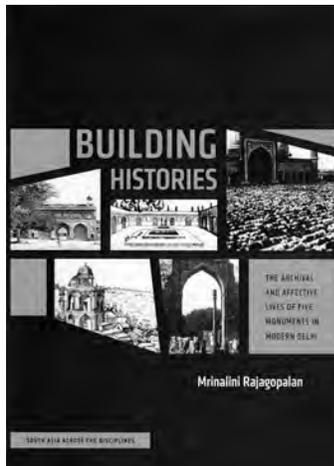


Book Reviews



Building Histories: The Archival and Affective Lives of Five Monuments in Modern Delhi.

Mrinalini Rajagopalan. Chicago and London: University of Chicago Press, 2016. 272 pp., 10 color plates, 51 halftones, 1 table.

Monuments, Mrinalini Rajagopalan writes in her eloquent book about the history of five medieval monuments in Delhi, are not mute objects. They speak as “quasi-agents” and function as dynamic backdrops against which political and social life is staged. Nonetheless, Rajagopalan argues, the histories of monuments are expressed through static “archives,” carefully constructed and manipulated by agents of state power. Such histories suppress contingent events — moments that occur along the temporal threads in a monument’s life, and which equally, if not more purposefully, shape its history. Rajagopalan suggests that these moments produce “affects,” and she proposes that the modern monument is actually conceived in the dialogic tension between archive and affect — in the pull and push between purportedly objective facts and subjective sentiments. Echoing Mikhail Bakhtin’s “dialogic imagination,” in which objects are not fixed within monological worlds of singular meaning, Rajagopalan thus asserts that the histories and meanings of monuments are “plural and polyphonous,” “temporally dynamic rather than static.”

Archives, according to Michel Foucault, tend to be authoritative, the word of law. They are the product of modern bureaucracies composed of what Jacques Derrida called the “archon” — state actors who create and guard the archive. But while Foucault saw documents as monuments, Rajagopalan suggests the reverse: that in India monuments were seen by colonial administrators and the postcolonial nation-state as stable documents from which they could gather data about the past and place it within a field of rigid meanings — producing, in turn, unquestionable histories. Rajagopalan skillfully deconstructs these unquestionable histories, and their agendas of preservation, through the trope of “affect.” In the context of modern Delhi, this can be seen as a field of responses or emotions (belonging, rejection, hate) that groups of people might experience through specific events in relation to a monument. Thus the meaning of a monument lies in expertise and experience, in the discourses of the historian and the amateur; and preservation must take both into account.

The five monuments that Rajagopalan here examines in detail — the Red Fort, Rasul Numa Dargah, Jama Masjid, Purana Qila, and the Qutb complex — were built between the twelfth and seventeenth centuries. However, the uncharted histories of these buildings that she uncovers are those tied to later historical moments: the Mutiny (1857), the building the new capital of New Delhi (1918), the struggle for independence (1932), independence and partition (1948), and the rise to political ascendancy of the Hindu right (2000).

Chapter one centers on the seventeenth-century Red Fort at the moment and in the aftermath of the 1857 Mutiny. The fort was the site of a bloody massacre in 1857, during which two hundred British men and women were killed. It was later stormed by the British, looted, and occupied by a military garrison, changing its use “from the seat of the Mughal Empire to a center of British surveillance and control.” Rajagopalan argues that the Mutiny found purchase with British audiences through newfound technologies of photography (the panorama and the illustrated news magazine) whose visual archive was used to project “imperial affects such as mourning, anxiety, horror, and indignation.”

Nevertheless, in the late nineteenth century, colonial preservation agendas also tried to recapture the aesthetic splendor of the Red Fort, lost during its time as a British military station, while redacting the bloody events of the Mutiny from the official historical narrative.

Chapter two takes up the site of the Rasul Numa Dargah, which in 1918 was to be acquired and cleared for the construction of New Delhi. Rajagopalan here traces the history of land acquisition and the economics of colonial development within the larger context of Delhi's urban growth in the early twentieth century. For the British, sites such as the Dargah were considered historically inconsequential and impediments to the tabula rasa planning of the new capital. But the Dargah was considered important to the local community, which resisted British efforts to acquire it and raze it to the ground. This chapter thus shows how Indians had a distinct sense of their past, and were not apathetic to historic preservation, as the British claimed. It further demonstrates how indigenous voices challenged the colonial quest to create and maintain an objective archive of the monuments of the city that reflected colonial views of preservation and development.

Chapter three next examines the seventeenth-century Jama Masjid as a political space and economic agent. Rajagopalan shows how the mosque was used as a political platform to express anticolonial sentiments and ideas of a secular nation-state. This can be seen in two specific moments at the mosque: a speech by Barakat Ullah in 1932 calling for the overthrow the British government, and a speech by Maulan Abul Kalam Azad in 1947 exhorting Muslims to remain in secular India after partition. These shifts in the use and meaning of the Jama Masjid demonstrate a delinking both from its static archival character as a religious space for Muslims and as an aesthetic referent in a narrative of Mughal architecture.

