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Utopia as Critical Method

A Comparative Analysis of Six Architectural and Literary Utopias

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DOI
10.4233/uuid:54431c82-65e6-4f82-b598-c5b7a27c1f93

Publication date
2023

Document Version
Final published version

Citation (APA)
Čulek, J. (2023). *Utopia as Critical Method: A Comparative Analysis of Six Architectural and Literary Utopias*. [Dissertation (TU Delft), Delft University of Technology]. https://doi.org/10.4233/uuid:54431c82-65e6-4f82-b598-c5b7a27c1f93

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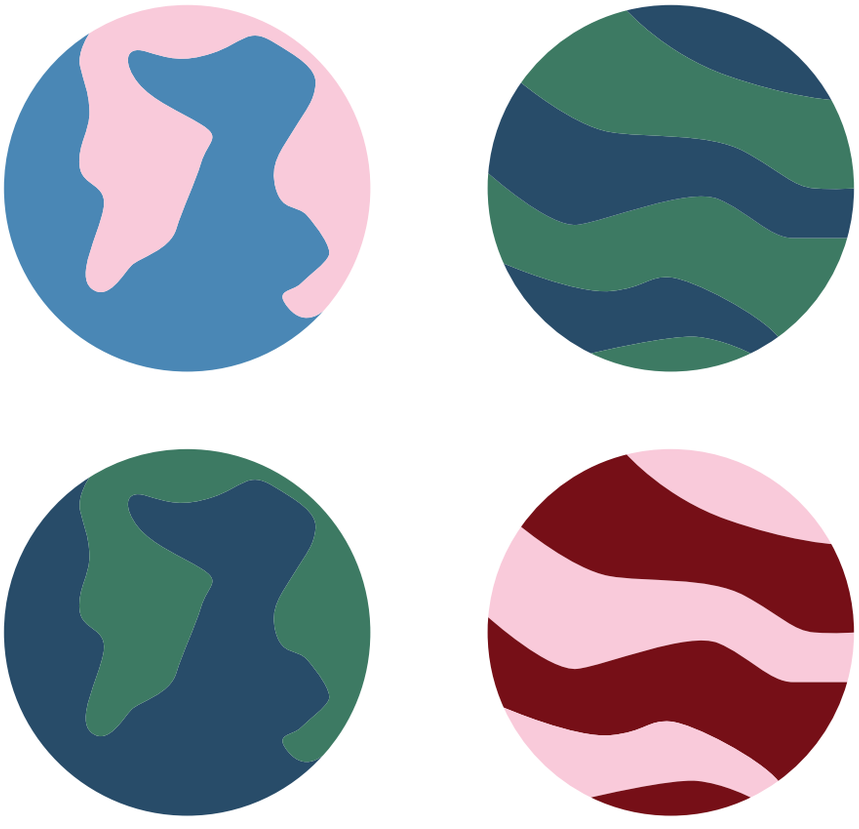

UTOPIA
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A Comparative Analysis of Six Architectural and Literary Utopias

Dissertation
for the purpose of obtaining the degree of doctor
at Delft University of Technology
by the authority of the Rector Magnificus prof. dr. ir. T.H.J.J. van der Hagen
chair of the Board of Doctorates
to be defended publicly on
Wednesday 14 June 2023 at 12:30 o'clock.

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Chapter I

Between No-Place and Good-Place
An Introduction

1.1.

The Importance of Utopia

Utopia gives us a glimpse of a possible future by turning a critical mirror onto our own present. By modifying existing or constructing new social and spatial forms[1] within our environment, the fictional and imaginative nature of utopia allows the proposal of different future scenarios. While based on events and conditions from our own contexts, the fictional aspect of these scenarios enables them to critique the status quo and propose alternatives to it, without any direct social and spatial consequences. Utopia is an important method of creative production in which through reflection and speculation, enables us to look at our own past and present in a critical and productive way.

From an architectural point of view, utopia promotes unconventional thinking, and focuses not only on built forms, but also on their wider societal effects as well as ways in which these forms are situated within our various social and spatial networks. In the context of my dissertation, I see utopia as a productive and potent method which critically reflects on our social and spatial environment through projecting purposefully impossible, and unattainable ideals which, although not meant to be realized, serve both as a way of widening the architectural discourse and as a driving force for collective betterment. In the same way that utopian literature is not necessarily intended to provide an applicable script for an ideal society or political system, the utopian architectural project does not intend to provide its exact blueprint. Both rather act as a critical mirror to society, which through imagining a collection of ideals, provides a theoretical testing-ground.

Utopia as a literary genre owes its name to Thomas More's fictional and political book published in 1516 titled *Libellus vere aureus, nec minus salutaris quam festivus, de optimo rei publicae statu deque nova insula Utopia*, or shortly: *Utopia*. The book, describing the layout and customs of an ideal fictional society located on a remote island, is considered as the first example of utopian literature[2], and as such remains the starting point for most utopian research in the literary field (Manuel, Manuel, 1997). Since More's work, literature remains the dominant field of utopian production, but it has not been the only one which employed the utopian genre as a method of critique and

1

While I will delve deeper into the definition of social and spatial forms, and how their identification became one of the main foci of my dissertation, for a better understanding of this chapter it is necessary to provide an initial introduction into the terms and what they refer to in the context of my research. Social and spatial forms are thus defined as different ideas which are either proposed within the utopian works or exist within the authors' historical context. Spatial forms refer to various objects and elements which have a physical manifestation such as buildings, infrastructural networks, objects of everyday use, etc. Social forms, on the other hand mostly lack a tangible or visible physical manifestation and include different ways of ordering, distributing, controlling or supporting people as well as other beings. They include, among others, the notions and concepts such as different types of groups (familial, working, religious, etc.), societal structures and systems (political, governing, economic, educational, etc.), the non-spatial manifestation of different types of institutions, as well as social and economic classes, races, nationalities.

2

It is important to differentiate the utopian literature, which begins officially with More, from utopian thought which, as a philosophical concept named *post festum*, can be traced further back to works such as Plato's *Republic* (375 BC).

speculation. Through the last five centuries, utopia has been adopted by various other artistic fields and practices such as architecture, film, theatre, and graphic novels, in which the utopia is developed using both textual and image-based narratives. Utopia has been steadily relevant throughout history, often following, and reflecting on times of crisis, change, and unease such as periods of great industrial or technological developments or periods of political, financial, social, or cultural turmoil.

And while utopias still have a strong presence in the field of literature, the creation of utopian works which perform as a critical method in the architectural field has steadily declined[3]. From an architectural perspective, utopia has attained pejorative connotation, usually signifying projects which are either whimsical, superficial, unrealistic, or based purely on flashy futuristic and/or apocalyptic images[3]. This decline in the production of utopias has also led to architecture losing some of its critical relevance. In order to regain it, I argue that architecture should examine utopia as a productive critical method for reflecting on society and proposing alternatives for the future.

Utopia as a critical method serves as a means for social and spatial imagination, triggering a hope for a better future. But while its focus may seemingly lie in the future, I argue that it has always emerged from the present condition – from the here and now. In a time when political, financial, social, ecological, and architectural crises are by no means few and far between, I propose that utopia can once again be employed as a means of evaluating our current state as well as a tool for speculating on possible futures. Implementing utopia as a critical method within the everyday practice of architecture, as well as using it as an educational or curatorial practice in architecture could bring more immediate effects to the critical capacity of architecture in responding to societal questions at large. By promoting a different way of thinking and engaging with the space around us, through critically reflecting on the status-quo by developing imaginative and integrated narratives, built forms produced on various scales could become more responsive to our changing needs, and be better embedded into the wider social and spatial fabric of our environment.

3

Cf. Coleman (2013), Contandriopoulos (2013)

4

One example of this is a number of recent architectural competitions which loosely use the terms “utopian” and “dystopian” in order to signify any ideal or apocalyptic future scenario with results often representing only superficially developed image-based futurescapes. The competitions include “War Cities – Utopian and Dystopian Visions” (Non-Architecture Competitions, 2022), “Architecture and Utopia” (Henning Larsen Foundation, 2021), “Moontopia” (Eleven Magazine, 2017), “Liberland” (Liberland, 2020), “Rethink Everyday Utopia” (Aarhus School of Architecture, 2017), to name but a few.

1.2.

From More to Today

Since Thomas More's inaugural work, but more prominently within the twentieth century, there has been a significant number of scholarship from different fields of knowledge dealing with the topic of utopia. Although both the focus and frameworks of this research vary significantly, most of it fits into one of five general categories[5]: (1) overviews of literary utopias which consist of comprehensive research into the utopian literary form and its history, usually from its beginnings with More (sometimes as far back as Plato[6]). Works in this category include Frank E. Manuel and Fritzie P. Manuel's *Utopian Thought in the Western World* (1997) as well as Lewis Mumford's *The Story of Utopias* (1922); (2) overviews of architectural utopias which, similar to the previous group, offer architectural overviews, not always focusing only on utopian works, but sometimes also containing a combination of utopias, ideal cities, and sometimes even a more overarching history of urban planning, including Ruth Eaton's *Ideal Cities: Utopianism and the (Un)Built Environment* (2002); (3) focused utopian research which examines one or several utopias or utopian authors (from either field) in detail, situating them and/or their authors in their historical and artistic contexts like Robert Fishman's *Urban Utopias in the Twentieth Century: Ebenezer Howard, Frank Lloyd Wright, Le Corbusier* (1982), John Huntington's *The Logic of Fantasy – H. G. Wells and Science Fiction* (1982) or Tony Burns' *Political Theory, Science Fiction, and Utopian Literature: Ursula K. Le Guin and The Dispossessed* (2010); (4) theories of utopia, consisting of works from the fields of philosophy and critical theory (sometimes also architectural theory), which examine how utopias operate on a societal level, focusing less on the topics of the utopias and the contextualization of their authors, but more on what the utopias strive to achieve within their historical contexts, and which topics they engage with. This group includes works such as Frederic Jameson's *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (2005), Louis Marin's *Utopics: Spatial Play* (1984), Françoise Choay's *The Rule and the Model: On the Theory of Architecture and Urbanism* (1997), and others; and lastly (5) reflections on utopias which, often in the form of collections of texts from various authors or individual papers and essays, focus on specific aspects of specific utopias, relating those aspects to external spatial or societal topic or issue, with examples such as Edward

5

The categories and their names were assigned by myself and do not, to my knowledge, follow any known method of classification for works dealing with utopias. Some of the works which fall into these categories will be discussed in more detail in the next chapter.

6

Plato's *Republic* (375 BC) is in some utopian historical overviews considered among the first works which employs utopian thought as a method of imagining a perfected society. This point of view is present in both the Manuels' *Utopian Thought in the Western World* (1997) as well as Lewis Mumford's *The Story of Utopias* (1922). However, given that the nomenclature only appeared with More's work, its official emergence as a literary genre begins in 1516.

James' "Utopias and Anti-Utopias" (2003) or Fátima Vieira's "The Concept of Utopia" (2010).

But while there is plenty of research examining specific utopian works from various fields of knowledge[7], this research mostly examines works from one creative field at a time. There is scarcely any[8] comparative research which brings utopias created in different fields – such as the architectural and literary – into correlation. The few examples that exist either, if created within the architectural field, correlate architectural utopias to one literary example – usually More's *Utopia* and its structure. In cases where the research stems from the literary field there is rarely any correlation to modern or contemporary architectural utopias, focusing rather on works from the eighteenth and nineteenth century. Even the limited scholarship which examines literary and architectural utopias together, seldom examines the works on the scale of the ideas they propose, but rather examine them only as complete narratives. In other words, they are examined as unified artistic contributions, but not as methods for critically reflecting on society. There are no examples which examine utopian works from multiple fields, across history, and from a methodological standpoint.

It is also worth noting that there are numerous differences between the research methods used by the fields of architecture and literature respectively. While literary research tends to focus on the structure of the text and/or on its historical contextualization, architectural research often examines utopian works as enclosed, compact, and solitary works which are rarely dissected in order to examine how the various social and spatial forms they propose are positioned against those of other utopian works or their respective historical contexts. Consequently, most existing research often does not acknowledge utopia as a critical method, and examines it rather as an artifact. Little research is also done on utopia as a method of architectural projection, through which the projects are used as a way of critiquing the status quo through proposing alternative futures. The utopian genre exists nominally within the architectural discourse, but its implicit, speculative, subversive, contemplative and creative approaches are rarely examined[9] and compared even within the architectural field itself, let alone within a larger framework of utopian works from varying fields.

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For literature see Manuel and Manuel (1997), Claeys (2011, 2016), Mumford (1922), Moylan (2014, 2020); for architecture see Eaton (2002), Coleman (2005), Tafuri (1972), Martin (2010); for philosophy see Bloch (1954, 1955, 1959), Mannheim (1929), Levitas (1990, 2013), etc.

8

Cf. Choay (1997), Jameson (2005)

9

Cf. Schrijver, 2009; Van Schaik, Macel, 2005

1.3.

Research Aims and Approaches

The dissertation aims to investigate utopia as a critical and speculative method in the architectural field through examining how it has successfully performed this role in the past. This will be performed predominantly through a comparative analysis of case studies which will demonstrate on precise architectural and literary examples both the complexity of the utopian form as well as the various tools and approaches utopian authors have employed in order to pose a critique of their historical context. But before delving deeper into the case study chapters themselves I have examined and structured a broader transdisciplinary theoretical framework which addresses the different ways of defining, understanding, and creating utopian works – with the specific aim of establishing utopia not just as a singular product of the author's imagination but as a creative critique of the author's status-quo, and consequently as critical method which has evolved throughout the centuries in both the architectural and the literary field. From More to today, utopia has evolved from narratives which were solely based on conveying a world different to and better than our own through direct comparisons and evocations of the author's historical context, to ones which include multiple narratives of parallel or intersecting worlds, addressing numerous issues of our present time, and offering its critique either through direct proposals of different and better worlds, or through negative or satirical approaches. Examining utopia as a developing method both in architecture and literature, this dissertation will also trace the correlation of utopia with its various neighboring creative methods, concepts, forms, and genres dealing with the imagining of ideal or radically different worlds or spaces, such as science fiction or ideal cities, or even the concept of ideology.

Being both an architectural practitioner and researcher, for the analyses of the case studies I developed a comparative method which is a heterogeneous blend of architectural design tools and scientific research approaches. It involves not only a historical examination of the different architectural and literary utopian works, but also a process of creative discovery through text and drawing, in which the imaginative and projective nature of the architectural discipline plays a strong role in understanding and reconstructing the utopian

worlds. Building upon the complexities and multifacetedness of the architectural discipline, the research does not look at the chosen utopian proposals only as enclosed wholes or artifacts – much in the manner of a historical overview – but rather identifies and investigates the key ideas they propose and envision, with the aim of understanding how utopias operate within the creative and societal discourse. By performing a comparative analysis of three pairs of case studies, each pair consisting of an architectural and a literary utopia, the research focuses on identifying which social and spatial forms were proposed within the utopian works, on which scales they were proposed, and how these proposed forms differed or were similar to those of their respective historical contexts.

