

THE INSTITUTE OF UTOPIANISM

RESEARCH PART II:

THE DEFINING ATTRIBUTES OF UTOPIA

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This thesis is a four-volume work, supplemented with separate drawings.

PREFACE

In 1922 Lewis Mumford said: "A Map of the World that does not include Utopia is not worth even glancing at...". And, at least for as long as I remember, I agree.
'The flying house' by Carlijn Kingma, 6 years old.



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You are holding the second part.*

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INTRODUCTION

...How the changed attributes of reality devaluated the old structure of utopia and how those attributes implicate a new solution.

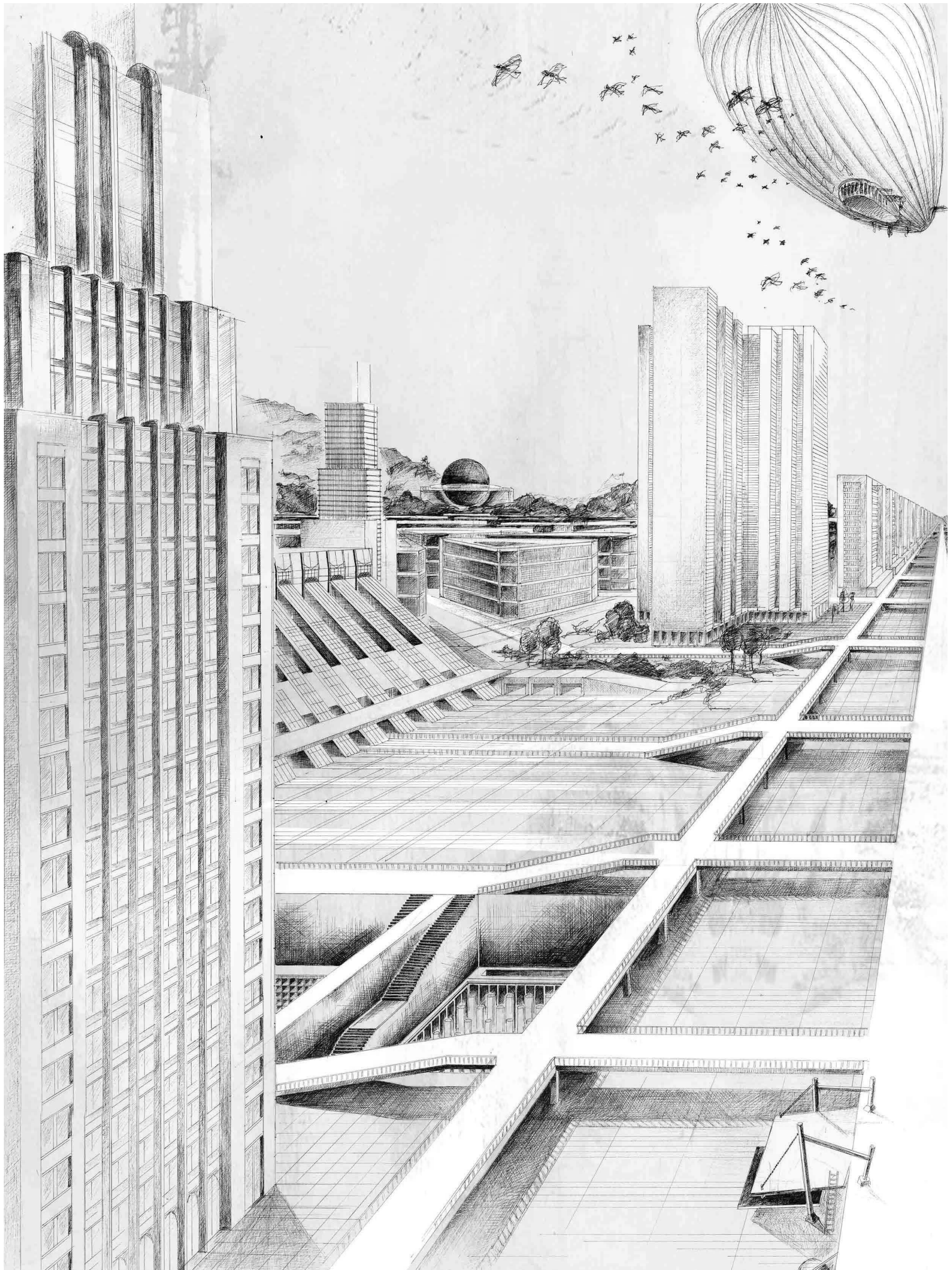
For as long as we exist, we have imagined the things that ought to be. From the earliest version of utopia dating back to around 380BC; to the eternal longing to the Garden of Eden and the promise of Paradise; to centuries later, the discovery of the fictional island of Utopia; until the 21st century. One way or the other – by projecting humanity’s fears and desires, providing hope and understanding, through paradise and hell, utopia or anti-utopia, through a novel, poem, manifesto or a painting – utopian thinking has always pushed reality towards the better version of life. The world needs utopia, as the cities and mansions that people dream of are those in which they finally live. Today, we should consider utopia.

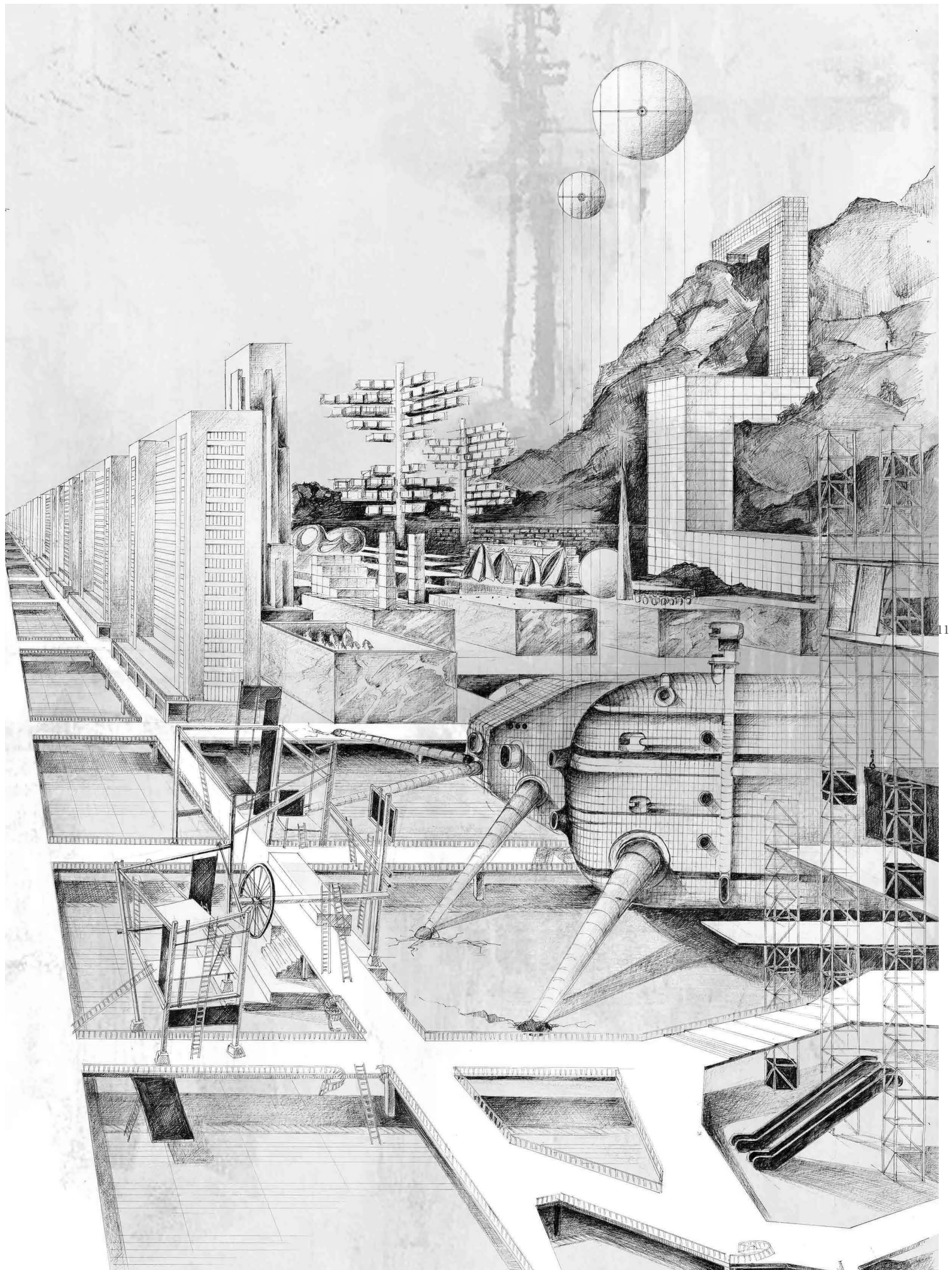
It is impossible to generalize our age. We live in an age of hope and transformation. We also live in an age of resignation and routine. We anticipate the world will get better but we fear it will get worse. We exist amid incredible riches and paralyzing poverty while in the mean time we are reaching the ecological limits of our earth. We conduct our lives in peace while we are surrounded by the violence thrown upon us via our television. But somehow for everyone, poor and rich, optimist and pessimists, the utopian thought seems to be a death matter. For the poor and the desperate, the utopian thought seems meaningless or irrelevant, for the rich and successful it lacks urgency, and for many of the intellectual utopia seems even dangerous. Yet we seem to forget that, like Lewis Mumford used to say, the choice we have is not between reasonable proposals and an unreasonable utopianism. Utopian thinking does not undermine or discount real reforms. Indeed, it is almost the opposite: practical reforms depend on utopian dreaming – or at least utopian thinking drives incremental improvements.

