UTOPIAN STUDIES SOCIETY 1
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BOOK OF ABSTRACTS
By day, time, panel

Thursday 9:30-11:00

Michael G Kelly, *Ralahine Centre for Utopian Studies, University of Limerick.* **The Absent Object of Attachment: Utopia and Melancholy in Emmanuel Loi's** *Marseille amor* **(2013)**

To postulate the city as the predicate of a utopian gaze or intent is to beg the questions of both subject and object. In Emmanuel Loi's recent meditation on thirty years as an inhabitant of Marseilles, both questions are afforded uncompromising and uncompromised attention. Loi writes from the position of the initiated but unassimilated outsider in a city long distinguished – to the point of caricature, including at a political level – as a locus of transit, hospitality, and encounter. Focusing (inter alia) on episodes from the writer's experiences as an interlocutor of public agencies and development initiatives, the text explores the ambivalent nature of his 'attachment' to an urban reality which is seen to resist all attempts to define or delimit it. Loi is radically skeptical of discourses and agents which premise their transformative intentions on the othering of 'Marseille' as a set of issues and themes. The city as 'absent object', in this sense, is irreducible to the question of a specific culture (Marseilles's long-standing 'diversity' being seen as unamenable to any synthetic resolution) of which it is the expression, or of a territorial / urbanistic question of limits. It is experienced, increasingly, as a question put to the subject on the nature of his own practice. The ineradicably melancholic character of the place inhabited is seen to be paradoxically consonant with the resilience of the individual subject's utopian engagement in writing. Loi's work thereby allows for a framing of the question of the contemporary city as it appears to the resistant individual consciousness – and invites a reexamination of the relations between utopia and melancholy in the process.

Zsolt Czigányik, *Eötvös Loránd University/Central European University***. The City and the Border: literary reflections of Central and Eastern European urban spaces**

The setting of China Miéville's The City and the City is an imaginary double city somewhere in Eastern or Central Europe. The references made to existing locations alongside the counterfactual geography make the book particularly interesting for one living in Budapest, a double city in Central Europe (a city that is repeatedly mentioned in Miéville's book). The double existence of the two cities is defined by the border and the strict inspections of transgression. The inhabitants develop a dystopian negative capability of "unseeing" what should not be noticed (quite similarly to the process of the Orwellian doublethink). The analysis of these politicized and criminalized urban phenomena instantiated and controlled by an artificial border is a relevant aspect in itself, however, in the paper emphasis is also laid on the particularly Central European nature of Miéville's story, and comparison will be made with other utopian fictions written in or related to the region. This analysis constitutes a part of an attempt to examine the validity of notions concerning the constructedness of the concept of Eastern Europe (cf. Larry Wolff and Jenő Szűcs). Reflections will be made on the variety of geographic, historical and cultural contexts and challenges of urban existence in different parts of Europe, and how they relate to a specifically Central European experience of social and political structures.

Ludmiła Gruszewska-Blaim, *University of Gdańsk.* **Anti-City contra Dystopia? Subversive Spaces in** *We* **by Yevgeny Zamyatin** *and In the Country of Last Things* **by Paul Auster**

The urban semiosphere (sensu Lotman), with its collective 'personality' on the one hand and multiple semiotic individual 'I' on the other, functions in view of both the boundary that delineates its range and the unstructured, chthonic anti-world that subverts what 'we'/'I' recognize as meaningful or real. Lying behind the outer limit of a first-person form in time and/or space, Anti-City is ascribed the role of a sleeper agent that can always be activated by 'them' to destroy the urban semiotic continuum. As in dystopia Anti-City occupies the time-space exempt from the dystopian rule, it is expected to contain hope for the future. Its destructive propensity, if released, is aimed at the dystopian semiosphere and therefore viewed by readers and intradiegetic observers as potentially redeeming. The proposed paper will focus on various modes of constructing and narrating multi-level Anti-City in two twentieth-century novels presenting radically different dystopian Cities: We by Yevgeny Zamyatin and In the Country of Last Things by Paul Auster.

New Directions In Utopian Thought   *Revisions*

This panel aims to break new ground in scholarly reflection on the changing nature, character, functions and trajectories of utopianism in the context of contemporary capitalism and market globalisation, with particular emphasis on novel configurations of the relationship between realism and idealism in 21st century utopian thought. The panel consists of 3 papers.

David Bell, University of Sheffield. Rethinking the Good Place That is No Place

This paper pays a 'subversive fidelity' to the concept of utopia by rethinking what might be meant by its three constituent terms – 'good', 'no' and 'place' – and asking how they might be brought together into an ambiguous, but productive, consistency to work within, against and beyond capital and the state. Drawing on the work of feminist, communist and anarchist thinkers from a number of disciplines; utopian literature; and educational and musical practices, the result is an 'affective utopianism' that seeks to enhance mutual power-with; and which understands the anger of the structurally disadvantaged to be a transformative force. The relationship between this process and utopia-as-place will be considered, and the approach outlined will be contextualised within the field of utopian studies and current debates in radical organisation. Whilst this approach is intended to have normative (even utopian) value, I also show how it can be utilised as a methodology for reading particular spatio-temporal practices.

Laurence Davis, University College Cork. Grounded Utopia.

In this paper I propose to analyse the relationship between utopia, history, and politics in a way different from how it has traditionally been conceived by defenders and critics of utopia alike. My argument is that whereas both have tended to conceive of utopia primarily as a transcendent and fixed 'ought' opposed to the 'is' of political reality and the 'was' of social history, it may also be understood as an empirically grounded, dynamic, and open-ended feature of the 'real world' of history and politics representing the hopes and dreams of those consigned to its margins. I contend, moreover, that this latter interpretation of utopia, which I term 'grounded utopianism', is the one best suited to contemporary, radical democratic grassroots social movements seeking to reclaim control over the conditions of their existence from capitalist, market-driven globalisation.

Antonis Balasopoulos, University of Cyprus. Utopian Antinomies: Thinking the Contemporary Political Situation in Greece.

Though very few things seem certain about the immediate future of Greece, and by extension, about the shape and character of European societies in the next period, one thing is indisputable: after an excruciatingly difficult period under the governance of adamantly neo-liberal governments, the majority of the country's electorate shifted its allegiances to a party whose central slogan was unabashedly utopian – "Hope is on its way"— and has already gone through a realization that abstract utopian aspirations cannot, on their own, win the battle against real and extensive social evils.

Greece is therefore currently at the forefront of a process where responding to what Fredric Jameson has elaborated in terms of a series of antinomies becomes increasingly pressing: disenchantment with the adequacy of the so-called "warm stream" of utopianism is likely to bring increased attention to its "cold stream" — to a concentration on the material preconditions of radical change and therefore, of a more grounded perception of the limits capitalism imposes on the free play of imaginary possibilities; "utopian fancy", the emphasis on this or that pleasurable detail of an imagined different world, is likely to cede ground to "utopian imagination", the need to work out the concrete parameters of an alternative system of social relations that could conceivably replace present ones. The conflict between such principles has already taken concrete political shape as a conflict between the new government and the communist opposition, which is, at a certain level, an emblematic expression of the blocked dialectic between fundamental oppositions within utopian thinking, and at the same time, between the two halves of the legacy of the twentieth century — that of proletarian state revolution (1917) and that of new social movements (1968) — and between the corresponding modalities of militant working-class memory and futurological anticipation (with the tension between Bellamy's and Morris's utopias nicely prefiguring the opposition between a party that asks people to have faith in a better future and party that calls on them to draw lessons from past victories and defeats).

My argument is that the Greek situation thus avails contemporary thinking on utopia with two fundamental insights: first, that the utopian impulse is not at all dead in our current, painfully transitional epoch; and secondly, that this comes at the price of revealing the irresolvable antinomies at its heart, and hence its distance from effective social transformation. This latter, it is bound to become increasingly clear, can only derive from a dialectic that seems impossible in the immediate present: the sublation of opposites that are currently busy dismantling each other, one that, of course, registers as increasingly urgent at a time — and in a country — where fascism seems poised to "resolve" the antinomy in a decidedly anti-utopian direction.

Intentional Communities   *Utopia and the Everyday*

Tim Miller, *University of Kansas*. Is it possible to leave the City? The Case of the Hutterites.

The Hutterites constitute one of the world's longest-lived movements of practicing utopians. They live in fully communal colonies and try to stay isolated from the larger culture. Although they, like other Anabaptists, had urban origins, they have long shunned city life and have kept their colonies far from urban influences.

Leaving the city, however, is increasingly difficult for the Hutterites. Although their colonies continue to be in rural areas, modern life encroaches relentlessly. Although radio and television are officially forbidden, outside messages do reach the colonies and some of them draw Hutterites away to other religions or to secular life. Cellular telephones are also officially forbidden, but many members have them secretly and that brings the whole world right into the colony. And then other challenges have arisen as well. The Hutterites are financially prosperous, and rising material expectations challenge the traditionally austere way of life. Birth control, officially forbidden, is present and is changing the demographics of all of the Hutterites. And divisive factional disputes arise among the Hutterites just as they do among any other humans.

I will explore these current challenges the Hutterites are facing, illustrating my lecture with powerpoint slides, and will address the irony that these people who have rejected the city are still being powerfully influenced by modern urban life.

Lisa Van Vark, *Utrecht University. Die Kleine Johannes* and the Urban Utopia

On the eve of the twentieth century, after the decades of optimism and technological and economic progress that accompanied the eighteenth century, the traditional concepts of identity, community, society and the city no longer held. Society was drastically changing, and with the rise of mass-production, a large working class came into existence, which altered the appearance of the city both in reality and the poetic imagination.

Many reacted on these rapid, fundamental changes, among which the Dutch psychiatrist and writer Frederik van Eeden. In 1898, he founded a colony (Walden) on the country side in which he rejected the anonymous city life and strove for a simpler, fuller life: a personal utopia. Very aptly, then, the onset of Van Eedens novel *De Kleine Johannes* (1885), steeped in the tradition of naturalism, entails a bleak city which oppresses and marginalises, a place which, paradoxically, expresses both the luxury of the belle époque and the misery of the working class. As will be shown, however, the rejection of society and thus the city, will not be the key to an utopian future.

This paper offers a close reading of *De Kleine Johannes* on the basis of Ernst Bloch's utopian principle of the 'Not-Yet-Become' as is voiced in Das Prinzip Hoffnung, which will be shown to connect well to Van Eeden's own ideology. Close reading will focus primarily on the representation of the city and the dichotomy between the city and nature or the country side. Although initially conveying a (negative) image of the city and society, and exploring the non-cultivated as a means to escape society, *De Kleine Johannes* ultimately succeeds in creating an affirmative narrative regarding the city and society.

Kristoffer Ekberg, *Lund University*. Outside But In - creating networked commons in-between the Swedish Communes of the 1970's

As in many other places, Sweden saw an increase in rural intentional communities during the 1960´s and 1970´s. When started, the communes seemed to be all about creating a secluded place distant from others, building a world of their own. The rural communities of these times are sometimes portrayed as estranged from society. This came to change during the course of the 1970´s. In the later years of that decade it´s possible to call it a communal or alternative social movement. The question for this paper is thus how this movement came about? I will argue that this happened largely through a continued thought of self-sufficiency that expanded to incorporate communal groups and urban hubs all over the country and in some cases beyond the national borders. By looking at intersections of different places and groups I also hope to gain a wider understanding of how communal groups interacted and engaged in society in other ways than through obvious manifestations such as political protests. I argue that it is possible to view these groups as neither one movement with one idea nor different groups with incompatible wishes but as a movement in the making, a movement of pluralism and the practicing and struggling of solidarities.

Early Modern Utopias *Utopias, Heterotopias, Dystopias*

Stella Achilleos, *University of Cyprus.* "The City is the Braine": Margaret Cavendish's Utopian Geometries and the Ends of the City

Published in 1653 as part of Margaret Cavendish's collection of Poems and fancies, "The City of the Fairies" draws a fascinating link between the idea of the city and the life of the mind, by presenting the brain as a circular city that is "incompast in / Double walls (Dura Mater, Pia Mater thin)" (lines 1-2) and "trenched round about with a thick scull" (line 3). This idea is further amplified in other poems in the collection that ponder on the head's circular shape, pointing to an intricate connection between the circular city of the brain and the concepts of civil modelling and justice. An example may be found in "The Squaring of the Circle" where Cavendish presents the head of man as a "Circle Round / Of Honesty" (lines 1-2) where "no ends" (line 2) are found. My aim in this paper is to analyze the significance of these ideas for Margaret Cavendish's utopian thinking and, in particular, to examine the figure of the circle in relation to her utopian fiction The Blazing World (1666) – a text where Cavendish intriguingly employs a relevant metaphor in describing, not only the relation between her utopian fiction and her Observations Upon Experimental Philosophy, but also that between the two worlds presented in The Blazing World, as that of two worlds connected at their poles. Further, going back to Plato's Atlantis, my aim will be to try and read Cavendish's ideas within a broader context of circular utopias.

Shawna Guenther, *Dalhousie University*. Margaret Cavendish's Spectacular Utopias in *The Blazing World*

Margaret Cavendish, Duchess of Newcastle, was a lady of spectacular transgression. Her visit to the Royal Society and her gender-bending eccentricities made her infamous. Furthermore, in her writings, she developed her own ideas, many of which were contrary to contemporary social and gender conventions. However, despite the large quantity of scholarship on Cavendish, her writings, and her metaphysics, little analysis exists of the problematic position Cavendish created for herself in terms of spectating. I contend that, as a creator and critic of spectating and as an object of spectating, Cavendish confounds the restrictions placed upon her as woman and aristocrat in terms of appropriate public and private behaviour, literary convention, and exclusions from education, scientific discourse, and experimentation in her utopian fiction *The Description of a New World*, Called *the Blazing World* (1667). I will examine Cavendish's disruption of social restrictions through her self-representations as spectator, spectacle, and producer of spectacle. Beginning with her self-fashioning as ambitious and transgressive intellectual and author, I delineate the arced trajectory that Cavendish employs in The Blazing World to create successively interiorized reproductions of herself as the Empress, the Duchess, and the Spirits, all of whom are interconnected hermaphroditic spectacles, dubious spectators, and creators of spectacle. My analysis also illuminates Cavendish's occupation with materiality and embodiment, reality and fiction, gender hierarchy, the Baconian scientific paradigm. With the many utopias in The Blazing World, Cavendish demonstrates the political and protofeminist complexities she faced as a transgressive, spectacle-making, aristocratic woman who projected an outward image of that was spectacularly outrageous

Bruna Pereira Caixeta, *FAPESP (São Paulo Research Foundation).* The Greek paideia in the Heliopolis of A Voyage into Tartary and in the government of Louis XIV

The organum civil of the Greek polis led to the creation of ideals, education, politics and community paradigms for many fictional utopian cities. The anonymous utopia A Voyage into Tartary (London, 1689), however, retrieves not just one or another paradigm of the polis, but the Greek paideia in its entirety, as defined by W. Jaeger as the total formation of the Greeks, understood as the modeling of individuals by the rule of the community; of man as a politician. Heliopolis, a city of the sun discovered in the midst of Tartary by an exile from France of Louis XIV, is founded by Greek philosophers dissatisfied with the tyrannical government of Alexander the Great's successors. It is self governing only by the study of the ancients and the observation of a single law, the Law of Nature – that is, Reason. The city, repeating the civil restructuring undertaken by the Greeks once, poses as the major social problem of all civilization, the overcoming of individualism and the formation of men according to the mandatory community rules. The coincidence of the exiles caused by tyrannical regimes, and this resolution to civil problems based on the Greek paideia, besides rescuing the Greeks moral values, discusses the problems of the French colonial empire and of Louis XIV's absolute monarchy. Finally, beyond the debate of its time, the utopia poses a valuable question to contemporary cities: once more, by overcoming individualism and the formation of the human politician we would not give rise to a better city?

Davide Basile, *University College London.* Paul Gurk's *Berlin* and *Tuzub 37*: The dystopian reaction to the industrialised metropolis

The modern industrialised city of the early twentieth century has been portrayed in many utopian and dystopian texts. While at times the industrial metropolis has been exalted as a centre of cultural and business life, many authors have also associated it with standardization and excessive mechanization. In Germany, this last tendency became particularly evident in the Großstadtromane of the interwar era. These novels focused on the experience of the individual, an outsider to the industrial world, in the depersonalized metropolis. While the texts most frequently associated with this movement, such as Alfred Döblin's *Berlin Alexanderplatz* (1929) and Erich Kästner's *Fabian* (1931), focused on the present of the modern city, Paul Gurk blended the Großstadtroman genre with dystopia to explore the metropolis' possible future developments. In *Berlin* (1934) and *Tuzub 37* (1935), Gurk portrayed the present & the future of the urban civilization up to its apocalyptic end.

Berlin and *Tuzub* 37*,* I argue, are two consecutive stages in Gurk's anti-utopian vision of the metropolis. *Berlin* is a Großstadtroman which focuses on the same problems highlighted by the other big-city novels but is characterised by strong dystopian undertones: the protagonists, bewildered by the "soulless" metropolis, foreshadow a completely depersonalised future*. Tuzub 37* is a full-fledged dystopia which is set precisely in the future adumbrated in Berlin: the logic of the industrial city has come to dominate the whole world. In this paper I shall discuss these two interesting novels in the context of the heated interwar debate over the modern metropolis.

Emeliano Ranocchi, *University of Udine.* Tadeusz Peiper and the Idea of the City as a Work of Art

In 1922, in the July issue of "Zwrotnica" – one of the most important avant-garde reviews in interwar Poland – the chief redactor, Tadeusz Peiper, published an extensive programmatic text with the title City, Mass & Machine, which was to become one of the paramount pronouncements about the challenges of modernity in the newborn country. The essay was dealing with the three elements Peiper considered as the very essence of modernity. In the first part, devoted to the city, Peiper asks why the city has been traditionally held in contempt and finds answers of both historical and anthropological character, which anticipate some of the conclusions of contemporary neurosciences. The negative approach to urban context was deeply entrenched in the Polish cultural milieu, but – so argues Peiper in the essay – the time is ripe for a change. There are several reasons for that, one of them can be found in the ascent of the middle class after French revolution. A key role in this change of anthropological approach has to be played by urban planning. For the first time in the Polish context, the city is said to be potentially a work of art. As we apprehend in the third part of the essay, this is possible if the city works like a well-functioning machine. The utopia of the aesthetic (and mechanical) city was to be made concrete twelve years later in the never realized Warsaw development plan of Jan Chmielewski and Szymon Syrkus, which awakened the interest of Gropius and Le Corbusier. The paper aims to explore a less known chapter in the history of ideas, at the boundary between literature, anthropology and architecture theory.

Bruce Krajewski, *University of Texas at Arlington.* The Legacy of Cain, Builder of Cities: Crime and Megacity

My aim is to think through the topic of the end of the city by considering Gerald Bruns's essay "Cain: Or,The Metaphorical Construction of Cities." Bruns insists that we need an "abnormal" theory of the city, given that it is not one thing, neither polis nor circus. The city, by definition, is not fixed, despite attempts at setting boundaries, like Hadrian's Wall. Capitalist globalization seeks to urbanize the world, and its supporters do not hesitate to cite the Enlightenment dream of pan-cosmopolitanism as one justification for the spread of corporate power across the globe. As the United Nations report from last year demonstrates, the trend is toward increased urbanization, with more than half of the world's population now living in urban areas, and more expected to move to cities as wealth becomes concentrated in urban areas (e.g., the influence of Silicon Valley on San Francisco), and the wealthy wanting a servant class. Two predictable consequences need to be addressed. One of these stems from Walter Benjamin's reading Cain as founder of a disinherited class, the proletariat (see Benjamin's "The Paris of the Second Empire in Baudelaire"). A second anticipated result of progressive urbanization is an increase in crime, also, I will argue, a built-in feature of capitalist ideology, evident via endless crime shows, some with ironic titles like "Happy Valley" (set in Yorkshire), but all built on a Nietzschean foundation in which crime is never intended to be eliminated, but serves the interests of Übermenschen, sometimes in the form of detectives of the Sherlock Holmes/Miss Marple/Poirot/Miss Fisher variety.

