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La armonía y la utopía están estrechamente relacionadas. La "armonía" en el sentido filosófico es la coordinación de elementos heterogéneos e incluso opuestos, que conducen a la coherencia de todo. Asimismo la conciencia utópica construye la imagen de una sociedad armoniosa que puede aceptar diversas formas espaciales: comunidades, ciudades, países, etc. Por eso el plan de la ciudad ideal está presente en el pensamiento utópico, comenzando por la antigüedad hasta nuestros días. En utopía la armonía y prosperidad social está predeterminado no solo por nuevas relaciones económicas o constitución política, sino también por la estética del orden geométrico, por la perfección de formas arquitectónicas. Éstos servían como una objetivación del espíritu y el diseño del legislador no en forma de leyes abstractas, sino en la forma de un espacio ordenado, que debería confirmar la armonía social. Por eso cada proyecto arquitectónico en tradición utópica adquiría inevitablemente un significado ideológico.

La Revolución de Octubre en Rusia abrió un amplio campo para la creatividad utópica. La concepción del hombre nuevo, que deseaba vivir en un mundo ideal, demandaba la conclusión lógica en forma del espacio armónico organizado y un nuevo tipo de vivienda. El resultado de las búsquedas de los arquitectos de vanguardia fueron nuevos "falansterios": viviendas comunitarias, que incorporan la idea de "máquinas para vivir". Junto con la solución de las tareas de la organización racional del espacio, ponían en primer lugar las tareas sociales: garantizar homogeneidad social ratificada por la dictadura del proletariado; socializar el modo de vida, implantar los principios colectivos en la vida cotidiana; liberar de la mujer de las tareas domésticas. Sin embargo, los intentos de implementar la armonía social en base de la arquitectura constructivista se interrumpieron a principios de los años 30 ya que no correspondían al ideal estalinista del Estado todopoderoso.

Keywords: Vanguardia, Constructivismo, "Máquina para vivir", Armonía social

Robotopia: Utopian Storytelling for a Singularitarian Future

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Storytelling has been underutilized in analyses of a future when robots and artificial intellects (artilects) will surpass human intelligence - a time often called “the singularity”. The lack of plausible stories about how such a world could be a positive future for humans has led to an excess of catastrophic speculation and dystopian horror stories and a shortage of constructive visioning and planning. Robotopia, a utopian novel in progress, offers an alternative vision of a post-singularity world, using tropes from classical utopian literature. A time traveler is revived from fifty years of cryogenic preservation in a world where robots with limited and specialized intelligence perform basic services. Superhuman intelligence is housed in artilects located in organizations and institutions. Economic life is coordinated by the artilects, using global offer networks that maximize social as well as economic values. International conflicts are mediated by artilects that suggest small short-term changes that lead to lasting changes. The Nobel Peace Prize is awarded to an artilect, along with its human creator, in appreciation for help in revolving previously intractable issues. This utopian story is not a prediction but an aspiration, the elements of which can be achieved gradually and voluntarily. This paper seeks to encourage utopian studies scholars to build on their analyses and critiques of the utopias of the past to build constructive utopian visions of the future.

Keywords: Robotics, Singularity, Storytelling

Utopian Harmonies in Dystopian Disharmonies: Eating and Surviving in Post-Climate Change Fiction

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Speculative exercises of anticipatory or extrapolative fiction have often mobilized the tropes of food production and consumption in their narrative strategies of world building, recognizing that the materiality and indispensability of the body-sustaining act of eating turns its literary renditions into shorthand signifiers of a number of cultural divergences highlighted in their projected futures. These may include issues of distribution of power implied by access to food, symbolic representations of loss or threat to what is perceived to be the natural order, or celebration of the wonders that technologically enhanced production may foster, mirroring Jean Retzinger's insight that food "not only signifies the needs of the individual biological body and the grammar of a particular society and culture", but also our fundamental connection with the environment "and simultaneously our indebtedness to science and technology" (2008:371).

This is a particularly productive strategy in fiction that imagines environmental catastrophes that endanger the survival of humanity, in particular those grounded of the twin threats of extreme draught and flooding caused by sea level rises. This paper will discuss two such novels – Paolo Baccigalupi's *The Water Knife* (2015) and Kim Stanley Robinson's *New York 2140* (2017) – teasing out how two radically dystopian scenarios – a drought-ravaged American Southwest and a drowned Metropolis – can sustain diverse imagined social and political responses, ranging from radical despair, when control of water sources and food imply the collapse of any sense of harmonious conviviality, to imaginative cooperation, when citizens envisage strategies of food production and consumption that allow not only survival but a type of utopian cooperation.

