the nation-state and national identity in the discussion of memory and architecture. While these essays emerge from a well-established tradition of critical theory, V.B. Price's diatribe against growth and consumer culture rests on shaking foundations and reads like a polemic against "outsiders." Yet Price—maybe unintentionally—problematizes the notion of the authentic and real in the contemporary world where the global and the generic are constantly articulated within the local.

A drawback of this section is its overemphasis on analysis of literary texts—a methodological strategy that narrows the range of the representative voices. For instance, Carel Bertram argues that the trope of the wooden "Turkish house" in Turkish literature represented a collective memory of spiritual values for Turks in Ataturk's new republic. In reality, however, the language of architecture is complicated by its geographic contexts and multiple subjectivities of people who populate these spaces. Christine Gorby's analysis of the geography of the sacred within the everyday profane landscape of Belfast provides a methodological counterpoint to textual analysis. Gorby analyzes cartographic and cognitive maps and examines walls (constructed to separate Catholic and Protestant communities), centers, edges, and paths of parades and daily rituals to read how individuals reproduce social and spatial landscapes.

The last section, "Voices from the studio," is perhaps oddly juxtaposed with the rest, but it is this section that makes this book unique and extremely relevant to those interested in architectural education. Formal architectural education rarely gives students opportunities to use their lived experiences (and memories) in the classroom, a shortcoming that Thomas Fisher attributes to the Socratic method of teaching architecture. Yet, by critically examining how past experiences become the spring board for creative acts, authors Hurst, Lawrence, and Thomson are able to produce higher orders of learning in their studios. Their students find their own voices, transfer everyday knowledge into design solutions, and become better learners. They propose employing the idea of "memory palaces," exploring everyday environments and interrogating familiar practices as ways to impart architectural knowledge.

Memory and Architecture serves the interests of a large readership circle—from historians, cultural geographers, and cultural studies scholars to the studio instructor and the architectural historian.

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