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ABSTRACTS – KEYNOTE SPEAKERS

Esther Leslie

UTOPIA IN A SNOWGLOBE

Taking Brecht's watchword 'erase the traces' as one starting-point, and Little Nemo's visit to a glass cave in Slumberland in 1905 as another, this paper traces a relationship between utopia, transience and transparency, as figured in the materials of glass and ice. The manifestos of Bruno Taut and Paul Scheerbart, which plea for glass architecture and alpine architecture respectively, are related to the tradition of ice palaces, the first of which is said to have been built on the River Neva in 1739 to accommodate a honeymooning couple. In this paper, utopia is found in a snowglobe.

Lalit Kishor-Bhati

'AUROVILLE – A UTOPIA IN MAKING'

All the problems of the humanity are essentially the problems of harmony – 'Sri Aurobindo'

It is about developing a new mind set towards the harmonious co-existence of all. Auroville's quest and experiments for 'Utopia' are aimed at 'Realising Actual Human Unity'.

Auroville, established in 1968, in South India, today, has 2,000 residents representing 42 nationalities. It has UNESCO's endorsement as a unique project of great value to Humanity. Auroville has a pioneering status in wide use of renewable energy, natural resource management, environmental restoration, organic farming, waste management, innovative architecture and low energy and appropriate building technologies, rural & regional integrated development initiatives and also the aspects of self governance, conflict resolution, alternative economy and education.

David Cross

UTOPIA AS NO-PLACE?

The concept of Utopia as 'no place' keeps possibility open by liberating thought from convention. As an artist, I am stifled by the dichotomy of Theory and Practice, with its implicit separation of mind and body, and its binary division between the ideal and the actual. I propose we work instead with a three-part model similar to Aristotle's Theoria, Poiesis and Praxis, which have truth, production, and action as their respective purpose or aim. I would like Praxis to be understood in the spirit offered by Karl Marx, and developed by Jürgen Habermas: using all the faculties in conscious, ethically grounded and transformative (inter)action. As examples of efforts to achieve such transformation, I shall show some projects by Cornford & Cross, including Utopia (1999), which explored generosity both as a form of control and of resistance; Why Read the Classics? (2005), a play of dazzling illusion and blind idealism; Words are not Enough (2007); a confrontation between denial and 'the possibility of hope'; and Trance Nation (2007), which stages a reciprocal gaze between rationalism and mysticism. My impulse to make art springs from a lively sense of dissatisfaction at the gap between the ideal and actual. For me, praxis begins with an attempt to close that gap, follows with a recognition that the attempt is doomed, and hopefully, leads to a way of coming to terms with it. Transformations in pursuit of an artistic ideal seem to demand a change not only in social situations, but also in myself.

ABSTRACTS – OTHER PRESENTERS

K Gediz Adkeniz

The Post-Physicist in Harran

The progress in quantum mechanics, Godel theory, chaos theory, fractal geometry, the big-bang, self-organization, unpredictability, complexity and control (premonition) are said to have changed our worldview. For some, this is the postmodern science that fostered drastic philosophical and epistemological shifts, as a result of which deterministic philosophy has conspicuously moved towards irrationalism and nihilism. Yet within the world of physics, a physicist can spontaneously rediscover himself as a post-physicist via an inner chaotic journey into this complexity of knowledge. If this travel of the physicist is an irony, Harran is the right port as one of the three locations that philosophy took root in. If his journey is a metaphor, the chosen port is right again: Harran, the port where Abraham had stopped by on his voyage from Ur to the Promised Land. The post-physicist does not call for a return to Harran; neither does he or she attempt to rebuild the Tower of Babel (the new physics) in Mesopotamia, nor has a claim for power as the "Cyborg Physicist". The post-physicist will call for the completion or a rewriting of mythology, in defiant of those who claim the opposite, with a desire to see all humanity dancing around the fire lit by Zarathustra.

Keywords: utopian theory, utopian politics, contemporary utopias, eco-villages

Stephan Aloszko (University of Plymouth)

Utopian analogies in the Nazi state

This paper will consider the societal links between the Nazi ceremonial cities of Munchen, Nurnberg and Berlin with that of the concentration and extermination camp of Auschwitz-Birkenau, Poland. The author will show how the three cities can be interpreted as models for a German call for a return to a pre-Socrataen utopian city state. From the outset of the Nazi dictatorship elaborate architectural schemes and state rituals were created to underline the utopian dreams of the political hierarchy. For those that subscribed to and supported these ends the state could be said to seize them in a trance like hold and offer them the vista of paradise. Any voices of dissention were removed from society by use of state sponsored exclusion; they were placed within the dystopia of the camps and silenced, awaiting political re-education through brutality, slave labour and starvation. Later this would be extended to the disabled and minority groups and include euthanasia, ghettoisation and extermination. Through a close reading of selected images and texts it will be revealed that in the attempt to create a Nazi utopia based on pre-Socratic ideals the very opposite became the case.

Keywords: Holocaust, Idealism, Ceremonial city

Nicholas Anastasopoulos

Eco-communities: From Utopia to the brink of the everyday

Eco-communities (or more commonly known as eco-villages) are socially, economically and ecologically small size sustainable communities usually with concrete principles in regards with consumerism, food and energy self-reliance, with a focus on locality and the environment and a clear social, economic and ecological structure. They exist at the crossroads of utopia and mundane reality running the whole gamut from alternative integrated urban communities addressing the everyday to experimental secluded and rural communities founded on very specific principles fitting to a closely-knit group of people. Theories relating to Eco-communities and Intentional Communities vary from the ones engaging the spiritual or metaphysical to more or less radical return-to-nature practices, all the way to activist grassroots based on the here-and-now efforts calling for a battle from within the system that may gradually transform an existing neighborhood, town or region into a community that may end up qualifying as an eco-village if it eventually positively adheres to the eco-village definition. (R.Gilman). This paper will examine a number of eco-villages in Europe and the US as case studies that will question their viability and applicability as well as the factors that seem to affect their relationship to the society at large. In addition, the paper will analyze the challenges and premises of one of today's predominant theories attempting to build bridges of the eco-village movement and the mainstream society and academia in ways that will transfuse their experience most critically in sustainability practices, while at the same time they will validate there presence.

Keywords: eco-villages, intentional communities, activism, political

Jorge Bastos da Silva

Political Conservatism and Pastoral Utopianism: The Case of Viscount Bolingbroke

Henry St. John, Viscount Bolingbroke, was a member of the last Tory cabinet under Queen Anne and in that capacity one of the English negotiators of the Peace of Utrecht of 1713. After the Hanoverian Succession, however, fearing imprisonment and possibly murder, he fled to France. When he returned to England in 1723 he became a prominent figure in the so-called 'Patriot' opposition to Walpole. Having been deprived of the right to sit in the House of Lords, Bolingbroke devoted himself not so much to active party or power politics as to a refashioning of conservative ideology which is simultaneously regressive and forward-looking. This he did along three main lines, which I will venture to call the theoretical, the poetic and the dramatic. (1) He formulated a moral ideal of government, linking the Augustan imperative of politeness with the core republican values of public spirit in a benevolent conception of rule. (2) Through a subtle engagement with Virgil's *Georgics* and *The Aeneid*, he envisioned both peace and georgic plenty and a golden age of empire for Great Britain with implicit historical sanction given by the Roman precedent. (3) In accordance with his paternalistic ideal of social relations, he posed as a gentleman-farmer surrounded by a select homosocial circle of friends, assuming a stance which was supposedly reminiscent of the gentry of bygone days. He consequently presented Dawley Farm as a sort of heterotopia, as it were outside the world of corruption.

Keywords: Pastoral, Patriotism, Republicanism

Stephanie Belmer

Utopia and Adorno's Sublime in Contemporary Art

I would like to consider a reinterpretation of the aesthetic category of the sublime within contemporary art – specifically in relation to the artist Gerhard Richter. I will do so within the theoretical framework of Theodor Adorno's reading of the Kantian sublime. Adorno reinterprets the Kantian sublime as the shudder experienced in front of certain works of art, which forces the individual to sense the limitations of his or her own rationality. Implicit here is the utopic impulse animating much of Adorno's work, which describes the possibility of a different, non-alienated relationship with nature, or, in other words, a reconciliation between human beings and nature that would not be based on domination and control. Gerhard Richter, like the figures of Samuel Beckett and Paul Celan who are held up by Adorno, foregrounds the loss of this experience of nature in contemporary society. This is especially evident in Richter's series 'October 18 1977', which, in taking death as its theme, highlights the contradictions of a reality where a meaningful relationship to nature is withheld. In my presentation, I want to consider how Richter's work maintains within painting a similar utopic quality as is evident in Adorno's writing; in his practice, there is hope for a less alienated form of experience, and that somehow, art will play a role in this transformation.

Key words: Utopia, Sublime, Art

Sarah Bennett

Refuge for the 'mad' or refuge from the 'mad'

My paper will explore the shift in function of a former Asylum, Devon County Pauper Lunatic Asylum (1845) from asylum (a place of exclusion) to gated enclave (a place of exclusivity). The former asylum, originally designed to contain, regulate and control, has recently been redeveloped as owner-occupier housing and re-packaged as a former stately home for marketing purposes. The asylum represents one 'utopian' vision, that of 'refuge' for the mad, whilst the gated enclave represents a different 'utopian' vision, that of 'refuge' from the defiled city. My paper will propose that the same spatial organisation that befitted the requirements of the 'mad-doctors' in providing spatial and temporal regulation to counteract the psychic 'chaos' of the patients in the nineteenth century, provides the new residents with opportunities for surveillance and regulation. Boundary formation is central to both the asylum and the enclave, and both involve the construction of walls and rules (external power) and self-discipline (internal power). In terms of the nineteenth century asylum, it was thought that power over others in terms of confinement or external power, could be assisted by power over the self i.e. internal power. The asylums and other institutional edifices were designed for the dual purpose of imposing external power through coercion and turning 'the subjects of the confining regimes into agents of their own reformation' (Markus 1993:95). My paper will explore if self-coercion is central to the context of the twenty-first century gated community.

Key words: Boundaries, coercion, control

Artur Blaim

A Right-Wing Utopia Constructs its Dystopian Past: the Case of Poland.

The paper considers the on-going implementation of the nationalist-populist project in Poland as an instance of the attempted realisation of a right-wing utopia in a post-communist state. Attention will be focused on the defining principle(s) of the utopian state, the demarcation of the spatio-temporal boundary separating the ideal state from its environment, the role of arts and sciences, the aesthetic aspect of the utopian project, the myth of the founding father(s), the project's self-description in the media and the originary texts, and, most importantly, the construction of the past as the necessary counterpart of the utopian future.

Keywords: right-wing utopia, space, time

Ludmila Gruszevska Blaim

The (De)Textualisation of the Real: V for Vendetta

The paper analyses V for Vendetta in terms of the thematization of the social function of the dystopian text. The film presents the process of the textualization of the real aimed at making the audience aware of the state of their own world. Whilst the extrapolation of the tendencies present in that world is a standard procedure in utopian, antiutopian, dystopian works, here the process of textualization itself becomes the object of representation, which is evident in the protagonist's attempts to de-automatize the public perception of the dystopian world by constructing a parallel dystopian reality of aestheticized terrorism: the complex spectacle of blowing up the Old Bailey and the Houses of Parliament, the fake imprisonment and interrogation of Evey, the ritualistic killings, etc. Moreover, the theatrical aspect of V's reality turns the spectators into actors, thus enabling them to overcome their passivity instilled in them by the omnipresent totalitarian media and become a part in the uprising against the regime.

Keywords: dystopia, dystopian film, textualisation

Maria Isabel Donas Botto

Urban voids – expectant spaces, utopian places?

Urban voids are, at present, the object of much debate, given the physical and social deterioration of cities, partly brought about by rampant de-industrialization and the development of a new urban economy. These large areas of unused land in urban centres and peripheries are an integral part of the global urban landscape. Often viewed as blots on the physical and aesthetic landscape of cities – vestiges of a more or less recent past best forgotten – they are coveted investment areas, either in straightforward highly profitable projects of residential, commercial or office building, or in public or privately funded experiments in the design of “new spaces of urbanity”. In the face of multiple plans for intervention in these urban voids – and their rapid disappearance – a variety of voices, from historians to artists and philosophers, has spoken out for their preservation, stressing not only their “temporal value” and evocative potential (as opposed to prevailing diagnoses as wastelands and “landscapes of contempt”), but also their standing as “indeterminate” and “expectant” spaces, affording great possibilities for innovation and experimentation. “Urban voids – The heart of the city” is the theme of the first Trienal de Lisboa, an international architecture conference, which will take place in Lisbon, in June, and which will assemble architects and academics in a debate about the possibilities of these spaces. Comparing current interpretations of urban voids and some of the most recent proposals for their use as presented at the Lisbon Trienal, this paper intends to reflect on the utopian (or dystopian) dimension of these leftover urban spaces.

