

List of Abstracts

Allison, Mark (Ohio Wesleyan University, USA)

Society is a Beautiful and Simple Science: The Aesthetics of Owenite Socialism

The socialist culture of late nineteenth-century Britain is frequently characterized as “aesthetic” or “artistic.” Owenite socialism, by contrast, is regularly described as “Spartan,” “austere,” or even “utilitarian.” The great scholar of Owenism, J. F. C. Harrison, maintained that “Owenites did not produce creative works of high literary quality, nor did they make any distinctive contributions in other art forms. There was nothing like the work of William Morris and the artistic socialists of the 1880s, nor was there anything resembling the communitarian architecture and furniture of the Shakers.”

I want to challenge these characterizations and make a case for the aesthetic character of Owenite socialism. It is true that if we cast about for a robust discourse of aesthetics, or for the Owenite’s answer to William Morris, we come up empty. But such exertions only distract us from what is hiding in plain sight: the aesthetic substratum of Owen’s communitarian vision itself. In this paper, I read several versions of the Plan, as well as topographical and architectural diagrams of the “Villages of Unity and Mutual Co-operation,” in order to argue that Owen’s social theory itself contains a constitutive aesthetic dimension. My goal is call into question certain longstanding generalizations about Owenism—and, ultimately, the division between an early “ascetic” and late “aesthetic” British socialism.

Anastasopoulos, Nicholas (National Technical University of Athens, Greece)

Architecture typologies and cities: embodiment or impediment to utopias

Vidler, Harvey and others comment on the ability that building types, planning and spatial features have, to crystallize social forms and to sustain particular social orders and behaviors. Indeed a concrete space, such as a city, not only is the materialization of a certain type of society or -according to systems thinking theories- a system of organization, but it also favors and predisposes certain types of behaviors and social patterns, which in turn define a certain system of society. In this line of thought, if we generalize the impact that space has in yielding utopian or dystopian conditions then it may be that cities are programmed to [re]-produce certain types of societies. While architecture may be a necessary tool for giving utopia shape and form, Harvey refers to the *Utopianism of Spatial Play* as an attempt to resolve society’s ills through spatial planning (together with the *Utopianism of Social Process*) as categories which contain flaws and limitations within their structure (Harvey, 2000).

This paper examines conditions that may be breeding utopias or dystopias and attempts to define the relationship between architecture and urban space and the predispositions or obstacles to imagining utopias. It attempts to explore the binary complexities between architecture and utopian thought mostly in contemporary cities and it reflects upon what it takes to get out then of the *closure* vicious circle (according to Harvey) which perpetuates certain phenomena such as ghettoization, poverty and various dysfunctions and prevents citizens from visualizing and accomplishing change.

Balasopoulos, Antonis (University of Cyprus)

Fables of Revolution: Badiou, Plato and cinematic science fiction.

Despite his denunciation of “culture” as a degenerated surrogate of “art”, despite also his almost exclusively high-culture framework of philosophical reference (from Mallarmé to Beckett, from Malevich to Pessoa), Alain Badiou has shown a surprising interest in science fiction as a genre capable of sustaining philosophical thought on the question of the subject, the world, and the possibility of revolutionary rupture. Taking as its starting point a discussion of Badiou’s essay “Dialectics of the Fable”, where he discusses three popular science-fiction films (*The Cube*, *Existenz*, and *The Matrix*), this paper will explore what is at stake in Badiou’s philosophical privileging of cinema, on the one hand, and science fiction fable, on the other, within a broader project that focuses on the question of change, and more particularly of revolutionary change *cum* subjective conversion. It will subsequently focus on the surprising affinity between Badiou’s understanding of the radical implications of “world-making” in SF and Suvin’s established theory of “cognitive estrangement”, as well as on the philosophical grounds for Badiou’s understanding of cinema as a *subtractive* rather than a spectacular experience, and thus as one which allows the Idea to partake of the sensible. Central to this project is Badiou’s suggestion that there is a fundamental link between the element of fable (and thus of the Imaginary) and the experience of the Real embodied in the encounter with the Idea. “Utopia”, in this view, is simply “the Imaginary part of the Idea” and hence the very means through which a politically radical relationship to this Real can be sustained.

Baldo, Milene (Universidade Estadual de Campinas, Campinas, Brazil)

A utopia wherein nature is an instrument of state

The relation between human cultures and the natural environment around them –nature – appear to be concepts, apparently universals, completely linked to the most diverse cultures and eras and known as “landscape” and “garden”. It’s easily noted in many ancient texts such as *Eden’s Garden*, in Genesis, or even in *The Epic of Gilgamesh*.

After the Renaissance, when man changed the importance of God to the human existence, emancipating knowledge about himself and the world around, the desecration of the nature began to occur, which became an object of study for humanists such as Nicolaus Copernicus and, later, natural and experimental philosophers. This new relation established with ideal nature, previously most observed as landscape, began to be modified. The natural world, in the sixteenth century and mainly the mid-seventeenth century, became in that moment an object of experimentation.

I discuss the ideal relation with nature in the fiction *The Blazing World* (1666), by Margaret Cavendish, a natural philosopher of the seventeenth century. It is a utopia that complements her other publication *Observations upon Experimental Philosophy* (1666). In that work, Cavendish imputes the observation and investigation of the natural world as the centrepiece of society, giving him the central position in government. Thus, the ideal relation with nature ceases to be just the visualisation of the garden – whose main function is to be appreciated – to be the use and deep analysis of the garden, in favour of the interests of the state.

Bastos da Silva, Jorge (Universidade do Porto, Portugal)

Et in Utopiâ ego: A Reassessment of Robert Southey's (Anti-)Utopianism

References to Robert Southey in general surveys of utopianism tend to be limited to the plans for the establishment of an egalitarian community on the banks of the Susquehannah which he entertained in his youth, together with Samuel Taylor Coleridge and Robert Lovell. The radical political stance which engendered Pantisocracy is supposed to have been abandoned, as Southey became a conservative and rather unappealing public intellectual, not to mention the Poet Laureate that was ridiculed by Byron. Biographers and experts in Southey's work scarcely contribute to the much-needed revision of the misconception that he no longer had any interest in utopian ideas. Yet the author's engagement with utopianism far surpasses the 1790s. Two late prose works and an epic poem are particularly significant in this respect. The fictional dialogues that make up most of *Sir Thomas More: Or, Colloquies on the Progress and Prospects of Society* (1829) signal the author's interest in a broad variety of manifestations of the utopian mentality, from the Fifth-Monarchists to the Jesuit reductions in America, from proposals for universal peace to the ideas of Robert Owen. The *Colloquies* also entail a virtual identification of Southey with the figure of Thomas More, whose ghost is his interlocutor in the dialogues, and they suggest that Southey's poem *Madoc* (1805) became the inspiration for hopes of a utopian stamp. In the partly-posthumous novel-miscellany *The Doctor* (1834-47), on the other hand, it is reported that the protagonist has devised a utopia, which he has called Columbia.

Belli, Jill (New York City College of Technology, City University of New York, USA)

Not Happiness, but Hope: Reframing the Current Debates on Well-Being

At the 2011 USS conference in Cyprus, I introduced my work on "the crisis facing the utopian impulse in light of the newly emerging field of Happiness Studies" and argued that we should "create not a politics of happiness but a *pedagogy* of happiness, one that encourages not prescription, but possibility." Since that time, the desire to identify and promote happiness on the personal, public, and institutional levels has only intensified. This summer in New Lanark, I will continue to explore what I consider the troubling and conservative implications of this "happiness turn" (Ahmed), consequences that stem, in part, from the way "hope" is often viewed and instrumentalized in current discussions of happiness; when "hope" is mentioned in the context of positive psychology and happiness studies, it is with an aim of subduing it and managing it scientifically. In stark contrast to this docile view of optimism and hope, Ernst Bloch in his trilogy *The Principle of Hope* rejects "false optimism," which "disguises the future as past, because it regards the future as something which has long since been decided and thus concluded" with "militant *optimism*," which holds transformative power. Building on Bloch's radical view of hope, I argue for an important – and necessary – intervention into the current discourse and debates about well-being: a shift away from the glorification of terms and values such as happiness, optimism, positive thinking, and resiliency and a renewed emphasis on critical pedagogy, consciousness-raising, collaboration, humanization, and radical hope.

Blaim, Artur (Maria Curie Skłodowska University, Lublin, Poland)

Another Utopia Falls - Representing the Failure of Utopian Projects in Two Cinematic Adaptations of William Golding's Lord of the Flies

The paper focuses on the contrastive comparison of the translation into visual images of the projected paradisiacal/proto-utopian space of the exotic island in the two adaptations of *Lord of the Flies* and its gradual transformation into the ultimately dystopian space reflecting in a metonymic way the ultimate dystopia of the post-apocalyptic world. The initial appropriation of natural space (originally continuous and undivided) suggesting the gradual reconstruction of the pre-war model of liberal, democratic mode of social organisation gradually gives way to the emergence of spaces of conflict and fear paralleling the tensions, divisions and hostilities that brought about the presumed annihilation of the outside "adult" world.

Blaim, Ludmiła Gruszewska (University of Gdańsk, Poland)

Topography of Noise in Two Film Adaptations of Kurt Vonnegut's "Harrison Bergeron"

The paper will focus on techniques of acoustic and visual noise exploitation in two radically different film adaptations of Kurt Vonnegut's dystopian short story "Harrison Bergeron" (1961): a 1995 cable television film under the same title, dir. Bruce Pittman, and a short film entitled *2081*, dir. Chandler Tuttle, which premiered in 2009. It will be argued that the discrepancies in topographies of image and acoustic noise – shifts in their distribution within the egalitarian dystopia as presented in the three texts – not only affect the dystopianizing factor of the fictional world but also contribute to producing filmic metalepsis by making noise part of the viewer's experience. The main point of interest in the semiotic analysis of the adaptations will be the space between and behind visible and invisible screens and cameras mediating noise. The paper will also discuss *Harrison Bergeron* (film) within the context of juvenilization of the American cinema.

Botelho, Teresa (Nova University of Lisbon/ CETAPS, Portugal)

Stumbling on Joy, Yielding to Fear: The Garden as a Utopian Possibility and Dystopian Nightmare in Amy Waldman's *The Submission*

Atkinson (2007) has argued that representations of the garden within the utopian tradition have focused on its significance as a site of refuge (and of apathy), stemming from a reading of "gardening as decidedly apolitical, escapist or compensatory" (237), and argues for a reevaluation of this trope, in tune with the alternative representations of gardens as sites for collective action and resistance, pointing to the post-apocalyptic self-sufficient plots in Octavia Butler's *Parables to the Green Guerillas of New York* and the community garden movements. This paper considers a new line of investigation, suggested by Amy Waldman's use in the novel *The Submission* (2011), of the commemorative public garden to symbolize, question and trouble the link between a garden and its creator, constructing a political parable that exposes the non-neutrality of a landscape when designed by an identity-burdened architect. The hypothesis of the novel – the selection, in a blind competition, of a Garden of Remembrance and Healing where people may "stumble on joy" as a monument to the victims of 9/11, which is revealed, upon disclosure of its author, to have been designed by an American Muslim architect – generate parallel lines of inquiry that this paper will address. These result from a diegetic debate that turns a utopia of harmony into a dystopia of fear and division, and from an extradiegetic conversation about public art, national and cultural garden models, contemplation and action.

Botto, Maria Isabel Donas (Universidade de Coimbra, Portugal)

Remains of an industrial past: two Portuguese nineteenth-century model villages.

This paper centers on the origins and current state of two industrial villages created by enlightened industrialists in 19th century Portugal: Vista Alegre, in the north, and São Domingos, in the south. Vista Alegre, a porcelain factory founded in 1824 by José Ferreira Pinto Bastos, included from the beginning plans for a village in its extensive grounds – a "bairro operário" (workers' quarter), equipped with a small hospital, a school, a theatre and a cooperative shop.

S. Domingos is a mining complex where gold and silver were extracted in Roman times and where copper mining started on a large scale in the 1850s. In this later phase, the English family who owned the mine had an industrial village built which also included a workers' quarter and a separate residential area for the "Englishmen", as well as houses for the professional class (such as doctors and engineers), a small hospital, a school and a church.

In different ways, these two planned communities stand out even by European standards as early examples of advanced views on the living conditions of industrial workers – in a country which even by the eighteen-fifties could hardly be said to have started on the road to industrialization. After a brief account of the historical and social circumstances of their creation, this paper focuses on a comparison between the two villages, looking at the significance of the employers' choices in terms of spatial arrangement – the overall plan, the layout of the houses, aesthetic/stylistic choices, localization, organization of green spaces, etc. In the second part, I'll address the significance of current options for museumification or gentrification, which in different ways the two villages may be seen to exemplify.

