

1930s London The Modern City

1890-1930 was a formative period in the evolution of the modern town planning movement. It was a time when the relationship between social development and the physical environment, in all its complexities, was being explored, and when the prospect of future change could run ahead of the problems of implementation. This study highlights the richness and variety of European responses to modernisation by offering a comparative approach to exploring these themes in cities in Britain, France, Germany, Spain and Central Europe. Of key importance in the development of European cities during this period was the first world war, which accelerated technological changes at the same time as inspiring both nostalgia for the past and a desire to create new ways of urban living. For large provincial cities that had grown in the 19th century, imagining a new future was the greatest challenge. What kind of understanding was necessary to promote effective new developments? How could these be implemented in the face of economic, social and political change? Who made the decisions? Answers to these questions must be drawn from a number of directions: from the political and administrative structures of nation-states; from the economic and social history of Europe; from the growth of new professional expertise in dealing with urban problems and the international exchange of ideas; from the specific histories of cities; and from the actions of individuals who were ultimately responsible for creating new possibilities.

According to Orwell, the North was 'a strange country.' In an industrial landscape, its inhabitants seem to inhabit a bleak world caught in the gaze of 1930s realism. Such stereotypes have been tenacious. This book challenges these stereotypes, establishing the strategic and mobile nature of 'the North' and the effects of literary realism.

This book explores the multiplicity of green space developments in the modern city and the many influences shaping their evolution. Focusing on four northern European metropolises: London, Stockholm, Helsinki and St Petersburg, it examines how each has resp Municipal Services and Employees in the Modern City considers the roles played by local institutions and particular processes that shaped the urban fabric. It rediscovers from models and maps the constituent dynamics of cities since the beginning of the nineteenth century, and demonstrates how patterns evolved in the way services and locations were organized; how urban transformation was underpinned by structural development, and how the municipal workforce became an integral part of the agencies of change. Municipal Services and Employees in the Modern City suggests that municipal experiences are central to the development of urban studies. Its focus of analysis ranges across Europe and the Americas from high-ranking bureaucrats to firefighters, engineers to accountants, and town clerks to public servants. Each essay provides detailed information on how change was formulated or resisted within the administrative apparatus, offering insight into a sector of the 'white-collar' class and the degree of commitment to public values often at times of social and political upheaval. They explore the course of relationships between local and central government, and the shifting bounds of municipal interventionism over a broad period; whilst incorporating a social history approach to interpret the day-to-day responsibilities and routine of administration.

Municipal Services and Employees in the Modern City
Art, Architecture and Design in Devon C. 1910-1960

European Cities in the Modern Era, 1850-1914

An historical approach

1938: Modern Britain

The Global 1930s

Reconnecting the City

Camera Constructs reflects critically on the varied interactions of the different practices by which photographers, artists, architects, theorists and historians engage with the relationship of the camera to architecture, the city and the evolution of Modernism. Including twenty-three essays by a wide range of historians and theorists this book provides a rich and highly original analysis of the relationship of photography to built form from the early modern period to the present day.

How the BBC shaped popular perceptions of architecture and placed them at the heart of debates over participatory democracy.

?This book examines the formation trajectory and development path of China's newly formed urban areas, which was the result of an unprecedented massive urbanization process. The analysis is based on the case of Dezhou, Shandong Province. This book systematically introduces strategic studies, planning and design, development and construction, investments, policies and future development of new urban areas. The book broadly summarizes strategies used for new urban area development and the concrete methods implemented in place. In-depth analysis into the selected case areas also reveal some critical issues emerged from the Chinese practice in urbanization. In general, this book provides a useful reference for government leaders, urbanization researchers, city planners, city economic policy makers and researchers interested in related areas.

This is the first book to examine the cultural phenomenon of the roadhouse in mid 20th-century Britain and its impact on British leisure. The term 'roadhouse' was used in varied ways in the 1930s, from small roadside tearooms to enormous establishments on the outskirts of major cities. These roadhouses were an important component in the transformation of leisure in the 1930s and beyond, reflecting the increased levels of social and physical mobility brought about by new technologies, suburbanisation and the influence of American culture. Roadhouses attracted wealthy Londoners excited by the prospect of a high-speed run into the countryside. During the day, they offered family activities such as tennis, archery, horse riding and swimming. At night, they provided all the fun of the West End with dancing, classy restaurants, cabaret, swimsuit parades and dance demonstrations, subverting the licensing laws to provide all-night drinking. Rumours abounded of prostitution and transgressive behaviour in the car park. Roadhouses formed part of an imaginary America in suburban Britain that was promoted by the popularity of American movies, music and fiction, providing a pastiche of the American country club. While much work has been done on the Soho nightclubs of the 1930s, the roadhouse has been largely ignored. Michael John Law and David Gutzke fill this gap in the literature by providing a comprehensive analysis of the roadhouse's cultural meaning, demonstrating how its Americanisation was interpreted for British consumers. This original and engaging study will be fascinating reading for all scholars of 20th-century British cultural history.

