

of a new market in the thirteenth century on the site of an infilled bog or pool known as the *Gumbes-tolemore*. Shrewsbury retains a significant collection of large stone houses belonging to members of the prominent mercantile and gentry elite dating from the thirteenth and fourteenth centuries, as well as extensive survivals of stone and timber-framed houses from the fifteenth, sixteenth and seventeenth centuries, which are fully described and analysed according to their construction and plan forms. However, with only limited archaeological investigation of urban tenements, the evidence for economic development and material culture from the town remains sparse, and only a limited amount is known about the city's medieval parish churches and friaries.

In this substantially researched and erudite work, Baker makes good use of the available archaeological evidence for medieval and post-medieval Shrewsbury, as well as honestly and critically reflecting on gaps in our knowledge and the limitations of what has survived. In so doing, he has produced a major contribution both to our understanding of the unique landscape of one of England's best preserved medieval towns, and through this single case study raises important questions for our understanding of medieval town development and urban archaeology as a whole.

Chris King, Department of Archaeology, University of Nottingham, University Park, Nottingham, NG7 2RD, UK. E-mail: Chris.King@nottingham.ac.uk

Urban maps: instruments of narrative and interpretation in the city by *Richard Brook* and *Nick Dunn*, Ashgate, Farnham, UK, 2011, 250pp. ISBN 978-0-754676-5-77.

Urban maps discusses new ways and tools to read and navigate the contemporary city. Each chapter investigates a possible approach to unravel the complexity of contemporary urban forms. Each tool is first defined, introducing its philosophical background, and is then discussed with case studies, showing its relevance for the navigation of the built environment. Urbanism classics such as the work of Lynch, Jacobs, Venuti and Scott-Brown, Lefebvre and Walter Benjamin are fundamental in setting the framework of the volume. In the introduction cities and mapping are first discussed, the former are illustrated as 'a composite of invisible networks devoid of landmarks and overrun by nodes' (p. 3),

and 'a series of unbounded spaces where mass production and mass consumption reproduce a standardised quasi-global culture' (p. 6).

In the first chapter, 'Brand, image and identity', the emerging role that commercial logos have in the definition of urban space is discussed in detail. Branding pervades Western, or Westernised, societies at multiple scales: a strong visual culture is based on the repetition of images that create a network. The chapter discusses brands in a general sense, including logos, signs, advertisements, and also branded architecture. The latter is investigated through specific typologies, such as the 'cardboard box', the 'graphic building', and the 'pure sign'. Every category addresses a particular use of design to brand an architectural item or a space.

The second chapter turns to 'networks'. 'Rather than contributing to a reduced sense of awe, networks have the capability to enrich and extend our everyday experience and understanding of the city' (p. 114). Discussion ranges from physical relationships to digital networks, from the geographical scale of poli-nucleated cities to specific artistic experimentation like *Soundcities* by Stanza or *Blur Buildings* by Diller Scofidio and Renfro. Technology is extensively used to introduce different points of view on the built environment. New media and other devices allow the creation of networks based not on physical or special relationships but on social and cultural ones. In this way the 'mapping of space' is not directly related to the built form, but more to human behaviour.

Chapter 3 is dedicated to film as a way to represent the perception and navigation of the built environment. Lefebvre's discussion of spatial practices, representation of space and representational spaces provides the theoretical framework of this section. Several contemporary films, dealing with experiences of particular urban, suburban or marginal built environments, are introduced as case studies, with the examples mainly consisting of British films depicting middle-class dramas. The role of technology is also introduced presenting CCTV networks as a means of monitoring and mapping people's use of space.

Chapter 4 deals mainly with graffiti and artwork. The tension between ownership and use of space is presented, arguing that the urban environment is increasingly being privatized. The social role that the arts have in defining the identity of a place, especially reclaiming its ownership, is discussed. Graffiti is argued to be a form of branding. Daniel Buren, Espo and Eltono are just some of the artists presented, stress being placed on how the repetition of their work in the urban environment is creating

new forms of local landmarks.

