

interesting evolution of Canada's capital city. Gordon's illustrations are well annotated and enhance the text.

Elaborating the ramification of early planning decisions on the recent planning of fifteen major cities is the strength of *Planning twentieth century capital cities*. The short chapters give enough background in a concise way to make them useful for anyone interested in planning history as well as current issues. The order of the fifteen chapters and the rationale for the particular cities chosen is not explicitly presented and I did not review the chapters in the same order as the book. Some of the cities chosen have been already considered numerous times in such a context but the 'local' authors are able to bring some new perspective to the research. However, a broader geographic perspective would have been valuable – why two chapters on India but not Ankara? Why six European cities and only Tokyo in Asia? The essays presented clearly show that although capital cities have common characteristics, the way planning issues play out in a particular place is tied to the city's context as well as to the local, regional, national and even international governing structures. The major weakness of the work is the poor quality of the images and maps, and in some chapters the inadequacy of the image notes, as well as the cost of the volume (\$125 or £85). Several other books on major cities complement this work. Wolfgang Sonne's *Representing the state: capital city planning in the early twentieth century* (2003) and Lawrence J. Vale's 2nd edition of *Architecture power, and national identity* (2008) both review many of the same cities from a longer historical perspective – although not into the present. Vale's illustrations (black and white) and Sonne's (some in colour) are also much more legible than those of Gordon.

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**Mapping London: making sense of the city** by Simon Foxell, Black Dog Publishing, London, England, 2007, 278 pp. ISBN 978-1-9061-55070.

Upon browsing through Simon Foxell's *Mapping London: making sense of the city* those with an interest in the evolution of the urban form might

well ask if any other tomes have recently been produced that make a richer attempt to plot the changing terrain of a European metropolis, or for that matter endeavour to make such a grand impression upon the reader's eye? Yet irrespective of the use of about 150 maps derived from Medieval, Georgian, and Victorian documents, board and video games, transport maps, satellite imagery, space syntax diagrams, insurance graphics, utilities and services pictures, and grandiose proposals such as Rem Koolhaas' London Strip (1972) and Terry Farrell's Nash Rambblas (2002), this book offers more than a vivid anthology of images of Britain's largest, and historically most important city. Indeed the manuscript ventures to investigate through means of a cartographic lens how London has been considered, recorded, and understood in the past.

Arranged into four contrasting yet corresponding sections, these being 'London: change and growth', 'Serving the city', 'Living in the city', and 'Imagining London', *Mapping London: making sense of the city* explores the evolution of the metropolis's spatial configuration, and how it has been documented over the past 400 or so years. Inspired by Stephen Hall's dictum that 'out of one territory, one map can bloom a thousand geographies',<sup>1</sup> it covers in impressive fashion a range of subjects that have fundamentally shaped the urban fabric, and likewise yielded grounds to plot incessantly the city's spatial disposition: climate and environment, advancements in urban planning, the desire for military protection, government expansion, commercial growth, transport technologies, shifting work and living arrangements, and community-based emotions (such as apprehension, a feeling associated with intermittent outbreaks of crime, disease, and fire). However, as Foxell notes, the affiliation between sentiments such as fear and the mapping of London has at times been heightened by agents such as the media, who from the mid-1800s have printed maps within newspaper stories so as to make stories about crime recognizable: 'as a result, the fantasy of the fog-laden, dirty and violent city, and its horrific streets, became much more real, and no doubt helped to sell more papers and news-sheets' (p. 213).

Much attention is given to contextual affairs that have helped forge the narrative of London's history in maps, and the history of maps in London. As a case in point, Foxell emphasizes London's ability from as early as the seventeenth century to attract migrants from mainland Europe, including Huguenots like John Rocque from France. Not only did such migration lead to demographic growth, and

so grant further reason to chart the city's form but, as Foxell also points out, migrants such as Rocque were able to translate London society's obsession with its image as a 'new Rome' into maps of a style like those undertaken by contemporaries in Italy. They composed drawings that offered a depiction of streets in the manner of an idealized picturesque landscape (p. 31) rather than the reality of grime, menaces, and poverty evident in literature at that time. Moreover the psychosomatic nature of London's map makers is not neglected. To provide two brief examples, Foxell refers to Charles Booth, an individual of deep benevolent intentions, whose interest in documenting working-class life led to the creation of colour-coded maps in the 1880s. This is revealed to have granted the first detailed glimpse into London's socio-spatial structure (p. 76). Unfortunately it also offered a map type that, when used in the 1890s to plot the dispersal of London's ethnic communities, became a source of propaganda for xenophobes (p. 75). Similarly attention is drawn to the obsessive nature of Phyllis Pearsall, a lady who in the mid-1930s walked and charted thousands of streets so as to create the present-day staple of every tourist's travel bag, the *A-Z atlas and guide* (p. 52).

Despite presenting a splendid narrative of time and place, and thereby falling within the scholarly tradition of urban biography, the underlying tenor of *Mapping London: making sense of the city* is not merely that of a chronicle of spatial continuity and change, but rather the articulate scrutinizing of the value of maps in comprehending an urban place. Accordingly whilst it may at cover glance appear to be similar to works such as Peter Whitfield's *London: a life in maps* (2006), in many respects Foxell's work differs. For example, in the short introductory section Foxell candidly outlines the value of maps as historical sources, and their role in appreciating and illuminating the underlying patterns of a city. In this regard Foxell not only makes reference to the layers of information contained within cartographic illustrations, and so the details of a place they can confer, but in effect he alludes to their significance in urban historiography (p. 16). For cultured morphologists instructing students in appraising the urban fabric, the statements put forth by Foxell will have much didactic weight.

Notwithstanding its drawing together of diverse and colourful cartographic images, this book is attention grabbing. Emphasizing map makers as active story tellers who offer more than snapshots of the urban tissue at fixed points in time, Foxell effectively explains how through the development of cartographic technology the makers of London's

maps have in effect empowered themselves to do things that they never originally anticipated, in this manner exposing patterns, connections, and ideas that were as interesting as they were unexpected (p. 9). Significantly, as *Mapping London: making sense of the city* makes evident, how the city is shown and 'read' is an ongoing challenge to fathom, and one of great relevance given the contemporary academic world with its computation technology and its revolutionizing of the way data can be graphically portrayed. How this is harnessed will, as the book reveals, affect how we make sense of cities.

#### Note

1. Hall, S. S. (2004) 'Mercator', in Harmon, K. (ed.) *You are here: personal geographies and other maps of the imagination* (Princeton Architectural Press, New York).

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**Invented Edens: techno-cities of the twentieth century**, by Robert Kargon and Arthur Molella, MIT Press, Cambridge, Mass., USA, 2008, 208 pp. ISBN 0-262-1130-1.

This short book traces the history of a specific application of utopian planning ideas, as implemented in building entirely new cities from scratch. It does not address itself to urbanists, and thus does not contain suggestions of how to plan new cities today. Instead, it takes the reader to both the garden cities of the West and dreary industrial towns of Soviet Russia, showing how their basic model was one and the same. The authors are historians, and have done a thorough job of digging up background material and making it available in digestible form. Let me go through some of what I found fascinating in this book. First, I was interested to learn that Ebenezer Howard, the British originator of the Garden Cities movement, was an amateur, and had to self-publish his classic book *Garden cities of tomorrow*. His direct influence, and support by the American Lewis Mumford had profound consequences for the future suburbanization of the world.

Leading up to the Second World War, the idea of building instant industrial cities appealed to