Keywords: city, urbanism, architecture

Penny Boumelha

Regeneration: Of Women, Nations, and Utopian Fiction

Utopian (and dystopian) fiction has evident appeal to writers and readers in a period of significant reflection on fundamental features of social organisation. In late nineteenth century Britain, when public debates and moral panics about gender roles, sexuality, migration, and disease were often grounded in a pervasive anxiety about ‘degeneration’, there was a good deal of utopian writing. In particular, it was widely taken up by writers concerned (in one way or another) with changing gender roles, women’s rights, and relationships between family and wider social organisation. This paper explores some of the narrative assumptions and strategies to be found in these texts, and their ideological significance, in the context of theoretical and critical traditions of engagement with the utopian. The paper is concerned with the emergence of blended and emergent forms of utopian writing in the fin de siècle period, and with the way in which specific narrative structures embody understandings of historical processes of change. Activist and evolutionary paradigms of change are identified in some specific texts of the period. It is argued that issues of gender and of relationships between the sexes are at one constitutive of, and troubling to, utopian narrative from its outset.

Keywords: gender, narrative, theory.

Robert Brown

Fighting it out over Utopia

Zorrozaurre is at once both a peninsula and island, abandoned yet inhabited. Above all it is a place of dreams for its inhabitants, the Bilbao city government and its business community. Onto this terrain each projects their own visions of what it is (whether real or imagined) and what it might become.

Over its history this land bordering the Ria de Bilbao has been: a fishing village; farmland; an industrial area; and currently where Bilbao dumps its unwanted, e.g., abandoned cars, illegal nightclubs, and industries too reluctant or inefficient to relocate to the new port downriver. It is also home to a Bohemian community of academics, artists and retirees, desperate to maintain their idyllic ‘village’ life in a fabric of narrow streets and little squares on the doorstep of Bilbao. Zorrozaurre is however a contested domain; keen to maintain Bilbao’s growth as an economic and cultural centre, the city council has identified it as the next piece of the puzzle to be reclaimed and reconnected to the river. To enable this, they have acquiesced to private sector-led development. In place of a post-industrial landscape deemed vacant, the developers envision a mini-city populated by 15,000 upmarket residents living in free-standing apartment blocks set in private grounds, accessible from the city centre by new high speed roads. How these idealised yet conflicting visions might be reconciled has been the focus of recent project work by University of Plymouth graduate architecture students. A key finding emerging from this study is the too-often overlooked role of the streetscape in defining and sustaining community. Against the backdrop of the redevelopment of Zorrozaurre, this paper will consider what public space means in our understanding of utopia.

key words visions, conflicting, streetscape

Mário Caeiro

1974-04 – The Social in Portuguese Art[s]

The threat to public space which is taking place in Portugal as in many other developed countries should force the artistic community to reconsider the significance of public space and social art. This 'open' space should be awarded a role that provides a better response to contemporary issues, namely basic human aspirations concerning consciousness, creativity and aesthetic experience. For the last thirty years, Portugal has witnessed a sort of artistic indulgence: with exceptions of a short number of projects, Art has forgotten its social emancipatory role. Rare performative interventions and more institutionalized statements like *Alternativa Zero*, in 1977, or *Lisbon Capital of Nothing – Marvila 2001* are rare cases of a social and activist drive towards the artistic and cultural landscape of Portugal. Both events, departing from clear philosophic grounds, try to stimulate a sense of cultural citizenship.

My intention is to reflect upon cultural events and artistic interventions that represent, a Portugal, an utopian approach to urban life in contemporary society. In a way, my objective is to elaborate a critical approach to project practice in the complex field of work that intersects urban design, architecture, politics, art, education and other sciences and fields of knowledge. This means cherishing practices that consider the significance of transdisciplinary approaches in art, and the promotion of an updated idea of ethics, something we could summarize citing Hannah Arendt's term 'natality', the process of becoming a mature self through the perceptions of others. Utopia is not far from here.

Keywords: Lisbon, process, intervention

Deirdre Ní Chuanacháin.

'To the limits of the lunar world': Utopia and Cosmic Voyages.

A Trip to the Moon (1728) by Murtagh McDermot published just two years after Swift's *Gulliver's Travels*, was the first Irish Gulliverian imitation of the eighteenth century. It is Irish in its place of origin, terrestrial setting and author. As it takes its inspiration in a large measure from *Gulliver's Travels*, it is among works known as Gulliveriana. Through a natural phenomenon, a whirlwind from the top of the Peak of Tenerife, McDermot is transported to the lunar world. McDermot's narrative engages with the broader societal issues of his time. These included the expansion of global exploration and discovery together with the development of the telescope. As a *jeu d'esprit* laden with references to contemporaneous technical and scientific knowledge, it remains a proto work of science fiction. It combines both a real journey to Tenerife and the subsequent imaginary transportation to the lunar world in a classic eighteenth century literary utopia.

Keywords: Gulliveriana, Cosmic Voyages.

Gregory Claeys

Alfred Russel Wallace and Owenism

This paper re-examines the Owenite context of Wallace's thought by reconstructing his early encounter with London Owenites in the late 1830s, and his rediscovery of socialism later, notably through the influence of Bellamy. It considers the issues of the impact of Owenism on the environmentalist construction of Wallace's account of natural selection, and Wallace's political ideas in particular.

Keywords: Owen, Wallace, natural selection

Gill Cockram

Ruskin and the Morality of the Marketplace

One of the main reasons for Ruskin's original poor reception as a social and economic critic was that he drew much of his inspiration from his study of art and architecture. Ruskin saw the production of art, not only as a reflection of the nation's values, but also as a metaphor for what he considered as the necessary degree of reciprocity which should exist in the marketplace. Ruskin's ideal economy envisaged a dynamic relationship between the producer and the consumer, where the vital value of goods would not be destroyed by a competitive market. This, for many economists, was a difficult concept to grasp, especially in the context of the mid-nineteenth century when the British economy was buoyant and the *laissez-faire* philosophy all-pervasive. This paper will argue that the way in which Ruskin drew this analogy is crucial not only to understanding him but also in appreciating how far his vision for a better society was assimilated and translated into a call for radical economic reform.

Ruskin, Economic Reform

Amanda C. Cole

'Many Inconvenient Truths: Exploring Parallels between Contemporary Texts written by Environmental Soothsayers'.

This paper will explore three contemporary texts – a literary work, a documentary and a non-fiction text – in order to investigate the different responses to the planet in environmental crisis. Doris Lessing's novel, *The Story of General Dann and Mara's Daughter*, Griot and the Snow Dog (2006), Al Gore's documentary, *An Inconvenient Truth* (2006),

and Tim Flannery's *The Weather-Makers* (2006) will be investigated both separately and in relation to each other. The analysis will ask (framed in the dystopian present of the texts) how each work addresses the 'planetary emergency' in terms of both form and content. It will then consider the possible resolutions (framed in utopian pasts and futures) offered by each text in response to this crisis. Ultimately, this paper will consider the collision of purposes that transcends literary type and betrays the urgency of this issue facing potential life, let alone potential utopias, in the present and the future.

Keywords: 'Contemporary Utopian Fiction/Non-Fiction', 'Global warming', 'Dystopian Present'.

Kirsti Karra Cole

Diagrams of the Future: Radical Feminist Rhetoric and Utopia

This paper is part of a larger project interested in exploring the connections in women's literature and women's political rhetoric that seek to construct a new utopia. Utopian societies were a common theme in the United States' radical feminist movement (1967-1974). In women's literature, Charlotte Perkins Gilman and Margaret Atwood explore the utopian/dystopian social and discursive binary, however, there is a large gap in the current scholarship on the rhetoric of women's utopia in the feminist movement, which constructed a political agenda focused on revolution and a resulting utopia. David Bouchier (1979) argues that the radical feminist movement provided the women's movement with its impetus as well as its theoretical framework. Though he provides an ample analysis of utopian characteristics in feminist theory, he does not provide a specific understanding of the impact of utopian theory on radical feminism, and of radical feminism on a new and evolving concept of utopia. In *The Dialectic of Sex* (1971), Shulamith Firestone presents an argument for revolution that seeks to provide a concrete diagram for a utopian future. Her work, though controversial, deconstructs sex class, a term to denote the foundational class system at the root of all other social and political oppressions, through her historical analysis of the women's movement. Firestone formulates a new utopian society to equalize the class system. Even within the feminist movement, Firestone's work is dismissed as too radical. I argue that her revolutionary theory provides the feminist movement with an important rhetoric for achieving utopia.

Keywords: Radical Feminism; Women's Political Rhetoric; Feminist Utopia

Nathaniel Coleman

An uncanny optimism

In his book, *Architecture and Utopia: Design and Capitalist Development* (1973), Manfredo Tafuri convincingly argues for the inevitable end of architecture; eclipsed as it were by the excesses of the market, to be replaced by a building industry populated with technicians. In his view, the 'art of building' must pass into oblivion. Anyone still harbouring the idea that projects could fulfil architectural dreams for good places must be suffering from a severe case of 'false consciousness' that only a strong dose of 'ideology critique' could cure. Although the evidence of most architectural production and building shows Tafuri's prognosis to be generally sound, on occasion, conflicting evidence emerges to suggest that something like architecture does still remain a possibility. For Tafuri, and numerous practitioners alike, persistent utopian imagination is proof of a negative propensity for exiting so-called 'reality' for a netherworld of impossible fantasy and failure. Nevertheless, something must be wrong with such a picture. The world as it 'is', made in an image of supposedly clear-eyed, ideology-free, economic practicalities mostly ends up being devoid of wonder at best and verges toward dystopia at worst. As an antidote to the dour realism of Tafuri's brand of Marxist critique and capitalist realism alike, this paper argues that an architecture of enchantment—no matter how impractical it might seem—is worth pursuing (examples of which will be discussed). Most importantly, such architecture is ever the result of an uncanny optimism that only utopian perspectives can nourish.

Key Words: uncanny optimism, utopian perspectives, architecture of enchantment

Ronald Creagh

Anarchism is back. We may now re(dis)cover utopia

Radical changes in social movements have occurred throughout the West since the end of the nineteenth century. As Marxism spread through most countries, it dismissed the utopian vision which had impregnated all blueprints for a different society and rejected anarchism; other socialists also cast off their former utopian visions, rejected their anarchistic comrades and adopted national standpoints in order to compete within the political systems of their respective countries. Anarchism is back. We may now re(dis)cover utopia. The contemporary resurgence of anarchistic currents within the movement for global world alternatives, as well as the emergence of new theories of chaos, call for a dismissal of the heritage of the ultra leftist philosophy of resentment and denunciation and a new look at anarchist utopian philosophy of cosmic and social order and creativity. This communication will first examine some changes in the definition of utopia. It will then present some traits of the anarchist utopian heritage. And it will finally suggest that contemporary intellectual paradigms and social situations require a new approach to utopia and its relation to anarchy.

Laurence Davis

Social Anarchism and Lifestyle Anarchism: A Bridgeable Chasm?

In a brief but hugely controversial book published in 1995, *Social Anarchism or Lifestyle Anarchism: An Unbridgeable Chasm*, the late Murray Bookchin lambasted contemporary anarchists for abandoning their social revolutionary and utopian aspirations in favour of an introspective personalism, escapist aestheticism, and chic boutique lifestyle subculture that posed no serious threat to the existing powers that be. In this paper I wish to consider the merits of Bookchin's critique. I will do so from three different perspectives: first, historically, by tracing the development of anarchist currents in the European and North American countercultures from the 1960s; second, sociologically, by examining the anarchist elements in the contemporary alter-globalisation movement; and third, philosophically, by questioning whether Bookchin's dichotomous alternatives of social anarchism or lifestyle anarchism exhaust the range of ideological options open to contemporary anarchists.

Key words: Bookchin, Anarchism, Culture

Ian Donnachie

Utopian Designs. The Architecture of the Owenite Communities

Robert Owen first presented his ideas for model communities, initially and roughly based on the architecture of New Lanark in 1817. The plans, or 'Village Scheme', later the 'Villages of Unity and Mutual Co-operation', were gradually developed to find more detailed expression in the Report to the County of Lanark of 1820. As early as 1817 Owen had commissioned artists, possibly including John Winning, who produced drawings of New Lanark, to prepare engravings showing the proposed communities. Some were printed up as broadsheets to be circulated with his propaganda or to audiences at meetings called to promote his ideas. Large format versions were used as visual aids for public display, as seen on the Irish tour, 1822-23. The Motherwell Scheme, a proposal arising from Owen's Report, seems to have been modelled on these early designs featuring the rectangular layout with classically functional architecture typified by the buildings at New Lanark. Subsequently this became the model for the Orbiston Community, 1825-28, the only one ever built to Owen's plan.