The Roadhouse Comes to Britain

Broadcasting Buildings

The Revolutionary Years, 1936–1976

The Historic Urban Landscape Approach and the Future of Urban Heritage

Stalinist City Planning

Architecture on the Wireless, 1927–1945

The Fractured Pasts of Meiji Shrine, 1912–1958

"A brave foray into the interdisciplinary and a serious attempt to cover city life in all its complexity... Franklin's optimism about the city is refreshing. He revels in the growing human and cultural diversity and the 're-emergence and spread of a more tolerant, carnivalesque, culture-driven city life', and he celebrates the city's ability to offer shelter to the unexpected and the fragile. For Franklin, the city is a product of nature, with all its vicissitudes." - Times Higher Education "Franklin writes with barely restrained optimism as he emphasizes the excitement, vitality and potential of cities. This advances the idea of city lives as assemblages of human and non-human networks of texts, software, culture, behaviour, architecture, trees and gardens!... Franklin uses a wide range of sources in making his case. Historical accounts, search engine statistics and social and cultural theory are all smoothly integrated into the narrative." - Sociology Cities are more important as cultural entities than their mere function as dormitories and industrial sites. Yet, the understanding of what makes a city 'alive' and appealing in cultural terms is still hotly contested - why are some cities so much more interesting, popular and successful than others? In this engaging discussion of 'city life' Adrian Franklin takes the reader on a tour of contemporary western cities exploring their historical development and arguing that it is the transformative, ritual and performative qualities of successful cities that makes a difference. Here is a new urban culture characterized by ecological frames of reference; tracking the making of contemporary city life from traditional times, through early modern, machinic and modernised stages of development. Adopting dynamic narrative structures and stories to develop its critical position this book creates a vibrant synthesis of city life from its key components of leisure and tourism, recreation and play, arts and culture, nature and environment, and architecture and public space. Emphasising the importance of experience the book represents the fluid complexity of the city as a living space, an environment and a posthumanist space of transformation. It will be of interest to all those engaging with the difficulties of urban life in sociology, human geography, tourism and cultural studies.

This book explores the hitherto neglected history of the campaign for state funding of the arts. By focusing on the important but forgotten movements for music and drama subsidy before and during WWII, Howard Webber makes an important contribution to the history of arts subsidy. Before the Arts Council rediscovers three forgotten but influential campaigns for state support of the arts in Britain in the 1930s and wartime. Webber's impressive historical excavation challenges existing scholarship, which argues that arts subsidy was the result of the war, and instead re-situates the campaign's origins in the pre-war years. Webber does so by drawing on correspondence from influential figures including Ralph Vaughan Williams, John Maynard Keynes and J.B Priestley, along with extensive use of government papers. Before the Arts Council is a lively, compelling and scrupulously researched account of a subject consistently misunderstood and misrepresented. It changes our understanding of an aspect of British cultural history we thought we knew well. It will appeal to students of twentieth century social and political history and to anyone with a general interest in the arts and in this period.

In 1938: Modern Britain, Michael John Law demonstrates that our understanding of life in Britain just before the Second World War has been overshadowed by its dramatic political events. 1938 was the last year of normality, and Law shows through a series of case studies that in many ways life in that year was far more modern than might have been thought. By considering topics as diverse as the opening of a new type of pub, the launch of several new magazines, the emergence of push-button radios and large screen televisions sets, and the building of a huge office block, he reveals a Britain, both modern and intrigued by its own modernity, that was stopped in its tracks by war and the austerity that followed. For some, life in Britain was as consumerist, secular, Americanized and modern as it would become for many in the late 1950s and early 1960s. Presenting a fresh perspective on an important year in British social history, illuminated by six engaging case studies, this is a key study for students and scholars of 20th-century Britain.

