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One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory. This relationship between the locus and the citizenry then becomes the city's predominant image,

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both of architecture and of landscape, and as certain artifacts become part of its memory, new ones emerge.

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Collective memory refers to the shared pool of memories, knowledge and information of a social group that is



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significantly associated with the group's identity. The English phrase "collective memory" and the equivalent French phrase "la mémoire collective" appeared in the second half of the nineteenth century. The philosopher and sociologist Maurice Halbwachs analyzed and advanced the concept ...

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Uncovered in the study of a city's

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history, these mental images impressed themselves on the spectator's or architect's mind; they formed both the memory of each city and created a formal unity out of all of its parts. They were the past we still experience in the present, and they enabled us to read the city in a contiguous manner.

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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.<sup>6</sup> Histories

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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 ...

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