

ultimately forging syncretic Japanese and Islander identities (133).

Chapters 4 and 5 turn to Hawai'i and Guam, respectively. Sudo examines texts by "local" Japanese diasporic authors as well as indigenous authors such as Haunani-Kay Trask and Chris Perez Howard. These readings lead Sudo to the conclusion that, in contrast to Japanese postcolonial writing that tends to deal with Pacific Islander retaliations against Japan, Hawaiian writing is more closely focused on "the creation of new identities, which are provisional and local, based on self-criticism, and both challenging and reconciliatory" (169). Sudo's reading of Howard's 1982 novel *Mariquita*, however, leads him to the conclusion that postcolonial representations in Guam "remain to be decolonized" as Chamorro people "demystify" their island's wartime domination and colonial rule (18). Unfortunately, the book has no conclusion to draw together these disparate lines of analysis.

Tropics of Savagery and *Nanyo-Orientalism* offer rare insight into the imperial culture so critical in shaping Japanese rule in the Pacific, and thus both books deserve a place on the shelf of scholars positioned across Pacific studies. Tierney's work in particular is invaluable for its recovery and analysis of so many otherwise obscure and difficult-to-access texts, and his use of the trope of savagery to link Taiwan and Micronesia seems especially timely given the field's increasing interest in pursuing links between Taiwan and the rest of Oceania. Sudo's book, too, raises provocative questions for Pacific studies and Indigenous studies scholars. Perhaps

chief among these is whether the "wa space" is a powerful enough concept to reframe colonial or diasporic writing as postcolonial, counter-hegemonic, or decolonizing, and whether the term's resonances between Japan and other Oceanic contexts has utility outside Sudo's project. Either way, both Tierney and Sudo have produced engaging, thoughtful books that mark a significant step forward in making sense of Japan's presence in the Pacific.

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Architecture in the South Pacific: The Ocean of Islands, by Jennifer Taylor and James Conner. Honolulu: University of Hawai'i Press, 2014. ISBN 978-0-8248-4672-5, 352 pages, illustrations, index, bibliography. Cloth, US\$75.00.

Architecture in the South Pacific: The Ocean of Islands is a welcome effort to chart the development of architecture across the insular Pacific, a process deeply marked by the search for a regional identity, by the revaluation of vernacular elements, and by a critical sensitivity to social, political, and economic processes in each territory. The book bears a lusciously illustrated witness to the multiple phenomena that have shaped what we now recognize as an emerging architecture in the regional Pacific. The book opens with the challenge to make sense of the diverse and dynamic history of the region as a matter of its territories' architectures, character-

ized by “architecture of acceptance . . . not of resistance” (5). The pragmatic and aesthetic need to respond to the region’s oceanic context, geographical conditions, and the changing climatic and cultural factors make this last statement key to understanding the profound distinctiveness of Oceania’s established and emerging architectures in an era of increasing globalization.

Among other notable accomplishments, authors Jennifer Taylor and James Conner should be commended for bringing a conversation about the architectonic transformations of highly urbanized island communities in the grasp of sometimes startling transnational development and global capital projects into conversation with historically rooted architectural influences across the South Pacific—including French Polynesia, New Caledonia, Solomon Islands, Vanuatu, Fiji, the Cook Islands, American and Western Sāmoa, Tonga, and Wallis and Futuna. All of these locations and their respective capitals serve to illustrate the diversity of this area in terms of a structural response to development and urbanizing pressures. The authors illuminate well the significance of the different experiences of the Pacific countries and territories as they became embroiled in development processes made material through architectural practice. This approach allows us to understand the architecture of these islands as manifesting a dynamic response to numerous forces.

Colonialism and the influence of the respective colonizing countries, the militarization of some islands, the strong development of tourism, economic growth, and internal social and political processes have all shaped

urban and architectural realities across the region. With respect to such dynamics, the book moves across very different fields—sometimes away from the purely architectural—but presents an understanding of regional architecture as the result of a juxtaposition of situations, conditions, and human groups. Similarly, the examination of elements beyond the merely constructive helps to fashion a more inclusive idea of architecture in the region, including the landscape, urban infrastructure, and vegetation.

Tourism, now the primary economic activity in many of these territories, is among the main factors that have influenced architectural development and practice in the Islands, including a profound change in the use of space. Of course, the most notable examples of this are found in the big hotels and resorts, which can serve as landmarks for both local purposes and transient visitors’ most memorable experiences. Intriguingly, this new reality has strongly promoted the “rescue” of local styles that can be redeployed as attractive tourism products locally, but it has also promoted the export of these styles among the different islands entangled in the larger capital and development project of regional tourism. However, tourism development has also been different in each island and is strongly related to the strategic location of the territories and the existence of airport infrastructure and routes established by the airlines. The result has been strong economic growth in some islands, also manifested in greater architectural production.