Chapter four focuses on the sixteenth-century Purana Qila, or Old Fort, during the time of partition in 1948 and after. Indigenous, colonial and postcolonial history and archaeology have claimed that the fort was the site of the ancient Hindu city of Indraprastha referred to in the Indian epic *Mahabharata*. Rajagopalan questions the motivations of the British, and Indians, in seeing the city of Delhi as having its roots in antiquity — and therefore disavowing that Delhi was indeed a medieval Mughal city. In 1947, following partition, she recounts how the Purana Qila was also used as a refugee camp, a history that has been conveniently omitted in contemporary accounts of the monument.

The last chapter examines the Qutb complex in 2000, a time of rising religious intolerance and threats to the secular nation-state. The complex, which contains an iconic *minar* and the Quwwat-ul-Islam mosque, was built in the thirteenth century by combining pillars from Hindu temples with Islamic elements. Rajagopalan, however, critiques the nineteenth-century historiography of the mosque, which declares that its construction was a result of violent Islamic

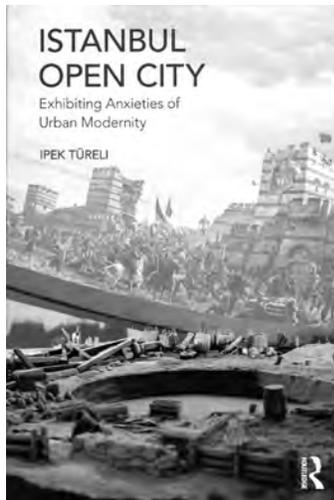
iconoclasm. She argues instead that the affect around reuse — that it invariably comprised destruction of Hindu temples — was solidified in the historical archive. She therefore claims that there are “significant echoes between the narratives of colonial archaeology, that of secular India, as well as emergent Hindu nationalism.” Since the year 2000 the Qutb complex has become a battleground between the Hindu right (who have absurdly sought to “free” Hindu elements trapped in an Islamic mosque while claiming the Qutb Minar is a Hindu monument) and the government (which sees the status of the complex as a universally valued World Heritage site as a bulwark against such appropriations).

“Sturdiness” is a recurring metaphor in this book — sturdy stone monuments that are like “mute relics,” held up by sturdy archives. But by bringing to light contingent events in the lives of monuments — those that archival histories ignore or suppress — Rajagopalan undermines the stability and authority of the archive, thus giving monuments new meaning. *Building Histories* unravels the histories of some of Delhi's, and India's, most important medieval monuments, and presents them in a completely new light.

Tanu Sankalia

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Istanbul, Open City: Exhibiting Anxieties of Urban Modernity. Ipek Tureli. London and New York: Routledge, 2018. 170 pp., 39 b&w illus.



The author of *Istanbul, Open City*, Ipek Tureli, is a native of Istanbul and presently an associate professor at the school of architecture of McGill University in Montreal, Canada. Based on work that was originally part of her doctoral dissertation at the University of California at Berkeley, the book provides an intimate incursion into the psyche of a city in the midst of a profound identity crisis. Tureli's

insider point of view makes for rich and detailed insights into the complexities and contradictions of Istanbul's difficult transition to cosmopolitan modernity.

The book's title simultaneously invokes the "Open City" as a reference to seventeenth-century European towns that abandoned their defenses to avoid destruction by allowing invaders to walk in freely, and more recent cases of cities whose deficient efforts at growth control have failed to divert unwanted migrants. According to Tureli, contemporary uses of the term evoke notions of coexistence and the management of cultural complexity. However, the paradox of the open city is that it generates simultaneous tolerance and ignorance, ease and anxiety.

Much of the book delves into the nature of this anxiety, especially the cultural anxieties that have shaped the contemporary experience of Istanbul as rapid modernization, urban growth, and changing demographics (as a result of massive inward migration) have unsettled old class identities and redefined what it means to be an Istanbulite. The book thus reflects on the loss of certainty and privilege and on nostalgia for an irretrievable past in an increasingly divided city. It tells of the difficult and often reluctant rise of a new subjectivity — at once complex, unstable and heterogeneous — and of a new hegemonic urban regime, culture and identity, where a plural society ordered by variety is being supplanted by a post-plural society ordered by diversity. By way of a conclusion, the book also considers the "improvisation of the past," which refers to a revisionist rewriting of history, and to the instrumentalization of the built environment, past and present, to sustain a consensual political project and create a new hegemonic vision of Turkish society.

In pursuit of these ideas, Tureli provides an exploration of urban representations using a series of case studies of

what she calls "exhibitionary sites" — for example, historical photography, cinema, television, expositions, urban models and miniatures, and theme parks, through which narratives of national culture are constructed. Closely examining such past and present imagings and imaginings of the city, she painstakingly dissects visual narratives, spatial representations, and discursive strategies to understand the contemporary world and the new vision of collective identity it proposes. In the end, the book thus reads more as a collage than a continuous story; indeed, and each chapter can stand on its own, calling upon a different body of literature and using distinct lenses and modes of representation in its analysis.