Brasil, Manuela Salau (Universidade Estadual de Ponta Grossa, Brazil)

Owing to Owen: Contributions to Solidarity Economy

The ideas and experiments of Robert Owen transcend his time. In the nineteenth century, Owen started a series of ground-breaking experiences in which he and his followers were the protagonists. New Lanark seems to epitomise that trajectory, and other experiences followed to build what is now recognized as the vast and important legacy of this utopian socialist. In Brazil, the ascent of cooperative ideals and practices, essentially connected to Owen's heritage, has been observed since the last years of the past century. Denominated solidarity economy, this movement revives and renews the principles that were born from those experiences, which compels us to deepen our knowledge of them. That is the main purpose of the present paper, which seeks to draw parallels between the philosophy of Robert Owen and the principal achievements of the Owenites regarding co-operativism, and compare them with the propositions and practices of solidarity economy. This will allow us not only to highlight the vigour of Owen's work, but also to examine to what extent solidarity economy can take advantage of those historical experiences while taking into account

the distinct historical moments in which they developed. Finally, the present paper reaffirms the persistence of social utopias and acknowledges the role of those who, integrating theory and practice, allow for utopias to be permanently reinvigorated.

Bridges, Andrew (Claremont Graduate University, USA)

A Harmony Found in Determinism: How the Negation of Free Will Structures Utopian Communities

The philosophical problem of free will has been in debate since its inception, but the very idea that humans do not possess free will strikes many as dystopian. This troubling possibility about the human condition contains implications for society that are arguably dystopian as well; but however dystopian such implications may appear, it is all the more dystopian to insist that society instead correspond to the implications of free will, when it is in fact illusory. Structuring a society based on the principles of determinism, as opposed to the values of free will, can provoke dystopian sentiments (the most notable example of such a structure would likely be found in *Walden Two*); however, nurturing a society based on the values of free will, when free will is illusory has greater dystopian ramifications. In this paper I examine the claims Robert Owen makes concerning free will and the formation of human character in *The Book of the New Moral World*, and I consider how the denial of the existence of free will has led to both utopian and dystopian ideas for intentional communities. I argue first that determinism, although it suggests a lack of genuine free will, also appears to supply the necessary structure for the intentions of an individual, or a community to be brought to fruition; second, that communities which acknowledge that individuals are determined have greater potential for yielding utopian results.

Burns, Tony (University of Nottingham, UK)

On the Possibility of a Constructive Dialogue Between Marxism and Anarchism: The Case of Ursula K. Le Guin.

In this paper I explore the issue of whether Marxism and anarchism are necessarily incompatible with one another and attempt to defend the view that they are not, using the work of Ursula K. Le Guin as an example, to illustrate the point. I am particularly interested in the ethical basis of Le Guin's anarchism, as we find it expressed in *The Dispossessed: An Ambiguous Utopia*, which is widely considered to be her most significant contribution to utopian literature. Some commentators have suggested that Le Guin takes this ethic from the work of Kropotkin. I shall argue that Le Guin's views on this subject have a striking affinity with those of Bakunin, and also with the thinking of Hegel, to whom Bakunin was indebted. The 'anarchist ethics' of both Bakunin and Le Guin can be associated with Young Hegelianism.

It has been suggested in the past that Marx and Marxism does not offer an ethical critique of existing (capitalist) society. There have, however, been at least some commentators who have argued against this view, holding that there is indeed a distinct Marxist ethic. There is disagreement, however, as to the specific nature of this ethic. Some have associated Marxist ethics with Kant and Kantianism. Others have maintained that so far as ethics is concerned Marx is a follower of Aristotle. I shall suggest that one fruitful way of thinking about Marxism and ethics is to locate Marx's views, also, against the background of Young Hegelianism.

If we do this then it is possible to discern an hitherto unacknowledged affinity between Marxism and Anarchism so far as questions of ethics are concerned. This ethic outlook provides us with a good indication of at least one of Marx's reasons for criticising the social relations which prevail in capitalist society, although this has sometimes been overlooked. I shall propose that this is something towards which anarchists ought to respond positively. However, turning the point around, it also provides us with a reason for thinking that, in their turn, Marxists can and should be sympathetic towards the anarchist critique of the exercise and abuse of power in existing social institutions, along the lines suggested by Le Guin, Bakunin and Young Hegelianism – although this kind of critique is not something that is usually associated with Marxism.

Butt, Amy (bpr Architects, UK)

Between the imaginary and the built: Dystopia as architectural critique

The 1970s was a period of architectural upheaval that saw the first demolitions of post-war tower-block housing which had swept across Britain, a built form inspired by the utopian ideals of modernism which had become a physical manifestation of a failed attempt at social improvement.

This paper posits that science fiction authors of the 1970's responded to this common rejection of the utopian promise implicit in the high rise through what Moylan terms critical dystopias, exploring the debased society which would exist within an extrapolated future high-rise. They offer a narrative view of a potential future which critically examines the impossibility of a utopian ideal.

A range of SF novels will be considered in this paper following the edict of Frederic Jameson who argues that only in SF can the 'reality principle' which cripples high art be discarded. The works of JG Ballard which directly address the built environment, such as 'High Rise', will be examined alongside the novels of James Blish, Samuel Delany, Norman Knight and Robert Silverberg in order to build up insight into an imagined city. A common architectural language is shared by both the real and the imaginary, and offers a method of critique of the lived present through these imagined futures.

SF provides an unobstructed glimpse into the emotional connection between man and space, and through these novels undercurrents of personal reactions to the built are brought into the light and exposed as truly heart stopping fears about the future of cities.

Castilho, Maria Teresa (Faculdade de Letras da Universidade do Porto, Portugal)

Going back to the past to dream the future in Spielberg's "Lincoln"

In this historical moment of accelerated rhythms, conflicts and crisis, Hollywood, focusing and revisiting specific times, events and moments in American history, seems to be pervaded more than ever by the dream of America as a model community. Going back to the past in 2012 and 2013, Hollywood has reasserted alternative ways of being in the world and thus continue dreaming about the future in longing and hope.

Coates, Chris (Independent Scholar, UK)

A myth-busting tour of communal living in Britain 1939 - 2000 or There ought to be a law in favour of it.

This traces the idea of an alternative society that would replace the so called 'straight' society, from its roots in wartime pacifist groups through the 1960's & 70's communes movement up to the present day. Taking in along the way; The Friends of the Future, the Invisible Insurrection of a Million Minds and the manifesto for the creation of a federal Society based on the Free Commune.

Coleman, Nathaniel (Newcastle University, UK)

Upturned Boat: The Possible Utopianism of the New Scottish Parliament Building

The motto: "Work as if you live in the early days of a better nation" (attributed to Scottish author and artist Alasdair Gray, but actually drawn by him from Canadian Dennis Lee's long poem *Civil Elegies*, in which he writes: "And best of all is finding a place to be in the early years of a better civilisation"), sets the stage for my consideration of the new Scottish Parliament building (1999-2004), designed by Catalan architect Enric Miralles (1955-2000), as possibly the *first* building of a *better nation* (or a *better civilisation*). Despite attracting criticism for being completed behind schedule and far exceeding its construction budget, the Parliament building, which has attracted relatively little commentary, is a manifestation of Scotland's *difference* (in terms of social justice, perhaps: no university tuition fees, free prescriptions, etc.) relative to its dominant southern neighbour. Gray's borrowing of his motto – which adorns the building – from a Canadian poet (preoccupied with the dominance of Canadian consciousness by the USA) begins to reveal the Parliament as an expression of civic (rather than ethnic) nationalism; its design by a Catalan architect further encourages this assertion. If Catalonia is to Spain as Canada is to the USA, Scotland is to England in an analogous manner. As a European building with a regional accent (encompassing Miralles's place of origin, the Borders and Scotland alike), the Parliament is more assertively cosmopolitan than the Palace of Westminster. If the Scottish Parliament building can sustain these readings, it is arguably utopian as well

Copson, Lynne (University of Edinburgh, UK)

Excavating the Architecture of Social Theories: Topographies of Harm

At the heart of all social theory lies a utopian impulse towards the practical realisation of a better society, despite a contemporary rejection by many of those working within the social sciences towards such a characterisation of their project. Recently, within a context of increasing dissatisfaction to 'piecemeal', 'scientific' approaches to social research and reform, Ruth Levitas (2005; 2007; 2008) has developed the idea of a 'utopian method' as a means of moving beyond the confines of established methodological approaches within sociology and abstract political theory.

Against this backdrop, this paper presents a case-study of this method in action. Consisting of three aspects (*archaeology*, *architecture* and *ontology*), the utopian method is employed here to reveal the implicit architecture of the good society underpinning zemiology (an emerging theory of 'social harm') in contrast to the institutional architecture implied by existing criminological approaches to harm. Drawing on an archaeological unearthing of the notion harm underlying each of these perspectives, the paper considers the architectural (or institutional) means by which these different perspectives imagines the reduction or eradication of harm in the good society, along with the assumptions they each make regarding human ontology. In so doing, the paper advances that, via the application of the utopian method, implicit visions of the good society inhering in different social theories are not only rendered explicit, but, crucially, can be subjected to normative evaluation. Consequently, it is argued, this method provides that a genuinely 'utopian' social theory not only can, but *must*, be realised.

Davis, Laurence (University College, Cork, Ireland)

Green imperatives, democratic politics, and the grounded utopian imagination

Andrew Dobson notes in his classic work *Green Political Thought* (Routledge, 2000, 3rd edition) that accusations of authoritarianism are never far from the surface where green social change is concerned. Such accusations, he contends, are not entirely unjustified, for at least two reasons: first, because of a strong catastrophic tendency in green politics which suggests that the environmental crisis is so dire that no one could reasonably be expected to accept voluntarily the kinds of measures that would be needed to deal with it; and second, because the ecological-political belief that there is a right way to live the green Good Life is incompatible with the value pluralism normally associated with (liberal) democracy. In short, the sort of green politics necessary for a transition to an ecologically sustainable society may well conflict with democratic values and procedures because of the imperative nature of such a politics.

In this paper I investigate the alleged tension between green and democratic politics, and explore possible ways of relieving it suggested by ecological utopian texts. My primary argument is that while certain forms of green politics may well be incompatible with certain models of democracy, green democracy of the sort portrayed in what I term 'grounded utopian' texts is not a contradiction in terms, and indeed may be our best hope for navigating the fraught transition to an ecologically sustainable world.

De Geus, Marius (University of Leiden, Netherlands)

Concepts of nature and visions of sustainability in the ecological utopian tradition

In our era of large-scale environmental degradation and increasing climate problems, there is a need for counter images of an alternative ecologically sustainable society, one that protects and respects nature. Often it is forgotten that in the utopian tradition one may find instructive visions, as well as evocative images of a sustainable society. It appears that society is letting an opportunity pass by, by not fully recognizing the true value that lies in the utopian tradition.

In this contribution I shall investigate whether ecological utopias are capable of providing a meaningful contribution to the quest for an environmentally responsible and sustainable society, and in what specific ways. What is the significance of the various 'ecotopias' for current interpretations of mankind's attitudes to nature, and the modern social debate on ecological sustainability?

First, I shall focus on the concept of nature in Henry Thoreau's *Walden*, William Morris's *News from Nowhere*, and Murray Bookchin's *The Ecology of Freedom*. How different are their specific views on nature and what is the impact on their more comprehensive social and political theories?

In the second part I shall concentrate on four distinctive concepts and interpretations of ecological sustainability, as exemplified in the work of Bernard Skinner, Aldous Huxley, Ernest Callenbach and Ursula Le Guin. To what extent can their visions lay the foundations for a truly fundamental social debate on sustainability, so as to enrich the debate with otherwise neglected ideas and challenging perspectives for action?

Dodova, Borjana (Film & TV School, Academy of Performing Arts, Czech Republic)

The City Inside A House

As the construction technologies and elevators allowed to add more floors and build the buildings higher, a special kind of architectural dream emerged: To have everything that one needs for a living in one place. This is the main idea that inspired Le Corbusier's urban planning. Any symmetrical tower of his Cartesian skyscraper contains a space for both the administration and the housing units.

In my paper I would like to dwell more deeply on two radically different realization of this utopian concept. On one side I would like to talk about the capitalistic Waldorf-Astoria Hotel of the 1930s with its luxurious permanent apartments. The multiplicity of many ingeniously designed floors allowed to combine business, residential and social functions into one schizophrenic whole. My other example of a city in a house is the Col-House (Collective house, Koldům), a living complex comprising of 352 housing units for 1400 workers which was built during the late 1950s in Litvínov in the former Czechoslovakia. This product of socialistic social engineering was an experiment in communal living.