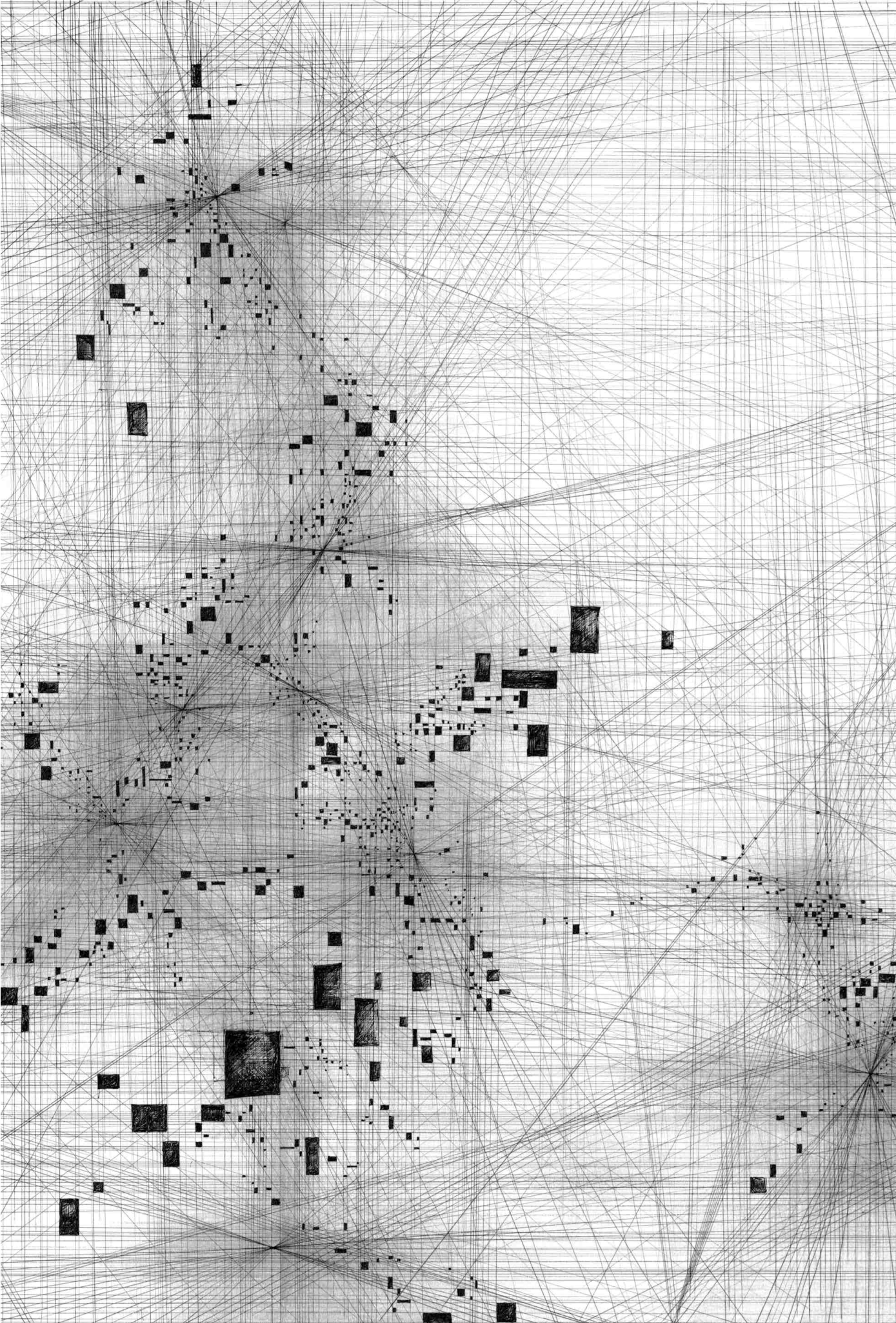
Today many observe utopia and their sympathizers as foolhardy dreamers at best and murderous totalitarians at worst. If the utopian spirit has proved to be a tool to trigger progress and improvements, then the recent growing suspicion towards utopia and the growing anti-utopian library is worrisome. Over the last century Utopia has gained a historic record of “anti-utopian” novels and instead of worrying how we can get to the good place we now think about how we can prevent the ‘utopian project’ from being realized. How did this happened, and how can we make the utopian project, which used to trigger progress and lead to incremental changes and practical reforms, legitimate and valuable again?

We have learned from history, how the emerge, existence and content of the utopian articulation happens under specific circumstances and is always bounded to certain attributes such as the organization of knowledge, power, space and time. This thesis seeks to rehabilitate utopianism in our current age, through resonating on the complex nature of utopia and elaborating on the recently emerged suspicion of the utopian thought. I will attempt to establish the condition of utopia today, and define a new structure for utopia to make her valuable again tomorrow.

First we will describe utopia in relation to the development of knowledge: the fertile ground for utopia to emerge and respectively what nourishes her in order to exist and be valuable. The second part of this essay describes the intimate correspondence between power and space, resulting in the matter of territory, and the paradoxical aim at finality which in the past has lead to the current entanglement of utopianism and totalitarianism. How do the changing attributes of knowledge, power, time and territory affect the structure of utopia? How can we address the new elite, define a new morality and propose a new set of values? How should we construct utopia today?







CHAPTER I: FERTILE GROUND FOR UTOPIA // KNOWLEDGE & IMAGINATION

Image I: The new organizational principle is explained according to the metaphor of the network. The characteristics of the network show no borders or hierarchy, its aesthetic is defined by the following set of features: nonlinearity, decentralization, interconnectedness, interdependence, multiplicity and complexity.

Through history, the fertile ground for utopia to emerge was that of an intellectual revolution. Europe around 1500 was in the throes of an intellectual revolution well before the discovery of the New World. The new men, who called themselves “humanists”, challenged the scholastic system of the existing universities. Utopia of More emerged around the year 1516, in the age of this intellectual revolution, the age of the Great Discoveries, where learned men for the first time in many decades, found themselves able to question the existing body of knowledge, resulting in a tension between the old and the new, the church and the humanists, the authoritative texts and the new discoveries. This tension led to many descriptions and imaginative constructions of what could be the New World. Utopia of Thomas More was one of them, a depiction of the New World, told through the story a fictional travelogue to an island named ‘Utopia’, describing a desired society while at the same time being an exercise in European criticism.¹

In the utopian tradition this always happened. Writers, philosophers, architects, artists, responding to the unstable often new situation in which they found themselves, while opting for a better version of that situation. Plato responded to the hopelessness of conditions that came under his eye of the long and disastrous Peloponnesian War between Athens and Sparta. Not only Utopia of Sir Thomas More, but as well those of the later men of the Renaissance, arose from the contrast between the possibilities that lay open beyond the sea and the dismal conditions that attended the breakdown of the town economy of the Middle Age. The utopian proposals of the 18th and 19th centuries answer to the harsh conditions and increasing social inequality as a result of the Industrial Revolution. And the dream of the modernists as well as the counterculture of the sixties can be seen, again, as a moment of revolution, a moment of change.

Today we find ourselves again at the start of a moment of transition.² We are stuck in the self-destructive system of capitalism, but we find it hard to believe there is a better alternative. We have acknowledged that the system is systematically failing to address social and environmental issues, but somehow we seem incapable of discarding it as we have lost our faith in a global solution. Our medium has become our purpose.³ Money means capita which in a system based on capital represents the highest status, through which men can have the most possession as well the biggest range of possibilities.⁴ Our interpretation of ‘value’ has been determined by the system we dwell in, and therefore we cannot escape it, since we find it hard to acknowledge that what we have learned to be valuable, perhaps isn’t worth that much after all. And exactly because of this, in this transitional moment of shifting power, dissolving borders and globalization, of non-hierarchy, of global access for everyone to the biggest network we have ever made in human history, we should consider utopia again

Each moment of transition comes with new inventions and organizational principle, which define a different order and harmony. From the pyramid, linear and hierarchal, we have moved to the metaphor of the tree, and over the last few years, mankind has accumulated more knowledge than it has all its previous history, which, accompanied with the invention of the internet, has led to the next organizational principle: the network. Some argue this will enable us to say that in the next few decades there will be fundamental breakthroughs in science and engineering, and consequently that this metaphorical shift will result in changing society and the architectural design of cities. The degree of its influence of today’s intellectual revolution could be compared to the age of Great Geographical discoveries.⁵ We see this shift from the tree to the network in many domains of knowledge, for instance in the way we try to understand the brain, or when we map the complex structures of the internet, such as the interconnectedness of the Wikipedia articles. Even the political and economical charts of organization or social relations are shifting. If we look at the social structures of the internet, these visualizations are all represented as a network.

In an effort to get a grip on the specific characteristics of this new metaphor, I visualized her by means of a drawing [I-1.1], taking inspiration from recent visualizations of the brain, as well as diagrams which try to visualize the interconnectedness of the articles of

1. Taken and condensed from Part I: A History of the Utopian Tradition.

2. Krishan, K. (2003) *Aspects of the western utopian tradition*. Pp. 63-77.

3. Skidelsky, R. & Skidelsky, E. (2012) *How Much Is Enough?*

4. Bregman, R. (2016) *Waarom vuilnis- mannen meer verdienen dan bankiers*.

5. Lima, M.S (2014) *The Book of Trees. Visualizing Branches of Knowledge*.

Wikipedia. The characteristics of the network show no borders nor hierarchy, its aesthetic is defined by the following set of features: nonlinearity, decentralization, interconnectedness, interdependence, multiplicity and complexity.

Thus, we find ourselves in a moment of transition, and we have gained a new organizational principle, the perfect moment, one could say, the ground is fertile for utopias to emerge. So how come they haven't yet? How can we overcome the recently emerged suspicion? Could it be that the characteristics which define the new order and harmony in case of the organization of knowledge, also define new rules for the organization of the other attributes which define, and recently disqualified, the utopian project today? Therefore, after evaluating what nourishes utopia in order to grow valuable, we will continue looking into the changing content of the other attributes which define the utopian project: time and form resulting in finality, and place and power and the matter of territory.

I.I The vitality of imagination: Childhood and boredom

Having discussed the fertile ground for utopia to emerge, this chapter continues to elaborate the ingredients needed to grow into something valuable. Many scholars, such as Mumford and Jacoby, claim that imagination nourishes utopianism. Yevgeny Zamyatin, in his book *We*, describes how imagination, instead of leading to a totalitarian society, threatens it.⁶ But if imagination sustains the utopian thought, what sustains imagination? This chapter aims to research on the matter of the vitality of imagination today in relation to the apparent suspicion of the utopian thought. How can we get at the specifics of imagination? Does imagination change of time? Does it evolve or weaken?