For this reviewer, one of the most powerful chapters (and the most enlightening in terms of helping reveal the complexity of Turkish reality), is the fifth, in which Tureli investigates the miniature park on the northeastern shore of the Golden Horn known as Miniaturk. This chapter provides a rich discussion of Turkish identity politics — one which would actually have been useful earlier in the book, where it might have made other aspects of the narrative more accessible to those less familiar with local socio-political history. In general, I also found that many of the key notions that link the case stories — the power of images and representation, the angst of modernity, and first and foremost, the politics of identity and othering — are not specifically addressed by the author. They are implicit throughout the narrative, but they are rarely fully unpacked, fleshed out, and theorized. Such a direct discussion would especially have enriched the rather short and abrupt conclusion.

I also found the book lacking in critical commentary on the wider social significance, political ramifications, and broader theoretical implications of the various case studies. For example, the author talks of the inherent contradictions between Istanbulites' desire for cosmopolitanism and their widespread disdain for migrants without dissecting more deeply what lies behind these anxieties. While the loss of class privilege, social "purity," and the refusal of equality are mentioned as points for analysis, a more complete discussion of collective identity and local politics is conspicuously absent. This often left me wondering if the author was restraining herself from addressing some of these issues because they remained too controversial in the contemporary socio-political context. If so, this stands as a revelation in and of itself, suggesting that the sharp divisions and tensions arising within Turkish society (which are minutely described in the book) are too potentially explosive to be openly addressed, even in scholarly analysis.

Another of the book's omissions concerns the social struggles, resistance movements, and contestations behind some of the projects described, many of which were far from consensual and were highly politically divisive. The book talks of gentrification, the exclusion of migrants, and the evictions of Rums — but the opposition forces remain voiceless and invisible; readers thus never hear their voices,

nor see their acts of opposition. Finally, I might critique the book for its failure to situate Istanbul's reality within an international framework, and so link its experience to similar situations elsewhere — which would have helped assess the significance and unicity of this example and its representativeness or distinction from known trends and practices. For example, the book makes little reference to contemporary global discussions of the heritage industry, conservation trends, and the commodification of nostalgia.

In spite of these few reservations, the book's meticulously researched case studies provide invaluable insights into the distressed psyche of a city suffering from multiple-personalities disorder, on the brink of yet another great civilizational change. As such, *Istanbul, Open City* represents a rich contribution to contemporary literature on the city, and its original, multicase methodology should serve as a model of the innovative ways researchers can study urban environments in their many dimensions.

Anne-Marie Broudehoux

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Seizing Jerusalem: The Architectures of Unilateral Unification. Alona Nitzan-Shiftan. Minneapolis and London: University of Minnesota Press, 2017. 376 pp., 129 b&w photos, 8 color plates.



On December 6, 2017, President Donald Trump formally recognized Jerusalem as the capital of Israel. The announcement broke with nearly seventy years of American foreign policy that, in the spirit of the U.N. General Assembly Partition Plan Resolution 181(II), adopted in 1947, had assumed an agnostic position toward

the fiercely contested city. The United Nations resolution had provided for the termination of the British Mandate and the creation of independent Palestinian and Jewish states. It had also conferred the status of *corpus separatum* on Jerusalem, neither Jewish nor Arab, under a special international regime.

Like his immediate predecessors, Presidents Obama, Bush and Clinton, Trump has signed a national security waiver allowing the administration to keep the U.S. embassy in Tel Aviv for an additional six months, but there is every expectation that his administration will now initiate planning for its move to Jerusalem. And while Trump has called for a maintenance of the status quo in the disputed area of the Old City, the potential relocation is profoundly symbolic and has reignited age-old tensions. The prospect of a new embassy building and the authority it might exert in a context animated by the Temple Mount, holy to Jews, and the Noble Sanctuary, holy to Muslims, once more brings into focus the long-established terms of the dispute. Considering these developments, Alona Nitzan-Shiftan's new book on the history of a city about which so much has been written seems timely and relevant, as does the use of the present participle in its title. *Seizing Jerusalem* suggests the immediacy and the driving currency of the ancient city's still seething past.

Among other resources, Nitzan-Shiftan's examination makes use of recently accessed archival documents to recount the ambitious building program initiated in the weeks following the Six Day War, when, after seizing East Jerusalem from Jordanian control, the Israeli government decided unilaterally to unify the eastern and western halves of the city. *Seizing Jerusalem* traces the battles that ensued among an array of planners, architects, and their municipal and state bureaucratic counterparts in the decade after 1967, whose aim was to assert a compelling and legible architectural idiom for the newly unified Israeli capital. But Nitzan-Shiftan resists the notion of autonomous architectural agency, and is concerned instead

with the political dynamics of architectural production. She posits the Holy City as a staging ground for the “politics of space,” where architecture “acts as mediator between the administrative maze of official politics and the physical city where actual life, everyday and ceremonial, is conducted.”