Paradoxically both projects - the highly individualistic hotel and the collective living house - arose from a similar question: What kind of building should be built so that no one would have to leave his or her home?

Donnachie, Ian (The Open University, UK)

A Lantern in the Darkness? How Far Was Owen's Reform Agenda Influenced by the Scottish Enlightenment?

This will examine the main Scottish Enlightenment ideas that exercised some influence on Owen's thinking, including the new economics, social sciences, philosophy, practical theology, emergent secularism, the Scottish democratic tradition in education, and the poor in rural and urban worlds.

We begin by highlighting some key Scottish figures in Owen's firmament: David Dale – industrialist, philanthropist, evangelical Patrick Colquhoun – merchant, moral and educational reformer; Andrew Bell – clergyman, educational reformer; James Mylne – university professor; George Jardine – university professor (both reforming); Henry Brougham – social and educational reformer; Henry Duncan – minister, newspaper editor, social reformer; Thomas Chalmers – minister, political theologian, moral reformer; and other reforming clergy, lawyers, 'improving' landowners, MPs, and elites.

Some major issues briefly set the context, notably, economic, social and political dislocation caused by rapid industrialization, the impact of the French Revolutionary and Napoleonic Wars, the major economic downturn(s) especially 1812 onwards, and real and potential social/political unrest.

Owen's agenda embraced many enlightened notions including trying to mitigate the problems of rapid industrialization and social breakdown, promote progress, social/moral order plus 'happiness', using New Lanark as test-bed and model, and national and international applications of his ideas.

I will argue that *A New View of Society* as a Scottish Enlightenment text sees human nature as universal, that reason will dispel error and darkness from the human mind, that superstition can be attacked by reason, stresses the importance of self-knowledge, the reasoned conditioning of people, and an appeal to nature and natural environment.

A New View of Society is a brilliant illustration of the notion that there are general, universally applicable rules that can be discovered through empirical means and the use of reason, which once identified will lead to progress and greater happiness. Enlightened ideas, says Owen, should be applied to reform issues – poverty, poor housing, diet, health, lack of educational opportunity. Finally, Enlightened ideas do not progress neatly and steadily, but *experiment* (his emphasis) will prove their worth.

Dunham, Donald (Philadelphia University, USA)

The End of Perfection? Utopian Problematics in Architectural Pedagogy and Praxis

The beginning of a modern ‘academicized’ architectural education began with the French *École Polytechnique* at the end of the 18th century; a revived *École des Beaux-Arts* would follow suit in 1806. Prior to this, architects had been largely trained as apprentices in the employ of an architect or in the field as building mechanics; whether on the construction site or in the *atelier*, there was an established pedagogical principle supporting the philosophical underpinnings of architecture: “to have their work achieve the greatest possible perfection.”¹ The apprentice had little or no time to consider or debate architectural theory beyond aesthetics and the pragmatics of construction; the focus of designing and making buildings involved architectural praxis. Simply stated, in the hands of the academy (and the profession), this tradition is still alive and well today. Architectural graduates must be reasonably able to ‘practice’; the profession demands it.

Recently, the architectural school in which I teach (a 5-year professional Bachelor of Architecture program that prepares students for a career in architecture) went through the every 6-year accreditation process. The administering body in the United States, the National Architectural Accrediting Board or NAAB, directs this extremely arduous process, which incorporates representatives from the Association of Collegiate Schools of Architecture (ACSA), the American Institute of Architects (AIA), and the National Council of Architectural Registration Boards (NCARB).

Certainly, architectural schools vary, and most provide a rudimentary framework in architectural history and theory. Included in the criteria for NAAB accreditation, is the requirement for students to graduate with an “*Understanding of parallel and divergent canons and traditions of architecture, landscape and urban design including examples of indigenous, vernacular, local, regional, national setting from the Eastern, Western, Northern, and Southern hemispheres in terms of their climatic, ecological, technological, socio-economic, public health, and cultural factors.*”

Additional criteria include: “*Cultural Diversity: Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity on the societal roles and responsibilities of architects.*”²

These well intentioned sweeping objectives, however, do not specify or mention the most polemic philosophical paradox within architectural discourse: the struggle to define a more fundamental, universal reason why humans build the way we do, our utopian tectonic motivations as a species (vs. the safer umbrella of “Cultural Diversity”).

In recent years, performance-based building design has not only inundated the profession but also the academy. This is of course not a bad thing. Energy-efficient and sustainable buildings are the future and should be. But what is missing in this post-critical moment is the essential foundation for producing ‘good’ buildings. Green architecture cannot save Earth from itself. If a building can obtain the correct ‘MPG,’ or in the United States a ‘LEED’ certificate, it is deemed ‘good’ (and also good for resale). However, many of these buildings are merely overwrought stylistic exercises or capitalist-driven and often heavily ornamented mechanical surrogates for what was once the mother of the arts. Qualitative space-making is being replaced by quantitative mechanical spectacle and profit. While this may well be the future of building, it is not the future of architecture. Without utopia providing a critical sounding board for designers of the built environment, the perfection that humans have always sought in their buildings, what we call ‘architecture,’ energy-efficient included, will become extinct.

1. Monge, 1794, p.2. As cited in Pfammatter, Ulrich, *The Making of the Modern Architect and Engineer*, Basel: Birkhäuser, 2000. p. 2. NAAB Conditions for Accreditation: <http://www.naab.org/accreditation/>

Dutton, Jacqueline (University of Melbourne, Australia)

Monet’s Utopian Impressionism

Much has been written about Claude Monet’s life and work, including his treasured garden sanctuary at Giverny. With a major exhibition currently showing in Melbourne, featuring works and artifacts from the Musée Marmottan collection in Paris, entitled “Monet’s Garden”, it is intriguing to note the lack of reflection and scholarship around the utopian underpinnings of his travels, correspondence, family life, garden – and his impressionism. While Virginia Spate’s *The Colour of Monet* (2001) and Sarah Ganz Blythe’s *Promising Pictures: Utopian Aspirations and Pictorial Realities in 1890s France* (2007) go some way towards exploring utopianism in his work, there is much to be gleaned from his letters and life. This paper will endeavor to shed light on this neglected thread in Monet’s work, including analysis of his travels, correspondence, family life, garden, and art.

Evans, Peter (University of Bristol, UK)

Phalanstères and social palaces in British and American socialist utopias, c.1888-1900

In the late-nineteenth century dozens of socialists used utopian novels to offer creative visions of the future. A central feature was often the ‘social palace’ or *phalanstère*, an idea first published by Charles Fourier in 1808. This was an architectural innovation intended to combine the benefits of town and country, maximise economic efficiency, and construct an environment of cooperation and fraternal brotherhood. Architecture and design were therefore at the heart of these visions –utopia revolved around a new complex of buildings, which were a central feature in the new ways of organising social and economic life.

The historiography of these utopias however is dominated by its most successful authors, Edward Bellamy and William Morris, in such a way that obscures the importance of this. The assumption of a dichotomous split between these two visions, with an urban or rural emphasis respectively, obscures a great many commonalities between utopias which seem to belong to ‘opposite’ strands. The centrality of the social palace however, demonstrates that these strands nonetheless developed from many of the same assumptions and intentions.

This paper challenges both the nature and the extent of such a division through a comparative study of Bellamy’s *Looking Backward* and a number of the unofficial sequels which claimed to develop his ideas. It argues that the socialist utopias of this period attempted to square the circle of the opposition between town and country in order to gain the benefits of both, and that they did so by means of the social palace.

Fennell, Jack (University of Limerick, Ireland)

Joseph O’Neill and the Horrors of Yesteryear

Joseph O’Neill (1886-1953), a friend of W.B. Yeats and at one point Secretary of the Department of Education of the Irish Free State, is best remembered nowadays as the author of *Land Under England* (1935), a novel that depicts a dystopian subterranean kingdom ruled by the descendants of the Romans garrisoned at Hadrian’s Wall. Within a bizarre ecosystem, the Romans have evolved into telepathic mutants and built an authoritarian society. The novel’s protagonist ventures into this world to rescue his enslaved father. The narrative owes obvious debts to both Jules Verne and H.G. Wells: the subterranean kingdom is accessed not by technological means, but via a secret tunnel (as in *A Journey to the Centre of the Earth*); the creatures discovered there, however, are not merely ‘living fossils’ as in Verne, but the kind of monstrosities that would not be out of place in the distant futures of Wells’ *The Time Machine*.

The fact that the narrative is set in northern England rather than Ireland reflects the accepted historical wisdom of the time, i.e. that the Romans never came to Ireland (an assumption now known to be mostly false). This is in itself indicative of a deliberate choice on O’Neill’s part to model his fictional dystopia on the Roman Empire, at a moment in history when the rest of Irish society was eschewing modernity in favour of various bygone ‘golden ages.’ In this paper, I explore O’Neill’s ambivalent attitude to the past.

Fraser, Ian (Loughborough University, UK)

Bloch on Film as Utopia: Terence Davies’ Distant Voices, Still Lives

For Bloch, film is part of his utopian project that attempts to make us yearn for a principle of hope through moments of the ‘Not-Yet’. He sees film as offering gesture in the expression of feeling meaning and acting alongside the ‘micrology of the incidental’, seemingly insignificant moments in a film, which are not incidental at all because they are really showing something that is significant. Film, as the ‘movement of wishful dream’, uses what is real to show another reality, and so displays how another society or world is circulating, even if it is hindered, in the present one, offering a ‘wishful action’ or a ‘wishful landscape’ that climbs into the stalls and in presenting its images becomes as broad as painting. Film in its positive usage is therefore like a ‘powerful mirror – and distortion’ - in which there are images that are concentrated to display a wish for the fullness of life and as information rich in imagery. I utilise this Blochian framework to examine Terence Davies’ critically acclaimed semi-autobiographical film *Distant Voices, Still Lives* (1988), which focuses on a working class family in Liverpool in the Forties and Fifties. I argue that the film explores in a vibrant, poetic sense the conflicts and solidaristic aspects of everyday life that are highlighted by Blochian moments of gesture, micrologies of the incidental and visual images that render an aesthetic quality of such intensity that it puts us into contact with the ‘Not-Yet’ through that which has been and that which could be.

Galambos, Peter (The New School for Social Research, New York, USA)

Guilty Gardens: On the Un-Natural Nature of the Utopian Landscape

Utopia has always had a curious relationship with nature. In Thomas More’s genre defining work, to take the most obvious example, Utopia’s relationship with nature takes the form of something of a “double movement.” In the first case, Utopia is founded upon the domination of nature – namely, a 15-mile island-birthing channel dug into the continent. Yet, following this domination of nature, Utopia is then organized around a re-inscribed “non-natural nature” – namely, the collectively cultivated gardens that were said to be a primary object of concern for the founder of Utopia. In this essay, I argue that this relationship with nature - this “double movement” of domination followed by the re-inscription of a new non-natural nature – is a hallmark of the utopian landscape. In making this argument, I aim to situate Utopia’s relationship with nature within the broader understanding of modernist architecture

and urban planning. Utilizing the work of Ebenezer Howard, Rem Koolhaas, Zygmunt Bauman, and Kevin Hetherington, I then present my argument through in-depth case studies of two landmark New York City parks: Central Park and The High Line.

Galant, Justyna (Maria Curie-Skłodowska University, Lublin, Poland)

Margaret Atwood's and Volker Schlöndorff's *The Handmaid's Tale*. The production of meaning in social spaces.

In a highly restrictive society characters are compromised in their metonymic reduction to social and biological functions, while at the same time the significance of spaces is foregrounded as various physical limits and mental boundaries imposed on people and all spheres of life become crucial for maintaining the totalitarian state. The simultaneous move in opposite directions is a result of an attempt to create a society with no redundancies, whose every element necessarily relates to its other elements, irrespective of their ontological shape. In effect, both spaces and characters can be seen as commensurate bearers of meaning and co-creators of the social space of Gilead, which in their altered capacities refer to one another in a chain of signification. Applying the theoretical model of Henri Lefebvre, I focus on comparing the two Gileadian realities as entities created by the forces of production, structures of property and relations, and the superstructures of the Republic and its subordinate institutions operating according to the semiotic meaning-generating mechanisms. Although reliance on iconicity and simplicity of colour-coding give the impression of transparency, disambiguating the signs of the past, the system of Gilead abounds in signs whose meanings are spliced and multiplied under the limitations and pressures of the new order. These tensions - their presence and form, or absence - are largely responsible for the crucial differences between the novel and its film version.