About this time Owen was joined by Stedman Whitwell, a young architect and convert to Owenism. Whitwell produced more detailed plans for the new communities, altogether more elaborate with time, but sticking closely to the rectangular layout. By 1824 Owen had abandoned Britain and Ireland and left for New Harmony in the US, where Whitwell's design was to be implemented once the Community of Equality was established. Whitwell not only produced detailed proposals and drawings, but a massive model, transported across the Atlantic for public display in 1825. Although subsequent efforts at community were made, none featured these designs, but Owen kept returning to them, for example in Home Colonies, and they also became icons of utopian community design long after the demise of Owenism. This paper reviews the designs and their architecture in the context of Owen's ideas, suggesting influences from other planned communities of the period, for example, the villages for the poor established in the Netherlands (visited by Robert Dale Owen) and elsewhere, and contemporary public architecture, such as prison design.

Keywords: Owenism; communities; architecture.

Caroline Edwards

Radical Democracy and the Passing of Mass Utopianism: The Minor Utopias of Michael Hardt/Antonio Negri and Ernesto Laclau/Chantal Mouffe

How can we understand Utopia in post-Cold War critical theory? Is Utopia a place at which we can or should arrive? This paper will look at the relation between rethinking Utopia as a pluralised space of critical differences and theorising the 'crisis' of democracy in globalised or transnational capitalism in the work of Michael Hardt/Antonio Negri (*Empire, Multitude*) and Ernesto Laclau/Chantal Mouffe (*Hegemony and Socialist Strategy*). Drawing on Jay Winter's identification of 'minor utopias,' distinct from the catastrophic dreamworlds of mass utopianism, this paper will identify 'moments of possibility' in these two analyses of revolutionary agency that broaden our understanding of the intersections between globalised space and time. As Susan Buck-Morss notes, the dissolution of the ontological divide between 'Eastern' and 'Western' political imaginaries in the post-Cold War period threatens the possibility of difference requisite to critical thinking. This paper will identify the 'minor' Utopian moments in the work of Hardt/Negri and Laclau/Mouffe, arguing that the Cold War axis of binary oppositions has given way to destabilised critical positions that question the concept of a monolithic, collective Utopia. By stressing a 'politics of incompleteness' both theorisations emphasise the unpredictable direction that new globalised networks of production, communication and supra-national jurisdiction will take, but also the constituent possibilities of radical democracy they offer. Finally, they negotiate questions of global citizenship, global counter-culture and a global public sphere as challenges for the Left and for critical theory that also offer profoundly Utopian and immanent socio-political opportunities.

Keywords: democracy, agency, globalisation

Olga Rodríguez Falcón

Utopian Anachronisms and the Contemporary Nostalgia for the Lost City: Havana in Cinema and Photography

Utopia, dystopia and heterotopia are the three most common terms applied to Havana during the ten years of the 'Special Period', that is, the decade that followed the collapse of the Soviet Union, when the island suffered one of its most acute economic crises. Taking into account that Cuba was then considered as a social experiment still in progress within the western hemisphere, its appeal after the events of 1989 in Europe would be mainly related to this perception of the island as a relevant political rarity on its way to extinction. In this paper I will discuss the idea of the anachronistic image and its utopian character in Havana's contemporary photographic and cinematographic representations. Using Wim Wenders' music documentary *Buena Vista Social Club* (1999) as exemplary of this trend, I will discuss how Havana appears to the western spectator as a city embodying the 'ideal commonwealths', as defined by Lewis Mumford in his 1923 text. I will propose that it was not just the fact that Cuba was a self-defined socialist country that created this discourse on the utopian around its social and cultural particularities. It was also the result of Havana's visual otherness at a moment when modern architecture and western universalism were still being contested. Finally, I will explain how this visual otherness is the product of the different historical development experienced by the city after the 1959 revolution, but also a consequence of social and cultural contingencies that can be traced further back in the city's history.

Keywords; anachronism, heterotopia, postmodern nostalgia

Maria Aline Ferreira

"Women Scientists in Utopia: A Science of Their Own"

In this paper I propose to examine representations of women scientists in utopian/dystopian texts. I will reflect on the vexed question of a feminist science and will consider Joan Slonczewski's *A Door Into Ocean* (1986), Carl Djerassi's *An Immaculate Misconception: Sex in an Age of Mechanical Reproduction* (2000) and Gwyneth Jones's *Life* (2004) in terms of the kind of science practised by the women scientists in those works. These narratives engage with debates about not only the ways in which science is perceived as predominantly androcentric, but also the hierarchies and exclusions associated with it, thematizing the sexual politics of scientific research and the inevitable power dynamics associated with it. As a theoretical framework I will draw on what Barbara Tomlinson described as "Phallic Fables and Spermatic Romance" and on feminist critiques and revision of the rhetoric of molecular biology, as well as other recent work on feminist epistemology and the philosophy of science, in particular that of Donna Haraway, Anne Fausto-Sterling, Sandra Harding and Evelyn Fox Keller.

Keywords: Science, Gender, Rhetoric of Science

Joachim Fischer

A future Ireland under German rule: Dystopias as propaganda during World War I

During World War I an anti- and pro-German propaganda war raged in Ireland which involved various scenarios of what a future Ireland would look like should the Germans ever invade Ireland. This scenario arose out of the fact that the rebels who eventually unleashed the Rebellion on Easter Monday 1916 in order to achieve independence for Ireland had actively campaigned for German help in their fight against the common enemy, Britain. After a brief overview over the historical situation and the various ideological positions held in Ireland at the time, the paper will deal in particular with two texts, one from the south of Ireland, Baron von Kartoffel (pseud. for Mary Carbery), *The Germans in Cork* (1916), and one from the north, James Richardson, *The Germans at Bessbrook. A Dream* (1917). The paper will analyse the characteristics of the future societies imagined and place them into the context of other contemporary utopian discourses about the future of Ireland. It will also abstract from the specific topic in question and aim to make a contribution to the study of utopia/dystopia as political propaganda in general. The paper would fit into topic areas 1 and 3; Histories and Politics of Utopia; it can be tailored somewhat to fit better into the context the organizers may want to suggest.

Keywords: Irish utopias, dystopias as propaganda, World War I.

Free art collective

Utopia, Art and the Counter-Public Sphere

Free is an art collective made up of 3 artists, Dave Beech, Andy Hewitt and Mel Jordan, who work together on art projects that entail and enact cultural strategies for alternatives to the official debased public sphere. Free occupies the public sphere in ways that resist its colonization by private commercial interests and instrumentalized social relations.

In this way, Free art projects are a practical engagement in utopia. In the political philosophy of utopia, art is either considered to be a promise of happiness, a model of unalienated labour, or, just as often, a luxurious product of a materialistic society, and a distracting irrelevance to the economic and strategic road to utopia. Perry Anderson, for instance, in *The Tracks of Historical Materialism* describes the shift from economics to culture within Western Marxism as a 'glittering compensation for their neglect of the structures and infrastructures of politics and economics' in which aesthetics 'came to be surcharged with all the values that were repressed or denied elsewhere in the atrophy of the living socialist politics'. Speaking as artists who have identified art and culture as their primary site of struggle, the Free art collective cannot share the political critique of art and culture as a withdrawal from politics proper. It is not that as artists we have an interest in the persistence and defence of art – quite the contrary, as artists working in an avantgarde tradition a major part of our practice and our struggle is against art. But we do want to argue that the struggle within culture against the cultural hegemony is a struggle that cannot be by-passed on the road to utopia. Our argument is neither that art is somehow already imbued with utopianism, nor that utopia will come to resemble anything that is presently associated with art; we will suggest, rather, that art is one of the key fields through which utopia can be brought about. Artists contribute to the critique of contemporary society and help shape our visions of a better future. Contemporary art's role within the public sphere, especially that art today which engages directly in the formation of counter-publics, is to prepare a culture fit for a society that is no longer distorted by private commerce interests and the structures of power. Without this kind of cultural transformation, utopia will be empty and hollow. We will introduce and expand upon the above concerns and describe two art projects that support this position. We will distribute our on-going badge project 'I will not accept the ways things are' alongside our current manifesto *The Free art collective manifesto for a counter – hegemonic art*.

Keywords: instrumentality, critique, freedom

Pere Gallardo-Torrano

The body as utopia: Gattaca, by Andrew Niccol (1997)

Utopian texts have always boasted a wide variety of landscapes. Whether supposedly real or deliberately imaginary, whether traceable on earthly maps or floating across the universe, they have always attempted to chart believable loci for social experimentation. Throughout the history of utopian writing the only limits have been those set by the imagination of its practitioners. However, in 1997 Andrew Niccol's film *Gattaca* took a step forward and suggested that while it is true that there exists an external social landscape directly related to the happiness of the individual, the limits of utopia may also overlap with those of the domesticated, tailor-made human body. The idea, which faintly echoes *Brave New World*, reappears in *Gattaca* with full-fledged vigour as it reproduces the battle of individual happiness and social welfare in an unexpected battleground: the human body.

Keywords: body, happiness, domestic life

Lisa Garforth

Footprints and futures: utopia and environmental discourse since the 1970s

Climate change is an increasingly visible issue in public, policy and media debate. As we attempt to come to terms with its implications, the discourse of carbon footprinting is becoming more ubiquitous and popular, shaping the ways in which we think about social-natural relationships and social futures.

In this paper, I outline three successive hegemonic discourses which have framed 'the environmental problem' since the 1970s, and consider the utopian possibilities for a better future with nature that each engenders. The emergence of post-war political environmentalism was closely bound up with the rhetoric of 'the limits to growth', which plotted a stark binary choice between apocalypse and utopia. By the mid-80s, 'sustainable development' had largely supplanted the notion of environmental limits. The idea of sustainability systematically disaggregated the limits discourse's opposition between exponential industrial growth and the planet's biophysical limits. It enabled the discursive and policy construction of a story in which continued economic and social growth could be reconciled with a greener and more ethical future, introducing a processual or incremental light green utopianism which left little cultural space for the imagination of radically alternative social/natural futures.

The narrative of carbon footprinting, originally applied at the national level, is now increasingly articulated in terms of lifestyle, offering strategies for reducing personal and household carbon use. The imagination of green alternatives is focused ever more tightly and insistently on the (consuming) body and in the domestic sphere. Does the discursive framework of carbon footprinting offer any utopian possibilities?

Keywords: climate change, footprint, discourse

Vincent Geoghegan

Hope, Utopia and Religion

Ernst Bloch's *The Principle of Hope* is rightly seen as a classic work of utopian thought. Yet the concept of 'hope' is by no means a self-evident synonym for the 'utopian'. Although both concepts imply desire, and some notion of a thing to be desired, 'hope' is frequently deployed in extremis when options are closing, the chances of success are lessening, and the thing desired is of surpassing, indeed visceral, importance. It is the very last line of defence, as in the inscription at the gates of Hell in Dante's *Inferno*: "abandon hope all ye who enter here". In this sense it is doing a different type of work to most understandings of the concept 'utopian'. Not surprisingly, given religion's concern with 'limit experiences', hope has a rich religious pedigree, and it is perhaps no coincidence that Ernst Bloch, who considered the religious sphere to embody some of the deepest aspirations of humanity, should be so attracted to this concept. The paper will therefore seek to explore the relationship between hope and utopia through an analysis of religious discourse, and specifically relate this to the recent 'post-secular' turn in contemporary philosophy and political theory.

Keywords: Hope, Utopia, Religion

Kevin Gillan and Carissa Honeywell

Anarchist thought, direct action: the theory and practice of prefigurative utopia.

This paper first explores the role of utopia in Twentieth-Century Anglo-American anarchist thought. We highlight a spirit of impatience towards the realisation of radical ideals, embodied in anarchists' incorporation of utopian traditions. In this sense, we argue, utopianism continues to operate in political thought through anticipatory themes which reject the deferral of change. Anarchist thinkers assert the immanence of desirable social forms in existing social behaviour and emphasise congruity between means and ends in strategies for political change. They thereby develop a prefigurative ethic: action in the present must embody its goals for the future. This prefigurative notion of utopia has proved popular within recent protest against economic globalisation and the war on terror. We further specify the notion as developed within everyday political action. We highlight a sophisticated approach to symbolism through which direct action targets a synecdoche wherein one element of society is taken simultaneously as representative of a system, and a real target for political pressure. Typically informed by directly democratic decision making, direct action raises the possibility of exploring the limitations that occur when theory is brought to action. The paper utilises both theoretical and empirical materials to analyse the prefigurative nature of utopia in both anarchist thought and the practices of contemporary direct action. There emerges a view of adaptation of ideas within particular political contexts that contain novel elements, yet retain a distinctively anarchist view of utopia.

Keywords: Anarchism; direct action; utopia.