Montage has been hailed as one of the key structural principles of modernity, yet its importance to the history of modern thought about cities and their architecture has never been adequately explored. In this groundbreaking new work, Martino Stierli charts the history of montage in late 19th-century urban and architectural contexts, its application by the early 20th-century avant-gardes, and its eventual appropriation in the postmodern period. With chapters focusing on photomontage, the film theories of Sergei Eisenstein, Mies van der Rohe's spatial experiments, and Rem Koolhaas's use of literary montage in his seminal manifesto Delirious New York (1978), Stierli demonstrates the centrality of montage in modern explorations of space, and in conceiving and representing the contemporary city. Beautifully illustrated, this interdisciplinary book looks at architecture, photography, film, literature, and visual culture, featuring works by artists and architects including Mies, Koolhaas, Paul Citroen, George Grosz, Hannah Höch, El Lissitzky, and Le Corbusier.

John Howard Lawson, Communism, and American Theatre, 1923-1937

Experiments and Dreams for Future Societies

Messiah of the New Technique

Modern Cities

Modern City Revisited

Screen Interiors

The Spaces of the Modern City

According to some estimates, humanity has now passed the point at which city dwellers outnumber country dwellers. This simple fact encapsulates a multitude of historical trends and contentions, not the least being "is this sustainable"? Energy, Cities and Sustainability aims to illuminate this question by tracing the evolution of the modern city, the energy sources that power it and the motivations behind increasing urbanisation. The book examines changing energy use across history, analysing the origins and significance of the Industrial Revolution to reveal how the modern city came into being. Transport, population size, housing, electricity use and growing consumption are each discussed, showing how the cultural aspects of energy use have influenced urban form in the developed world and developing countries. Finally, in contemplating the future, it is considered whether this model of modern urban life is sustainable. This book is a valuable resource for researchers, academics and policy-makers in the areas of planning, energy policy and environment and sustainability.

Analyses our modern obsession with intense experiences in terms of the metaphysics of intensity

The Cinematic City offers an innovative and thought-provoking insight into cityscape and screenscape and their inter-connection. Illustrated throughout with movie stills, a diverse selection of films (from 'Bladerunner' to 'Little Caesar'), genres, cities and historical periods are examined by leading names in the field. The key dimensions of film and urban theory are introduced before detailed analysis of the various cinematic forms which relate most significantly to the city. From early cinema and documentary film, to film noir, 'New Wave' and 'postmodern cinema', the contributors provide a wealth of empirical material and illustration whilst drawing on the theoretical insights of contemporary feminism, Benjamin, Baudrillard, Foucault, Lacan, and others. The Cinematic City shows how the city has been undeniably shaped by the cinematic form, and how cinema owes much of its nature to the historical development of urban space. Engaging with current theoretical debates, this is a book that is set to change the way in which we think about both the nature of the city and film.

Contributors: Giuliana Bruno, Iain Chambers, Marcus Doel, David Clarke, Anthony Easthope, Elisabeth Mahoney, Will Straw, Stephen Ward, John Gold, James Hay, Rob Lapsley, Frank Krutnik

Home articulates a 'critical geography of home' in which home is understood as an emotive place and spatial imaginary that encompasses lived experiences of everyday, domestic life alongside a wider, and often contested, sense of being and belonging in the world. Engaging with the burgeoning cross-disciplinary interest in home since the first edition was published, this significantly revised and updated second edition contains new research boxes, illustrations, and contemporary examples throughout. It also adds a new chapter on 'Home and the City' that extends the scalar understanding of home to the urban. The book develops the conceptual and methodological underpinnings of a critical geography of home, drawing on key feminist, postcolonial, and housing thinkers as well as contemporary methodological currents in non-representational thinking and performance. The book's chapters consider the making and unmaking of home across the domestic scale – house-as-home; the urban – city-as-home; national – nation-as-home; and homemaking in relation to transnational migration and diaspora. Each chapter includes illustrative examples from diverse geographical contexts and historical time periods. Chapters also address some of the key cross-cutting dimensions of home across these scales, including digital connectivity, art and performance, more-than-human constructions of home, and violence and dispossession. The book ends with a research agenda for home in a world of COVID-19. The book provides an understanding of home that has three intersecting dimensions: that material and imaginative geographies of home are closely intertwined; that home, power, and identity are intimately linked; and that geographies of home are multi-scalar. This framework, the examples used to illustrate it, and the intended audience of academics and students across the humanities and social sciences will together shape the field of home studies into the future.