Gallardo-Torrano, Pere (Universitat Rovira I Virgili, Spain)

***Villa Europa*: Between utopian initiative and commercial enterprise**

"We knew that life could be simpler, better. We didn't have deep personal attachments [...] Some of us felt a little lonely, or maybe just tired of everyday routines [...]. However, we all wanted tranquility [...], friendship and culture, travelling and nature. No more crises and calamities". Thus reads the Spanish website of *Villa Europa*, a small colony of Spanish elderly expats settled in a refurbished mansion in Transylvania, Romania. Despite the simplicity of the message and the naiveté of the webpage, it contains most of the traditional elements one would expect of a utopia-inspired intentional community. And yet, the fact that it is located in a famous Romanian tourist area casts some shadows on it. This paper will discuss the potentially utopian elements in this community through a systematic analysis based on a personal visit, and a questionnaire which members completed.

Garforth, Lisa (Newcastle University, UK)

Vibrant matter and lively networks: life and utopia in postnatural theorising.

In this paper I draw out a kind of latent utopianism that runs through the work of Latour (2004, *Politics of Nature*) and Bennett (2010 *Vibrant Matter*) on environmentalism and nature/society relationships. It is not the harmonious nature utopia of the pastoral, the Eden myth or the garden; nor is it the radical ecological utopia of sustainability and ecocentrism. Rather, these post-natural theorists deconstruct 'nature' and urge us to recognise new forms of life and lively entanglements between the human and the nonhuman. These approaches call the assumptions of conventional environmentalism into question and invite a critical reinterpretation of green utopias. In place of radically oppositional visions of a society that is closer to nature, Latour offers the hope of a parliament of things and Bennett evokes the transformative potentials of mundane but lively matter. Both open up new ontologies beyond society-nature. Their celebration of active, creative, messy, hybrid life has an unsettling otherness and their engagement with new epistemologies of the good has clear utopian resonances. Post-natural theory is linked to the ideas of Foucault and Deleuze, and to contemporary processual readings of utopia. It is being put to interesting use in green cultural studies and explorations of the aesthetic politics (Yusoff 2010) of climate change. These approaches have not been widely explored in utopian studies, however. This paper examines the strengths and limits of post-natural theory's transgressive utopian imaginary.

Garwood, Christine (University of Hertfordshire, UK)

From Metro-land to Milton Keynes: The Making of a Later Twentieth-Century Utopia

Post-war new towns, and especially 'third-generation' settlements such as Milton Keynes, while providing a focus for urbanists, planners and cultural geographers, have been relatively overlooked by historians to date. This seems curious as Milton Keynes, internationally renowned as a model of its type, is no longer 'new' but more than forty years old, and is the largest and most famous of its post-war peers. An attempt to learn lessons from its New Town predecessors, Milton Keynes reflects utopian visions and perceptions of best practice for modern urban settlements, evident in many aspects of the new 'city' from its architecture, transport systems and public art programme to the Cogent Elliott-designed 'red balloon' advertising campaigns. This paper, the result of an ongoing AHRC-funded 'New Towns' research project utilises a range of sources, including promotional material, uncatalogued papers of the Milton Keynes New Town Development Corporation (MKDC) and oral history interviews with leading MKDC figures to place the city in a broader historical context, drawing out continuities and contrasts with settlements and suburbs from the early twentieth century and before.

Giesecke, Annette (University of Delaware, USA)

The Good Gardener and Ideal Gardens of State

As hostile British forces approached New York in the year 1776, General George Washington penned a missive to the manager of his estate at Mount Vernon in Virginia. He ordered the planting of dogwood, tulip poplar, white pines, and red cedar in new ornamental groves. What might be construed as a misguided and ill-timed indulgence in horticultural musings in the face of deepest peril was hardly that; Washington's vision for an orderly planting of trees solely native to America mirrored his vision for an independent, "indigenous" social order. In equating the garden with the state—or state with a garden—Washington, whether consciously or unconsciously, followed a tradition thousands of years old. This paper examines the origins of the well-tended garden as a metaphor for the well-governed state in the Western world: the gardens of ancient Greece and Rome (themselves redolent with the wisdom of the Near East and Egypt) from Homer to Virgil and from Classical Athens to Pompeii before the 79 CE eruption of Mount Vesuvius.

Hanshew, Kenneth (University of Regensburg, Germany)

Kim Stanley Robinson and the Russians

Although Kim Stanley Robinson's Mars Trilogy and its sequel *2312* belong to the most thoroughly studied works of utopian science fiction both in regards to their proposals for creating a community organized according to a more perfect principle as well as their literary structure, Robinson's connection to the Russian utopian writers Nikolai Chernyshevsky and Aleksander Bogdanov has received considerably less attention. This paper strives to augment previous research by demonstrating that the connection between Robinson and the Russians is greater than mere similarity in the authors' and Robinson's character names, i.e. Nadia Cherneshevsky and Arkady Bogdanov. The characters invoke the utopian visions of their Russian creators in Robinson's novels, creating a rich intertextual dialogue, particularly evident between *Red Mars* and Bogdanov's *Red Planet*. In addition, they specifically address how a new utopian world may be realized architecturally, navigating between a radical break, coexistence and perpetuation of tradition, a critical examination of utopian building which culminates in *2312*.

Howells, Richard (King's College London, UK)

Discord in Harmonie, George Rapp's Communities Illustrated

I propose an illustrated lecture on the Utopian communities of Johann Georg Rapp in Pennsylvania and Indiana beginning in late 18th century. Rapp, formally a Lutheran weaver and vinetender of Wurttemberg, near Stuttgart, Germany, suddenly declared in 1798: 'I am a prophet and am called to be one.' He was the man behind three successive 'ideal' communities of the Harmony Society, which lasted until 1905.

The first was founded in Butler County, Pennsylvania. It prospered so much that Rapp sold the whole town (at a profit) and moved the community to Indiana, where he founded the town of New Harmony on the banks of the Wabash River which both flooded and spread disease. They remained there for ten years, before selling up to Robert Owen (a useful link with the conference theme) and returning to Pennsylvania. The third and final incarnation of the Harmony Society was set up in Beaver County in Eastern Pennsylvania. They built it on the banks of the Ohio River, and called the place Economie. Here, they followed the Jeffersonian ideal and 'placed the manufacturer beside the agriculturalist.' This survived the schism of 1832 and the death of Rapp himself in 1847, before petering out five years into the next century.

The lecture will fulfill two objectives: First simply to provide a narrative history of the Harmonists and their three communities, and second to ask to what extent these communities were in fact 'ideal'. I will conclude by arguing that any community set up in preparation for a religious future cannot be intrinsically Utopian.

My research and travel for this project were kindly funded by the Center for the Arts in Society at Carnegie Mellon University, to whom I am deeply grateful.

Hunter, Robert (Independent Scholar, UK)

Sounding Utopia: Late Style, Abstraction and Negation in Music

Continuing the theme of Sounding Utopia in my papers presented to the USS and SUS conferences in 2012 this paper will go on to examine music's utopianism in the idea of composers' 'late style' as theorised in the work of T W Adorno, Rose Rosengard Subotnik, Edward Said and Maynard Solomon.

There, the late style of Beethoven and the music of Schoenberg appears as an 'epochal turn' (Hermann Broch) that articulates the rift between music's narrativity and convention on one hand, and its abstraction and liberation from representation on the other. Articulated too are utopian polarities of wholeness/fracture and affirmation/negation. The paper will consider Schoenberg's opera *Moses und Aron* as emblematic of a utopian dilemma at once ontological and existential: Moses insists on the implacable, but unnamable, reality of God; his brother Aaron offers the people their existential 'topography of harmony' – the Promised Land. The opera's music stutters into silence, unfinished, perhaps unfinishable.

Just as my earlier paper used audio-visual examples of music to concretise its focus on musical tropes and conventions, so too will this paper use them to underscore the sensuous, material embodiment of musical expression however abstract and conceptual the arguments pertaining to it. But the paper's overarching perspective will be on the critical theory of Adorno on music and utopia.

Intersimone, Luis Alfredo (Texas State University, USA)

The Literary Utopias of *Rayuela*

Argentinian author Julio Cortázar's *Rayuela* (1963) became a milestone of the Latin American boom upon its publication owing to its Avant-garde experimentalism. Opposing bourgeois values and Western reason, the novel presents a utopian recipe for reaching the transcendence or human salvation identified with a "millennial kingdom" or "another world". Using as a reference the ideas of Peter Bürger and Boris Groys about the Avant-garde, participatory art and anti-art, this paper examines the work as a failed project to destroy the institution of art and eliminate the possibility of interpretation and meaning in order to make the utopian praxis a reality.

The reason behind the failure of *Rayuela* can be found, on one hand, in Bürger's observations about the impossibility of eliminating meaning from the work or art. On the other hand, the paradoxical attempt to halt the chain of signifiers would equate to that which Derrida calls the Apocalypse: the search for a "millennial kingdom" implies the destruction of signifiers and with it the end of the Book and of life. Ultimately, the aporias of *Rayuela* lead to a questioning of the identity of and difference between utopia and heterotopia, the latter pinpointed by Michel Foucault as the true critique of the limits of language.

Karataş, Sıla (Çankaya University, Ankara, Turkey)

The Functional City between Utopia and Reality

Acting as a decision making institution on the *raison d'être* of modern architecture by attributing a utopian role to it, CIAM (Congrès International d'Architecture Moderne), formed by some pioneering modern architects from Europe and USSR, and served between the years of 1928 and 1956, proposed *The Functional City* as a rationalized healthy urban environment in substitution for the historical organic urban pattern of Europe at its 4th meeting in Athens in 1933. Proposing different functional zones of housing, industry, and greenery with utmost importance on "circulation" as a means of providing efficiency and optimization of the mechanized daily life in between the zones, *The Functional City* was actually the literal manifestation of the Ideal City of the 20th century industrial society as a physical response to the Taylorist and Fordist economical pattern framed by mass production, mass consumption, and rapid distribution of industrial capital in urban scale. Although *The Functional City* was proposed as a liberating form of life via rationalized and sanitized urban space, it served to construct the 'welfare society' of the post-First World War Europe suggesting a rationalized and standardized physical reorganization of daily life from the definition of the ideal house to the ideal city by providing the physical needs of a consumerist working class in between domestic space, workspace and recreational space of the reproduction of labor via greenery. In this sense, this paper aims at questioning the imputed utopianism of *The Functional City* at the critical threshold between utopian thought and act in reality.

Klonowska, Barbara (The John Paul II Catholic University of Lublin, Poland)

Secret utopia in *The Secret Garden* by Agnieszka Holland

The existence of utopian enclaves of hope within otherwise dystopian or even neutrally realistic literary and film narratives is a fact often observed in critical theory. They provide a utopian impulse *within* the work, usually manifested by resisting closure or connected with the use of language. The most frequent of these strategies, however, is the spatialisation of utopian moments of elation or well-being and their construction as particular well-defined spaces. Among these topographies of harmony, the garden features as one of the most conspicuous ways of representing utopian possibilities, employing the idyllic chronotope to construct its existence, and evoking the mythical Arcadia or the Biblical garden of Eden.

The present paper aims to analyse the representation of space and the utopian possibility of the garden in the film adaptation of the non-utopian classic of English writing, *The Secret Garden* by Frances Hodgson Burnett (1911), shot by Agnieszka Holland in 1993. The classical *Bildungsroman* is analysed as an example of a utopian spatial enclave systematically contrasted with other kinds of filmic spaces: the cemetery, the desert, the moors and the manor, and construed as a secret utopian space and community, which in the hostile surroundings provide an antidote of hope and a possibility of survival and development. Presented as a utopian site of natural and social harmony, the secret garden spatialises hope and countervails the entropic social and natural forces.

Komsta, Marta (Maria Curie-Skłodowska University, Lublin, Poland)

The Remains of Eden in Mark Romanek's *Never Let Me Go* (2010)

From Basrah we sailed, day after day, night after night, over the sea, visiting island after island and land after land, selling or bartering our goods at each. One day, after some weeks of sailing out of sight of land, we saw an island in the sea with such fair greenery that it appeared like one of the gardens of Eden.

The First Voyage of Sindbad the Sailor

Mark Romanek's 2010 adaptation of Kazuo Ishiguro's novel *Never Let Me Go* (2005) enjoys a status of a particularly faithful novel-to-film conversion by virtue of the close cooperation between the writer and the creators of the film. At the same time, the filmic transference of Ishiguro's narrative reveals a tension between Art and Nature that corresponds to the structure of a society whose condition is based upon continuous biological exploitation of its most precious rationed goods, the Clones. In the analysis to follow, I want thus to examine how the anti-utopian function of Ishiguro's novel is foregrounded in Romanek's adaptation through the depiction of (un)natural landscapes. What follows, the natural world and its appropriation function as the reflection of the discord between the narrative's Clones and their Originals, between the implied unnaturalness of the former and the precarious humanness of the latter.