Thursday 11:20-12:50

The Sense of An Ending (1): Dystopian Cities and Ruins
The Ends of the City

Teresa Botelho, *Nova University.* The Post-Human Body and the Urban Space: Technotopian and Dystopian Imaginings of the Future of the City

If the city and the human body are mutually constitutive and interdependent, any discussion of the future of the former needs to considers its relationship with the reconceptualization of the later. This paper will discuss how the emergence of the trope of the cyborg as a metaphor for the enhanced human body going back to Haraway (1995), has challenged concepts of a "good city" based on constructions of natural human mastery. While the human body is increasingly rewritten as a "post-organic assemblages of viral, genetic and bacteriological data" in the process of being continuously enhanced and retrofitted by technology (Shaw, 2013), its relationship with the place it inhabits has shifted in tandem with the new cartographies of the city. As the organicist concept of the city as an integrated body made up of an assemblage of individualized material organs connected by arterial systems, is been replaced by the idea of the urban space as a network of diffused and deterritorialized unmapped hubs of power and sociability, imagining the future of the urban space posits it increasingly as a prostetic extension of the human body, so that it makes as much sense to think of the city in the body as it does to discuss the body in the city (Gandy, 2005). This new relationship has been met both with enthusiasm and with grave foreboding, generating a range of recent literary and filmic techno-utopias and dystopias that this paper will discuss, namely the post-singularity novels of Charles Stross (*Accelerando* and *Glasshouse* (2005 and 2006) and the films *The Surrogates* (2009) and *Cosmopolis* (2012).

Tracey Clement, *University of Sydney.* The Ruined City in J.G. Ballard's *The Drowned World*: Warning or Utopian Vision for the Age of Climate Change?

According to the Collins English Dictionary, the term 'Ballardian' refers specifically to "dystopian modernity" and "bleak man-made landscapes". However, this paper explores the urban environment in J.G. Ballard's 1962 science fiction novel, The Drowned World, in order to pose the question: Is it possible that Ballard's ruined metropolis is both a warning and a prescient utopian vision for the age of climate change? In order to address this question I will examine how Ballard utilises the conflict between nature and culture inherent in images of architectural ruins and the temporal slippage that they embody.

In *The Drowned World*, Ballard pictures the present as the ruined past of the future: the streets of a ruined metropolis are flooded and transformed into fetid lagoons patrolled by lurking carnivores; skyscrapers are semi-submerged and penetrated by vines. The devastated city in Ballard's novel was (and is) a clear warning about the futility and danger of trying to master nature. But, I will also argue that Ballard simultaneously uses imagery of ruins to subvert their traditional interpretation as manifestations of the adversarial dynamic between man and the natural world. He does this by repeatedly presenting the ruined city as a site of nature and culture, not as opposites, but as inextricably bound parts of a whole. In doing this, he reconceptualises the relationship between nature and culture in ways that are significant for our post-climate change world. I will discuss Ballard's vision in the context of contemporary philosophical works such as With Nature (2014) by Warwick Mules and Claire *Colebrook's Death of the Posthuman: Essays on Extinction* (2014), which his novel predated by more than half a century. In my new reading of *The Drowned World*, Ballard's post-apocalyptic city is utopian. By presenting nature and culture as entwined in a fictional built environment, he conjures up an idealised non-place, a utopia. In this way, Ballard's ruined city offers a tiny glimmer of hope for humanity post climate change.

Artur Blaim. *University of Gdańsk.* Dystopian Cities: Spatial Representations of the Decline and Fall

The paper presents a comparative analysis of three dystopian narratives from different periods and socio-political formations depicting the progressive decay of the capital cities metonymically representing the declining condition of their countries occasioned by a variety of internal and external factors. The texts under discussion include *Private Letters from an American in England to his Friends in America*, one of the first dystopian narratives in English literature, published anonymously in 1769 (later reissued as Anticipation), George Orwell's *Nineteen-Eighty Four*, and Tadeusz *Konwicki's A Minor Apocalypse* portraying the times immediately preceding the downfall of communism in Eastern Europe.

Vertical Infrastructures of SF
Utopias, Heterotopias, Dystopias

Amy Butt, *bpr Architects.* City Limits: Social structures in the building-cities of science fiction

"It was an evil deed to change the world in this way, to pile up thousands of people in a single colossal building, to create this beehive life." Robert Silverberg*, The World Inside*. In the densely layered cities of science fiction, where the boundary of the city is so rigidly defined as to read as a single building, does the architectural form of the city structure the societies it contains? This paper focuses on the architectural and social organisation in three science fiction texts where the scale of the city-buildings range from 250,000 occupants to the tens of millions. I will use Tom Moylan's (2000) notion of critical dystopias alongside spatial theory to consider Larry Niven and Jerry Pournell's *Oath of Fealty* (1981), Robert Silverberg's *The World Inside* (1971) and James Blish and Norman Night's *A Torrent of Faces* (1967). These novels take environmental determinism as the controlling aspect of society. While studies such as Jeff Hicks' (2014) have identified the class hierarchy translated literally into the floor plates of the SF tower-city, the spatial relations within these texts are more complex. These city-buildings exist as objects within a wider landscape, and social status is conferred not only in relation to height, but also in relation to the boundary wall. Movement becomes a political act, through the individual power struggle of literal social climbing, or the exposure of exile to the outside. As such the spaces of circulation become the sites of social change, and the social structure is formed and constrained by the city limits.

Maja Wojdylo. *University of Gdańsk.* Dystopian Visions of Urban Utopias in David Foster Wallace's Short Stories

Elegant, luxurious, suburban single-family homes, glistening glass penthouses and immaculately clean office high-rises, all stemming from the utopian impulse, turn out to assume dystopian characteristics in David Foster Wallace's vision of the USA. Focusing on selected short stories ("Death Is Not the End", "Church Not Made with Hands", "Little Expressionless Animals", "Luckily the Account Representative Knew CPR" and others), the proposed paper will explore the ways in which the aforementioned spaces are estranged in order to create an impression of a dystopian horizon on the ideological planes of the narratives. It will also elucidate a reverse process taking place in Wallace's fiction: apparently dystopic spaces, e.g back street alleys or industrial parks, as represented in his short stories, are often home to eutopian mapping. Further, through an analysis of the phraseological, spatio-temporal and psychological planes of narration, the paper shall exemplify how Wallace's hyperspaces embody the "postmodern sublime" as conceived by Fredric Jameson.

Ece Çakir. *Hacettepe University.* Radiant City' to Waste Land: Urban Degeneration and its Dystopian Reflection on Society in J. G. Ballard's *High-Rise* (1975)

Born out of the frustration with the flaws of the present, utopia is the image of the idyllic place in which all inhabitants maintain a content existence. This blueprint of perfection and the possibility of constructing a utopia –both in a metaphorical and architectural sense, has been the focus in both literature and city planning since the beginning of civilisation. However, with the increase of industrialism, capitalism, as well as the requirements of the ever expanding cities, from the 19th century onwards the utopian vision tended to evolve into apartments or 'gated communities' which were apartment blocks capable of inhabiting thousands of people alongside all the required facilities in any city. In this sense, one of the most important utopian visions is the Swiss-French architect Le Corbusier's 'Radiant City', a design of high-rise housing blocks intended to accommodate thousands of people and create an environment isolated from the landscape, Yet, in a closer look this utopian model of building metamorphoses into an inhumanly structured machine in which the engineered environment based on confinement and isolation destroys the social cohesion of the city, and in the microcosmic level this urban degeneration oppresses and dehumanizes the inhabitants; leading to the loss of civility as well as an inclination toward self-destruction and crime in them. J. G. Ballard's dystopian novel *High-Rise* (1975) is a reaction against the idea of modern, consumerist high-rise apartment blocks as a utopian vision. Focusing on a 40-floor, high-rise luxury Corbusien apartment building inhabited by white-collar and bourgeois professionals alongside elite technocrats, Ballard portrays how the appearance of idyllic existence soon descends into chaos and primal savagery, commenting on the ways in which an engineered environment can have a psychological impact on its inhabitants. Furthermore, through this dystopian modernity Ballard criticizes both the theoretical and practical issues of high-rise buildings, and the breakdown of social order as an inevitable consequence. Accordingly, this paper will discuss how the high-rise housing, imposed by the capitalist ideology, triggers the degeneration in urban landscapes as well as on human psychology, consequently breaking down the social order and revealing a dystopia.

Tomorrow Never Dies: Cinematic Imaginaries   Representations

Simon Spiegel, *University of Zurich.* Images of a Better World. Utopias in Nonfiction Films

While there are countless examples of utopian novels which depict a better society, filmic eutopias seem to be non-existent. There is indeed a wide agreement among scholars that an utopia in the Morean tradition lacks important elements of a typical fiction film: conflict, individual characters etc. Research on utopian film has therefore been focused almost exclusively on dystopias which fit much better into a typical feature film framework. My current research project, funded by the Swiss National Science Foundation, is based on the assumption that this assessment is mistaken. Literary utopias are not "fiction proper", they are not about telling a story, but are rather a blend between narrative and philosophic dialogue. The plot in a classic utopia only serves as a frame for the detailed description of the utopian state. Following the framework developed by Thomas Schölderle I understand utopias neither as purely fictitious nor as blueprints for political action but rather as alternative draft to the respective social political reality. The primary goal of this draft is not an exact implementation but rather a reminder that alternatives can be conceived. Utopias are therefore much more tightly bound to a specific historical reality, they are "reality-laden". This is why nonfiction films are much more suited for utopias. In my paper I will present my current findings from my research project. I will give a theoretical sketch how utopias and documentaries fit together and present examples of films which could be of interest for my research.

Gabriel Arce-Rollins, *CUNY (City University of New York).* Cutting Utopia: Montage and the Unseen In Documentaries of Cuban Urbanism

The recent documentary "Embargo" included a 2002 admission from Fidel Castro: "I tried to create a Utopia and failed". Nicolas Guillén Landrián's 1968 documentary Coffea Arábiga captures this sentence in media res. Charged with producing agitprop, Landrián cross-pollinates the real and the poetic to produce what Julio Ramos characterizes as "formal experimentation where it is least expected". I argue that the slippage that creates a portrait of a place unable to cast its fictions outside the city walls must be seen retrospectively not just as a marginal voice within the Cuban revolution, but as its most resonant aesthetic. As Landrián documents the plantation of a 'revolutionary' cordon-line of coffee around Havana in the internally contradicted sediments of 500 years of history, so do I seek to show the necessity of a similarly 'archaeological' approach to the archive in Jana Bokova's Havana (1989) and Polina Martínez Shviétsova's "Skhizein (Decalogue for the Year Zero)" (2014). In each, fiction has become fact; utopia layering itself into a documentary accounting of a dystopic nightmare. Havana surrounded (Landrián), Havana in ruins (Bokova), Havana as airport (Shviétsova), are utopic fictions rediscovered in the archive; they are also realistic portrayals that resist excision from the revolutionary polis. Through them we feel the city as neuralgic after-effect of an urbanism that has so confused reality and fiction that, as Shviétsova concludes, it is impossible to say whether "Havana itself weren't London, Moscow or Paris".

Tim Waterman, *University of Greenwich*. Thailand, Highland, and Secret Island: Landscape, Power, and Anti-Utopianism in Bond Films

The landscapes portrayed in Bond films, from the arcadian to the urban, are all expressive in various ways of the neocapitalist spatial project. From the branding of consumable scenography, such as the islands of Khao Phing Kan, featured in The Man with the Golden Gun in 1974, to multiple appearances of the Scottish Highlands, from 1977's The Spy Who Loved Me to Skyfall in 2012, and innumerable scenes of patrician London cityscapes, Bond films reinforce the association of certain landscape typologies with the expression of financial and military earthly power. There is also an equivalent de-valuing of landscapes that express either customary values of the commons (where traditional technologies are upstaged by Bond's high tech, for example) or the socialist aspirations of utopian modernist architecture (such as the Japanese island housing project of Hashima featured as the villain's lair in Skyfall). Bond films thus become anti-utopian tools to reinforce landscape practices that continue the project of the enclosures and that legitimate neoliberal uneven spatial development. Thus this paper will address the anti-utopian and neoliberal ends, not of the city alone, but of imagery of particular scenic rural and urban landscapes.

Thursday 14:00-15:30

Ibtisam Ahmed, *University of Nottingham.* The Utopian Nature of Public Squares: Tiananmen, Tahrir and Shahbag, and the Exercise of Political Agency

In this paper, I will attempt to look at the extent to which politicising public squares serves a utopian function. Although urban planners and political geographers see the value in creating space for freedom of speech and expression, particularly specific locations such as Hyde Park's Speakers' Corner, the general perception of these spaces is largely one that is apolitical in nature. The reality, however, is that they have the capacity to radically represent political agency by becoming crucial venues for protest and mass expression. Looking at the mass movements held in Tiananmen Square in Beijing, China (1989), Tahrir Square in Cairo, Egypt (2011-2013) and Shahbag Square in Dhaka, Bangladesh (2013), I will consider how innovatively utilising these areas as political spaces serves a utopian function, by exploring three key aspects of the case studies. The first is the "publicness" of the space, which allows for a significantly large group of people to safely assemble and share ideas and plans of action, fulfilling Tom Moylan's theory of the critical mass required for a utopian movement. The second is how these squares take on a symbolism of their own, not only as a venue for protest but as an organic entity that seems to have its own identity. The third aspect considers counter-movements by the regime to co-opt this new political identity, thus creating an extension of the squares' mythology. I will also briefly consider how recreating these squares as specific political spaces can potentially hinder their use for other purposes, thus setting their utopian implications down a fixed trajectory. Some of these aspects have been explored in other publications (see attached bibliography), but taking in three separate case studies and a range of utopian facets strengthens the existing academia. By considering these various features, I hope to show how squares can provide new ways of exercising political thought and agency.

Heather McKnight, *University of Brighton*. Reclaiming the Night: Fatal Intersections in Concrete

When Foucault states "it is not possible to disregard the fatal intersection of time with space" it has a particular resonance with Reclaim the Night, a march that highlights when the intersection of night changes the streets into a potentially violent and terrifying space. During Reclaim the Night march in Brighton the space of the street becomes the site of direct action for not only women, but the diverse intersectionality of the feminist movement and other marginalised groups. It is a site where people can stand their ground, a space where visibility of violence and discrimination, all too often swept into dark corners, can be obtained. The streets become Foucault's heterotopian space, full of potential and conflict, thus a location for realising Blochian utopian functions. At the march utopia is realised as a critique of the here and now; diverse groups seize on the march as a way of embedding a geography of hope across the city. The march takes over the cities in which we live our day to day, or perhaps more appropriately, day to night lives. Through examining how Reclaim the Night embodies Foucault's heterotopian principles we can begin to see a more nuanced picture of the utopian functions taking place on this site of action. In the broader Reclaim the Night movement we see the autopoietic process of heterotopias emerging within heterotopias, pushing the boundaries of how society moves and changes as a reaction to what it sees in the mirror. Far from having a fixed significance or implication, the physical act of occupying this space is part of a complex and evolving movement that seeks to materialise a new world of tolerance and understanding, the edges of which are fractious and ever changing with the awareness of our own and others' identities, and the evolution of those identities themselves.

Alexander Baker, *Newcastle University.* Hastening Angels: On the Displacement of Spatial Alterity

The destruction and eviction of alternative communities and spaces; especially those forged within social movements such as those of squatters, environmental protesters, and political occupations is often held up as emblematic of neoliberalism's intolerance for forms of horizontalist or grassroots democracy and encounter by writers such as David Harvey and Andy Merrifield, as well as enshrining these spaces as counter-hegemonic in the memory of movements as part of historical continuum of displacement. I wish to revisit this relationship between alternative conceptions of space and displacement in the context of political eviction practices in the UK, to examine how forms of displacement and eviction practices both shape the conception of these spaces but also incorporate and are in turn shaped by them. Looking from the perspective of the 'strong' on the 'weak', I want to examine how forms of alternative social organising and practices are understood by the enforcers of those spaces and accounted for in their practices. In doing so we can shed light on the way alternative social solidarities formed through struggles over space project alternative futures within and against the institutions they struggle with.

Recuperating Sigfried Giedion: Marx, Architecture & Utopia
Revisions

Nathaniel Coleman, *Newcastle University.* Rereading Giedion: Utopian Spirit and Architectural Invention Today Beyond Formalism and Messianism: Giedion and Us

Author of the extremely influential spiritual history of modern architecture, *Space, Time and Architecture, The Growth of a New Tradition*, originally published in 1941 and continuously in print since then, Sigfried Giedion (1888 – 1968) is anything but a contentious figure. Indeed, esteemed architectural historian and theorist Manfredo Tafuri rejected Giedion's work outright for being 'operative criticism', in the sense of militating for a certain approach rather than analysing all of the approaches in play. Even going so far as describing it as 'light history' written specifically 'for architects [. . .] because architects are considered stupid.' Ultimately, this criticism highlights a confusion of tasks. According to Tafuri, history is a scientific endeavor, whereas architecture is a poetic one. When an historian speaks like an architect, by sharing with him or her a search for form, s/he becomes more critic than historian. The implication of which is that protection of the future – described by Tafuri as a key function of history– cannot be at the heart of the operative critic's work. And yet, closer consideration of Gideion reveals that he was clearly far more complex than the 'operative critic' Tafuri makes him out to be. Arguably, rejecting of Giedion entails rejection of Utopia as well; it is thus not surprising that the decline in his estimated value as an architectural thinker directly parallels the more general excision of utopian influence on architectural thinking and production since the 1960s. Arguably, then, recuperating Giedion must inevitably be part of any project to recuperate Utopia for architecture as well. To achieve this, however, it is also necessary to demonstrate why recuperation of Giedion does not from the outset doom the utopian project for architecture today, which is precisely what this paper endeavours to do.

Stefan Koller, *Delft University of Technology.* Beyond Formalism and Messianism: Gideion & Us

In this panel contribution, I distinguish three takes on architectural modernism: one, a design stance oriented on the (novel) use of novel materials, two: a vehicle for social change, and three: a substitute for institutionalized religion (a Religionsersatz) that fully retains religion's core features. To isolate these three 'takes' or 'moments' of modernism from each other, this panel contribution is going to specify the features of each 'take' that suffice to individuate these takes from each other. I then argue that the lack of overlap between the three 'takes' is sufficiently strong that a philosophical – and specifically moral – critique of the third moment fails to engage modernism in either one of the other two takes. And this, I will show, is significant to recuperate the early work of Sigfried Gideon, which, confined to those other two takes, is now removed as a target from an ideological critique of utopianism made famous in Colin Rowe and Fred Koetter's Collage City. Rowe and Koetter target something arguably important and undeniable: the religious impulse inherent in much of architectural modernism. Part of the panel contribution's task is to analyze that impulse into separable features, such as the messianic and soteriological character of modernism. However valuable and insightful this critique may be, however, this panel contribution will show that it misses its target when that target is Sigfried Giedion, particularly Giedion's work in the 1920s as publicized in both Walter Benjamin's Arcades Project and in a series of small essays later published as Wege in die Öffentlichkeit. That segment of Giedion's take on modernism, I aim to show, steers free of messianic, soteriological, and other religious features, and attaches to an analysis of (or coming to terms with) modernism as something firmly rooted in the first two 'takes' on modernism. Viewed thus, Giedion's early work leaves us with a challenge – to recuperate architecture as admittedly a vehicle of social change, if a vehicle bereft of religious impulse and ambition.

Diane Morgan, *University of Leeds.* "Unconscious dreaming" of the past "bites into the present".

.. These [late Baroque churches of Southern Germany] are like full-grown fruits just before they drop from the tree, with all the charm and flavour of a perfect maturity, that final ripening before the beginning of decay. They fulfilled, all unconsciously, their tasks of closing the period... -Sigfried Giedion, *Space Time and Architecture.*

Manfredo Tafuri suggested that the "actualisation of history" carried out by Giedion served merely to "confirm the present". He continued that Giedion's writings were indicative of an "operative criticism" that is unwilling to recognise "the unstable dialectic in history, [...] the continual mutual presence of positive and negative, [...the] unresolvable multiplicity of meanings and directions …". As a consequence Giedion was guilty of a "historical forcing" that excluded as many issues as it considered.

