

may still prompt some to refer to his writings.

Careful forethought and intellectual labor guided the design of the current edition as a whole as well as its parts. Volume 1 contains Fraser's introduction, Gregg's essay, a useful glossary, and other necessary information in addition to the four parts covering the period from 3500 BCE to 1500 CE. Volume 2 takes the reader from 1500 CE to the present day in three parts. Each part is preceded by a short introduction based on a theme; these themes are, respectively, intentionality, internationality, ideology, exchange, empire, manufacture, and modernity. For example, the introduction to part 5, titled "Empire" and covering the period from 1500 to 1800, does a particularly wonderful job of framing this period in distinctly global terms. It provides readers with an overview of the expansion of European mercantile empires, which of course encountered other powerful empires and states from the Safavid dynasty in Iran to the Tokugawa shogunate in Japan.

By setting guidelines for the book's chapters, the editor has ensured consistency while also allowing authors considerable freedom of interpretation. For example, in part 1, which covers the period from 3500 BCE to 500 BCE, a given chapter on a particular country or region might provide examples beyond this period to better explain an argument. In fact, none of the fourteen chapters in part 1 fits the part's framing dates exactly, and much the same can be said about the chapters in all the other parts of the book. Thus, there is a chapter on Sumer and Akkad (Iraq) in the period 3500–2000 BCE, a span of 1,500 years. The chapter on the Andes surveys an even longer period of 3,800 years, from 4000 BCE to 200 BCE. In comparison, the chapter on archaic Greece covers only 250 years, 750–500 BCE. This flexibility allows for chronological breaks and overlaps with other parts of the book and even some inconsistencies. Such ambiguities are welcome, as they support the diversity of approaches and historical chronologies across the globe. The multiple chapters in each section allow for both a concentration on particular countries or regions (for example, in part 1, three chapters address Egypt and Iraq during different periods) and individual chapters on other areas, an

approach that puts large parts of the globe into conversation with each other.

The original version of "The Tree of Architecture" suggested that building traditions were anchored in an individual culture's geography, geology, climate, religion, social and political factors ("social" in the second iteration), and history. Architecture grew from the local soil, generated through the interactions of various natural and human forces. Obviously, students of history need to understand such context, and each of this edition's chapters draws upon yet also transforms this tradition by beginning with two sections, "History and Geography" and "Culture and Society." Once again, the authors were granted considerable flexibility in how they approached these sections—a wise choice, given that a single chapter might combine Southeast Asia, the continent of Australia, and the Pacific, or individual countries such as Korea or France, during a given period. In these immensely useful introductory sections, readers are likely to learn something new even about regions they think they know and gain insight into places where they have never been. Succinct text boxes interrupt chapter accounts to draw attention to architectural styles, recurring details, building types, individual architects, or themes of the authors' choice. Finally, each chapter offers brief analysis of a few representative buildings. The lavish use of carefully chosen maps and beautiful photographs as well as new drawings further enlivens the text.

Banister Fletcher's Global History rejects the colonialist vision presented in both earlier versions of "The Tree of Architecture," where the thriving upper branches of modern Western architecture (most prominently represented by Western colonial powers) overshadowed the stunted, lowermost branches of the non-West. Part 7 of the book, covering the period from 1900 to the present day, includes the Middle East, Eastern Europe, Russia, the Indian subcontinent, China, Japan, Korea, Southeast Asia, Australia, Oceania, Africa, Central and South America, and Canada. Some of these regions still tend to be omitted from discussions of contemporary architecture. By foregrounding these neglected countries, regions, and continents, this edition enables them to take their rightful place among the upper branches of the "Tree of

Architecture" and will help to shift long-standing biases that may still exist within our shared disciplinary consciousness.