Chapter 5 is dedicated to 'objects'. These are discussed as physical interventions that may generate or activate the potential, or latent meaning, of a place (p. 189). Arts and installations have a central role in the discussion, and their role as potential landmarks to navigate space or frame select views is illustrated. This chapter also illustrates different experiences and provocations. In some cases objects provide elements in the city, in others the allegorical representation of the built environment through artworks is the centre of the discussion.

To sum up, the aim of the book is quite ambitious, illustrating possible ways of understanding the contemporary city. The range of ideas and case studies presented is valuable, and there is an up-to-date review of current literature. Mainstream philosophers are quoted to provide a theoretical background to the discussion and suggest new interpretations of views about the navigation of built space. An introductory overview of the selected tools is provided, but the discussion is not developed with a common approach across the five main topics investigated. In some chapters, the review is particularly broad, covering physical and digital realms, geographical discourses and detailed design solutions. Different experiences are compared to provide a general introduction to each topic, the first two chapters covering their topics in a multidisciplinary way. In other sections, for example on 'films' or 'marks', the discussion focuses on a specific aesthetic or ideological approach: several examples are given, but they do not cover a range of positions as in the earlier chapters. Great importance is given to the use of the arts in defining new ways of navigating the urban environment. This is an interesting approach although not innovative. Visual cues have been applied to the urban fabric since ancient times; also films are now a well recognized method of reading, designing and understanding the built environment.

The book is an interesting introduction to alternative ways to read cities and a valuable collection of experiences about navigating urban form. It does not introduce new ideas. It provides an advanced summary of current debates in art and new media more than in urban studies or design.

Mirko Guaralda, School of Design, Queensland University of Technology, Gardens Point Campus, 2 George Street, Brisbane, QLD 4000 Australia. E-mail: m.guaralda@qut.edu.au

Avaliação em planeamento urbano by *Vitor Oliveira*, U. Porto Editorial, Porto, Portugal, 2011, 301 pp. ISBN: 978-989-8265-70-8.

Vitor Oliveira presents a multifaceted discussion of urban morphology and the urban planning process. He suggests a distinct methodological framework for evaluating urban planning practice in Portugal through a comparative analysis of two Portuguese cities and their municipal plans (*plano director municipal*). The book introduces a fresh perspective on the evaluation of urban planning. While strongly engaging with the current Portuguese situation, Oliveira uses his knowledge of international methods to provide a wide critical perspective on evaluative practices.

The chapter on 'Evaluation in planning' provides a literature review of three topics: the historical development of planning evaluation theory and methods of evaluation; an analysis of contemporary discussion of regional and urban planning; and an analysis of current practice in planning evaluation. References to publications on evaluation methods make an important contribution to this chapter. From the perspective of urban-economy evaluation he isolates five approaches for analysis: cost-benefit analysis; planning balance-sheet analysis; goals-achievement matrix; multi-criteria analysis; and environmental impact assessment. His analysis of contemporary discussions on regional and urban planning recognizes the value of Lichfield, Kettle and Whitbread's *Evaluation in the planning process* (1975) for introducing many issues considered in *Avaliação em planeamento urbano*. He takes up the issue addressed by these authors of how to integrate evaluation into planning. Work by Alexander and Faludi (1989) on the 'policy-plan/programme-implementation process', the European Commission's 'Means for evaluating actions of a structural nature', the 'plan implementation evaluation', and Richard Norton's methodology are primary references on which Oliveira builds the theoretical and methodological framework of his book.

The following chapter takes the investigation of planning evaluation into issues associated with urban form (see also Oliveira and Sousa, 2012). The main concern of this chapter is to understand how urban planning practice has been approached, and has influenced the form of the city. Urban morphology emerges as a crucial issue. This chapter also provides for Portuguese readers an interesting international perspective on urban