Depictions by Western Travel Writers

New Historic Approaches

Selling Places

Before the Arts Council

After the Shock City

Frank Lloyd Wright : The Early Years : Progressivism : Aesthetics : Cities

Sacred Space in the Modern City

This is a study of a distinctive brand of modernism that first emerged in late nineteenth-century Germany and remained influential throughout the inter-war years and beyond. Its supporters saw themselves as a new elite, ideally placed to tackle the many challenges facing the young and rapidly industrializing German nation-state. They defined themselves as bourgeois, and acted as self-appointed champions of a modern consciousness. Focusing on figures such as Hermann Muthesius, Fritz Schumacher, and Karl-Ernst Osthaus, and the activities of the Deutscher Werkbund and other networks of bourgeois designers, writers, and 'experts', this book shows how bourgeois modernism shaped the infrastructure of social and political life in early twentieth-century Germany. Bourgeois modernism exercised its power not so much in the realm of ideas, but by transforming the physical environment of German cities, from domestic interiors, via consumer objects, to urban and regional planning. Drawing on a detailed analysis of key material sites of bourgeois modernism, and interpreting them in conjunction with written sources, this study offers new insights into the history of the bourgeois mindset and its operations in the private and public realms. Thematic chapters examine leitmotifs such as the sense of locality and place, the sense of history and time, and the sense of nature and culture. Yet for all its self-conscious progressivism, German bourgeois modernism was not an inevitable precursor of neo-liberal global capitalism. It remained a hotly contested historical construct, which was constantly re-defined in different geographical and political settings.

In examining the relationship between the spectacular, iconic and vibrant New York of the musical and the off-screen history and geography of the real city—this book explores how the city shaped the genre and equally how the genre shaped representations of the city. Shearer argues that while the musical was for many years a prime vehicle for the idealization of urban density, the transformation New York underwent after World War II constituted a major challenge to its representation. Including analysis of 42nd Street, Swing Time, Cover Girl, On the Town, The Band Wagon, Guys and Dolls, West Side Story and many other classic and little-known musicals—this book is an innovative study of the relationship between cinema and urban space.

A comprehensive new survey tracing the global history of urbanism and urban design from the industrial revolution to the present. Written with an international perspective that encourages cross-cultural comparisons, leading architectural and urban historian Eric Mumford presents a comprehensive survey of urbanism and urban design since the industrial revolution. Beginning in the second half of the 19th century, technical, social, and economic developments set cities and the world's population on a course of massive expansion. Mumford recounts how key figures in design responded to these changing circumstances with both practicable proposals and theoretical frameworks, ultimately creating what are now mainstream ideas about how urban environments should be designed, as well as creating the field called "urbanism." He then traces the complex outcomes of approaches that emerged in European, American, and Asian cities. This erudite and insightful book addresses the modernization of the traditional city, including mass transit and sanitary sewer systems, building legislation, and model tenement and regional planning approaches. It also examines the urban design concepts of groups such as CIAM (International Congresses of Modern Architecture) and Team 10, and their adherents and critics, including those of the Congress for the New Urbanism, as well as efforts toward ecological urbanism. Highlighting built as well as unbuilt projects, Mumford offers a sweeping guide to the history of designers' efforts to shape cities.

In 'European Cities in the Modern Era, 1850/80-1914', Friedrich Lenger offers an account of Europe's major cities in a period crucial for the development of much of their present shape and infrastructure.

Professionals, Performance, and Power

Camera Constructs

Designing the Modern City

Going Modern and Being British

London Writing of the 1930s

New York City and the Hollywood Musical

The European City and Green Space

This anthology addresses the modern musical culture of interwar Osaka and its surrounding Hanshin region. Modernity as experienced in this locale, with its particular historical, geographic and demographic character, and its established traditions of music and performance, gave rise to configurations of the new, the traditional and the hybrid that were distinct from their Tokyo counterparts. The Taisho and early Showa periods, from 1912 to the early 1940s, saw profound changes in Japanese musical life. Consumption of both traditional Japanese and Western music was transformed as public concert performances, music journalism, and music marketing permeated daily life. The new bourgeoisie saw Western music, particularly the piano and its repertoire, as the symbol of a desirable and increasingly affordable modernity. Orchestras and opera troupes were established, which in turn created a need for professional conductors, and both jazz and a range of hybrid popular music styles became viable bases for musical livelihood. Recording technology proliferated; by the early 1930s, record players and SP discs were no longer luxury commodities, radio broadcasts reached all levels of society, and 'talkies' with music soundtracks were avidly consumed. With the perceived need for music that suited 'modern life', the seeds for the pre-eminent position of Euro-American music in post-Second-World war Japan were sown. At the same time many indigenous musical genres continued to thrive, but were hardly immune to the effects of modernization; in exploring new musical media and techniques drawn from Western music, performer-composers initiated profound changes in composition and performance practice within traditional genres. This volume is the first to draw together research on the interwar musical culture of the Osaka region and addresses comprehensively both Western and non-Western musical practices and genres, questions the common perception of their being wholly separate domains