Brushing this reading against the grain, I wish to propose that with Giedion we can tap into a rich study of the "unconscious dreaming" of the past which "bites into the present" with critical intensity, and which thereby prises open the contradictions of the contemporary world in order to reveal the utopian possibilities of the future.

Of Other Spaces   *Utopia & the Everyday*

John Style, *Rovira i Virgili University.* Nowhere to go, no place to stay: traffic islands as dystopian and utopian spaces in J G Ballard's *Concrete Island*

Concrete Island forms part of J.G. Ballard's tetralogy of novels of urban-technological dystopia, which also includes *The Atrocity Exhibition*, *Crash* and *High Rise*. Together the novels constitute a sort of diagnosis and prognosis of the malady afflicting modern consciousness, according to the critic Gregory Stephenson. However, more than the others, *Concrete Island*, it will be argued, points to the prospect of treatment and recovery from this malady, through its essentially affirmative narrative of regeneration, with its echoes of *The Tempest*. This heavily-charged symbolic space is balanced by the novel's alternative presentation of the traffic island as a negative, marginalized, apparently empty, apparently meaningless space, an environment, it turns out, that also offers potential as a site of regeneration. The traffic island can be seen to represent a dystopian urban space whose usefulness has been lost, or, indeed, never found. While it remains invisible to most traffic users, once it has our attention, or through force of circumstance, retains our presence, it becomes a space for the discovery of a new self, and of new meanings.

Elizabeth Russell, *Rovira i Virgili University.* Heterotopia of Deviance: the Madhouse, the 'Loony Bin', and the Mental Asylum

Michel Foucault's definition of Heterotopia is to be understood as that "other space" which is neither Utopia nor Dystopia but exists parallel to them. It is a real space and is constituted in all cultures. There are many different types of heterotopia but this paper will focus on the heterotopia of deviance: a space peopled by those who are excluded from the 'utopian' society because they are neither desirable nor capable of living in it. Their behaviour is defined as deviant to the norms which regulate the lifestyles of citizens and cities. Foucault's examples of "heterotopias of deviance" are prisons, concentration camps, cemeteries and mental asylums. It is the last of these institutions that this paper will focus on. By way of an introduction, I will look at the politics of naming the mental institutions and will then attempt to show how the architecture and urban planning of the asylums developed in accordance with the current theories on mental health and relevant Mental Health Acts. The main body of this paper will focus on the turn of the 19th century to the 20th. Who were the inmates? How and why were they admitted? How were they then categorised? What "cures" were then implemented? What was the structure of their day-to-day lifestyle? Examples will be introduced from Britain and Catalonia.

Mark Gatenby, *University of Southampton Business School*. Dystopia, instrumentalism, and the urban imagination: university-based business schools as factories for the mind

The second half of the 20th century saw a rapid expansion in the supply of higher education (HE) and a related rise in the proportion of the population attending university. Much of the 'massification' in HE has come in the form of business and management degree programmes – to the extent that 1 in 8 undergraduates and 1 in 5 postgraduates enrolled in UK universities now study within these schools. Business schools are offshoots of a system of capital accumulation designed around an institutional logic of efficiency and pragmatist-instrumentalism. Since the late nineteenth century they have been designed to meet the demands of an urban-industrial capitalist class. In many ways, business schools represent an archetypal urban dystopia: utilitarian factories for the mind. Portraying more than a Victorian fear of the inhumane applications of science, business schools reproduce an insidious pseudo-scientific worldview that seeks to manufacture human beings into the apparatus of the machine through techniques of commercial arithmetic, managerialism, and 'human resource' management. University administrators, academics and politicians have been complicit participants in this dystopia by appropriating the 'surpluses' created by business schools to cross-subsidise other, perhaps more utopian, activities. But business schools have now become big enough to offer an existential threat to the HE system. This paper will revisit dystopian images from Zamyatin, Huxley, Dickens, and others, who can offer insights into the realities of universities in the 21st century.

This paper provides an introduction to and counterpoint/context for the workshop Living Well in the 21st Century:- Utopia, Social Constructionism and Generative Imagery. Friday 09:30.

Dystopia in Recent Young Adult Fiction
Utopias, Heterotopias, Dystopias

Jonathan Alexander, *University of California, Irvine.* New Orleans after Dystopia: Hurricane Katrina & Young Adult Fiction

Popular narrative media about Hurricane Katrina and its aftermath has ranged from novels and journalistic memoirs to films and television series. For instance, Spike Lee's powerful documentaries about the storm offer dystopic images and commentary about human suffering and systemic corruption in a major urban center. Young adult fiction about Katrina, however, cannot often indulge or sustain dystopic images and affects since, as a genre, YA fiction is more generally disposed toward modeling coping and adjustment as important components of maturation. Along such lines, YA fiction about Katrina is inevitably pedagogic in that it generally seeks both to instruct young readers about the storm and the social consequences of it as well as model for young people emotionally mature responses to natural catastrophes and human tragedies. On one hand, such work must grapple with the failures of governmental structures to provide adequate protection and relief for human suffering—a recognition consonant with many depictions of urban dystopias. On the other hand, these novels also posit more utopic visions of people coming together in the face of tragedy to rebuild and reimagine more sustainable communities. My presentation focuses on Paul Volponi's *Hurricane Song: A Story of New Orleans* and Jewell Parker Rhodes' *Ninth Ward*. These popular and influential YA books model two different approaches to Katrina—Volponi's a more neoliberalized assessment of individual responsibility in the face of natural disaster and Rhodes' deeper questioning of social and economic support structures to reimagine, utopically at times, what urban community could—and should—look like.

Adela Livia Catana, *University of Bucharest.* Compound & Capitol: Exploring Luxury and Anxiety in Margaret Atwood's MaddAddam and Suzanne Collins's The Hunger Games

This essay is based on two recently published dystopian trilogies Margaret Atwood's MaddAddam and Suzanne Collins's The Hunger Games and aims to compare the privileged cities they depict - the RejoovenEsense Compound and the Capitol. It highlights the effects these places have over their inhabitants and visitors as well as over the readers of the books. Technological sophisticated, luxurious and perfectly sterilised, the Compound and the Capitol spoil their "the top people" and transform them into snobs with bizarre habits. Most of them are emotionally fragile and dependent on state's care, easy to manipulate and even destroy. However, there are also a few who realise that everything around them is artificial and feel constrained or claustrophobic. They eider have a break down, run away or take action and plan a rebellion. The visitors, like protagonists Jimmy and Katniss, cannot resist the mirage of these places. They are fascinated by the glistening buildings, shiny cars, wide paved streets, ecologically pristine landscapes, or particulate-free air. Both of them enjoy the comfort and food and more importantly, keep comparing these cities with those they come from. "Spectacular in all ways", the Compound and the Capitol have also a great impact over the readers of the trilogies. They can never fully enjoy the pleasures of these glamorous cities as they are perfectly aware that there is always something rotten in them.

Patricia Sørensen, *University of Gdańsk.* A Society in Amber: A Semiotic Analysis of Space in Jeanne DuPrau's *The City of Ember*

The proposed paper will discuss the interactive relationship between the city conceived of as a network of spatial, institutional and interpersonal relations and its inhabitants as presented in young adult dystopia entitled *The City of Ember*. The novel introduces an underground city, originally designed as an absolutely isolated space functioning as a quasi-utopian refuge for the future rebuilders of the human society which, having outlived its intended life-span, undergoes the process of accelerated decay of both the social relations and the material elements of its machinery.

The Rise and The End of The City in Video Games   *Representations*

This panel explores panel explores contemporary audio-visual representations of utopian or dystopian cities in fictional and virtual worlds. Through a concise analyse of video games (Sim City, The Unfinished Swan, Mass Effect 3, Wolfenstein: New Order), TV Shows (The Walking Dead, Dominion, The 100) and movies (Warm Bodies, The Dark City) delegates will talk about how an urban topography and the fear of enclosure may contribute for triggering utopian, dystopian, or heterotopian imagery. There are minor methodological differences between the different papers, but all address one significant question: **what could be the correlation between artistic city-building and its ideological outcome**?

Michał Kłosiński, *University of Silesia in Katowice.* SimCity: Where city ends

The newest title in the SimCity franchise published in 2013 named SimCity is the first multiplayer version of the widely acknowledged city builder game. This specific genre focuses on delivering players two things: 1. Advanced virtual simulation of economy which governs the game world and specifically the city; 2. Ability to plan, construct, erase and control particular elements of the virtual city (types of roads, city transport, terrain designated for commerce, housing or industry, tax system etc.). In Générations d'une ville : mémoire, prophétie, responsabilité Jacques Derrida writes that "a city is a memory and promise which never coincide with the entirety of what is currently visible and constructed, and which can be represented or inhabited" . The main point of Derrida's article is that cities are no longer complete topological entities - polis understood as public things, and thus we should accept the fact that no city will ever be "complete" as a city-state. He also writes that:

A city must remain open to the fact that it does not know yet what it will be: it is necessary to inscribe the respect of this notknowing into the architectonic and city-planning science and skill, as it were a symbol. Otherwise what else would one do but carry out some plans, totalize, saturate, suture, suffocate? According to Francesco Vitale the point Derrida makes about the "axiom of incompleteness" is the politics of architecture which enables the community to be at the same time opened and ambivalent towards the other whom it designates in order to confirm itself . In my paper I would like to perform an analysis and interpretation of the specific conditions of the existence of the SimCity as a tool to create virtual utopias. The questions I would like to ask are strictly linked with the way the rhetoric of the game's newest expansion called The Cities of Tomorrow functions to present and advertise it not only as a city builder but also as a utopia builder:

What kind of future will you build for your city? Will you build a utopian society underpinned by clean technology, allow a giant corporation to feed your Sims' insatiable consumerism, or build into the sky with enormous multi-zone MegaTowers?

Unlock two new city specializations that allow you to build a resource-hungry mega corporation powered by a low-wealth workforce, or an urban utopia that develops clean technology and is controlled by the rich.

In my paper I will utilize Derridean discourse about the city to pose and to answer the philosophical questions about the status of a virtual city and its utopian claims. Moreover, I will try to show that SimCity is an ideological anti-utopian tool depicting a world where the only possible utopia is a neoliberal one. Thus, the neoliberal utopia begins with the end of the city (as memory, prophecy, responsibility).

Krzysztof Maj, *Jagiellonian University.* Tainting the Ideal Garden. The End of The City in The Unfinished Swan

In the proposed paper I would like to analyse a relatively unknown video game *The Unfinished Swan* produced by Giant Sparrow Studios and being a rare example of an insightful philosophical approach to the world- and city-building in the industry. Plot-wise, the game tells a simple but touching tale of an orphaned boy, Monroe, who dives into the quest for finding the eponymous unfinished swan that escaped from the most favourite of his mother's paintings. As in the most of narrative utopias, this could be the end of the diegetic summary, since it is the world, or, to be strict, the world creation that remains predominant throughout the whole ga¬me. What however stands out as the most interesting feature of the *The Unfinished Swan*—particularly from the perspective of dy¬stopian studies—is its monochromaticism. The initial game mechanics allows the player basically only to splat gobs of black paint around an otherwise white environment, which allows them to uncover contours, edges, and all the other gameworld objects or even entire locations.

This performative world-building not only mirrors the process of writing, by relying on a meaningful ink spread on the whiteness of infinite possibilities—but, foremostly, delivers a conflict between two visions of reality. The first one, intrusive, is the perspective of an explorer, who fills the blank spots of the map to impose a foreign topographical on the unknown world—and this is the narrative POV of The Unfinished Swan's protagonist, an allochton who leaves his "continent of the real" to land on the uncharted shores of utopia. The second autochthonic perspective belongs here to the King—an unnamed ruler of the white city towering over the white garden which the player initially struggles through. The world discovered by the orphan turns out to be King's failed utopia: a purified, inhuman world designed to be flawless at any cost, even to the point of lacking the basic contours of reality.

But the game dodges the obviousness and easiness of anti-utopian critique, by allo¬wing the player at the very end of the game to change the point of view and to look at the already traversed world with the eyes of the King—appalled by the scale of the ink chaos that have tainted his ideal garden. 'Some miscreant has painted everything! My garden is ruined!', he mutters angrily and proceeds further on, just to learn that his dreamed up city has also (quite metafictionally) gained credits and subtitles. The End of the City is therefore a moment of tragicomic self-revelation, a moment when the King recognises the failure of his utopian project and begins to notice for how long he has been justifying antisocial deeds by retelling the very same explanatory fiction.

The Unfinished Swan is a unique game and a wise anti-utopia that does not dare to venture the dark realms of dystopian imagination and remains content with this softly satirical take on King's obsession with perfecting the city. It is also a good, though wrapped into a tad of childlike story, a mature commentary on the unavoidable incompleteness and elusiveness of utopia—which should always proceed toward an attainable perfection, but then never satisfy itself with radical, immediate and for all those reason only initially efficacious resolutions.

Ksenia Olkusz, *Facta Ficta Research Centre.* Heterotopian Relations Between Post-Apocalyptic Worlds in TV Shows, Video Games and Movies

In the past few years there has been a growing interest in depicting permanently sieged strongholds, secluded last stands, or quarantined asylums within a post-apocalyptic world so as to strengthen the sense of the ultimate isolation and disconnection from the desolated world without. A majority of those narratives share a similar world-model, featuring an overcrowded, fortified refuge and its ruler who abuses the trust bestowed upon him by turning an utopian sanctuary into a dystopian confinement. This means that the society in such a world faces two actual threats: one imminent, being a zombie apocalypse, bands of scavengers, or contagion that banish people from their homelands—thereby forcing a refuge—and the other one, concealed, that reveals itself when everything seems to be under control.

Since there is a multitude of narratives that can support those initial premises, I have chosen the most representative examples of audiovisual media, having the most significant impact on popular imagination and contemporary u/dystopian studies alike. In *The Walking Dead* season 3. (2013) Philip Blake—also known as The Governor, a sociopathic leader of the city of Woodbury—lures citizens with the pre-apocalyptic illusion of normality, while simultaneously disposing of any rebellious in¬dividuals at will—all of which doing in front of the zombie nightmare, therefore transforming a utopian promise into a dystopian lockout. Similarly, in post-apocalyptic fortress Vega (former Las Vegas) from *TV Show Dominion* (2014), a ruling camarilla manipulates refugees who seeks hideout from angels that invaded Earth presuming mankind to be responsible for the vanishing of God (and acting quite parallel to zombies as taking control over human bodies). Eventually, in *The One Hundred* TV series (2015), after a global nuclear war people hide in the bunker in Mount Weather, under the auspices of Dante the President, and, after 97 years of quarantine, harvest for radiation-immune Grounders to execute blood transfusions essential for sustaining long-term presence outside the bunker. A dystopian motif arouses later on, when it becomes clear that the Mountain People feed Grounders with their own kin and also force them to hunt more Grounders for further transfusions—which is kept secret from the uninitiated part of the society and Grounders alike.

Mass Effect 3 brings up quite an analogous setting: in the mission Priority: Horizon from the third installment in Mass Effect series, a player—or, to be strict, a playable protagonist, commander Shepard—is sent to investigate a secret Cerberus' facility on the planet Horizon. The facility—suggestively named Sanctuary—though originally meant to provide shelter for the escapees from the planets invaded by The Reapers, turns out to have been cruelly experimenting on them and only alluring with a prospect of the untainted paradise in the invaded galaxy. Last but not least, in Jonathan Levine's *Warm Bodies* (2013), colonel Grigio, leader of the military and survivors of the zombie apocalypse, maintains a fortified city and defends it at all cost, including human dignity. Grigio—which is significant in reference to the romantic part of the movie—depicts feelings as impediment in survival scenario and, quite ironically, wants his henchmen to be as effective and fearless as the zombie horde they fight against.

The presentation will elaborate on all heretofore mentioned examples and develop an argumentation proving that these tales of fortified cities in desolate worlds reiterate utopian and dystopian narratives of the past, emphasizing a difference between a typical utopian extrapolation (imagine a world far braver than our own) and heterotopian foundations of the majority of post-apocalyptic narratives.

Sven Dwulecki , Eberhard Karls University. Analysis of the Counterfactual Realisation of Albert Speer's Architectural Dreams of The New (Dystopian) Order in Wolfenstain, the video game.

The paper investigates the rhetoric of *Wolfenstein: The New Order* regarding oppression. The game presents a dystopian society in which Nazi Germany won the Second World War. At first, the basic story of the game is discussed and followed by a short discussion about the intended audience. The relevant concepts of videogame-rhetoric are Kenneth Burke's theory of identification, Ian Bogost's procedural rhetoric and Aristotle's theory of rhetoric. In order to analyze the argumentation of oppression embedded within the game, primarily the research of Michael Waltman and John Haas is applied. Identity, eschatological, sociological and cosmological myths, concepts of hegemony and terms of perfection help to understand how hate and oppression tries to create power structures and establish hegemony within a society. Wolfenstein depicts these arguments and tries to challenge them by using a utopian/dystopian framing.

The marketing effort introduced the basic premises of the narrative. Through different trailers, Wolfenstein presents an alternative timeline. The Nazis created the atomic bomb first, attacked the American homeland and conquered the entire US as well as the USSR. In order to communicate this dystopian timeline, the game uses *identification* by utilizing commonly known historic pictures and reframe those, like the kissing scene on Times Square 1945 or the moon landing. The city is an expression of architectural rhetoric exemplifying the nature of change and oppression. The German architect Albert Speer made Hitler's henchman create a city design that expressed their desire for power. Wolfenstein adopts those ideas and transform several iconic places into rhetorical devises to express the oppressive system of the Nazi regime. There are significant rhetorical artifacts that illustrate the argumentation of leading classes to reinforce their right to rule.   Image construction is utilized as a rhetorical device to support the overall narrative. Different agents throughout the game reveal their personal history and motivations. Those expressions of Aristotle's *ethos* enhance the credibility of the storyline. The villains act in the most gruesome ways and become representations of the Nazi regime. However, also unpolitical agents like The Beatles (called in the game Die Käfer) became complicit within this dystopian economy. Thus different kinds of persona represent the influence and power dynamics within such regimes.

Finally, the paper discusses the dangerous potential of censorship. Especially German forces game companies to alter symbols within the games. However, this alteration causes ripple effects and might disrupt the intended argumentation. Even a misattribution is possible and causes a transfer in meaning onto unrelated topics.

Thursday 15:50-17:20

Miasol Eguíbar, *University of Oviedo.* Dystopic Homelands and Utopic Cities Consigned to Oblivion in *Soucouyant*

Canada, and especially its urban spaces, are currently defined in terms of multiculturalism since the passing of the Multiculturalism Act in 1988 which turned it into an official policy of the nation. According to this Act, all cultural practices were promoted and respected, and possibilities were opened for immigrants from all over the world, for whom Canada was supposed to be a welcoming and accepting country (especially in contrast to the United States). Despite this compromise, ethnic minorities still encounter marginalisation and racist practices, both overt and covert. The recent shift in national policies, furthermore, obscures a previous history of rejection of migrants of races other than white.

The novel *Soucouyant* (2007), by David Chariandy, explores the life of Adele, a woman who migrates from the Caribbean island of Trinidad to Toronto in the 1960s, pulled by the opportunities and freedom of the utopic North. It narrates both experiences of disillusionment and wonder at her new surroundings, but most importantly, it delves into the woman's alternate feelings of belonging and unbelonging. Living in an at times hostile city where she can be simultaneously invisible and too visible, and having left behind a colonial world devastated by post-imperial warfare, the protagonist is suspended in a limbo of displacement, and is driven to a state of dementia. This paper will explore the role of utopic spaces (her homeland, the rural realm where she belongs but where she cannot return, and Toronto, the urban dimension which constantly betrays her) and how they turn into dystopias from which she finally escapes by means of forgetting.