Kowalczyk, Andrzej (Maria Curie-Skłodowska University, Lublin, Poland)

The world in (dis)harmony: an interpretation of Yevgeni Sherstobitov's film adaptation of *The Andromeda Nebula*

The 1967 film adaptation (dir. Yevgeni Sherstobitov) of Ivan Efremov's utopian novel *Andromeda Nebula* (1957) is the first and only part of the unfinished cycle. This fact alone creates a fascinating interpretative problem: should one consider the adaptation in the context of the entire novel, with the "missing" textual information elucidating and completing the cinematic image, or, conversely, should one regard Sherstobitov's rendition as an independent, self-contained artefact? The issue is significant inasmuch as the latter approach modifies Efremov's utopian message. Consequently, to some critics the film appears "an obscure and apparently unsuccessful Soviet adaptation of the classic Russian utopia" (Peter Fitting, "What is Utopian Film?...", 1). Darko Suvin observes that "Efremov's strong anthropocentric bent places the highest value on creativity, a simultaneous adventure of deed, thought, and feeling resulting in physical and ethical [...] beauty" (*Metamorphoses of sf*, 267). And although it is true that "creativity is *always* countered by entropy, and self-realization paid for in effort and even suffering [my emphasis]" (267), there is a sense of optimism permeating the novel's utopian universe. However, in Sherstobitov's film analysed as an autonomous semiotic text, the overwhelming communal harmony seems distorted by individual characters' misfortunes, which, in turn, implies a non-orthodox, ironic construal, at least from the standpoint of a modern viewer. The paper will focus not so much upon recreating Sherstobitov's contemporary ("ideal") viewer but rather upon exploring the role of a socio-political context within which the film is perceived. It will be argued that the postulated universal harmony of the (communist) society is likely to be read as a disharmony, which, to a degree, coincides with the observation made by Elana Gomel that "utopia contains the seeds of its own downfall".

Lai, Sufen Sophia (Grand Valley State University, Michigan, USA)

The Poetics of Utopian Pursuits: Chinese Literati in the Garden

Garden design and garden activities are integral parts of Chinese literati's quest for utopian existence. Such utopian pursuits of the Chinese literati reach back to as early as the Six Dynasties (220-589). Famous garden banquets, such as those held in the Garden of Golden Valley and the Orchid Pavilion during the third and fourth centuries, have been immortalized through poetry, painting and calligraphy to demonstrate the literati's utopian world. However, it was during the Ming dynasty, through Ji Cheng's master work, *Yuan Ye* (The Craft of Gardens), that the craft and philosophy of Chinese gardens became systematized.

"Although it is made by human, it is as if 'opened' (created) by heaven." This is how Ji Cheng (1582-1642) summarizes the central principle of literati gardens. This principle is rooted in Daoist mythology and philosophy, which since the Six Dynasties have had a profound impact on Chinese garden design and on Chinese literati's relation with their private gardens. However, it is not the idealized physical garden alone that constitutes the utopian realm for the Chinese literati. For the Chinese literati, there is what I call "the poetics of the utopian pursuits" in the garden which involves not just the architectural aspect of garden design, but also other integral experience of literati activities in the garden, such as poetry-writing and wine-drinking. This paper examines this poetics of utopian pursuits embraced by Chinese literati.

Lauri, Marco (Independent Scholar, Italy)

The Nightingales sing in the Garden of Geometry

The space of opposition to the dominant social practice is not necessarily a physical space, either real or imagined. It can be an ideal, rhetorically constructed space of mind, an area of emotional and intellectual determination, that opens at times the possibility of a social alternative.

It can be the case the "space" created by the discourse about love – both, at least, in the West and in the Muslim countries. Love triangles in literature can be used to express forms of political opposition to hegemonic social discourses and practice, though this opposition often leads to pain and death. My paper will try to explore the utopian dimensions of this literary theme through Medieval and Modern examples from Arabic, Persian, Italian, French and English literatures.

Narratives such as Neẓāmi's *Xosrow va Širin* and the tale of the three lovers in the *Arabian Nights*, as well as poetry like some quatrains by 'Omar Xayyām, will be taken as a starting point in the context of wider Islamic discussions about love; medieval Western texts from France and Italy, especially Dante's *Vita Nova* and Christine de Pizan's *Cité des Dames*, will be briefly discussed before considering the political implications of love in Ippolito Nievo's *Le Confessioni di un Italiano* and the innovative treatment of the

theme by William Temple's *The Four-sided Triangle*.

This historical excursus could shed light on the poetics and politics of love through time and space and highlight its subversive potential.

Layna, Jose Ramon Alvarez (University of Alcalá de Henares, Spain)

Robert Owen: A Reconsideration

The relevance of the figure of Robert Owen from an academic point of view is profound and multi-faceted. The British thinker and industrialist had a long life during which events central to the general development of Western culture took place.

Both in his life and his works he integrated industrial modernity upon a substrate of Judeo-Christian tradition. As such we understand in Robert Owen and the Anglo-American culture, the Judeo-Christian tradition as an underlying element from which to understand Western modernity, a modernity that is also a requirement and condition for the development of the industrial era in the historical framework to which we have alluded.

In broad terms, we have studied the weight of the Judeo-Christian tradition on Robert Owen from his childhood, which is a marked continuity on the British thinker. On this, we have seen that Owen developed his philosophy upon early contact with matters relating to the peculiar British modernity, between Wales and England, to which was added the experience of early contact with the English industrial phenomenon in Manchester.

Consistent with this, we find in the time, life and mind of Robert Owen, the intersection of those three elements that are key to understanding the West that we have inherited from the nineteenth century.

To all this, we must add the intellectual influence that the era and his life have on different areas of thought: theology, philosophy, history, etcetera. Indeed, philosophical and religious thought, and history tend to act in an interrelated manner on Robert Owen, who was made between Judeo-Christianity and modern-industrialism across Wales and England, but who was marked definitively and in a very special way by Scotland. Scotland represents much for a Robert Owen who would take on board the Scottish Enlightenment, frequently orientated to practical experience, on one hand. On the other, Robert Owen also came into contact with the peculiar and unorthodox religiosity of that Scottish context.

So far, we have seen in very general terms what formed Robert Owen and the times in which he lived, having also alluded to the fundamental importance of both from the point of view of the history and culture of the West. Robert Owen's existence was that of a man preoccupied with the possibility of constructing a response to this history from the point of view of the rational-irrational. Here, Owen is, in the same way as other authors and thinkers, an internal process of that Christian-Modern-Industrial time. The interest then of Robert Owen as a vital process and intellectually internal to that historical evolution of the West is fundamental.

Levi, Jane (King's College London, UK)

Charles Fourier's Gastrosophy: A Utopian Vision of Food

In Charles Fourier's Harmony, difference is celebrated and utopia achieved through his theory of true association, a finely nuanced sharing of tastes, interests and desires, achieved through the interoperation of carefully calibrated mixed groups (or 'series'). Every aspect of this society of the future is designed in detail, and worked examples of his new science in action— often humorous and applied to everyday life - are woven into the theoretical texts in order to, as Fourier himself says, make the reading more palatable. Food is frequently at the centre of these illustrations.

This paper investigates Fourier's proposal for Harmony through the lens of his science of gastrosophy, reviewing his concrete proposals for an alliance between agriculture, cooking and dining, as well as his insistence on the core position of the finest food in the education, daily life and pleasures of Harmonians. It will go on to consider gastrosophy's relationship with the invention the restaurant and development of gastronomy in late 18th and early 19th century France, in particular the tensions between them. Often an irascible critic of other theorists, Fourier's approach to gastronomy was no exception. Just as he lambasted Robert Owen for missing the point of true association, he damned in the strongest terms the frivolous false 'science' of gastronomy developed by writers such as Grimod de la Reynière and Brillat-Savarin. Through the holistic completeness of the Harmonians' relationship with food, in contrast to anyone else's ideas, Fourier presents his unique path to the utopian good life.

Levitas, Ruth (University of Bristol, UK)

What news from Nowhereisland

This paper explores the interface of art, politics and utopia. As part of the Cultural Olympiad in 2012, the artist Alex Hartley created the *Nowhereisland* project. A hitherto unmapped island exposed by receding Arctic ice was claimed as a new state, and towed from Svalbard to Britain and around its coasts, accompanied by local events and terminating at Bristol. The physical presence of the island was accompanied by a mobile land-based Nowhereisland Embassy. Both here and through its virtual domain, people were invited to sign up as citizens of Nowhereisland, and contribute to a collectively-produced constitution. By the end of the project, Nowhereisland had 23,003 citizens; the last to sign up was a young woman from Chad. After the final weekend in Bristol, the island was dismantled and distributed among its members, including the small piece I will bring with me. The utopian character and political and environmental intent of the project was explicit. But this project, like the work of the artist Jeremy Deller, raises some

important questions about the relationship between art and politics and the education of desire. How far does such art, in Hartley's case publicly funded, effectively articulate a transformative utopian agenda? In so far as it articulates questions excluded from political discourse, are these defused by their presentation as art? Is this art as politics or politics as art, situation or spectacle?

Lewis, Caroline Dale and Lewis, Owen (New Harmony, Indiana, USA)

Threading Our Way

As direct descendants of David Dale and Robert Owen of New Lanark, we explain and discuss the application of their principles of enlightened capitalism to our textile workshops in New Harmony and Nepal and in partnerships with fair trade organizations in Senegal and Bangladesh.

Litwack, Eric (Queen's University (Canada) Bader International Study Centre and Syracuse School of Architecture, London)

Utopianism in 1930s Modern American Architecture: Technology and Futuristic Perspectives

Recent work on modern American architecture by scholars such as Christopher Innes and Robert W. Rydell has addressed the link between 1930s modernism and utopian themes in the projects of architects and industrial designers such as Norman Bel Geddes and Buckminster Fuller. Much of this work has focussed on modernism's promotion of high tech capitalist democracies of the future, with the high point of this sensibility reasonably identified as the New York World's Fair of 1939, a celebration of American technology as a shining path towards a technocratic and corporate future.

However, of equal interest is the aesthetic fascism of a pioneer of American modernist architecture, Philip Johnson, during this same period. This rather particular fascistic trend in American architectural modernism, along with Bel Geddes' socialist sympathies during the same period, provide ideological alternatives to the corporate capitalist vision of mainstream American modernism.

In this paper, I intend to draw out some of the philosophical implications of 1930s American modernism for both aesthetics and ethics. This will involve a brief overview of the social vision of the above architects and designers in their varied perspectives, as well as a critical analysis of American modernism's enthusiasm and historical legacy.

Liwiński, Mateusz (The John Paul II Catholic University of Lublin, Poland)

Utopia of Passion: A Fragmented View on *Blade Runner*

In this paper I will discuss the relevance of Walter Benjamin's 'utopia of the feminine' to Ridley Scott's futuristic vision in *Blade Runner* (1984). Christine Buci-Glucksmann argues that in the nineteenth-century France studied by Benjamin in the process of urbanization women rather suddenly entered the commodity production. This event in connection with big-city prostitution casts women as 'mass-produced article[s]' and testifies to exploitation and maximization of profit—resulting in the loss of aura/decline of love. The woman becomes the allegory of modernity—a 'mythic correspondence' between technology and symbol. The modernity of progress and linear development of history doesn't account for barbarism and manifests as classical beauty. In contrast the modernity that Benjamin espouses, one that is in a state of crisis, attempts at destruction of appearances. 'Catastrophist utopia' rejects the total illusion of unity and introduces forces of fragmentation and barbarity as critical. The dystopian future of *Blade Runner* puts in the center of its focus a *petrified* world of decrepit materiality. The object of manufacture is an artificial human whose biological and political status is polarized in relations with their maker. Biologically equal if not superior, the androids resort to murder to escape their 'labor camps' on off-world colonies to be, in turn, 'retired' or legally murdered on Earth. Female androids, sex-toys produced for the pleasure of their master emerge from the backdrop of dark alleys of the decaying city as the very objects whose sole aim is to rhetorically demystify seemingly ordered entirety of the dominant system.

Magid, Annette M. (SUNY Erie Community College, USA)

Failed Dreams: A Study of Utopian Communities Proposed by Ann Lee, Charles Fourier and Edward Bellamy

The United States served as a fertile testing ground for utopian dreams, especially from the end of the eighteenth century through the end of the nineteenth century. I have selected three utopian philosophies based on the theories of Ann Lee, Charles Fourier and Edward Bellamy as a means of examining the plans, hopes, realities and failures of the utopian communities established in various locations in the United States. While Lee's and Fourier's communities established buildings, were inhabited and predominantly functioned as viable utopias, Bellamy's 'communities' were established in drawing rooms as Nationalist Clubs formed by so-called Bellamyites, who sought to nationalize industry. In spite of the lack of actual geographic locations such as the Shaker Communities established with Ann Lee's utopian theories or cities such as Utopia, Ohio established with Charles Fourier's utopian theories, the 'communities' formed by Bellamyites in their Nationalist Clubs influenced an even larger population and had a more extensive impact on sharing utopian theories with the general population.