This is the first book to present in English a history of post-colonial and diasporic Chinese literatures in Singapore and Malaysia. The 12 essays collected in it provide an in-depth study of the emergence of the new Chinese literatures by looking at the origins, the themes, the major authors and their works, and how the creativity is closely connected with the experience of immigration and colonialization and the challenge of the post-colonial world. In examining a wide range of post-colonial texts and their relation to the cultures of diasporic Chinese and post-colonial society, the author shows that each of the new literatures has its own traditions which reflect local social, political and cultural history. The essays also show that the literature of Singapore or Malaysia has a tradition of its own, and writers of world class. Besides the Chinese literary tradition, a native literary tradition has been created successfully.

This book presents ten types of city that are the product of the modernisation of the world in the past two centuries. That modernisation has changed the economic, social and political context in which cities have developed, as well as the form and function of cities themselves. Of the ten city types detailed, some of them—like national capitals, resorts for pilgrims or gamblers or tourists, city states or cosmopolitan cities—are not entirely new kinds of city, since they existed in pre-modern times, but their modern forms exhibit novel characteristics. Others—like megacities of 10 million plus populations, boom towns, satellite cities, cities created by émigrés or refugees, cities under communist rule, and exploding cities of super rapid growth—are unique to modern times. Each type is described and analysed, and also exemplified in brief city profiles with photographs. All in all, over 50 cities in the modern world are featured here, including Astana, Mecca, Singapore, Buenos Aires, Shenzhen, Bangalore, Milton Keynes, Salt Lake City, Magnitogorsk and Ulaanbaatar. These accounts draw on research, news reports, guidebooks, film and fiction and personal travels.

Presenting a critical, yet innovative, perspective on the cultural interactions between the "East" and the "West", this book questions the role of travel in the production of knowledge and in the construction of the idea of the "Islamic city". This volume brings together authors from various disciplines, questioning the role of Western travel writing in the production of knowledge about the East, particularly focusing on the cities of the Muslim world. Instead of concentrating on a specific era, chapters span the Medieval and Modern eras in order to present the transformation of both the idea of the "Islamic city" and also the act of traveling and travel writing. Missions to the East, whether initiated by military, religious, economic, scientific, diplomatic or touristic purposes, resulted in a continuous construction, de-construction and re-construction of the "self" and the "other". Including travel accounts, which depicted cities, extending from Europe to Asia and from Africa to Arabia, chapters epitomize the construction of the "Orient" via textual or visual representations. By examining various tools of representation such as drawings, paintings, cartography, and photography in depicting the urban landscape in constant flux, the book emphasizes the role of the mobile individual in defining city space and producing urban culture. Scrutinising the role of travellers in producing the image of the world we know today, this book is recommended for researchers, scholars and students of Middle Eastern Studies, Cultural Studies, Architecture and Urbanism.

The Literary North

City Life
 Writing Women in Modern China
 1930s London
 Planting New Towns in Europe in the Interwar Years
 The Cinematic City
 Home

From succinct reportage of contemporary historical circumstances to comic accounts of twentieth-century urban living to carefully stylized modernist works of fiction, the selections in this anthology reflect the diversity, liveliness, humor, and surprising cosmopolitanism of women's writing from the period. This collection also reveals the ways in which women writers imagined and inscribed new meanings to Chinese feminism. Also included are biographical information on the writers, bibliographical materials, and a critical introduction by Dooling.

This volume explores the cultural and social values attached to retail selling in various historical contexts and locations. The articles shed light on different aspects of an activity that is both 'mundane' and almost universal: that of selling commodities for a profit. This is a field of study that is of growing interest to scholars from a variety of disciplines, but on which relatively little has yet been published.