Sherryl Vint, *University of California, Riverside.* City of Aquifers: Arcology and Urban Futures in Paolo Bacigalupi's *The Water Knife*

Mike Davis opens *City of Quartz* (199) with the observation "the best place to view Los Angeles of the next millennium is from the ruins of its alternative future" (3). Davis explores the mix of utopian myth and exclusionary politics that shaped the paradise promised by LA into the site of inequality and looming environmental crisis the city had become by the late 20th century. Drawing on Davis's method, my paper will read Paolo Bacigalupi's *The Water Knife* (2015), a novel that presents a near-future vision of the impending collapses of desert cities—chiefly Phoenix, but also Las Vegas and Las Angeles—due to the collapse of the artificial water infrastructure that supported their emergence in the first place. This future is a mix of privileged arcologies whose more environmentally sustainable design benefits only the elite, and sites destitution in those neighbourhoods abandoned by city infrastructure as no longer economically viable and hence cut off from the water supply. I will contrast this dystopian view of arcologies as (similar to the gated communities analyzed by Davis), with the sf vision of such exclusionary arcologies as utopian in Larry Niven's and Jerry Pournelle's reactionary sf novel *Oath of Fealty* (1981), to ask the question of whether—and how—arcologies, including those in *The Water Knife*, might be sites of critical utopian narratives, in Tom Moylan's definition, as we rethink the future of cities.

Greek Tragedy: Utopian Re-Visions   *Revisions*

Mary Green, *Ryerson University.* Cassandra, After the Fall of Troy

In Euripides' The Trojan Women, through the gazes of Hecuba, Andromache, and Cassandra, we witness the destructive and devastating tragedy ensuing from the fall of Troy. The 'mad' Cassandra is victim of Apollo's wrath; is victim of the Trojan War when as princess of the conquered city she becomes Agamemnon's concubine/slave; and ultimately, is victim of the chaotic after-war cosmos, as she loses her family, city, freedom.This paper examines Cassandra's (re)presentation and her story as it continues in modem and contemporary writers, who pull Cassandra out of the past and transpose her to our own still-ravaged world, thus blurring, in postmodern fashion as Linda Hutcheon notes, the boundaries between the past and present. Cassandra remains a symbol of the tragedy of war, and becomes a spokesperson for the madness of present wars – and issues. Thus while Edwin Arlington Robinson's and Robinson Jeffers' 'modernized' Cassandra speaks the truth, she is ignored. For Jean Giraudoux in La guerre de Troie n' aura pas lieu, Cassandra sees the "tigers at the gate" but like Ulysses, is ever-helpless to change destiny. For women writers though, the mythic figure Cassandra offers the opportunity to "re-vision," (Adrienne Rich's term) her story with a newfound voice. Christa Wolf, Marion Zimmer Bradley, and poets Louise Bogan and Eleanor Wilner give Cassandra a chance to speak her 'truth', one that protests heroic ideals, expresses human suffering, and reveals the consequences of silencing the female voice.

Jennifer Horan, *Rhode Island School of Design.* Choral ends of the city: a reading of Euripides Bacchae

In what way can the chorus of Euripides Bacchae be a focal point for thinking about utopia and the ends of the city? Composed of a group of Maenads, the female celebrants of Dionysus who come from Asia-Minor, the chorus problematizes the notion of utopia as an end of the city not least because it is an outsider to the Greek polis, but also because the Maenads are often associated with the violence and frenzy carried out by the Theban Bacchants towards the end of the play. After Dionysus arrives at Thebes (his 'first Greek City") to initiate members into his cult, he finds resistance by women of the ruling family. Dionysus proceeds to madden the women, sending them to the mountain top where they take part in his mysteries. Meanwhile, the King of Thebes, Pentheus, continues to defy the God until he meets his downfall at the moment when he (Pentheus) is transformed into a Bacchant, complete with female dress, and ruthlessly torn into pieces by his mother and his aunts. Pentheus's entire family is destroyed, leading to the demise of Thebes. The chorus of Maenads signifies an enigma to the city, representing the "expansion of the city and its "cultural and cognitive horizons" to "incorporate the other" (Zeitlin) and its tragic introversion; a perilous threshold of unrestricted and restricted economies of self. These binaries however can prove generative if we think of the city as the locus where a passage opens between cultic and mythic (Theban Bacchant and Lydian Maenad), ritual performance and ritual sacrifice, danger and rescue, and so on. In this sense, the Bacchae chorus is an axle-character, for it keeps alive the possibilities for thinking the ends of the city as a continuous and unbound idea. In my reading of the chorus I demonstrate the ways this happens, referring to philosophies of the city informed by the Greek chorus and a recent dramatic production.

WITHDRAWN Sashi Khurana. *University of Delhi.* Ancient City Space, Modern Urban existence: The woman in Areopagus and Calcutta

The paper is based on a study of ancient texts with specific reference to those dealing with the setting up of the Acropolis in Athens symbolising an accepted matriarchy in contrast to the disempowered body of a woman over time. The study would examine The Oriestia (Aeschylus) with more emphasis on The Eumenides to trace the resolution to order and a sense of stability through the Furies. On the other hand Voices in the City (Anita Desai) posits the city generated neurosis alienating and destabilising. The exploration throws up a number of questions about the relation between women and the city and its degenerative effect in the contemporary city space. Another issue which gets touched upon is the function of matriarchy in regeneration through its persistence and inherent passion for persuasion. The two literary texts provide an interesting commentary on different social systems and their impact on space for evolution and alienation.

On the Edge of Ordinary: Alternative Lifestyles, Nostalgia and Innovation in 'Edge' Urban Spaces   *Utopia & The Everyday*

This session explores the potential transformation of marginal 'edge' urban spaces through utopian methods of engaging with alternative lifestyles, experimental spaces of urban transition and civic engagement. Inspired by Richard Sennett's writing on the architectures of cooperation, this session highlights different ways that borders and edges, including those apparently defining what is ordinary or normal, are both porous and resistant. This might explain why stories of ordinary people imagining and experimenting in alternative lifestyles are so widely misunderstood and often dismissed as unrealistic, nostalgic and utopian. The session demonstrates the diversity and liminality of what constitutes 'ordinary' and 'alternative' by linking together papers that variously draw attention to enacted heterotopias in the spiritual intentional communities of Damanhur (Italy) and Terra Mirim (Brazil); the embodiment of a slow philosophy towards the unique cultural ecosystem of small towns in the slow cities movement; and the banal urbanism of civic engagement represented in grassroots 'liveable streets' initiatives.

Francesca Fois, *Newcastle University.* Discovering individuals' journeys in enacting alternative spaces

This paper investigates the stories of ordinary people who are imagining and experimenting in alternative lifestyles and spaces. My argument is that in order to understand the enactment of alternative spaces, such as those of intentional communities, scholars might best begin by exploring the journeys and life transitions that people take before creating or joining an intentional community. Previous studies have drawn attention to the main motivations and reasons for people to create or inhabit intentional communities (e.g. Lockyer 2010); yet they do so by taking for granted the pre-existence of intentionality. However, Garforth (2009) problematizes the role of intentions in utopianism. Following this challenge, the question has to be asked whether utopian practices can arise from unintended events, unexpected experiences, life transitions and personal crises. It is in order to address this gap in understanding that this paper focuses on the relationship between intentionality and practical utopias. Drawing upon ethnographic research, discussion considers the life experiences, desires and feelings that individuals recall for the years before they made the transition to live in the spiritual intentional communities of Damanhur (Italy) and Terra Mirim (Brazil). The resulting analysis sheds light on the complex and contested concept of intentionality and how this is linked to the enactment of alternative spaces.

Alastair Bonnett, *Newcastle University*. The Place of the Past in Utopia

Utopia is usually seen as forward-looking although depictions of utopia are often deeply nostalgic. In this presentation the creative and diverse role of nostalgia in the utopian imagination is explored in the context of place-making, more specifically the role of place as process and problem for utopian practice.

Helen Jarvis, *Newcastle University*. For utopian methods of urban transformation: envisioning liveable streets.

It is widely recognised that the socio-spatial and socio-technical streetscape affects community life and civil society through networks and nodes of interaction, reciprocity and belonging. Opportunities for people to shape where they live can summon forth new forms of citizenship, and vice versa, with the potential for local residents not only to participate in local place-making decisions but also to shift attitudes and behaviours in socially progressive ways. For example, this is evident in a growing number of social movements and academic debates that emphasise a bottom up participatory approach to empower residents to reclaim, inhabit or transform the 'banal' spaces of ordinary neighbourhoods. Drawing on exploratory evidence from pilot studies in the North East of England, this paper critically engages with different ways that resident community groups variously oppose existing forms of urbanism and creatively envision alternatives. Examples include liveable street initiatives such as Playing Out, shared-space streets and guerrilla gardening. Particular attention is paid to the marginal 'edges' (transitions in time and space) between buildings and on a continuum of fleeting to deeply intentional social interactions (Sennett 2012; Gehl and Svarre 2013). The findings suggest that whether or not people lead the kind of lives they value rests not only with unequal capacity to shape their immediate environment but also with the envisioning process itself; notably the motivations, orientations and inter-personal organising required to reimagine that other ways of living are possible (Levitas 2013).

The Shelleys and Utopia   *Utopias, Heterotopias, Dystopias*

Jon Quayle, *Newcastle University.* Rights and Utopia in Shelley's Hellas

From his first major poem, Queen Mab (1813), Shelley intended his poetry to have a palpable influence on society. Shelley's instinct to make interventions concerning the political and social issues of his day persisted, manifesting itself (as Samuel Gladden has pointed out) in Swellfoot the Tyrant (1820), but also in 'The Mask of Anarchy' (1819), a poetic response to a specific event that was intended to shape public consciousness. In this paper I will examine Hellas, through which Shelley hoped to garner support in Britain for the Greeks in their War of Independence from the Ottoman Empire. Hellas, composed in 1821, was an attempt by Shelley to incite 'the English people [to] reflect upon the part which those who presume to represent their will, have played in the great drama of the revival of liberty [...]. This is the age of the war of the oppressed against the oppressors'. My interest is in how Shelley, in this lyrical drama, uses a nationalist cause as a vehicle for his larger, more ambitious aim of directing humankind toward a more perfect society—an ambition that can seemingly be traced throughout his career, although it becomes more ambiguous towards the end of his life.

The question this paper will ask is what place 'rights' have in Shelley's utopian vision. Prometheus Unbound seems to suggest the perpetual possibility that 'Doom' might reassemble itself, and that such a threat is a fundamental counterbalance to the possibility of humanity's perfect existence. A similar dynamic may be at work in the final Chorus of Hellas. Shelley envisions a great renewal—'The world's great age begins anew'—but this triumph may come also with the permanent loss of Greek ideals. My paper will also ask whether Shelley's discourse of rights, which drives the utopian aspiration of Hellas, is all too alert to the forces of oppression it seeks to overthrow. The uncertainties of Hellas can in this way be seen to look forward to what appears to be a critique of aspects of the Enlightenment in 'The Triumph of Life'.

Tom Moylan, *Ralahine Centre for Utopian Studies, University of Limerick.* Re-visiting Frankenstein: Utopian Promise, Dystopian Delivery

Emerging as a distinct genre by the 19th century, sf's capacity for interrogating the nature and potential of modern society (especially as inflected by science and technology) has been evident, at the very least, since Mary Shelley's *Frankenstein* in 1818. In this paper, I will revisit *Frankenstein* by looking at its utopian and dystopian registers -- especially in terms of how they play out in terms of sf's concern with the role of science in the (re)production of social reality. I will focus especially on Shelley's exploration of the question of the agency of the scientist.

Maria Varsam, *International Hellenic University.* The End of the City, The End of the World: Mary Shelley's *The Last Man*

It is a common assumption that dystopian fiction was born in the late 19th century, in part as an offshoot of the explosion of utopian narratives in general. Also, a frequent convention places Dystopian fiction in urban spaces characterized by alienation, violence and oppression. As opposed to eutopian fiction which traditionally is set in a natural, pastoral and non-alienated topos, dystopian fiction in the 21st century continues this strand of nightmarish futures in the form of the post-apocalyptic genre with its emphasis on dissolution, destruction and overall disaffection with urban life. Notwithstanding an equally strong dystopian tradition set in an artificial 'arcadia' (The Handmaid's Tale), with few exceptions, dystopias have preferred the urban setting perhaps because it lends itself to a more extensive critique of modernity.

This paper will investigate the literary origins of the modern urban dystopia by reading Mary Shelley's *The Last Man* as a proto-dystopia which displaces the end of the world to the centre of medieval Europe, Constantinople, 'The City' in order to question the ideals of Romanticism which are also the ideals of the western world itself. These ideals revolve around the value and use of art in both shaping and changing the world. Within the context of a predominance of narratives focused on 'the last man' Shelley's text struggles with despair and hope while the world disintegrates around the protagonist of the Shelley-Byron group – and questions the utopian core at the centre of the Romantic movement.

Friday 9:30-11:00

Julia Ramírez Blanco, *Complutense University of Madrid.* Aesthetic Intervention and Utopian Occupation in the Squatted Street of Claremont Road

During the campaign against the M11 link road in London, a group of activists squatted all of the houses in Claremont Road. This political occupation, whose objective was to obstruct the building of a new road, was accompanied by a symbolic occupation. The street was completely filled with aesthetic interventions, many of which were turned to defensive purposes when the authorities attempted eviction. This presentation analyses the construction of the activist place through aesthetic intervention, and how—through a dense network of visual and performative elements—the meaning of the street was changed, turning into a place of utopian anarchic practice, connecting with Hakim Bey's ideas of a Temporary Autonomous Zone. The experience in Claremont Road played an important role in the renewal of protest vocabularies developed within British social movements throughout the nineties. The actions in this street translated environmentalist direct-action tactics from the countryside to the city, prefiguring later forms of activism. This London street also constituted a peak in terms of visual and symbolic innovation, as its participants created a space that functioned as a kind of "Total Work of Art" of great poetic power. By studying Claremont Road, we address the subject of aesthetic production by social movements and its relationship with utopia. To this end, we propose the notion of "activist creativity", conducted from the field of autonomous struggles. Phenomena such as Claremont Road are not normally included in the histories of art. However, the explosion of non-professional creativity that took place in the street can be read as an insufficiently analysed chapter within outsider art and therefore worthy of a detailed approach. Activist campaigns generate visual languages that are shaping the collective social imaginary, complex iconographic systems that give form to dreams of a better place.

Mark Bailey, *University of Nottingham.* Hyperliberal Capitalism and the Utopia of Exclusion

Beginning with the writings of John Locke in the 17th century, the possession of private property has remained a central institution of liberal governance and a core condition of individual liberty, the central appeal of which one might term 'exclusion by possession'. By its very nature, for the institution of private property to have meaning and desirability, it requires a deliberate rationing of access to property that renders capitalist society a 'utopia of exclusion'. Marxist historians argue that the global capitalist economy was constructed on strategies predicated on the enclosure of the commons and 'accumulation by dispossession' in which the utopia of exclusion formed a central principle of political, economic, and social organisation. In the present, the Utopia of Exclusion has reached new and altogether more subtle and sinister forms, as is evidenced in the hyperliberal city as an 'Evil Paradise' (Davis and Monk, 2007). 'Evil Paradises' present fantastical monuments to capitalism in gaudy displays of unimaginable wealth, but the paper contends even at its most utopian and celebratory the 'Evil Paradise' simultaneously evokes the dark side of the Utopia of exclusion: the increasingly absolute separation between the lives of the haves and the have-nots. This paper therefore aims to critically analyse the manner in which the 'utopia of exclusion' operates in the modern hyperliberal city, from the macro to the micro level, and asks if the technologies that are essential to the seductive power of the utopia of exclusion paradoxically present opportunities to construct alternative, inclusive forms of community.

Manuela Salau Brasil & Francisco Salau Brasil, *State University of Ponta Grossa.* Past, Present and Future: Solidarity Economy & Living Well

The adoption of neoliberal policies in Latin American countries resulted in a crisis that affected large portions of society, with a marked impact in the economic and social spheres. The rise in unemployment, exclusion and inequality illustrates the perverse consequences of such policies for those societies. Facing this sombre aftermath, some countries effected an ideological turnaround by electing leaders who openly fought neoliberal thinking. This response to the determinants of the crisis went further than condemning its consequences or merely producing a diagnosis and critique of reality: embedded in the reaction was an outcry for the construction of realizable alternatives that could change the present and future. We highlight the alternatives experienced in Brazil through Solidarity Economy and in Bolivia and Ecuador through the Living Well (Vivir Bien or Buen Vivir) paradigm. Both propositions have re-emerged in the present setting of crisis but are rooted in past experiences and project a more promising future. Although their historical heritage cannot be ignored, such propositions should not be mistaken for a yearning to return to those roots; rather, they resort to, and renew, the potentialities of the past as well as the latencies and tendencies inscribed in the movement of history in order to pave the way for a better future. Considering their characteristics, peculiarities and potentials, we argue that both Solidarity Economy and Living Well can be regarded as utopian projects that promote novel cities, citizens and societies.

Expanding the Horizons of Utopian Studies   *Revisions*

Fátima Viera, *University of Porto.* Utopian Studies and Food Studies: Intersections and Perspectives

The importance of food is highlighted by the new European agenda, particularly through the "Food & Healthy Diet" Horizon 2020 programme, which is enshrined in the idea that safe, healthy, high quality and affordable food is a basic human need that calls to be met for optimal health and well- being. Given the variety of implications the "food problem" entails, the search for innovative solutions, in the international academic world, has been mainly informed by a call for a multidisciplinary critical enquire, which has resulted in the engagement of philosophers, historians and literary scholars in a debate that used to concern the fields of nutrition, agriculture or gastronomy only. Food Studies were thus born, giving rise to community engaged scholarship in critical pedagogy. Several American universities are currently offering post-graduate programmes in Food Studies; in Europe, Food Studies are emerging in the UK, Italy, France, Germany and Portugal. A boom of food-related publications has accompanied this new interest. Just to state a few examples, the California UP published 30 books over the last 4 years; Columbia UP launched 59 titles in 2014 and January 2015; and the Oxford UP site announces 28 food-related titles for 2015. However, the intersections between Food Studies and literary Utopian Studies are just starting: some of the very few studies published in the past deal mostly with utopian communities, and even when they address literary texts, the transformative hope that is characteristic of critical utopian thinking is not explored. In this paper, I set myself to describe the state of the art as regards the connections between these two fields and to look at the perspectives in which Food Studies urge utopian scholars to invest.

Elida Tessler, *Federal University of Rio Grande do Sul.* THE URB IST ORBS – The city orbits in an artistic experience

This proposal presents an artistic production of my own, specially designed to participate in the segment "City not seen" at the 8th Mercosul Biennial, an international event in visual arts in the city of Porto Alegre, in southern Brazil in 2011. To answer the challenge of dialogue with urban spaces and reflect on the issue of invisibility in contemporary cities, I created a work entitled IST ORBITA. The site chosen was a library of second hands books called "Garage of the books", with a large collection of old encyclopedias. I try to create a work that goes beyond the scope of pure visibility and involving other senses of perception, with minimal and subtle interventions in the original configuration of the bookstore. Until then, this space was almost invisible to passers. With this proposition, I tried not only to perform the physical embodiment of a particular location, but also carry out an approach to the territory of the city in its political sense, historical, economic and social. Words bring senses when producing images. Moreover, they are always images, sounds and significants at the same time. Words can be connected in a kind of discursive structure, when lead us to the universe of the narrative, historical, scientific or literary content. But sometimes are presented with no strings attached , opening holes in the discourse itself, throwing us into a space for the imagination.

Put into orbit so many names and words is also a way of blurring boundaries. In any case, IST ORBITA brought something new in this sense: the words formed a circuit on and off the books, landing in different media: acrylic platelets, pages of a printed encyclopedia specially designed by me to aggregate together those who already belong to the bookstore . The words still had a sound recording (audio-book) that can be heard inside a car in front of the garage during the whole period of the Biennial. The relationship between the words and invisibility in the city is constituted as a thin gap where only passes who is available to meet with the news situations, with restlessness and with astonishment. I am very identified with the propositions that the french writer Georges Perec places among his reflections about the urban space. In his essay "Espèces d'espaces" he ask us: "Is there something happening now? Do Not? Are you not seeing anything admirable? Are we still able to notice the remarkable?" These interpellations act as a balk in our reading, and inevitably, we began to look different to our surroundings.