For this investigation, I have chosen six canonical utopian works from the twentieth century - three from the architectural field and three written as literary utopias. The chosen pairs of works include Ebenezer Howard's *To-Morrow: A Peaceful Path to Real Reform* (1898) with H. G. Wells' *The Time Machine* (1895), Ludwig Hilberseimer's *Metropolisarchitecture / Großstadtarchitektur* (1927) with Yevgeny Zamyatin's *We /My* (1924), and Superstudio's *12 Ideal Cities / Le Dodici Citta Ideali* (1971) with Ursula K. Le Guin's *The Dispossessed* (1974). Pairing the works across the two fields of architecture and literature, I have examined the social and spatial forms which the works proposed, as well as how these forms compare to those of their respective historical contexts. Performing an analysis through both text and drawing, I looked for similarities and differences in approaches between the two fields, identified some of the reoccurring topics and ideas which appeared in both the architectural and literary utopias, as well as across the time periods, investigating how the six works and their two fields respond to their respective contexts.

Given that the utopian case studies examined in this dissertation are canonical works from each of their respective field, significant research on them was already performed. However, even though some of the works were brought into correlation before, these correlations have, to my knowledge, only been field specific[10]. Therefore, my research aims to fill a gap which connects utopias from the architectural field to those of the literary, providing a comparative analysis of the social and spatial forms, structures, approaches and methods used in the selected works. The dissertation investigates the historical conditions under which the utopian proposals were created and to which they creatively responded, how their utopian projections reflected on these conditions, how those reflections were presented within the works, as well as what they represented on the political, cultural, societal, and creative level. I propose that utopia can be viewed as a critical method which, through proposing alternative

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Cf. Burns, 2008; Jameson, 2005; Suvin, 1979, 1988

fictional futures, reflects upon and examines the cultural, social, political, scientific, economic, and technological events of specific historical periods.

Through examining three pairs of case studies, each covering a relevant and critical period of the twentieth century, the dissertation develops three main lines of inquiry. The first focuses on the independent analysis of the case studies looking in detail at how they were constructed through examining: (I) what is the genesis of the utopian world described in the work, how did it come to be; (II) how is this utopian world separated and distinguished from its historical reality and what imaginative tools were used in order to create this distinction; (III) which social and spatial forms stemming from the historical context were influenced or changed in the utopian narrative; (IV) who are the inhabitants of the utopia, and has the human subject changed together with its spatial surroundings; (V) which information was omitted or missing from the description of the utopian world and which questions were left unanswered or unasked.

After identifying these aspects of the case studies, I focused on addressing a set of overarching questions which were based on the overall findings, namely: (1) how architectural and literary utopias respond to a given historical condition within a similar time-frame; (2) which forms, tools and techniques did they use and did these vary depending on the field and the specific historical period; (3) are there forms and methods which could (or have) work(ed) across the two fields; (4) which social and spatial forms occur throughout all case studies and can be considered as universal, as opposed to form which are either discipline or context specific.

Lastly, I tested and reflected upon the success, applicability and reproducibility of the research method developed for the dissertation, by questioning (A) whether architectural and literary utopias can be read and analysed with an overarching comparative method even through the works stem from two different fields, each with their own methods of production and representation; and (B) if drawing, most commonly used only as a representational method for the architectural utopias, can here also be used as a productive tool for reconstruction and analysis when juxtaposing works from different fields.

In order to address these lines of inquiry, I have developed a research method[11] which combines approaches from comparative literature and architecture to perform a comparative analysis through the use of both text and drawings. Focusing on the notion of form, the developed method uses a broader way of looking at it which – from

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The process of developing the research method, as well as the details and theoretical background of all its aspects will be covered in Chapter 2: Methodological Framework.

a literary perspective – examines not the form of the text itself but rather the "social arrangements" found within the narrative, dissolving thus "the traditional troubling gap between the form of the literary text and its content and context" (Levine, 2015, 2). And while a formal analysis is not a novelty in the architectural field, the inclusion of social elements and experiences into the overarching terminology of *form* certainly is. The combination of both *social* and *spatial* elements – or *forms* – has thus become the key to comparing utopian works produced in the two fields of architecture and literature.

After identifying the various social and spatial forms, the next step in developing the method focused on structuring the analysis and arranging them. Acknowledging that the identified forms differed in scale – both on a purely spatial level as well as on the scale within which they operate – I divided them into three scales: small, medium and large. The small scale focused on the individual and their surroundings; the medium scale looked at communities, groups, and other forms of human organizations; and the large scale focused on larger populations such as those of nations or even the global scale. Uncovering various social and spatial forms which were imagined in the utopian works has allowed me to compare them, both between the pairs of case studies, as well as with the social and spatial forms of their respective historical contexts. From an architectural perspective, this also allowed me to identify the social and spatial forms proposed through the original drawings created by the utopian authors, in addition to those which were described through their texts. From the literary perspective the method has allowed me to focus on the imaginative worlds produced within the utopian narratives, and to visualize the spaces they describe. Examining the forms across the two fields has also allowed me to view the implications these forms impose, as well as how they overlap and influence each other.

Focusing on the social and spatial forms of the examined utopian works has also made the visual aspect of their comparison easier. Drawing, which I considered an essential part of my research process, was integrated into the analysis together with the text in order to further understand, depict, and compare the conditions surrounding the different forms. Using drawing as one of the main tools of the architectural discipline I created a series of images which reconstructed and depicted the various social and spatial forms which were imagined in the utopian worlds, bringing focus to the differences across the three time periods, the two creative fields, as well as their respective historical contexts. Through this combined analytical method, instead of performing an extensive historical

overview, I was able to identify and juxtapose a constellation of *ideas* – real or fictional, social or spatial – which were produced either within the works or within their respective contexts. These ideas build a collection of forms which have, in one way or another, shaped our social and spatial environment.

1.4.

Utopian Forms

Through the developed textual and drawing-based comparative method, the dissertation offers novel research into the different scales and forms via which utopias in the fields of architecture and literature critically engage with their context through providing (future) alternatives. The dissertation also provides a replicable research method which successfully analyses and compares utopias from two different fields using both text and drawing. While providing an in-depth analysis of the six works and their respective historical contexts, aside from its academic contribution, the visualizations of the examined utopian narratives and their spatial forms can also be used to bring the utopian works and the ideas which they propose closer to a wider public.

The following chapters of the dissertation will show that utopian social and spatial forms occur on different scales depending on the most prominent topics of the historical periods in which they were created. The scale of the utopian forms usually corresponds to the scale of main societal topics and issues of the time, tackling them thus on the same level and through similar means. And while there are some minor differences between the scales of forms envisioned in architectural utopias as compared to those from the literary field, these differences are mostly related to the development of the utopian literary genre itself[12]. The analysis will also show that, although the imagined social and spatial forms differ across the two fields and across the different historical periods, the topics that the utopias address through them can almost universally be narrowed down to: (1) housing; (2) modes of production and its location in both the social and spatial lives of people, and also in relation to the dichotomy of work and leisure; (3) the development of technology and its impact on society; and (4) urban governance, functional distribution, and zoning. These overarching topics, addressed through the utopian forms, are also often directly connected to the forms of their respective historical contexts through what I refer to as *contextual verticals*. I have located these specific forms in all examined works and see them as proof that utopia is indeed a critical method which is very much rooted in the specific time and place from which it was conceived. It is a mirror to society, albeit skewed. And lastly,

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Starting roughly at the end of the nineteenth century, the literary field witnesses a switch from so called utopian *literature* to utopian *novels*. While this topic will be further elaborated within the following chapters, the main difference between the two types is that the utopian novel begins to focus more on developing an engaging plot and realistic characters. Because of this, the utopian literary works sometimes have a more pronounced small scale – corresponding to the focus on the characters.

the dissertation shows that as time passes – along with our societies – utopias change and become more and more complex. The amount of utopian social and spatial forms imagined within the works grows throughout the twentieth century, making both the narratives and the utopias more fragmented and multifaceted. How that reflects on the state of utopia today will be further elaborated in the final chapter of the dissertation.

Chapter 2

Examining Utopias - Comparative Scales as a Transdisciplinary Research Method

Approaching a more diverse field of knowledge and has prompted me to move past the boundaries of my own discipline in order to track possible roots and correlations of the ideas that utopias propose and the methods that they use to bring them forth. Examining utopian works from two different fields – in this the architectural and literary field – and attempting to compare them presents itself as challenging from several different aspects. Even though the works that I have examined all fall within the utopian genre and can be defined through similar features, the formats in which the works are produced and the mediums through which they are represented differ.

Attempting to work transdisciplinarily from the standpoint of the architectural field, I came to the realization that established comparative methods used in either architecture or literature were insufficient, especially given the various differences in both the approaches and outputs of utopian works, as well as differences in methods of constructing and conveying utopian narratives. Literary utopias are created as fictional texts, rarely containing any graphic representation. To describe the imagined world, the various changes which the utopian works propose in relation to our reality are depicted on the level of social interactions and spatial conditions, while the built environment is described through the narrative mostly as a set in which the plot unfolds. Architectural utopias, conversely, are presented mostly through drawings and generally focus on spatial changes on different scales, with the population described *in toto* and in relation to their interaction with the built environment. In order to bridge these differences, as well as other challenges which will be discussed further in this chapter, I have developed my own research method which has allowed me to examine the six selected case studies comparatively and transdisciplinarily, through the use of both drawings and text.

This chapter begins with a short reflection on my process of choosing the specific case studies, while identifying some of the challenges I encountered in this selection process. This will be followed by a detailed outline of the research method I have developed. Firstly, I will reflect on the notion of drawing as a method

of research. This will be followed by a broadening into the field of comparative literature in which I will lay out *what* I have actually compared, through building on the method of Caroline Levine's book *Forms: Whole, Rhythm, Hierarchy, Network* (2017). The following section of the chapter is dedicated to a segment of my research method which has allowed me to both focus my search, as well as structure and compare my findings, namely the decision to divide the various utopian forms into three predominant scales. I will outline what these scales encompass, and how they are identified within architectural and literary utopias respectively. After a second short detour, this time dealing with several views on the correlation between scales, I will describe the process of creating the drawing-based aspect of my research through laying out the method for the images which were created for each of the comparative scales. Lastly, reflecting on the text "Why Not Compare" (2013) written by Susan Stanford Friedman I will lay out *how* the different accumulated segments of my research were compared, ending with a short reflection of utopia not only as a critical but also as a comparative method.

2.1.

Selecting Utopian Case Studies from the Architectural and Literary Field

The twentieth century has been a productive one for envisioning architectural and literary utopias[1]. Due to numerous economic developments, political movements, technological and scientific inventions and innovations, cultural currents, new and developing modes of production, and thanks to the increase in speed and availability of information, utopian thinkers have had a lot of topics to reflect, build, and speculate upon. This has resulted in large amounts of created utopian works, especially in the literary field[2]. Selecting relevant and productive case studies from these copious amounts of utopian production was a challenge in and of itself, which I addressed through setting up several basic qualifications for choosing the case studies I would consequently be examining. In order to narrow down my search, I have focused on identifying three pairs of case studies, each corresponding to a critical and impactful period of the twentieth century namely: (1) the turn of the twentieth century – dealing with the impacts of the Industrial revolution, with most narratives focusing on the migration of people from the countryside to rapidly growing cities, and the growing divide between social classes with its significant effects on overall living conditions; (2) the early modernist period – which, following the first decades of the twentieth century up until the Second World War, was signified mostly by the embracing of the reality of industrialization and mass production with its influence on the growth and development of the *metropolis*, focusing on topics such as the implications of mass production, the relationship between the individual and the community, and the ordering and organizing of both space and society; and (3) the post-war period of the sixties and seventies – examining new technological developments, but also widening the array and importance of various societal topics by focusing on human rights and feminist issues, as well as the relationship between work and leisure.

While I acknowledge that the periods which I am investigating end roughly half a century ago, and that perhaps a fourth period covering a more contemporary segment could have been included, I note that this omission was an intentional one for several reasons. Firstly, there is a noticeable lack of architectural utopias produced from the

1
Cf. Avermaete, Gosseye, 2021; Eaton, 2001; Manuel and Manuel, 1997;

2
Cf. Carey, 1999; Wolf, 2018; Claeys, 2010

seventies until today which fit within the criteria that I established in the previous chapter. Secondly, given that my research was based on examining pairs of case studies, with an architectural utopia coupled with a literary one, finding a productive pair which fitted all the established criteria proved itself difficult due to various changes which have occurred in both the formats and the topics produced within the utopian genre of the last several decades. However, because – as will be made visible from my analysis– the utopian genre remains a developing one, with changes appearing in both the architectural and the literary field, in the concluding chapter of this dissertation I have offered several possible avenues for examining contemporary examples of architectural utopias, as well examples of some interesting works.

Approaching Selection - Combining Productive Pairings

My research was framed as a comparative analysis which aimed to examine and identify the universal, and perhaps reoccurring social and spatial forms which emerged both from the utopian works and their contexts. Given that I was working with three separate yet equally relevant periods of the twentieth century, and my analysis of the utopian works was closely linked to the contexts from which the they emerged, it was important to choose case studies for which a sufficient amount of information was already available. Choosing as my case study examples works which have already been examined by other scholars has allowed me extensive insight into these works, as well as their interpretations from the point of view of different academic fields. And while there are certainly utopian examples from both the architectural and the literary field which are considered much more prominent and have been studied more extensively such as for instance, George Orwell's *1984* (1949) and Le Corbusier's "Ville Contemporaine" (1922), the six examples which I chose to work with all also fall within the canon of each respective field.

However, the fact that all six case studies have already accumulated a significant number of interpretations, with some of them even having been compared within their respective fields, a transdisciplinary comparison between neither of the chosen pairs – let alone all six works – has to my knowledge, been performed thus far. Therefore, my research will offer an innovative reading of known and studied examples, producing a novel transdisciplinary comparative insight which hasn't been provided thus far. Additionally, working with known examples of architectural and literary utopias has also allowed for the research to be more approachable and productive for architectural as well as literary scholars, given that it deals with

examples which are, to some extent, already familiar. This familiarity with case studies has also hopefully allowed for the focus to shift from the works in their totality, to the more critical examination of the numerous social and spatial forms they envision, and the ways these forms relate to those of the authors' respective historical contexts. However, in order to provide a broader perspective and understanding of utopia as a critical method within the twentieth century Western context, I did aim to choose case studies which represented a wider geographic array in order to understand the utopian production of the previous century from a slightly broader perspective.

Choosing well-studied examples from a wider geographic area of the Western context was one aspect through which I decided which case studies to examine. The most relevant aspect of my decision-making process, however, was based on both the content and representation of the works themselves. Firstly, I gave priority to architectural works which were represented through both text and drawings. Projects which were based solely on drawings and/or lacked a consistent and engaging narrative would have been difficult to read together with the literary examples. I also looked for architectural utopias which proposed an identifiable societal modification which was related to the proposed spatial changes. Consequently, I selected literary examples which contained a significant number of spatial descriptions, proposing at least some outlines of a utopian city or world which differed from our own. In other words, each case study I selected proposed changes in both the spatial and societal setting for it to be comparable. I identified the pairs of case studies also on the basis of a good balance of similarities and differences when addressing pertinent topics from the standpoint of their fields. While the commonalities allowed me to root the works in their historical and creative contexts, the differences allowed me to observe how and if creative methods and approaches varied across the two fields.