Virginia A. Griffiths

Utopianism, Literacy and Liberation: Paulo Freire's Dialogical Pedagogy, Conscientization and Political Action

I aim to examine the critical pedagogy of Paulo Freire as an emancipatory project rooted in utopian thinking. I will address the relationship between utopian thought, literary utopias and eutopian projects – utopia in practice in the real world. I will first discuss how utopianism functions in contemporary political discourses, potentially contributing to social and political transformations. Then, I will investigate Paulo Freire's critical pedagogy: its foundations in hope, its processes and applications in adult literacy projects from a utopian perspective. The radical democratic aspects of Freire's pedagogy, with its dialogical approach to emancipatory learning, will be discussed through contemporary utopianism's occupation with discursive democratic praxis, autonomy, solidarity and collective political action. The process of conscientization, or radical politicization, introduced in *Pedagogy of the Oppressed* and central to Freire's critical pedagogy, is a process of critical analysis and intellectual discovery achieved through dialogue between equals, aimed at the empowerment and mobilization of oppressed peoples to action toward a more just society. For Freire, utopia is a fundamental element in emancipatory projects. I will conclude by analyzing some of the implications of Freire's utopian thinking as a guide toward social justice in a globalized world.

Keywords: emancipation, pedagogy, praxis

Philip Hawkins

Henri Lefebvre's Radical Romanticism: Lived Time in Art and Architecture

This essay will introduce the originality of Lefebvre's radical romanticism. It presents a set of ideas about the production of lived time and the centrality of creativity and dimensionality – or of art and architecture - in the generation of social change. Lefebvre's ideas about lived time are reconsidered from a range of his writings. This includes the Dadaists, the Surrealists, references to the Cobra group, the Situationists, and Constant's *Architecture*. References are made to an original text by Lefebvre, and not frequently discussed in the literature, called *Introduction to Modernity*. In this text he discusses the relevance of a New Romanticism. Fundamentally, the scope and forms in art and architecture with which to contribute to the production of lived time is the framework of this paper. Lefebvre's ideas bring together agency, practice and social context. His meta-theoretical contributions explore the connections of theory and practice. Themes such as the everyday and creativity are central to lived time. In contrast to Lefebvre's ideas

about space, Lived time also includes the relationship of the past, the present and the future. Lived time is described neither as an essence nor a totality, and its utopian dimensions are developed out of the everyday and the present. In this sense aspects of agency and of designs - or formations - are central. Qualitative and formative aspects of lived time are therefore important to discuss and will be explored. Finally the article introduces some theoretical limitations about lived time and art. This relates specifically to attempts by Lefebvre to develop a socio-aesthetic dimension. It thereby also limits in a few specific cases the meta-theoretical scope of Lefebvre's radical romantic reach.

Key words Lived time, radical romanticism, Art/Architecture

Naobumi Hijikata

Utopianism, Utilitarianism and William Thompson

William Thompson was an Irish landowner in the nineteenth century, who was later known to be a Ricardian Socialist. He was celebrated by Jeremy Bentham for his ideas on Irish independence, and kept a close relationship with him that resulted for Thompson to stay at Bentham's house for several months. Right after his stay at the Bentham's, Thompson published his main utilitarian writings such as *An Inquiry into the Principle of the Distribution of Wealth most conducive to Human Happiness* (1824). Although Thompson was known to have read the works of French Enlightenment philosophers, such as Condillac, Condorcet, Diderot, and at same time, also familiarized himself with the works of Utopian Socialists, as Saint-Simon and Fourier, this period in fact saw a major shift in Thompson's idea towards Utilitarianism. Criticizing James Mill's *An Essay on Government* (1820), Thompson, however, became one of the earliest feminists through co-operation with Anna Wheeler. He then parted from the Benthamite group when he published his remarkable book on the early history of feminism, *Appeal of One-Half the Human Race, Women, Against the Pretension of the Other Half, Men* (1825).

Obviously, Thompson was more idealistic than many of Benthamites. He believed that it would be possible to immediately realize an equal society without any poverty and discrimination in terms of class, race and gender. He was inclined to and participated in the co-operative communitarian movement promoted by Robert Owen and his followers, while he never lost his loyalty to Bentham and his utilitarianism. It is a famous story that, at same time, Thompson opposed to Owen's unrealistic ambition and paternalism in his communitarian schemes. There are some complicated arguments in the structure of Thompson's idea. This paper will comprehensively re-consider Thompson's trajectory in the context of utilitarianism, utopianism and feminism, from Bentham to J. S. Mill via Owen.

Key words: utilitarianism, Owenism, feminism

Corina Kesler

University of Michigan, Ann Arbor

Utopian Novels Bypassing Censorship in Postbellic and Communist Romania: Mircea Eliade's *Magical Realism in Forbidden Forrest* (Noaptea de Sinziene) and Sergiu Farcasan's *Uber Utopianism in An 41042* (O iubire din anul 41042)

Even though in his *Utopiques: Jeux D'espaces*, Louis Marin mentions that plural views on the theory and practice of utopia might have existed at the confluence of historical, economic and social watersheds, he does not elaborate on what these were or where they appeared: "There are probably analogous examples of utopic discourse in formations corresponding to the passage between economic periods in history, especially between various Asian, Classical and feudal modes of production. These discursive forms may very well be in many ways comparable to the Classical European period or to the Enlightenment. Their distinguishing feature, however, would always be in their revelation of "topic" schemata for a scientific theory of society. We could also make a specific terminological decision and use a much wider definition of utopia." In my project, I analyze two such "analogous examples of utopian discourse", namely the techniques practiced by Mircea Eliade in his postbellic novel *Forbidden Forrest* and by Sergiu Farcasan in *An 41042* written during the communist regime in Romania. Although composed several decades apart, both these novels had to bypass the extreme censorship of the secret and the cultural police formed to establish and perpetuate the ideology of the communist state. Both Eliade and Farcasan used novel narrative techniques that "fooled" the censors and managed to produce the "critical estrangement" that is the main prerogative of the utopian endeavor: the former did so by tapping into the phantasmagorical and the magical realism of the Romanian folklore and the latter by actually paying tribute to the "achievements" of the communist utopia he lived in. I compare these utopian novels and, taking into account recent research on Romanian utopianism, elaborate on Marin's idea of a "wider definition of utopia."

Keywords: Romanian Utopian Discourse

Dimitri Knobbe,

General John van den Bosch as utopian socialist

In 1818 the Dutch Society of Benevolence was founded by general John van den Bosch, who combined notions from the utopian socialist movement with the basics of the liberal tradition. Together with New Lanark and Hofwyl in Switzerland, the Society of Benevolence was considered throughout Europe to be the most progressive and promising poor-relief project in the first half of the nineteenth century. Supported by the Dutch Royal house and over a 20.000 private subscribers, the Society built 550 small farmsteads (21.000 had been planned!). Poor and jobless families could now find a new living in agricultural colonies on the waste grounds of Holland. At first the colonists worked group wise and under supervision. After the training stage, the colonists could start maintaining the three hectares of land around their own farmstead. As soon as they had paid of their debt to the Society, the colonists were ceremonially rewarded with a golden medal and could then continue as a 'free-farmer' for their own profit. Robert Owen repeatedly claimed to be the intellectual father of the Society of Benevolence and his son Robert Dale visited the „Dutch co-operative communities” in 1825. It was here that he met again with Kornelis Mulder, his former fellow student at Hofwyl who was now the director of the Society's agricultural institute. Just as the workers at New Lanark, the colonists wore uniforms. Separate churches were built for the Protestant, Catholic and Jewish colonists. There was a medical service, alcohol was prohibited, and communal feasts were organized every two weeks.

Keywords: history, political and economical science, architecture.

Renata Koba

New World Order Reconsidered in Wholeness and the Implicate Order by David Bohm (1980)

The necessity for change or transformation, whether individual or collective, has been a major issue for many thinkers throughout the centuries. Numerous theories from a variety of fields have been proposed to induce transformation for the better. Yet, nothing has changed and we are still far from living a utopian dream although, as it seems, we have the means to do so. However, the debate concerning change continues for the reality in which we all live demands that we changed at least some aspects of our behaviour in order to avoid further misfortunes. Fragmentation seems to be universal in present societies. It is prevailing in the world of art, science, technology and human work in general. This is then reflected in the society which has developed in such a way so as to create divisions between nations, religions or political, economic tendencies and racial groups, to quote just a few. Moreover, today, man's environment is seen as an aggregate of separately existent parts which are exploited by different groups of people. This attitude has resulted in the crises such as poverty in underdeveloped countries and spreading terrorism all over the world. This presentation proposes a series of arguments concerning fragmentation suggesting at the same time a distinct approach towards viewing of the world which is expressed in Bohm's theory of "The Implicate Order". To support his arguments, I would like to present his new mode of language called "Rheomode" (from Greek "rheo" which means "to flow") which is the expression of the holistic view of the world.

Keywords: Wholeness, implicate order, holism

Peter Kraftl

The stuff of dreams: sleep, childhood and utopianism:

Almost all forms of utopian imagination and theory concentrate on the intentionally produced utopias of wake-ful human subjects. This paper seeks to offer an alternative understanding of utopia that begins from the one-third of human life concerned with (trying to) sleep. The paper begins with an introduction to sleep and childhood, highlighting the lack of attention to both concepts in accounts of utopia. I argue that the former (sleep) is predominantly treated as a plot device or a practicality within literary utopias, and that the latter tends to be associated with generic notions of 'the child' which are either reactionary, romantic or excessively philanthropic. The remainder of the paper is split into two sections, in which the prospects for utopias of, for and around sleep are considered. The first section draws upon the author's empirical research on the cultural geographies of children's bedtime routines, and in particular the affective, ritualised practices involved therein. It highlights significant congruencies with contemporary (British) debates concerning children's self-esteem, well-being and their acquisition of life-skills. Such debates are often implicitly - and hopefully - concerned with the 'future of childhood' and the future of social relations in general. Hence, I demonstrate the key role of sleep to the construction of childhood, and of childhood to the construction of popular and very public discourses surrounding hope. The second section concludes the paper. Here, I suggest a number of potential theoretical directions for utopia and sleep, drawing on the empirical material presented, and upon post-structural theorisations of utopia which have questioned process, practice, emotion, embodiment and intentionality. In this way, I begin to argue a case for the creative possibilities of utopias of, for and around sleep.

Keywords: Sleep; futurity; intention

Stefan Kristensen

The "new utopian spirit" between aesthetics and politics

A few years ago, Miguel Abensour spoke in favor of a "new utopian spirit", by which he understood a conception of utopia as an intellectual and practical posture against totalitarianism. Relying on the suggestions of Emmanuel Levinas, he wrote that a "society without utopia is exactly a totalitarian society". Levinas himself, in some of his later writings, linked the ethical, the political and the aesthetical together under the motive of utopia. Behind this notion lies a crucial philosophical issue: the representation of the movement towards the other. The utopian perspective of Levinas and Abensour allows us to evaluate some trends in contemporary art, such as relational aesthetics, or the documentary turn, and to answer the very ancient and very actual question of the political engagement of the artist.

Keywords: Levinas, Abensour, relational aesthetics

Runette Kruger

Art in the fourth dimension: giving form to Form – the abstract paintings of Piet Mondrian.

The early twentieth century was a rich breeding ground for the birth of utopias, and, in this otherwise nihilist milieu, speculation around the nature of the fourth dimension abounded. Not only scientists, such as Einstein (who conceived of the fourth dimension as time), but also philosophers and artists were formulating theories around the possible nature of the fourth dimension. Mystic philosopher Peter Demianovich Ouspensky (1878-1947), posited the fourth dimension not as time, but as a higher dimension of space, an ideal realm far superior to the three dimensions of space with which we are conversant. In his *Tertium Organum* (1911), Ouspensky links his formulation of a higher dimension of space with Vedantic and Daoist philosophy, Plato, German Romantic idealism (Immanuel Kant and GWF Hegel), Christian mysticism (Jacob Böhme) and the Eastern concept of the Eternal Now, and unites these concepts in a monist model. Fervently anti-positivist, Ouspensky (1981:290) inveighs: "[W]e do not realise that we rob ourselves ... of all beauty, all mystery, all meaning, and then wonder why we are so bored and disgusted ... positivism wears a uniform ... It rules over thought ... and struggle against it is already declared a crime". In this paper I will discuss early twentieth century Dutch painter Piet Mondrian's creation of abstract compositions as an attempt to give form to a perfect transcendental 'other', to embody Dao and Plato's Ideal Forms - an attempt to expedite the dawning of an earthly utopia.

Keywords: Fourth dimension, Mondrian, monism.

Pascale LaFountain

"Dunkel, Warten, redelos" : Language, Subjectivity, and Utopian Space in Ingeborg Bachmann's *Der Fall Franza*

Issues of gender, spatiality, and nomadism have occupied theorists from Beauvoir to Braidotti, but all of these built upon the utopian and abstract desire for a "feminine" space, a desire related to the simultaneous feminist discussion of "écriture féminine" and to feminist discourses of fluidity. In this paper, I will take the approach of cultural metaphor analysis to locate and describe the utopian metaphor of fluidity as it appears in the works of Luce Irigaray, Julia Kristeva, and Ingeborg Bachmann. Examining the texts simultaneously as literature and as theory, I look closely at the ways in which fluid metaphors address issues of placelessness and localizability, utopian elements within writing, theorizations of subjectivity, as well as the implications these stylistic and theoretical representations carry for the possibility of feminine writing and the feminine literary space. The first stage of my analysis consists in a theoretical description of fluidity, utopia, and the chora in Irigaray's *Speculum of the Other Woman* and *This Sex Which is Not One*. Secondly, I look at Kristeva's application of utopian ideals to describe subjectivity and the semiotic non-space in *Revolution in Poetic Language*. Finally, I provide a reading of utopian language and the metaphor of fluidity in Ingeborg Bachmann's novelistic fragment, *Der Fall Franza*. My analysis shows the common critique of representation suggested by the fluid metaphor in feminist theory and literature. The poetics of theory and the poetics of literature thus flow together into a metaphorical poetics of the fluid as that utopian form and space which subverts patriarchal language, that pre-linguistic space from which the subject emerges, and that which textually even undermines artificial divisions among the very genres of theory and literature that describe it.

