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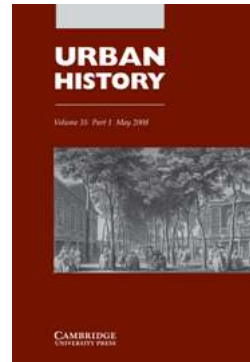
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Iain Boyd Whyte (ed.), *Man-Made Future: Planning, Education and Design in Mid-Twentieth-Century Britain*. London and New York: Routledge, 2007. xiv + 258pp. 70 plates. Further reading. £80.00 hbk, £24.99 pbk.

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'Are we to plan? ... What are we to plan?' This question, asked by planner G.D.H. Cole in 1945, frames the anthology *Man-Made Future: Planning, Education and Design in Mid-Twentieth-Century Britain*. The volume's 13 essays, edited by architectural historian Iain Boyd Whyte, investigate urban planning in Britain after World War II. Jules Lubbock introduces post-war planning's legislative framework with an essay about the 1947 Town and Country Planning Act and why it endures today, underlining the point that planning post-1945 was seen variously as a liberating force by those adhering to the planning consensus and as a constraint by those who did not. The subsequent essays, written by many of the key authorities in this area, explore planning in all its diversity.

Peter J. Larkham's interest in how post-1945 planners adopted new mechanisms to sell reconstruction focuses on the visual strategies used in UK post-war plans. The accomplished architectural perspectives found in many of the plethora of plans have, he argues, largely been overlooked. The ideals embodied in the role of the planner are unravelled in Boyd Whyte's exploration of the impact of sociologist-planner Otto Neurath's work. Neurath, believing he was 'consulting sociologist of human happiness', developed his system of pictograms with the intention of communicating effectively and thus promoting better lives. Also discussing how post-war planners tried to adapt their work to reflect more closely the perceived desires of the public, Michiel Dehaene's piece analyses how Patrick Abercrombie's and Max Lock's focus on surveying was an attempt 'to eliminate the authorial voice', instead suggesting a kind of neutrality. How the ideals of planner-architects were understood and engaged with by those they were planning for is little known. This is the subject of tentative studies by Keith Lilley and fellow researchers, taking Coventry 1944–62 as case study. As Lilley acknowledges, there is still a long way to go before planning's impact on individuals will be fully understood.

British post-war planner-architects' complex, at times contradictory, attitude to history – which has previously been well described by historical geographer David Matless – is the subject of Volker M. Welter's essay, which takes three texts to demonstrate how the past was appropriated and transmogrified into the future city. A parallel theme emerges in Louise Campbell's piece, which describes Donald Gibson as, on the one hand, a Bauhaus-inspired Modernist, and on the other as keen to revive civic heraldry and to invent new civic ritual for 1950s Coventry. Campbell's essay also gives an insight into the working relationship between planner Donald Gibson and architect Basil Spence, seeing them working side-by-side at Coventry, while Miles Glendinning's piece delivers another angle on this relationship, seeing Spence as project architect on the Hyde Park barracks, liaising with Gibson at the War Office in the late 1950s. Taking Hyde Park as case study, Glendinning argues that Gibson and Spence succeeded in assimilating barracks as a building type into the mainstream of the Modernist concept of the total planned environment. John McKean's piece describes another category of building, English universities, and argues that the new institutions, developed in the 1960s, tried to embody in their architectural Modernism the retrogressive values of older ones.

Post-war planning and architecture in Britain as described in recent histories is usually an overtly male domain. Rhodri Windsor Liscombe's piece on Jacqueline

Tyrwhitt complexifies this by discussing the career of an influential female architect, theoretician and pedagogue. Further analysis of the fledgling profession of landscape architecture after World War II, with influential female proponents such as Brenda Colvin, Sylvia Crowe and Maria Sheppard involved with key planning developments, would further rectify the imbalance.

Man-Made Future is a rewarding insight into research currently being undertaken. It moves beyond accounts of post-war British planning as limited to the influence of the 'heroic modernists' – Boyd Whyte's phrase – of the Modern Architecture Research Group (MARS) or to Abercrombie, Forshaw and the London Plans. More about the extraordinary career of Percy Johnson-Marshall (1915–93) would, however, also have been welcome. After all, this book was based on a 2003 conference held to celebrate the University's acquisition of the Johnson-Marshall archive. Although the editor gives a useful, if succinct, summary of the career of urban designer, regional planner and educator Percy Johnson-Marshall, it would have been interesting to have had more. However, no doubt further research into the work of Johnson-Marshall will be undertaken now that the vast collection, made up of multiple books, planning reports and minutes, is in the public domain. Twinned with Newcastle University's recent acquisition of mid-twentieth-century planner Thomas Sharp (1901–78)'s collection, further histories of British planning after 1945 will surely be on their way.

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Charles Rice, *The Emergence of the Interior: Architecture, Modernity, Domesticity*. Oxford: Routledge, 2007. 176pp. £85.00 hbk, £27.50 pbk.
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During the past five years there has been a rise in interdisciplinary studies of the domestic interior. Art history, design history, historical geography, social and cultural history and anthropology have all contributed to this growing field. Charles Rice's *The Emergence of the Domestic Interior: Architecture, Modernity, Domesticity* offers a new exploration of the subject from the perspective of architectural theory. Rice develops a new theoretical understanding of the historical emergence of the domestic interior that will make thought-provoking reading for the many scholars currently involved in this expanding research area.

Rice argues that the concept of the domestic interior emerged during the early nineteenth century. As this developed, it embodied a sense of 'doubleness' being understood and experienced through space and images. The first two chapters, 'Orientations', develop the theoretical insights of Walter Benjamin and Sigmund Freud, showing their significance for the domestic interior. Rice's constructive elaboration of these theories expands our understanding of the potential of the domestic interior to shape social and emotional life. The analysis is clearly written and renders these sometimes quite abstruse theories more accessible. Rice uses Benjamin to critique previous visually based histories of the interior, linking the emergence of the interior to the concepts of privacy, intimacy and comfort. Benjamin's writing on the emergence of the bourgeois domestic interior is used to explore the subjective inhabitation of the interior, the relationship between domestic space and the body that inhabits it. The second chapter develops this theme, positing that 'psychoanalysis must be considered in relation to a spatialization of