Lastly, I chose pairs of case studies that worked well together, which meant that, aside from being created roughly within the same historical period, the works discussed and critiqued similar societal and spatial issues. However, the works didn't need to position themselves identically towards these issues, providing the opportunity of creating a dialogue – both in relation to each other, as well as to their historical context. These differences in positions were perhaps most obvious and intriguing in the ways in which the utopian proposals have been perceived. For instance, certain historical conditions or events which have triggered a positive, productive, and *utopian* response in one field, have sometimes led to a negative and destructive, and *dystopian* one in the other[3]. This

is perhaps most evident in the second pair of case studies, namely Ludwig Hilberseimer's *Metropolisarchitecture*, and Yevgeny Zamyatin's *We*. While both works share a lot of common topics and interests, they sometimes position themselves to these topics in different ways. Hilberseimer, a modernist architect, follower of the functionalist school of thought, sees order, control, and industrial mass production as positive and productive conditions for constructing his *utopian* proposal. Zamyatin, on the other hand, views the same aspects of the early twentieth century as troubling and problematic in the long run. And while Zamyatin's main character, Δ-503, an engineer himself, who views the world through the structure of mathematical rules and equations, would probably be the first one to congratulate Hilberseimer on his clearly structured and logical propositions, Zamyatin – the author - questions this agenda. The *dystopian* form of *We* can almost be said to portray what would actually happen if the utopian project of *Metropolisarchitecture* would, indeed, become the only manifestation of the built environment, bringing along with it the political ideology where the needs of the many outweigh and obliterate the needs of the individual. However, this difference in perception between *We* and *Metropolisarchitecture* was actually only evident in the period in which the two works were created. In 1963, Hilberseimer himself describes his project as "more a necropolis than a metropolis, a sterile landscape of asphalt and cement; inhuman in every respect" (Anderson, 2012, 20) siding in the end with Zamyatin's initial (indirect) view towards the development of mass production and the functionalist urban planning methods.

But as seen from the example of Hilberseimer and Zamyatin, these differences in perception were sometimes only been evident within certain limited time-frames, which has led me to the conclusion that what is considered utopian or dystopian is, historically, very relative. Therefore, it is important to note that, throughout the dissertation, I do not necessarily differentiate between utopian and dystopian projects in a traditional manner. All forms of *-topias* have therefore been investigated equally, since all are seen as a manifestation of a plausible imaginary world and society which was informed by reality and has created a critique of a given historical context, regardless of whether its manifestation was based on desire or fear.

3

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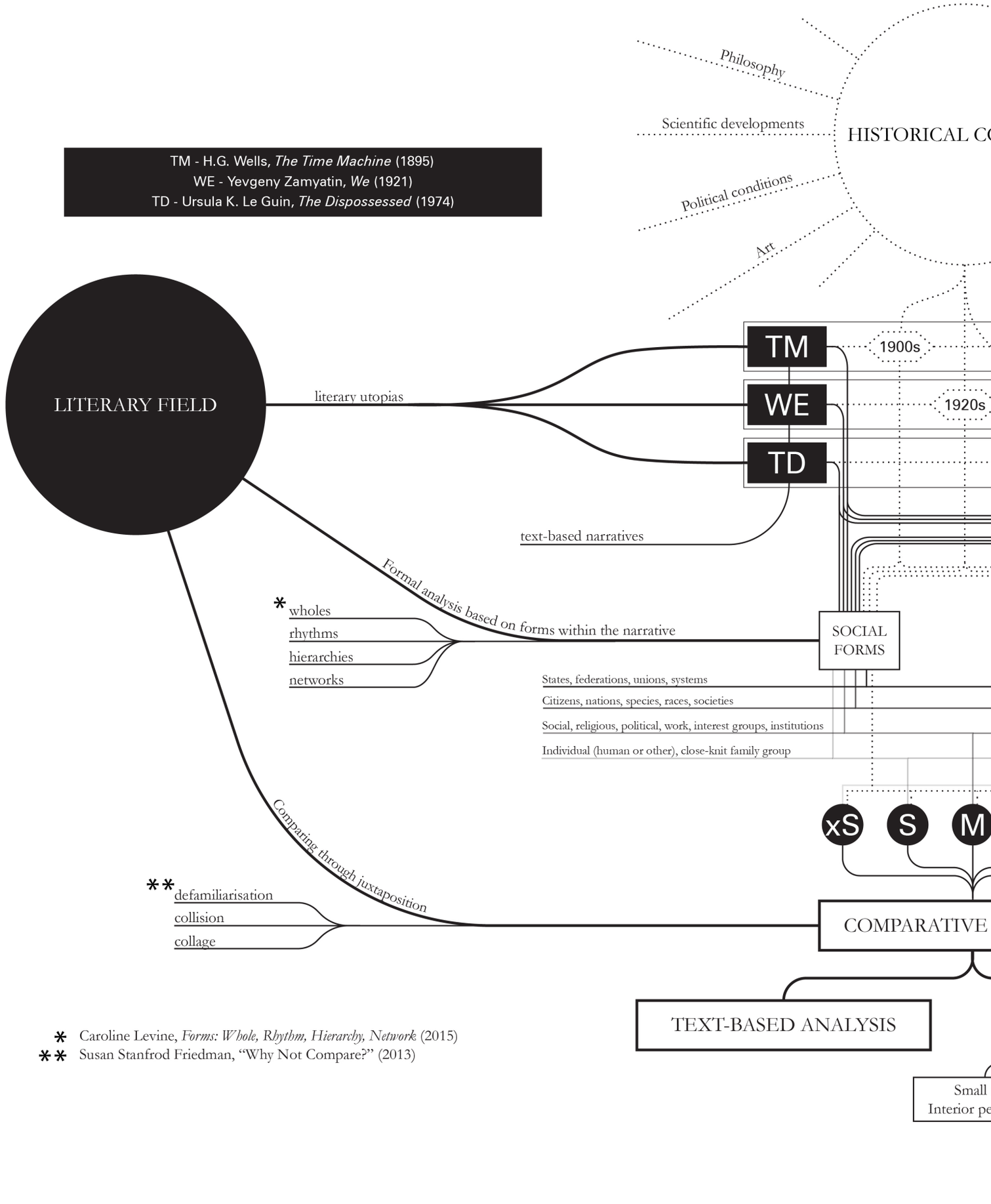
2.2.

Towards a Comparative Method

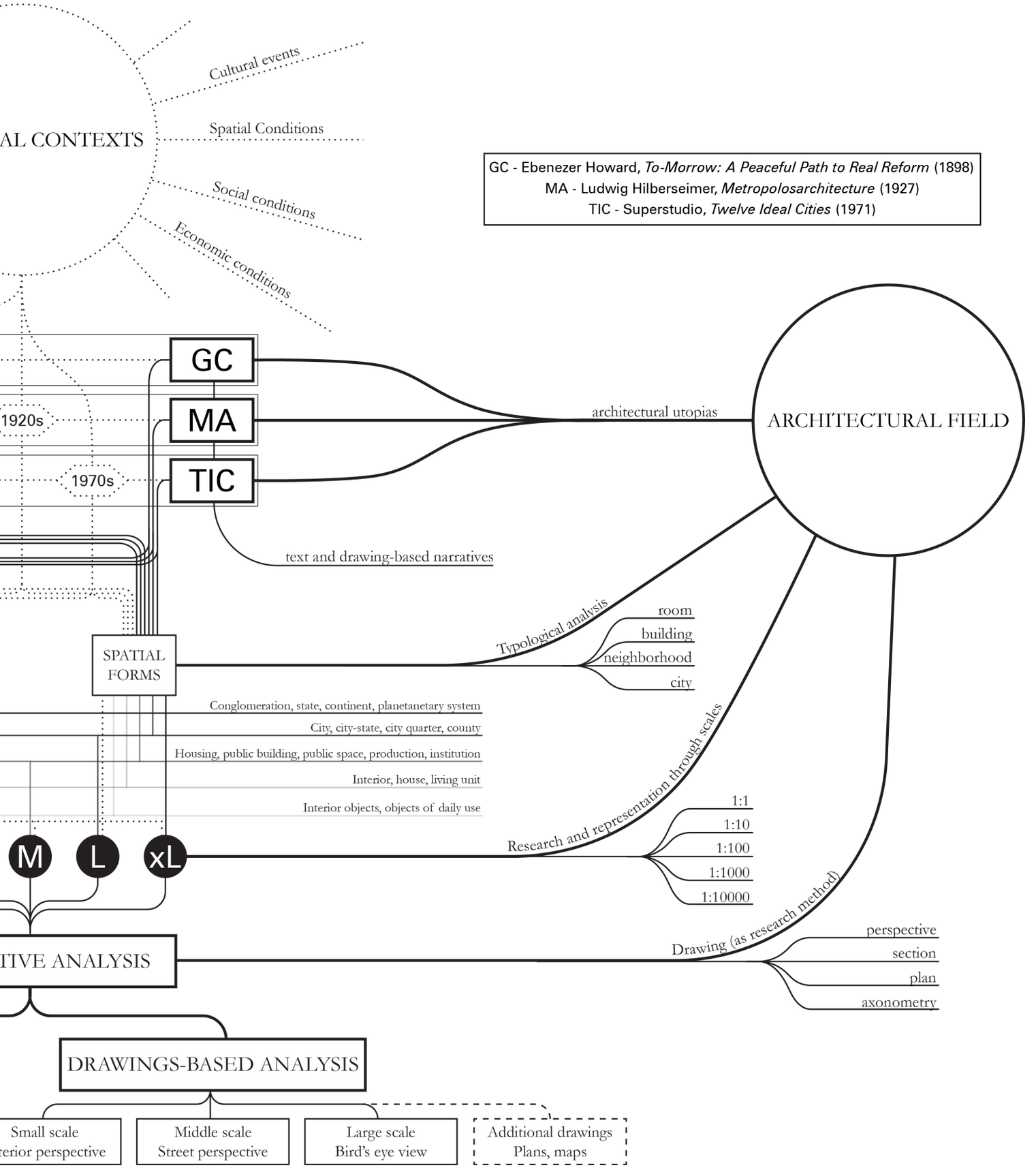
In searching for an appropriate analytical and comparative method to use within the framework of my dissertation, I came to the realisation that established methods from either the architectural or literary field were not sufficient in bridging the transdisciplinary gap. While architectural analysis and comparison are mostly performed through drawing, with the text merely serving as a "double" – explaining the drawing's process and content, literary analyses and comparisons tend to focus on structures of the texts, the meanings "behind" the words, and the various literary forms and tropes which the authors have less or more skilfully used. What was necessary, however, was a method which combined both drawing and text in which each aspect of analysis and comparison provides new types of information. Building up my approach from various techniques stemming from both the architectural and literary field, I have devised a transdisciplinary comparative method which has allowed me to examine the six chosen case studies, using drawing and text as analytical and comparative tools. The remaining part of this chapter lays out the different aspects of this method. Beginning with drawing and moving through various methods from the field of comparative literature and art, the various elements which have allowed me to investigate utopia as a critical method will be combined and elaborated upon.

Drawing as Research

From an architectural perspective, the drawing can be seen as both a process and a product, a question and an answer, as research and as conclusion. Architects use drawing as a method of communication, for visualizing their ideas to others, as well as defining them for themselves. Drawing is a medium which can easily bridge gaps in knowledge and understanding, as well as establish a dialogue between architecture and other fields and disciplines. Within the scope of this dissertation, aside from its traditional use as representation of an architectural (or literary) concept or idea, the drawing has also been used as an analytical and research method. More specifically, it was used as a way of bringing stories, concepts, and knowledge from other fields to the architectural discourse, and a method through which the architectural discourse has been made more tangible and



* Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network* (2015)
** Susan Stanfrod Friedman, "Why Not Compare?" (2013)


Cultural events
AL CONTEXTS
Spatial Conditions
Social conditions
Economic conditions
GC - Ebenezer Howard, To-Morrow: A Peaceful Path to Real Reform (1898)
MA - Ludwig Hilberseimer, Metropolosarchitecture (1927)
TIC - Superstudio, Twelve Ideal Cities (1971)
GC
MA
TIC
1920s
1970s
architectural utopias
ARCHITECTURAL FIELD
text and drawing-based narratives
SPATIAL FORMS
Typological analysis
room
building
neighborhood
city
Conglomeration, state, continent, planetanetary system
City, city-state, city quarter, county
Housing, public building, public space, production, institution
Interior, house, living unit
Interior objects, objects of daily use
M
L
xL
Research and representation through scales
1:1
1:10
1:100
1:1000
1:10000
TIVE ANALYSIS
Drawing (as research method)
perspective
section
plan
axonometry
DRAWINGS-BASED ANALYSIS
Small scale
terior perspective
Middle scale
Street perspective
Large scale
Bird's eye view
Additional drawings
Plans, maps

accessible to others. The drawing has thus become a research tool as well as an object of knowledge, containing within itself various forms of insight and information.

As explained by Choay in *The Rule and the Model: On the Theory of Architecture and Urbanism* (1997) in her reflection on Filarete's *Trattato di architectura* (1464) in which the author combined both drawings and text, the illustrations he creates "share three indissociable roles in the generative process of producing the building" (Choay, 1997, 179). She explains that:

> "These illustrations appear as the means by which the architect enables his interlocutor-reader to understand intuitively, easily, and quickly some operations that would otherwise require lengthy explanations or be condemned to remain obscure, as is the case for origin narrative like that of the vault, as well as for a technical process such as the manufacture of iron. Second, drawing is the means of testing the proper understanding between the architect and his client, whose desire is inscribed in two dimensions before it reaches full three-dimensionality. Finally, drawing is the support for the creativity of the architect: not only does concept take form through drawing, but drawing has an autonomy and a dynamism of its own that defies expectations and opens onto the unforeseen." (Choay, 1997, 179)

In other words, she explains, the "drawing becomes an integral part […] of architectural creation. Both as an illustration of the text and by virtue of space it occupies in the text, drawing appears as a true middle ground between words and buildings" (Choay, 1997, 179). And while from the perspective of a creative process, these affordances of drawing as an architectural creation are very productive, when viewed from a research perspective, drawing can also sometimes be seen as problematic. Drawing – as any other form of creative expression –necessarily contains traces of authorship, of curation, and of individual perspective – all aspects which become questionable when (re)presenting and performing research. I argue, however, that any type of research is always interpretative and always contains an aspect of curation, as well as individual perspective and authorship. The only aspect in which research through drawing can perhaps more explicitly differ is in the visual or artistic style of the drawing itself. However, by creating a structure within which the research is performed, that is replicable and can be objectively reviewed evaluated by others, if followed through systematically, many negative issues of drawing as research can be avoided.