It has been argued that imagination depends on childhood. Many scholars, such as Rousseau and Wordsworth⁷, and later van Eyck⁸ and Constant⁹, idolized the child as the creature of imagination and spontaneity. Consequently, we can ask ourselves, if childhood nourishes imagination, what nourishes childhood? As some argue the continuity of childhood; others tend to 'prove' the non-existence of childhood before the 16th century; some describe childhood as being biological; while others say it is cultural or circumstantial. But through all different points of view, a series of factors constantly return that seem to have revolutionized childhood: family size, child mortality, child labor, schooling and play. And although none of these factors can be easily generalized as how to have changed in the last centuries, we could argue for some of them, such as compulsory education and restrictions on child labor, to be related. The first French child-labor legislation of 1841 have kept more children out of the workforce and created more space for learning, growing and playing. At the same time the decline in family size and a rising living standard, may have allowed increased care and attention to each child. I will try to relate some of the consequences of the current changing factors that influence childhood, to the matter of imagination.

As Jacoby spells out, some things can best be glimpsed in their decline. "As the water ebb, the old depth lines catch the eye."¹⁰ By this he is referring to the growing body of literature that has emerged lately on the "fall of childhood" that posits a thinning in emotional and physical space that enveloped the growing child. I will elaborate on this emotional and physical space of childhood, which succumbs to the role of marketing forces and produced goods, the issue of boredom and the transition of the area of childhood from the outside public space into the protective and domestic space of the house.

As Max Horkheimer wrote in 1940: "The modern make-up of society, sees to it that the utopian dreams of childhood are cut short in earliest youth"¹¹ Are these transitions actually happening? Or can we see these literary 'transition' as a product of panic and nostalgia? The contours of leisure have shifted for children in the last decade due to increased anxiety about external danger, leisure have moved from the public space such as the street to the private domestic space of the bedroom. Playing outside has been widely replaced by watching television or sitting behind a computer. Neil Postman¹² in 'Disappearance of Childhood' describes an erosion of games that children play by themselves. In fifty years' time, the time children spend before television screens and computers has jumped from zero to at least three or four hours daily. At the same time, the money spends on advertisement of the toy industry went from zero to billions yearly. Children today have become a target of merchandisers. Can it be doubted that those hours and those advertisements affects childhood? Is it possible that unstructured playtime that gives space to imagination has diminished?

6. Russell, Robert (1999). *Zamiatin's We*.

7. Jacoby, R. (2005) *Picture Imperfect*.

8. Eyck, A. van (1952) *Spatiaal colorisme*.

9. Nieuwenhuys, C. (1966) *The City of the Future*.

10. Jacoby, R. (2005) *Picture Imperfect*. Pp. 21.

11. IHAAU - TU Delft. (2005) *Exit Utopia, Architectural Provocations*.

12. Postman (1982) *The Disappearance of Childhood*. Pp. 129.

This brings us to the issue of boredom and being bored. Although boredom has hardly disappeared, it has drastically changed. The computer and our I-Phones make sure, not only children but adults as well, we can surf through the infinite databases of the internet any place and any time: the dreamy moments of sitting in the train watching outside or an afternoon with nothing to do have been filled up by screens (of any kind). "Boredom is the dream bird that hatches the egg of experience," Walter Benjamin wrote in 1936. And he added, "his nesting places – the activities that are intimately associated with boredom – are already extinct in the cities and are declining in the country as well." In response to Benjamin Jacoby asks, if boredom, an unstructured zone of inactivity and purposelessness, does allow imagination to develop?

How did boredom change over time? And how different is modern boredom? Patricia Spacks describes this development in her book on boredom "The word 'boredom' dates from the nineteenth century.¹³ The verb 'to bore' as a psychological term comes from the mid-eighteenth century". What Spacks tries to explain is a historical transition in substance: where the term 'to bore' used to be about etiquette manuals on how to avoid being "a bore", and from being an elite phenomenon and a personal failure, it slowly undergoes a radical change. According to the historian Peter Stearns "being bored began to be much more important than doing the boring." Or, in other words, the personal failure of "being a bore" slowly changed to the claim of boredom as a legitimate complaint.

This phenomenon moves further to the space of childhood. Stearns explains how "I'm bored," as expressed by a child, is not a fact but an accusation; it means "entertain me". Boredom has mutated after the second world war from an "attribute of personality to being an inflicted state that demands correction by others". The message was: children were easily bored, and the fault lay with parents and society. This accusation posits the following question: when did "doing nothing" become unacceptable in our society today?

The combination of new parental anxieties about delinquency and school failure; suburbanization that insulated children from other children; smaller families that meant fewer siblings available (while those that were around, were closer in age and more rival); and in many cases both parents working a full time job, created a vacuum which was effectively filled by manufactured products like comics, movies, television and toys. There was a need to keep the children entertained, Stearns explains, which on the one hand stimulated growth in the marketing aimed at children, while at the same time stimulated the adult's commitment to the provision of fun. The combination of new parental anxieties about delinquency and school failure; suburbanization that insulated children from other children; smaller families that meant fewer siblings available (while those that were around, were closer in age and more rival); and in many cases both parents working a full time job, created a vacuum which was effectively filled by manufactured products like comics, movies, television and toys. There was a need to keep the children entertained, Stearns explains, which on the one hand stimulated growth in the marketing aimed at children, while at the same time stimulated the adult's commitment to the provision of fun.

The exact same characteristics of the adult modern society, we now witness in the toy market: the impact of the toy marketing makes children want more toys, and those toys and video games that replace the games in the street are made by adults. Obviously, these toys and games leave no room for personal interpretation of rules and content, and therefore pervade play and fantasy. "We are now seeing something new," observes John Holt¹⁴, instead of hide and seek children now look at superheroes, today children "have most of their day-dreams made for them." Or, as Gary Cross put it "New playthings embodied dreams of growing up fast to a glamorous world of consumption or a heroic realm of power and control."

If this is the one truth, is of course again debatable. Although I have read only the concluding chapter of the book by Iona and Opie 'Children's Games in Street and Playground, we could, on the contrary also argue that once we grow up we lose the sight to recognize children's games, partly since they take place in hidden corners. Their book, which is subtitled "Chasing, Catching, Seeking, Hunting, Racing, Dueling, Exerting, Daring, Guessing, Acting, Pretending,"¹⁵ elaborates on all these games which are still played in streets and parks.¹⁶ In this light, we could turn to Jane Jacobs but again also to the Situationists, Guy Debord or for instance Constant and their fundamental belief in the unplanned spaces of the city in order to support exactly these kind of spaces that trigger games and play and consequently creativity and imagination.

13. Spacks, P. M. (1995) *Boredom: The Literary History of a State of Mind*. P. 9.

14. Cross, G. (1997) *Kids' Stuff: Toys and the Changing World of American Childhood*. Pp. 187-190.

15. Opie, I. & Opie, P. (1969) *Children's Games in Street and Playground*. P.14.

16. In the light of this debate I can recommend to read the article of Joan-Lluís Marfany: "The Invention of Leisure in Early Modern Europe". Published in *Past and Present*, no. 157 in August 1997. Possible to retrieve online.

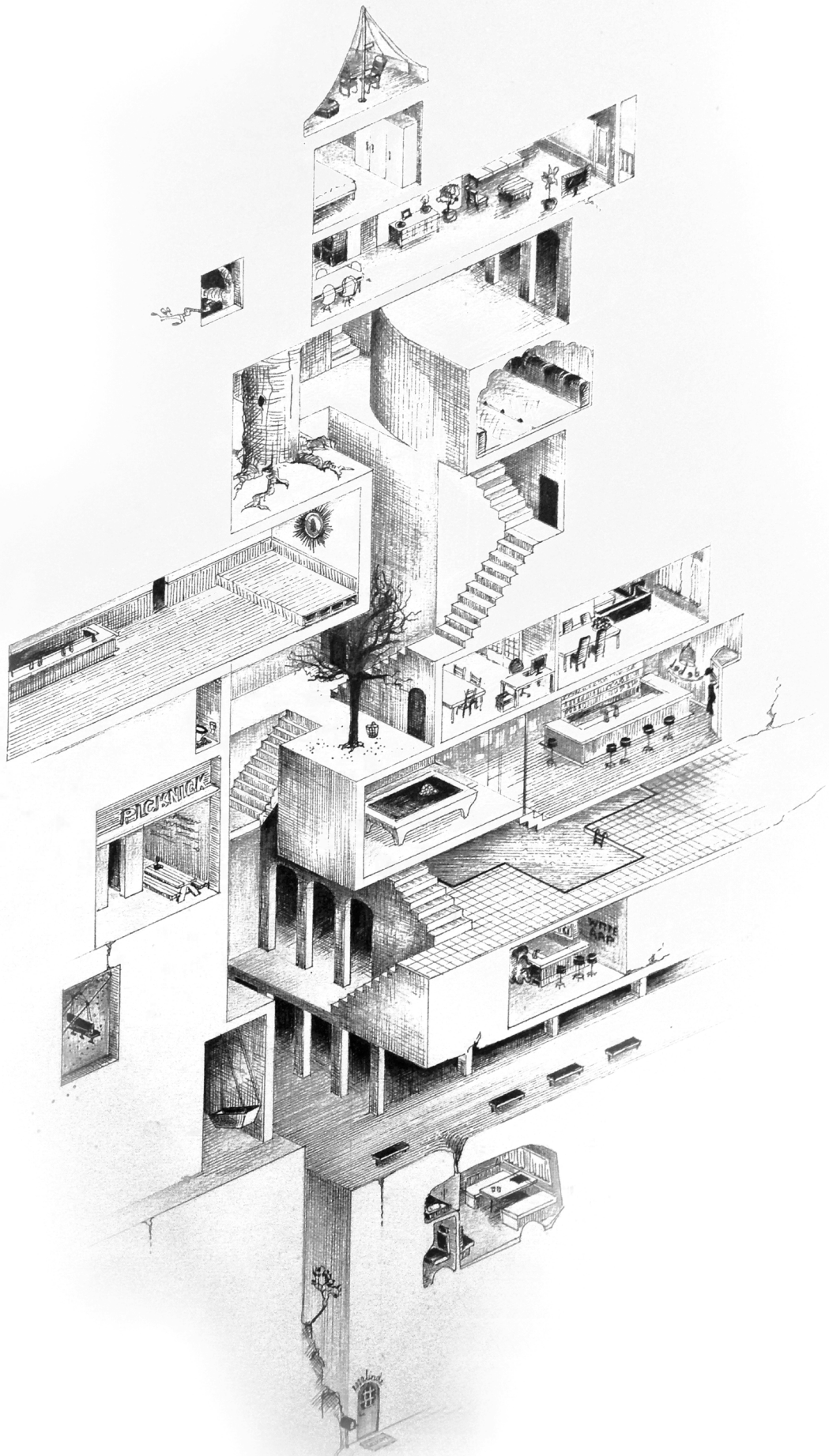


Image 2: More or less, we have all had glimpses of the utopia. It is raised and it collapses and it is built up again almost daily. This 'utopia of escape' as we could call it, is a very primitive kind of thinking, in which we follow the direction of our desires without taking into account any of the limiting conditions which we should have to confront if we came back to earth and try to realize our wishes in practical affairs. This is a drawing of a woman I once knew, who told me how, as a little girl, she always imagined all her favorite places stacked on top of each other as one big castle, standing on the market square of Haarsteeg, a small town in the South of Holland.