The focus of my paper is to assess the socio/political issues in three U.S.-based utopian communities and attempt to establish some parallelism in the parameters which lead to the success, yet ultimate failure of each utopian dream.

Marks, Peter (University of Sydney, Australia)

Securing the Borders: Monitoring Utopian and Dystopian Environments in Times of Climate Crisis

Bill McKibbin's *The End of Nature* berates humans: 'we are no longer able to think of ourselves as a species tossed around by larger forces—now we are those larger forces. Hurricanes and thunderstorms and tornados become not acts of God but acts of man'. The Age of the Anthropocene registers the capacity of humans to exploit and rework the environment for their own purposes, actions that have often created new utopian and dystopian spaces. As the negative effects of planetary exploitation become more pressing, monitoring borders between utopian and dystopian spaces (let alone defining what constitutes utopian and dystopian) becomes more problematic. Recent creative projections into the near future depict worlds in which those within the utopian spaces set up systems of border security to enforce delineated zones, while subversive or resistant forces work to breach or overthrow those areas. This paper looks at contemporary novels and films that explore the relationships between encroaching environmental disaster and monitoring regimes. The natural environment has often seemed an inherently utopian space, but wildernesses and deserts can be dystopian as well, especially as developing environmental traumas blur the line between the 'natural' and the 'constructed'. Equally, the natural environment has often seemed a surveillance-free space, a haven from scrutiny. This paper aims to explore how times of climate crisis reconfigure how the borders separating the utopian from the dystopian are defined and maintained.

Mao, Xin (King's College, London, U.K)

Utopian community in the view of Emmanuel Levinas: An ontological revolt

Emmanuel Levinas is not a frequently mentioned figure in the discussion of utopian thinking, but his sparse writing related to his alternative way of conceiving the concept of utopia has undeniable importance to utopian thinking. In this paper we will examine the ethical utopia in Levinas and its implication on utopian community, which will be seen as an ontological revolt.

Levinas's utopian thinking is primarily ethical, which, different from striving for a perfect social order, endeavours to conceive a utopian subjectivity. For Levinas, the effort of utopianism for a new political order risks immanentism which only leads to another totality. For him, utopia should exist as an ontological revolt in the subjectivity level. Especially in his later philosophy represented by *Otherwise than Being or beyond Essence*, Levinas signifies null-site utopia as subjectivity that nullifies its occupation in the world and substitutes for the other. The previous relationship between 'I' and 'other' where an ideal social relation can be built on is hence altered to an infinite movement from the self to the other, where the self bears an infinite responsibility for the other.

This exposition of Levinas is nowise a moral requirement. The even deeper revolt in him is to view the condition for this ethical utopia to be its sublimation. This is to say, Levinas's utopian discourse is not for the realization of an event in the future; instead, it is a sublimation of reality which conditions reality. Only with this condition, the possible violence that the totality of the same does to the absolute other can be avoided.

Maziarczyk, Grzegorz (The John Paul II Catholic University of Lublin, Poland)

A self-fulfilling dystopia: Leslie Libman and Larry Williams' film adaption of *Brave New World* by Aldous Huxley

The aim of my paper is to analyse disharmony between Huxley's novel and its 1998 film adaptation in terms of aesthetic mainstreaming, identified by Robert Stam as atypical property of Hollywood productions based on literary texts. The film significantly alters the plot, characters and setting of the book in an attempt to "modernise" it and make it palatable to modern viewers. As these modifications involve incorporation of stock elements of such popular filmic genres as romance or thriller, they cannot but result in a drastic departure from Huxley's anti-utopian message. Far from being a perfect state, the creation of which involved sacrificing religion, science and art, the filmic World State appears rather to have been modelled on modern mega corporations, intent on brainwashing all the citizens into mindless consumers. On the one hand, the film thus acquires a dystopian rather than an anti-utopian dimension in that its aim is to present an oppressive system, not to warn against (misguided) utopianism. On the other hand, it reveals that the World State is actually inefficient as well as corrupted and provides the happy ending in which the two major characters simply escape its controlling power. In its catering to the viewer's escapist desire and aesthetic mainstreaming of *Brave New World*, the 1998 adaptation thus becomes a paradoxical confirmation of Huxley's extrapolation.

Melano, Anne (Monash University, Australia)

The importance of Outopia

In an interview in *Semeia* (1992), Fredric Jameson distils utopian rhetoric into a purified "authentic utopian" which has passed through the condenser of social class, and a residue of "empty ... visionary utopianism". Essentially, he returns part of utopian rhetoric to a possible productive schema such as utopian impulse/utopian program (*Archaeologies of the Future*) and dismisses the remainder. However, an alternative reading of "utopian rhetoric" might support its status as a third form – a utopia that is detailed and yet insubstantial, shimmering alongside society-as-it-is, revealing a concrete situation in history to be grotesque by projecting it in mirror-inverse. It critiques an actual socio-political situation, but uses a positive image to do so, as Rousseau's representation of the primal utopia shows. It desires not its own mirage but radical amendments to the contemporary world. A number of utopian sub-genres belong more to this third form than to either impulse or program, including arcadian, primitivist and medievalist fantasy

utopias. Comparing Rousseau's *A Discourse Upon the Origin and the Foundation of the Inequality Among Mankind* (1755) and James Cameron's *Avatar* (2009), this paper suggests these are outopias, situated in the unreachable world through the looking glass, and so tend toward the fantastic; but are potent, as the popularity of Rousseau's work in the French revolutionary period and the prevalence of medievalist fantasy utopias suggest. This interpretation offers a way to understand the relationship of fantasy utopias to modernity other than by reduction to mere consolatory nostalgia for lost certainties.

Memos, Christos (University of Abertay, Dundee, UK)

From Uprisings to Self-institution: Outbursts, Bridges and Openings

This paper seeks to link and re-evaluate past and present uprisings across the globe from 1953 to 2013, especially Hungary '56, May '68 and contemporary revolts through the ideas of the council communist tradition. The aim will be to place them in comparative perspective, trace their utopian elements and draw lessons for the radical anti-capitalist movement.

Contrary to neo-liberal and conservative views which consider past and present uprisings as isolated and unpleasant incidents or as temporary episodes, the paper argues that there is a continuity of the revolutionary tradition that ruptures the homogeneous time of official history. It seeks to shed light on what connects these sunbursts and argues that the issue vis-à-vis the forms of organization in an emancipatory movement could be re-examined in the light of past and present incidents of unrests. The collective and radical praxis of those involved in the revolts posed the question as regards the means-end relation and the answer was given by the revolted themselves through the formation of 'open popular assemblies' and 'councils'. The participants created forms of self-organisation, through and in their own radical activity, which could be seen as being part of a long-standing process of building 'bridges' and aiming to unite the plurality of resistances and rebellions. These bridges could simultaneously be understood as passages which could lead to theoretical and practical openings. They could create new horizons and creatively transform both the theory and practice of the anti-capitalist movement with a view to moving from revolts to revolution.

Miller, Timothy (University of Kansas, USA)

Utopia interrupta: change and longevity in intentional communities

It is a commonplace to observe that intentional communities are, for the most part, fairly short-lived. But it is also obviously the case that a minority are quite long-lived. So just what elements contribute to longevity? Rosabeth Moss Kanter has described commitment mechanisms as keys to communal endurance, but later tests of her hypotheses seem to contradict her findings. Meanwhile, few other avenues of analysis have been pursued. Here I propose to explore communal longevity by examining change: presuming that all communities change, sometimes dramatically, over time, what changes seem to abet survival? This paper will outline some ways in which communities have changed and survived (indeed, sometimes prospered), drawing on examples of communities that are alive and well after several decades (and in some cases several centuries).

The paper will examine several specific communities, including some international communal movements with multiple locations, that have survived over long periods of time, probing the diverse mechanisms and practices that have kept them together through the changes they have experienced. It will argue that although some groups have found successful formulas for survival, those formulas are not all alike, and that trying to identify a single key, or set of keys, for communal survival is a hopelessly elusive quest.

Milner, Andrew (Monash, University, Melbourne, Australia and Institut für Englische Philologie, Freie Universität Berlin, Germany)

The Sea and Eternal Summer: Utopia as Futurology

The "SF Masterworks" series, launched by Millennium in 1999 and currently published by Gollancz, had reached 111 titles by the end of 2012. The vast majority of these were either American or British in origin, but the list also included isolated instances of translations of Eastern European science fiction. Early in 2013 George Turner's *The Sea and Summer* became the first Australian novel to be added to the list. First published in 1987, it is one of the earliest science fiction novels to devote serious attention to the politics of climate change. In 1988 it won both the Commonwealth Writers' Prize and the Arthur C. Clarke Award for the best science fiction novel published in Britain. The novel is organised into a core narrative, comprising two parts set in the mid twenty-first century, and a frame narrative, comprising three shorter parts set a thousand years later, amongst "the Autumn People" of the "New City". The dystopian core narrative deals with the immediate future of our "Greenhouse Culture", the eutopian frame narrative with the retrospective reactions to it of a slowly cooling world. Turner had intended his novel as futurology and this paper will assess its adequacy as such.

Morgan, Diane (University of Leeds, UK)

"Polyphonic Architecture" and the Right to a Different Way of Living: The C19th French Utopian Socialists' Challenge to Building Today.

The works of Saint-Simon (and the Saint-Simonians), Fourier and Proudhon offer a strong ethical contribution to an anti-statist, libertarian form of socialism, of topical interest today, which reinvests in the social and the local as a way of thinking the global, redefines the nature of work, and places value on pleasure, happiness and the arts (whilst providing a critique of what we would

now call “consumer culture”). My paper would focus on the crucial place that architecture, the art of construction, plays in their work. All three thinkers critique the approach to architecture of their times, regarded as indicative of the stultified thoughts of *brutiers* or “sad calculators” who can only conceive of the world as essentially composed of isolated bodies (*corps bruts*) to be juxtaposed. By contrast, the importance accorded to movement, sound and light-waves by the French “utopian socialists” attests, not only to their being influenced by the emerging discipline of physiology, but also to their reconsideration of architecture’s nature and thereby its proximity to the fluid art of music.

In *The Principle of Art and Its Social Function*, Proudhon exclaims:

We cannot live in this barbarity; we must get out of it at all price, whilst conserving our scientific gravity and our industrial positivism. There are other means to be employed, other forms to create, other combinations (*agencements*) to be imagined. Through culture, the earth must become one immense garden and work, through its organisation, one vast concert”. The importance accorded to the attunement and synchronization of “live forces” (*forces vives*)- as contrasted with the perpetuation of dead, traditional *bric-à-brac* which clogs up and ultimately thwarts, dynamic social processes- is one that all three share in their search for “universal harmony.

Given the primacy of the planet’s “musical destination” for Saint-Simon and his followers as well as for Fourier and Proudhon, this paper would examine the social and ethical implications of architectural “sounding”, in particular in relation to the building materials of stone, wood and metal (and by extension reinforced concrete). As such this paper places the emphasis of the aesthetic appreciation of architecture not so much on the visual, as on the sonic and the auditory. It would also be exploring how this reattunement to the medium of architecture could be seen to produce ethical effects by challenging us today to materialize a better, more utopian, society.

Nakládalová, Iveta (Universidad Autónoma de Barcelona, Spain)

Utopian city and the topography of the sacred

The architecture of utopian city can be, undoubtedly, conceived of as a symbolic representation, as a material and tangible image of the ideal *polis*, as a topographical expression of a harmonious commonwealth.

Generally speaking, utopian cities tend to adopt geometrically perfect outlines. Some scholars claim that this kind of regular spatial organization can be traced back to quintessential models of ideal city (among them, to Plato’s Atlantis), and should be related directly to the *political geometry*: the perfect design (i.e. symmetrical, regular & uniform) of the urban space reflects, in fact, the faultless political, social and jurisdictional constitution of the community.

In my opinion, however, the architectural outline of utopia echoes not only the splendour of the civil arrangement of the city and its search for political and social harmony, but also a *superior* design, an exploration of metaphysical order. The exemplary geometrical layouts, especially the circular and concentric patterns, refer also to paradigms of transcendental order (in first place, to the notion of totality and wholeness). As I aim to show in my paper, the geometry of certain utopian cities thus intends to mirror -and imitate- the cosmological order. It exhibits (or attempts to do so) the nature of the sacred space and reflects the connection (and the reciprocity) between the individual and the society, as well as the correspondence between the perfect community and the universe.

