control of all the land in the northern part of the island before it was acquired for speculation. This land was subsequently made available through 99- and 999-year leases, strong building and planning regulations were put in place, and the northern section of the island was linked to the city through a network of roads. While the dominant trend in scholarship on Bombay has been to condemn the Improvement Trust for its inability to build housing for all the people displaced in its urban renewal efforts, Rao commends the Trust for acquiring the outlying land and for transforming the perception of that land from villages to suburbs by regularizing it through standardized leases and street patterns.

“Peopling the suburbs” was as important an issue as land acquisition. Chapter 2 traces the formation of a new lower-middle class whose members would populate Matunga. Rao shows how various communities, especially those who had migrated to the city after World War I, constituted Matunga as a South Indian neighborhood through the establishment of various ethnic, cultural, educational, religious, and residential community institutions. In the 1930s Matunga emerged as a distinct political community.

Chapters 3 and 4 focus on apartment living in the suburbs and the development of the building industry that designed and constructed these structures. Of particular significance was the idea of self-contained flats, which included toilets within the dwelling units. Chapter 5 shows how “South Indian” identity was constituted in Matunga; this identity came to include different caste, linguistic, and even religious groups while excluding others. Chapter 6 examines town planning in Salsette, a large island north of Bombay. In describing a process of suburbanization very different from that seen elsewhere, Rao pays close attention to the conversion of land from agrarian to urban use. In Dadar—Matunga—Sion, the Improvement Trust acquired all the land, but in Salsette landowners retained ownership.

Despite its numerous strengths, the book leaves some questions unanswered. Rao argues that the colonial/indigenous opposition is of lesser importance to our understanding of colonial cities after the Government of India Act of 1919, when local self-government was established and the colonial state withdrew from many aspects of urban development and governance. However, from the 1920s Indian cities such as Bombay were caught up in nationalist mass movements for Indian independence and in opposition to colonial rule. Furthermore, Rao’s own work shows that despite local self-government the colonial state in Bombay continued to exert control over urban development through the Improvement Trust and town planning. In terms of opposition to the activities of the Improvement Trust and town planning, we are presented with a view that showcases various Indian groups (such as landlords, industrialists, the lower-middle class) as acting in the city based on their self-interest. At the same time, the colonial state is revealed through the Trust (which did include Indian members), and town planners are portrayed as representing disinterested technical expertise. Such an analysis simply restates the binary between the colonial and the indigenous in a different way, giving the impression that only the technical expertise of the colonial state could provide a fair, impartial, and just way of managing urban development. More important, Rao does not raise the question of how the city’s sense of itself as an urban community changed in the twentieth century with this massive expansion through suburbanization, both during the nationalist movement and after independence. Finally, one of Rao’s most exciting arguments concerns how apartment living and other norms initiated in the suburbs came back to influence the older city, but he does not tell us in any detail how this dynamic unfolded. Such an analysis would have provided concrete support for Rao’s argument that suburbanization in Bombay was both a centrifugal process and a centripetal one, with the old city revitalized by ideas channeled back from its outlying suburbs.

Even with these shortcomings, House, but No Garden expands our understanding of the South Asian city in the twentieth century, shows how populations adapted to apartment living even as neighborhoods contributed to community formation, and makes an important contribution to our understanding of global processes of suburbanization. Well written and richly detailed, the product of meticulous research, this book deserves a wide readership and will be of interest to students and scholars in a number of disciplines and in many parts of the world.

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Murray Fraser and Nasser Golzari, eds. Architecture and Globalisation in the Persian Gulf Region
Farnham, England: Ashgate, 2013, 494 pp., 32 color and 310 b/w illus. $147.20, ISBN 9781409443148

Architecture and Globalisation in the Persian Gulf Region is an impressive volume that deals exclusively with the architecture of a region in need of much historical analysis and scholarly attention. This book is a very timely and important contribution to our improved understanding of the region and its global impact. Such understanding is imperative not only because the region itself is, and has long been, a hotbed of debates and solutions, but also because many of the most extreme manifestations of globalization—both in breathtaking architectural works and in the most ghastly violations of human rights that make them possible—are played out here.