If unstructured childhood sustains imagination, and imagination sustains utopian thinking, then the eclipse of the first inevitable seems to lead to the demise of the utopian thought. Perhaps we shouldn't turn the previous sentence into an absolute truth. But we could end by concluding the changing emotional and physical space of childhood, the issue of boredom, as well as produced goods, are indeed entangled with the matter of imagination. Perhaps if we would like to have a better inside into the matter of imagination, we should delve into the writings of Gilles Deleuze. But for now, although we cannot simply circumscribe the vitality of imagination, as that which nourishes the utopian thought, we could incorporate the knowledge we have gained on its roots and try to use it to the best.

With an eye towards the design, I have to ask myself how boredom, childhood and play are spatial matters. And if so, how can we shape it? Therefore I will continue to look into the spatial elaboration of Constant's New Babylon, framed by an analysis on the theory of the Homo Ludens, as well as the many playground proposals such as those of Aldo van Eyck in Amsterdam. What elements in design could trigger play, game and creativity? And finally, how can we deal with the matter of consumerism, advertisement, imagery and merchandise, and more 'values' which are brought up by our current society?

CHAPTER II: THE END OF THE PILGRIMAGE // TIME AND POWER

Image 3: A satirical blueprint utopia. After being scanned, stripped of religion, personal belongings and identity, the newly accepted of cubetown can work to earn there way into the community. Everything is part of the bigger system: cultivating, eating, sporting, sleeping, learning, waiting, dying, fertilizing. Everyone lives according to the plan. happiness is monitored from the high towers of the security room. Outside the gates there are thousands of people, dying to get in.

Today many observe utopia and their sympathizers as foolhardy dreamers at best and murderous totalitarians at worst. It seems today that somehow, all visions of a future society, no matter how violent or racial its sovereign and how endless its aim for territory, are labelled 'utopian'. Furthermore, today a new argument for the anti-utopian bias has emerged, as we witness the murderous horror of Islamic State fighting for their idea of a perfect society, gaining more territory in the Middle East. This chapter elaborates on today's suspicion of the utopian project in relation to power and time resulting in the issue of finality, which is leading to the entanglement of utopianism with totalitarianism and violence; and the utopian project embodying the aim of reaching a finite, perfect society as a contradiction to the human urge to always transcend and reinvent ourselves.

The recent suspicion of the utopian thought leads us to the first issue of the blueprint utopia of modernity: the issue of finality. The assumption made with the project of utopia, was the possibility of reaching the perfect society, in which once reached, all further changes was changing towards the worse.¹⁷ Utopia was the topos that rewarded the suffering of the travelers: the end of the pilgrimage that would make the past trials and tribulations worth the pains they once brought.

This idea of the perfect final society brought along two problems. First of all, the assumption of the possibility of reaching this perfect society, runs straight against the human urge to transcend and constantly reinvent ourselves. Utopia of modernity was a description of world resistant to all further change; the fortress of certainty and stability in a time of sufferings of modern revolution. It was the blueprint for a world in which there was clarity and self-assurance, transparency, and routine. All were visions of a closely planned and monitored society, a world of tight and intimate daily routine engagement between rulers and the ruled, in which the ruled were obedient yet happy subjects.

Jacoby describes these kind of utopias as blueprint utopias, as opposite to what he describes as the iconoclastic utopias.¹⁸ According to Jacoby, the blueprint utopians map out the future in inches and minutes. From the eating arrangement to the subjects of conversation, the blueprinters – by far the largest group of utopians – gave precise instructions. Detailed information about size, shape, diet and fashions of the future incurs several risks. Inevitably, as history eclipses or ridicules the most daring plans, it makes them appear either too banal or too idiosyncratic. Or worse, as Jacoby says, "such plans often betray more a will for domination than for freedom, they prescribe how free men and woman should act and live and talk as though they could not figure this out for themselves."

Recently, the malfunctioning of the ridged and finite structure of these blueprint utopia has lead to another emerged suspicion, as the blueprint utopia is being associated with totalitarianism and violence.¹⁹ Over the last century Utopia has gained a historic record of "anti-utopian" novels such as 1984 and A Brave New World. Somehow, for many, the "utopian category" today seems to include any idea of a future society, no matter how vicious or exclusive. From Hitler to the IS, every terrorist is labelled utopian.

After having encountered the horrors of the Soviet Union, pushing Soviet Marxism, as well as the Nazi's, who were killing to come to a perfect Aryan society, and today the IS, again another radical group driven by a vision of a perfect Muslim society, we have collectively become very suspicious of all groups, religions or sovereigns persuading a certain ideology. We have become cautious of everything that breaths anything radical. But for many, Soviet Marxism and its knockoffs symbolized the utopian spirit. Thus, after the fall and revelation of the Soviet Union, the utopian project became collateral damage.

Leading 20th c. intellectuals such as Karl Popper, Isaiah Berlin, and Hannah Arendt followed in More's footsteps in as much as they denounced a doctrine that once attracted them. First drawn to a vaguely utopian Marxism and then repelled by a brutal Stalinism, these "liberal anti-utopians" advanced a critique of larger totalitarian ideology. Totalitarianism became the catchall for utopianism as well as Marxism, Nazism, and nationalism.

17. Bauman, Z. (2003) *Utopia with no Topos*

18. Jacoby, R. (2005) *Picture imperfect*. Pp. 34 - 37.

19. Arendt, H. (1951) *The Origins of Totalitarianism*.

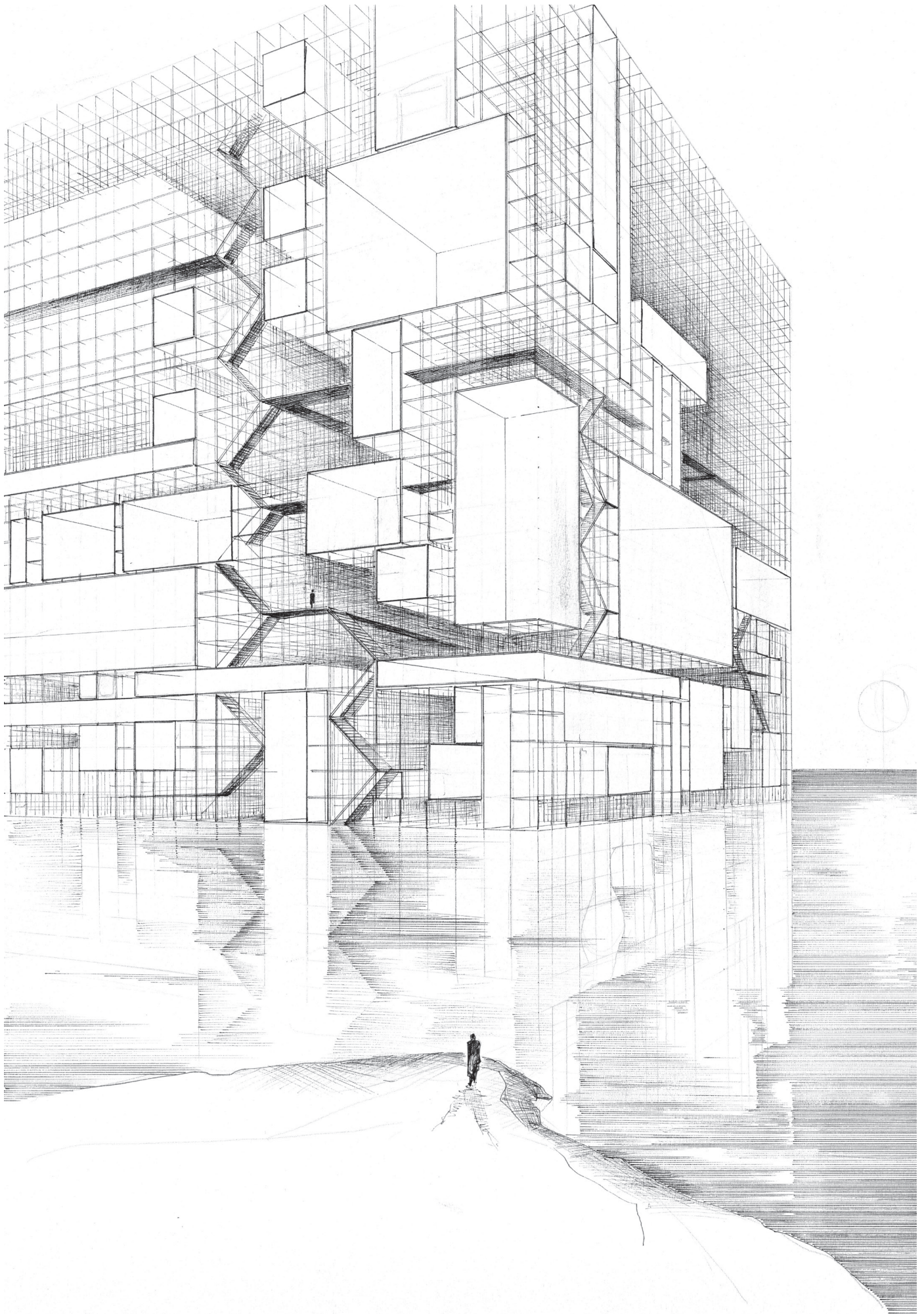


Image 5: Building in the fourth dimension. Thinking about time, the matter of finality, I started thinking about my own perception of time, and the constant feeling of lack of it. This drawing represents my life in the fourth dimension: each cube stands for one day (assuming I will turn eighty-five years old), and by now little more than a quarter is filled. Next, I have calculated and clustered all activities of my life, and translated them into mass. Volume expresses duration.

