


and France. The following discussion of (several decades of) this market contains the most original material, based in part on interviews that the author conducted with a number of collectors. We learn that their interest in Nazi objects often started in their childhoods, that they usually distance themselves from Nazism, yet have often derived not only their collection material but often also their information and background stories from former Wehrmacht soldiers or SS members. Much that would be interesting to explore further is only hinted at in passing, such as the importance of feature films for generating collectors' interest in Nazi symbols, the relationship between different phases in international Holocaust memory, and the evolution of collecting and trading, as well as the importance of different national contexts for what collecting means in Germany, the US, and the UK. The author's most important conclusion is a moral one: collections of Nazi symbols should not be owned privately but belong in museums.

doi:10.1017/S0008938923001504

The Streets Echoed with Chants: The Urban Experience of Post-War West Berlin

By Laura Bowie. Oxford: Peter Lang, 2022. Pp. xxiv + 302. Paperback \$70.00. ISBN: 978-1789975819.

Maja Hultman 

University of Gothenburg

I have never been to Märkisches Viertel, the suburban satellite district constructed in post-war West Berlin that is the object of Laura Bowie's study. Still, Bowie's analysis of local '68ers' intellectual debates that surrounded its conceptualization, construction, and use feels familiar. Indeed, she mentions Vällingby, my neighboring district in Stockholm, as the Swedish example of a similar urban form: an area of apartments and facilities built in concrete, isolated from the rest of the city due to Western, postmodern city planning that focused on an urban separation of functions. Many historical differences exist between Berlin and Stockholm, particularly in relation to the German city's difficult past. Still, Bowie's microhistory of the architectural student group *Aktion 507* and its criticism of Märkisches Viertel through the exhibition *Diagnose* in 1968 touches upon issues that many European urban societies had to work through at the end of the 1960s and the beginning of the 1970s. How to make cities sociable and democratic after the Second World War's legacy of physical and moral destruction? And while much had been destroyed, how to tackle existing areas with old tenements in relation to groups of socio-economic vulnerability? Berlin, a "pressure-cooker" for revolution (9), serves as the ultimate case study to upbraid and analyze the various solutions proposed and discussed by city planners, architects, and intellectuals.

To do this, Bowie explores artistic responses within the '68 student protest movement to the "lived experience" of new urban spaces. Her material is fascinating and expansive: magazine articles and photographs, interviews and correspondence, autobiographies and memoirs, contemporary theoretical works, and especially catalogues and displays from *Diagnose* facilitate an intimate analysis of the students' reconceptualization of the architectural profession as primarily social agents, and designers only secondarily. With suburban Märkisches Viertel as lens, Bowie portrays how the protagonists used this new form of urban space to, firstly, argue against the presumed relocation of social problems through authoritarian and

capitalistic city planning, and secondly, try to empower the working class to take action for a better life. Chapter 2 stands out as a particularly poignant analysis of how city planners and members of *Aktion 507* differently approached the conversion of a Berlin marked by war into a “humanized” city (68). City planners anticipated that the use of color in Märkisches Viertel would stimulate “city-dwellers’ emotional connection to their city” (63). By contrast, the student movement believed the color scheme an undemocratic practice. Inhabitants that were forcibly relocated from old tenements in the city center could neither chose colors nor decide whether they wanted to move into the flats or not. Throughout the book, most of the seventy-seven visual sources are not analyzed, or even explained as to their relevance, but in chapter 2 Bowie includes photographs of facades in Märkisches Viertel which aptly support her thesis that color and optic illusions became hot topics in debates on the role of the senses and emotions in architectural constructions for social improvement in postwar Berlin.

