to the story of city life, to the scientific and creative investigation of a process in its continuous becoming.

The book reconfirms, with a remarkable conceptual accuracy accompanied by a clear and essential prose, the centrality of the study of living at different scales: in the dimensions of the landscape/territory, in the urban form and in the buildings. These are three ambits which are completely inseparable, and that architecture unifies. Architecture as a language expresses the human community as an entity which, recalling Friedrich Hölderlin, 'lives poetically'.

Architecture as a language. Process and design is an important book. It complements the voluminous literature on urban studies and presents knowledge that has almost completely disappeared from our schools of architecture. In the age of globalization, cities seem to grow randomly, accepting the absence of an authentic relationship between the city itself and architecture. Routes and fabrics are separated, and the buildings are no longer conceived and designed as concordant expressions of the city, but are sometimes in opposition to its memory by appearing as uprooted and unproductive realities. Places have disappeared in favour of widespread 'atopy' (non-places); public space has become a functional appendage of consumption; the physicality of the city is replaced in the collective imagination by its virtual simulacrum. Matteo Ieva's book highlights the importance of building in relation with the city, their renewal and continuity without which the word architecture only reveals an imposing 'celibate machine'.

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Wasser Stadt Wien. Eine Umweltgeschichte by *G. Haidvogl, F. Hauer, S. Hohensinner, E. Raith, M. Schmid, C. Sonnlechner, C. Spitzbart-Glasl* and *V. Winiwarter*, ZUG Zentrum für Umweltgeschichte, Universität für Bodenkultur, Vienna, Austria, 2019, 495 pp. ISBN 978–3–900932–67–1.

The book is directed at Vienna's inhabitants, in order to make research, published in English in scientific journals over recent years, more accessible. Nevertheless, this richly-illustrated book is also of great interest for urban planners and designers interested in the interrelation of water, urban development and urban form beyond Vienna.

The original title translates into *Water city Vienna*. *An environmental history*. It results from the cooperation of the Institute of Hydro-Biology and Water Management, the Institute of Social Geography (both at the University of Life Sciences, Vienna), and the Institute of Urban Design and Landscape Architecture (Urban Design Research Unit at TU Vienna). This cooperation and interdisciplinary approach shape the book. For example Chapter 7 describes the catalogue of methods and how drawing on practices from hydro-biology, water management, and urban planning and design are converged in morphological descriptions. The same chapter also explains how the digitization of historical information in a geographic information system allowed conclusions to be drawn about the relationships between human intervention in the water system and their effects on biodiversity, economy, and the daily lives of the inhabitants.

For the readers of *Urban Morphology*, chapter 5, 'Formen der Stadt' ('Morphology of the city'), is of specific interest. It builds upon the earlier chapters, which present the landscape transformation through the technical (de-)regulation of the creeks and rivers of Vienna (Chapter 2), how the city dealt with the risks and potentials provided by water (Chapter 3) and how water was used as a resource for the city (Chapter 4). The first section of Chapter 5 reminds us that, although most tributaries of the river Danube are channelled underground, water is still one of the strongest 'urban planners'. Until the mid-nineteenth century, the settlement extension of Vienna was directed towards the west, following the rivers and valleys coming from the Vienna forest. Until the present day the radial main streets of the otherwise very rectangular *Gründerzeit* city, referring to the tremendous economic upswing in the mid-nineteenth century, follow their path. Several sub-chapters trace the morphological transformation and the related interaction between technology, society settlement dynamics and architecture along those creeks and rivers.

At the end of the nineteenth century, Vienna extended towards the River Danube, which was made possible by intensive regulation of the Danube and the Danube canal, which formed an island, now the second and twentieth districts of the city. Section 5.3 illustrates how different spatial relation with the river, like the stability of the

soil, the fluvial dynamics of the former islands, land ownership, and urban planning resulted in different morphogenesis of these districts.

The remaining sections of Chapter 5 deal with the extension of Vienna across the Danube, which started at the beginning of the twentieth century and accelerated after the Second World War. *Transdanubia*, as the Viennese call it colloquially, is where the contemporary and future water city is developing. This extension follows entirely an different morphogenesis, as the whole area lies in the floodplain, unlike the rest of the city that is situated at the edge of the Alps. The development in the floodplain resulted in an assemblage of urban forms that accommodates different kinds of specialised land uses in patches, mainly structured by transport infrastructure. These developed patches range from a modern dense high-rise business district, business and industrial areas, large public housing estates, via medium density thematic area developments like the *Frauenwerkstatt*, housing designed by women, for women, to low-density suburban single-family housing neighbourhoods and transformed former farming villages. Interwoven with the patchwork development, a system of parks and leisure spaces developed around the remaining fragments of the Danube. The latest addition is the Seestadt Aspern, a large new town with an artificial lake at its centre.

The final chapter, by Erich Raith, ensures that the book is more than an excellent history of Vienna's water-related development. He offers a view into the future of the city and the twin-city region Vienna-Bratislava, questioning and speculating about the role of the relationship between urban extension and water under the current climate crisis and what the resulting metropolitan form could be.

Apart from the primary authors, with their rich variety of backgrounds, additional authors have contributed to sections with specialized insight into aspects such as land ownership in a dynamic, constantly changing landscape, and the different ports in the city. An additional social component is added to the book by introducing several water-related personas, which range from the water engineer and the fish vendor to the societal critics celebrating the free body culture in the river forest up to the present.

The book is an excellent and unprecedented collection of the environmental history of the water city of Vienna, not only of interest to the citizens of Vienna but also to visitors who want to follow the many traces of water in the city. Specifically, its interdisciplinary methodology makes it attractive for scholars investigating the relationship between water and urban form.

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The design of urban manufacturing edited by *Robert N. Lane* and *Nina Rappaport*, Routledge, Abingdon, 2020, 279pp. ISBN 978–1–138–59371–5.

In an era of pervasive de-industrialization in Europe and North America, the emergence of the post-industrial city sometimes appears as a *fait accompli*. For a period that probably reached its apogee in the late 1990s and 2000s, the blueprint for successful urban economies was assumed to involve a decisive transition away from the production of material goods and towards immaterial generators of value: knowledge, services and culture. If manufacturing survived, it was exiled to exurban industrial parks and large-scale, vertically-integrated plants. Where industry had a residual presence in urban centres it was likely to be regarded as a negative attractor and source of blight.

If historical cities could provide thought-provoking examples of how manufacturing once contributed to the mix of urban activities, increasingly these seemed derived from an outmoded paradigm of urbanism. Certainly, new mixed-use developments were more often than not premised on the *absence* of industry. In this context, advocacy of a continuing role for manufacturing in urban centres carried, at best, the taint of sepia-tinted wishful thinking and, at worst, an atavistic enthusiasm for filth, noise and ugliness in the face of urban regulations legitimately concerned to remove such disturbances from residential areas and public spaces. The spatial-morphological de-centring of manufacturing from the city was reflected in a general lack of scholarly interest in urban manufacturing. It seemed as if the relationship between cities and production had been irredeemably sundered.

Yet the tide is turning. Some of the flaws in the 'end of history' arguments advanced by the more