Fraser anticipates potential criticism in his introduction, noting that postcolonialism prepared the ground for the many changes we see in this new edition, and that this work stands at the limits of what is currently possible. However, one might still ask why the architectural production of France and that of the entire continent of Africa during a particular period both qualify for a single chapter. Surely there should be more than one chapter on various African nations or regions? Such shortcomings reveal our need to continue the already decades-long process of changing how we research and teach global architectural history. Piloted by sure guides, this book will be cherished not only by students and scholars but also by those who are enchanted by architecture's ability to transport us to known and unknown territories.

PREETI CHOPRA

University of Wisconsin–Madison

Note

1. *Banister Fletcher* refers to Banister Fletcher and Banister Flight Fletcher, *A History of Architecture on the Comparative Method*, twenty editions of which were published from 1896 onward by many different publishers.

Neil Jackson

Japan and the West: An Architectural Dialogue

London: Lund Humphries, 2019, 472 pp., 20 color and 180 b/w illus. \$77 (cloth), ISBN 9781848222960

In his latest book, Neil Jackson brings a new perspective to the study of exchanges of architectural ideas and designs between Japan and the West by examining how people experience and understand the cultural spheres of others. In so doing, he reinvents the ways architectural historians might use extensive and relatively unknown materials from various fields. Although Japanese architectural ideas and technologies have historically been deeply influenced by those of China, a closer look at scholarship on the country's more recent architectural past reveals the study, imitation, and absorption of Western ideas, forms, and technologies, the subsequent rediscovery of traditional

Japanese values, and formulations of some distinctive definitions of Japanese space and aesthetics. The tendency to depict Japan and the West in binary opposition has led to fragmentary references to Japan in Western-oriented architectural surveys. Moreover, such studies often place a certain Orientalist-inclined emphasis on a few select projects and themes, such as Katsura Imperial Villa and Metabolism, and generally rely on the work of a handful of prominent architects as somehow constitutive of “Japanese” architecture.

Today, however, we are seeing shifting approaches to understanding the cross-cultural interrelationships that compose architecture’s history and the various social and political practices that have influenced it. More than simply a process of communicating identity or exchanging useful design information, architecture composes a form and means of cross-cultural interconnectivity, with the potential to illuminate various social contexts and the mutually entangled, dynamic differences of meaning that those contexts help to shape over time. This not only requires criticism of the standard geopolitical perspective on architectural history, where categories such as Japan, the West, and Asia are used to define particular forms of architecture, but also necessitates a reevaluation of the limits often placed on notions of cultural identity and the extent to which we attribute certain architectural concepts to the social systems from which they may have emerged. One of the valuable contributions made by Jackson’s *Japan and the West*, then, is the new material it provides from which we may begin to reconsider “how such architectural and spatial differences were adopted by each opposing culture and how, in a relatively short period of some one-hundred-and-fifty years, an architecture interdependent, one upon the other, emerged” (4).

Jackson’s selection of and engagement with specific historical materials is strategic and well considered, particularly in that he does not simply dismantle notions of Japanese and Western architecture per se, but rather focuses on the individual, empirical processes through which the exchange of architectural information occurred. Unlike other scholars who use methodological approaches that draw upon certain examples of architectural writing to reconstruct the development of specific architectural

ideas, or employ morphological analysis to trace the evolution of architectural forms and spatial features over time, Jackson examines architecture as a cultural medium that is capable of shaping people’s experiences and that represents a kind of sociocultural condition unto itself. According to this framing, the ways in which certain architects and designers encountered Japan, the influence of their respective social backgrounds, their particular relationships with their surroundings, their preconceptions, and their actual spatial experiences become the basis of their own subjective architectural interpretations concerning Japan and its architecture. Jackson is particularly successful in linking these reflections with pseudo-Western-style architecture and Japanese-Western eclectic architecture, considering these as emblematic of the distinctive and personal dynamics at work in sustained processes of cross-cultural exchange.