Ed Luker, *Northumbria University.* Negative Citizenship in J. H. Prynne's 'The Ideal Star-Fighter'

"[T]he sky is our eternal | city", in J. H. Prynne's The White Stones (1969) the civic collective rests on the spiritual as an idea. This city is the end promise that 'we' may reach if the moral drive resists: "we should not be so bribed, by incom- | pletion". In 'The Ideal Star-Fighter' (Brass, 1971) the civic 'we' has not stood up to task. Exploring the moral economy of the Cold War, the poem's use of metonymy circulates Vietnam, the devaluation of the Pound sterling, the failure of military technology, and the development of satellite television, into the question "how can we dream of | the hope to continue". All possible sockets hope can be plugged in to are already linked back in to the "distant loop of the hate system", a cosmological technics where fear is what 'we' are wont to consume. Brass negates The White Stones civic force of utterance. Where 'Star Damage at Home' yearns that "some star [...] should | pine in earth", in 'The Ideal Star-Fighter' the first photograph of the earth from space is "a granulated pathos". Prynne's belief in the cosmological promise of the stars becomes "sentimental whimsy". Late-sixties notions of a global earth, or 'one community' are contrasted starkly to the wrongness of "the backward | glance at the planet". I will argue that the unrelenting negativity of 'The Ideal Star-Fighter' constructs a more forcefully utopian poetics than the ends of spiritual community through its dialectic of technological progress.

Workshop. Living well in universities of the future: Urban spaces for generative imagery and social construction.

Utopia & the Everyday

Stefan Cantore and Mark Gatenby, *Southampton Business School*.

Appreciative Inquiry (AI) is an organisational and community change process. It is a form of action research that aims to help people co-create a future based on the best of their past experiences. It does this by supporting the development of powerful generative images of the future whilst simultaneously encouraging that future into reality through changing the collective conversations.

Traditional approaches to organisational change have tended to take a positivistic stance believing that the 'top management' of organisations should analyse the problems, plan and then implement appropriate change. Recent years have witnessed the emergence of both Appreciative Inquiry and the field of Dialogic Organisation Development which use conversational spaces to encourage shared conversational inquiry around questions of significance to participants. Equality of voice is promoted and the conversations become the change as new realities are shaped between people. Rather than talking about organisations as inherently problematic the focus moves towards identifying collective strengths and agreeing how these might be amplified in the service of emergent images of a better future.

This workshop offers participants the opportunity to experience and reflect upon an Appreciative Inquiry process around the theme of: Living well in universities of the future.

Mark Gatenby will provide a brief introduction drawing on dystopian imagery of higher education (paper to be presented separately in the conference: Dystopia, instrumentalism and the urban imagination: university based business schools as factories for the mind). Stefan Cantore will then introduce the counterpoint theme of the workshop, guiding participants through a four stage AI process:

- **Discovery**: Brief pairs conversations to explore personally fulfilling experiences of university life

- **Dream**: Conversations in fours to imagine what university life might be like if the best of our past experiences might become our reality all the time

- **Design**: Slightly larger group conversations to agree the elements that need to be put in place to create the ideal university of the future

- **Destiny**: Individual statements committing to shape the future.

The aim will be to both generate new images of the University of the Future and to learn about Appreciative Inquiry and the power of conversations to open new avenues for inquiry, collective realities and imagery.

Towards the end of the workshop there will be an opportunity for reflection focusing on some of the principles of Appreciative Inquiry.

Constructing the Utopian City   *Representations*

Clint Jones, *University of Wisconsin-Stevens Point*. Fabricating Utopia: An Analysis of Utopian Construction in Robert Kirkman's 'The Walking Dead'

It often happens that one encounters a utopia as an already built place. Protagonists often relate their experiences as visitors, such as Edward Bellamy's *Looking Backward*, or as citizens delving into the life of the utopian, as in Ursula le Guin's Shevek in *The Dispossessed*. The built environments, when they are discussed at length—they are often overlooked or marginalized—are treated as having direct bearing on the lives of the utopian citizenry. However, whether the built environment was intentionally designed or merely modified from existing structures, very few utopian imaginings give a full account of how a utopian ideal comes to be manifest in the built environment—the architecture, the layout of streets, the location of buildings, etc. This is precisely the issue I address in my essay by considering what it would take to construct a utopia in a blank slate, post-apocalyptic world such as the one presented in The Walking Dead.

One of the many things that makes The Walking Dead an interesting case study in utopian construction is that the characters recognize that they can rebuild the world however they want and they deal directly with what it means to build a utopian space. However, another reason that The Walking Dead presents an interesting use of this motif is that it crosses multiple media genres—graphic novels, television, and video game formats—wherein the characters are all confronted with the same task of building a new world. Each of the major protagonists in the various formats is challenged by what it will take to reconstruct the world and, in so doing, in each of the formats, there is a discussion about the fabricated nature of utopia. I will address this issue in each of the formats by taking exemplary situations from each to analyze what goes into the construction of a utopian space. My analysis of The Walking Dead on this point highlights the rationale that goes into the construction of a utopia regardless of whether it is a fiction world like Thomas More's genre defining work Utopia or a more concrete example like Charles Fourier's Phalanxes. My analysis of The Walking Dead's handling of this issue across media genres will be paralleled with examples drawn from the literature to show that how we conceived of utopia is defined much more by how we design the utopian space than it is by what it provides than is usually thought. Toward this conclusion I will examine both what the survivors in The Walking Dead are seeking and how their world is shaped, quite literally, by how they occupy it.

Cath Keay, *Newcastle University.* Awesome impossibilities piled sky-high

In research and practice as a sculptor I have explored utopian social orders imposed on natural disorder, drawing on the actions of social insects. In my ongoing project 'Crowds and Power', beeswax models of interwar architecture are placed in hives for the insects to manipulate and reform. I became interested in utopian architecture as three-dimensional expressions of social ideals, or sculptural concepts that may be inhabited, and encountered Taut's Alpine Architecture portfolio proposing a series of glass cathedrals and bridges across the Alps. Such unbuildable glass blossoms and crystalline accretions are powerful sculptural concepts closely aligned with sculptors' current use of anti-formal or unmediated processes to undermine the discipline's monumental tendencies. The broader modus operandum of the Glass Chain of Taut and other Expressionist architects and artists, exchanging highly speculative aspirations in partial anonymity offer invaluable precedent to today's artists interested in the potential for creative exchange across disciplines, and their focus on what they saw as desirable, rather than what they could realise, offers an exemplary approach in a new technological era. In recent works I have sought to bring the aspirational ethos of the Weimar era to bear on contemporary fine art practice drawing on texts and digital fabrication. I will discuss the work of Bruno Taut and the Glass chain group as a unique influence on both my own sculptural engagement with utopian ideals and my approach to collaborative fine art.

Borjana Dodova. *Academy of Performing Arts in Prague.* Searching for the Main Street, (Two Streetscape Projects in Santa Monica)

When the British architectural critic Reyner Banham published his book about Los Angeles in 1971, he offered not only a new perspective on this city, but also a new post-urban metric. No longer are distances measured in terms of pedestrians. The city of the future is being shaped by cars, movement and speed. Ten years before, in 1960, the RAND Corporation, the Santa Monica based think-tank, received a grant from the Ford Foundation to investigate the interrelationships between transportation and the spatial organization of urban activities. The city was described in functional variables, simulated on computers, and its end seemed proven. Today, the traffic in Los Angeles is even heavier. Santa Monica, the beach town surrounded by the ocean and Los Angeles, is struggling to maintain its town character and to revolt against the rules of car dominance. In my presentation I would like to investigate two projects which aim in this direction. The first one is connected to the creation of the first square in Santa Monica. The recent development on the Main Street in Santa Monica could be re-framed into a more general observation about establishing artificial centers. The second project is a local initiative to transform one of the main roads, the Lincoln Blvd., into an enjoyable street. Both projects contain a utopian moment. Both of them also show how difficult it is to re-create a city after the end of the city.

Friday 11:20-13:00

Troubles with Utopia	Revisions

Justyna Galant, *Maria Curie-Skłodowska University.* 'A man or a fish?' The ludicrous, the grotesque and the gothic in the City of Amalgamation.

Published in New York in 1835 by Jerome B. Holgate writing under the pseudonym of Oliver Bolokitten, Esq., *A Sojourn in the City of Amalgamation* is an account of a visit to a metropolis where the black and white races co-exist and intermarry, and where prejudice harboured by any animate being is mechanically eliminated in the name of universal love and equality. The heavily racist text is a Menippean satire where sharp contrasts – a crucial element of the genre – vividly reflect the author's ideological bias and constitute the structural basis of the narrative constructed around the concept of ethical and aesthetic binarism. Moreover, the dystopian massage of the work is reinforced by the introduction of gothic elements which enrich the text and serve as a hint of the dire consequences of racial equality in a work whose primary modus operandi is humour. As a result, the author's phobias are depicted on multiple levels of the narrative – the slap-stick passion of individuals tormented by the demands of 'philanthropy', a tragedy of a maiden at the mercy of a cruel father, a vision of the eponymous city as a place interchangeably (or simultaneously) haunted and comically bizarre, and a farcical 'internal struggle' of particles inside the body of a mixed-race boy.

Jonathan Baldwin, *Royal Holloway University of London*. Scientific socialism, crime, and utopia: how H. G. Wells and Havelock Ellis dealt with deviants of tomorrow

The criminological discourse emanating from the heterogeneous domain of socialist thought in late nineteenth- and early twentieth-century Britain is suffused with complexity. Idyllic and harmonious futures based on the tenets of socialism were sometimes undermined by relatively conservative calls for penological reform, crime-free utopias were muddied by the means with which they were built, and the theoretical organisation of society was complicated by the assumed realities of the deviant human body. This paper emerges from my doctoral thesis wherein I scrutinise how those occupying such a domain actively participated in the problem-solving of anti-social behaviour as they read and inflected theory from across the sciences to form perspectives on crime, immorality, the management of offenders, and the object of judicial law. H. G. Wells and Havelock Ellis are two such figures, closely allied in their preoccupation with the scientific principles and epistemologies of their time. Observing criminality from a number of textual perspectives – from science fiction to sexological case study – both would forge ideas on deviancy whilst positing fundamental changes to existing social structures. Their approaches are discussed in this paper. One interesting difference of theirs to negotiate is how the individual's deviant tendencies would be treated in the construction of new worlds. Wells often asserted that a duty of statecraft is the rehabilitation or removal of those with abnormal and undesirable traits, so often found in criminals. Ellis, however, although taking a like-minded eugenicist stance on a number of matters, also encouraged an understanding of congenital deviant impulses which would see them accommodated in a more educated, compassionate future society.

Josh Pearson, *University of California, Riverside.* Whose "dark passenger" gets a pass? Fantasies of Indifference and Racialized Performances of Affect in Dexter

Deeply entwined utopian and dystopian impulses to escape the contradictions of Capitalist Realism drive the television show Dexter. Dexter contains a genuinely utopian refusal of what Mark Fisher called the "market Stalinism" of Capitalist Realism. In the context of the "proliferation of auditing culture within postfordism" (Fisher), Dexter's pathological indifference offers a kind of radical freedom. Drawing on Adam Kotso's Why We Love Sociopaths, I argue the show conveys a deep envy of the flat, serene affect with which Dexter navigates the petty politics and micro- aggressions of white collar work. Yet amidst the uniform heartbreak of the other characters' relationships romances, there is also a palpable sense of relief in the show's depictions of Dexter's dereliction of the intimate, but in so extending indifference to the whole of the social, the show stages a powerful dystopian spectacle of abandonment. I examine how these impulses are articulated through contrasts between performative pressures on Dexter and on his colleagues of color, particularly James Doakes. Considering Doakes's performances as a black man who is always insistently visible because he is marked by violence highlights how easily Dexter becomes unmarked and invisible when his cynical performances of whiteness "pass," liberating him psychically within the socioeconomic order while his privileged place within it. Dexter's reliance on his privilege—and hence on the continuation of existing order—allows the dystopian impulse to prevail. Dexter's visions of escape ultimately illustrate how fantasies of white male privilege evolve within an increasingly diverse urban modernity.]

This panel involves a discussion of utopian pedagogy and the teaching of utopia, presenting a multi-disciplinary take on approaches to utopian methods of teaching, the teaching of Utopia as method, and Utopia as a topic of study across a number of disciplines. The aim of the panel is to introduce participants (presenters and audience alike) to a rich tapestry of ideas on Utopia and Education under the inclusive umbrella of utopian studies. The panel's disciplinary affiliations and research interests span architecture/urbanism (Nathaniel Coleman), sociology (Lisa Garforth), political agency/literary theory/architecture (Tom Moylan), fine arts / SF / cultural studies (Dan Smith) and education (Darren Webb).

Each of the five presenters will speak for 10 minutes, followed by 50 minutes of open discussion.

Nathaniel Coleman, *Newcastle University*. Cities and Buildings: Contemporary Issues in Utopia

In the long shadow of architectural and urban failures attributed to the supposed utopian project of modernism and its city that became inescapable during the great post World War II period of reconstruction, the immense intellectual effort subsequently expended on expelling ideas of social and political transformation from architecture theory and design, in education and professional practise, will come as no surprise. But bereft of social and political imaginaries of its vocation, architecture is emptied of nearly everything that makes it significant. In this moment, Utopia emerges as the most propitious method for returning architecture's purpose to itself. Perhaps, but given Utopia's bad reputation, the nearly insurmountable challenge is: how might students of architecture (and cognate disciplines) be persuaded to at least explore the generative prospects of Utopia for enriching architectural imagination in the invention of suitable environments for human being in all of its complexity?

For more than a decade, I have been exploring with my students how Utopia can inform the elaboration of developing practises, as well as modes of reflection on existing ones, to begin charting avenues for exceeding the significant limitations placed upon architectural imagination by present conditions, including the spatial practises of capitalism in the production of space, and the totalising perspectives of the neoliberal project. The greatest obstacle is not so much problems of definition, significant as they may be, but overcoming Utopia anxiety, which is pervasive. In my talk, I will briefly discuss my most recent experiences in Utopia education as developed in architecture design studio modules and seminars.

Lisa Garforth, *Newcastle University*. Dreaming worlds, teaching utopia: on objects and methods.

For several years I have taught an undergraduate module on utopia in what I suspect is the rather unusual context of a Sociology degree programme. The module is called *Dreamworlds: Society and the Utopian Imagination*, and it aims to introduce students to the richness of utopian thought; the complexities of utopian theory, and to a number of texts, objects and social and spatial practices that might be referred to as utopian or utopias. Here I reflect on how I teach utopianism within a discipline that (as Ruth Levitas, 2013, has recently explored) is both infused with speculative currents and commitments to exploring the good society and yet tends to deny its utopian debts and prospects. A take on utopian studies informed by (cultural) sociology can in fact be very good at recognising, analysing and interpreting utopian *objects or expressions* in all their Blochian diversity – although some interesting questions emerge when removing these objects from their more conventional disciplinary moorings. The question of utopia as method can feel like a less comfortable fit, however, and I explore that discomfort here.

Tom Moylan, *Ralahine Centre for Utopian Studies, University of Limerick*. Stepping onto the Utopian Road.

My comments are prompted by work I've been doing on the introduction to my collected essays on utopia and political agency. Specifically, they speak to the initial steps in the formation of a utopian subject, or the development of a utopian impulse that then becomes educated. I want to make three points. First: my theoretical framework. Most immediately, Ruth Levitas on Utopia as Method and Darren Webb on utopian pedagogy (especially his distinction between critical and transformative hope). In the background, of course, is Bloch's work on the utopian impulse and the education of desire and the pedagogical theory and practice of Paolo Freire. Most recently, I have been focusing on the work of Paul Goodman, the primary theorist of Gestalt therapy; and here I find the concept of the Gestalt shift fits the process of which I am speaking.

Second: I will briefly speak to that process of early formation. The key moment is the synapse between a person's initial position of hegemonic ideological formation and the step across the gap, catalyzed by a utopian impulse, a gestalt shift, into a new structure of feeling that is then available for the further education of desire. Third: I want to reclaim radicalization as a legitimate mode of becoming a responsible person and citizen. I want to retrieve this qualitative process in the face of the moral panic generated by those in power who opportunistically conflate it with the work of fundamentalists, be they from

the Tea Party or ISIL, in order to silence or de-legitimate radical development, especially among younger people. In re-valorizing radicalization, I am talking about a process that is dialogical, open and self-critical while affiliated and committed: a process of both self-realization and social transformation

Dan Smith, *Chelsea College of Arts, London.* News from Pimlico: Some thoughts on talking about utopia in an art school

Over the past ten years I have led a seminar at Chelsea College of Arts, University of the Arts London, titled Exploring the Utopian Imagination. The seminar explores the persistence and variety of thought that could be considered utopian, as it has appeared in forms of fiction as well as in critical writing. In the first session I talk through Thomas More's Utopia and present it as a thought experiment that operates analogously to a critical artwork, disturbing and undermining the perceptions and expectations of the audience. I encourage the students to evaluate what personal behaviours they would be prepared to give up in order to facilitate the well-being of others. Under discussion in the following sessions are different models of utopian manifestation in literature and film, as well as the question of where the limits of utopian thought and imagination lie, if indeed there are any boundaries at all. Utopian desire is proposed as a fundamental impulse. The seminar addresses different aspects of utopia, proposing alternatives to an everyday understanding of utopia which privileges the sense of an ideal place and forms of unattainable social improvement. I introduce students to Bloch's Principle of Hope, emphasising the presence of utopia impulse in desires for change, and as potentially inherent in any creative act. With this in mind, students are asked to consider art not as a form for merely thematising utopia, but rather to explore the possibility that the making of artworks is a form of utopian desire, performing small acts of transformation in the world. The final session includes an open discussion in which each student is asked to respond to the question "What do you want?" For the presentation on this panel I will offer reflections on the seminar and my motivations for running it in the context of a fine art degree.

Darren Webb, *University of Sheffield.* Utopian Pedagogy and Political (Dis)engagement

Critical pedagogy presents itself as a hope-driven practice of political engagement, grounded in the everyday but animated by a utopian longing for something more and something better. What I argue, however, is that the way in which utopia is conceptualised within critical pedagogy places limits on its capacity for political intervention. Taking as an analytical frame the distinction between 'utopia as process' and 'utopia as system', I highlights firstly, the way in which critical pedagogy now accepts, almost without reservation, the standard liberal rejection of 'utopia as system' and, secondly, the rather emaciated practice of politics that follows if one restricts one's understanding of utopia to an open-ended process of becoming. I conclude by arguing that effective political engagement requires critical educationalists to abandon an uncritical adherence to liberal sensibilities and embrace 'utopia as system'.

New Views on Literary Utopias/Dystopias

Utopias, Heterotopias, Dystopias

Gregory Claeys, *Royal Holloway, University of London*. Unlocking *Nineteen Eighty-Four*.

This talk contends that much Orwell scholarship remains locked into political and intellectual categories established in the Cold War period. Politically, Orwell's reputation on the "left" - many of whom to Orwell himself were on the "right" - suffered because conservatives assumed his key text to be hostile to communism and thus to all substantial social and political reform. Intellectually, readings of the text which gave priority to whether Winston Smith's wistful musings about the "proles" overthrowing Big Brother actually constituted "hope" also reached a dead end. The argument here will suggest that a contextual re-reading of the work can take us beyond this deadlock.

Zhen Gong, *Newcastle University*. The Unity and Intention of More's *Utopia*

Scholars have argued that in Book One of *Utopia*, Thomas More intends to revive a civil philosophy that encourages philosophers to participate actively in political life, a course of action More chose himself. In this paper I intend to argue that More's also practiced his civil philosophy by the publication of his Utopia. The aim of this civil philosophy is to investigate the genuine meaning of virtue. In the first place More challenges the conventional understanding of justice by Hythlodeaus' exposition of Utopian institutions. According to More's contemporary Budé, it is Utopian way of life instead of the civil and canon laws that embodies justice much more fully. On the other hand, More depicts Hythlodeaus as preaching Utopia like a priest preaching the teaching of Christ. Hythlodeaus' moral passion and his Christian preference for Utopia, while useful for fostering a pious Christian image of virtue, in fact impedes the scientific investigation of virtue. In order that there is genuine civil philosophy, it must neither become spokesman for the established custom not submit itself to the charm of religion.