Keywords: Austrian Literature, Feminist Utopias, Subjectivity

David Lane

Geophilosophy, Ecology, and the Utopianism of Deleuze's Thought

Drawing upon some recent critical studies on Deleuze, this paper will problematise a perennial concern of the Deleuzian project – the distinction between immanence and transcendence – through reference to the political, ecological and utopian aspects of his work. This question will be approached by way of comparing Deleuze with Nietzsche's position on materiality and otherworldliness; if Nietzsche subverts the binary opposition of 'truth' and 'lie,' I will argue that he nonetheless retains a sense of 'truth' in terms of keeping faith with materiality. In light of Peter

Hallward's recent argument that the movement of Deleuze's project is one of flight or escape 'out of this world,' Deleuze indeed appears to be at odds with Nietzsche's imperative to 'be true to the earth.' The consequences of this seeming incompatibility between Nietzsche and Deleuze - perhaps better understood as a self-contradiction of Deleuze's thought - will be discussed in terms of the political and utopian status of Deleuze and Guattari's schizoanalysis. While Deleuze repeatedly conjures up the image of a new earth and a new people to come, I will articulate a number of critical questions that remain unanswered or unresolved within Deleuze's work: how should one interpret the rhetorical quality of this gesture, what relationship does or can Deleuze's utopianism have with the actual world, and what role can it play in justifying the philosophical distinctions and oppositions of his thought.

Keywords: 'otherworldliness', 'immanence', 'schizoanalysis'.

Ruth Levitas

Pragmatism, utopia and anti-utopia

This paper explores the tension between pragmatism and utopia, especially in the concept of 'realistic utopianism'. It argues that historically, the pragmatic and gradualist rejection of utopia has been anti-utopian in effect, notably in the case of Karl Popper. More recent attempts to argue in favour of 'realistic utopianism' or its equivalent, by writers such as Immanuel Wallerstein and Richard Rorty are also profoundly anti-utopian. They co-opt the terminology of utopia to positions that are antagonistic to radical alterity. But this is not a necessary response to the utopia/pragmatism tension: Roberto Unger, who is explicitly opposed to utopia, in fact proffers a more sympathetic resolution based on the merits of vision, social improvisation and collective learning. These may lie closer to the core of the utopian project as a vehicle for the education of desire than Unger himself recognises.

Pragmatism, Rorty, Unger

Miguel Martínez López

Urban movements and paradoxical utopianisms

The Squatters' Movement in Spain has been developing along more than twenty years. Beyond the figures of involved buildings and activists, evictions, demonstrations and so on, a rich experience in terms of political struggle at the municipal level was accumulated. How can be explained this "success"? Part is due to structural conditions according to laws, repression, bonds between social movements, etc. Another part depends on the capacities of the movement for recreating, in practice, a counterculture that stems from the libertarian and utopian ideals from the 1960s and even from previous anarchist ideological frames. What is interesting to note is that, simultaneously, this is a post-leftist movement (and, for some, a post-modern and just life-style one) with no clear appeal neither to immediate revolution, to political parties, labour unions nor to the power of State. Therefore, I will argue that Spanish Squatters were fed by utopian and neo-anarchist ideas and they could put them in practice in very everyday life and communal terms, but, on the other hand, they broke up with the very idea of utopia in terms of its application to the whole society, political system or even the city and municipalities. Work instability, spatial nomadism and fast replacement of activists are some of the evidences that support the latter statement. The former is mainly proven by the experience of collective self-management of squatted buildings, and the opposition to institutional ways of political action. Documents, observant participation and interviews are the sources of the information used for this aim. Finally, we sustain that the social and political creativity of this minority urban movement, its persistence along the years and the flow of messages disseminated within society, require a careful attention to the utopian frames of meaning that feed back the movement once and again.

Key words: Squatters, Neo-anarchism, Paradoxes

Annette M. Magid

Notes on the Future: Envisionment of Future Dilemmas within Society as Recorded in Edward Bellamy's Stories and Personal Notebooks

The focus of my paper is based on the conjectures offered by Bellamy in his short stories and unpublished notebooks regarding the connectivity between mankind and earth. Because Bellamy was a sickly individual, he spent time convalescing, often in a state of depression. He recorded his thoughts regarding man's place in the cosmos as well as the effect of cataclysmic events related to mankind. His speculations are impressively interesting. Because Bellamy was born in Chicopee Falls, Massachusetts, a highly industrialized center for textiles and bronze manufacturing, he was subjected to the power of machine over man. While living in this hub of entrepreneurial energy, a period of emerging dehumanization, Bellamy's poor health allowed him extended hours to develop his own predictions. Several of his future foci reflected his insatiable appetite for high adventure and military exploit even though he viewed the brutality

of the Civil War with dismay. It is evident that his militaristic daydreaming fueled his fascination for war heroes such as young Napoleon. It is ironic that he yearned for the glory of Napoleon while being rejected at West Point because he was suffering from tuberculosis. Even though it was recorded that his rejection to West Point was "because of physical inadequacy", Bellamy's notebooks and other writing indicate that there was no inadequacy related to his imagination.

Keywords: Bellamy, notebooks, speculations

Steven Miles

Commodified utopias: modernism, architecture and the illusion of freedom

Arguing that the notion of utopia has been reconfigured in the context of consumption this paper is concerned with the urban manifestation of architectural utopias. The paper debates the role of modernism as a means by which architects and urban professionals came to prioritise a utopian impulse and the subsequent decline of this impulse in favour of the imperatives of the free market. While modernist architects self-consciously styled themselves as an elite, their utopianism was underpinned by a commitment to a more egalitarian, less class-ridden society. As detached and elitist as it often was, modernism was characterised by a strong notion of the social, with a clear conception of 'citizens' as opposed to the 'consumer'. This is in stark contrast to the position in which contemporary architects and associated professionals currently find themselves: a world in which star architects produce aestheticized iconic buildings divorced from the realities of the social. The commodified landscape promotes a new kind of utopian existence which lauds the freedoms of the individual consumer through the market thereby constituting the reinvention of a kind of 'individualized utopia'. In this context it is suggested that sociological dimensions of place making have been closed off at both an academic and a professional level and that this balance needs to be redressed if the future of our cities are to be assured.

Key words: architecture, consumption, modernism

Timothy Miller

Open and Free: How the Utopian Vision of Open Land Has Played Out in North American Intentional Communities

One of the many visions of intentional community has been one that, paradoxically, seeks absolute freedom for individuals within a setting that by its nature implies some discipline. In North America, one recurrent theme has been that of open land, of a community open to all. Dozens of communities have been based on that principle, with varying results. This paper will track the trajectories of several open-land communities, examining their goals and the ways in which they have pursued those goals. It will look at the philosophies of those who have proclaimed the principle of open land. And it will examine the outcomes of the open-land principle as it has been put into practice. Some open-land communities have quickly collapsed; some have survived for a longer time but have eventually closed; some have survived in radically transformed fashion; and a few have managed to survive for decades largely as their founders intended. Among the case studies to be examined here are the Christian Commonwealth Colony, Morning Star Ranch, Tolstoy Farm, and Earth People's Park. They demonstrate the diverse ways that open land works out in practice. Finally, the final outcomes of the communities will be examined, and an analysis provided of why a community closed quickly, was transformed, or survived over a long period of time.

Key words: open, land, communities

Andrew Milner

Archaeologies of Science Fiction: Jameson's Utopia and Orwell's Dystopia

This paper begins with the proposition that Fredric Jameson's *Archaeologies of the Future* (2005) is the most important theoretical contribution to utopian and science fiction studies since Darko Suvin's *Metamorphoses of Science Fiction* (1979). It argues that Jameson's derivation of 'anti-anti-Utopianism' from Sartrean anti-anti-communism will provide 'the party of Utopia' with as good a slogan as it is likely to find in the foreseeable future. It takes issue with Jameson over two key issues: his overwhelming concentration on American science fiction, which seems strangely parochial in such a distinguished comparatist; and his understanding of Orwell's *Nineteen Eighty-Four* as an 'anti-Utopia' rather than a dystopia. The paper argues that, for *Nineteen Eighty-Four*, as for any other science fiction novel, the key question is that identified by Jameson, not 'did it get the future right?', but rather 'did it sufficiently shock its own present as to force meditation on the impossible?'. It concludes that Jameson fails to understand how this process works for dystopia as well as eutopia, for barbarism as well as socialism.

Keywords: Dystopia, science fiction, politics

Dunja M. Mohr

In Search of Utopia: The Transgressive Utopian Dystopia

With utopia's heyday of the second half of the 19th century long gone and with only a momentary flare up as feminist utopia in the 1970s, utopian literature seems to remain in limbo. Indeed, many critics have agreed upon a diminished belief in a potentially better world if not upon the disappearance of utopian literature and the impossibility of utopian thought altogether (cf. Russell Jacoby: *The End of Utopia* 1999). Yet utopia is very much alive: it has reappeared in the guise of novels, initially set as dystopias, predominantly in the contemporary feminist dystopias of the past twenty to thirty years.

Critics have noticed a shift from the 'classical utopia/dystopia' towards what Tom Moylan has termed the 'critical utopia/dystopia.' However, this paper argues that a new subgenre has emerged: that of feminist 'transgressive utopian dystopias'. By presenting utopia and dystopia as interactive hemispheres rather than distinct poles, these 'transgressive utopian dystopias' contest the standard reading of utopia and dystopia as two discrete literary subgenres and expose the artificiality of such rigid classifications. Rather, they present utopian strategies as integral part of the dystopian narrative.

While the described dystopian societies are riven by manifold dualisms, the suggested utopian impulses aim at their transgression. These utopian strategies can be single glimpses of hope, as Margaret Atwood's *Oryx and Crake* (2003) illustrates, or contain the very downfall or subversion of dystopia and the actual process of building utopia, as in Suzy McKee Charnas's *Holdfast* tetralogy (1974-1999).

Keywords: hybridisation, transgression, theory

Pedro Moreira

Overthrowing vengeance: the role of visual elements in *V For Vendetta*

The emergence of the critical dystopia genre in the 1980s allowed space for both a critique and the possibility of change to appear combined. As such, a body of literature capable of informing and catalyzing readers into action was produced. One example can be found in the graphic narrative *V for Vendetta* by Alan Moore. In this paper, the focus is on identifying a "subnarrative" level, composed of visual elements, and its relation to the main narrative line. This relation is based on the production of an ideological background that confers a wider significance to the actions of the protagonist. Spatial aspects of the work are then discussed and visual elements analysed as products/producers of a particular space within a heterotopic process. Ultimately, this process results in an overthrow of the simpler motif of vendetta in favor a more complex narrative of a society's struggle against an oppressive regime, thus reaching a far more profound resonance and utopic function.

Keywords: literature, heterotopias, critical dystopia

Peter Mortensen

'Men and Beasts and Fruit of the Soil': Hamsun's Utopian Agrarianism

My presentation focuses on the agrarian movement in early-twentieth-century society, literature and arts, with special reference to the Norwegian Knut Hamsun's Nobel Prize-winning novel *Growth of the Soil* (Markens Grøde, 1917). Published to near-universal acclaim, Hamsun's 'agricultural book' drew on his own experiences as a farmer and sprang from his conviction that only a return to soil-based autarchy could facilitate a much-needed social, moral and spiritual regeneration. *Growth of the Soil* has been hailed as Hamsun's greatest triumph and execrated as an embarrassing stain on his career. Hamsun's vocal support for Hitler and his fiction's popularity in Weimar and Nazi Germany sensitized ideology critics to 'reactionary' strains within the novel, while more recent revisionists have sought to reclaim the novel for a prescient 'ecological' worldview. In my presentation, rather than offering a strong attack or defence I seek to highlight the complexities and ambiguities of Hamsun's agrarian programme in its historical context. More particularly, I seek to connect my reading of the novel's utopianism to recent scholarship about the rural settlement movements that flourished in Europe and North America around 1900. Such back-to-the-land projects typically did not project a unified stance towards industrial civilization's discontents, nor did they simply seek to 'reject' or 'escape' modernity as such. The period's diverse agrarian utopianisms continue to fascinate precisely because they cut across ideological lines, often striving towards forms of 'alternative modernity'. A similar 'non-synchronous' contradictoriness, I argue, characterizes Hamsun's agrarian utopia, where 'pro-modern' and 'anti-modern' elements coexist in bewildering – but productive – tension.

