

The City Of Collective Memory

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The City of Collective Memory describes a series of different visual and mental models by which the urban environment has been recognized, depicted, and planned. Boyer identifies three major "maps": one common to the traditional city-the city as a work of art; one characteristic of the modern city-the city as panorama; and one appropriate to the contemporary city-the city as spectacle.

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The City of Collective Memory | The MIT Press

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The city is the locus of the collective memory. This relationship between the locus and the citizenry then becomes the city ' s predominant image, both of architecture and of landscape, and as certain artifacts become part of its memory, new ones emerge.

Aldo Rossi ' s City of Collective Memory – Nullus Locus Sine ...

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The City of Collective Memory: Its Historical Imagery and ...

Collective memory refers to the shared pool of memories, knowledge and information of a social group that is significantly associated with the group's identity. The English phrase "collective memory" and the equivalent French phrase "la m é moire collective" appeared in the second half of the nineteenth century. The philosopher and sociologist Maurice Halbwachs analyzed and advanced the concept of the collective memory in the book "Les cadres sociaux de la m é moire". Collective memory can be ...

Collective memory - Wikipedia

Boyer's (1994) book 'The City of Collective Memory' explored how city images relate to collective memory and every day urban experiences and how this memory is developed.

(PDF) The City of Collective Memory: Its Historical ...

Includes bibliographical references (p. [495]-548) and index. Contents. The place of history and memory in the contemporary city-- city images and representational forms. Part 1 Historical precedents for the city of collective memory: the city and the theatre-- the art of collective memory-- topographical

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The City of Collective Memory (豆瓣)

Halbwachs's city of collective memory is a useful, critical concept for reading experimental first-person and/or fictional narratives of queer memory, especially those narratives that struggle to articulate "who am I?" in lieu of traditional community.⁶ Histories that document gay urban life with exuberant confidence, such as Charles Kaiser's sensational Gay Metropolis, offer little speculation on the function of the city as a motif for activating memories of social ...

THE CITY OF COLLECTIVE MEMORY, GLQ: A Journal of Lesbian ...

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The City of Collective Memory: Its Historical Imagery and ...

The City of Collective Memory describes a series of different visual and mental models by which the

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urban environment has been recognized, depicted, and planned.

M. Christine Boyer | The MIT Press

A beacon of hope, the city has always been the personification of optimism and inspiration for all its inhabitants and for all the Lebanese diaspora, longing to return. However, Beirut today is not...

Beirut: Between a Threatened Architectural Heritage and a ...

Collective memory encompasses both the shared frameworks that shape and filter ostensibly “ individual ” or “ personal ” memories and representations of the past sui generis, including official texts, commemorative ceremonies, and physical symbols such as monuments and memorials.

Describes the visual and mental models by which urban environment has been recognized, depicted and planned. This analysis draws from geography, critical theory, architecture, literature and painting to identify these maps of the city - as a work of art, as panorama and as spectacle.

Winner of the 1994 Lewis Mumford Prize given by the Society for American City and Regional Planning History (SACRPH). Christine Boyer faces head-on the crisis of the city in the late twentieth century, taking us on a fascinating journey through theaters and museums, panoramas and maps, buildings and institutions that are used to construct a new reading of the city as a system of representation, a complex cultural entity. Boyer brings together elements and concepts from geography,

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critical theory, architecture, literature, and painting in a synthetic and readable work that is broad in its reach and original in its insights. What finally emerges is a sense of the city reinvigorated with richness and potential. *The City of Collective Memory* describes a series of different visual and mental models by which the urban environment has been recognized, depicted, and planned. Boyer identifies three major "maps": one common to the traditional city—the city as a work of art; one characteristic of the modern city—the city as panorama; and one appropriate to the contemporary city—the city as spectacle. It is a richly illustrated and documented study that pays considerable attention to the normally hidden and unspoken codes that regulate the order imposed on and derived from the city. A wide range of secondary historical literature and theoretical work is considered, with evident debts to structuralist analysis of urban form represented by Aldo Rossi, as well to much post-structuralist criticism from Walter Benjamin to the present.

Aldo Rossi, a practicing architect and leader of the Italian architectural movement *La Tendenza*, is also one of the most influential theorists writing today. *The Architecture of the City* is his major work of architectural and urban theory. In part a protest against functionalism and the Modern Movement, in part an attempt to restore the craft of architecture to its position as the only valid object of architectural study, and in part an analysis of the rules and forms of the city's construction, the book has become immensely popular among architects and design students.