The text is divided into three parts: “Western Coastline of Persian Gulf,” “Eastern Coastline of Persian Gulf,” and “Contemporary Design Approaches.” In the first and second parts each chapter examines a different city in the region, while the third part comprises four thematic explorations of contemporary stylistic, ideological, and design strategies. Murray Fraser provides a comprehensive introduction, outlining the unique approach of the book to the study of the region as a cultural and historical unit. While methodological and thematic concerns—for instance, the rather controversial question regarding the name of the Gulf—are well traced in the introduction, the collection of essays would have benefited from an in-depth historical examination of the Persian Gulf’s architectural and corresponding sociopolitical history.

In part I, Tanis Hinchcliffe lays out a brief history of the region and explores the relationship between the discovery of oil and large architectural commissions in the Gulf states between 1950 and 1980.
He examines the motivations, disparities, difficulties, and lingering colonial stereotypes that conditioned interactions between Arab clients and British architects. While British architects found in the Gulf region a laboratory of experimentation on “a scale they could never dream of at home” (34), Arab clients and the indigenous population at large faced the challenges of rapid modernization, including a disappearing local cultural heritage. Through a personal walk in Kuwait City, Gwyn Lloyd Jones traces the ongoing ties between Frank Lloyd Wright’s fantastic and “organic” design for the opera house in Baghdad and the equally fantasy-driven contemporary architectural trends in Kuwait and the western Gulf states. Masha Ar-Naim examines Dammam in Saudi Arabia, Olivia Duncan and Sonny Tomic focus on Abu Dhabi, and Hassan Radoine traces the urban history of Sharjah in the United Arab Emirates. Methodologically, these chapters foreground a statistical approach and trace the development of these cities through a rather uncritical and, in the case of Abu Dhabi, reverential tone regarding institutions of rulership and class, as well as urban interventions in the city. The essentialist constructs of “tradition” and “modernity” are treated as uncontested givens that produce stylistic differences (i.e., “modern” versus “traditional” buildings) in contemporary design.

Robert Adam’s analysis of Doha, Qatar, touches on larger urban history while focusing on specific iconic structures. From roadside strip malls to gated communities to a world-class museum by I. M. Pei, Adam argues that Doha exists as “not as a westernizing reform but rather as a modernizing and formalizing of traditional Muslim and Arab governance” (127). Urban development diagrams of Doha from 1947 to 2009 effectively sustain his arguments; other chapters would have benefited greatly from similar graphic aids. Ali A. Alraouf and Kevin Mitchell provide excellent explorations of, respectively, the cities of Manama, Bahrain, and Dubai, United Arab Emirates. Each critically examines the historical and contemporary conditions that led to particular urban and architectural developments in the city under discussion. Both authors foreground the sociopolitical dynamics that have produced what we understand as a “global” form of urban expansion defined by social inequality, loss of public space, rapid infrastructural growth, economic speculation, environmental damage, and so on. Tracing the urban power play, Alraouf argues for a certain model of “hybrid urbanism” in relation to the phenomenon of “Dubaiification” (79) and places Manama’s changes in the larger context of urban development in the region and the world beyond. In a similar tone, Mitchell poses the paradoxes of a neopatrimonial system and its interventions in the working of Dubai society. He problematizes the relationships among a civil sense of belonging, iconic form making, and economic sustainability. Perhaps the most provocative essay in the collection is Nicholas Jewell’s on the phenomenon of the shopping mall. Jewell presents a useful history and theory of the typology of the mall and demonstrates, through several Dubai examples, the coercive link between design and consumption as well as that between users’ agency and corporate disciplinary power. As he puts it, in the case of a mall, “there is a hefty environmental price tag required to sustain this fantasy” (185). Jewell suggests that there might not be a city without a civil society, yet he remains optimistic that Dubai, if allowed sufficient freedom of expression, will transform itself and the very function of a mall/civil space.

