

development was an uneven and subnational phenomenon, one that can be understood particularly well through the example of London and its translation, however garbled, of Asian ideas and institutions.

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Modern Futures. Edited by Hannah Neate and Ruth Craggs. Axminster: Uniform Books. 2016. 144 pp. £12 paperback. ISBN: 9781910010112.

Recent years have witnessed increased attention to modernist architecture. Academics, artists, filmmakers and writers have explored themes such as utopia, decline, resident experiences, ruination and demolition. *Modern Futures* departs from these concerns by focusing on a diverse group of enthusiasts, including academics, artists, collectors and conservation experts, who are creatively documenting and engaging with modernist architecture. As the book states, such practices matter because the buildings are increasingly at risk of demolition and decay. In so doing, space is made for a more diverse array of modernist architectural forms, such as estates, churches, shopping centres and bus stations. Focusing on the enthusiasts also results in a more positive narrative for modernist architecture than is normally provided in contemporary work. For example, many of the contributors celebrate and value the buildings, as opposed to involving themselves in conservation campaigns. To the book's credit, critical ideas are retained, such as the ambiguity of modernist architecture and the tension between conservation and gentrification.

As an edited collection, individual contributions are provided by 13 enthusiasts displaying a richness and detail about their creative engagements. Discussing Castlemilk West Paris Church in Glasgow, Andy Lock emphasises that photographing modernist architecture involves a multiplicity of practices. In contrast to the documentary style, his work is more artistic and conceptually driven, for example, exploring processes of displacement. Meanwhile, Michael Gallagher likes the St James Centre in Edinburgh because of its honesty. Differing from many contemporary buildings, it does not attempt to distract users from the utilitarian and impersonal nature of the city.

Above all, *Modern Futures* conveys the passion that people have for modernist architecture. With chapters partially biographical, the authors describe how they were drawn to modernist architecture and developed their creative practice. Often this resulted in friendships and small communities. Eddy Rhead from the Manchester Modernist Society explains how urban picnics and walks were used to bring like-minded people together and have fun. This care and enjoyment is also evident in the material form of the book. Filled with photographs, which often occupy as much space as the text, and novel graphical design, *Modern Futures* has a vibrant visual aesthetic. Both the publisher and editors should be commended.

Of course, no publication is perfect. The book is UK focused and perhaps a future work could explore creative engagements from elsewhere. The accessible style opens up *Modern Futures* to a wider audience of academics, artists, conservation experts and other enthusiasts. However, the format means questions that emerge from reading are left unexplored. For example, what is meant by modern futures? Modernist architecture involves a number of futures, from the architect's utopian vision to impending demolition, but how can this be surmised? What counts as creative intervention? It is suggested that celebrating modernist architecture can act as a form of intervention, but this argument is not fully examined. However, this is a beautiful book, which illustrates the advantages of collaboration and will appeal to an informed and diverse public with a similar interest and passion for modernist architecture. Geographers should write more books of this type.

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