Kenneth Hanshew, *University of Regensburg* A Polish *Brave New World*

Although Mieczysław Smolariski authored over fifty books from 1910 until 1963, ranging in genre from novels, poetry and dramas and theme from popular science, cultural history and fantasy, he is today one of the least known Polish writers. His fantasy and utopian stories written in the nineteen-twenties have been forgotten with one notable exception – at least in academic and science fiction circles – the utopian duology of *The City of Light* [Miasto Światłości] (1924) and *Mr. Hamilton's Honeymoon Trip* [Podróż poślubna pana Hamiltona] (1928). These two books thank their fortunes less to their popularity than to a scandal arising almost twenty years later: in 1948 Smolarski accused Aldous Huxley in an open letter to the journal Nowiny Literackie of plagiarizing his duology in *A Brave New World* (1932). Contemporaneous reactions to Smolarski's accusations varied from indignation at English literature's exploitation of Polish originals to their rejection due to Huxley's perceived superior literary qualities; Anna Pruska's more recent studies (1980/1983) accentuate the similarity of the works' themes, thus lending support to Smolarski's claim. In spite of dissent, the Polish PEN-club assisted Smolarski and had his allegation personally delivered to Huxley, who, however, never replied. This paper seeks to examine the unknown duology's utopian themes to both illustrate the general anthropological nature of literary utopias as well to address the question of plagiarism by testing the extent of the "innumerable [similar] details" Smolarski believes to have found.

Marta Komsta. *Maria Curie-Skłodowska University.* "The Beautiful Home:" the utopian city in Ellis James Davis's *Pyrna* and Benjamin Lumley's *Another World*

The paper argues that the urban models in two late Victorian utopias, Ellis James Davis's *Pyrna: A Commune; or Under the Ice* (1875) and Benjamin Lumley's *Another World: Fragments from the Star City of Montalluyah* (1873) constitute examples of what Yuri M. Lotman defines as "the rationalist utopian city" established on the principles of rationalism and utilitarianism. Owing to advanced technology as well as emphasis on self-regulation, which safeguard the communal well-being of its inhabitants, both the glacier city in Pyrna and the Martian megalopolis of Montalluyah function as signifiers of a highly developed civilization. However, despite apparent similarities, the two models are based on disparate strategies of achieving and sustaining perfection: whereas Pyrna is a static, semiotically monolithic structure whose strict laws ensure the maintenance of the social order, Montalluyah, "God's own City," is a dynamic multilayered city shaped by numerous reforms that ensured a blissful existence for its dwellers. What comes to the fore is the distinction between concentric and eccentric structures sensu Lotman, the former emphasizing "enclosure [and] separation from the surroundings which are classed as hostile," and the latter advocating "openness and contacts with other cultures." In consequence, the sets of opposites associated with the two models (open/closed, centre/periphery, technology/nature) account for diverse representations of urban semiotics in the context of utopian studies.

Friday 14:00-15:30

The Sense of an Ending (3): Dystopia and Apocalypse
The Ends of the City

Adam Stock, *Newcastle University.* Time After Time: Apocalypse, Ruins and the Cities of Dystopian Fiction

In this paper I investigate apocalyptic temporality in relation to ruins and dystopian fiction in a series of dystopic and/or apocalyptic texts from H.G. Wells' 1895 *The Time Machine* through to the present day, in literature and film. I explore how such works use narrative structures and the imagery of ruins and ruination to discuss political and social ideas.

Central to the rhetorical strategy of dystopian fictions as political novels is their ability to historicise the present by using the frame of a flash-forward to a future setting, within which the narrator looks back toward the authorial present. The gap between the future storyworld and the authorial present may be said to constitute the 'future-as-past' and its contents 'future-histories'. But what is not revealed in the future-history is as important and interesting as what is. Drawing on Malcolm Bull's discussion of eschatology (*Seeing Things Hidden*, 1999), I show how the ruptures and reversals of narratives of apocalypse link the temporal structures of dystopian fictions. Ruins here play a key mediating role in grounding radically altered post-apocalyptic temporalities in recognisable bodily and psychological experience, so that life can be imagined in times beyond existential, eschatological threats.

Susanna Layh, *University of Augsburg.* The Post-Apocalyptic End of the City

Metropolis has always been a place of utopian desire, of visions and hopes, but also became soon the locus of dystopian despair, a horrific moloch and a symbol for acceleration, anonymity, alienation and social disparity. The postmodern city, then, presents itself as indecipherable textual space and, increasingly, as the place for narrations of catastrophes and post-apocalyptic scenarios in literature and film. In this paper the hybrid novel *Dissipatio H. G.* (1977) by the Italian author Gudio Morselli is read as one example of texts, in which the themes, motifs and structural elements of the city novel, of the classical Robinsonade in the tradition of Defoe's paradigmatic *Robinson Crusoe* (1719) and of post-apocalyptic narrations merge into a post-apocalyptic urban Robinsonade. The traditional motif of the shipwreck as reason for Robinson's involuntary exile is replaced by a global apocalypse resulting in the annihilation of mankind and the devastated world as a whole transforms into the famous progenitor's island without civilisation and human companions for the one and only survivor. The end of the world is thereby told as the end of the city and the last man becomes a post-apocalyptic urban Robinson struggling for survival, dealing with loneliness and reflecting on the disappearance of mankind and culture. Morselli not only modifies and modernises the poetological characteristics of the traditional Robinsonade in a post-apocalyptic context, but also revises the classical city narration transforming into a tale of the last urban man. This paper thereby examines how contemporary tendencies, developments and events are reflected as dystopian warning and if the utopian principle of hope has a chance to survive under this fictitious conditions.

Claire Curtis, *College of Charleston.* Paolo Bacigalupi's *The Windup Girl*: The End of the City at the End of the World

Postapocalyptic novels depict cities in one of three ways: First, as mere backdrop, a useful shorthand for quickly capturing the idea of the end (skyscrapers collapsing,covered in kudzu). Second, as the site of all of the horrors of the end (filled with menace, feral children hiding in their crumbling buildings). Third, and less frequently, as always re-emerging sites of resilience where city streets turn into canals, and electricity-less buildings reveal opportunities for hideouts and enclaves of the once forgotten. Paolo Bacigalupi's *The Windup Girl* (2009), set in a crowded, hot, falling apart Bangkok illustrates this third city: a city at the end of the world that still retains its life as an urban space of opportunity and challenge. The opening pages contrasts a scene of people on the streets – children running, monks strolling, "street vendors extend arms draped with garlands of marigolds" (7) with "overhead, the towers of Bangkok's old Expansion loom, windows long ago blown out, great bones picked clean" (7). This paper analyzes Bacigalupi's booming postapocalyptic city where city life still exists, even when the architecture of the city collapses. Iris Marion Young's call for city life as setting a "normative ideal" works as well in Bacigalupi's postapocalyptic Bangkok as it does for present day New York. Bacigalupi's novel reveals a resilient postapocalyptic city whose buildings may be crumbling, but whose urban vitality remains illustrating utopian undercurrents.

Roadmaps for Utopia   *Revisions*

Can Boyacıoğlu, *Gebze Technical University.* Creating Utopia in a Utopia-less Urban Growth

Istanbul as a growing city in an economically fast growing country is in a difficult urban growth situation that most of the time a holistic design approach is perceived as a very luxury task. Especially the last ten years of İstanbul could be described as a capitalistic urban transformation with large scale urban projects and rapid gentrification. Today, new middle class of the city tries to settle their new homes. Those new houses are mostly in under-developed "urban zones" near inter-city highways. Those intra-city highway neighborhoods are usually far from social infra-structure and the core of socio - cultural interaction. Even that distance is tried to be reached, the usual traffic of those highways are another problem between settlers and their cultural needs. That study tries to create a utopia in that utopia-less urban space that is capable to describe a transformation method of urban space of a socially and environmentally sustainable society. D100 highway façade of Anatolian side of Istanbul is chosen for that study. It is dominated by commercial skyscrapers, high-rise residential gated-community mass housing and older industrial buildings. The question is how contemporary ecological utopia could penetrate that hard – capitalistic place and is it possible to create an architectural language from a utopia- less architectural form cacophony. As an architectural language search, this study is trying to describe Anatolian side's main characteristic about urban space, how it developed over time and mix it with contemporary ecological ideas about the dream of an absolute ecological space. As a result, this study recommends a spatial mix of different economical urban classes in more complex architectural patches.

Verity Burgmann, *Monash University.* High Hopes Dashed on The Rocks: Imagining Sydney Cove a Better Place

The first European settlement in Australia was in The Rocks, nowadays nestled under the city end of the Sydney Harbour Bridge, overlooking the Opera House on the other side of Sydney Cove. It is Sydney's tourism showcase, visited by millions each year. Its marketing as the birthplace of modern Australia depends on what little early architecture remains and on presentation of its dramatic transformations since seizure from its first peoples. From 26 January 1788 when British authorities inaccurately claimed the land as 'terra nullius', this area has been the subject of repeated attempts to make it a better place than it was deemed to be before. The dreams about and designs upon The Rocks included: the grandiose architectonic imaginings of the first governor; longing to build a new Britannia in the southern hemisphere; aspiration to clear slums and end health hazards forever; ambition to display technological progress to the world; yearning to preserve working-class community; and well-laid plans to preserve for posterity, pleasure and profit. This paper depicts the hopeful visions imagined for The Rocks over its 227-year European history with particular attention to the 1970s moment when ecotopians in hard hats and radical resident activists successfully frustrated capitalist imperatives in urban development by utilizing working-class power to refuse to develop for development's sake.

Ryszard Wolny, *University of Opole.* The fall of the Berlin Wall: A Reset of a European Utopia?

When the Berlin Wall (Berliner Mauer) was erected in 1961, it effectively cut off the majority of the city of Berlin, then occupied by the allied forces of the US, UK and France, from the rest of the city (East Berlin, the capital of the German Democratic Republic, the communist state dependent on the USSR) and the surrounding East Germany, thus exposing it to a threat of gradual decay and the populace's annihilation since it blocked, among other things, the food and fuel supplies to the city's inhabitants. Called the Wall of Shame by the then mayor of Berlin, Willy Brandt, was regarded by the East German authorities as the fundamental element of the system of prevention of the East German population from fascist elements conspiring against "the will of the people" in building a socialist state in Eastern Germany, thus marking the end of "free Berlin" and mass migration to the West via West Berlin.

Since 1992, when the demolition of the Wall was officially declared complete, a question arises whether this marks a reset of a European (German) utopia of ideological unification, this time under the banner of democracy and free market economy. The unification of Berlin brought with it a downfall of East Berlin, with its socialist realist architecture and infrastructure, social systems, administration, etc. It also brought along real psychological shocks for the East Germans (e.g. Wolfgang Becker's 2003 film Good-bye Lenin). This paper tries, then, to explore various implications – social, psychological, ideological – that the fall of the Berlin Wall brought not only to the Berliners but also to all post-communist countries and cities.

Dario Altobelli, *Independent Scholar.* Beyond the end of the (urban) utopia: Jean Baudrillard as utopian thinker

References to utopia in the works of Baudrillard are many, although not organized and developed according to a unitary profile. Before the famous formulations on the relationship between the orders of simulacra and utopias (1981) and the US as a "utopia realized" (1986), two short texts appeared in the journal "Utopie" allow detection of a theory of utopia. In Dialectical Utopia (1967) utopia is defined as a product of theoretical construction entering a dialectical process which aims to change the topos, the given conditions, in a recurring cycle of critique / utopia / revolution.

In *Utopia deferred...* (1971) utopia is the smile of the Cheshire cat: it cancels the dialectical process situating itself in the immanence of the event and opposes to a concept of revolution harnessed in a teleological, Marxist oriented conception of history. In the time between these two brief, though intense essays, "the event came in 1968, in some way, to realize the project [of the end of the urban utopia, sought after by Lefebvre and Tonka], though also, in the same blow, to extinguish a little of its potential", said Baudrillard years later.

This seems to have dense implications for the comprehension of his critical theory. Baudrillard, maybe also for a tacit delusion for the parabolic trajectory of historical events in the Seventies, veered negatively in the definition of utopia as ultimately coincident to the real: "a lost object" we can only dream of. But what if Utopia is still hiding in the folds of hyperreality?

Daryl Martin, *University of York.* Genealogies of sprawl: Cedric Price, Henri Lefebvre and the utopian method

"I doubt the relevance of the concepts of Town Centre, Town and Balanced Community" wrote Cedric Price in 1966, "Calculated suburban sprawl sounds good to me". Price's critique of traditional ways of understanding the city prefigured Henri Lefebvre's famous analyses of urban society, The Urban Revolution (published originally in 1970) and The Production of Space (1974). In these books, Lefebvre argued that conventional understandings of the city, stabilised by conceptual categories such as centres and peripheries, were being undermined in the contemporary period by global processes of urbanisation. In this paper, I bring Price's unrealised architectural projects of this period into dialogue with Lefebvre's writings, in order to trace affinities not only in their diagnoses of the urban cultures of their time, but also in their arguments around the potential for progressive social and cultural practices enabled through architectural form and the built environment. I argue for their interrelationship because of a shared distrust of technocratic approaches to planning, their appeals for the ludic appropriation of space, and the significance of their work for illuminating contemporary debates which conceive of the urban as the site of encounter between various micro-publics, vital in the advance of agonistic political cultures. More generally, I argue that their work, separately and together, offer us vivid examples of (imaginative) work premised on utopian thinking as a method for social critique.

Camilo Vladimir de Lima Amaral, *Federal University of Goiás / University of East London.* Micro-utopia and urban revolution: exploring a kaleidoscopic utopia in the contemporary spatial production

Given that the role of their discipline is typically circumscribed by certain socioeconomic tasks and expectations, architects have traditionally defended hierarchical forms of work, authorship, authority and inequality within their field. In parallel, critical theories of architecture have either fought against architecture itself (architecture as pure ideology) or searched for alternatives outside of the discipline (i.e. vernacular or pop culture). Alternatively, could architecture develop emancipated and autonomous practices within the current economy? On the one hand, the traditional field has imploded. The contemporary "star architects" operate as international brands engaged in mediatic performances. Paradoxically, the architectural workers employed by them are subjected to exploitative and precarious conditions of (immaterial) labour. Moreover, architecture itself is becoming an ad hoc service, co-existing alongside other professions converging upon its traditional territory, and thus further fragmenting and alienating its products. The paper will explore, firstly, how the social role of architecture is reduced to the orchestration of desire towards forms of spatial consumption. On the other hand, the economic crisis has produced the explosion of the architectural 'field' (in Bourdieu's sense). Architectural collectives have explored alternatives to the mainstream practices. Inspired by a lost manuscript by Henri Lefebvre - "Towards an Architecture of Enjoyment" - regarding the role of architecture in revolution, this paper aims to explore how architecture could be conceived as a practice in the production of micro-utopias. This hypothesis of an emancipated architecture supposes a kaleidoscopic image of the whole, where small struggles could challenge and interfere with the 'big picture'.

Nature, Technology and the City in Utopian Literature
Utopias, Heterotopias, Dystopias

Pavla Vesela, *Charles University in Prague.* Nature in Bernadette Mayer's *Utopia*

Bernadette Mayer's *Utopia* (1984)—the book cover informs us—is "the fruit of unripe wisdom" (Plato), "*Herland* become intellectual" (Charlotte Perkins Gilman), and a "homeopathic dosage of love and experience" (Jack Kerouac). A book that apparently inspired Sigmund Freud to wish that he were still alive to understand it, Mayer's Utopia is also one of relatively uncommon renderings of utopia in the form of poetry (or primarily poetry). My presentation will therefore begin with a brief exploration of the relationship between utopia and poetry. Subsequently, I will address Mayer's experimental text, particularly its representation of nature inside as well as outside the city. And finally, towards the end, I would like to interpret Mayer's *Utopia* in the context of other utopian literary works that were published in the U.S. between the mid-1970s and the early 1980s.

Volker M. Welter, *University of California, Santa Barbara*. "Environment" versus the City of Tomorrow?

By relegating nature to behind the glass wall encircling the city, Yevgeny Zamyatin's novel *We* (1920-21) raises the question after the relationship between the natural and human-made worlds with regard to the city of tomorrow. Early nineteenth-century utopian communities like, for example, Robert Owen's New Harmony (1825), relied on nature as a receptacle for their ideal settlement; distributing the latter within pristine surroundings meant to restore earlier, ideal stage of humanity's relationship with nature.

Over time this juxtaposition of town and country morphed into ever larger spatial fields as the site of the utopian city. Looking at, for example, William Morris's definition of architecture as "altering ...the very face of the earth itself" (1881), Patrick Geddes's valley section (c. 1900), Bruno Taut's dissolution of the city (1920), or Hans Scharoun's visionary reconstruction of war-torn Berlin as a Stadtlandschaft (1945), I argue that this shift was more than a change in scale. It also fundamentally altered man's position toward nature. Rather than reconciling humanity with nature by way of a utopian city, the more that city was envisioned as expanding into its environment, the more man moved to the latter's centre. The German word Umwelt—a world that surrounds—which the biologist Jakob von Uexküll coined around 1900, perfectly captures this shift. But what happens to town planning's utopian longings if the rise of "environment" equals the demise of "nature"? Where to envision utopia if no place is left within which to locate the city of tomorrow?

Burcu Kuheylan. *Stony Brook University.* Fetal City Turned Fatal: Technological Narcissism and Fear of Growth in Forster's "The Machine Stops"

Neglected by critics as an anomaly in the author's oeuvre until the 1970s, E. M. Forster's SF tale "The Machine Stops" (1909) is now widely acknowledged among utopian scholars as a precursor to the seminal dystopias of the twentieth century. Since Mark Hillegas's reading of it as a reaction to Wellsian technological utopianism in Future as Nightmare (1967), scholars like Moylan, Seabury, and Caporaletti have linked the story's anxious call for moderation with mythical figures victimized by their own creations – especially with Daedalus and Frankenstein – and viewed Forster's valorization of nature over technology as a nostalgic suggestion against the ineluctable forces of modernization.

Adding to this legacy of interpretation, I offer an alternative reading of Forster's anxiety as a fascination with technology's potential to impact natural cycles of human life and arrest its development. Informing my psychoanalytic reading of the text with the myths of Pygmalion and Narcissus, I link the Machine's deification by Forster's fictive civilization to infantile narcissism as a dystopian trope, and explain the Machine's prolongation of infancy and elimination of adulthood as wish fulfillments gone awry. The Machine and Nature, in this context, represent alternative models of maternal cities: while the Machine – created in Galatea's image as a mother – arrests its inhabitants in a prenatal state of dependency under the ground, the ruins of the ancient cities in nature promise to restore humanity to its full scope of natural experience.

Denise Baden, *University of Southampton Business School.* Engaging society in the search for Utopia via a musical project.

While the media,the news and most discourse adopts a problem-based view of the world, those attempting to motivate more sustainable mindsets increasingly acknowledge that positive visions are more effective than doom-laden facts and figures. As a result organisations such as the Climate Coalition are working to engage people on positively framed narratives about sustainability that are meaningful to them (COIN 2014). Art and culture can shape values, trigger reflection, enable creative visioning of alternative possibilities, build democratic dialogues and challenge the power dynamics of vested interests (MMMCC 2013). This project aims to build on the positive psychology tradition to engage people in the task of considering the question of what a sustainable/Utopian society might look like and how we might get there. In phase 1 insights from an initial stage of research into what makes people happy and what constitutes Utopia across societies will be gathered. We will develop a website where individuals/organisations can upload blogs, stories, ideas which will provide the basis for the second phase. In phase 2 the website content will then be made available to schools, colleges and universities and promoted as a free educational project that involves collaboration between music, and other students to develop songs, poems, short stories and lyrics for a cabaret musical called Utopia.

Ronny Hardliz. *Middlesex University.* Non-Construction as City Without Ends

"Je suis là pour vous dire non et pour mourir." Jean Anouilh (Antigone) . Rather than The End of the City the call describes a City Without Ends: A city without borders, a city without aims, and a city without death. It is possible that the anti-capitalist germ resides precisely in such headlessness: when borders, aims and death are perceived as the capital of a city then its antipode, a city without caput or head, must be the City Without Ends. As in George Bataille's société secrète Acéphale (headless secret society) a city without capital endings seems to be doomed to give itself over to the endless pleasures of whatever as anything goes. However, what in such a place, then, gives a sense of permission to whatever we do? This paper and work of art will explore whatever in the way Giorgio Agamben has described it as such that it always matters.