At the same time, Bowie’s relaxed approach towards the established field of history of emotions brings some confusion to her argument. As can be read on the back of the book, Bowie is interested in “what [it would] have been like to live in the island of West Berlin during the 1960s.” She uses the lens of “lived experience” and argues that it is “mediated through emotion” (13). However, without thorough definitions, both concepts appear to be used ahistorically. Despite being an analytical tool often used to uncover everyday lives of marginalized and unprivileged groups, “lived experience” in this study seems to refer to an historically existing, and therefore traceable, idea that intellectuals considered when approaching the proletariat’s relationship with the city. Potentially rich sources that would have ensured a study of the *actual* experience of working-class Berliners, such as the ‘68ers’ curation of interviews with and films of Märkisches Viertel’s inhabitants, are not methodologically penetrated to provide a bottom-up analysis of the satellite district. Similarly, Bowie’s claim that a study of emotions allows “primary material to speak directly” (5) advocates only for a study that pinpoints the existence of emotions rather than an interrogation of their nature and role in debates surrounding postmodern urban spaces. As a consequence, student protesters’ conclusions about the working class’s sensations, perceptions, and experiences of urban space are mostly accepted without question. Chapters 5 and 8, however, show great potential. They focus on contemporary understandings of the links between architecture and the psyche, as well as the protesters’ largely failed attempts to instigate a revolutionary spirit among residents of Märkisches Viertel. They reveal two dimensions of emotions. Firstly, intellectuals in 1968 considered emotions to be universal, with architecture as an agent for releasing and healing them. Secondly, Bowie hints at the affective element that influenced and defined collaborations between ‘68ers and locals. Bowie does not tie together these two findings by, for example, investigating the relationship between the contemporary definition of emotions and the emotional scripts enforced by the student movement in Märkisches Viertel. But this is where she gets closest to what life in postwar West Berlin would have been like. Bowie portrays a Berlin with a scarred landscape that expanded with new types of spaces, which were believed by historical agents to have the power to instill a variety of emotions in the city’s inhabitants.

The Streets Echoed with Chants enters a fresh field in the history of emotions in the built environment and/or urban space, which has seen some recent publications by, for example, Sara Honarmand Ebrahimi, Joseph ben Prestel, and Christian Parreno. Together they emphasize that architecture plays a vital role in shaping everyday multisensory experiences and managing society through emotions. Bowie hints at how emotions are promoted and subverted through and in urban space. She shows that the built environment in 1960s Berlin was infused with different emotional meanings, while planners and protesters alike believed it could offer solutions to sensory and affective dimensions of social problems supposedly experienced by the working class. Here, the author gives us much scope for further work, both in terms of Berlin and larger postwar Europe. How was the emotional potential of different types of urban spaces conceptualized by various historical agents, and what emotions,

and subsequent buildings, were promoted or deflected? What emotions did city planners and intellectuals want to connect to European cities after the Second World War, and how were they affected by historical processes? Laura Bowie has left me wanting to know more, in the very best sense.

doi:10.1017/S0008938923001346

Atomare Demokratie. Eine Geschichte der Kernenergie in Deutschland

By Frank Uekötter. Stuttgart: Franz Steiner, 2022. Pp. 380. Cloth €29.00. ISBN: 978-3515132572.

Dolores L. Augustine

St. John's University, emerita

The nuclear power controversy has become one of the most vibrant areas of historical research on Germany in recent years, located at the intersection of the history of technology and the history of civil society. Frank Uekötter provides a contribution to this literature with a monograph dedicated to his mentor, Joachim Radkau, a pioneer in this field. Provocative, interesting, and informative, this work is more a book-length essay than a conventional German academic tome.

The author's central thesis is that, thanks to a robust democratic culture, the Federal Republic of Germany wisely decided to abandon nuclear power, whose economic and technological shortcomings rule it out as a viable long-term energy source.

Nuclear power was the “product of a world . . . that has to a great extent become foreign to us” (65). Rooted in the mental world of the *Wirtschaftswunder*, West German elites believed atomic energy would fuel a dynamic and prosperous economy and provide the foundations for an egalitarian society as well as prestige on the world stage. Assertive scientists, institute directors, and industrial leaders pursued incompatible projects, leading to “tribalism.” To achieve concrete results in this “jungle,” strong “chiefs” (*Häuptlinge*) pushed projects based on disparate technological visions (90). The author asserts that historians should not shy away from interpreting “the dawning of the atomic age as a product of masculine leadership” (95), though he does not analyze this concept of maleness in any depth. Due to a “deficit of democracy,” elites did not take sufficient note of problems associated with nuclear power until considerable resources had been committed to it. Nuclear power plants did not actually go into operation until the 1970s, when fundamental social and political changes were well under way in West Germany.

Uekötter deemphasizes the importance of the anti-nuclear power movement, scoffing at the way the protests over the planned building of a nuclear power plant in Wyhl “exert a magical attraction on historians” (107). He argues that the protest movement was weak and that the authorities and industry were in a position to ignore it. Ideologically and socio-logically diverse, activists nonetheless engaged in a true exchange of ideas. Though leftist extremists found violence acceptable, most protesters from the 1970s onwards respected the rule of law (the *Rechtsstaat*) and took precautions not to become criminals in the eyes of the law. Huge police deployments also discouraged violence, using force judiciously, he argues. The conflict over the construction of a nuclear reprocessing plant in Wackersdorf in the 1980s was “fought with a bitterness that is not good for democracy in the long