The concept of architecture as a manifestation of political culture and its centrality in the formation of national identity is not in and of itself a new idea. However, Nitzan-Shifan introduces meaningful nuance by suggesting that a fundamental paradox confounds the desire to establish a representative architecture for a unified Jerusalem, and arguing that “the symbolic gravity of Jerusalem disturbs any attempt to surrender its meaning to a single national narrative or to subordinate its visual idea to a unified architectural form.” The challenges of mediating the conflicting objectives inherent in the Zionist enterprise, with its twin goals of establishing a Jewish and a modern state, were (and continue to be) especially stark in the case of Jerusalem, where an authentic architectural language must simultaneously express the desire for reclamation and suppress the reality of occupation.

Most compelling in what Nitzan-Shifan describes as the “search for the DNA of the City” are her accounts of the unending debates and the scores of design proposals for the Western Wall Plaza and its expansion following the controversial demolition of the adjacent Mughrabee Quarter. The debates were drawn along the fault line between vernacular morphology and abstract modernism, and as such corresponded to the robust postwar architectural discourse raging well beyond the Temple Mount precinct. Among the factious teams, interests and schemes were Moshe Safdie’s *mamlachti*-[kingdomist]-inflected synthetic designs. Together with Israeli-born architects representing the secular State Housing Ministry, Safdie produced plans steeped in Orientalist, Mediterranean, biblically inspired imagery, while a group of international designers including Louis Kahn and Isamu Noguchi proposed plans that aspired to universalist themes and resisted purely nationalist narratives.

A constant textual undercurrent in *Seizing Jerusalem* is the fascinating portrayal of Jerusalem’s longtime mayor, Teddy Kollek, a singular figure who played a critical role in directing and redirecting political will and resources, negotiating projects at every scale and leveraging the power of architecture to shape the material and emotional cityscape. While committed to advancing built form, framing open space, and founding cultural institutions that reinforced the legitimization of Israeli rule, Kollek also understood unification to mean universal reconciliation — an imperative that eludes us to this day. For Kollek, Jerusalem was a “Sacred City of Mankind” — a concept worth revisiting.

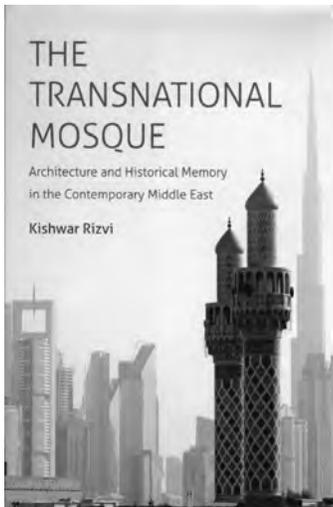
As a postscript, three weeks before the Six Day War broke out, Kollek commissioned Israeli composer Naomi Shemer to write an original song for the Israeli Song Festival to be held on May 15, 1967, in commemoration of Israel’s nineteenth Independence Day. Shemer’s “Jerusalem of

Gold” [*Yerushalayim Shel Zahav*] subsequently became what Israeli paratroopers sang as they entered the Old City on June 7 and approached the Western Wall. It became the unofficial Israeli anthem. Among the song’s memorable lyrics, “the city that sits alone,” taken from the first verse of the Book of Lamentations, conveys an irreducible truth. My late father, the artist Amiram Shamir, designed the famous record album cover for this music days before his troop of army reserves was called to serve in the battle. In the decades that followed, he worked tirelessly for Jewish culture, for Palestinian statehood, and for peace.

Adi Shamir-Baron

New York City Landmarks Preservation Commission

The Transnational Mosque: Architecture and Historical Memory in the Contemporary Middle East. Kishwar Rizvi. Chapel Hill: University of North Carolina Press, 2015. 253 pp., 5 maps, 90 b&w illus., 25 color plates.



The mosque is Islam's most emblematic structure. More than any other building type it reflects the aspiration and identity of Muslims, be they individuals or governments. As such, its form and style have varied from region to region and period to period. But the transnational mosque, as defined by the author, is a more recent manifestation, one supported by governments seeking to

promote their agendas through particular pan-Islamic images.

Kishwar Rizvi's book explores this phenomenon through the lens of the broader Middle East, but recognizes its impact further afield, in places as different as Germany and Pakistan. As she describes her project, "Architecture is considered here as an archeology of forms and symbols and an agent in the construction of Islamic identity. Transnational mosques provide insights into the diverse practices and beliefs of modern Islam and the nature of devotion in the twenty-first century" (p.5). Such mosques also often represent a collaboration between local communities, official organizations, clients, international architects, and builders.

Rizvi claims that one defining feature of transnational mosques is that they seldom formally reference modern architecture, but rather express the mantle of the past (the historicist approach) to give them the weight of authenticity, at least in the minds of the state and the public at large. In an attempt at being normative, they thus cross boundaries and images of the mosque to produce what one might consider a homogenizing image. In such efforts the influence of Saudi Arabia, Iran, and Turkey cannot be minimized. Mosques are often regarded as ambassadors, not only of the country of sponsorship but also of Islam itself. Given this, it is appropriate that the case studies emanate from the Middle East region.