In other words, after the actual outcome of Soviet Marxism, many turned their backs to it and the utopian project went down as collateral damage. In reaction to the horror of the Soviet Union, Huxley in 'A Brave New World' states how we used to say utopias are impossible of realization, while today, after having witness all that horror, we are actually faced with a bigger agonizing problem: how can we prevent utopias from its final realization? On the contrary, in defending the utopian spirit, Orwell, the writer of 1984, believed that the destruction of the Soviet was necessary in order for the socialist movement to revive. In his book Orwell elaborates on why the Soviet is not utopian since 'the object of power is power'. And Orwell's observation is an interesting one, as we have to elaborate on the final aim of utopianism to be able to know if the utopians are the ones to be held accountable.

Lately we have found new argument to nourish our skepticism. In classifying IS as a utopian venture, scholars ratify the anti-utopian bias. But what connects More's Utopia and 'Mein Kampf' of Hitler or today, to the Wahhabi doctrine and the Sharia ideology of the IS? How can we relate the 'utopian' dream of exterminating Jews or every non-religious person, to More's aim to create a community which does not exclude anyone? Utopia of More was about possibility, the discovery of the New World, optimism and excitement which kept returning into utopian visions. The utopian story of the Third Reich celebrates racial superiority studded with violence and mysticism²⁰, but that literature contained little of the worldwide brotherhood and harmony that marked the classic utopia of More. Charles Fourier, the great nineteenth-century French utopian, imagined a world of erotic and gustatory pleasure in which even the most modest individuals would enjoy a vast variety of lovers and delicacies.²¹ To realize his ideas Fourier wrote books, badgered prospective supporters, and, on one occasion, backed efforts to buy land for a community outside of Paris. Sayyid Qutb, the twentieth century Egyptian generally considered the intellectual font of the Muslim Brotherhood and radical Islam, would despise Fourier and everything he represented.²² In other words, we should ask ourselves, are the utopians really to blame? To what extent can we label utopianism the same as totalitarianism?

Qutb advocated a Jihad that sought "the establishment of Allah... and the rule of the divine Shariah".²³ While Fourier ridiculed the hypocrisy of the priests and philosophers who denounced and generally practiced adultery, and while he proposed to free woman from "civilized" subjugation, Qutb specified "severe" punishments for adultery. "For married men and woman", he writes in Social Justice in Islam, fornication requires "stoning to death"; for the unmarried it requires "a hundred lashes," which is usually fatal. Compare this to More's Utopia, where religious tolerance was practiced and violence detested. Where everyone was free to practice whatever religion he liked, and try to convert other people to his own fate, provided that he did it quietly and politely and by the use of rational argument.

If we want to have an answer to the question if the utopians are the ones really responsible, we have to go back to the graveyards, and not only count the bodies but also analyze their cause of death. If we survey the war deaths of the European and American Holocaust or for instance the Asian wars, we come to the conclusion that most frequent objectives were 'territory or independence'. In other words, nationalism is to blame. In the end, perhaps we have more to fear of those with an ethnic, religious or nationalist agenda than those with utopian designs. I will not neglect the importance of terror by means of ideology concerning a future society, but we cannot label any future society as being utopian, since one in that moment neglect one of the core values of utopia: the exclusion of nobody. Perhaps, in the future of the utopian thought, the answer is hidden in a very fine nuance; the difference between including everybody and excluding nobody, and thus, including also those who do not want to be included.

The ridged utopian projects have lead to entanglement with totalitarianism and violence, but blueprint utopianism is not the same as totalitarianism, and likewise, the blueprint utopia does not represent the complete utopian library. We cannot exonerate the utopians from each and every crime. But not all utopians are terrorists, just as not all terrorists are utopians. Global violence is mostly driven by nationalist, ethnic, and sectarian agendas - not utopian writings - and while the utopian tradition may be diffuse, and no single definition can fix its essence, nevertheless, over the millennia, certain commitments have marked it

20. Rosenberg, A. (1982) *The Myth of the Twentieth Century*.

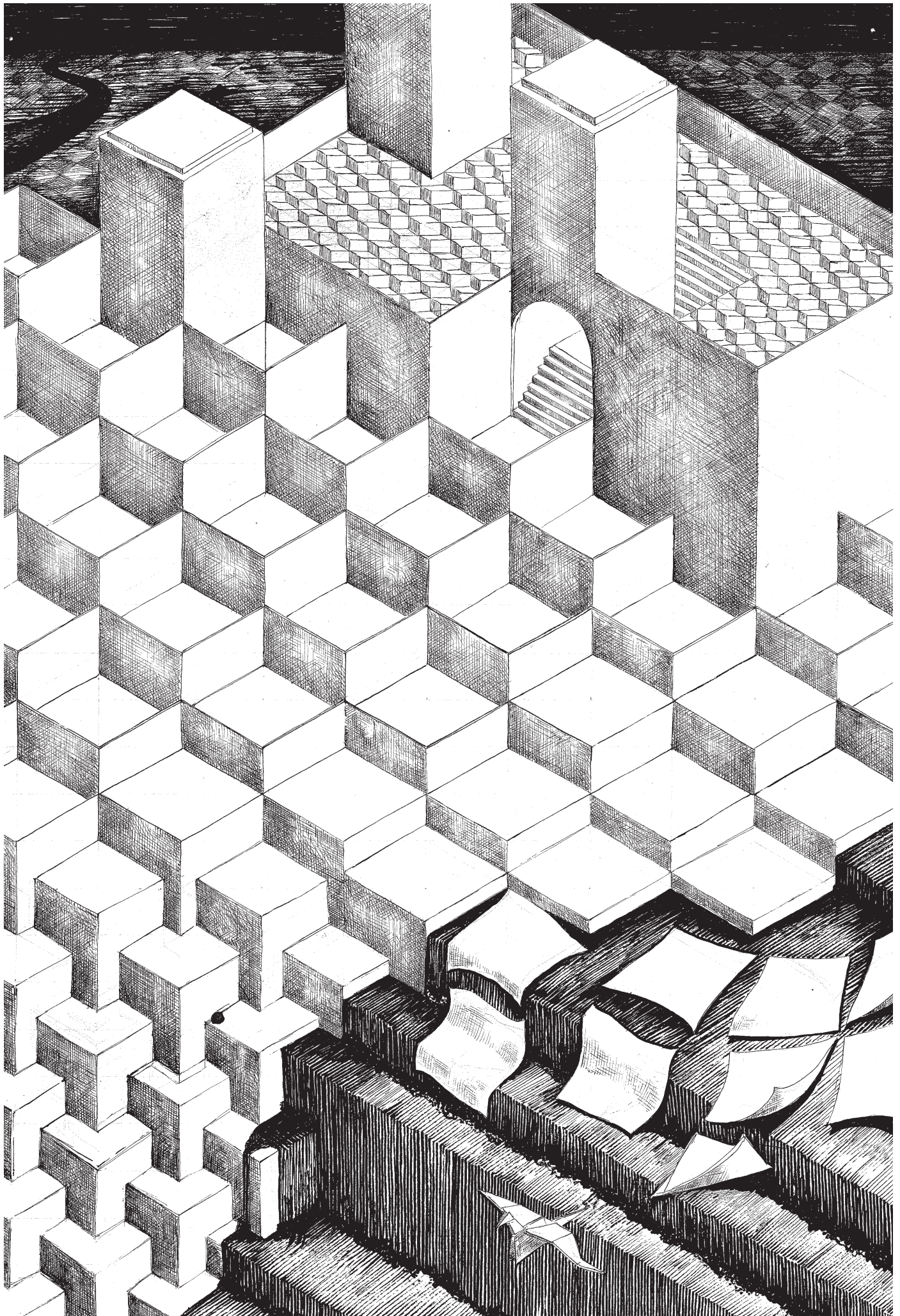
21. Fourier, C. (1971) *Design for Utopia: Selected Writings*.

22. Euben, R. L. (1999) *Enemy in the Mirror: Islamic Fundamentalism and the Limits of Modern Rationalism*.

23. Qutb, S. (2000) Social Justice in Islam. Pp. 90-91.

consistently. From the Greek and Roman ideas of a golden age, up to late utopias of the sixties, notions of peace, ease and plenty have characterized the utopian tradition, addressing universal brotherhood and communal work. And precisely this kind of utopian thinking and idealism, has lead us to make incremental improvements and practical reforms.

To conclude, the aim at finality of the past utopian projects are a contradiction to utopia being an articulation of the human urge to transcend and constantly reinvent ourselves. Utopian models tightly describing the final solution, after which all further changes would be for the worst, do not seem to attract anyone anymore today. Instead of defined routines and a final point of arrival, the utopians should address travel and progress, the beauty of the never ending journey instead of the superiority of the final arrival. A story of endless possibilities – instead of stability and routine – is the new hope that the utopian project should provide, as we do not desire to move continuously in perfect routines. The entanglement of utopianism and totalitarianism, which has lead to the utopian project being labelled a violent and dangerous mission, finds its origin as well in the aim for finality as in the ridged structure of the utopian project. In order to overcome this entanglement and make the utopian project legitimate and valuable again, the utopian project should set out a goal which adapts to the passing of time and describe set of values inherent to human instincts, instead of describing a fixed output on what to be, how to live and where to move.