Pisarska, Katarzyna (Maria Curie-Skłodowska University, Lublin, Poland)

Seeing the Other Side of the Hill: Personal Transformation and Social Stasis in Frank Capra’s *Lost Horizon*

In his study *The Story of Utopias* (1922), Lewis Mumford observes that “the will-to-utopia causes men to live in two worlds,” namely the physical world of affairs and the world of ideas. This general view on utopian consciousness, which has been developed by other theorists of utopia, is exemplified by Frank Capra’s film *Lost Horizon* (1937), based on James Hilton’s 1933 novel of the same title. Showing an encounter between a group of Westerners, whose plane has crashed in the Himalayas, and the inhabitants of the hidden valley of Shangri-La, Capra’s work dramatizes the way in which the boundary between the “world within,” which harbours a utopian dream, and the “world without,” which represents man’s physical and social environment, can be transcended towards utopian wholeness. It is my contention that Capra’s production not only enunciates but also enhances the utopian characteristics of Hilton’s literary Shangri-La, pointing to the dialogic nature of the aforementioned encounter, whose best incarnation is the film’s protagonist, Robert Conway, “the man who always wanted to see the other side of the hill.” By means of visual elaboration and music, which foreground the pattern of (re)integration and (re)engagement, the film creates a space of mediation and semiotic exchange between Same and Other. This amounts to what Gadamer would call the “fusion of horizons;” however, the film’s ending clearly indicates that understanding and generation of meaning are no longer in progress, as Gadamer postulates, but rather complete.

Radice, Hugo (University of Leeds, UK)

Utopian Socialism and the Marxist Critique of Political Economy

Most socialists have been reluctant to speculate on the nature of a future form of society based on their own political ideals. They have preferred critical discussion of capitalism and its precursors, while vigorously disagreeing among themselves with regard to the

real-life socialisms of the social-democratic and Soviet types. This stance has seriously weakened the ability of socialists to win support for their views. It also involves a serious misreading of Marx and Engels: the object of their critique of the utopian socialists was not the sort of society the latter sought to create, but their failure to link their ideals effectively to contemporary realities, thereby limiting the reception of their vision.

Neither social democracy nor Soviet communism, so influential in the last century, survive today as effective social forces. The reluctance of their thinkers to articulate an idea of socialism may be partly responsible for this decline. This paper sketches in very broad terms what a socialist society could be, starting from Marx's idea of a "free association of producers", which has much in common with the ideas of some literary utopias of the left, such as those of William Morris and Ursula LeGuin. Four main conceptual elements of a socialist utopia are proposed:

- a) work is understood as useful labour that meets the human need for creativity as well as subsistence;
- b) production is seen as embracing both the physical transformation of nature into means of subsistence, and the political administration of these activities;
- b) an association can only be 'free' if there is general acceptance of substantive material equality as the basis for equal participation in production and reproduction;
- c) education is based upon ensuring that all are capable of participating in useful labour and in its direction.

The effective development of a socialist society depends on recognising the seeds of material interdependence, creativity and self-government hidden within the private and public institutions that currently mediate human encounters.

Ramos, Iolanda (University of Lisbon, Portugal)

The Ideal Garden: Flower Imagery and Female Identity in Victorian Society

This paper seeks to link the multidimensional symbolism of the garden taken as a place of harmony with the language of flowers as conveying a social and moral code acknowledged both in the Victorian age and today. Drawing on the Ruskinian "go to Nature" precept, a background for the debate on industrialisation will be provided. This paper then proceeds to focus on some examples of Pre-Raphaelite art in order to show how flower imagery both sustained and subverted stereotyped female roles. Finally, it will discuss how floral symbolism was used as a means for women to recognise their "natural" place in society and to succeed in turning their home into a garden as well as a paradise, where they could play the part not only of angel but queen. Floral representations, both in the literal and the figurative sense, will thus be examined in their relation with Nature and with utopian constructions of gender identities.

Rannocchi, Emiliano (University of Udine, Italy)

Utopian/Dystopian Architecture in Jerzy Sosnkowski's *Mad Cathedral*

Mad Cathedral is the title of Jerzy Sosnkowski's short story, published in 1927. Jerzy Sosnkowski, the younger brother of General Kazimierz Sosnkowski, today almost completely forgotten, was a Polish architect and a novelist. His *Mad Cathedral* tells the story of two friends and architects in the futuristic Amsterdam of 1942. The first of them, Kaf, is entrusted with the project and realization of a cathedral, the second, Keat, of the underground. Kaf is in love with a young, mortally sick girl. When the girl dies he plunges into a deep depression and the cathedral he is building becomes a mirror of his psyche, a dystopian monster threatening to fall down under the weight of its towers, growing higher and higher heavenwards. *Mad Cathedral* makes a direct link between architecture and modern utopia/dystopia. Sosnkowski ponders on the subtle borderline beyond which rationalistic utopia turns into madness. He seems to be aware of contemporary Dutch architecture (De Stijl?) and without doubt his description of the Amsterdam of the future shows the influence of Antonio di Sant'Elia's *Manifesto of Futuristic Architecture*. Additionally, the choice of the cathedral as a symbol of modern architecture and civilization arouses associations with Gropius's *Bauhaus Manifesto*, in particular with the woodcut by Lyonel Feininger which accompanied it, and which aimed to represent the renewed union of the arts and crafts in the building of future civilization.

Reis, José Eduardo (Universidade Trás-os-Montes e Alto Douro, Portugal)

The idea of progress and the theory of cosmological evolution of Teilhard de Chardin

One of the key ideas of modernity is the secular conception of progress, whose remote doctrinal foundation is rooted in the apocalyptic dimension of Judeo-Christian thought, and whose appealing quality deals with future time as a modality of perfect time. Already in the fifth century of our era, St. Augustine, despite his rejection of millennial expectations related to the inauguration of a future Messianic earthly kingdom, expounded in his *City of God* a principle of intelligibility ruling the course of history, phasing it into seven ages, the last to be achieved in a post-time eternity. This model of optimistic thinking underlying the general phenomenology of existence on the basis of a cumulative and linear evolutionary theory of historical progress had numerous avatars in Western civilization, either of a theological and spiritual character (among which the theory of the three ages of Abbot Joachim of Fiore in the thirteenth century is perhaps the best known model) or a social-ontological one (examples of which are the different proposals targeting the evolution of human consciousness formulated by eighteenth- and nineteenth- century social thinkers, notably by the so-called "prophets of Paris", Turgot, Condorcet, Saint-Simon and Comte). In this paper I intend to discuss, in the light of the general

notion of progress, the evolutionary theory of Teilhard de Chardin (1881-1955), a kind of scholastic theoretical construct of the twentieth century in which reliable paleontological data and bold theological speculations are articulated within a utopian constructive representation of the social and ontological becoming of the world and the universe.

Rubel, William (Independent Scholar, UK)

The Early Modern Kitchen Garden: Edenic Harmony within Four Walls

“When Almighty {God} had exiled our Fore-fathers out of Paradise, the memorie of that delicious place was not yet so far obliterated, but that their early attempts sufficiently discover’d how unhappy they were to live without a Garden”.

John Evelyn (1620-1706), Britannicum Elysium (2000, posthumously published)

The mythic Garden of Eden was a well-watered place within the larger more arid land of Eden. In exchange for tending the garden Adam and Eve comfortably lived year-round on the food it produced. Every day was a feast day in Eden.

Drawing on period gardening books, and to a lesser extent cookbooks, I explore ways in which walled British kitchen gardens of the seventeenth- and eighteenth-centuries were explicitly and implicitly created with reference to the Garden of Eden.

The master of a walled kitchen garden consciously aspired to recreate a fecund earthly paradise within a defined walled space. In contrast to farmland with its single annual crop, kitchen gardens produced varied food and medicine twelve months per year. Year-round one could walk the garden’s paths and graze, as had Adam and Eve.

The wall-bound garden was a multi-layered place. It was a practical space that produced food for the elite table. It was also an idealized space defined by its walls in which science driven by belief achieved near-miraculous horticultural results. Through architectural design and aggressive garden management the kitchen garden was set apart from the geography of its location: the fecundity of its soil, the technologies for extending seasons, the plethora of species grown, and the combination of ordered vegetable beds and a complex work plan each supported the other to establish a Utopian Paradise in the British countryside.

Russell, Elizabeth (Universitat Rovira i Virgili, Tarragona, Spain)

Cityscapes: Dubai Reaching for the Sky.

What cities are, and how they become what they are, is not only a matter of urban planning and geographical context but also of the psyche. Psychogeography involves a dialectic between a real or imagined place and the emotions felt when apprehending that place. As Leonie Sandercock puts it, cities are “built thought”. They tell narratives, reveal secrets, store memories and colour dreams. They talk of “loss, yearning, hope, desire, fear and memory”. All stories require a listener, one whose mind and heart are open to negotiate difference, confront fear and mediate memory. Above all, a listener who is attentive to change and ready to share dreams and take responsibility for the city’s nightmares in the hope of constructing a *better* place rather than a *perfect* place. This talk will focus on the work of two theorists: Leonie Sandercock and Sara Ahmed. Sandercock’s *Cosmopolis II: Mongrel Cities in the 21st Century* (2003) proposes that the being and becoming of cities be based on a “sensibility that is as alert to the emotional economies of the city as it is to the political economies”. Ahmed discusses how these emotions originate and then spread. Her *The Cultural Politics of Emotion* (2004) and *The Promise of Happiness* (2010) constitute a cultural critique of the ethics behind the imperative of happiness, and the implications involved with dealing with fear and anger.

The paper will refer to the city of Dubai as an expression of these theories.

Sargent, Lyman Tower (University of Missouri-St. Louis, USA)

Domestic Life in Utopian Literature

“The daily texture of Utopian life was woven of various and interesting foods and drinks, of free and entertaining exercise and work, of sweet sleep and of the interest and happiness of fearless and spiteless love-making.” H.G. Wells.

Most people actively dislike or hate dealing with everyday life questions like paying bills, washing the dishes, dealing with home repairs, and the like, but these things have to be done, day in and day out. Given this, how are such questions were dealt with in utopias. Some utopias appear to ignore everyday life in that they are primarily concerned with the principles that, once implemented, will make the good life possible, others glance at such issues, and yet others pay considerable attention to them. But even in those utopias that appear to ignore such issues, there is almost always some depiction of everyday life, such as what and where people eat, who prepares the food, who serves it, and who cleans up afterwards.

In this paper I look at what I shall call domestic or home life. This involves such essential subjects as family life, child-rearing, clothing, food, housekeeping, and shopping. I mention all of these topics, but to keep within time restraints, I will focus on food and housekeeping, and regarding the later specifically on what was called the “servant problem”.

Sargisson, Lucy (University of Nottingham, UK)

A Democracy of all Nature: taking a utopian approach

This paper examines recent debates about democracy and nature and suggests that what I call 'a utopian approach' can make a valuable contribution to these debates. The paper focuses on a trend that occurs inside several quite different strands of democratic theory. This is the trend toward 'broadening' democracy, to 'include nature'. This has always been the position of deep ecologists

but other approaches are also taking this trend, including deliberative democratic theorists. The paper illustrates ways in which utopian fiction and experimentation can contribute to these calls for a democracy that 'includes nature'. This debate involves political theory – thinking about democracy in radically inclusive ways – and also political practices – realising a democracy of all nature. I argue that while a utopian approach has limits (and cannot provide all of the answers or offer blueprints for a perfect world), it can nonetheless both inspire an attitude and create conceptual spaces in which it is possible to imagine a radically different democracy all of nature. Simply put, a utopian approach can shift the parameters of what is conceivable.

Şentürk, Emine (Atılım University, Turkey)

The Rearrangement: Harmony Brought by Physical Borders but in Psychological Terms in *Divided Kingdom* by Rupert Thomson

Rupert Thomson's *Divided Kingdom* (2005) reflects the re-formation of the United Kingdom according to the humours of the people (sanguine, choleric, melancholic, and phlegmatic). Not to colour, race, or financial conditions, but "to psychology, according to type" (Thomson 8). Although this seems a psychological division, it is a geographical and physical division as well with concrete walls and some guards since the health and harmony of the society is resembled to those of the body. In this re-formed society under the name of the Rearrangement, the concept of family has also been reshaped because there is no traditional family value or understanding. The people who are categorised under the same humour are collected as the new families as it is grounded on the collection of temperament and on the idea that there will be no disagreements or discussions among the members but only harmony. However, this utopic vision of the government turned out that it has solved nothing but only triggered it in different regions. Hence, this paper aims to question whether dividing and classifying the people with some specific rules or some specific categorisations to bring harmony with sameness would / could be constructive or destructive.