According to Peter Osborne today's interest in a 'new constructivism' as the supposedly latest shift from existentialism to structuralism, poststructuralism, deconstructivism, or postmodernism, results from a growing interplay between the theoretical discourses of philosophy, architecture, art and urbanism since the 1950s. At stake in a global transnational exhibition industry is the socially critical potential art can bring into the respective relations it simultaneously produces and is immersed in. This creates a space of contact where meanings are uncertain because dependent on the plurality of those interested. Although this contingent uncertainty is typical for processes of architectural production, it seems that with global relations art's focus has shifted from the concrete architectural to the heterogeneity of the urban. The neologism non-construction, however, deals with the shift in architecture's understanding from building as object(noun) to building as process (verb), and the potentials this shift harbours for art practices. The building of inversed models is one of the methods applied in the research of 'non-construction'. An inversed model shows a thing turned inside out. Obviously such an inversion creates material problems of construction. This is because the representational function of an inversed model has no materiality per se but rather exists as absolute representation. However, representation without materiality cannot be constructed. Nevertheless something needs to be constructed and it should be asked what the nature of such an auxiliary construction of representation is. It is in this leap between representational non-materiality and auxiliary materiality that this paper and work of art will attempt to put the truth of the City Without Ends at stake by presenting itself as an inversed model in which questions can be explored through their own practicability. What is such a paper's representational function and what is its auxiliary construction? If the name of "art" is an invention for those who want to make sense of it then the ineffable of art lies in the indifference of seeming and being. Such ineffable inversion of seeming into being exemplifies the unscalable indifference of art. 'Non-construction' constitutes the unscalable indifference of 'the architectural' through art practice.

Serena Pollastri, *Lancaster University.* Diverging utopias: designing conversations on futures and cities

The way we live is designed by the material world that we designed: a world we were born into and which is the only one we know (Fry 2008). However, it is now clear that in order to tackle unprecedented challenges, that very world and our interactions with it need to be questioned and radically redesigned, particularly in cities, where most of us now live. Utopian thinking in a time when urgent action is needed might seem indulgent, but I argue it is an effective way to explore new optimistic possibilities for our daily life (and go beyond what we are familiar with), generate ideas, and most importantly map values and priorities. In design, this is known as a divergent step of the process, in which we create choices; it sets the scene for subsequent convergent moments, in which choices are made. A key aspect of divergence is that disagreements and contradictions are allowed and brave ideas are encouraged. As a designer, I am interested in creating platforms enabling this involvement in envisioning divergent utopias. Some of the key issues I am exploring in my research include: what are the conditions that need to be in place, and "how much" should we design? Who are the possible actors in this process? How best to capture the conversations in order for these utopias to become generative tools?

In this presentation I will show some examples of creative conversations in which participants reflect on the future by envisioning imaginary cities and communities. In describing each example I will unpick the processes and techniques that are used and what they can afford. Finally, I will outline how I am applying this approach and some of the principles described in the examples to ongoing activities of design research and practice.

Friday 15:50-17:20

Neoliberal Fantasies	The Ends of the City

Edson Sousa, *Federal University of Rio Grande do Sul.* Cities sale - the utopian discourse and the advertising logic

Not only in cemeteries we found the bodies of a city. The challenge is to find them in what still beats, to find them in what circulates in the avenues, in what we read in the daily newspapers, in the office background music, wanting to organize with its monotonous chorus our time and space, in the the multiple strategies of propaganda that our age has produced and which function as a kind of eclipse of thought. I was surprised at one of my walks through Paris by dozens of soap bubbles that made me stop. Insofar as I walked they multiplied by the dozen. What powerful lungs could produce so many soap bubbles? I turn in a corner and to my surprise I see a small machine in operation at the door of a restaurant. As I had never seen before this invention of advertising technology, I am surprised and disappointed. Mechanical lungs for tired eyes! Suddenly the soap bubbles materialize the air of a time that does not tolerate inconsistency and the fragility of human, does not tolerate the breaks of a breath that needs some time to recover the air. If I had found someone blowing, then it would be perhaps closer to the "mélodie of l'arrière-fond" as Rilke names because I could still question the force that animates someone to circulate in the city , forms so fragile and ephemeral. It is at this precise point that this advertising strategy is able to destroy a dream.

All advertising is, by definition, a dogmatism experience. It cuts from reality only what interests be revealed. In this sense, the advertisement would be nothing more than a convincing machine.In what extent the utopian discourse questions the logic of advertising? We can state the following: 1. Criticizes the imposed images that seek to present themselves as univocal; 2. Opening of new spaces of imagination; 3. Refusal to take idealistic and dogmatic positions because is not proposing a fair image, a perfect world, the true interpretation. What moves the utopian horizon that focus on vital force of creation is a radical dissatisfaction with what is there. These points would be sufficient to support the proposition that the utopian discourse, in their political work, operates in counterflow of the advertising discourse . In this paper I intend to develop some of these ideas.

Paul Cureton (*University of Hertfordshire*) & Nick Dunn (*Lancaster University*). Utopian Archaeologies: Crisis and Recuperation in the Future City Narrative

The end of the city may be understood in numerous ways yet the image of it endures. Indeed the concept of utopia, for many people, may have extinguished but the power of imagining cities remains vital. David Pinder's (2002) call for critical utopianism in comparison to authoritarian forms of future city is particularly relevant in contemporary projections of ecological cities. New forms of infrastructure are being demanded with a near utopian zealotry as a reaction to climatic change. The merit of these projects remains a complex issue as they rest on ideals of artificial control and cultivation of natural systems as a mode for 'better' living. This could be understood as a neo-garden city paradigm, with underlying capitalist values of insulation and gentrification. Alternative futures are also emerging in the Smart City paradigm of centralised data sets and 'all seeing' capitalist eye, in effect a digital data panopticon. These future city imaginaries may be understood to be fully commensurate with neoliberal market forces in the West to produce meta-narratives of urban futures at the expense of alternative projections. This paper will examine the philosophical values embedded in future city visualisations as a mode of extrapolating forms of future city. These embedded positions reflect to Harvey's passage on the desire for the city (2008: 315), which is interlinked with social cultural and technological values. Thus, visualisations arguably are not just reductive visuals, but evidence of the city we want, need and desire, artefacts of thought of an urban space-time axis.

Diane Morgan, *University of Leeds*. The Beautiful, The (Utopian) Dream and the "Real": Kant, Frank Gehry, Bernard Arnault (and his LV Bags)

T"he Foundation Louis Vuitton goes beyond the ephemeral; it reflects a veritable force (élan) of optimism. It also shows a passion for liberty. It is a dream become reality... Picasso's words occur to me, words that in effect have inspired us throughout our project: "art serves to wash the soul of the dust of everyday life. Enthusiasm must be encouraged because it is what we most need for ourselves and for future generations". Bernard Arnault chairman of LVMH (ranked the richest person in France, 10th in the world) in "A Dream Become Reality" in Fondation LouisVuitton Le Journal No 1 October 2014.

« [The Foundation] is the present [le cadeau] of a patron who has expressed all his passion for creation and for art, and a business manager who has mobilized human talents and material means so as to offer a supplement of soul to his contemporaries [afin d'offrir un supplement d'âme à ses contemporains]. » "The Triumph of Utopia" Jean-Paul Claverie Advisor to the President of LVMH (i.e. Arnault) in Connaissances des arts Hors Série: Fondation Louis Vuitton 2014.

"Much might be added to a building that would immediately please the eye, were it not meant to be a church." Kant Critique of Judgement §16; "If anyone asks me whether I consider that the palace I see before me is beautiful, I may, perhaps, reply that I do not care for things of

that sort that are merely made to be gaped at... All this may be admitted and approved; only it is not the point now at issue." Kant Critique of Judgement §2.

For Kant, aesthetic beauty is not commodifiable. It cannot be artificially manufactured or instrumentalised (or else it becomes vulgar and disgusting). Instead of serving an end, the beautiful can only suggest a certain « purposiveneness without purpose ». Therein lies its utopian potential for eventually leading us towards a creative sensus communis where we might encounter each other differently, where social contact might be less individualistic, less self-interested. This potentiality is predicated on the aesthetic's autonomy from the market-place and its independence from the fashionable world of celebrities.

Architecture's place in the Critique of Judgement is interestingly ambiguous. Kant states that architectural beauty is not entirely « free », only « adherent » or « dependent », as buildings have to serve a function more directly than other art-forms. However, he elsewhere suggests that we extrapolate from any other consideration- whether that be practical, political, social, ecological- when we experience the beauty of spectacular edifices. Kant's lack of clarity about architecture's situation within the realm of the aesthetic paradoxially bestows upon it a special place, and even a mission.

I am interested in discussing the utopian function of the beautiful in architecture within the current neoliberal climate. As its case study this paper will take the Fondation Louis Vuitton. This building has been hailed by some as a landmark building, not only for the city of Paris but for all citizens of the world, both those actually living now and those yet to be born (e.g.see Arnault citation above)...However, others are more critical of what Arnault's patronage signifies and of Gehry's architectural style. An analysis of this debate will enable me to contribute to the topic « the end of the city » in two ways. I will consider the impact of would-be global consumer culture of designer labels on state-subsidized art collections. I will also pose the question of whether the aesthetic qualities of La Fondation Louis Vuitton can be detached from any « purpose » it might have, and what the indicative meaning of any such « purpose » might be for cities today.

Delia Donia Mihalache, *University of Bucharest.* Unity without community - a biblical, philosophical and philological perspective upon the city, seen as a final link towards fulfilling the ultimate dystopia

The end-time dystopia predicted by the Bible in Revelation is facilitated by the appearance and the growth of the modern town, seen as the final link towards globalisation. The idea of "nation" is gradually replaced by the megalopolis, seen as an assembly of people belonging to various geographical and cultural spaces. And while in small towns and villages, people are perceived as individuals gathered together in what we traditionally call a "community", in the big cities, people are broken into cells, being taught to "worship" the "higher" social organism, the authority figure, represented not by the nation – which is portrayed more like an abstract idea, but by the concepts of comfort and self preservation. The individuality in One, expressed by small communities, becomes the division of the one into small non-individualized cells, all separately struggling towards the same goals, according to the principle of "unity in diversity". This fact was very well described by Yevgeny Zamyatin in his famous novel "We", whose scenario is deliberately placed in a One State represented by a big town. We can now witness how the idea of ecumenism is being shaped through the concept of city-state, in which individuals are conditioned to become what Ortega y Gasset would define as a "mass-man". In conclusion, we aim to explore in this paper the nature of the city, seen as a means for fulfilling the dystopia described in the final chapter of the Bible, but also by great dystopian authors, like Zamyatin, Orwell or Huxley.

Antonis Balasopoulos, *University of Cyprus.* Love, Politics and Utopia: On Andrei Platonov's "Aphrodite"

Istanbul as a growing city in an economically fast growing country is in a difficult urban growth situation that most of the time a holistic design approach is perceived as a very luxury task. Especially the last ten years of İstanbul could be described as a capitalistic urban transformation with large scale urban projects and rapid gentrification. Today, new middle class of the city tries to settle their new homes. Those new houses are mostly in under-developed "urban zones" near inter-city highways. Those intra-city highway neighborhoods are usually far from social infra-structure and the core of socio - cultural interaction. Even that distance is tried to be reached, the usual traffic of those highways are another problem between settlers and their cultural needs. That study tries to create a utopia in that utopia-less urban space that is capable to describe a transformation method of urban space of a socially and environmentally sustainable society. D100 highway façade of Anatolian side of Istanbul is chosen for that study. It is dominated by commercial skyscrapers, high-rise residential gated-community mass housing and older industrial buildings. The question is how contemporary ecological utopia could penetrate that hard – capitalistic place and is it possible to create an architectural language from a utopia- less architectural form cacophony. As an architectural language search, this study is trying to describe Anatolian side's main characteristic about urban space, how it developed over time and mix it with contemporary ecological ideas about the dream of an absolute ecological space. As a result, this study recommends a spatial mix of different economical urban classes in more complex architectural patches.

Heather McKnight, *University of Brighton.* Daydreams of Becoming Human: Conflicted Horizons of Identity

Butler and Agamben demonstrate how our world is not just dystopian but has been de-utopianised, hope removed, through the death of the imagination, bare-life, separation of the legal and the political being essentially abolished, and the use of fear as a motivation displacing hope. Dealing with identity and self-representation their philosophies contain within them concrete utopian ideals, at the horizon of our current age. Their respective works demonstrate tensions between utopian functions or imaginings and inherent conflicts in the human character. In The Coming Community Agamben sets out the tension between the 'whatever and the state. In Infancy and History humanity's detachment from the experience is set beside a hope that within it there is as 'seed of wisdom' in which we hope to see the 'germinate the seed of future existence'. Butler's essays in Precarious Life profess not to draw any 'grand utopian conclusions' but contain imaginings of a better world alongside the understanding how to protect and maintain our inherent vulnerabilities.

Viewing these ideas through Bloch's theory of vor-schein, the pre-appearance of imaginings of a better world in the darkness of the lived moment, we can explore these tensions. Bloch, Agamben and Butler speak of not just being but becoming human, as if we must start from conflicts, by aligning them and embracing that they are at our very core. It is the darkness and uncertainties within these utopias, these conflicts and violences, that outline the movement around their dialectic possibilities placing them in a realm of the potential future. This paper addresses whether these necessarily violent utopias can be useful to move beyond 'the disaster that sows and is sown today' of capitalist dystopia and how we position conflict in utopian thinking, seeing it not as a restriction but a necessary conceptual aspect of these imaginings for bringing about change.

Utopian Networks and Travel   *Utopias, Heterotopias, Dystopias*

Caroline Edwards, *Birkbeck, University of London.* "Watery Webs": Transmigratory Utopian Networks in Nalo Hopkinson's The Salt Roads

This paper considers the relationship between literary transmigration and the 21st- century utopian imagination in the Jamaican-Canadian writer Nalo Hopkinson's *The Salt Roads* (2003). Hopkinson's text represents one of a number of recent novels that knit together a disparate set of temporal locations that are networked at the level of narrative structure, as well as being thematically interlaced. In so doing, such contemporary "networked novels" frequently engage with the idea of transmigration, in which disembodied spirit characters move between host bodies or characters appear to be reincarnated across different time periods. Examples include David Mitchell's *Ghostwritten* (1999*), Cloud Atlas* (2004) and *The Bone Clocks* (2014), Marina Warner's *The Leto Bundle* (2001), Michael Cunningham's *Specimen Days (*2005), and Hari Kunzru's *Gods Without Men* (2011).

I argue that such networked novels require a utopian strategy of reading in order to interrogate the relationship between what Paul Ricoeur calls individual and cosmic time. Like the time-travelling structures of 1970s "critical utopias" – including Joanna Russ' *The Female Man* and Marge Piercy's *Woman on the Edge of Time* – Hopkinson's novel offers a set of overlapping female perspectives that move fluidly across boundaries of historical time, interpolating race, class and sexual orientation. The Salt Roads blends creolized vernacular, West Indian theology and the slave narrative into a fluently episodic structure that challenges our received understandings of gender and genre. The transmigratory networking of the novel's protagonists requires us to rethink the utopian imagination: although fragmented and "microtopian," such utopian "moments of possibility" are increasingly networked into innovative narrative forms in 21st-century fiction.

Dan Smith, *Chelsea College of Arts, London.* Terror Tubes: Termite's Travel Tunnels

Travel, journeys, movement and transportation are threaded across the spaces and narratives of *Nemesis the Warlock* a story that appeared in British science fiction comic 2000AD. In the distant future, the surface of the Earth is an uninhabitable wasteland. Humanity has retreated underground, carving out vertiginous cities and vast tunnels. The population inhabit cities composed of huge stalactites and stalagmites, and travel across gravity defying surfaces throughout the interior of this future Earth, renamed Termight. The creators of Nemesis, Pat Mills and Kevin O'Neil, make use of elements of movement and travel to emphasise the strangeness of this dystopian future world, pushing the boundaries of reader expectations and editorial restrictions. Travel and movement are integral to narrative drive, and the alterity of these bizarre journeys adds to the potential of Nemesis to produce estrangement and disturbance. This paper will explore spaces and forms of travel, particularly in relation to the construction of cities.

Eveline de Smalen, *Utrecht University.* "Europe is Absent": Iceland and Utopia in Morris and Auden

In the age of modernism, after the Industrial Revolution which had caused the most rapid growth of cities the world had ever seen, and after reforms that made the city more habitable for citizens of all classes, the possibilities of the city seemed endless. Social reforms continued and artists like Le Corbusier saw a vital role for the city in a utopian world. In "City without Walls," British poet W.H. Auden, however, portrays a bleak image of city life. He looked for the Good Place on the other end of the geographical spectrum; in Iceland, a rural place far beyond the European cities and untouched by the conflicts that took place on the Continent in the 1930s and after. In this, he follows the ideas of William Morris, another British author writing during the heyday of urbanisation in Europe. The utopian ideas both authors express in their works find clear resonances in the journals they wrote while travelling in Iceland; Auden quite clearly expresses his idea of Iceland as the Good Place in his poetry.

In this paper, I will analyse the works of William Morris and Auden to investigate the intersection of spatiality and ideology and the ways in which the two concepts are dependent upon each other. Ernst Bloch notes how travel can contribute to utopian thought; I will discuss how it does in the works of these two authors, but also what limits exist to this theory in terms of spatiality (Iceland, other than Utopia, is a real place and therefore cannot be what one may be tempted to perceive it to be), and how Utopian thinking is changed by the advent of WWII that Auden experiences.

Rezzan Kocaöner Silkü & Atilla Silkü. *Ege University*. Transatlantic Dialogues: City as Dystopic/Utopic Space in Joan Riley's *The Unbelonging* and Alice Walker's *The Color Purple*

This paper aims to discuss cities as spaces of dystopia/utopia in two outstanding novels of two representative women writers of the Black British and African-American Writing; Joan Riley's *The Unbelonging* (1985) and Alice Walker's *The Color Purple* (1982). In his masterpiece, *The Black Atlantic*, Paul Gilroy argues that "the cultures of [Britain's black citizens] have been produced in a syncretic pattern in which the styles and forms of the Caribbean, the United States, and Africa have been reworked and reinscribed in the novel context of modern Britain's own untidy ensemble of regional and class-oriented conflicts" (3). Owing to global mobility, cities in modern times have been transformed into hybrid places with people from diverse backgrounds who have rights to claim and reshape their new spaces. In *Global Matters*, Paul Jay also states that "the transnational turn in literary and cultural studies" can be closely associated with globalisation which becomes meaningful when it is dated back to "the sixteenth century [to cover] a time span that includes the long histories of imperialism, colonization, decolonization, and postcolonialism" (3).

In accordance with the arguments given above, the Black British writer Joan Riley's work is comparable to that of the African-American woman writer Alice Walker's, in the sense that both writers in their novels elaborate on the same issues like racial bigotry, sexual harassment, domestic violence, double colonization and trauma. From such a perspective, Riley's female characters like Hyacinth in *The Unbelonging* struggle hard to overcome the burdens of racial and gender discrimination, like that of Walker's female protagonist Cel*ie* in *The Color Purple*. As a natural outcome of this, having given voice from different sides of the Atlantic, both writers, Walker and Riley, discuss the fortunes and misfortunes of the coloured or the migrant women, relocated into a new urban space which eventually becomes respectively utopic or dystopic in nature.