I also argue that architectural drawing doesn't have to be only

Fig.2.1. (Previous page) Jana Čulek , Diagram of a Transdisciplinary Research Method (2023) - The diagram depicts the various aspects from the architectural and literary field which together form my research method. It also briefly explains some of the main concepts I have used in formulating my method, as well as how the six utopian works and their historical contexts are examined through it.

representational. Drawing, as used within this dissertation, is seen more as a method of structuring, collating, and making visible the information found within the examined utopian works. To bridge one of the initial issues of comparing works from two different fields, where the mediums through which the works are presented differ, the comparative analysis which I have performed through the use of both text and drawing has allowed me to create a more level playing field between the architectural and literary utopian works. Collecting data through visual and textual descriptions from all the case studies, I was able to (re)construct scenes, objects, and the interrelations of those objects from utopias of both fields, creating ordered and comparable sets of visual information to accompany the already present textual one. Martino Stierli quotes Alina Payne (2011) in *Montage and the Metropolis: Architecture, Modernity, and the Representation of Space* (2018), by explaining that architects have used drawing as a way of ordering "the complicated disorder of the (architectural) world of objects, formed by a complex layering of historical strata"[4] (Stierli, 2018, 10). He continues by noting that drawing was a way of "installing order" and quotes another long and vivid passage from Alina Payne's text "Architecture: Image, Icon, or Kunst der Zerstreuung" (2010) in which she explains that:

> "The scientist in his laboratory gains control over his data not that different from the architect in his study, coming to grips with the disorder of architecture, forcing it into an order that only abstraction can allow. What is painstakingly dug up and collected needs to be processed and it is the study and the tabletop where drawings, gems, plans, maps, and coins can be looked at and/or produced that permit the selective sorting of material. Small gems and large buildings meet each other on the study table as equals: as scale collapses and the building has shrunk and lies within the power of the viewer, their relative sizes cease to matter. Thus what is large and overwhelming on site is reduced in scale and produces a position of power over the miscellanea that otherwise threaten the ability to synthesize. … In final analysis, the architect's worktable is not that different from Warburg's panels from the Mnemosyne[5]: a flat surface upon which heterogeneous information is assembled, thus bringing it within the ordering power of the viewer." (Payne, 2010, 70-71; in Stierli, 2018, 10)

What Payne proposes in her text is that through the processes of collecting information – or in her example the "drawings, gems, plans, maps, and coins" – and abstracting them through the process of drawing, the "scientist", "architect", artist or researcher, has the possibility – or rather the potential – to provide new readings and

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As an example of this, Stierli references the work *Mnemosyne Atlas* (1924-1929) by Aby Warburg, which he describes as a "vast collage of individual photographs mounted on panels" which depicted objects such as "paintings, architecture, sculptures, reliefs, coins, and cameos" (Stierli, 2018, 9).

5

Aby Warburg's *Mnemosyne Atlas* (1924 – 1929) is an unfinished collection of photographs mounted on panels, representing various objects, sculptures, buildings, etc.

understandings, new correlations and interpretations, which are made possible through the abstraction, rearrangement, and different associations which appear through the process of drawing. And while in my research and drawing process I have not dealt with accumulating gems, coins and other such objects, I did accumulate numerous descriptions – both textual and visual – which have allowed me to both understand and depict the utopian worlds with the six authors imagined. And through this process of drawing, I have perhaps achieved to create something comparable in its use with Warburg's Mnemosyne panels, namely an ordered collection of numerous spatial forms envisioned in the examined utopian works which, when viewed together, begin to visualize new patterns and correlations, triggering thus the production of new knowledge and understanding of the examined works.

While I will elaborate more on the content and forms of the drawings which were created as part of this dissertation in a later segment of this chapter, explaining how they relate to the various aspects of my proposed research method, I will provide one short example relating to the structure of all of the drawings. The drawings are both collections, investigations, and reconstructions which were created either solely from textual descriptions of the literary utopian narratives, or from a combination of textual descriptions and existing drawings of architectural utopias. Given that neither field nor any of the works contain within them fully detailed and complete depictions of the utopian worlds, and various elements of the described worlds are often missing or omitted from the visual and textual descriptions and narratives, there was a need to devise a way in which this missing information was also made visible. Therefore, while each drawing is created as a complete depiction of a scene, with a speculative filling-in of gaps for information which was not available, the difference between *truth* and *speculation* is always made visible through notations on the drawings themselves. The *true* aspects of each drawing are always marked and coded, referring them directly to the location in the utopian works where the *proof* can be found. The aspects of the scenes which have been speculatively filled out remain unmarked – representing thus my own authorial reconstruction based on previous architectural experience, knowledge, and spatial logic. This way, the density and amount of markings on each drawing points both to the information which was available in the process of its creation, as well as to the inherent lacks within the descriptions of utopian worlds.

The process of creating the drawings was thus based on detailed examination of the utopian texts and existing drawings, identifying their various proposed structures and forms. By drawing out the numerous descriptions provided through both texts and the authors'

own drawings, I have identified what the authors have described and depicted, as well as what they have omitted from their utopian works. Information collected on spatial relations and layouts, materiality, flows, uses, and ambients, was turned into numerous drawings of plans, sections, and views, testing the consistency and plausibility of ideas proposed by the utopian authors on paper. When viewed individually, the drawings provide the viewer with a visual and comparable insight into the utopian world, depicting both its spaces and how they are used by the imagined utopian inhabitants. When assembled together, the drawings provide immediate insight into the similarities and differences between the worlds proposed by the architectural and literary utopias, as well as their contexts.

What to Compare

One of the initial drives for embarking on this dissertation was to investigate the relationships and roles drawings and texts in fictional architectural projects (utopias being most prominent projects within that type) to see how they can be used in order to create and disseminate new forms of knowledge, as well as new insight into our own social and spatial condition. However, my interest grew to also include several other questions such as: how and with what elements are the fictional worlds constructed; how these elements respond or relate to real, historical ones; and consequently, what are the most common social and spatial forms used in utopian projects and what types of changes they propose or instil in our environment, and lastly, do they differ in architecture as opposed to literature? To answer some of these questions I had to clearly define what these "elements", "forms", "objects" or "ideas" that I was looking into were. Given that the terms have very different meanings depending on the field they are situated in, there was a need to find a broad enough methodological approach that could encompass the different readings present across not only the fields of architecture and literature, but also those of history and philosophy – and compare them.

A typical architectural approach to analyzing an existing work usually starts with a formal and programmatic analysis. A similar approach exists in comparative literature, where a "traditional formal analysis" or a "close reading" means "interpreting all of the formal techniques of a text as contributing to an overarching artistic whole" (Levine, 2015, 1). However, I wanted to avoid traditional formal analyses of both fields which focus only on the produced elements themselves, and not on how they critically position themselves to the context in which they were produced. Instead, I have used a method proposed by literary theorist Caroline Levine in her book *Forms: Whole, Rhythm,*

Hierarchy, Network (2015) in which she proposes "broadening our definition of form to include social arrangements". This in turn has the effect of dissolving "the traditional troubling gap between the form of the literary texts and its content and context" (Levine, 2015, 2). For Levine, forms are strongly connected to politics. She defines form as "all shapes and configurations, all ordering principles, all patterns of repetition and difference", and views politics as "a matter of distributions and arrangements", "imposing order on space", "organizing time" (Levine, 2015, 3). She concludes that "politics involves activities of ordering, patterning and shaping", stating that "if the political is a matter of imposing and enforcing boundaries, temporal patterns, and hierarchies on experience, then there is no politics without form" (Levine, 2015, 3). This means that we cannot separate the formal ordering of elements in the text from the formal, political orderings of the society which produced it, and from the historical, cultural, and geographical contexts from which it originates. As a way of introducing a new method for looking at forms in comparative literature, Levine proposes to observe the affordances inherent in all forms. Based on a term derived from James Gibson's design theory, she defines affordances as "a term to describe the potential uses or actions latent in materials and design" (Levine, 2015, 6), stating that these ways of use or action can be multiple and parallel in each form. As a result of the different sets of affordances, she proposes four overarching groups of forms: (1) the (bounded) whole, (2) rhythm, (3) hierarchy, and (4) network. She sees these forms as:

> "...political structures that have most concerned literary and cultural studies scholars: bounded (1)*wholes*, from domestic walls to national boundaries; temporal (2)*rhythms*, from the repetitions of industrial labor to the enduring patterns of institutions over time; powerful (3)*hierarchies*, including gender, race, class, and bureaucracy; and (4)*networks* that link people and objects, including multinational trade, terrorism, and transportation." (Levine, 2015, 21)

Although Levine's specific approach to a formal literary analysis did not directly translate into the analytical and comparative structure of my research, her approach in defining and identifying both social and spatial forms, as well as their possible correlations, has been very productive. It has led me to define the main subject of my analyses – namely the different social and spatial forms imagined in the examined utopian works. Spatial forms are thus defined in the context of my research as those which include all visible physical manifestations present in the (built) environment such as buildings, infrastructure, public spaces, streets, various types of objects,

technology (in its physical manifestation), elements of the natural environment, etc. Social forms, on the other hand, lack a visible physical manifestation, and which include all manners of ordering, distributing, controlling, or supporting people and other beings. They include notions such as families, different types of groups (political, friend, working, artistic, etc.), political structures and governing systems, economic approaches and systems, decision-making processes, educational approaches, or social and economic classes, to name but a few.

And while this type of formal analysis – one which looks at the content of the text rather that its form – is perhaps a novelty in the literary field, it is common in architecture. However, the inclusion of social forms and experiences into the overarching terminology of "form" is not. The combination of both social and spatial forms therefore becomes the next puzzle piece in constructing a transdisciplinary comparative method. Including both types of forms found within the works, the method has allowed me to identify various aspects of the utopian narratives which consequently became comparable. From an architectural perspective, this has allowed me not only to identify the spatial forms proposed through the drawings and described through the texts, but also the societal consequences these spaces produce or engender. It also allowed me to analyze how these forms overlap and influence each other. For instance, Hilberseimer's large-scale repetitive building blocks can be observed not only as mass-produced elements which form the image of the city, but also as structures which influence the daily *rhythm* of the lives of their inhabitants, as *bounded wholes* which enclose numerous other repetitive wholes, as a distributed *network* which supports the entire city, or as elements forming a vertical transportation *hierarchy*. In other words, each *form* identified within the utopian proposal correlates and interacts with many other *social* and *spatial forms*, and the ways in which they work together is affected by the specific affordances of each. And while the literary utopias perhaps lack in precise and extensive visual descriptions of the spatial forms which build up the utopian worlds, and architectural utopias lack the narratives which explore the implications of the proposed environments on the inhabitants, through (trans)disciplinary knowledge and imagination, and by observing the affordances of specific forms, missing elements can be investigated and perhaps reconstructed, through which new correlations can be identified.

Comparative Scales

To further structure my findings, I acknowledged that the various social and spatial forms which I have identified within the works

differ in size – both on a purely spatial level as well as on the scale within which they operate. Consequently, I have divided the compared elements into three predominant scales: small, medium, and large.

Inspiration for developing this system came during a student workshop[6] presentation which I participated on as an external guest. The students were given an assignment to investigate the city of Skopje through three scales – 1:10, 1:100, and 1:1000 - based on the area of use of different users and inhabitants of the city. The goal of the workshop was to combine the social form of a specific user (or user group) with an accompanying spatial form for each of the three defined scales - examining the user(s) and the space they inhabit This method of examining the city through different scales which

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The workshop was organized during the autumn of 2019 in the North Macedonian city of Skopje, as part of the fieldwork of the Positions in Practice Graduation Design Studio, supervised by Klaske Havik and Jorge Mejía Hernández, and held by the Chair of Methods and Analysis at TU Delft. During the workshop, the TU Delft students worked together with a group of architectural students from the University of Skopje led by professors Slobodan Velevski and Marija Mano Velevska.

Scale	Social		Spatial	
XS		/	object	objects of daily use
S	individual	Individual (human or other), close knit-family group	unit	Interior, house, apartment, cell, living unit
M	group	Social, religious, political, work, and interest groups, institutions	building	Housing, public building, public space, production, institution
L	society	Citizens, nations, species, races, societies	city	City, city-state, quarter, infrastructure, county
XL	system	States, federations, unions, systems	system	Conglomeration, state, continent, planetary system

Fig.2.2. Jana Čulek , Matrix of social and spatial forms based on scale (2020)

were based on areas of influence proved to be a very productive approach for organizing my own utopian research. However, having to deal with numerous forms, both social and spatial, the comparison through scales which I have developed for my dissertation ended up being somewhat different than the method which originally inspired it. Inspired by the method observed during the workshop, I adapted it to include a variety of both social and spatial forms. I also used the scales to observe the social and spatial forms not as pairs consisting of a protagonist and their surroundings, but as stand-alone forms which have specific and intentional effects on their surroundings. Through using the concept of scales I was able to better structure my findings and compare both social and spatial forms found within the architectural and literary utopias I have examined.

Aside from their architectural roots, the three scales which I used to distribute the identified social and spatial forms are also relatable to the micro, meso and macro levels used in sociological research. The small scale (micro) focuses on the individual and their surroundings; the medium scale (meso) looks at communities, groups, and other forms of human organizations; and the large scale (macro) is focused on larger populations such as those of nations or even the global scale[7]. Although the social scales are mostly focused on living beings and their interactions, they also include elements of ordering and arranging these interactions – similar to Levine's bounded wholes, rhythms, hierarchies, and networks. In addition to looking at people (or other beings), the social scales examine formal and informal groups (political, religious, administrative, working, etc.), collective and societal systems (educational, political, etc.) as well as societies and societal structures in general. The analysis of social scales also uses abstract notions related to societal and individual interactions and states of being (i.e. alienation, fragmentation, commodification, capitalism, etc.) to describe the conditions of the examined elements.

Each social scale often has its spatial counterpart which embodies the environment in which the social forms take place. Therefore, the small scale focuses on the habitus and immediate surroundings of the individual such as the house or the apartment, the medium scale investigates more complex forms of architecture encompassing housing, as well as various types of public buildings and spaces intended for human interaction, and lastly, the large scale investigates the city, either as a confined, bounded whole, or as an endless system of repetition. Aside from the more obvious forms such as objects of daily use, living units, buildings or cities, the spatial scales also analyze the changes in the non-built environment such as changes in nature (flora and fauna), depictions of differing earths or new planets. Depending on the specific case study, the framework has also been

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Cf. Turner, 2002; Ritzer, 2011

extended to include the extra-small or the extra-large forms, ranging from specific objects of daily use to interplanetary relations.

On the Correlation of Scales - *Cosmic View* and *Powers of Ten*

As drawing is, together with the textual analysis, seen in the framework of this dissertation as an equally relevant part of the overall comparative method, the produced drawings also follow the structure of comparative scales. The notion of scale, while perhaps also novel or uncommon within the field of comparative literature is, however, an essential way of approaching both architectural production and research. When studying or creating an architectural project, we mostly deal with drawings of different scale. And while the notion of scale may seem trivial to most architects, the relationality of different scales and what is depicted or read through them is complex and not always universal.