CHAPTER III: THE TOPOS OF UTOPIA // POWER AND TERRITORY

Image 6: Transition of power. Power and sovereignty used to be territorially defined: a population inhabiting a territory, ruled from high up the towers by the wise and benevolent powers of a good state. The construction of good order was a matter of inclusion and exclusion. Today power has left the State, and thus the limits of its territory. The new transglobal elite is floating, unanchored meanings, seeking or avoiding fixed locations.

In modern times, visions of a different and better world were always territorially defined. Utopia described a good society 'somewhere' or 'not here' inhabiting a territory on the terrestrial globe. Territory meant resources, population, and strategic control and constituted the very body of the state. The extend of territory grew similar with the extend of sovereignty, as the power of the sovereign was defined by the power to include or exclude. There is an intimate correspondence between space and power, as state power was measured by the size of its territory. The project of utopia, describing a group cohabitating a territory, is therefor always tidily related to the matter place and power. The first part of this chapter will elaborate on how to address the changing definition of territory and the new elite in a post-modern utopia.

Utopia is always tied to a specific location in time and space. But its location may be at a distance that prevents us from knowing the utopian society through historical and scientific means, typically through great temporal, geographic or even cosmic distance. However, the story of utopia is almost always brought back by a traveler. Thus, there must be some possibility of traveling from here to there, even if that be through time, by means of a dream. In order to elaborate on the matter of territory and place of utopia, the second part of this chapter examines the specific meaning of topos and the notion of non-place or nowhere in utopia. Where should we situate utopia today?

III.I Place and power resulting the matter of territory

Utopia refers to topos – a place. Hence, however imagined, visions of a different and better world in the 'solid' phase of modernity were always territorially defined. In this phase of modernity there was an intimate correspondence between space and power, as state power was measured by the size of its territory. Territory meant resources, population, and strategic control and constituted the very body of the state. The extend of territory grew similar with the extend of sovereignty, as the power of the sovereign was defined by the power to include or exclude. Power and sovereignty were spatial notions.

As Barthes used to say about Fourier, Sade and Loyola, the vehicle for the true obsessions; taxonomy, order and organization, defined the plans made by those three.²⁴ Islands of order in the realm of contingency. Their 'worlds' were cerebral and radically different from the world they lived in; we could describe them as 'parallel worlds', introverted alternatives to the reality that dissatisfied them. They were also truly new; no one had ever thought or dreamed of such places. The first and most famous type of these cities appeared in the Garden cities of Tomorrow, by Ebenezer Howard in 1898. Obsessional ordering mechanisms are so deeply ingrained in human society that we are hardly aware of it. It is as if the cerebral constructs described by Barthes have managed to escape the brains and boos of there authors, have become real, and have taken over the world.

In the phase of solid modernity, living the good life meant living in a good society. All visions of this 'good society' were translated as a population inhabiting a territory plotted and mapped, and then projected upon the physical space, ruled by the wise and benevolent powers of a good state.²⁵ Utopian thought of that time took the social order and the order 'of all things' for granted, assuming a permanent mutual engagement between the rulers and the ruled, thus limiting its imagination to merely spatial arrangement in which there would be a right and proper place for everyone for whom a right or proper place would have been designed. The construction of good order was therefor a matter of inclusion and exclusion, where, once all the right inhabitants were in place and participating and the ones for whom no place was reserved had been excluded or died out, there would be no need for violence anymore.

24. Barthes, R. (1971) *Sade, Fourier, Loyola*. Pp. 162-181.

25. Bauman, Z. (2003) *Utopia with no Topos*.

Today power has left the State, and thus the limits of her territory, to the new trans-national elite, and utopia should follow action to the place to which it has moved. The trans global space, which is a non-place, in the sense that is non-territorial. This space is 'whole and uniform' full of unanchored, floating meanings, seeking or avoiding fixed locations. It is in such a space that the new power resides. Hence, instead of divided territory, a landscape of cages and borders, territory is now infinite, with many anchor points, floating like points connected in space. The new elite demands loyalty and discipline, but they are not associated with place. They symbolize the continuity of travel, not the finality of arrival. They could be defined by the characteristics of the network. "The new global elite is floating, often physically, but at all times spiritually."²⁶ Membership is defined by disengagement. All members can meet each other, they are defined by multi-culturalism, polyvocality, hybridity, cosmopolitanism, and an unprecedented degree of variety. They have no mission to perform: no need to enlighten, instruct or convert. They have no managerial ambitions and no order building.

26. Bauman, Z. (2003) *Utopia with no Topos*.

This recent transition is perfectly spelled out for us by Bauman: "Unlike that orthodox space sliced into sovereign, border-poles erecting and border-passages guarding nation-states, the new trans-national and trans-state global space is (at least for the time being) whole. They invoke movement, and not 'being always there', 'since time immemorial and ever hence'. Identifying yourself with a commodity brand, a gadget, a globetrotting celebrity, a cult or a faddish life-style currently in the limelight, you are not taking an oath of loyalty to any of the political units of the globe. If anything, such acts of identification help you to shake off the locally focused obligations and feelings of indebtedness to the 'natives'. [...] The new global elite is floating, skating, surfing – often physically, but at all times spiritually. Its members do not 'belong' in the not-so-long-ago universal territorial sense. Their points of orientation are as mobile as they – bodily or spiritually – are, and as short-lived as their self-identifying loyalties. In the cyberspace they inhabit there are no geographically fixed topoi, no borders and no border posts. Their addresses are registered in the internet-providers' servers (as extraterritorial as their owners), not in the files of local police precincts, nor in the rosters of state subjects. Membership of the global elite is defined by disengagement, and by freedom from binding territorial commitments."

Zygmunt Bauman describes how utopia was the product of the age of engagement and commitment. Tripartite engagement between princes, people and men of knowledge. Engagement in the territory – jointly, continually and for a foreseeable 'forever' inhabited by all three. Commitment to a purpose – the purpose being the establishment and the preservation of the accident/risk/uncertainty free, ultimate order of perfect society. Although describing it in a different way, both Jacoby and Bauman seems to agree that utopias of modernity seem to have lost most of its past credibility together with its attraction and mobilizing power.²⁷ As well as the utopian projects which are closely tied to the era of state and nation building are unlikely to obtain a second lease of life from today's ethnic rebels, or the anti-globalism locals.

27. Jacoby, R. (2003) *The End of Utopia: Politics and Culture in the Age of Apathy*. Pp 34 - 36.

Thus, as in the past, territory used to define the utopian project, today it disqualifies her. We have left the era of the territorially defined cages, the era of State and nation building, and are moving towards a State of Right, a global state of digital residence, a scattered network connecting all the different anchor points of limitless possibilities. We should move towards a society in which the people who rule the majority of material production, do not rule the intellectual production. Through global access to the internet, a new kind of power can reside, power of the masses deciding to follow or not to follow and just as easy to be followed or not by others. Due to this new global elite, enabled through unlimited access to data and to each other, the structure of power slowly starts to resemble the characteristics of the network being non-hierarchical, interconnected and multicultural.

III.II The specific meaning of the topos of utopia today

"As we are often reminded by now, in 1516, Thomas More wrote a travelogue to a fictional country which he called 'Utopia', a contraction of two Greek words: ou-topia (meaning no-place) and eu-topia (meaning good place)", Heinz explains us.²⁸ More gave his Utopia a location on the terrestrial globe, and in his wake, so did many others; Lewis Mumford once said 'A map of the world that does not include Utopia is not even worth glancing at.'²⁹ Thus,

28. Heinz, J. (2005). *New Babylon*. Published in: *Exit Utopia: Architectural Provocations 1956-76*. Pp. 212-220

29. Mumford, L. (1922) *The Story of Utopias*.

the notion of non-place cannot refer simply to the lack of place. Nor can it refer in a simple manner to the impossibility of reaching utopia, since the story is often brought back by a traveler. And it cannot refer to the fact that utopia does not exist – such a definition would be too broad to be of any use at all. Although the term ‘utopia’ could be explained as a contraction of the words non and place, utopia seems to be a place; a topos. How should we interpret the notion of nowhere or non-place in ‘outopia’; and next, how can we give substance to the topos of utopia?

Up until its actual publication, More referred to his book as *Nusquama*, the Latin for “nowhere”; the Greek title *Utopia*, “no place”, was a late intervention, perhaps by Erasmus, who saw the book through the press. Several scholars have tried to clarify the notion of non-place for us. Karl Mannheim explains us: “A state of mind is utopian when it is incongruous with the state of reality within which it occurs”. Utopia “transcend[s] the situation,” referring to social objects that in Mannheim’s terms “do not exist in the actual situation.” Thus it is not so much that utopia does not, or cannot exist, rather it is that utopia “...seems to be unrealizable only from the point of view of a given social order which, is already in existence.” There seems to be no way for an existing society, as a whole, to get from here to there, and this makes utopia a non-place.

On the contrary, the topos of the utopia of escape, the desire to feel safe or comfortable, does indeed often refer to a geographical location which we would be able to reach, as the desire of escape often encounters our most intimate or familiar places. The only obstacle here seems to be the difficulty of traveling back in time, since the place of desire which we want to travel to, often lays somewhere in our past. Bachelard describes, in his book *Poetics of Space*, this topos of intimacy and escape as the phenomenon *topophilia*: the spaces we love.³⁰ He interprets *eutopia*, a contraction of the words good and place, as the protective space, the spaces in which we live. Consequently, Bachelard studies the images of intimacy, the poetics of the house, the house as the space of the topography of our intimate being, the house which could be construed as a tool for analysis of the soul. Reflecting on ‘houses’ and ‘rooms’ helps us to abide in ourselves. We can be at home. Thus, as a start, we could describe the topos of the utopia of escape as either a familiar place; an intimate place or a nostalgic place, traveling back in time.

Although the contraction of *ou* and *topia* means no-place, utopia seems to refer to a place. As we cannot define this place with a set of coordinates and neither to non-existence since the story of utopia is almost always brought back by a traveler, the notion of non-place must refer to a far and yet undiscovered place, a place elsewhere or not-here.