In general, the authors observe that regions with higher levels of economic

development—whether from tourism, mining, or other industries—have higher levels of architectural westernization, while less developed areas have retained more of their traditional ways of life and building systems. At the same time, the intensive development of tourism as well as the strong urbanization of some islands has resulted in harmful effects on the environment, from which has emerged a new concern demanding more sustainable solutions and enhanced protection of ecosystems. Such demands are also manifested in the architecture of the islands through climate-controlled buildings and vernacular rescue techniques to reduce impacts, memorable examples of which are observed in French Polynesia.

Islands in the South Pacific are characterized by strong local cultures, a systematic loss of traditional building techniques, and a lack of Western technologies and skilled labor that have been decisive in the development of architecture. The book includes works of remarkable architecture across the region, delivering essential elements necessary to understand the concepts of style and space in local architecture. The selection of works shows the persistence of certain characteristic features—such as large roofs, terraces, and local materials that were used to build an architectural language with a new sensitivity—that rescue vernacular techniques and whose styles are deeply rooted in traditional *fale*, *hale*, or *fare*.

An important section of the volume is devoted to buildings of the second half of the twentieth century. Belonging to a postcolonial era, the big and sometimes brash iconic buildings in

capitols across the region strongly reflect the search for an identity through the rescue of vernacular elements. Among the emblematic buildings that reflect this search, the authors identify public buildings as structures of legislative and executive authority, which sometimes reflect the colonial past and sometimes manifest a new political autonomy; hotels as symbols of the booming tourism economy, which also embody the fantasy of Polynesia; and churches as centering landmarks that dominate the landscape and literally make visible the strong influence of the missions across the regions' islands, notwithstanding the diversity of religions that characterizes them. All of these buildings stand out as architectural laboratories reflecting social, cultural, and economic changes as well as the aspirations of the territories. Here is shown with greater force the search for an identity but also, in many cases, the cultural loss that many islands have suffered. A notable example of religious architecture using local materials and construction systems are the coral churches of the Cook Islands and Wallis and Futuna.

Another of Taylor and Conner's splendid contributions in this volume is the renewed focus on the actors who have shaped the region's architecture. The authors' attention to the architects, urban planners, politicians, and various characters who have played a role in erecting the material contexts—public and private, domestic and civil—significantly offers readers a chance to engage with the development of local forms through the very personal stories behind them. These figures reveal

the internal social processes of each territory, the relations of colonialism and structural dependence, the transnational architectural production linked to large tourist structures, and the internal development of the trade with the appearance of architects and local offices. The latter have strongly contributed to the construction of an identity and reflection of design discipline within the Pacific Islands.

Finally, *Architecture in the South Pacific: The Ocean of Islands*' most significant contribution is to present architecture and urban development as highly relevant and revelatory topics for a critical study of the contemporary region. Architecture in the Pacific Islands has too often been considered a specialty subject of study largely of practical interest within the region's building and planning offices. As these territories grow, architecture must serve as a key element for creating built environments that are more sustainable, more responsive to current demands, and more reflective of local cultural characteristics and contemporary community needs. Moreover, this reevaluation of the architectural and urban processes that have built the main settlements of the Pacific Islands may contribute much-needed attention and energy to the conservation and recovery of the Pacific Islands' historical architectural heritage, among the most overlooked and underfunded needs in the region today.

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Living Art in Papua New Guinea, by Susan Cochrane. 2013. ISBN 978-1-922007-51-3; e-book, 233 pages. Produced and distributed by Contemporary Arts Media/Artfilms. Available through <http://artfilms.com.au>: DVD or CD \$162.59 university/college, \$138.20 school/technical and further education (TAFE)/community college, \$81.29 private use.

Susan Cochrane is a rare enthusiast of oceanic arts, one who bridges diverse roles of collector, curator, conversationalist, and critical commentator on Pacific art, particularly that from Papua New Guinea and New Caledonia. After thirty years of impressive travel in the region, giving papers across Oceania and beyond, and attempting the difficult feat of promoting the region's culture to the world through hard-copy art publishing—readers may have come across her *Contemporary Art in Papua New Guinea* (1997) or *Bérétara* (2001)—she has put together an online interactive compendium, *Living Art in Papua New Guinea*.

This e-book brings together materials going back to the 1950s from Cochrane's own archive and that of her parents (links to these are in the book) with contemporary statements from artists, all of whom have actively participated in the project. A feature of the collection is that its electronic format allows the commonly seen static artworks to be complemented with moving images of their social context and with associated forms of performative art. Even among the former group, there are things such as large pots and