M.T. Clarke and D. Wittenberg in the introductory chapter to their edited volume *Scale in Literature and Culture* (2017), point out that scales are socially constructed, and we can perceive the correlation of scales based upon (at least) three models: "the hierarchical model of ascending scales as rungs on a ladder; the nested model of scales as concentric circles of Matryoshka dolls; and the non-Euclidean model of scales as overlapping networks" (Clarke and Wittenberg, 2017, 11). However, as they continue to explain, with the development of CAD (Computer Aided Design) and its wider use in the field of architectural design, the relationship between different scales becomes much blurrier and more problematic due to the fact that computers (unlike hand drawings) allow us to *zoom* in and out, jumping through different scales, mostly without any loss of detail and information (Clarke and Wittenberg, 2017, 16). Zach Horton (2017), in a text written in the same edited volume, also refers to the notion of the "smooth zoom" – which is opposed to a more traditional model of either "rungs on a ladder" or the "nested model". In order to reflect on some of the differences and consequences of perceiving and constructing scales through these different models, I will shortly examine two seemingly similar yet drastically different works dealing with the depiction of objects on different scales. One is the children's book *Cosmic View: The Universe in 40 Jumps* (1957) by the Dutch author and educator Kees Boeke, and the other is the film *Powers of Ten* (1977), created by Charles and Ray Eames.

I argue that distributing various utopian and contextual forms throughout different scales allows us the possibility of understanding

them and how they are connected, correlated, or overlap, which I will elaborate through the example of Boeke's *Cosmic View* (1957). The book in question is structured out of 40 captioned illustrations, divided into two main parts. Each part begins with a photograph of a girl, sitting on a chair with a cat in her arms. While the first part of the book depicts a series of jumps, each showing a scale larger than the previous one, ending far in the vast distances of space, the second part of the book shows the reverse: beginning once more from the photograph of the girl, each subsequent image zooms *into* the girl, all the way to the scale of the atom. All images (except for the first one) also contain a small rectangle in their centre, depicting either the frame of the preceding smaller scale, in the case of the first set of drawings; or the frame into which the next image in the sequence is going to zoom into, as is the case with the second set of images. This seemingly creates a nestling relationality between the images,



Fig.2.3. Kees Boeke, spread from the book Cosmic View - The Universe in 40 Jumps (1957), 9

explaining how elements depicted on one scale are positioned within the next one. As Horton explains, what Boeke does with this system of correlating frames, is to assert "that the girl is in the [larger or smaller scale] picture even though we can't see her" (Horton, 2017, 53). And while, as he explains, the resolution of the zoomed-out image is not precise enough, and the texture of the paper as well as the quality of the ink do not allow us to see the girl, she "continues to exist on the surface described by the book", being in the picture only through "the retentive capacity of the reader's mind" (Horton, 2017, 53).

Powers of Ten (1977) film by Charles and Ray Eames, on the other hand, by seemingly depicting the exact same thing as Boeke's book, actually employs a completely different method of scalar relationships, or more precisely what D. Woods refers to as the "smooth zoom"[8] (Woods, 2017, 63). He defines it as a cinematic transition from one scale to the next, (seemingly) seamlessly integrating them one into the other, without any perceived issues of image resolution as observed the example of Boeke. Woods notes, however, that what the Eamses have done with the smooth zoom was "extended the optical principals modeled on the zoom lens and the Hitchcockian pull focus as techniques for the representation of the full scalar spectrum of the universe", thus collapsing all scale variances "into one continuous space" (Woods, 2017, 78). In other

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It is interesting to note that Woods connects the notion of "smooth zoom" to the work of H. G. Wells, specifically his story "Under the Knife" (1896) which depicts an "out-of-body experience in which a perceiving subject floats away from earth, viewing greater and greater cosmic scales before falling back zoom-like into his convalescing body" (Woods, 2017, 71-72).



Fig.2.4. Charles and Ray Eames, still from Powers of Ten (1977)

words, they have attempted to explain the universe from one (physical and ontological) point of view, thus rendering all other scalar relations and points of view non-existent.

Bruno Latour, whose essay reflecting on scalar relationships in Olafur Eliasson's *Contact* (2014) artwork was also published in Clarke's and Wittenberg's edited volume, critiques both Boeke's and the Eames' approach to scalar relations, drawing a correlation between both, and stating that "levels of reality do not nestle one within the other like Russian dolls" and that "it cannot be said that the small or the short lie *within* the large or the long, in the sense that the largest or the longest contain them but just with 'fewer details'" (Latour, 2017, 94). According to Latour, this is also valid for the "zoom effect", which, basing itself on a similar comprehension of scalar relationships zooms from one scale to the other. But as he explains:

> "It is incorrect, moreover, to think that maps, for instance, prove the reality of the zoom effect: when s scale of 1 cm to 1 km to one on 1 cm to 10 km, the latter does not contain the same information as the former: it contains *other* information that might (or might not) coincide with what appears in the former. In spite of appearances, the optical and cartographic metaphors do not overlap." (Latour, 2017, 94)

Latour also relates the notion of the "zoom effect" to a more contemporary example of Google Earth (which was, as Woods explained in his article, consequently inspired and modeled on the *Powers of Ten* film) in which:

> "…the engine provides the impression of optical transition (the pixels become increasingly small), whereas, in practice, each stage in the 'resolution' extract from the new data sets on the server (following the same principle as in cartography, similarly founded on the concept of a range of data whose projection depends entirely on the metric selected)" (Latour, 2017, 94).

In other words, the "zoom effect" is, according to Latour, constructed in a way which falsely nests information of each scale into the subsequent one, while in reality each scale is actually based on a completely different set of *data*. And while there can be correlations between the data or information which is depicted across different scales, this information does not copy itself endlessly from one scale into the other. Rather, each specific scale is focused on representing one aspect of the object(s) viewed.

While I do agree with Latour that, in relation to drawing, scales are never fully nested within each other to the point of data being lost merely due to lack of resolution (or paper quality), I argue that

there is an aspect of said data that does indeed overlap, at least to its immediately adjacent scales. With each change in scale, we learn a bit more about the object(s) or the space at hand, while retaining and/or repeating some of the knowledge or information found within the previous (adjacent) scalar representation.

For instance, if we observe a simple architectural project for an individual dwelling, we know that this type of project is usually represented through drawings in three predominant scales: the site drawing – positioning the building within its immediate context, delineating the edges of its plot, entrances, orientation, possible height differences; the plans and sections of the building itself – laying out the size and relationship between the different programs and spaces within the object, as well as its relationship to its immediate surroundings; and the detail drawings – providing a more zoomed-in view of various "edge conditions" of the building, either between different rooms and programs, or towards its exterior. If we observe the process of creating these three scales of drawings, especially within a CAD process, it does, to an extent, constitute a "smooth zoom" which moves us from the site drawing to the construction detail. But although the process of zooming creates a perception of the existence of an endless number of "sections" (moments, or scales) which exist between the three predominant ones, this perception is false. In reality, each of the three scales contains their own set of information which are used for a specific function. However, while the totality of information within the sets may be different, some of it overlaps: the site drawing, among other things, provides us with the outline of the building and a depiction of its immediate surroundings – information that is transferred into the scale of the plan, adding to it a different informational set about the building's inner relationships – which, when zooming in on some of the edge conditions, are consequently the basis for the drawings of construction details. Therefore, Latour is not wrong in saying that scales do not fully nest one within the other and that each scale contains its own set of information, but he is also not completely right because there are indeed overlaps – information which does indeed nest from one scale to the other, at least partially.

Drawing Comparative Scales

Drawing as Utopia

In his book *Utopics: Spatial Play* (1984) Louis Marin dedicates a chapter to the topic of "The City's Portrait in Its Utopics". In an aim to locate the utopic within the visual representation of space, he examines three works – two maps of Paris from the seventeenth century, and El Greco's "View and Plan of Toledo" (1608). All

three works present a complex system of visual information, depicting the cities through a bird's eye perspective, accompanied by a combination of geometric plans, panoramic views and texts. Using these three works as examples, Marin sets out to locate the "utopic" aspect of the city maps as a "neutral" between *narrative* and *description*, and consequently the *panorama* and the *geometric map*. Stating that "utopic fiction allows two basic modes of discourse – narrative and description" (Marin, 1984, 201), he defines narrative discourse as "something revealed but forever remaining partly in shadow", continuing that it also "includes a hidden side whose nature consists of always presenting itself as the reversal of realty, its fatal correlative" (Marin, 1984, 202). He defines description as developing "against the grain of narrative" having to "totally reveal its object", which it does by masking "its successive nature and present[ing] it as a redundant repetition, as if all were present at the same time". In other words, "description's time is present: a timeless present" (Marin, 1984, 202). Relating the two textual methods to two types of visual representation, Marin explains that the "panoramic view of the city is seen as a horizon in the distance" is related to the narrative, given that "the viewer is fixed to one spot on the earth, and only slowly discovers, in the order of their appearance, buildings

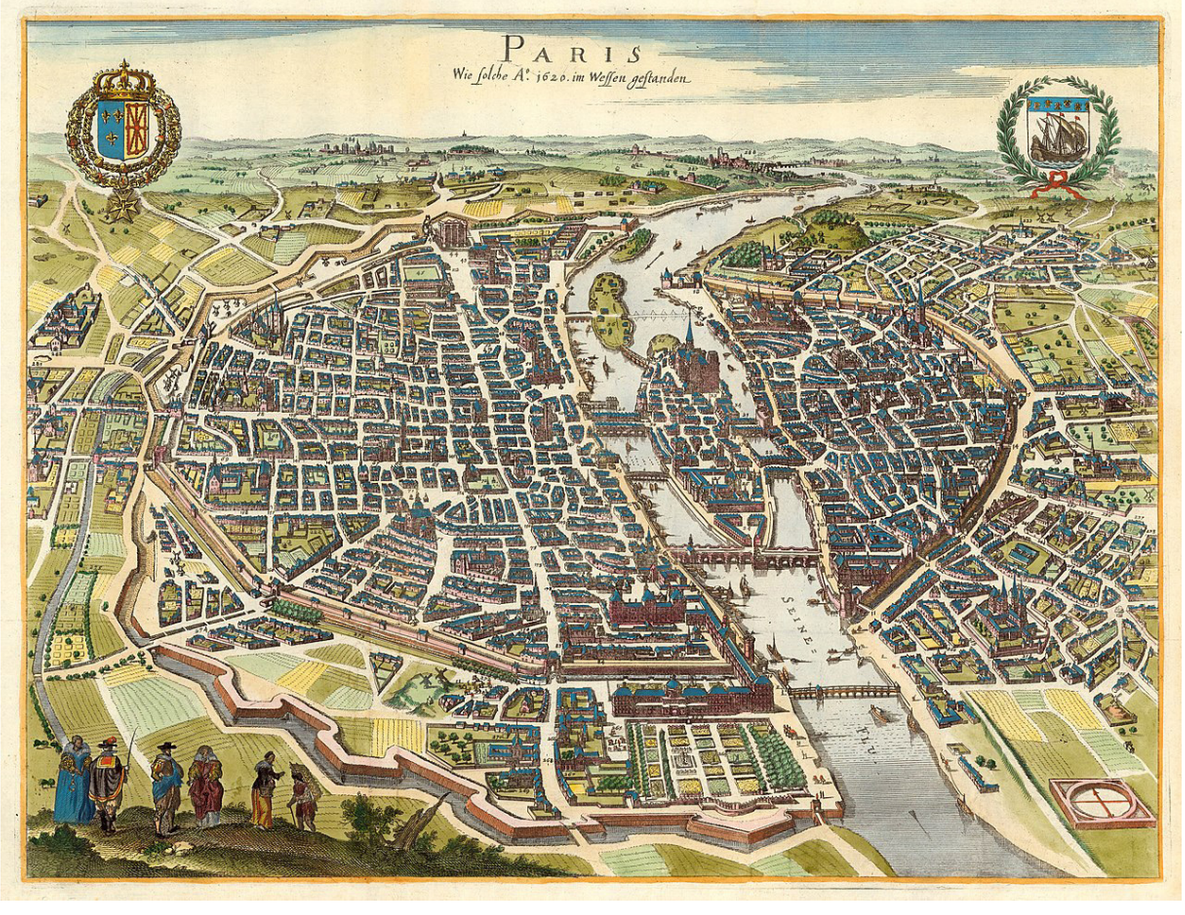

Fig.2.5. Caspar Merian, Map of Paris, c.1620

and streets", some of which "are hidden; others in full view" (Marin, 1984, 207-208). Conversely, description is equated to a geometrical representation of a city where the visual information is:

> "…given as a whole, simultaneously. It is presented in its coexistence and co-presence. Free spaces are differentiated from constructed spaces. The systems of streets, squares, and gardens is complemented by buildings, houses, palaces, and churches. Through the integration of these two systems the city loses its volume, its third vertical dimension. It is nothing more than a surface where there exit spaces filled and empty, black and white. The line triumphs, and all is compartmentalized. We have a vertical view, if you will. The viewpoint is not situated in one specific place, however. It is everywhere and nowhere, simultaneously. The entire surface is embraced, but each detail is present, granted a sort of regulated ubiquity, but only through the representative scale. There is not staging; simply a map." (Marin, 1984, 208).

Marin argues, however, that neither of these two types of representation of a city – the panorama and the map – really touch upon the *idea* of the city itself. Instead, he proposes a third type of "view", namely the bird's eye perspective used in all three maps he references to. He argues that the bird's eye perspective provides us with the "true" representation of the city's utopic figure – which "reflects itself and thereby distances itself from the way the world works, all the while seeming to reproduce it exactly". He continues to explain that "it gives us a 'snapshot' of the city, given in its complete totality and as a system of its expressions, living in an instant of space" (Marin, 1984, 208). He equates the *birds eye view* of a city, and the ways in which it simultaneously conveys and hides information from the viewer, with utopia – the *neutral* [9] – in this case between narrative and description, the panoramic and the map:

> "…the city is given visibly, as it appears, and not as its idea would have it, according to a geometrical perspective from a viewpoint. Here the viewpoint gives a complete, total, and final image. Its narrative does not allow for a successive slow discovery, as in a panorama. Finally, the names written on the map trace out the texts of various routes and circuits: they are chains of enunciated expressions that create a movement with precise direction for its reading. There are also visible signals, warnings, and indications (buildings and the like) that sketch out the lines for the city's portrait. This is how utopia takes over representation of urban reality through its own practice." (Marin, 1984, 209)

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While this topic will be further discussed in Chapter 2 of this dissertation, it is important to note that Marin uses the term neutral not as one related to neutrality, but rather as a concept which defines the space between two opposing terms. He defines it as "the span between true and false, opening within discourse a space discourse cannot receive. It is a third term, but a supplementary term, not synthetic. This term has ties to fiction and questioning but not the imaginary, the doubtful, or the possible" (Marin, 1984, 7).