When discussing large social trends or experiences, we tend to group people into generations. But what

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does it mean to be part of a generation, and what gives that group meaning and coherence? It's collective memory, say Amy Corning and Howard Schuman, and in *Generations and Collective Memory*, they draw on an impressive range of research to show how generations share memories of formative experiences, and how understanding the way those memories form and change can help us understand society and history. Their key finding—built on historical research and interviews in the United States and seven other countries (including China, Japan, Germany, Lithuania, Russia, Israel, and Ukraine)—is that our most powerful generational memories are of shared experiences in adolescence and early adulthood, like the 1963 Kennedy assassination for those born in the 1950s or the fall of the Berlin Wall for young people in 1989. But there are exceptions to that rule, and they're significant: Corning and Schuman find that epochal events in a country, like revolutions, override the expected effects of age, affecting citizens of all ages with a similar power and lasting intensity. The picture Corning and Schuman paint of collective memory and its formation is fascinating on its face, but it also offers intriguing new ways to think about the rise and fall of historical reputations and attitudes toward political issues.

This edited collection offers an empirical exploration of social memory in the context of politics, war, identity and culture. With a substantive focus on Eastern Europe, it employs the methodologies of visual studies, content and discourse analysis, in-depth interviews and surveys to substantiate how memory narratives are composed and rewritten in changing ideological and political contexts. The book examines various historical events, including the Russian-Afghan war of 1979-89 and World War II, and considers public and local rituals, monuments and museums, textbook accounts, gender and the body. As such it provides a rich picture of post-socialist memory construction and function based in

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interdisciplinary memory studies.

The Oxford Handbook of Hellenic Studies is a unique collection of some seventy articles which together explore the ways in which ancient Greece has been, is, and might be studied. It is intended to inform its readers, but also, importantly, to inspire them, and to enable them to pursue their own research by introducing the primary resources and exploring the latest agenda for their study. The emphasis is on the breadth and potential of Hellenic Studies as a flourishing and exciting intellectual arena, and also upon its relevance to the way we think about ourselves today.

The human body is not a given fact; it is not, as Descartes believed, a “ machine made up of flesh and bones. ” The body is acquired, achieved, and learned. It is thus full of mimetic and mnemonic implications. The body remembers, and it does so in collectively relevant ways. Gestures, corporeal and phonetic rhythms, affective idioms, and emotional styles — perceptual, sensorial, motoric, and affective schemata — are all largely learned in shared social contexts. These aspects of the embodied experience are often consigned to habit, to bodily automatisms, and to corporeal memories that reflect aspects of culture. But if the body reflects certain aspects of culture that press to become naturalized and organically attached to social actors, it also resists these kinds of cultural pressures. These adaptive and resistive dynamics, as this book shows, are not without consequences for individuals and groups. These processes can result in both advantages and disadvantages for social actors. They can take us toward certain futures while foreclosing others. It is therefore necessary to understand how, why, and to what extent corporeal memories are constructed but also resisted, modified, or created anew.

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Contrasting the news coverage of the 1965 riots in Watts and the unrest at the 1968 Democratic National Convention, looks at the impact and influence of news coverage on the public's interpretation of transformative events.

In the last few decades, there are few concepts that have rivaled "collective memory" for attention in the humanities and social sciences. Indeed, use of the term has extended far beyond scholarship to the realm of politics and journalism, where it has appeared in speeches at the centers of power and on the front pages of the world's leading newspapers. Seen by scholars in numerous fields as a hallmark characteristic of our age, an idea crucial for understanding our present social, political, and cultural conditions, collective memory now guides inquiries into diverse, though connected, phenomena. Nevertheless, there remains a great deal of confusion about the meaning, origin, and implication of the term and the field of inquiry it underwrites. The *Collective Memory Reader* presents, organizes, and evaluates past work and contemporary contributions on collective memory. Combining seminal texts, hard-to-find classics, previously untranslated references, and contemporary landmarks, it will serve as a key reference in the field. In addition to a thorough introduction, which outlines a useful past for contemporary memory studies, *The Collective Memory Reader* includes five sections—Precursors and Classics; History, Memory, and Identity; Power, Politics, and Contestation; Media and Modes of Transmission; Memory, Justice, and the Contemporary Epoch—comprising ninety-one texts. A short editorial essay introduces each of the sections, while brief capsules frame each of the selected texts. An indispensable guide, *The Collective Memory Reader* is at once a definitive entry point into the field for students and an essential resource for scholars.

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