The second part of Architecture and Globalisation in the Persian Gulf Region moves the discussion to the eastern/northern coast of the Persian Gulf, and the chapters in this section draw much more heavily on Iranian sociopolitical and architectural history to examine their respective cases. Within these narratives, we observe the centrality of the Iranian cultural presence and state apparatus that help shape the built environment. Nasser Golzari traces the urban histories of Abadan and Khorraramshahr and provides contemporary examples of improved responses to environmental and social concerns. Semra Aydini and Avsar Karababa read Busher through a photographic and contextual narrative of “locality within globalization” (260). Reza Shafaei addresses urban and sustainable development in Kangan and Banak, discussing the use of new technologies to implement a set of traditional environmental solutions that could help to sustain local identities and particularities. Tim Makower explores Kish Island through a personal talk, walk, cycle, and sketch of around the island, including its commercial trappings, the local architecture of wind towers, the shah’s unimplemented master plan for Kish, and other socioarchitectural qualities. The main question for Kish, Makower notes, is how to maintain the design and economic diversity needed to continue to sustain tourism. In examining the important port of Bandar Abbas, Widari Bahrin foregrounds the relationship between the qualities of a “transient city” and the use of public and green spaces. The main concern, Bahrin maintains, is the disappearance of heritage through the loss of meaningful spaces, which often give way to tourist amenities.

The book’s concluding section includes three thematic essays that deal with the identity and sustainability of the Persian Gulf’s built and natural environment vis-à-vis the forces of globalization: well-known Iranian architect Nader Ardalan on questions of architectural design, Susannah Hagan on the wind-catcher and other local prototypes, and Tim Makower on successful contemporary architecture in Doha. Murray Fraser concludes the book with reflections on the cross-pollination of identity, urbanism, and globalization, not just in the Gulf but also globally, as an open process that defies definition on all grounds: economic (“the economic fallacy”), anthropological (“the homogenization fallacy”), historical (“the origination fallacy” and “the novelty fallacy”), and technological (“the technological fallacy”).}

The comprehensive nature of Architecture and Globalisation in the Persian Gulf Region is imperative to the book’s success in telling a coherent story about the region’s architecture, and the editors’ decision to include the entire basin of the Persian Gulf is vital to the methodological soundness of the undertaking. However, the lack of a more in-depth analysis of the history of the region lends itself to some serious misconceptions and misrepresentations. For example, the national borders of Iran, unlike those of Iraq, Saudi Arabia, and many other Gulf states, have never been a result of colonial mapmaking. This is a major historical factor that should be taken into account in any examination of the
Persian Gulf basin and its urban growth, yet a number of the book's contributors seem to underestimate it.

Although some chapters lack critical approaches to the study of this loaded region, Architecture and Globalisation in the Persian Gulf Region is well edited and richly illustrated with both color and black-and-white drawings and photographs, including aerial photos of the cities discussed. A bibliography would have complemented the collection by providing avenues for further research in this important area. Further, it must be noted that, with only a few exceptions, the essays remain silent on the horrendous human rights violations in the region. Despite these concerns, Architecture and Globalisation in the Persian Gulf Region is a major contribution to the study of the Persian Gulf region and its architecture, providing much-needed instructional materials in these areas of inquiry.

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Juan Caramuel y la probable arquitectura


This is a remarkable book on a remarkable individual and his work. In character with its subject, it is also erudite and ambitious, written by a scholar who has searched many archives and libraries and obviously has read widely in various languages and on many topics as he followed the travels and thoughts of Juan Caramuel y Lobkowitz (Madrid, 1606–Vigevano, Lombardy, 1682). Caramuel, who wrote books on subjects ranging from theology to mathematics, typography, and linguistics, is best known, especially among architectural historians, for his three volumes of Architectura civil, recta y obliqua (a fourth volume was never published and is lost), the focus of this publication. However, Caramuel and this treatise probably have not been understood so well in our times as they are in this volume.