Shadurski, Maxim (University of Edinburgh, UK)

The Architecture and Institutional Framework of a World State: Future London in Aldous Huxley's *Brave New World*

This paper explores the ways in which Aldous Huxley's *Brave New World* projects London's architectural and institutional topographies as integral constituencies of a World State. My argument is that, through the satirical, and therefore alienating, depiction of urban England, Huxley intensifies, rather than disowns, an ascertainable resistance to the globalizing import of modernity. Drawing on the novel's contemporary contexts, this paper seeks to disentangle Huxley's satirical detachment from his genuine, albeit oblique, engagement with the condition of England and Englishness.

Siméon, Ophélie (University of Lyon, France)

New Lanark as a "model community": the making of a British socialist tradition

Perceived as one of Owen's most significant legacies, New Lanark has been fully integrated into the British socialist tradition, as the locus of pioneering institutions such as the infant school and the co-operative shop. This paper aims at analysing the genesis of this particular tradition as well as its enduring relevance. It is our contention that New Lanark's posterity is founded on its reputation as a "model community", as defined by Owen. We will first examine how and why Owen construed and governed the factory village as a model, i.e. both as a source of inspiration and a testing ground for his social and political views. We will especially focus on Owen's open-door policy and on visitors' accounts of the factory. Indeed, these accounts - along with Owen's various narratives of his New Lanark "experiment"- have shaped the modern representations of New Lanark, from the Fabians to the Co-operative Movement and the upcoming Owenstown project. Focusing on New Lanark's practicality, as exemplified by its schools especially, has been key in establishing Owen as the "Father of British socialism", thus rehabilitating him as a political thinker in his own right, away from Marx and Engels' critique of "utopian socialism".

Smith, Dan (Chelsea College of Art and Design, UK)

Corpothetics: Art, making and utopian impulse.

Making and engagements with materiality, particularly in sculptural practices, offer an emergent force of utopian potential, the realisation of which is bounded by, restrained within as well as enabled by, institutional frameworks of art. Bloch evokes manual and material qualities at the end of Principle of Hope. We are living in the prehistory of a world that has yet to be built. The root of this history is a human being who is creating, 'who reshapes and overhauls the given facts'. (1376) Very simply, I would like to read this act of creating, reshaping, and overhauling as embodied within material gestures. Acts of making are vital performances of world building. If we are to read Bloch in terms of a literal manifestation of materiality and material culture, both social and aesthetic operations need to be taken into account in their ability to connect and engage audiences. Corpothetics may offer one such route of engagement, but it is also necessary to try to think beyond the institutional boundaries, conservatism and dependence upon the ideological frameworks of state and capitalism that contemporary art still depends upon. A shift from aesthetics to corpothetics is a transformation into something that can re-engage with a broader social field, achieved through material, phenomenal encounters with the handmade, the lumpen, with stuff, manipulated and given life, brought to speech. In short, objects are imbued with agency. If objects are an extension of our own nervous systems, then perhaps such agency might spread.

Stock, Adam (Newcastle University, UK)

Utopia, dystopia and bodies of information

In his 1946 preface to *Brave New World* (1932), Aldous Huxley explained that he had tried to imagine ‘what a really revolutionary revolution’ of the sort envisaged by the Marquis de Sade, but enacted by scientists, would look like. His reference to de Sade points to Huxley’s interest with the limits and plasticity of the human body and notions of normality and perversion, which is underlined in the novel by the formal separation of sexual practice and reproduction (achieved using test tube production lines).

This paper examines the making and re-making of the human in twentieth-century utopias and dystopias, and seeks to pick apart the tension between the reduction and abstraction of the ‘individual’ human to information that can be processed (and subsequently reproduced) by biological science on the one hand, and the attempt to imagine and think through complex social relations on the other. This tension reaches its zenith in Neal Stephenson’s *Snow Crash* (1992), where the treatment of cultural anxieties such as the AIDS epidemic point to (an uneasy) acceptance of the human as a coded bundle of computable information wholly reproducible in cybernetic form. Here the literal *incorporation* of technologies into the human body alongside the creation of a cybernetic ‘metaverse’ explores replication, simulation and the plasticity of the human in an age in which not only test tube babies, but the manipulation of living tissue, stem cells and genetic material was already becoming a reality.

Terentowicz-Fotyga, Urszula (Maria Curie-Skłodowska University, Lublin, Poland)

From Fear to Hopelessness: Dystopian Worlds in the Film Adaptations of 1984

The paper aims at discussing the construction of the dystopian worlds in the two filmic adaptations of George Orwell’s *1984*. Through the analysis of the plot, space and character construction, I shall try to demonstrate the different ways the two films realize the dystopian function. I shall argue that the films use different defamiliarizing devices to portray the relation between the contemporary world and Orwell’s vision of the totalitarian system. Finally, I shall try to answer how the two films represent the novel’s complex ideas on the nature of power, the relation between self and society, language and reality.

Thomson, Matt (Oxford Brookes University, UK.)

A revived role for utopianism in 21st century town planning

Town planning’s emergence as a profession in the early 20th century can be attributed at least in part to a utopian fervour in Victorian Britain, expressed through the works of such thinkers as Robert Owen, William Morris, and Ebenezer Howard.

Subsequently, planning’s utopian mode became caught up in the modernist project, and, despite some early successes, by the late 20th century was criticised as rationalist and deterministic under postmodern and neoliberal thinking, although often such criticisms either have focused on the weaknesses of particular proposed ‘utopias’, or have misunderstood utopianism completely. The result has been a weaker, less forward-looking and more regulatory planning system.

The pressures of sustainable development, climate change, fragmented public services and economic recession have since led to governance perspectives within which there is now more of a role for long-term collective visions for the future of a place. For example, English local government legislation since 2000 has mandated ‘sustainable community strategies’ in which such visions are central to place-making (although it is recognised that the conventional definition of and theoretical foundation for such visions is rather weak).

This paper shall argue that utopianism has much to offer to the understanding of vision in place-making, in particular by identifying the key applicable characteristics of practical and volitional utopianism. With these in mind, examples from planning practice and theory will be identified which support – and indeed demand – a utopic approach to vision in place-making and planning.

Torisson, Fredrik (Lund University/LTH, Sweden)

From reading to writing – two perspectives on architecture and utopia

The paper aims to explore the relationship between two different perspectives of utopian thought in relation to architecture. The first could be described as “critical utopia”, and is related to the critical theory of the Frankfurt School and Ernst Bloch. The critical utopia aims to understand the world and its power structures. In architecture, this kind of utopia can take the form of critical historiography, re-reading the architectural history, or through the construction of architectural projects aimed at exposing the world as it is, notably the Italian radical architecture of the early 1970s. The second perspective is that of the “projective utopia”, the proposal of an actual utopian project aiming to provide a radical alternative for society. The projective utopian project does not necessarily strive for hegemony, but rather to provide a positive alternative to the dominant ideology – or a synecdoche of the possible.

The paper will explore possible utopian positions in architecture, and the main focus is the instant when one turns from reading the world to writing it – this is where architecture becomes relevant. Architecture is charged with the mission of making the world a little bit better, but the transition from analysing to changing the world is a recurring dilemma as architecture is a contingent discipline, and as such (arguably) never truly autonomous. Following the critical/post-critical debate in architecture, which focused on these dilemmas, it can be argued that architectural theory has the potential to meaningfully add to the discussion on the relationship between these perspectives.

Trincas, Matteo and Colavitti, Anna Maria (Università di Cagliari, Italy)

The legacy of Community: Adriano Olivetti’s utopic social and urban model for the reconstruction and its aftermath in contemporary planning

Designers of the early Twentieth Century had found in the Neighbourhood Unit, as theorized by Clarence Perry, the appropriate functional element to embody the needs of social renewal and reorganization of cities that were in the focus of CIAM and widely applied on foundation of new towns and working-class neighborhoods throughout Europe.

The most interesting basis of knowledge about this topic is linked to the birth of the welfare state and the reconstruction of damages caused by the Second World War.

In Italy a successfully built utopia is, surely, the movement led by the charismatic industrialist Adriano Olivetti who established a strong participation commitment by workers and engineers in the management of his own company in a process of constant critical growth that went beyond the walls of the factory to invest the village built for the employees according to architectural criteria that shaped it as a unique community in the social landscape of those years.

Once appointed as commissioner for one of the national reconstruction agencies, Olivetti exported on a large scale this system and, according to his social view, realized several quarters that he simply called “Communities” and an advanced plan for rural settlements in Sardinia which represented an ambitious bet on the future of territorial planning.

The paper aims to inquire Olivetti’s achievements and heritage, which are awakening once again the interest of city administrations and independent citizens’ groups pointing at this legacy as a new opportunity of social and urban reform and represent a great case study about contemporary trends in urban design.

Veselá, Pavla (Charles University, Prague, Czech Republic)

Post-Apocalyptic Configurations in *The Long Tomorrow* of Leigh Brackett

The presentation discusses Leigh Brackett’s 1955 novel *The Long Tomorrow* in the context of post-war American apocalypticism. Having emerged in dialogue with diverse strands in American utopian and apocalyptic traditions, Brackett’s novel envisaged several post-apocalyptic configurations. None of them ultimately proved utopian, and the novel—rather than offering a vision of post-apocalyptic salvation—mapped the blind alleys of the Cold War era. Besides illuminating the central tensions of *The Long Tomorrow*, the presentation considers possible motives behind the novel’s compromises as well as the relevance of Brackett’s text for the contemporary era.

Vieira, Fátima (University of Porto, Portugal)

Promoting utopian thinking, transforming society

We all know that periods of crisis usually foster the development of utopian thinking, and the times in which we now live are no exception to the rule. The word “utopia”, however, is misused everywhere: in the 36,600,000 results displayed by Google, only very few hits refer to Thomas More’s book or deal with issues pertinent to the field of Utopian Studies. In fact, the first set of results refers to a bookstore, a new TV series, a strategy game, a hotel, a jewellery shop and a sex shop, all called “utopia”. And if we ask a youngster if he/she is familiar with the concept of utopia, he/she will probably say that it has something to do with a video game, a board game or a Japanese “manga.”

There is, though, a serious interest in utopia as a concept for political rebellion, perhaps because the word still resonates with the liberal ideas of May '68. What is lacking, from my point of view, is the public understanding of the constructive side of utopia: utopian thinking as a strategy for the construction of a better and sustainable future.

In this paper, I stand for the idea that we, as Utopian Studies scholars, should now make an investment in the promotion of utopian thinking, rather than just in the diffusion of the history of utopian thought. By promoting the transformative potential of utopia, i.e., by presenting utopia as a strategy, we will be giving people tools to change society.

Webb, Darren (University of Sheffield, UK)

Pedagogies of Hope

The phrase 'pedagogy of hope' is very much associated with critical theory—one thinks instantly of, for example, Paulo Freire, Henry Giroux or bell hooks. Hope is conceived as a subversive force and the role of the critical utopian educator is one of evoking, mobilising and guiding it. But 'hope' is not a singular undifferentiated experience; it is a socially mediated human capacity with varying affective, cognitive and behavioural dimensions. And there is nothing inherently radical or subversive about a pedagogy of hope. There are many such pedagogies and an explicitly conservative text such as William Bennett's *Book of Virtues* has as strong a claim to the title as Freire's radical and utopian ideas. Developing this argument, the paper seeks to do three things. Firstly, drawing on the philosophy, theology and psychology of hope, the paper outlines five modes of hoping: patient, critical, sound, resolute and transformative. Secondly, the paper highlights that different modes of hoping possess different utopian configurations and are associated with different pedagogical strategies. Here the paper delineates a range of pedagogies of hope. Thirdly, the paper warns against the uncritical treatment of 'hope' that one finds in so much utopian scholarship. Hope is not an intrinsically subversive force and pedagogies of hope are not necessarily aligned to a utopian project. Pedagogies of hope can, indeed, serve to reproduce social relations as well as to transform them.

Wilde, Lawrence (Nottingham Trent University, UK)

The Question of Communism in More's *Utopia*

It is the 125th anniversary of Karl Kautsky's attempt to recruit Thomas More to the socialist cause in *Thomas More and his Utopia*. I make a qualified defence of Kautsky's attempt to 'do full justice to More the socialist', while acknowledging the immense difficulties in judging his intentions on this issue, as pointed out by commentators such as John Guy and Quentin Skinner.

I argue that it is reasonable to interpret Hythloday's eloquent endorsement of the Utopian's communist society as reflecting More's own conviction that only when private property and dictatorial rule had been superseded could the distortions of social relations so brilliantly analysed in Book One be overcome. The discussions of property both in *Utopia* and elsewhere in his *oeuvre* reveal his doubts about conventional defences of private property and support the argument that he saw a sustainable communist society as a theoretical resolution of social ills. Although this leap of the imagination was divorced from real political possibility at that time, *Utopia* offers a practical political argument for more limited reform that anticipated some of the struggles that erupted more than a century later in the English Civil War.