But today that kind of ‘nowhere’ has changed, since we have discovered and occupied the whole globe. As in the past, when the utopian protagonist traveled to an undiscovered island where everything was radically different and better, today utopia can be defined neither by distantiality or some place far from here, nor by nowhere, since that kind of nowhere does not exist anymore. Thus, we are still burdened with the question: if we cannot simply project our visions to a place far from here and unknown, how can we give substance to the topos of utopia?

If utopia then addresses a topos, the definition of topos is not like the topos of a regular architecture project; it either transcends time towards the future or back into the past; it transcends space and actual scale; it does not have to refer to reality; and it does not have to be taken literally as the topos of one project can be different for each individual. In case of an architectural utopia, if we do not have to build it, why do we even bother to think about its topos? What does topos contribute to an imaginary project?

Although utopia doesn’t necessarily refer to a set of coordinates, the topos of utopia of the previously addressed projects is continuously carefully constructed and designed: it often holds a vast amount of information on the intention, the current situation and the argument of the utopian thought. Various attempts have been made to provide a categorical definition of the utopian topos. Michael Holquist describes the topology (as well as the sociology) of utopia as “the product of conscious design by human beings”.³¹ By this he means to distinguish utopia from ordinary society (which is as much a product of accident as of intention) as well as from Paradise – the product of divine design. We could indeed describe utopian topos as the product of conscious design by human beings, but that does not cover it. Acknowledging we have merely reflected on a view, in the historical analysis of the utopian writings, topos constantly seems to be very closely bounded to the new, describing

30. Bachelard, G. (1958) *The Poetics of Space*.

31. IHAAU - TU Delft. (2005) *Exit Utopia, Architectural Provocations 1956-76*.

its political, social and economical organization through a description of the geographical organization, or, such as happened with the proposals of the 18th and 19th century, being either its extension or improvement. Another articulation of topos was done in the sixties, representing the counter-argument of the proposal itself, in portraying the topos of the city as a dystopian canvas. Hence, utopia and her topos seem to be strongly entangled with each other, perhaps even more than just an accidental plot in which any to-be-realized building is to sit. Instead of referring merely to a geographical plot, the definition of topos in utopia relates closer to the definition of topos in literature, which can refer to a traditional theme or formula: Topos (τόπος, Greek 'place' from τόπος κοινός, common place; pl. topoi), referred in the context of classical Greek rhetoric to a standardized method of constructing or treating an argument.

Topos (or the absence of it) in utopia is part of the story: it can be and is often being manipulated into an argument and therefore it is an inevitable part of the design. Paradoxically, the topos of a non-place is perhaps more important for her design than in the case of a building which is to be realized: in case of utopia the topos often embodies or strengthens the logos or the argument of the project being made.

Both topos of a physical project and an imagined project refer to a topos. But the definition of topos in utopia correspond closely to the definition of topos in literature. Thus, besides referring to a place, the topos in utopia is as well a method of constructing and treating an argument for the project. To conclude, one way or the other, the topos of utopia can contribute to the story in a specific manner: it either represents a general accumulation of the context or time in which the proposal is being made, for instance showing the proposal can exist within the current situation, or it supports the argument to be shaped, in case of the latter the utopian proposal is a response to the current situation, which is represented in the topos as an anti-utopia or dystopia.

ARE YOU WAITING FOR SOMEONE TO REVEAL YOUR TRUE DESIRES?

Are you hoping for anything else but the impossible? Why not make some art in the service of an insurrection? Do some weird dancing in the lobby of the parlement. GO NAKED FOR A SIGN. Organize a strike at your work on the grounds that it does not satisfy your need for indolence and spiritual beauty. Kidnap someone and make them happy. Pick someone at random and convince them they're the heir to an enormous, useless and amazing fortune - 5000 square miles of Antarctica, an aging circus elephant, an orphanage in Bombay. Scratch little poems in the courthouse lavatory. Turn around, start singing. Seek for a more intense mode of existence.



CHAPTER IV: POETIC TERRORISM // MEDIA

Image 7: Are you waiting for someone to reveal your true desires?

Understanding the fate and future of utopia today, includes as well understanding its mobilizing medium. Whether the basic form of the literary genre itself, the novel, that carried the utopia in its later stages, is dead as a serious genre, or has merely changed its form, it no longer plays the role that it did in the past. The novel is no longer the central literary form, as it was, for instance, in the 19th century, and therefore can not be seen as the primary vehicle for the imaginative expression of views and visions of society, as it was for Dickens, Balzac or Tolstoy.³²

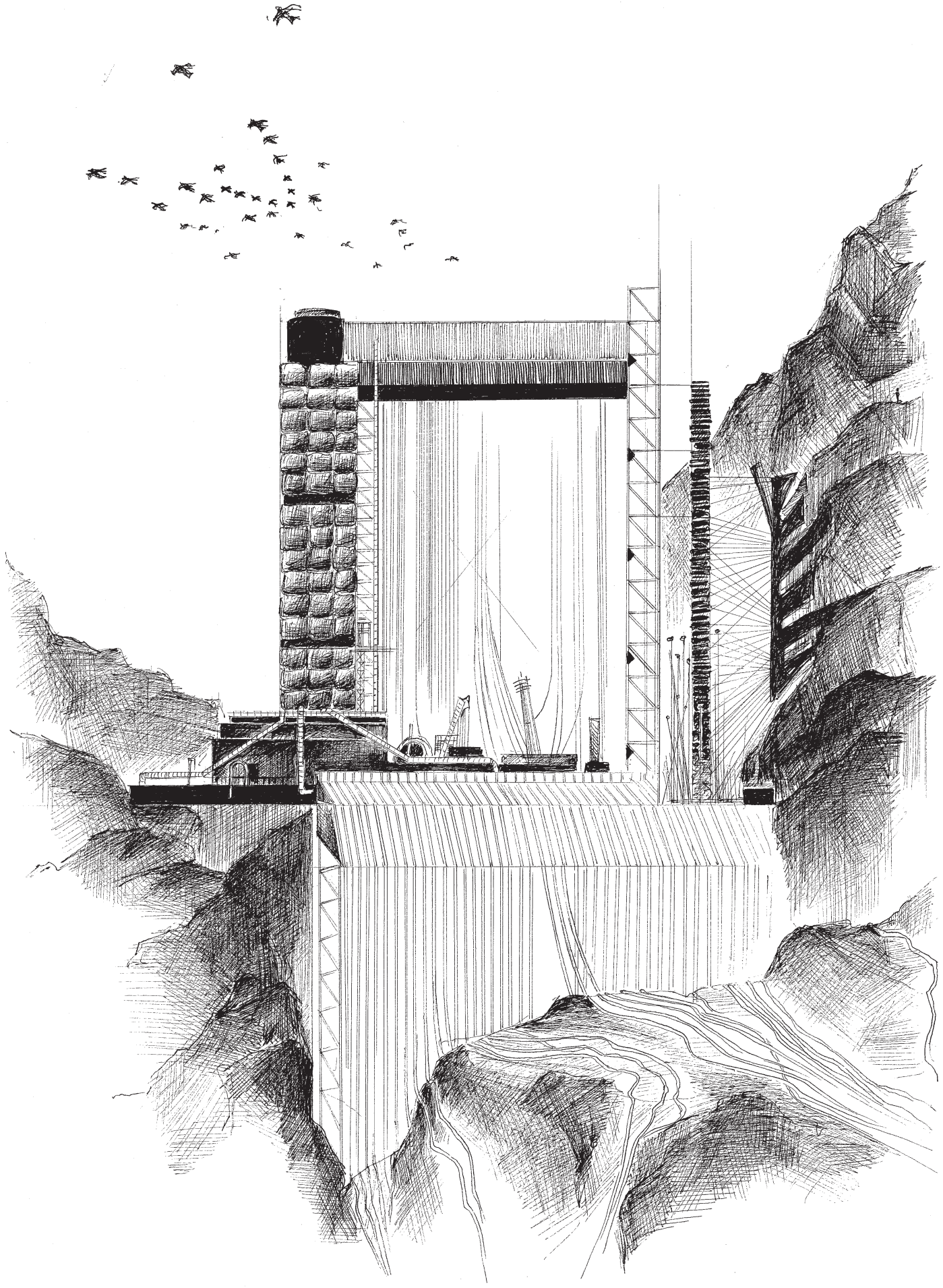
It is possible, of course, that despite what has happened to the novel form, other genres and media have taken over the utopian function. The cinema has certainly made some effective contributions, as in the film version of James Hilton's *Lost Horizon* (1933; filmed 1937) that invented Shangri-La, and Wells's *The Shape of Things to Come* (1933; filmed as *Things to Come*, 1936). But not only were these based on well-known novels; cinema so far has significantly shown itself much better at the anti-utopia, as in Fritz Lang's *Metropolis* (1926), the various versions of *Nineteen Eighty-Four*, *The Matrix* (1999), and such recent successes as the dystopian science fiction novel *Never let me go* (2005) by Kazuo Ishiguro, which was made into a film directed by Mark Romanek in 2010. Still, cinema is clearly a promising medium, as are television, video and other new visual technologies.

As far as the importance and purpose of media, I was inspired by the writings of Hakim Bey. For the establishment of his ontological anarchy, Bey sees the act of media not just as a novel or painting, but he approaches it as a series of acts. "Weird dancing in all-night computer-banking lobbies. Unauthorized pyrotechnic displays. Land-art, earth-works as bizarre alien artifacts strewn in State Parks. Burglarize houses but instead of stealing, leave Poetic-Terrorist objects. Kidnap someone & make them happy. Pick someone at random & convince they are the heir to an enormous, useless and amazing fortune – say 5000 square miles of Antarctica, or an aging circus elephant, or an orphanage in Bombay, or a collection of alchemical mss."³³ Later they will come to realize that for a few moments they believed in something extraordinary, and will perhaps be driven as a result to seek out some more intense mode of existence. All these acts, described by Bey as Poetic Terrorism are, in a way, already utopian in itself, creating hope and believe in something extraordinary, opposing the current situation while seeking to restore some of the intrinsic human values.