The monograph focuses on three main issues: the construction of national and religious ideologies and their dissemination; the transnational conduits that transmit these ideas and images; and within this, the roles of architects and sponsors of such edifices. Rizvi opens her discussion of the concept and issues surrounding the transnational mosque with a well-written and well-stated introduction presenting the argument for the mosque as an agent of history with

great symbolic potential. This is followed by chapters on the four countries actively involved in building and promoting mosques abroad — starting with Turkey, followed by Saudi Arabia and Iran, and concluding with the United Arab Emirates. The book ends with an epilogue describing mosques that negotiate the heterogeneity of contemporary expression in countries beyond the Middle East — a welcome addition that helps nuance the arguments and reflect possible directions for contemporary mosque architecture.

In Chapter 1, "Turkey and a Neo-Ottoman World Order: History as Ethno-imperialism," Rizvi commences her investigation of major state sponsors of transnational mosques by discussing Şehitlik Camii, or the Martyrs Mosque, an Ottoman-model mosque on the site of a Muslim cemetery located in an area of Berlin populated largely by Turkish immigrants. Interestingly, the mosque, completed in 1996, was built and is overseen by the Religious Affairs Ministry in Turkey itself. Its architect, Hilmi Şenalp, has also been commissioned to build numerous mosques in other countries by the ministry.

Significantly, Şehitlik Camii is different from the first purpose-built mosque in Germany, also in Berlin, built in 1925, by the Ahmadiyya community from South Asia, which used the onion domes and the forms of the Indian mosque. And in Turkey, itself, the Grand National Assembly Mosque of 1989 in the capitol complex in Ankara is a modernist building. However, like Şehitlik Camii, more recent mosques in Turkey increasingly refer back to the historicist Ottoman model, as the country moves from being a secular state to one that increasingly embraces Islamist ideology — a trend the author illustrates through reference to the large 1989 Kocatepe Mosque in Ankara. As she writes, "Similarly, the neo-Ottoman mosques that are constructed by the hundreds in Turkey mean quite different things than those built for the diaspora [in Turkmenistan and elsewhere] and those built for the expanded global community" (p.55). Religion comes to represent the Turkish homeland and histories reimagined.

From a nationalist stance, Chapter 2 moves to "Global Islam and the Kingdom of Saudi Arabia: An Architecture of Assimilation." The importance and impact of the Saudi kingdom's significance as the birthplace of Islam cannot be minimized. Besides its oil wealth, this is what has made it the largest sponsor of religious buildings around the world, such as the Faisal Mosque in Islamabad, Pakistan. Typical of these is the Juffali Mosque in Jeddah by Abdel-Wahid El-Wakil, who has designed many mosques both large and small in the country. It follows a traditional model, an amalgam of several regional architectures that illustrates the attempt to develop a universal transnational aesthetic. As Rizvi notes: "Historical precedent is suppressed and subverted . . . the mosques are fictional constructions, collages of styles mediated through El-Wakil's romantic regionalism" (p.85). Other mosques in the country follow the Najdi model from the ancestral homeland of the country's rulers.

The political ambitions of Saudi Arabia through the building of religious buildings and institutions are far reaching, and extend from Lebanon to Indonesia. However, the counteracting influence of Iran to Salafi Sunni Islam is covered in the third chapter, “Iran and Shi’i Pilgrimage Network: A Postrevolutionary Ideology.” Rizvi here asserts that it was the 1979 Iranian revolution that prompted the Mosques Project by Saudi Arabia. In Iran, itself, meanwhile, the importance of shrines continues to receive attention, more than elsewhere in the Islamic world. Mosques are also seen here as sites of political mobilization, and Rizvi discusses the uses of both in the spectrum of theological enactments. Here she covers in some detail the twenty-first-century Imam Khomeini Grand Musallā in Tehran. Such shrines, including the Shrine of Sayyida Zaynab in Damascus, have been used as the “mode of transnational influence.”

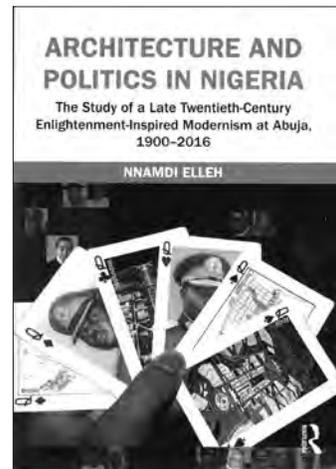
Chapter 4, “Grand Mosques in the United Arab Emirates: Domesticating the Transnational,” centers on several mosques, all of which express easily recognizable elements such as domes, minarets, and large entrance porticoes in their national mosques. This amalgam reflects the nature of the Emirates themselves, which have discernable differences within an overall identity. Rizvi thus points to the 1992 Jumeirah Mosque, by Hegazy Engineering Consultancy, in Dubai, and the monumental Sheikh Zayed Grand Mosque of 2007, by Yusuf Abdelki and Halcrow Group Architectural Practice, in the capital, Abu Dhabi, as lavish examples of this approach, essentially based on the Mughal Indian model. The mosques seem to be aimed at both local and international audiences, which is not surprising given that the vast majority of the local population is nonnative. Indeed, some of the sermons at national mosques are given in English.