Decentering the traditional narrative of American breadlines, Soviet show trials and German fascists, The Global 1930s takes a truly international approach to exploring this turbulent decade. Though nationalism was prevalent throughout this period, Matera and Kent contend that the 1930s are better characterized by the development of internationalist impulses and transnational connections, and this volume illustrates how the familiar events of this decade shaped and were shaped by a much wider global context. Thematically organized, this book is divided into four main parts, covering the evolving concept and trappings of modernism, growing political and cultural internationalism, the global economic crisis and challenges to liberalism. Chapters discuss topics such as the rivalry between imperial powers, colonial migration and race relations, rising anti-colonial sentiments, feminism and gender dynamics around the world, the Great Depression and its far-reaching repercussions, the spread of both communist and fascist political ideologies and the descent once more into global warfare. This book deftly interrogates the western-focused historical tropes of the interwar years, emphasizing the importance and interconnectedness of events in Asia, Africa and Latin America. Wide-ranging and comprehensive, it is essential and fascinating reading for all students of the international history of the 1930s.

A comparative and trans-national study of urban culture in Britain and the United States from the late nineteenth to the twentieth century
Urbanism Since 1850

Drinking, Driving and Dancing, 1925-1955

German Cities and Bourgeois Modernism, 1890-1924

The Marketing and Promotion of Towns and Cities, 1850-2000

The City in the Muslim World

Urban Culture and the Making of Modern Citizenship

Perspectives on Consumption and Society Since 1700

The supposed rationality of the urban planning of the Modern Movement encompassed a variety of attitudes towards history, technology and culture, from the vision of Berlin as an American metropolis, through the dispute between the urbanists and disurbanists in the Soviet Union to the technocratic and austere vision of Le Corbusier. After the Second World War, architects attempted to reconcile these utopian visions to the practical problems of constructing - or reconstructing - urban environments, from Piero Bottoni at the Quartiere Triennale 8 in Milan in 1951 to Lucio Costa at Bras'lia in 1957. In the 1970s, the collapse of Modernism brought about universal condemnation of Modern urbanism; urban planning, and rationality itself, were thrown into doubt. However, such a wholesale condemnation hides the complex realities underlying these Modern cities. The contributors define some of the theoretical foundations of Modern urban planning, and reassess the successes and the failures of the built results. The book ends with contrasting views of the inheritance of Modern urbanism in the United States and the Netherlands.

It historicizes the contemporary discussion of urbanism, highlighting the local and global breadth of the city landscape. This interdisciplinary collection examines how the city develops in the interactions of space and imagination. The essays focus on issues such as street design in Vienna, the motion picture industry in Los Angeles, architecture in Marseilles and Algiers, and the kaleidoscopic paradox of post-apartheid Johannesburg. They explore the nature of spatial politics, examining the disparate worlds of eighteenth-century Baghdad, nineteenth-century Morelia. They also show the meaning of everyday spaces to urban life, illuminating issues such as crime in metropolitan London, youth culture in Dakar, "memory projects" in Tokyo, and Bombay cinema.

Extensively illustrated, this book describes the way places have been promoted to make themselves attractive locations as holiday resorts, residential areas or business centres.

Sacred Space in the Modern City offers new and original perspectives on a number of controversial issues and important questions concerning Japanese pre- and post-war ideology and identity. The author uses Meiji shrine as a lens with which to investigate the nature of the society that created, experienced and reproduced this site.

Montage and the Metropolis

From Country Houses to Cosmic Heterotopias

Photography, Architecture and the Modern City

Post-colonial Chinese Literatures in Singapore and Malaysia

European Cities, 1890-1930s

Dancing in the Streets

Social Change and Visions of the Future

Based on research in previously closed Soviet archives, this book sheds light on the formative years of Soviet city planning and on state efforts to consolidate power through cityscape design. Stepping away from Moscow's central corridors of power, Heather D. DeHaan focuses her study on 1930s Nizhni Novgorod, where planners struggled to accommodate the expectations of a Stalinizing state without sacrificing professional authority and power. Bridging institutional and cultural history, the book brings together a variety of elements of socialism as enacted by planners on a competitive urban stage, such as scientific debate, the crafting of symbolic landscapes, and state campaigns for the development of cultured cities and people. By examining how planners and other urban inhabitants experienced, lived, and struggled with socialism and Stalinism, DeHaan offers readers a much broader, more complex picture of planning and planners than has been revealed to date.