Stankomir Nicieja, *University of Opole.* Dystopian Acquaintance: The City as a (Dark) Character in Contemporary Cinema

Cinema and the city have always been bound by a complex and intimate relationship. Cities have traditionally been the most common locations in the mainstream film productions. Sometimes, urban spaces represented in films are nonspecific and it is irrelevant in which particular city the story unfolds. More frequently, however, the placement of the action within a recognizable urban space is central to both the plot and symbolic meaning of a film. In some other cases, most interesting from my perspective, the city is more than a mere backdrop for action. Presence and significance of a represented urban space becomes so overwhelming that it assumes the role of another character, sometimes even the main protagonist. Such prominent treatment of the metropolitan setting, although not new, has been increasingly popular in contemporary cinema. In my paper I want take a closer look at some of the more interesting and symptomatic examples from recent films, where urban locations aspire to gain special significance or become central. I am chiefly interested in cinematic cities that generate dystopian atmosphere, that through their dominant presence stifle and frustrate the characters but at the same time remain intriguing and darkly alluring. Such dystopian urban spaces, with clear noir feel, often overwhelm, seduce and degrade those they encompass. I will base my investigation of the contemporary dystopian cities on the analysis of the unsettling images of Los Angeles in Nicolas Winding Refn's Drive (2011), Paolo Sorrentino's enthralling and decadent portrayal of Rome in The Great Beauty (2013), Luc Besson's visions of Taipei and Paris in Lucy (2014), and Diao Yinan's northern-Chinese industrial sprawl in Black Coal, Thin Ice (2014).

Barbara Klonowska, *John Paul II Catholic University of Lublin.* Imagine There's No City: Dystopian Landscapes and Utopian Longing in Tim Burton's Edward Scissorhands

Though not a utopian or dystopian film, Tim Burton's Edward Scissorhands (1990) may be discussed within the context of utopian studies as a striking example of a narrative which indirectly analyses a potential lack of the city and its disastrous consequences. Variously represented in cultural history, as both a locus of utopia, and a nightmarish dystopian space, the city seems an indispensible element of contemporary human landscape. True to the spirit of utopia understood as a mental experiment, Burton's film projects a fictional reality where there is no city at all: the space is dychotomically divided into the Gothic nature and the artificial suburb, neither of them producing favourable conditions for individuals and communities, both of them limiting and damaging. Operating with sharp contrasts and exposing the failure of both models of life and space, the film points to the glaring gap at the very heart of the story: the absence of the city that would combine extremes and produce a desired – utopian – harmony. The paper aims to analyse the construction of space in the film, pointing both to the dystopian representation of the non-urban models of space organisation, and to the implicit utopian possibilities of the absent city. Manifestly satirical of the 1950's ideal American suburbia and the sentimental idealisation of nature, Burton's film expresses a paradoxical longing for a space that would combine their virtues and neutralise their vices: an (ideal) city.

Saturday 9:30-11:00

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`New York, Paris, London` *The Ends of the City*

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Emma Hambly, *Ryerson University.* New Yorks of the future: distortions and magnifications of the city in mid-century American science fiction

New York has been transformed myriad times by science fiction. Films such as Planet of the Apes (1968), Soylent Green (1973), and The Fifth Element (1997); television programs Doctor Who (2005-present) and Futurama (1999-2013); and even the children's book 2095 (1995) refashion Manhattan as not only a site of dystopia, but as the representative city of humanity's future. New York's defining attributes—its geographic compression, vast wealth disparity, and its cultural status as an iconic modern city—make it the ideal model onto which writers and directors project their speculations about the future, and their reservations about the present.

In this paper, I focus on two mid-century American novels set in a grossly overpopulated New York, Harry Harrison's Make Room! Make Room! (1966), and Isaac Asimov's *The Caves of Steel* (1953). I demonstrate that both Asimov and Harrison distort the boundaries of New York, and envision a decayed wilderness surrounding the urban center. I argue that each author critiques the affect of urban life by presenting a futuristic city that profoundly warps the bodies and psyches of its denizens. Each text ultimately foresees the city as finite, primed to collapse in on itself. As no extended criticism has been written on either text, my analysis both contributes original understanding to science fiction studies and urban cultural studies, and methodologically brings together these two fields in a novel way. I argue that Harrison and Asimov's speculative New York Cities are inextricably linked to the time of their writing, and thus they provide us with keen insight into mid-century American fears and anxieties about population growth and control, and the breaking point of the city.

Julia Chan, *Yale University.* Paris, 1848: Topographies of Utopia in Sylvia Townsend Warner's *Summer Will Show*

Is revolution a utopic practice? For social geographers, such as David Harvey and Henri Lefebvre, revolutionary movements have been a matter of reclaiming "the right to the city" of the people against the globalizing capital that shapes it. Yet, if the modern revolution is characterized by its utopian attempt to produce a new kind of city, resistance is curiously absent in the utopian literature that imagines such social space. This paper examines the relationship between revolution and the utopian imaginary through the figure of the city in the novel: a space both literary and social, both objectively represented and phenomenologically experienced. In particular, I discuss the topographic imagination in Sylvia Townsend Warner's 1936 historical novel *Summer Will Show*, a lesbian romance set in 1848 revolutionary Paris that likens political enlightenment to sexual awakening. In narrating the protagonist's peripatetic journeys from her estate in England to the Quartier Latin, from her lover's bohemian home to the underground locales of the communist revolutionaries, Warner's novel reformulates the relationship between the private and the public sphere, and between urban and pastoral landscapes. Rather than an imaginative spatial play of which most utopian literature partakes, *Summer Will Show* configures an alternative form of utopia – one that is rooted in the network of concrete social relationships made possible by revolution.

Andrew Milner, *Monash University.* London and the Making of Utopian Science Fiction

We are inclined to think of science fiction (SF) as an American invention, and the term was indeed first coined in the United States during the 1930s. But much of what goes under the name clearly harkens back to an earlier European heritage - witness the plethora of Hollywood film adaptations of novels by Mary Shelley, Jules Verne and H.G. Wells. The term used to market both Wells's novels and English translations of Verne in the late 19th and early 20th centuries was 'scientific romance'. Whilst this has now clearly been supplanted by SF, it's not clear that the change in usage carried with it any significant change in meaning. SF stories need not necessarily be eutopian or dystopian, but nonetheless most are. They need not necessarily be set in the future, but nonetheless most are. And, even when set in the present or the past, they still tend to be future-oriented. Raymond Williams once famously observed that '[o]ut of an experience of the cities came an experience of the future', placing particular emphasis on Paris and London, but especially the latter. Why London? Because it was the first city on Earth to reach a population of two million and, from the 1820s until the First World War, the largest city on the planet. It was also home to one of the two largest publishing industries in the world, the other being Paris. This paper will explore the specific contribution of the largest city in modern Europe to the making of modern utopian SF.

Ecology and Utopia   *Revisions*

Jonathan Coope, *De Montfort University.* Ecopsychology and its psychological critique of urban industrialism

The field of ecopsychology offers a distinctive reading of contemporary urbanisation: the suggestion that human civilisation as a whole, and most intensely in its contemporary urban industrial mode, is pathological or crazy. This paper explores some of the assumptions underpinning this reading of modernity and asks how fruitful it might be for understanding and responding to the challenges of urbanisation, environmental sustainability and human wellbeing in the twenty-first century. In *Civilisation and Its Discontents* (1930) Freud famously posited the idea that society as a whole might be psychopathological, and yet most traditions of psychology and therapy since that time have shied away from the implications of such a disquieting diagnosis. Nevertheless, in the early 1990s, the field of ecopsychology reintroduced Freud's idea of collective pathology with an environmentalist twist. Surveying the growing degradation of the biosphere wrought by western modernity – a modernity towards which we have supposedly 'progressed' – ecopsychologists such as Paul Shepard and Theodore Roszak suggest that civilisation's collective treatment of its planetary habitat is simply crazy, or psychopathological. For Shepard and Roszak, a key problem of contemporary modernity is its epidemic bigness: the depersonalising and environmentally damaging scale of our cities and other urban industrial appurtenances. But if 'bigness' is the problem, what might be the solution? According to Roszak and Shepard, not merely a Schumachean 'small is beautiful' agenda but a rather a gentle and discriminating creative disintegration: the gradual scaling down, slowing down, decentralising and democratising of urban industrial formations, for the sake of our personal mental health and planetary well-being. This paper asks what relevance, if any, this psychological mode of urban critique might have for us in the early decades of the twenty-first century. Certainly, one consequence of such a pathological or 'dystopian' re-framing of modernity is that utopianism is seen no longer as 'naïve' or 'aberrant' but, rather, necessary and urgent.

Kate Liston, *Northumbria University.* The Primal Path for Utopia and the end of the city

The Paleo movement promotes a strategy of 'rewilding', most often, paradoxically performed in an urban context. For the 2015 USS Conference I propose a performative presentation that aims to articulate the role utopian imaginaries play in the Paleo promise of a cultural tabula rasa achieved through performance of a return to Nature. My current research: It Matters What Stories We Tell to Tell Stories performs multi-layered narratives that collaboratively and temporarily construct knowledge, and is concerned with the leaky bounds of human nature revealed through perpetual material overflow between body, information and world. Presented as live video-essay, the work will incorporate voices and imagery that cumulatively layer narratives that speak of a return to Nature as critique or denial of a Western human progress. Quotes taken from Paleo bloggers and Imperial first settlers in the New World will be placed alongside my own writing, and all will be orientated towards the Heideggarian idea of Worlding, which simultaneously offers posthuman and transhuman possibilities through making apparent the porous bounds of human, culture and nature. Voices articulated as quotes and delivered as if my own will be accounted for through a take-home version of this script that will include a full bibliography. This polyvocal approach to representations of a given subject forms part of the perfomative methodology of my practice-led research.

José Eduardo Reis, *Universidade Trás-os-Montes e Alto Douro.* Literary utopianism and ecological literacy: An examined overview

The end of the city may be understood in numerous ways yet the image of it endures. Indeed the concept of utopia, for many people, may have extinguished but the power of imagining cities remains vital. David Pinder's (2002) call for critical utopianism in comparison to authoritarian forms of future city is particularly relevant in contemporary projections of ecological cities. New forms of infrastructure are being demanded with a near utopian zealotry as a reaction to climatic change. The merit of these projects remains a complex issue as they rest on ideals of artificial control and cultivation of natural systems as a mode for 'better' living. This could be understood as a neo-garden city paradigm, with underlying capitalist values of insulation and gentrification. Alternative futures are also emerging in the Smart City paradigm of centralised data sets and 'all seeing' capitalist eye, in effect a digital data panopticon. These future city imaginaries may be understood to be fully commensurate with neoliberal market forces in the West to produce meta-narratives of urban futures at the expense of alternative projections. This paper will examine the philosophical values embedded in future city visualisations as a mode of extrapolating forms of future city. These embedded positions reflect to Harvey's passage on the desire for the city (2008: 315), which is interlinked with social cultural and technological values. Thus, visualisations arguably are not just reductive visuals, but evidence of the city we want, need and desire, artefacts of thought of an urban space-time axis.

Utopian and Heterotopian Complexities
Utopias, Heterotopias, Dystopias

Sarah Lohmann, *Durham University*. On the Edge of Time: Feminist Utopias, Complexity Theory and the Utopian City

In my paper, I will employ recent insights in complexity and emergence theory to show how two feminist utopias of the late 20th century, Marge Piercy's *Woman on the Edge of Time* and Joanna Russ's *The Female Man*, provide a radical new approach to the purpose and function of the utopian city or community by portraying its development not as a linear process, but as a complex adaptive system that emerges from a fundamental rethinking of the nature of reality.

After examining how the idea of the city as a self-organising system or network has previously been explored by writers and urban studies scholars such as Jane Jacobs in *The Death and Life of the Great American Cities* (1961) and Jonathan Raban in *Soft City* (1974), I will propose a reading of these novels as presenting the utopian city or community in the form of the complex adaptive systems described by complexity theorists such as Ilya Prigogine, Paul Cilliers and Mark C. Taylor. This reading, I will argue, contributes a crucial new perspective to the academic literature on feminist utopias of this period, which centres around monographs by Tom Moylan, Angelika Bammer and Frances Bartkowski. Drawing some brief historical comparisons, I will suggest that these novels are ground-breaking not only in their feminist approach to utopia, or even in that they describe dynamic communities that are open to change. Instead, their value lies in the fact that they are *inherently* dynamic by virtue of describing both their utopian communities and the quest for utopia on their narrative level as inherently dynamic complex systems. Giving a few examples, I will show how these novels demonstrate the dynamic non-linear emergent structure of their utopias and their self-organising capacity to generate the surprising and radically new, for example by employing 'attractors' and feedback systems to constantly bring about the emergence of utopia and by highlighting the 'building blocks' whose convergence generates structured utopian patterns over time.

In doing so, I will demonstrate the value of these feminist utopias as uniquely effective complex systems simulations that employ the form of the novel in new ways to explore its potential. Ultimately, I will argue that they thus showcase an imaginative new framework for how a truly sustainable, non-fictional, utopian city or community might come into being, thereby providing much-needed insights into contemporary debates on community-building, political agency, and equality-driven change.

Mariann Hardey & Simon James. *Durham University*. Social City: A Better Face than Mine?

When H. G. Wells's narrator visits a perfectly realized, alternate version of Earth in 1905's *A Modern Utopia*, he meets the utopian Earth's version of H. G. Wells. This Wells, however, is not a writer, but an administrator, one of this Utopia's 'samurai', its ruling elite. Such is a consequence of utopian writing's 'death instinct', seeking to write itself out of existence – what need does a utopian city-state have of utopian books? Wells's utopian ego projection also imagines a superior physical version of himself*:*

'He is a little taller than I, younger looking and sounder looking; he has missed an illness or so, and there is no scar over his eye. His training has been subtly finer than mine; he has made himself a better face than mine....'

In the twenty-first century, social media has constituted itself as a utopian imaginary space in which alternate versions of the self can be created, edited (perfected) and projected. This emerging seductive vision of the self is part of a new ontology of complex digital networks. This paper seeks to map the digital re-versioning of the self as a form of experimental performance and of the digital itself as a kind of utopic space – think, for example, of the perfect buying/selling experience on eBay, or viewing and commenting on YouTube, friending and posting on Facebook, uploading and editing on Instagram, even reading and tweeting this abstract to generate new content and leverage a utopic experience.

Tessa Morrison. *The University of Newcastle*. The Changing Boundaries of Filarete's Sforzinda

Florentine architect and artist Antonio Averlino, now known as Filarete, published Libro Architettonico between 1461 and 1464 while he was in the service of Francesco Sforza, the insurgent Duke of Milan. Written as a narrative it was intended to entertain the reader. However, its main purpose was as an exposition of architectural theory. Filarete developed Leon Battista Alberti's theory of decorum and social stratification. He followed ancient Roman architectural theorists Vitruvius and Alberti, but added a new element, qualiti or types. He claimed there were three qualiti of men, large, medium and small, and these relate to Vitruvius' orders, Doric, Corinthian and Ionic. He 'dressed' buildings in the same way men were dressed and according to a strict social and political hierarchy. Filarete's ideal city that originated from this theory reveals interesting insights into the divisions and attitudes of society in the mid-fifteenth century. However, when the city is reconstructed as a three-dimensional computer model (see Figure 1) a different plan emerges from the well-known ground plan that he presents in Libro Architettonico (see Figure 2). What appears to be a clear centralised city with a strict hierarchy disappears into a city of changing boundaries where one part of the city ends and another distinctly different hierarchy begins. This paper examines the boundaries within the city of Sforzinda and considers the difference ideals he presents within these boundaries.

Workshop: Radical Worldbuilding Exercise *Representations*

Francis Brady, *University of Malmö.*

The Radical Worldbuilding exercise comprises of a 10 minute talk about my research into the realm of play as a device for utopian critical practice, and a 10 – 20 minute role-play discussion workshop, though the length of time it takes to play it out can be lengthened or shortened. The talk and the workshop may be separated into two different time slots, as the workshop is freeform and revolves around a card game invented by myself called DOHL, see attached photos.

Using 53 Prefixes, 45 Suprafixes and 53 Suffixes and drawing a simple 4 card profession there can be forty eight million, three hundred and sixty six thousand, five hundred and twenty eight unique combinations. A free-form point of departure for discussion, DOHL allows you to randomly select your own niche professional specialisation to suggest characteristics of an alternate self, an avatar to be discussed outside reality and inside a newly embodied world.

I believe we are still in the Ludocene (play-phase) of Digital and virtual culture where roles and rules of this world are still malleable, the tensions between Labour, itself, and the physical location of Labour is increasingly splintered and lands somewhere between the professional and the amateur. The specialisation of creative energies into increasingly niche bubbles of rehashed/freelance/intern- centric careers is monopolised by capital. The harvesting of 'Cognitive Surplus' (Clay Shirky) is a redistribution of digital labour harboured by the networked pixelocratic forces of amateurism, via crowdsourcing and the combined efforts of individuals we have ordained, what McLuhan called, 'a total awareness of the individual'.

In order to represent the realities of late post-democratic capital we must also represent the unrealised realities or virtual cognitive spaces that are, as yet, non-existent. I want to discuss the need for Radical Worldbuilding in a metaphorical sense but also as a pathway to useful forms of secular ritual outside (or at least out of the way) of capitalist interest. The card game DOHL goes towards a starting-point for these kinds of discussions.

Workshop: Radical Worldbuilding Exercise *Representations*

In absentia

The following abstracts were accepted by the organisers but the presenters are unfortunately for reasons beyond their control unable to attend the conference. We present the abstracts here. Both presentations – Nasin Maheri's audio-visual presentation/written paper and slides; Shahin Shabhazi's audio-visual presentation – are available to delegates on request from the organisers.

Pedram Lalbakhsh, Razi University, Iran, and Mahin Pourmorad Naseri. A Comparative Study of Dream Society in Francis Bacon's New Atlantis and Nezami Ganjavi's Alexander's Book.

From the time of Plato's Republic onward many philosophers, poets and writers have written utopias that are generally defined as "perfect society." The present study tries to make a comparison between a famous Persian utopia "Alexander's Book" by Nezami Ganjavi and an English one "New Atlantis" by Francis Bacon in the light of Parallel theory in American school of comparative literary studies to foreground the affinities and differences between literatures of different people whose social evolution seems similar. Focusing on and comparing religion, government, and ethics of the utopias that Nezami and Bacon depict, the authors of this paper argue that in their utopias they have been trying to put emphasis on some basic needs they felt necessary for realizing a world in which humans can have a happy life. Additionally, they have both tried to demonstrate that changing the old ways and challenging them can bring people closer to the perfect society they have been envisioning. The findings of this study show that in spite of all differences in time, language and culture, the authors' understanding of the characteristics of utopia is similar. Despite their differences in terms of their religion, culture and time both Nezami and Bacon emphasize on faith and strong religious belief as crucially important characteristics of citizens of the utopia they envision. Also, they suggest that people's serious attachment to moral values and their kind treatment of each other and visitors are prerequisites for the earthly paradise they depict. Moreover is the non-existence of a forceful or imposing ruling system in the society to implement justice and order; people follow the social and moral rules willingly and without any obligation. Accordingly, as the findings of this study demonstrate, the utopias that Nezami and Bacon depict are similar because of their similar understanding of necessary criteria they believed could lead human being to achieve the utopia he has been always trying to realize.

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Shahin Shahbazi. Ilam University, Iran. In the Name of God: Satire A Way To Utopia

Created based on a twin application of the two elements of sweetness and sharpness, satire is a kind of reformative view to life, challenging the undesirable, wrong and dishonest affairs in a funny and peaceful way. Since it is a warning, often given by the top intellectuals in the society, in spite of its ridiculous appearance, satire should strongly be taken serious. The most important reason for such a respect and value is that, in contrast to strict and serious criticism, satire intends to remedy the social disorders and to decrease future crises by the most peaceful method. That is why it is not an exaggeration if we say that satire is one of the best possible ways to make our present world more beautiful. Having done a thorough research on satire, while focusing on Moradi Kermani's (Persian writer) short stories, the author of the present study believes that a dream society as thinkers and philosophers have thought and written about could be practically made only if the moralities taught by the great thinkers of the world, to fight against the evils and to gain the virtue, be accepted by all or at least the majority of people. Having such a quality and by its five following impacts on individuals and society, satire can be one of the most powerful devices for paving the way to a practical utopia in today's world:

1-   Decreasing mental pressures

2-   Increasing people's knowledge and awareness for making a better world

3-   A friendly fight against ugliness and defending the truth

4-   Punishing and making the wrong doers aware of the consequences of what they do

5-   keeping alive and caring for the higher social values.

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