For the utopian proposal which I will design, as well as the support of precursory thesis, I chose to work with one particular medium: the narrative drawing. Though keeping in mind the attractive and mobilizing power of the act of Poetic Terrorism [I-7]. Through a sequence of drawings - representations of stories and historical events - I have made an attempt to tell the story of the tradition of western utopia, I have done a research into the changing attributes of utopia which define its structure, and finally I will make a utopian proposal for Rotterdam. I believe the image can be as persuasive as a novel, although I understand it strongly depends on the image itself if it holds the same capacity and amount of detail as a written novel, but visa versa, the quality of the novel also depends on the quality of the texts. One of the advantages of the drawing is its ability to be open to individual interpretations, its content is less fixed and therefore it can be more attractive for people to engage with in their own way. It should trigger people to look, think and interpret. Also, the image is faster to engage and disengage with, after which the observer can decide whether to delve into the utopian writing yes or no. This serves majority today's society, as, sadly, today only few of us remain to sit down to and truly engage with an extensive writing.

32. Krishan, K. (2003) *Aspects of the western utopian tradition*. Pp. 63-77.

33. Bey, H. (2003) *Temporary Autonomous Zone*. Pp. 4-6



CHAPTER V: DEFINING A NEW STRUCTURE FOR UTOPIA

Image 8: The Laboratory of the Good Life. Drawn as part of a thought experiment at the very beginning of this process, proposing a permanent autonomous zone where people can construct the argument for utopia by means of free experiment, since one way or the other, it seems, in a world so full of frustrations as the "real" one, we must spend a good part of our mental, and maybe even physical lives, in utopia.

Again we have to face the difficult problem of transition. We have long mistaken the good life for the goods life. We have lost sight of true values, and utopia that purposeful reconstructs this is even further out of sight. If the products of modern emboldened and self-confident imagination that came to be known as 'utopias' invoked the expectation of a perfectly orderly society and the trust in the sovereign territorial power of the nation-state as its vehicle, contemporary imagination fails on both accounts. Territorially confined powers look anything but sovereign and most certainly do not hold promise of designing, let alone effectively managing, any kind of stable order, while the very idea of finality of any arrangement of human togetherness has lost most of its past credibility together with its attraction and mobilizing power. Where utopia used to be defined by taxonomy, order and organization, and addresses finality and a secluded, introvert territory radically different from the world they lived in, she is now disqualified by them as time has passed by. Today we don't favor the immobility predictable routines, under the eye of the higher power, *smelling like the odor of a death rotten cadaver*.³⁴ Utopia should acknowledge the human urge to constantly transcend and reinvent ourselves, and therefore she should address this excitement for change and development (though, not being mistaken for a constant material growth *an sich*).

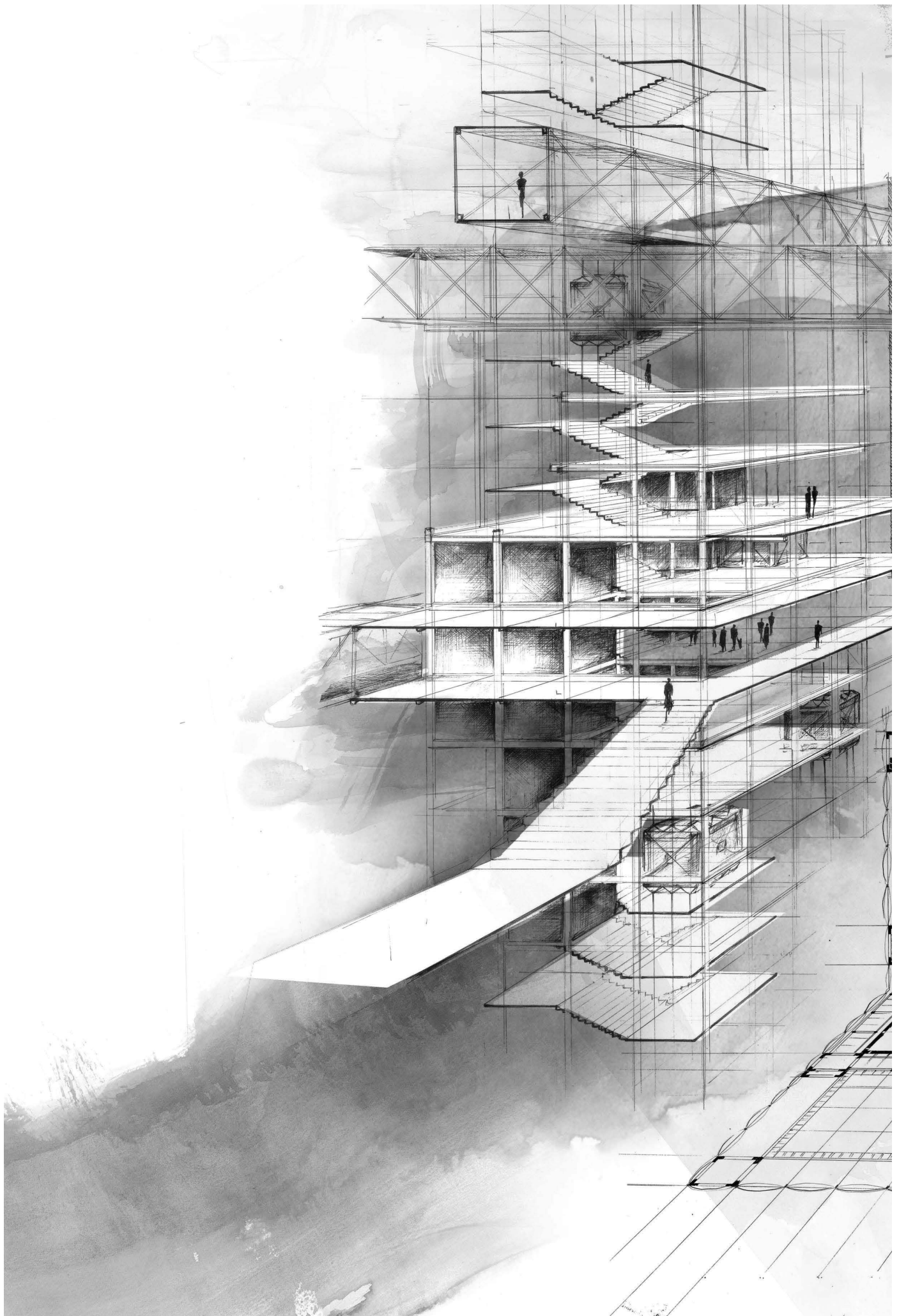
34. Bauman, Z. (2003) Utopia with no Topos.

Instead of the finality of arrival, utopia should address the excitement of the journey. In a globalizing world of dissolving borders, instead of gated communities or closed enclaves including those whom where meant to be included, utopia should take the shape of an anchor point, free to join, free to leave, not only providing hope but as well a point to anchor in the constantly running and changing world around us, after which men could let go or not to jump in again and breathe the air of living, of coincidence, of the uncertain.

We do not bluntly propose a far away island addressing nothing but the good, perfect and final solution, we locate utopia in current, where she can be related to and workable through awareness of her dystopian opponent, as desires can only truly exist next to fear. This does not mean that utopian writings should simply reflect upon society through extrapolating our already present believe in material production, mechanical progress and the computerized world, resulting in techno-topia or eco-topia. Locating utopia within our current situation does not necessarily mean happily embedding within or cooperating with, it means opposing her as well, she should propose to remold (parts of) society so it can truly understand this present believe in a bigger context. It should address basic human instincts and values, search for true equality and happiness, and not get blinded by the so-called value of the material goods posed by capitalism.

Although we find ourselves in the throes of an intellectual revolution, and thus we could say the ground for utopia to emerge is fertile, we still have to consider how to nourish her in order to be sustainable in the future. Due to diminishing childhood and the lack of moments or places to be bored, the vitality of imagination, which nourishes utopian thinking, is strongly diminishing. Not only should we consider how to create a new valuable structure for utopia, we should also consider a stimulant for her nourishment. How can we address childhood and play and revive, or perhaps substitute, boredom which leads to dreaming and creativity?

Many of the previously proposed, can be related to the new metaphor of the network: non-linearity, decentralization, non-hierarchical, interconnectedness, interdependence, multiplicity and complexity. And besides from setting guidelines for social, political and geographical organization, the network also provides us with a new set of rules for aesthetic and harmony. In terms of architectural design and representation, I will aim at addressing these new aesthetical characteristics. Although this doesn't mean repeating the mistakes of the sixties in taking the network too literally, and consequently crystalizing this into a mega-structure. The network shouldn't only be a material articulation, but also a tool for composition, order and chaos, rhythm and quantity. Seeking tension. Provoking the grid. Celebrating a great variety of directions and dimensions. The network can be just as well a framework as an experience, on top the ruins of the grid, connecting anchor points, views, a play of light, embodying the search for the newly defined order and harmony.



It is always difficult to get a perspective on the present, on one's own times. Perhaps the current lack of any convincing and commanding utopian pictures is a temporary, a transitional, phenomenon. Perhaps the materials are being put together for a new burst of utopian energy, not necessarily in the old literary form. If the medium of the novel has lost its persuasive power, perhaps we could consider other genres of media to take over utopian storytelling. We can but hope. There is certainly a need for an imaginative, full-scale portrayal of this new global, yet at the same time intensely local and fragmented, world, a world as full of promise as it is of foreboding.

Through a historical analysis of the utopian tradition, I have tried to determine the attributes which have always defined, as well as disqualified, the utopian project. In this part, I have analyzed those attributes in an attempt to understand how they have changed, and consequently, how we should address them in the future in order to make the utopian project valuable again tomorrow. But I can not provide the cooks of the future with the perfect recipe myself. Having this said, I will however try to cook something: cut, combine and season the ingredients into a utopian recipe for Rotterdam, which will turn out to be just one of the many possible dishes. In the third part of this thesis I will resonate current situation of the city of Rotterdam, and respond to this situation by means of a utopian design, structured according to the in this essay described, changed attributes.

I hope that, through the drawings that I have made and through the texts of this thesis, I was able to explain the importance of reconsidering utopia as well as some understanding of the structure of utopia itself, so that one day perhaps, more people will find the possibility to start dreaming and dare cooking their own recipe for utopia.

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