Historic Urban Landscape is a new approach to urban heritage management, promoted by UNESCO, and currently one of the most debated issues in the international preservation community. However, few conservation practitioners have a clear understanding of what it entails, and more importantly, what it can achieve. Following the publication of The Historic Urban Landscape: Managing Heritage in an Urban Century, the approach is now further elaborated with a more practical slant and translates the notion into an operational set of management practices. In this follow-up book, the editors pull together specially commissioned chapters on best practice in urban heritage management from established professionals in the field. Drawn from a variety of disciplines related to urban management and conservation these authors present and discuss methodologies and practices to consider in the implementation of the Historic Urban Landscape approach as advocated by UNESCO. The contributors are selected from professionals who have written, argued or debated about the role of historic cities in contemporary society. As well as their chapters, there are interviews with six high-profile people from different regions of the world giving their critical reflections on the UNESCO approach in relation to their own ideas on urban heritage conservation and city management. Reconnecting the City: the Historic Urban Landscape Approach and the Future of Urban Heritage provides a thorough discussion, structured by themes on issues related to key topics in the field of urban management, from changing demographics and increasing urbanisation to the pressures of economic development and decentralisation; social interaction; and economic feasibility and financing of heritage conservation. By presenting a range of methodologies and tools to support urban conservation in a way that is sensitive to cultural differences, the editors encourage a departure from the compartmentalized approaches of today's urban heritagemanagement. The book includes contributions from HH The Aga Khan, Rem Koolhaas, Stefano Bianca and Julian Smith - and many other internationally respected figures. The book's companion website offers invaluable resources from UNESCO relating to the Historic Urban Landscape Approach, as well as additional illustrations and web-links.

The key theme of the papers in this book concerns the prospects of building new urban environments and creating new societies in Europe during the interwar years. The contributions do not focus on the system of government - communist, fascist or democratic - but, rather, on what actually got built, by whom and why; and how the international communication of ideas was filtered through the prism of local concerns and culture. As such, the volume serves to tease out connections between urban form and social aspirations, and between the moral basis of social planning and how it was interpreted. Did the new towns of the interwar years actually create a planned society where visions met realities, aided by the design of new urban forms? This is one of the principal questions investigated by the contributors here in all the different political contexts of their chosen 'new towns'.

Covering everything from Hollywood films to Soviet cinema, London's queer spaces to spaceships, horror architecture and action scenes, Screen Interiors presents an array of innovative perspectives on film design. Essays address questions related to interiors and objects in film and television from the early 1900s up until the present day. Authors explore how interior film design can facilitate action and amplify tensions, how rooms are employed as structural devices and how designed spaces can contribute to the construction of identities. Case studies look at disjunctions between interior and exterior design and the inter-relationship of production design and narrative. With a lens on class, sexuality and identity across a range of films including Twilight of a Woman's Soul (1913), The Servant (1963), Caravaggio (1986), and Passengers (2016), and illustrated with film stills throughout, Screen Interiors showcases an array of methodological approaches for the study of film and design history.

Architecture, Modernity, and the Representation of Space

Energy, Cities and Sustainability

The New Urban Area Development

Campaigns for state funding of the arts in Britain 1934-44

Music, Modernity and Locality in Prewar Japan: Osaka and Beyond

The International Decade

Ten Variations

This volume accepts that in the 20th century imagination, Devon has often been portrayed as the antitheses of an urban, technological modernism a place of nostalg retreat from change - yet argues that it has not been isolated from modernity. Frank Lloyd Wright : The Early Years : Progressivism : Aesthetics : Cities examines Wright's belief that all aspects of human life must embrace and celebrate an aesthetic experience that would thereby lead to necessary social reforms. Inherent reform of nineteenth-century gluttony should include a contemporary interpretation of its material presence, its bulk and space, its architectural landscape. This book analyzes Wright's innovative, profound theory of architecture that drew design and the indigenous as put into practice. It outlines the design methodology that he applied to domestic and non-domestic buildings and presents reasons for the recognition of two Wright Styles and a Wright School. The book also applies to city planning and implications of historical and theoretical contexts of the period that surely influenced all of Wright's community and city planning.

London, Stockholm, Helsinki and St. Petersburg, 1850-2000

History, Culture, and the Built Environment

Cultures of Selling

The Modern City

Imaginaries, Politics, and Everyday Life

A Case Study in China