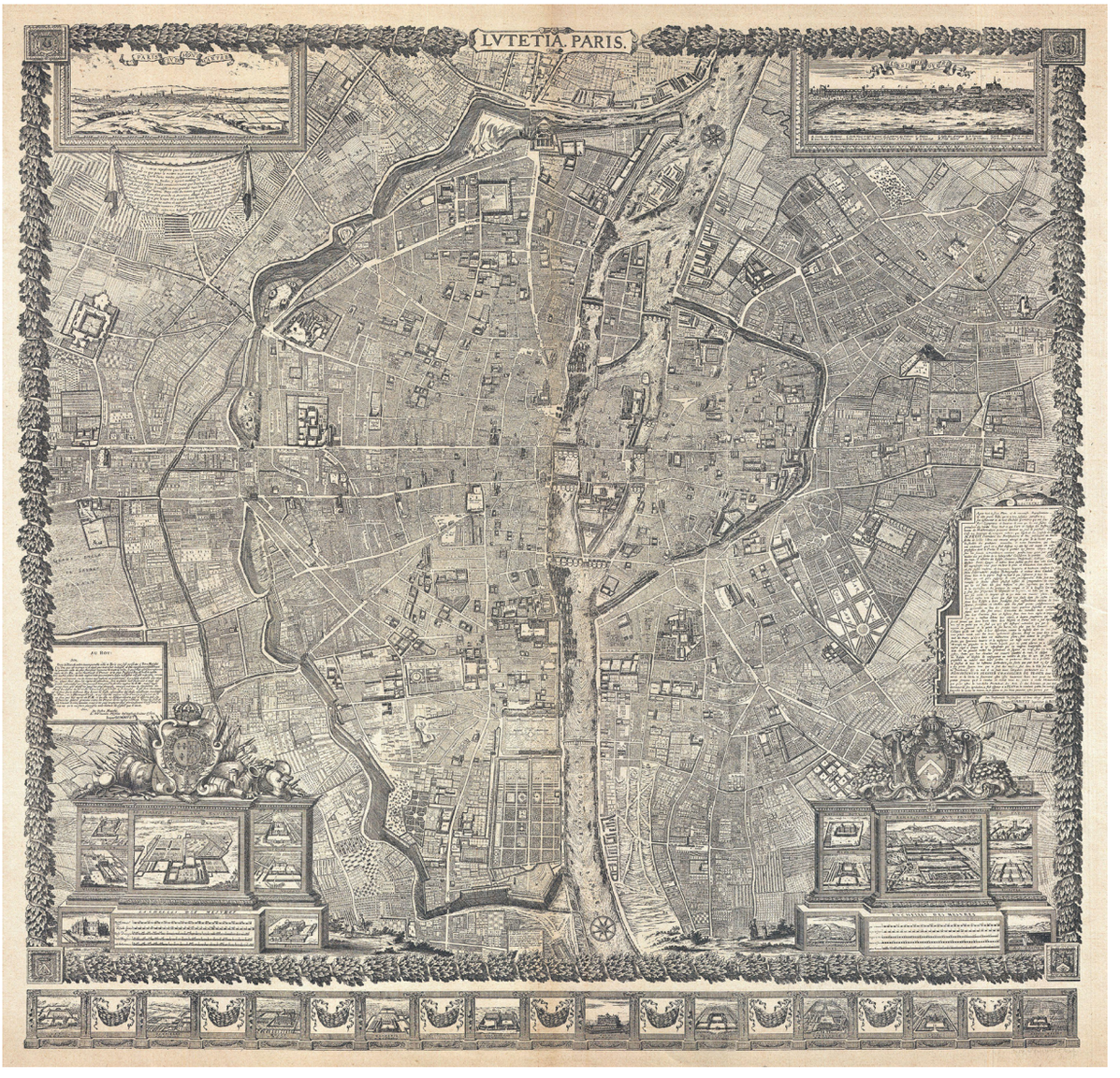

Fig.2.6. Gomboust's Map of Paris (1647)

What Marin provides us with is a method for approaching the drawing of utopian research, while having in view the different connotations a specific type of drawing has in conveying information. The *panorama*[10] – which I argue can be equated with a central perspective from the human point of view – simultaneously provides and hides information. It does so not because its intention is to hide, but because from the point of view of an observer who is already immersed in context, it is merely not possible – or perhaps necessary – to have a complete spatial (or social) overview. Equating thus the panoramic view with the scale of the individual, or of a group of onlookers, I have designated this type of drawing to the *small* and *medium scale*. Depicting the experiences of the utopian inhabitants, either as individuals within their living units, or as groups located on the utopian streets, the drawings created for these two scales provide only segments of information about the spatial structures of the utopian works, and how they are used and inhabited. And

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It must be noted here that what I presume Marin refers to as panoramas, based on his work and the examples found in it, are not the skewed panoramic images constructed through use of modern technology which provide a 360 degree view of one's surroundings, but rather (central) perspective views of cities and landscapes, or what he refers to as "the face of the city as the traveler discovers it from his ship's platform" (Marin, 1984, 207).

while Marin refers to the panoramic view of the city, providing a distant and wide view towards one of its faces, the panoramic view in my research provides insight only into the scale of a room or a street section. I argue, however, that the effect of the drawing is the same – it is constructed out of one viewpoint, regardless of where this onlooker is positioned, and the width or content of their field of vision; it provides some information while simultaneously hiding other; and it is closely related to the textual narrative, as it is used to depict the experiences and surroundings of the utopian inhabitants, characters, and groups, and not the structures of the utopian spaces. Therefore, the small scale will be depicted through a "panorama" – or *central perspective view* – of the interior space of the utopian inhabitants, while the medium scale will be presented through a *central perspective view* of a typical street. Additionally, in order to provide another layer of information, I purposefully retain, when possible, the sectional aspect of the medium scale drawings, in order to correlate it with the small scale. Much in the way of Boeke and the Eames – it thus provides a degree of nesting in the scales through showing segments of the interior views, while simultaneously working with and depicting new set of information.

Zooming out from the two narrative-based visual scales, the *large* scale is presented as what Marin refers to as the "true" utopian visual description in the form of the *bird's eye view*. Unlike a standard map which Marin refers to as the "geometric plan", and similar to the drawings referenced by Marin, these large scale depictions provide the viewer with both detail and overview. I argue that this representational method is most appropriate for the large scale research drawings because, in most cases, architectural (and sometimes literary) utopia is predominantly developed and most innovative at the scale of the city. Therefore, the representation of the city is where utopia should visually manifest itself. The large scale drawings depict, therefore, the structures, spatial distributions, correlations, and details of the various envisioned utopian cities devised in the researched case studies – showing most of the information, but still leaving some aspects and views to be filled in by one's imagination. Lastly, the *extra large* scale, where applicable, is based on pure description, taking the form of the *geometric map*. Often providing similar types of information as the large scale's bird's eye view, these drawings also allow for the establishment of possible corelations of the utopian worlds with their imagined surroundings, or with other utopian worlds or cities depicted in the narratives. Although the large and the extra large scale drawings are created through different methods and viewpoints than the small and medium scale drawings, the partial nesting of the information they provide is nevertheless retained. The view of the street section

can still be recognized in the bird's eye view, while the structure of the city itself is visible even more clearly in the map, than in the large scale view.

It is worth noting that, while the research through drawing is performed per pair of case studies, each drawing is an analysis in its own right, providing plenty of information even outside of its juxtapositional relationship to other drawings of the same scale. This way, the drawings also allow for a zoom-out, viewing all six case studies together, allowing for the emergence of more patterns, similarities, and differences. Each scale thus provides a framework – a common ground – which allows the viewer to read all the drawings more easily, given that they know what to expect on a specific scale.

To conclude, it is perhaps interesting to reflect on the correlation of the different scale drawings by looking back on the examples of Boeke and the Eames and the way they link the various scales. *Powers of Ten,* through animating the jumps between the scales into a "smooth zoom", loose the conceptual *gap* which appears between each of Boeke's scales. In *Cosmic View*, because of the lack of cinematic zoom, the reader is able to construct their own jumps, linking the scales together conceptually. I argue that these gaps are an extremely productive aspect of these types of relational depictions because they allow space for various things to occur within them. While analyzing utopias through drawings on multiple scales is extensive and detailed, the gaps which exist between the scales – that which is not said or analyzed – allows space for the reader/viewer to fill with their own understanding and imagination.

How to Compare

After identifying that my research will be performed through both drawing and text, and after focusing on what aspects of the utopian works needed to be compared, namely the social and spatial forms, which would be arranged, analysed and depicted through three predominant scales – small, medium, and large – I will now focus on laying out how all these findings and information have been compared. Given that my research consists in comparing multiple projects, my continuous aim was to avoid some of the issues which are brought up through traditional methods of comparison in comparative literature, as identified and explained by literary theorist Susan Stanford Friedman in her text "Why Not Compare?" (Friedman, 2013). She states that:

> "…comparison presumes a normative standard of measure by which the other is known and often judged. In describing one thing in terms of another, comparison assumes the knowledge

> of the one to which the other is compared. The known then operates as a measure of the unknown, standing in an unequal relationship to it." (Friedman, 2013, 34)

Aside from comparison leading to a creation of power relationships between the examined objects, which inevitably sets one as inferior to the other, traditional methods of comparison can also, according to Friedman, decontextualize the compared texts. She states that comparison "dehistoricizes and deterritorializes", removing "what [is] being compared from their local and geohistorical specificity. Consequently, one reason not to compare", according to Friedman, "is the potential violence such removals can accomplish" and "the damage they can do to the requirements of a richly textured understanding of any phenomenon in its particularity" (Friedman, 2013, 36). This posed a danger of either positioning the historical contexts as the dominant conditions, which in turn would diminish the importance of the utopian projects; or it positions works from one of the two fields as somehow more relevant to the other.

But even though the issues with comparing are numerous, Friedman still recognizes several imperatives to compare: the cognitive imperative, the social or cultural imperative, and the imperative which "lies in the myriad of epistemological and political consequences for not comparing" (Friedman, 2013, 35). She defines the cognitive imperative through viewing comparison as "one of the ways in which the brain thinks and knows" and which is "essential to analogical or analytical thought processes" (Friedman, 2013, 36), explaining that through cognitive comparison the brain examines "sameness in differences" as well as "differences in sameness", thus allowing us to learn. She further explains the cognitive aspects of comparing by referencing R. Radhakrishnan's[11] use of the Venn diagram as an illustrative method. Radhakrishnan explains that drawn as a diagram of overlapping circles, the Venn diagram divides the two (or more) compared fields or objects into an area which represents the similarities and separate areas which represent the difference of the objects at hand. Within the diagram, he explains:

> "A and B can be seen as both independent and overlapping with each other. Within the new topology, A and B continue their prior existence, that is, their reality outside the frame of comparison, even as they display vividly the common ground where their very difference becomes viable for the comparative project." (Radhakrishnan, 2013, 18)

Through comparison, the compared objects gain a definition of themselves which comes both out of their similarities as well as their potentially "incomparable" differences. The second, social or cultural

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R. Radhakrishnan's text "Why Compare" was published together with Friedman's as an introduction to *Comparison: Theories, Approaches, Uses*, edited by Rita Felski and Susan Stanford Friedman (Baltimore: Johns Hopkins UP, 2013), 15-33

imperative to compare is based on the fact that identity, "whether individual or collective […] requires comparison" (Friedman, 2013, 37). We identify ourselves through comparing against others. She explains that on the level of the individual, we identify as ourselves because we are "not the same as the other, even though we are both human; at the level of the collective, we are different from others, even though our groups are both human" (Friedman, 2013, 37). The final imperative, one which encompasses the political and epistemological consequences of not comparing, is based on the idea that "the possibility of conceptual thought that comparison fosters moves knowledge beyond pure and particular and thereby enables theory" (Friedman, 2013, 37). In other words, by choosing not to compare because of its potentially negative consequences, we can miss an opportunity to create new knowledge and establish new theoretical insights.

Three Methods of Juxtaposition

In developing her proposed methods, Friedman focuses on the concept of *in/commensurability* – which she defines as a "slash that separates and connects" (Friedman, 2014, 36). She proposes that instead of looking at comparison as a traditional operation of finding either differences or significant similarities between the compared works, we should rather look at the elements dynamically through both their likeness and their difference, translating them into each other, and thus "highlighting aspects […] that might have gone undetected without the attempt of translation" (Friedman, 2013, 40). To achieve this, Friedman proposes a juxtapositional model of comparison which "sets things being compared side by side, not overlapping them (as in a Venn diagram), not setting one up as the standard of measure for the other, [and] not using one as an instrument to serve the other" (Friedman, 2013, 40). Claiming that "juxtaposition can potentially avoid the categorical violence of comparison within the framework of dominance" because "the distinctiveness of each is maintained, while the dialogue of voices that ensues brings commonalities into focus" (Friedman, 2013, 40), she proposes three main juxtapositional methods - collision, defamiliarization, and collage – which, she states, allow for a dynamic viewing of in/commensurability, thus removing or at least minimizing issues such as those of power relations or centrism.

Collision

Collision, adopted as a method from Mary N. Layoun's text "Endings and Beginnings"[12] (2009) is based on allowing multiple different voices to come up together and be viewed in parallel. It "sets in play different voices coming out of distinctive geohistorical

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The name of the juxtapositional method, however, wasn't devised by Layoun, but rather by Friedman. Collision, as Friedman explains, is what Layoun proposes when calling "for comparison based on 'relational literacy' and recognition of difference" (Friedman, 2013, 41).

and asymmetrical contexts" (Friedman, 2013, 41). As opposed to traditional methods where one voice or element is always the dominant one to which all others are compared to, and through whose voice all others are heard, collision allows for the equal significance of all who are viewed through the comparison. In/commensurability can within this method, be seen as likenesses and differences which contribute equally to the process of comparison. Friedman states also that, through Layoun's method, "comparison's utopian potential emerges out of a commitment 'to the effort to cohabit with, listen to, and consider alternate stories of those who are different' (Layoun, 2009, 602)" (Friedman, 2013, 41).

Defamiliarization

Defamiliarization, or rather "reciprocal defamiliarization" (Friedman, 2013, 41) adopted from R. Radhakrishnan advocates "that each element in a comparison [should] be taken out of its own larger system of meaning" in order to "open itself to other influences and frameworks in a hybridizing comparative process in which each transforms the other reciprocally" (Friedman, 2013, 41). The in/commensurability can here be analyzed between the elements themselves with the aim of defining them. By defamiliarizing them from their system of meaning, they gain new meaning one through the other. This differs from a traditional method of comparison where the dominant element to which the others are compared to remains within its own system of meanings and within its own contextual framework, while the elements which are being compared are defamiliarized and decontextualized. With reciprocal defamiliarization, both elements endure the same process which creates new meaning and transforms and compares both elements equally.

Aside from being seen as a method of comparison or juxtaposition, defamiliarization can also be understood as a way of depicting utopian and other fictional worlds. In *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (2005), Frederic Jameson, discusses some of the methods through which both utopia and science fiction propose their alternative worlds, or rather alternative futures. Focusing on the relationships between different temporalities within the narratives, and the ways in which alternative future worlds are imagined, Jameson notes that science fiction (and I argue utopia as well) does "not give us 'images' of the future […] but rather defamiliarize[s] and restructure[s] our experience of our own present" (Jameson, 2005, 286). This temporal aspect of defamiliarization is essential in conveying what Jameson argues in not the "*real* future of our social system", but rather a process in which our own present is transformed "into the determinate past of something yet to come"

(Jameson, 2005, 288). In other words, in order to be able to convey a plausible narrative of *a future* which could likely be our own, our *present* needs to be perceptually modified as well.