Three specific examples deserve further discussion. Jackson’s study of Edo-era Dutch merchants living in Dejima, the first isolated trading island in Nagasaki, introduces readers to Dutch diaries and sketches that shed light on the merchants’ individual encounters with Japanese authorities, their prejudices against the Japanese and the wooden architecture of Japan, and the variety of opinions, misunderstandings, and distortions that informed their experience of Japan and its built environment. Subsequent figures such as the American zoologist Edward Morse emphasized the simplicity and flexibility of Japanese architecture in part because it was what they wanted to see. As Jackson notes, “What is significant is that architects and artists visiting from the West looked for it [Japanese proportion] and expected to see it. In so doing they were applying Western values, based upon the classical orders, to Japanese architecture” (69). Ironically, Japanese architects such as Chuta Ito, who were otherwise unaware of the uniqueness of their architectural culture, also absorbed these interpretations of what constituted Japanese architecture, so that their work in turn promoted these same biases, such as privileging stone over timber construction.

Jackson places notable emphasis on architecture produced for international expositions and in relation to specific art movements. For example, if the designs of

Japanese world’s fair pavilions over the course of the late nineteenth and early twentieth centuries strove to capture the bold, original architectural expression deemed appropriate for a modern nation-state, they also reinforced perceptions of Japanese architecture as exotic and tailored to Western tastes. As a result, many Americans misunderstood projects such as the Phoenix Hall at the 1893 World’s Columbian Exposition, even as its complicated construction techniques impressed figures such as Henry Hobson Richardson. Jackson rightly details the relationships among contemporary architects, craftsmen, artists, and art dealers to underscore the connections between Ruskinian thought and Japonisme and their influence on architectural exchange. He also highlights lesser-known examples, such as the transformation of Christopher Dresser’s design ideas through his study of Japanese traditional decoration.

A third influential moment of exchange captured in the book revolves around the way Japanese architects used the modernist discourse of Western architects, selectively reinterpreting it to position their designs in relation to modernist ideals. Bruno Taut’s praise for Katsura Imperial Villa provides a quintessential example of how a visiting architect’s subjective reflections regarding Japan acquired a prominent and symbolic position in the history of modern Japanese architecture. This imbalance echoes in the historical engagements of figures such as Le Corbusier and Antonio Raymond and their reception by architects such as Kunio Maekawa and Kenzo Tange, who explored Japanese modern architecture from a wide range of perspectives. This circulatory process linking Japanese and Western architects is also evident in the transmission of Metabolist ideas and postmodernism through Peter and Alison Smithson’s study of Japanese architecture.

For all of its rich and fascinating cross-cultural perspectives, the book leaves the reader somewhat uncertain regarding what conclusions to draw from this material. Jackson has effectively collected a wide range of historical moments in the history of cross-cultural exchange between Japan and the West, and the result is a work that challenges the existing analytical frameworks used to examine the intersections between Japanese and Western architectural

cultures. But one wonders if there is ultimately a limit to what is possible with respect to the interpretation of such encounters, particularly given the complex subjectivities and biases involved. For example, the relationship between prevailing ideological discourses and detailed depictions of architectural spaces is difficult to understand.

As a whole, however, the book provides useful insight into the ways that Western designers found inspiration in their interactions with different cultures and people in Japan, and how these experiences prompted the creation of new ideas and design approaches. The book's cover photo, depicting the Kimura Industrial Research Institute (Kimura Sangyo Kenkyujo), designed by Kunio Maekawa, is particularly relevant in this regard. Maekawa's work confronted the gap that separated admiration for Western modernist architecture from the realities of Japanese society, and the architect understood both the design process and his own expertise as the means for mediating these differences. For Maekawa, the significance of cross-cultural exchange derived from the dynamic experience of recognizing this gap and finding creative possibilities to address it. Historical research can only verify that process repeatedly.

While the historical differences between Japanese and Western architectural production and culture may have narrowed, striking distinctions still persist. The notion of an objective, collective image produced through dialogical encounters has its limits, as does the association of Japanese architecture with traditional timber construction, sensitivity to nature, and ideals of simplicity and openness. Jackson's book, with its many examples, offers a useful reminder of the ways in which the construction of architectural culture represents a series of subjective, physical exercises that arise from the phenomenon of cross-cultural exchange itself.