Keywords: Food, Climate Change, Draught, Floods

Laneways of the Imagination: the Importance of “Utopia” for City-Building

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When searching for New Harmonies, it is worth reflecting on our own local surroundings. The City of Toronto, where I live and work, is currently debating the future of its 2,400 public laneways (back alleys). The majority of these lanes were built in the late Victorian era to hide the unsightly elements of city life, but today serve primarily as access roads for backyard parking garages. In 2017, Toronto City Council directed the city’s chief planner to investigate the viability of allowing homeowners to convert these backyard garages into secondary housing units. Unfortunately, despite the important role that visions of utopia often play in urban planning, Toronto has a particularly poor history of (to paraphrase Ruth Levitas) imagining itself otherwise. This has caused urban planning in the city to be characterized by short-sighted decisions. In the case of the city’s laneways, local residents have expressed concern that allowing residential development in these spaces would dystopically transform the character of many of the city’s most distinctive neighbourhoods. This paper, part of a larger project on Toronto’s laneways, engages utopian theory and scholarship to critically assess this particular policy proposal as well as to explore alternative possible futures for these spaces. It is at transitional moments that utopian imaginaries are at their most important. Here, as existing uses begin to fade in importance, it becomes possible to imagine a place differently and think about what it could be rather than simply what it currently is: today’s laneway could be tomorrow’s urban park, shopping arcade, or public transit corridor, to suggest but a few possibilities.

Keywords: Urban planning, Community, Utopia as method

Frugality's Futurity

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Pablo Picasso's etching from the turn of the twentieth century 'The Frugal Repast' shows a lean and bony couple before a table filled with emblems of lack: an empty plate, a glass less than half-full, a crust of bread. The couple is neither holding food nor eating, rather they are holding each other and gazing with dead eyes at a future that appears bleak. This is the popular image of frugality--of dearth and necessity. The wolf is at the door. The sense of frugality, that of economy in use, is rooted in the Latin *frux*, fruit. This encourages us to examine the meaning of frugality not in terms of deprivation, but from the basis of fruitful practice. The term thus has implications for the present--thriftiness and prudence are not practices whose rewards are solely realised of and for themselves in the present as moral righteousness, but rather that such practices bear fruit in the future. The apple tree is pruned hard and its fruit is thinned. This economy of management (or management of economy) ensures the largest, healthiest, sweetest fruit at harvest. Frugality is thus an apt simile for utopian methods in landscape and urban design that seek to create places for human, environmental, and ecological flourishing. Utopianism is here an orientation toward the future coloured with hope and expectation, and one that learns from the past and requires action in the present, often collective action. Sustainability in design can thus be recast, in this economic model, as a form of delayed gratification and sensible (sensual) management rather than abstinence or forbearance, bearing fruit abundantly and deliciously in the future. Further, an awareness of frugality as fruitfulness allows a questioning of contemporary austerity politics. What fruit will these practices bear, for whom, and when?

Keywords: Landscape, Everyday Life/Practice, Design

The New Millennial Harmonies of Joanna Southcott and her Successors [part 1]: From Southcott to Panacea

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In 1792 the Englishwoman Joanna Southcott announced that she was God's messenger heralding the Second Coming, attracting followers whose numbers may have reached 100,000. At the age of 64 she announced that she was virginally pregnant with the Shiloh, a messianic figure. But she died before giving birth; an autopsy determined that she never had been pregnant.

Southcott had predicted that she would have a series of seven successors, the last of whom would represent Christ in the Second Coming, also known as the Shiloh. Various claimants to the title appeared thereafter. Then in 1919 Mabel Baltrop declared herself the eighth successor, calling herself Octavia, and formed the Panacea Society.

Although the utopian and communal Panacea Society was never large, its prosperous members acquired real estate in Bedford, England. There, on land held to be the original Garden of Eden, they prepared a home for the anticipated Messiah. The Society also possessed a large box of prophecies left by Southcott, which she said was to be opened in a time of crisis, but only in the presence of all of the Anglican bishops. The Society prepared elegant housing for the bishops, who have nevertheless not seen fit to witness the opening of the box. Panacea's last member died in 2012. The Panacea Trust continues to maintain the premises as a museum.

This paper will sketch the history of the Southcottian movement, especially of the Panacea Society, focusing on its utopian vision. It will be heavily illustrated, especially with pictures of the well-kept Panacea premises. A companion paper being proposed by Prof. Heather Van Wormer will trace other millennial and utopian developments among Southcott's successors.

Keywords: Joanna Southcott, Panacea Society, Shiloh