Collage

Finally, Friedman explains collage as a juxtapositional method which "borrows from early twentieth-century modernist poetics, especially Dadaism but also paratactic modernist poetics" (Friedman, 2013, 42). In it, each compared element maintains its particularity, "refuses hierarchy and instrumentalism, and fosters identification of new generalities based on what texts share" (Friedman, 2013, 42). What is interesting about this method is that it proposes viewing the elements together with their various cultural and "geohistorical" backgrounds and contexts, with the aim of producing new insights into the texts, as well as overarching theoretical frameworks. In/commensurability is in this case viewed in the cultural and geohistorical contexts of the elements as well as within the elements themselves, creating the aforementioned opportunity for defining new theoretical frameworks.

Collage as understood from the Dadaist perspective is very relevant in this context. However, there is another term which is often correlated to it, namely that of *montage*[13]. While the two terms are often considered equal, Mario Stierli in his book *Montage and the Metropolis: Architecture, Modernity, and the Representation of Space* (2018), lays out the nuances between them. Stierli differentiates the two based on the physical medium that they are produced with. While both methods combine heterogeneous elements, collage *presents* "fragments of reality rather than representing them" (Stierli, 2018, 18), while montage "is the affirmation of the work of art in the age of technological reproducibility" (Stierli, 2018, 18) through which objects within the montage are mere reproduced representations of themselves. In other words, collage – which Stierli relates collage to the work of early cubist painters, namely Pablo Picasso and Georges Braque – uses various found objects and rearranges them in order to achieve new meanings, while montage – which "responded to new possibilities of mechanical reproduction" (Stierli, 2018, 18) – through using photographs, photocopies, and other reproduced mediums does not anymore arrange the found objects themselves, but rather their reproductions and representations. Stierli suggest that montage, rather than collage, was inexplicably tied to the development and condition of the modern metropolis as well as its newly developed modes of production and reproduction. I argue, however, that the precise medium through which the juxtapositional process is performed is not, however, relevant in the context of my research. What is important are rather the new correlations, readings, and understandings which are achieved in the process. Because of

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Stierli defines montage as an artistic and representational method which was developed in modernity and served the function of "coming to terms with the spatial complexities and discontinuities of the metropolis" (Stierli, 2018, 3). It is a method which was made possible by the development of mechanical reproduction and mass media. He further explains that montage was used by architects as an "epistemological tool" which enabled them to "consider how space had changed under the conditions of modernity" (Stierli, 2018, 3). In other words, it allowed for the comprehension of various spatial and conceptual complexities within their developing milieu. Stierli offers several more detailed explanations for the various functions and features of the montage, describing it, among other things as a "spatial constellation" – a combination of "spatial representation" and "spatial research" in which meaning is produced through its various spatial relations (Stierli, 2018, 8-9).

this, both methods can equally be seen as what Walter Benjamin's theory of montage refers to as "a meaning-generating tool[s]" which are "based on dialectical juxtaposition" (Stierli, 2018, 16). The juxtapositional method of collage is thus relevant in my research as both an analytical and comparative method for depicting complex relations between different utopian scales and ideas, on the level of text as well as all of produced research drawings cumulatively.

Comparing through juxtaposition gives equal importance to all compared elements. Instead of examining one utopian work or its specific social and spatial forms through the lens of another, or instead of examining utopian works with the aim of extrapolating a predetermined conclusion, the various social and spatial forms of utopian works are put into play and observed with the aim of producing new forms of knowledge. While Friedman locates the origin of all three juxtapositional methods of comparison within the field of comparative literature, or more specifically, within theories and approaches already established by some of her fellow literary comparatists, they have also already existed within the utopian method itself. And while the possibility of using a method of comparison which is so innately utopian to investigate the form itself could be brought into question, what I am researching is not utopia as an enclosed form, object, or product, but rather utopia as a method. Therefore, using the same comparative process that utopian works use to correlate with their historical contexts in order to make obvious the relationships between different social and spatial forms they devise, is simply making obvious the operations which are already in process within the utopian works themselves.

Approaching the Analysis Through Comparative Scales

Applied to my research, juxtapositional methods play out as a comparative relationship between the architectural and literary utopias, as well as their historical contexts, *colliding* the various real and fictional narratives and forms produced both by history as well as the two creative fields. Not only do the juxtapositional methods allow for a leveled comparison of numerous parallel conditions, they also allow for a multi-scale comparison of different social and spatial forms, which have through the process of *defamiliarization* with both their utopian narratives and their historical contexts become more readily observable. Instead of treating each utopian work as an unbreakable whole, relevant only as a total sum of its parts, I *collage* the works as collections of ideas, working together or against each other to structure alternative worlds. Breaking the works down into different generative elements, each responding or relating to a specific

condition of their historical contexts, has allowed me to further level the playing field between architectural and literary utopias, as well as their contextual relationships. This way, instead of performing an immense historical overview which, in the end, only positions the works within their contexts, I am identifying and juxtaposing a *constellation of ideas* – "real" or "fictional", defined as social and spatial forms – which were brought about either within the works or within their respective contexts. Colliding, defamiliarizing, and collaging, these ideas build a collection of forms which have, in one way or another, shaped our social and spatial environment.

2.3.

The Structure of the Dissertation

Before moving on to the theoretical and analytical segments of my dissertation which delve deeper into the topic of utopia and the analysis and comparison of the six utopian case studies through three separate chapters, I will shortly lay out the structure of this dissertation.

The research consists of three main parts. The first part includes this chapter and the following one titled "Defining Utopia as a Critical Method – A Transdisciplinary Contextualization" which lays out the overarching theoretical framework of my research. While this chapter dealt with laying out my develop methodology, the following one will explain the theoretical foundations of the research, situating utopias as a critical method within a wider cultural field. It will do so through an extensive literary review which focuses on defining the concept of utopia, as well as on providing a set of reflections on the main problems which I encountered with the research.

The second part of the dissertation contains the comparative analysis of the three pairs of case studies through both drawing and text. The main aim of each chapter was to answer the questions dealing with the specific structure and goals of the works themselves. During the process of my research, each pair of case studies was initially studied individually. Both the architectural and literary utopias were read and examined in detail in order to identify the various social and spatial forms they depict and engage with. Consequently, these forms were situated within their appropriate scale, analyzed and juxtaposed through both drawing and text. This process led me to the realization that not all utopian works engage with each scale equally, while in some cases scales are not developed at all, with none or very little changes proposed. In those cases, the created visual and textual juxtapositions did not attempt to forcefully recreate what is not there, but rather only reflect the actual forms proposed, resulting in some case studies lacking visual and textual analysis on specific scales. Conversely, some case studies have dealt with multiple topics which they discus and propose per specific scale, needing thus more drawings to depict the various social and spatial forms present on that scale of narrative or description. When compiled together, these

lacks and excesses have also provided me with an additional valuable set of information – namely the main societal and utopian focus present within each of the historical periods and how the two fields reflect them.

All three case study chapters have been structured the same way. Each begins with a short introduction of the two analyzed works, covering the main focus of their narratives, the structure of the works themselves, reflections on the specific editions and translations which were used in the research, as well as some of the most relevant secondary sources which were used in the analysis. After providing this introduction, each pair of case studies is situated with their historical context, reflecting on the most pertinent issues and conditions of each of the three examined historical periods. The contextualization is followed by an in-depth juxtaposition of the two works based on the scales which the authors address, which is performed through both drawings and text. Each chapter concludes with a reflection on how and on which scales the case studies have addressed the main topics stemming from their contexts.

The first case study pair, that of Ebenezer Howard's *To-Morrow: A Peaceful Path to Real Reform* (1898) and H. G. Wells' *The Time Machine* (1895) deals with the transitional period from the nineteenth to the twentieth century. Both works, produced in the aftermath of the Industrial Revolution, reflect on the development of what is to become the modern metropolis, while situating (most of) their inhabitants outside of the gray city and into the green countryside. But although it may seem that the works share a nostalgia for simpler, pastoral times, they are in fact inherently modern. While neither Howard nor Wells have yet possessed modern spatial tools and forms with which they could have shaped their imaginary worlds, their methods were in step with the changing times. Instead of ignoring the developments brought by the Industrial Revolution, they address the topic of class struggles, the development of the capitalist system, and new means of work and production. The second pair is that of Ludwig Hilberseimer's *Metropolisarchitecture / Großstadtarchitektur* (1927) and Yevgeny Zamyatin's *We / My* (1924). Created in the modernist period between the two World Wars, the works take mathematical logic, rationalization, and standardization as both their main topics and creative methods. They situate their narratives within the modern metropolis – a new urban form which emerged as a result of industrialization and the development of capitalist modes of production. Both Hilberseimer and Zamyatin speculate on the position and importance of humans within this developing system. Lastly the third pair consisting of Superstudio's *12 Ideal Cities / Le Dodici Citta Ideali* (1971) and Ursula K. Le Guin's *The*

Dispossessed (1974), portray a turbulent and multifaceted period of our recent history. Aside from both dealing with and depicting multiple utopian worlds, this pair of works also touches upon the most varied array of topics and is therefore the most complex, both narratively and thematically. Each of the three case study chapters begins with a short introduction into the examined architectural and literary utopia, followed by a contextualization of the works and a detail visual and textual analysis based on scale.

The final two chapters of the dissertation discusses the findings from the case study analyses, examining their correlations and inconsistencies, identifying overarching topics across works and fields, as well as topics which are context or field specific. The chapter "Utopian Social and Spatial Forms – A Review of Findings" focuses on the overall commonalities and differences between the works and how they respond to their contexts, with the aim of identifying their various tools and approaches, as well as the common or unique social and spatial forms that they envision. By revisiting the findings of all the case study analyses, the chapter identifies four main topics which the utopian works focus on (housing, production, technology, and governance) and lays out these topics across all case studies and periods, discussing the forms they bring forward as well as the mechanisms behind them. Aside from identifying the main topics, the chapter also reflects on the main groups of social and spatial forms imagined within their works, discussing on how they operate and what their functions are both within the narratives and in their relation to their historical contexts. The chapter also discussed the most relevant social and spatial forms which I have identified, focusing also on those which could be deemed relevant today, and I reflect on the scales within which the utopian changes were most often noted. Lastly, the chapter reflects on the methods of creation and dissemination of the examined utopian works, looking into how the works were produced, through which epistemological methods, and how they formed or triggered a creative and critical discourse.

In the concluding chapter I reflect on research questions which deal more closely to the methodological aspect of my research. Through looking back on the entire process and method used for the dissertation, the chapter also evaluates the possible re-applicability of my research approach to similar transdisciplinary inquiries. The chapter and dissertation conclude with some final thoughts on the position of utopias today, where they can or have found their place as productive critical and imaginative methods of reflecting on our society.

Chapter 3

Defining Utopia as a Critical Method: A Transdisciplinary Contextualization

Studying utopias throughout several historical periods is a task which can be enormously broad and complex. The history of utopia as a genre is long and vast. And while its beginning as a literary genre is formally marked in 1516 with Thomas More's *Utopia*, traces of utopian thought can be found much earlier in literature as well as in other artistic disciplines[1]. Focusing more on the utopian works of recent history, namely those produced in and around the twentieth century, this dissertation sets out to perform a transdisciplinary examination of utopian works, through including examples from both my own field of architecture, together with those from the literary field. To achieve this a broadening of the theoretical framework was necessary to encompass the different forms of knowledge. This broadening has allowed for a productive examination six utopian case studies – three pairs of architectural and literary works – with each pair belonging to the same historical period. The research leans on theories and notions stemming from, at least, the field of architecture, (comparative) literature, and critical theory. The knowledge of these established fields is used to form a theoretical basis for specific aspects of the research. Although performing an examination of literary works, the research project as a whole is not intended to be read as a work of literary scholarship. It is based on a *theoretical framework*, which forms the epistemological basis for the research which is situated within a *transdisciplinary context*. The research assembles and builds upon the existing knowledge and theories from the architectural and literary field, as well as other disciplines in which the notion of utopia was previously investigated. Those theories and knowledge are brought together to allow for a productive transdisciplinary investigation of the complex topic of utopias in architecture and literature, and subsequently, their relationship to society at large.

This chapter will situate the research within a wide field of scholarship dealing with the topic of utopia in the fields of architecture and literature. I will also provide some insight into the broad, complex, and multifaceted discussion on utopia, its history, its definitions and terminology, and its mechanics. However, it is worth noting that since the amount of existing scholarship on utopias

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Cf. Manuel and Manuel, 1997

is quite extensive and is still growing, as will be seen, the works covered in this chapter and the topics I discuss are by no means conclusive and all-encompassing. They rather represent a selection of works which were especially helpful in structuring my own research approach to the topic at hand. The first part of the chapter is aimed at framing some of the main topics and interpretations surrounding utopia that I will be dealing with in my dissertation. It is composed of three main sections where each examines different aspects of the concept of utopia. It will first provide an overview of utopian terminology as well as different types of utopias which various scholars have identified in the architectural and literary fields as well as in the field of critical theory. This will be followed by a discussion about broader approaches to defining utopia, as well as different attempts of defining it specifically from the standpoint of the literary and architectural field. Lastly, the first segment of this chapter will delve into the idea of utopia as a critical method through examining utopia primarily based on what it *does* than on what it *is*. This chapter will also demonstrate a noticeable gap – that of a transdisciplinary research approach which compares utopian works across the fields of architecture and literature, and which focuses not only on examining the works as unified wholes, but also investigates their generative elements in search of (un)common forms, methods, and approaches. Through the knowledge accumulated within the first part of this chapter, in the second part I will propose my own working definition of utopia which will be used in this dissertation, demonstrating that utopia can be seen as a critical method, rather than a blueprint or an individual fantasy.

3.1.

Framing Utopian Research

In order to easier approach and structure the vast amounts of scholarship from different fields of knowledge dealing with the topic of utopia, I have divided some of the existing utopian scholarship into three main categories based on specific questions I wanted to answer. The first category examines the concept of utopia itself through identifying and reviewing some of its numerous types and sub-types, as well as their origins and etymology. It cover some of the main similarities and differences between the concepts of utopia, dystopia, anti-utopia, critical utopia, and others. I also address the different types of utopias in both the architectural and literary field, laying out their different goals and features. After providing a grasp of the various utopian types, the second category of sources deals with the (im)possibilities of defining utopia. I address some reasons of why – or why not – to define utopia in the first place, followed by several attempted architectural and literary definitions by a selection of authors. Through these multi-disciplinary definitions this section will show the breadth of the utopian genre as well as the different topics it can address within the fields of architecture and literature. Lastly, through examining the third group of sources I reflect upon the notion of utopia as not just a product of individual fancy, but as a critical method for reflecting on our own past and present with the aim of envisioning a better or different future. It is worth noting, however, that this overview as well as the categories that structure it, can by no means exhaust the richness of scholarship dealing with utopias. Although works mentioned here provide contributions in more than one category, in order to maintain some structure and logic to the overview, each work was placed within the category to which it contributes most. The works reviewed within this section of the chapter have been essential in forming the transdisciplinary context for this dissertation by helping to focus in on the definition of utopia as a critical method rather than a finalized product. While most of these works will be revisited in the second half of this chapter, I will now outline the main strings of thought and how they were put to use within this dissertation.