Keywords: agrarian utopianism, Hamsun, back to the land

Ulrich Muller-Scholl

Globalization as a Chance for "Concrete Utopias"

Once u-topias, as ideas of a better world, were characterized by the fact that they had "no place". Later on, they were replaced by representations of progress as a "philosophico-historical" idea. Taking most different shapes but following its own fixed laws, it was e.g. conceived in the 19th century as a cyclic movement that would end in a full circle on a new

level: e.g. as "consciousness of freedom" (Hegel) or "realm of freedom" (Marx). Only in the 20th century this imagination was replaced by a linear idea of progress - as a never ending process.

Such progress by most German philosophers was considered as a curse (Heidegger and his school). But at the same time "Utopia" was rediscovered as "concrete utopia" - progress had to be critically accompanied by ideas for a qualitative catharsis (cf. Allianztechnik, Ernst Bloch): This shift was the precursor of a turning point we are still witnessing.

At the end of the 1960th a new attitude towards progress led to the claim of "sustainable development", a concept that evaluates the consequences of progress in advance and thus stresses the need for an idea of a desired future. This turn to such anticipation of the future was ironically pushed by globalization. As paradigms of progress from the developed world, when adopted by other cultures, often produce shortcomings and deception, encompassing concepts including cultural, environmental, ethnical aspects etc. are needed. "Concrete utopia" might be one of the forms to realize such thinking.

Keywords: Progress, Globalization, Concrete Utopia

John McGuigan

"An Amputation of the World": Modernism & the Literary Utopias of Anarchism

The anarchist utopia at the heart of E. E. Cummings's *The Enormous Room* is easily overlooked, for it lies buried in an aesthetically radical novel that is itself buried in the canon of a poet more famous for his later playful sentimentalism than his early political critique. In this peculiar account of being imprisoned by the French in WWI, Cummings uses experimental modernist techniques to describe—and thus create in the literary—an anarchist utopia the prisoners create within the holding center. Across boundaries of language, race, class, and nation, prisoners are bound only by their circumstance—a simple, primitive circumstance where roughly equal individuals have the same needs and pursue their self interest aware that survival and "success" come through cooperation. Cummings's story, however, is not a mere fiction; it is also "history," the events really did happen. But the facts are so stylized as to become barely recognizable as "reality," and as a result the book's modernist aesthetic draws attention to the "an amputation of the world" modernist writers perform—bracketing off the "real" world in order to create a new world, a fictional world come to life in their writing. By creating an utopian paradise of self-sovereignty and mutual cooperation and claiming it already existed in the least likely of places, Cummings helps us see that anarchism's revolutionary transformation of the world will come not in the form of radical political or economic change of existing conditions, but in a radical literary transformation of human consciousness.

Key words: Literature, Anarchist Ideology, Politics, Aesthetics

Henry Near

Still in Search of Gemeinschaft

In previously published articles I have discussed the nature of the 'communal experience' (Gemeinschaft) and its place in the philosophical outlook of various communal societies : using the kibbutz as a central model, I have compared it to the Christian monastery, and claimed that, though the structure of these two forms of communal life is very similar, the place of community in their thought system is very different: whereas in the kibbutz it is paramount, in the monastery it is rarely considered to be an essential component of the monastic ideal. In this paper I intend to continue my comparative quest, and discuss the place of Gemeinschaft in a number of intentional societies, among them the Hutterites of North America, and in a variety of religious and political movements. I shall also ask whether it is legitimate to view it as a primary source of ethical values, and consider the way it has affected the historical development of utopian movements.

Keywords: Hutterites, ethics, kibbutz

Stankomir Nicieja

Infertile ideas: the politics of human reproduction in late 20th century feminist utopias

The urge to manage or intervene into a seemingly disorderly business of human reproduction accompanies the creators of utopias from the very beginning of the genre. In my paper I am going to look at the politics of human reproduction in utopian narratives as an important, but often neglected aspect of those works. My analysis starts with the review of how the problems of fertility and reproduction were dealt with in the emblematic utopian narratives, including Plato's

Republic, Thomas More's Utopia and Aldous Huxley's Brave New World. In the main part of my paper, I concentrate on the more contemporary examples of utopian narratives where the problem of fertility and reproduction becomes even more prominent. I take a closer look at three intriguing utopian novels which include Margaret Atwood's Handmaid's Tale (1985), P. D. James' The Children of Men by (1992) and Maggie Gee's Ice Age (1998). They all amply illustrate the manner in which human reproduction is differently employed as a key thematic element in the utopian fiction.

Keywords: human reproduction, literature and utopia, feminism

Daniel Ogden

More, Thoreau, ecology

“Sir Thomas More's Utopia (1516) and H D Thoreau's Walden (1856) as Possible Green Utopias”

The paper argues that More and Thoreau, writing 340 years apart, were both concerned with resisting what they saw as the twin economic evils of imperial expansion abroad and local exploitation at home. Both create alternative utopian spaces situated between these twin forms of economic exploitation that allow each author to explore alternative social and economic practices that will counteract these twin forms of economic exploitation. In doing so, both writers focus on and explore humankind's relationship with Nature. Both writers are concerned with creating a non-invasive relationship with Nature. One example of this in More's Utopia is his desire to avoid a one-sided development of the town at the expense of the countryside. Another is his concern to ease the strain of economic activity on the local environment by limiting the size of household units. Two examples of Thoreau's environmental concerns in Walden are the cabin he builds and the bean field he cultivates; both of which can be seen as examples of non-invasive human activities. Both writers advocate self-sufficiency, a subsistence economy and living in harmony with Nature. Both see egoism and selfishness as preventing such a lifestyle. Both in effect argue that ecological concerns should take priority over economic ones. In this respect, although neither writer uses the vocabulary of modern ecology, both can be seen, in their respective historical periods, as contributing to an ongoing struggle to create a greener way of life.

Keywords: More, Walden, Ecology

Michelle Parslow

“Posthuman Biorage: Articulating Bodies in real, virtual and fictive utopian spaces.”

Utopian and science fiction boasts a long history in the exploration of the mind/body dialectic. This engagement has become more vital as technologies involving the pursuit of the utopian body have evolved. Since the 1970s especially, the increased availability of cosmetic surgery and sex-reassignment surgery has enabled the production of one's ideal physical body. If transformative surgery gave the ability to reconstruct the material life of the body beyond the human – or posthuman; virtual life granted us opportunities for segregating our sense of selves from our bodies – for being transhuman. The latter is perhaps best observed when we consider the phenomenal impact of the online utopian community, especially in the form of Internet chat rooms and virtual world websites, such as the recently-reviewed “Second Life” project. To a certain extent, these utopian spaces facilitate a self-defining disengagement from our organic, material bodies. This may be one reason why what it means to be human within a utopian space seems to have been largely expressed as either an entirely material or an entirely subjective praxis. Reading both fictional, real-life and virtual life “utopian” spaces within Pat Cadigan's Dervish is Digital (2000) and the American-based virtual world website “Second Life,” I interrogate the dualistic nature of conceptualising (post)humanity within utopia. Synthesising Judith Butler's concept of “illegible rage” and recent readings of Foucauldian “biopower,” I argue that the body in utopian space is neither an exclusively “material” nor exclusively “virtual” – concept. Instead, it is one which is situated within a praxis which I term “biorage.”

Keywords: biorage, trans, cyberfeminism.

Banu Pekol

A Strategy of Denial or a Vehicle for Rebirth: The Architecture of the Turkish Revolution

There exist two opinions on the role of architecture, or rather, the means for which it was employed during the early years of the Turkish Republic. The concept of rural development is seen and interpreted through these two viewpoints to support the two distinct arguments. One claim is that the dignitaries of the Early Republic of Turkey wanted never to cross paths with the villagers -who formed the majority of the public- but on the other hand over-glorified them in their campaigns. They denied to admit the villagers into their mindframe, and to rid themselves of shame, designed ideal villages for them, which they never implemented. The other viewpoint believes that those in charge during this period candidly worked for ideals which foreign experts labelled as ‘dreams’ and that these were comprehensive projects aiming at fulfilling agricultural, economic, social, cultural and environmental needs. These projects, headed by Ataturk,

were all part of a grand scheme for the good of the public, awakening from under the oppression of the Ottoman Empire. The “Ideal Republic Village”, a pilot project designed in 1932 for the First Industrial Plan, forms the focal point of the paper. It is considered a utopian vision by many, but for different reasons. This project will be presented in the light of other architectural undertakings of the age which employed similar ‘utopian’ ideals. Examples to be mentioned will include the Village-City, the most comprehensive rural development project and government buildings intended to shape the decisions of those who worked within them.

Keywords: ideal cities, Turkish Republic, utopia and architecture

Marilyn Pemberton

Glimpses of Utopia in Victorian Fairylands

The second half of the nineteenth century was the ‘Golden Age’ of children’s literature and the fairy tale had become ‘acceptable’ reading. Both utopian literature and fairy tales critique contemporary society and the concerns prevalent during this period were as diverse as the effects of mass-production and materialism on society, the existence of a life after death, the role of women and the institution of marriage. In this paper I will argue that such writers as George MacDonald, Mary de Morgan, Mary Louisa Molesworth, Oscar Wilde and others chose specifically to write in the fairy tale genre so as to take full advantage of its inherent utopian function, in order to address these concerns and to reveal glimpses of their own yearnings for an improved society. I will show also that there is a distinct similarity in literary conventions between utopian texts and the ‘magical’ Victorian fairy tales, emphasising further their common purpose. In the ‘magical’ fairy tale a visitor from the ‘real’ world enters fairyland through an enchanted boundary, the rules of this land are different and must be learned, usually with the help of a guide, and when the visitor returns home having learned an invaluable lesson he will, like his utopian counterpart, consequently be an improved and improving person. In this paper, having explained further the utopian function of the Victorian fairy tale, I will explore one of the fairy tales by Mary de Morgan, who was a friend of William Morris and was greatly influenced by his utopianism.

Keywords: Victorian, Fairy tales

Saskia Poldervaart

How utopianism disappeared from Dutch socialist feminism (1970-1989).

Social movements always have used three different strategies: the utopian Do-it-Yourself, the revolutionary and the negotiating strategy. In my paper I will analyse these different strategies and shortly show how the ‘Dolle Mina’s’ struggled with a choice between the utopian and the revolutionary strategy. Most attention will be given to the three socialist feminist journals (Newsletter of the Feminist Socialist Platform; Katijf and Socialist Feminist Texts). I will analyse the discussions in these journals and elaborate how the attitude of ‘we feminists want to show that life can be different’ slowly shifted into a strive for power and individual career making by accepting the emancipation policy of the government. More and more attention has been given to professionalizing, usefulness of rights and getting subsidies. Socialist feminists who pleaded to use the (utopian) strategy of self organisation and autonomy (with their ideas of rejecting hierarchy, giving alternatives for daily life, making your own politics and language), as well as the negotiating strategy at the same time, have not realized that doing both with the same group is almost impossible. For the negotiating strategy means that you have to adjust your language, to appoint representatives and to accept that the government decides with whom you have to work together. My paper will show which arguments these feminists have used to change the ‘personal is political’ strategy into one directed to the government and how by this the utopian momentum disappeared from the movement.

Keywords: strategies, politics of utopia, feminism.

Miguel Ramalhete

The city and the plan: Schuiten and Peeters’s graphic meta-utopias

In 1983, François Schuiten and Benoît Peeters published a comic book story called The Walls of Samaris in the magazine *A Suivre*, a story which would afterwards be published in book format, marking the starting-point of a collaboration which has since then given us several other albums and related objects, all of them concerning the complex universe of the so-called *Obscure Cities*.

In this study I intend to go through this series, so as to try to determine and develop its already well-known connections to Utopian Literature. To do so, I will consider most of its albums and connected objects and will focus my attention on their spatial, textual and generic construction. I will first explore the spatial construction of the series, through the use of Spatiality Studies theory, which will already have generic consequences. These consequences will in turn be revised in the part about the intricately self-referential textual construction of the albums. The last part of my essay will then consider several possibilities of classifying this universe within Utopian Literature and will attempt to show why only the category of meta-utopia is capable of including and describing all these cities as a whole.

Keywords: “graphic novel”, spatiality, meta-utopia.

Iolanda Ramos

“Utopia Meets Utility – Victorian Museology and Political Discourse”

The traditional model of a museum as both storehouse and bastion of truth is usually assigned to the Victorian period, a time that also witnessed the emergence of the modern museum strategies of public accessibility, advancement of learning, and systematic arrangement of objects. This paper begins by discussing the complexity underlying the nature and purpose of museums as historical and cultural manifestations. It asserts that a museum is a system of representation and thus it does not deal solely with objects but with ideas. Specific notions of what a museum should be, as a shared public space, are combined with the broad context of town planning, community and citizenship. Lastly, the essay argues that as a way of achieving public pleasure, civic education and communal responsibility, Victorian museology puts forward political discourses of utility and utopia.