In her “Epilogue: The Mutability of History,” Rizvi stresses the interaction of the public and patron in the interpretation of history in mosque designs and meanings. “The complex interplay of political and religious ideologies is at the core of contemporary discourse in the Middle East. [. . .] Historical form is imbued with contemporary meaning, signifying a past simultaneously indigenized and appropriated” (p.195). She contends successfully here that the uses of historic precedents in contemporary transnational mosque architecture is not “simply a stylistic choice but a provocative enabler, creating a new discourse for Islam in the twenty-first century” (p.210).

Adding to the appeal of this book is that it is profusely illustrated with a good selection of images in both black and white and color. Overall, it is a well-conceived and well-researched addition to literature on the architecture of Islam. It encompasses some of the major players/countries seeking to promote their version of Islam through architecture, and it sets the scene for further explorations of actions being brought to bear in the globalizing world — an area that deserves greater attention.

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Architecture and Politics in Nigeria: The Study of a Late Twentieth-Century Enlightenment-Inspired Modernism at Abuja, 1900–2016. Nnamdi Elleh. New York: Routledge, 2017. Xlix + 300 pp., b&w illus., maps.



Nnamdi Elleh, the eminent scholar of African architecture and urbanism, has written a powerful account of the design and construction of Nigeria’s federal capital of Abuja. The author previously of *Architecture and Power in Africa*, Elleh develops similar themes here: modernity in Africa, nation-building, monumental symbolic architecture, and political power. This

detailed and far-reaching volume promises to be an authoritative text on the Abuja complex, inaugurated now over 25 years ago. While other modernist capital cities around the globe have become part of the disciplinary canon, it is surprising that the plan for Nigeria’s, by Thomas Todd, Kenzo Tange, and others, has been much less widely discussed. And just as James Holston’s anthropological critique of Brasília described the set of social processes which ultimately undermined the planners’ utopian visions, Elleh’s volume sheds light on the contradictory forces informing its creation. The story he conveys is one about a new, post-independence capital city that was intended to be unifying center, but instead became a vortex around which the competing interests in the country swirled.

The central premise of this book is that the building of this capital during the 1970s and 80s was envisioned as a “communicative and instructional instrument for the principles of democracy in the public sphere. . .” (p.xliv). And as its lengthy title suggests, its temporal and geographic scope extends well beyond the borders of postcolonial Nigeria. Elleh historically situates the formal attributes and political ambitions of the project in the Enlightenment, making connections to the Baroque planning principles utilized in a number of other cities worldwide — L’Enfant’s Washington, D.C., Lutyens’s New Delhi, and Burnham’s Chicago, for example. He thus argues that Abuja’s planners were following the “established urban design tradition for capital cities” (p.21).

While the history of Abuja’s architecture and planning has been covered in other volumes, like Lawrence Vale’s *Architecture, Power, and National Identity*, the scholarly depth and focus provided here is without comparison. Archival work and interviews with the designers provide insight into the history of the project, and are ultimately the book’s most

significant scholarly contribution. Abuja is not treated as an isolated phenomenon or a case study described merely for diversity's sake, but is conceptualized as a truly global phenomenon. Informed by European philosophical traditions, it was created by a network of actors — Nigerian politicians and planners, and designers from Japan, the United States, Germany, and Greece — inflected by world events ranging from postcolonial struggles to the Iranian Revolution.

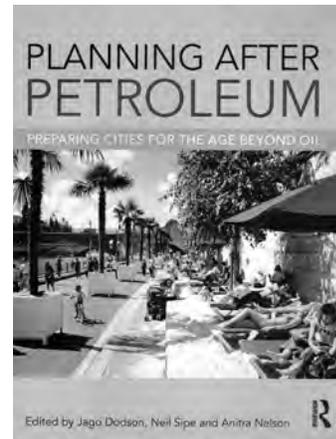
The book is organized into nine chapters detailing the development of the project, from the British amalgamation of Nigeria in 1914 to the present day. It thus traces Abuja's development from its colonial roots to its postcolonial reception. Punctuated by a number of illuminating “insider's perspectives” derived from interviews with people closely associated with the planning of Abuja, it charts new territory for understanding the design and planning of one of the fastest-growing cities on the African continent. Elleh provides a nuanced analysis — one which deftly avoids an Afropessimist reading yet is sharply attuned to the political complexities with which the project grapples. His narrative is also one which is historically rigorous yet acutely personal. Of particular note is the way he inserts himself into the frame, first as a young child in post-civil-war Nigeria in the 1970s, and then again in his poignant epilogue on contemporary Abuja, “where houses and people live apart” (p.281).