IZUMI KUROISHI
Aoyama Gakuin University

Lee Kah-Wee

Las Vegas in Singapore: Violence, Progress, and the Crisis of Nationalist Modernity

Singapore: National University of Singapore Press, 2019, 352 pp., 41 b/w illus. \$32 (paper), ISBN 9789814722902

Lee Kah-Wee's new book is devoted to the study of the city-state of Singapore's historical relationship with gambling. More specifically, it is an exercise in trying to make sense of the Marina Bay Sands Casino, built on one of the old harbor's most prominent sites and perceived by the author as a discursive, architectural, and juridical exception to the nationalist regime's otherwise punitive official stance toward vice. In his effort to understand this apparent paradox, Lee sets out to deconstruct Singapore's political discourse, which he sees as positing "progress without crisis," preserving "a semblance of continuity and normalcy within which a narrative of change is inscribed" (2), by examining the former British colony's troubled past.

Las Vegas in Singapore does not constitute "a social or cultural history of gambling." Rather, it can be read as "a spatial history of the control of vice that explores how abstract ideas generated across different historical contexts were transposed onto an array of spatial and material registers in order to be explained, administered, and used to change society" (9). To this end, Lee adopts the Foucauldian "genealogy" concept as a general methodology. His purpose is not to establish a chronological or comprehensive account of the history of gambling in Singapore, but rather to draw on significant historical moments and related topics in connection with space, which may help him "question the present and . . . recognize the fragile foundations upon which the fiction of progress without crisis rests" (5). He thus construes his work as a dialectical account of the entangled historical processes of "criminalization and legalization, stigmatization, and normalization" of gambling in the territory (6).

Through this methodological point of entry, the author analyzes these processes by establishing two separate but complementary genealogies, which correspond to the book's two main sections. The first, titled "City of Violence," grapples with the colonial government's initial attempts to criminalize vice in the late nineteenth century through the deployment of the Common Gaming Houses Ordinance, as part of its reforms aimed at promoting administrative, juridical, and urban modernity. The territory's postindependence governments would continue with such reforms, using

the same means, but with increasing earnestness and diligence. For example, during the late 1960s, the young nation's leaders legalized a national lottery as a way of increasing public revenue to fund urban transformation and the construction of public buildings such as the National Stadium.

The second genealogy changes the scenery entirely, taking us across the Pacific Ocean to Las Vegas, although not the time period, as it also begins around the 1950s and 1960s. Titled "City of Progress," this section examines the same dialectic between vice and the built environment, but this time it plays out inside the casino, where new technologies and different architectural forms make its spatial expression arguably more easily controlled, always keeping the maximization of profits in mind. Here, the author delves into the origins of the Las Vegas model of casino gambling and its networks of expansion, which, over time, would be used to overcome the unflattering association of Las Vegas with vice and crime and transform the city into a capital of luxury and globalized glamour by the early 2000s, precisely through the establishment of American casino industry subsidiaries in (or near) South Asia's most prominent financial centers. According to Lee, the integrated resort model provided the vehicle through which the casino would become not just acceptable but desired by "cities and communities that had historically been wary of large-scale commercialized gambling," including Singapore, of course, but also cities in Japan and the Philippines (239).

The intertwining of these two genealogical points of entry allows Lee to achieve his larger purpose of examining the historical trajectory of the control of vice in Singapore through architecture and the built environment. To this end, he draws upon a remarkable array of primary sources, ranging from colonial and national archives in both the United Kingdom and Singapore to oral archives, legislation, local press coverage, and government reports. Carefully researched and judiciously argued, using materials on gaming technology, casino design, corporate management, and administrative science from the Center for Gaming Research at the University of Nevada, Las Vegas, Lee's book offers a multilayered and compelling narrative.