Keywords: Politics of Utopia, Victorian museology, community.

Paul Ramsay

‘Parallel Music – Towards a Utopian Compositional Form’

The development and appreciation of musical forms has been changed by the advent of sound representational technologies. While the writing of music allowed for the development of complex melodic and harmonic structures beyond what would have been possible within a purely ‘oral’ culture, the gramophone record and its successive technologies foregrounded elements such as timbre, the location of sound (reverberation, spatial placement etc.) and the break with causality as places of innovation, and have made complex notions of ‘presence’, ‘musical time’ and ‘originality’. The computer has enriched this situation by offering possibilities beyond the predictable, linear unfolding of composed music. Drawing upon the ideas of composers John Cage and Pierre Schaeffer and cultural commentators such as Walter Ong and J.D. Bolter, this paper, given in the form of a presentation with short musical examples, will discuss the above and outline, in response, an indeterminate, computer-based compositional method entitled ‘Parallel Music’, under development since 1996.

Keywords: Composition, Music, Indeterminacy

Jose Reis

Millenarian Utopia: António Vieira and the Puritan 'Fifth Monarchy Men'

The prophetic and messianic quality of the theocratic thought of the Portuguese Jesuit António Vieira, shaped by the idea of the universal Christian redemption of humanity, is not a curious, exclusive epiphenomenon of seventeenth-century Portuguese literary culture. With our paper, we will attempt to put forward the thesis that the millenarianist, utopian component of the Portuguese Jesuit's work is indissociable from one the most dynamic forms of the utopian thought - as it was historically, culturally and literally manifest in the western culture - i.e., the idealistic form that plans the construction of a better place in a final time and perfect future. To do this, we shall analyse and demonstrate, based on significant texts of Vieira: (i) the articulation between prophecy and utopia in his messianic vision of the world, explaining how the superficial structure of the prophetic-millenarianist, theocratic and "lusocentric" discourse of Vieira is related to the structure of ontological hope in a universal metanoia" (the essential hope of all utopianism, as Ernst Bloch demonstrated); (ii) the transnational quality of the origins of this discourse, explaining how the biblical form of Vieira millenarianism, crystallised in the idea of the fifth empire, inspired treatises of a millenarianist sect called the "Fifth Monarchy Men" that in seventeenth century England were structurally similar to the pattern of the Portuguese

Keywords: redemption, millenarianism, fifth monarchy

Beate Rodewald

Artful Productions and Revealing Re-cognitions in *The Tempest* and *The Forbidden Planet*

Current scholarship on literature takes post-colonial insights concerning representations of other cultures in literature of the Exploration Age for granted; however, some “canonical” works have been largely unexplored for their utopian dimensions. While Montaigne’s ‘Of Cannibals’ is always cited as one possible inspiration for Shakespeare’s *Tempest* and lots of scholarship exists on connections between Renaissance literature and Exploration voyages, little has been

said about the play's thorough exposition of issues concerning mimesis and alterity that go beyond the mere "otherness" represented by Caliban, the native of the island. The transformations all the characters undergo can be analyzed in terms of contemporary European/New-World relations at the same time that they are meta-theatrical manifestations of the power of art to evoke change. The play presents a utopian alternative world where the artist /magician orchestrates encounters that reveal the true natures of all involved. A thorough reading of the play's meta-theatrical scenes provides grounds for theoretical issues concerning the function of aesthetics and the productive and generative role of art. The 1956 "adaptation" of the play in the utopian mode favored in the 20th century, science-fiction, reveals that century's utopian dimension of the popular imagination. In addition to the meta-theatrical discussion, the play and the adaptation will be analyzed for the relation between their respective utopian alternate world and their treatment of time or history.

Keywords: literature, art, theory

Elizabeth Russell

The Body as Dystopia: Spectacle and Surveillance in Deham.

Manjula Padmanaban's play Harvest (1997) and Govind Nihalini's film version of the same, Deham (2002, *The Body*), are dystopian works which discuss the selling of body organs by poverty-stricken third-world donors to rich first-world buyers who are trying to lengthen their lives. This paper will look at the processes of being and becoming; the mapping of dis/embodied space, and the body as a site invested by gender and colonial power relations. The play and film can be read in many ways, most obviously the exploitation of the third world to benefit the first but there are also alternative readings which point to contemporary anxieties such as global surveillance, the policing of boundaries, and the ethical problems involved in the emergence of new human identities which no longer see the self as one body, oneself, but a Frankensteinian agglomeration of different bodies in one self.

Keywords: dystopia, body, space

Lyman Tower Sargent

Utopia and/in Everyday Life: Reflections on the Relationship Between Utopianism and Communitarianism

In this paper I look at utopianism as the transformation of the everyday, a way of looking at the topic that sees change in the everyday as potentially the area of most importance. And what better place to look at such a topic than intentional communities, in which sharing the changes with others may make the transformation easier. I am most concerned with the utopias of the communities, what they hope/d to achieve rather than what they achieved. But what has been actually achieved will also play a role. The Shakers, Oneida, Kerista, Centrepoint and others changed sexual behavior radically. Many communities changed how people ate, and the vegetarian communities changed what people ate. Many communities changed how work was organized, and particularly broke down gender distinctions in how work was allocated. Others worked with some success at breaking down the distinction between mental and physical labor. This is familiar to any student of intentional communities, but I shall argue that its implications for the connection between utopianism and communitarianism have been ignored. In this paper, I try to draw out those implications and argue that the intentional community movement should be seen as truly revolutionary.

Keywords: everyday, communitarianism, intentional communities

Peter Seyferth

From The Dispossessed to Always Coming Home: making utopia really anarchistic

Ursula K. Le Guin's first utopia, *The Dispossessed* (1974), is widely recognised as one of the most convincing critical or open-ended utopias. But Le Guin has written more that is relevant for the utopian discourse, especially an essay that criticises historical utopias in general and proposes standards for a new kind of utopia: *A Non-Euclidean View of California as a Cold Place to Be* (1982); and she wrote a second, also anarchist utopia: *Always Coming Home* (1985). In my paper, I will depict her criticism on utopias and compare the two utopias within this context. In her essay Le Guin addresses several problems of previous utopias (including *The Dispossessed*) and looks for solutions in Taoism and anthropological theories (especially from Claude Lévi-Strauss and Victor Turner), which leads her to propose new standards concerning content and literary form of utopia. Against the future-orientation of present societies and utopias she promotes a separation of technological progress from society, allowing society an organism-like stability that is neither dogmatic nor static. She pleads for "a society predominantly concerned with preserving its existence; a society with a modest standard of living, conservative of natural resources, with a low constant fertility rate and a political life based upon consent; a society that has made a successful adaptation to its environment and has learned to live without destroying itself or the people next door." Additionally to this content, a new kind of utopia needs a literary form that encourages the reader's imagination to take part in the construction of utopia—this makes utopia really open-ended and

anarchistic on a higher level. I will show in detail that her second utopia meets these standards whereas *The Dispossessed* fails, making *Always Coming Home* Le Guin's most hopeful, anarchist, and relevant book that deserves further attention.

Keywords: Le Guin, anarchism, literary utopias

Akin Sevinç

Signals from Different Worlds: Sources of Inspiration for Utopian Architecture
"Another world is possible" A signal from the 20th century

The quintessence of a utopia is to present a new and ideal social model. Doing this means designing new and ideal living spaces at the same time. Therefore, utopias may be treated as sketches for architectural projects. In a professional sense, the appearance of imaginary architectural projects (those designed by architects or city planners) coincides with the early 20th century. Manifested through these projects and now almost 100 years old, utopian architecture's main aim is to design new and ideal living spaces. During this process, a new and ideal social model is also designed. Such architectural projects may thus be seen as sketches for utopias. This study aims to investigate the sources of inspiration for utopian architecture by reviewing imaginary projects. Some of the signals that express these projects have been eloquently articulated by their designers: Circus, labyrinth, game, genetic code, space trip, war fatigue, anarchy, spider, parasite, tree, Rosa Luxemburg, hovercraft, transatlantic, helicopter, oil refinery, etc. Other signals are less explicit: DNA spiral, human body, insect, internet heart, funfair, etc. Through such imaginary projects did utopian architecture assume the small but important place it occupies in the history of architecture. Its heyday in the 1960s was a time rightly encompassed by the slogan "Another world is possible". It underwent change, and meanwhile changed the utopian tradition, of which it is a part. The creative spirit that gave birth to "other" imaginary worlds – and drew its power from the very fact that they were not real – has lived on. It became a source of inspiration for projects "like no other", and this trend seems likely to continue into the future.

Keywords: Utopian architecture, source of inspiration, imaginary projects

Ayse Senturer

FINDING THE LOST (ARCHITECTU-REAL) UTOPIAS - New Proposals for City Life

Could reality, especially the (dark) reality of city life, bring the lost architectural utopias back together with the individual lost in time, space and life? This paper will deal with this question. Within this mind-set, it will underline the importance of concentrating on complexities, dark-sides, in-visible parts of city life, which rise generally at the borderlines of the city. However, it will especially underline the importance of receiving and processing that kind of knowledge of the (dark) city life, which is very much related as to how we perceive and conceive the world in today's changing conditions, especially at the edge, in borderline situations. Those facts, at the same time, represent the dynamics of today's life and they are related to transitive and intransitive qualities of cities, which we can be summarized them as presentation, movement/flow, communication, transportation, and sharing/exchange capacities of the city; briefly as the passage and interaction capacities in between space-time-life through architecture! Afterward, "critical-cultural and cinematographic 'city' conceptions" will be introduced as a very essential and creative architectural design approach (tools and techniques) to acquire, to simulate, and to process that kind of knowledge, which brings the possibility of converting the existing relationships into new forms of space-time-life interactions, and will in turn open up new possibilities for the city life. This approach is also introduced as a passage from reality to imaginary, fantasia or utopia, which will come back to the reality and hopefully help to transform a desperate individual into a more capable one.

Keywords: city, borders, cinematographic.

Alexandra Sippel

Artists and artistic atmosphere in modern British Utopias.

Utopian writers of the 18th and early 19th centuries were very much influenced by the humanist trend that was the hallmark of More's original text. Later texts were still strongly marked by Ancient philosophers and beauty is therefore central in all eutopias. Beauty, according to Platonist ideas, was the outer sign of goodness and truth – which means that a happy society was to be beautifully organised. My paper will have to do with the artistic atmosphere that surrounds utopias. I will focus on several texts to show what side utopists took in the famous quarrel of the Ancient and the Modern – Antiquity often remained the arch-artistic model, especially in the ideal cooperative community of Loch

Lomond in Morgan's Revolt of the Bees, but also in Sarah Scott's Millenium Hall. The second question I shall raise is that of the place of artists. Though beauty is everywhere in utopias (and is sometimes deceitful in dystopias), artists are strangely excluded, or are not recognised as useful members of the city. Artistic talent seems to be universally distributed among utopians, and this shall lead me to investigate the regard cast on artists in the novels I mentioned and others in order to better understand why they were not as glorified in ideal societies as they were in Europe at the same period. This question seems particularly relevant with regard to English utopias, at a time when Joshua Reynolds and the Royal Academy gained fame and consecrated British art.

Keywords: Aesthetics; Influence of Antiquity; Artists' social standard.

Dan Smith

The House of Dreams: Program and Impulse within the work of Ilya and Emilia Kabakov.

This paper will address the presence of both forms of utopian project and impulse within the work of artists Ilya and Emilia Kabakov, focusing on their installation The House of Dreams (2005). At its spatial centre is a radial arrangement of oversize pedestals, complete with steps, at the top of which is situated a divan to rest or sleep upon. Inside each large pedestal is a small chamber, again furnished for institutionalised rest. The adjoining rooms have become hallucinatory adaptations of a hospital ward. The form is derived from a scheme within the history of Soviet utopias devised by architect Konstantin Melnikov. After identifying the problem of fatigue as a hindrance to the growth and development of the Stalinist collective, he proposed a Laboratory of Sleep (1929), which would allow up to 4,000 workers to rest in order to restore them to their full productive potential. The plan of a central rotunda flanked by two wings is mirrored in the creation of the Kabakovs' installation, as is its promise of a restorative slumber. However, in its reconstruction, the Laboratory is detached from its pragmatic attempts to improve efficiency and functional productivity, as well as the operation of totalitarianism. What is on offer here, perhaps, is a chance to dream. Yet the dream in itself is not the object of interest here. It is that this is a state from which one will awaken that is more significant.