In reading the text, one is struck by heterogeneous mix of sources from which Elleh draws. He variously quotes Kwame Anthony Appiah and the *9/11 Commission Report*; analyzes archival visual material; and cites Jürgen Habermas's concept of the public sphere as the conceptual framework for the study. Despite this scholarly mixture, it seems the book's premise could be expanded to include insights from the body of work on colonial cities, particularly those in Africa. While Elleh provides a thorough literature review, particularly in Chapter 1, his reading that they “demonstrate how the colonies were catching up with what was happening in the metropole” (p.4) could arguably be reversed. Seeing the colonial periphery as a zone of experimentation which *anticipates* other urban developments could have changed the tenor of the book, particularly in the postcolonial context of Abuja. Rather than meticulously documenting how the plan derived from prior designs, what insights does it offer particularly in situations where the nation-state has been compromised? What are the inventive moments at Abuja emerging urbanisms can learn from?

Architecture and Politics in Nigeria is an accomplished piece of scholarship and a fascinating exploration of the relationship between urban design and political aspirations. Elleh has a talent for explaining and reflecting upon complex phenomena, and his book is yet another reminder we cannot conceptualize architecture autonomously from its political and social contexts.

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Planning after Petroleum: Preparing Cities for the Age beyond Oil. Edited by Jago Dodson, Neil G. Sipe, and Anitra Nelson. Abingdon, U.K., and New York: Taylor and Francis/Routledge, 2017. Xxi + 249 pp., b&w illus.



When the prominent geophysicist Richard Sears, a former VP at Shell Oil and a visiting scholar at MIT, delivered a TED talk in early 2010, he analyzed why the world's move away from oil was not only necessary but also inevitable. Yet while Sears and others have illustrated why the world should use technology and innovation to move to

other sources of energy, no one has yet adequately addressed the planning of cities and places for people in such a new paradigm. This explains the promise of a book like *Planning after Petroleum*, which provides numerous insights regarding “preparing cities for the age beyond oil.” Clearly, modern cities are concentrated sites of petroleum consumption, and the purpose of this book is to investigate the implications of the transition.

Multiple sources now indicate that the last decade produced some of the most volatile markets for petroleum since 1950s. Such swings, which are likely to continue, indicate how notions of transportation and movement in contemporary cities need to be revised. At a minimum, urbanists and planners need to acknowledge, analyze and understand the implications of the fast-approaching new era. This book suggests, however, that such a recognition of vulnerability is relatively new within urban planning, a discipline produced in a largely Western context, and in which the viability of transport and land-use systems are highly dependent on oil.

The book is structured in three parts. Part I reviews the strategic horizons for energy economics and for societies and cities dependent on petroleum for their functional viability. The main regions affected will include the large, car-dependent cities of the U.S., Canada and Australia. These areas are also those that should be the focus of efforts to reduce oil vulnerability. Thus, in chapter 2 Jago Dodson predicts storms on the horizon, and warns these cities of the inevitability to begin planning for such a future of high prices and oil scarcity. In the following chapter, however, Samuel Alexander argues that low oil prices may be as much of a challenge as high prices because of the unpredictable signals that they will send. In chapter 5, Dodson and Neil Sipe then demonstrate how, despite some notable exceptions, state and local policy to reduce oil vulnerability is rare. Consequently,

most cities are poorly positioned to respond to any rapid escalation in price.

The first section of the book ends with a discussion by Wendy Steele, Lisa de Kleyn, and Katelyn Samson of two crucial questions: Who is served by the transition to a post-petroleum city? And what is the role of planning in this transition? Interestingly, they praise local citizen movements as an effective tool to achieve the balanced relation between energy equity and oil justice. Indeed, the authors argue for the importance of collective local action to redesign and reinvigorate planning in the future, oil-constrained city.

Part II directs the focus to land use and transport as the features of cities most likely to be affected by constraints to petroleum production and supply. In chapter 7, John Whitelegg illustrates how walking has been neglected in urban policies globally. Yet he argues that both the prosperity and inclusiveness of cities depend on raising the significance and practice of walking and cycling, regardless of actual disruptions to the supply of oil. The role of cycling as a more environmentally viable mode of transportation in contemporary cities is discussed further by Jennifer Bonham and Matthew Burke in chapter 8. And in chapter 9, Scott Sharp and Paul Tranter relate this discussion to the lives of children, arguing that children not only fail to benefit from active travel but indeed are negatively affected by it in various ways, including cognitive development, emotional well-being, social participation, and physical health. They thus see value in a post-petroleum city, as it will offer the opportunity for children to embrace more traditional modes of transport like walking and cycling.