Caramuel was a Spanish subject at a time when that could signify many identities. His own identitites had their origins in his having been born in Madrid, the son of a royal guard from Luxembourg at the court of Philip II and a Bohemian mother who was born in Antwerp. He studied at the Jesuit Colegio Real in Madrid and then at the University of Alcalá. Before he reached the age of twenty, his religious vocation took him to the Cistercian monastery of Santa María de la Santa Espina at Castromonte (Valladolid) and to other monasteries in Castile. Always in the Spanish Habsburg sphere, he subsequently traveled to Flanders, the Palatinate, and Prague, then to Rome and the Spanish kingdom of Naples, and finally to Lombardy. Fernández-Santos examines all of these movements in detail because he believes that they are key for understanding Caramuel, and especially the Architectura civil, published in Vigevano in 1678 by a printer Caramuel himself, as bishop, had established there. Fernández-Santos’s insistence on biography is well founded, since he establishes that although Caramuel did not publish the treatise until the end of his life, he had been keenly interested in architecture since his youth in Spain. It is also a fruitful approach because Caramuel’s thinking and writing about the topic began in Spain and developed as his life unfolded. Indeed, one of the fascinations of this study is following the author as he carefully traces Caramuel’s progress from one architectural and cultural context to the next, relating the friar’s experiences to the development of his ideas, particularly as they can be detected in the Architectura.

An early and basic architectural learning site for Caramuel was that of Spanish traditional architecture, in which he studied and admired the work of experienced stonecutters. They were skillful at vaulting irregular spaces and at erecting oblique archways in order to provide views into certain areas of a building, as Caramuel saw in the church at the monastery of the Santa Espina where he entered the religious life and at the Escorial. It is significant that this architectural tradition has medieval roots and is not grounded in the classical orders. Caramuel’s familiarity with this pre-Renaissance architecture gave him the freedom to accept and welcome new forms.

The Escorial, especially, is of pivotal importance for Caramuel’s ideas, since it was at the center of an important discussion about the Temple of Solomon in Spanish culture of the sixteenth and seventeenth centuries. Fernández-Santos skilfully integrates this dense discussion into his understanding of Caramuel’s ideas on the nature of Solomon’s Temple as well as his philosophical positions. At the very real risk of losing the complexity and depth of the arguments deployed by Fernández-Santos, Caramuel’s view can be summarized as a conviction that the Temple of Jerusalem was a concept, not a specific building that could be known as it once existed in reality. Thus, Caramuel did not accept the reconstruction of the Temple of Solomon proposed by the Jesuit Juan Bautista Villalpando. Rather, he focused on the temple as precedent for the Escorial insofar as it was, in the first place, the site for the worship of God by the king. The oblique doorways and vaults of especially the royal spaces of the Escorial, which made it possible for Philip II to see the sanctuary of the church from his bedroom, are crucial because they permitted the king to be always in the sight of God, present in the tabernacle. These ideas are related, in turn, to Caramuel’s notions about columns. In his view, the twisted Solomonic column, being closer in its movement and decoration to the natural forms of trees and vines, corresponds to ancient biblical times. It symbolizes Christ himself, who was the redeemer promised in the book of Genesis. Fernández-Santos discusses how Caramuel related these ideas to a belief that the Jews who were in Spain in biblical times had accepted the teachings of Santiago (Saint James), thus becoming a part of the Catholic Church from its earliest days.

Another important episode in Caramuel’s intellectual engagement with architecture involved his alleged negative opinion of Bernini’s design for the space in front of St. Peter’s in Rome, where the friar lived from 1655 to 1657. Fernández-Santos deals with this in detail in his discussion of Caramuel’s notions of how architecture “is” and how architecture “seems” to the viewer. The friar believed that the architect must take the latter into account, using mathematical and geometrical ingenuity to distort elements in such a way that they might look correct. This is a principle of “oblique” architecture. Thus, Caramuel’s criticism of Bernini’s design would have centered on his belief that Bernini should