Keywords: Contemporary Art Soviet Union Material Culture

Phil Smith

Dispersing the boundaries of utopia – a mobile paper
[a walk through Plymouth – limit of 15 participants]

I would like to propose a mobile paper – in which the 20 minute journey around sites immediately adjacent to the conference would be integral. It will argue the continuing efficacy of the idea of utopia by re-thinking it away from a bounded 'ideal' geography and towards a practical mobility informed by a theory of space as trajectories and the tactics of Guy Debord. Where utopian thinking has implied a violent 'leap' from ideal to material, the paper proposes to take seriously utopia's placelessness and the crucial function of its image: the representation of what does not exist ('no-place'). Rather than Baudrillard's simulacrum, it will emphasise the conservative tendency of this image to remain an image; its recalcitrance in a spectacular economy of images become efficacious and resistant. The paper suggests adopting the International Lettristes' tactic of ambulatory research - the *dérive* – as a model of a sociable, mobile utopia, with its aspiration to 'no-place', set in motion with, but displaced from the economy of images and refusing an exchange with them. Rather than a making of value, the *dérive* is a making of situations utilising void (Careri) or superfluous (Neilsen) places and a revival of previous utopian projects – like Wells' World Brain – but as the trajectories of cells rather than the impositions of technocrats or central committees.

Keywords: mobile resistant cells

John Style

The band which grooves, the team which scores: seeking apt metaphors for a utopian consciousness.

In this paper, I will consider the idea of utopian consciousness – whether there is such a thing, and how it could best be described. Is it individual or collective? Metaphors of collective cooperative practices, such as sports teams, or improvising jazz bands, as proposed by Ruth Levitas, have been suggested as the most apt description of a utopian consciousness. Indeed, some theorists, such as ... Davis, have claimed that the utopian project must be expressed collectively to be genuinely utopian. Basing myself on the work of the contemporary 'anti-guru' Tony Parsons, my contention is that a veritable utopian consciousness only comes into being at a point when a sense of both the individual and the collective disappear. Desire - which engenders any utopian project - is a projection of the Self, into the space of the Other. I will suggest that all discussion of utopian borders, political or social projections into the future,

are mere metaphors for the illusory Self trying to convince itself and others of its own existence in space and time. Utopian projects and probably even utopian studies have a vested interest in remaining unachieved and unachievable, as a means by which the Self maintains the illusion of its own existence.

Keywords: utopia, consciousness, metaphor

Peter Scheers

'Possibilism and the complexity of perfection'

My paper will discuss the central role of a complex perfective philosophy of appraisal in the construction of an adequate possibilism (including, perhaps, utopianism as the most eminent form of possibilism) . My analysis in part refers back to an earlier inquiry of mine (Towards a Complex Perfectionism, Peeters Publishers, 2005), but now with a special focus on the issue of possibilism. Lack of concern for a) the existing plurality of, and tensions between, valuable and culturally influential standards of perfection (such as purity, completeness, richness, depth, efficiency, scope, appropriateness, etc.) and/or b) the plurality of gradational levels (in the context of an always relative fulfilment of perfective standards) and/or c) the ways in which our reflective and emotional consideration of future possibilities is itself to be appreciated in terms of better and worse, is bound to lead to the articulation of inadequate and even dangerous versions of possibilism such as technological and economic progressivism (which today have even brought us to a time of radical catastrophism). A renewed utopian consciousness will include the ideal of a refined, complex and appraisive self, who would hopefully find his or her place in the world of politics and business.

Keywords: possibilism, technology, utopian consciousness

Lars Schmeink

“Fears of Globalization – Anti-Corporate Visions in Recent Utopian Texts”

Ever since Thomas More published his "Utopia", literature has been a mirror of society's vision of a possible future. The presentation of "no place" has since been a reflection of contemporary dreams, wishes and desires but also of fears and nightmares. It is the vision of how we would like the future to be, but also the critique of how it should better not become. In recent visual and literary production the future possible world has become the image of an inhumane and technologized existence in which corporate enterprises have taken over and established a life of their own. We are not afraid of totalitarian governments anymore but rather fear being ground in the machinery of corporate profit making. Lives are but a mere commodity to be used in the fabrication of ever more productive corporations. Films like "Resident Evil", "Renaissance: Paris 2054" or "The Island" as well as books like Margaret Atwood's "Oryx & Crake", Max Barry's "Jennifer Government", William Gibson's "Pattern Recognition" show the deep seated fear that uncontrolled scientific progress and economical avarice will leave human society victimized by its own creations. The paper shows how recent utopian texts (from novels to films and computer games) have replaced the totalitarian nation state with the globalized corporation as the root of a dystopian vision.

Keywords: Anti-Corporate Sentiment, Dystopia, Globalization

Trude Diesen Sundberg

The Challenges for a global Utopia: A review of the World Social Forum's first years.

In opposition to the politics of emergencies dominating our world today, seen for example by the constant focus on threats, the World Social Forum (WSF) and the new social movements launched their first forum in 2001 claiming "Another World is Possible". This paper will focus on this yearly forum, which may be seen as an attempt to move away from traditional political thinking. The first meeting was organised in Porto Alegre in Brazil, with a wide variety of organisations and individuals' participating, in what was established as an alternative to the World Economic Forum's yearly meetings in Davos. The forum seeks to transgress from the traditional state based way of thinking through slogans like "think global act local", and a network based organisational system. This paper aims to review the existence and development of possible utopias and/or utopianism within the WSF by analysing final papers and decisions, news coverage and articles written by participants. If there was, and still is a utopian impulse; has the diversity of the movements come through in the ideas, and has it caused any problems? Which challenges, if any, have possible utopias met? These are just some of the questions I seek to answer through the paper by using both the traditional concept of Utopia, and newer theories influenced by feminism and the green movement using a wider definition.

Challenges, World Social Forum, globalisation

Kathryn Tomasek

Transatlantic Travel in U.S. Fourierism

Historians have long recognized the significance of the grand tour undertaken by New Yorker Albert Brisbane in the 1820s and 1830s for the development of a U.S. movement based on the thought of Charles Fourier. A later European tour by Marcus and Rebecca Spring, New York Fourierists who were patrons of the North American Phalanx and the Raritan Bay Union, suggests the ongoing significance of transatlantic travel and consequent networks of friendship, especially for women. Transcendentalist Margaret Fuller travelled with Marcus and Rebecca Spring in the 1840s, and the Springs were important contacts for Swedish feminist Fredrika Bremer when she visited the United States in the 1850s, making the North American Phalanx one of her numerous stops on her own tour.

Using Fuller's reports in the New York Tribune and Bremer's *Homes of the New World*, this paper explores parallels between Brisbane's European idylls and the European and American tours of Fuller and Bremer. The paper illustrates the transatlantic reach of the networks that were central to the experiences of Fourierist women in the United States in the 1840s and 1850s.

Keywords: Fourier, North America, feminism

Anna Vaninskaya

The Coast of Utopia: Stoppard, Herzen, and The Strange Death of the Liberal Intelligentsia

Tom Stoppard's three-part play *The Coast of Utopia* (2002) is one of the most interesting and high-profile dramatic treatments of utopianism in recent years, yet it can hardly be characterised as a positive one. Its hero, the Russian socialist exile Alexander Herzen, has long figured in liberal discourse as a critic of utopias and historical teleologies, and Stoppard merely follows in the footsteps of Isaiah Berlin in creating a character defined by his rejection of all forms of political utopianism. How historically accurate is this portrait? The first part of my paper will argue that Stoppard's selective use of sources purposefully underplays the constructive and utopian aspects of Herzen's thought, particularly his preoccupation with village communes – an interest which links him with later anarchist and libertarian socialist writers like Kropotkin and William Morris. But how can one account for this one-sided representation? I will examine the nature of Stoppardian drama -- especially in contrast with the output of more politically-committed contemporaries like David Hare -- and place his work in the broader context of British theatre history. Ultimately, I argue, *The Coast of Utopia* may serve as an illustration of the plight of the post-Cold War liberal intelligentsia: too disillusioned (or too post-modern) to offer solutions but still unable to put the ghosts of its socialist past to rest.

Tom Stoppard, Alexander Herzen, Intelligentsia

Fátima Vieira

"Proles and animals are free": spaces of control in George Orwell's *Nineteen Eighty-Four*

Spatiality Studies are founded on the idea set forth by Michel Foucault in the 1970's that the understanding of our world cannot be constructed from an exclusively historicist point of view. Defining our epoch as the epoch of space, Foucault set the ground for a cultural approach (developed at the time by Henri Lefebvre and, more recently, by Edward Soja, Kathleen Kirby e Doreen Massey) that suggests that the diachronic perspective of the historian should be complemented by a synchronic perspective, shaped by the conceptual tools defined by Post-modern Geography. Critics such as Fredric Jameson, David Harvey and Louis Marin have evinced the way Utopian Studies can benefit from a spatial analysis. Based on their theories, I will put forward the idea that a study of George Orwell's dystopia, *Nineteen Eighty-Four*, must include the analysis of its temporal meaning (i.e., the idea of a miserable future and the resulting valorisation of the present), but also of its spatial dimension.

Keywords – Spatiality Studies, Literature, Dystopia

Darren Webb,

Anti-Utopian Hope

Hope is a key theme within utopian studies. This paper is drawn from a wider research project which explores the different modes in which human hope can be experienced and the ways in which these articulate with the utopian impulse. Whilst hope can be experienced in critical and transformative modes, which both feed off and inspire utopian discourse and praxis, there are also non-utopian and anti-utopian modes of hoping. The paper focuses on the latter, primarily because the notion that hope can possess an anti-utopian functionality is generally overlooked, or is at least downplayed, within utopian studies. Looking in particular at the work of Gabriel Marcel, the paper explores human

hope as an experience which transcends desire and the imagination and rejects all modes of utopia as a species of presumptuous impatience

Keywords: Hope, Patience, Marcel

Toby Widdicombe,

Wordsworth, the *River Duddon* sonnets, and the Idea of Community

Wordsworth's peripheral role in Coleridge's and Southey's utopian proposals (such as Pantisocracy) is well known. What has been much less examined in the utopian vein is how the *River Duddon* sonnet collection* (published in April 1820)—accompanied as it was by a memorial essay to the “Wonderful Walker” and a revised version of the *Guide to the District of the Lakes*—constitutes the description of a viable community. More generally such apparent viability is buttressed by Wordsworth's status as the head of the “Lakers” (or the school of Lake poets) and of Rydal Mount as the focal point for a set of views that puts forward a utopian definition of hope, ideology, and the betterment of society.

*The full title of the sonnet collection—*The River Duddon, A Series of Sonnets: Vaudracour and Julia: and Other Poems. To Which Is Annexed a Topographical Description of the Country of the Lakes, in the North of England.*

Keywords: Wordsworth; Lake poets; River Duddon sonnets **Robin Wilson**

Now, this square is beautiful: the utopic document of Lacaton & Vassal.

This paper will introduce my research into the role of hidden or repressed utopian expression in the architectural media. I will argue that which Fredric Jameson terms the ‘utopian impulse’ of cultural production has an important and often unconscious influence within architectural journals, in their manner of textual and photographic portrayal of buildings. I will clarify how Jameson and Louis Marin understand utopian expression to have the capacity to produce a critique of the ideology of which it is a part, and then will explain how I understand this critical capacity might surface in architectural journals to produce a critique of the architectural profession and its methods of media dissemination. I will discuss as a case study an article that appeared in a recent edition of the Spanish architectural journal 2G, a monograph on the French architects Lacaton & Vassal. Written by the architects themselves (although not accredited), the article recounts the architects' response to a brief from the Bordeaux city council to ‘embellish’ a residential square near the St. Jean station. They decided to do nothing, for the square ‘was already beautiful’. The design report thus becomes a eulogistic portrait of the square, proclaiming its ‘existing conditions of life’. I will reveal how the rhetorical style of the article in its description of the square shares certain traits with utopian works as analysed by Marin, particularly in its use of person and tense. I will then explain how the article introduces a covert critique of architectural journalism's obsession with design objects.

Keywords: utopic critique, architectural media

Federico Zuolo

Towards a Formal Definition of Utopia

In this paper I try to find out a non-commonsensual definition of utopia through its formal features. I begin with the case of Plato: the *Laws*, generally known as the ‘realist’ turn after the *Republic*, is nevertheless a utopian theory. If in the *Laws* we find both a ‘realistic’ and a ‘utopian’ theory, then the concept of utopia needs a better definition. This paper has two parts. In the first one, I criticize both commonsensual and Mannheim's conceptions of utopia. The former conception of utopia, based on the idea of unfeasibility, results too dependent on controversial factual assumptions; while the latter is not able to make clear the difference between utopia and mere normative theory. In the second part of the paper, I characterize my conception pointing at seven formal features that a theory should possess for being considered utopian. Some of these features distinguish utopian theory from ideal theory. While ideal theory provides only the normative principles, utopian theory imagines the ideal state, as if it were realized, in its concrete details. Moreover, an ideal society is independent of history, while a utopian society wants to cancel the temporal dimension. The features I outline in the list are not new in the studies on utopia, nevertheless I try to define utopia only by its formal features, without its content or scope, succeeding in this way to distinguish utopia from a simple normative theory. Finally, my aim is to show that this distinction has both a historiographical and a theoretical interest.

Definition of Utopia, Ideal, Mannheim