In chapter 10, John Stone and Paul Mees next suggest that there is no need for radical changes in dispersed, car-dependent cities. Rather, they call for a greater focus on public transportation to produce higher levels of mobility and operational efficiency. In chapter 11, using a case study from Australia, Dodson and Sipe echo this conclusion, and argue that efforts are urgently needed to transform these dispersed suburban zones by improving public transport to prepare them for a constrained petroleum environment. The notion of car dependence within residential areas is further explored in chapter 12, where Benjamin Motte-Baumvol and Leslie Belton-Chevallier describe the case of Paris. Here the problem has been exacerbated by policy-makers who downplay the risk of oil supply vulnerabilities. Part II then comes to an end with Jason Byrne's introduction to the concept of "green space," which includes almost all forms of open, recreational land and parks. In chapter 13 he explores the role of such spaces in the vitality of the city, particularly in terms of rejuvenating local urban environments, and concludes that reduced car use would offer opportunities to reclaim areas presently devoted to vehicles, an unexpected windfall from an otherwise disruptive shift.

Part III, the concluding section, attempts to answer a range of planning inquiries in a wider spatial and infrastruc-

ture sense. In chapter 14, Brendan F.D. Barrett and Ralph Horne investigate how local authorities are responding to the imperatives of energy transition. Based on a survey of eighteen cities within the U.N. Global Compact Cities Program, they find tangible evidence of a shift in energy priorities based on reframing energy policy within the larger context of climate change. Sipe, Dodson, and Tiebei Li next establish a connection between technology innovations by considering how fuel-efficient vehicles might affect cities spatially. In chapter 15 they show how moves to increase the fuel efficacy of motor vehicles in response to oil vulnerability will be socially conditioned, and that if left to market forces, technology-based energy transitions will be markedly regressive.

In chapter 16, Cheryl Desha and Angela Reeve then introduce the term "decoupling" to refer to the separation of economic prosperity from fossil fuel use, and stress the importance of managing the transition from a complex system based on oil to a more sustainable model. Their chapter draws particularly on an examination of the efforts by the city council of Townsville in North Queensland, Australia, which has been a leader in energy management to drive shifts in resident and institutional behavior. In chapter 17, Tooran Alizadeh then investigates the potential of high-speed broadband Internet to substitute for physical travel and enable the restructuring of urban spatial and economic relationships in response to petroleum constraint and oil vulnerability. Finally, in chapter 18, Douglas Baker, Nicholas Stevens, and Md. Kamruzzaman assess the implications of peak oil for airports and the cities that rely on them.

It must be mentioned that one of the weaknesses of this timely, comprehensive volume is that the majority of its contributors (24 out of 27) come from the same geographic area (Australia). This certainly weakens its holistic approach in dealing with such a significant global issue. On the other hand, the book does provide a multidimensional perspective, as its contributors come from a range of disciplines, including planning, social and cultural geography, transport, economics, sociology, and engineering.

In practical terms, the book's focus is largely related to social policy and governance — specifically, the problem of how to manage the adverse effects of urban oil vulnerability and plan cities to better adjust to the coming era of petroleum constraint. One of the book's highlights, as echoed in number of chapters, is therefore a call to planners to be more interdisciplinary and engage with citizens as they prepare for the "age beyond oil." In such a swiftly approaching age, relying on prescriptive and traditional solutions will never work, and overcoming challenges will require boldness and creativity.

The book also sheds light on the persistent problem of uncertainty and volatility in petroleum markets. It is clearly articulated that while high oil prices present problems, cheap oil also has negative consequences, particularly in terms of the environment. Such a dilemma needs to be fully acknowl-

edged, as the contributors to the book generally agree that volatility and uncertainty of petroleum prices will continue as a result of fluctuations in supply and demand. However, another crucial problem that cities will face will come from institutional resistance to any form of constructive and adaptive change. Planners will thus need to understand the need for multistakeholder action at the level of municipal governance.

Another major theme across the chapters involves the deliberative nature of planning. Hence, the book offers an invitation to planners to consider and prioritize the needs of vulnerable citizens. Citizens thus need to benefit more directly from planning to address the impacts of petroleum constraint. It also invites planners to support the movement for “cities of short distances,” where walking is a much more significant mode of movement. Walking has had consistent value in human history and should be reintroduced to urban life in the future. Walking more and using cars less would also help convert disused roads and parking spaces into green spaces and small community parks. A final emerging theme in the book is related to spurring innovation. This has been shown to be a force already in the airline industry and through Internet technology.

While the book’s editors acknowledge that the volume can’t cover all aspects of the discourse, one crucial aspect appears to be missing from it. This is that it is largely concerned with urban oil vulnerability in the West, and largely ignores the fate of Middle Eastern cities and cities elsewhere around the globe. Middle Eastern cities, for example — and particularly those in the Gulf states — confront a stark national structural and economic fragility around their own long-run dependence on oil exports. At present, scientists and geologists are suggesting that there is evidence that the world’s oil will never run out. Yet there is also evidence that the age of oil will end long before the supply runs out. Based on new ideas, technological innovations, and creativity, the world is keen on decarbonizing the global energy system. And planners have much to contribute by becoming involved in imagining a better future of carbon-free cities.

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