Utopia as a Developing Concept

In a compendium focusing on utopian literature titled *The Cambridge Companion to Utopian Literature* (2010), edited by Gregory Claeys, the first chapter written by literary scholar Fátima Vieira titled "The Concept of Utopia" provides us with an extensive overview of the many different utopian "types", situating them both historically and conceptually. She explains that, although More's initial intent was to name the book Nusquama, based on the Latin *nusquam* meaning "nowhere", "in no place", "on no occasion", he decided against it as he didn't want to completely deny "the possibility of the existence of such place" (Vieira, 2010, 4). Instead, he produced two other neologisms:

> "More resorted to two Greek words – *ouk* (that means not and was reduced to *u*) and *topos* (place), to which he added the suffix *ia*, indicating a place. Etymologically, utopia is thus a place which is a non-place, simultaneously constituted by a movement of affirmation and denial." (Vieira, 2010, 4)

But in order to make things more complicated, More, as Vieira explains, added another name for his imaginary island which was to be found at the end of Utopia, in a six-verse poem structured into the narrative in which the place is referred to as *Eutopia* – meaning *good place* – creating a "perennial duality of meaning of utopia as the place that is simultaneously a non-place (utopia) and a good place (eutopia)" (Vieira, 2010, 5). The neologisms, however, only begin here. Vieira continues to explain that while the initial utopias were "static" and "ahistorical", "used by the utopists to criticize the present and not to open new paths to the future" (Vieira, 2010, 9), consequently having no concept of time, the utopias which were created at the end of the eighteenth century started to focus their hopes on the future:

> "The projection of the utopian wishes into the future implied a change in the very nature of utopia – and thus a derivation neologism was born. From eu/utopia, the good/non-place, we move to *euchronia*, the good place in the future." (Vieira, 2010, 9)

Vieira argues that this outlook towards the future acquires a historical dimension which utopias didn't possess before the Enlightenment. She notes, however, that the eighteenth century also brings with it two other forms or sub-genres of utopia – *satirical utopia* and *anti-utopia* – where the main drive of the satirical utopia is "distrust", while that of the anti-utopia is "total disbelief" (Vieira, 2010, 16). These two terms should, however, be distinguished from a third,

more popular term of *dystopia*. Devised by the British philosopher and political economist John Stuart Mill, the term comes from the ancient Greek *dus* meaning "bad, abnormal, diseased" (Vieira, 2010, 16). Explaining that as "a descendant of satirical utopia and of anti-utopia, dystopia rejects the idea that *man* [my accent] can reach perfection" (Vieira, 2010, 17). She notes that the point of dystopias is for readers to realize that "social improvement – rather than individual improvement – is the only way to ensure social and political happiness" and that "the depicted future [in dystopias] is not a reality but only a possibility that they have to learn to avoid" (Vieira, 2010, 17). She also distinguished dystopias from apocalyptic writings which envision the end of days and leave no glimmer of hope. Moving closer to contemporary times, she notes that dystopian writers have "tried to make it clear to their readers that there is still a chance for humanity to escape, normally offering a glimmer of hope at the very end of the narrative" (Vieira, 2010, 17) producing thus a new form, namely *critical dystopias* – identified also as "a variant of the same social dreaming that gives impetus to utopian literature" (Vieira, 2010, 17). A specific form of utopia also appears in the 1960s which, with a changed attitude towards the function of utopia focused on "presenting views of a better future, but by no means a perfect future" (Vieira, 2010, 18) and were consequently named *critical utopias*. Lastly, Vieira introduces two more forms of utopia, one being *heterotopia* – a term used by French theorist Michel Foucault[2] denoting "spaces that present an order which is completely different – even opposite – to that of real spaces" (Vieira, 2010, 18), and *hyperutopia* – a more recent neologism which Vieira describes as a form which "forces its reader to deal with the problems of multilinear reading, of the abolition of the idea of center and margins, as well as of all form of hierarchies." (Vieira, 2010, 19)

Although Vieira introduces and explains a variety of terms related to utopias – utopias, anti-utopias, dystopias, heterotopias, etc. – these differentiations are not seen as crucial in the framework of this dissertation. All -topias are in one way or another a manifestation of an imaginary world and society which is informed by reality and creates a critique of the real world. Therefore, within this dissertation, all the different utopian categories will be examined in an equal manner, regardless of whether their intentions are based on desire or on fear. Within the text, I will proceed to refer to all different utopia types only as 'utopias', unless the distinction is absolutely necessary in order to stress a specific point.

Types of Utopia

While utopia comes in many shapes and forms depending on the types of worlds it depicts, it can also be differentiated based on its

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Michel Foucault himself defines utopias as "unreal spaces" and "sites with no real place" which have a "general relation of direct or inverted analogy with the real space of society" and "present society itself in a perfected form, or else society turned upside down". (Foucault, 1967, 3) He sees heterotopias as extraordinary but real places, "counter-sites, effectively enacted utopia[s] in which real sites […] are simultaneously present, contested and inverted. […] Places of this kind are outside of all places, even though it may be possible to indicate their location in reality." (Foucault, 1967, 4)

relationship to its context and the ways in which they were imagined. American sociologist, historian, and literary critic Lewis Mumford's in his work *The Story of Utopias* (1922) theorizes that utopias as such are a product of the *idolum* – an inner "world of ideas" in which he includes "all the philosophies, fantasies, rationalizations, projections, images, and opinions in terms of which people pattern their behavior" (Mumford, 1922, 8). The idolum as an intrinsic and highly individual source of utopian thought could therefore seem disconnected from the overall conditions of the author's historical context, as German sociologist Karl Mannheim states in his work *Ideology and Utopia: An Introduction to the Sociology of Knowledge* (1936), although:

> "utopia first arises as the wish-fantasy of a single individual and does not until later become incorporated into the political aims of a more inclusive group, […] what is new in the achievement of the personally unique 'charismatic' individual can only then be utilized for the collective life when, from the very beginning, it is in contact with some important current problem, and when from the start its meanings are rooted genetically in collective purposes" (Mannheim, 1936, 186).

Mannheim draws a direct link from utopia as a production of the individual creator to utopia as an individual manifestation of a wider societal wish or concern. This link is important to make in order to be able to investigate utopias as a manifestation of a certain historical situation. Mumford, however, based on the nature of the ideas constructed in the idolum, identifies two types of utopian works: namely the utopia of *escape* and that of *reconstruction*. The utopias of escape contain ideas "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 tried to realize our wishes in practical affairs" (Mumford, 1922, 13). The utopias of reconstruction, on the other hand, are "a vision of a reconstituted environment which is better adapted to the nature and aims of the human beings who dwell within it than the actual one", further explaining that it is "not merely better adapted to their actual nature, but [also] better fitted to their possible developments" (Mumford, 1922, 14). In other words, while the first one represents an individual's fantasies and daydreams, which are disconnected from their environment, the second one is strongly grounded in the "here and now" and prepared to act within the present in order to achieve future change. However, Mumford argues that when it comes to the realization of the ideas proposed by utopias of reconstruction, a difference is usually created between the "reconstruction of the material environment and the reconstruction of the mental

framework of the creatures who inhabit it", the first aspect being the concern of the "practical man" and the second that of "the idealist" (Mumford, 1922, 14). He continues to note that "neither the practical man nor the idealist has been willing to admit that he has been dealing with a single problem; that each has been treating the faces of a single thing as if they were separate". (Mumford, 1922, 15) And while Mumford's work was written before the Second World War, and thus somewhat oblivious to the negative connotations of some of the implications that the "reconstruction of the mental framework of the creatures" could bring about, his identification of both the social and spatial aspect of utopias is worth noting. My own definition of the social aspect of utopia is, however, rather wider than Mumford's, focusing not on the "mental framework" of people, but rather their societal framework. And while, unlike Mumford, I do not necessarily believe in the need for the exact realizability of a utopian idea to justify its critical societal function, Mumford's *The Story of Utopias* was nevertheless extremely valuable in identifying a relevant starting point of utopian theorization in the twentieth century, notwithstanding a comprehensive overview of utopian thought leading up to it.

A perhaps more philosophical and theoretical discussion about utopian types is offered by American critical theorist, philosopher, and literary critic Frederic Jameson[3] in his work *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (2005)[4]. Among various other topics, Jameson identifies the concepts of *Utopian Imagination* and *Utopian Fancy*. Building upon the notions of Imagination and Fancy taken from Samuel Taylor Coleridge's *Biographia Literaria* [5](1817) he defines Utopian Imagination as the utopian impulse, the strive to change, and the reason for imagining, while he frames Utopian Fancy as the actual utopian project which depicts how things could be achieved. In other words, Utopian Imagination is the "what" – an idea(l) on which the "how" – Utopian Fancy – is constructed. Another dichotomy which Jameson registers in his text is that of *Utopian Program* as opposed to the *Utopian Impulse*, two concepts which, while having some connection to the aforementioned two, are slightly different. The Utopian Impulse is a concept which is derived from Ernst Bloch's *The Principle of Hope* (1954), according to which, anything with a hopeful utopian impulse becomes utopic, while the Utopian Program, according to Jameson, can result in actual manifestations of utopia, be it in the form of a text, a space or city, or even a revolutionary praxis or intentional community. One aspect of the Utopian Program which is relevant in this context is the notion of *totality* which consequently defines the various sub-categories or products of the Utopian Program. Jameson explains that:

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It is necessary to note that Jameson's contribution to the theorization of utopian thought has been immense. And while there is hardly the space in any one entire dissertation, let alone in its literature review, to provide the space necessary to review and reflect upon Jameson's contribution, I will attempt to focus only on the several aspects which were most important in forming my transdisciplinary framework.

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Aside from the overarching framework for observing utopias which Jameson provides in *Archaeologies*, the work also provides an in-depth analysis on the work of Le Guin, as well as reflections on the relationship between utopia and science fiction which I will address in Chapter 6 of this dissertation. Another work of Jameson which is also relevant for this dissertation is his book *Ideologies of Theory* (2008), specifically the chapters "Architecture and the Critique of Ideology" in which he reflects on the work of Manfredo Tafuri, and "On Islands and Trenches: Neutralization and the Production of Utopian Discourse" which covers the work of Louis Marin, both of which will be addressed in more detail later in this chapter.

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On page 44 Jameson quotes Coleridge's explanation "The imagination then I consider as either primary, or secondary. The primary Imagination I hold to be the living power and prime agent of all human perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I AM. The secondary Imagination I consider as an echo of the former, coexisting with the conscious will, yet still as identical with the primary in the kind of its agency, and differing only in degree, and in the mode of its operation. It dissolves, diffuses, dissipates, in order to re-create; or where this process is rendered impossible, yet still at all events it struggles to idealize and to unify. It is essentially vital, even as all objects (as objects) are essentially fixed and dead. "Fancy, on the contrary, has no other counters to play with, but

> "Totality is then precisely this combination of closure and system, in the name of autonomy and self-sufficiency and which is ultimately the source of that otherness or radical, even alien, difference […]. Yet it is precisely this category of totality that presides over the forms of Utopian realization: the Utopian city, the Utopian revolution, the Utopian commune or village, and of course the Utopian text itself, in all its radical and unacceptable difference from the more lawful and aesthetically satisfying literary genres." (Jameson, 2005, 5)

While both the Utopian Imagination and the Utopian Impulse are relevant triggers when it comes to the production of utopias in the framework which I am dealing with in this dissertation, the Utopian Fancy and the Utopian Program – both as actual manifestation of utopian idea(l)s are more relevant, given that they refer to actual depictions of utopian alternatives.

In a more recent book written by British historian Gregory Claeys[6] titled *Utopia: The History of an Idea*[7] (2020), the author sets up a series of categorizations and definitions relating to utopian works. Already in the first sentence of his introduction he states: "The concept of utopia in every age is some variation on an ideal present, an ideal past and an ideal future, and the relation between the three." (Claeys, 2020, 13) Situating utopian not in an undefined future, but relating it to both its present and the past, he grounds it firmly into its historical context, seeing it not as a fantastical story removed from, but as one strongly related to reality. He then continues to identify three main phases in the development of utopian thought – "the mythical, the religious, and the positive […] or institutional" (Claeys, 2020, 14). While he notes that the first two phases mostly imagine "the afterlife to this life" through visions such as the Garden of Eden or Paradise, the third phase, for which Claeys notes that it is "the more institutional or constitutional" one and "is less concerned with imagining the ideal than with creating it, and reaches its apogee in modernity" (Claeys, 2020, 14), and is, as he explains, related to modern socialism and liberalism. However, while what Claeys refers to as mythical or religious utopias have some correlation to the notion of utopia I am examining within this dissertation, I argue that works from both phases were perhaps more focused on imagining an ideal world far removed from our own, losing thus any contextual connection to their historical present. The works which I will be focusing on within the framework of this dissertation are those falling into Claeys' last phase – the positive or institutional utopias.

fixities and definites. The fancy is indeed no other than a mode of memory emancipated from the order of time and space; while it is blended with, and modified by that empirical phenomenon of the will, which we express by the word Choice. But equally with the ordinary memory the Fancy must receive all its materials ready made from the law of association." *Biographia Literaria* (London, 1949 [1817) , pp. 145-146.

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Claeys is also the author of *Dystopia: A Natural History* (2017). While I do consider dystopia as such to be an sub-category of utopia, the book itself focuses more on images of the apocalypse and totalitarian systems. It does provide some insight into dystopian works of literature, but the overall focus of the book ventures too much outside of the focus of this dissertation.

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The work is a reprint of the 2011 edition named *Searching for Utopia*. Aside from the preface and the format of the book itself, there are, to my knowledge, no other major differences between the two works.

Towards a Definition of Utopia

As it will be seen from the following section, the task of defining utopia has been a much revisited one. As I will reveal by examining some of the sources, defining utopia is often a field-specific task, with definitions tending to encompass only those aspects of utopia which are relevant from the point of view of the researcher. In her work *The Concept of Utopia* (1990), British sociologist Ruth Levitas has provided an extensive overview of theorizers on utopian thought. She notes and identifies various approaches in both defining and studying utopias, acknowledging that providing a single definition of utopia is nearly impossible because each researcher is working with a different set of questions, therefore viewing utopia form a different perspective. At the same time, these varying approaches in defining utopia "in terms of content, form or function not only limit the field of study but lead to mistaken judgments" (Levitas, 1990, 208). She concludes that in the same manner as there can be no universal definition of utopia there can also be "no universal utopia, not just because needs are differently perceived by different observers but because needs actually do vary between societies" (Levitas, 1990, 213).

However, Levitas does indeed propose several approaches to defining utopia, regardless of the aforementioned problems. Based on Levitas' work, Vieira provides us with an overview of how utopia was historically defined based on four characteristics derived from Levitas' work. She notes that utopia has most commonly been defined in regard to either:

> "(1) The concept of the imagined society […]; (2) the literary form into which the utopian imagination has been crystallized […]; (3) the function of utopia […]; [and] (4) the desire for a better life, caused by a feeling of discontentment towards the society one lives in […]." (Vieira, 2010, 6)

But as will be seen from the following examples, utopia can, and has also been defined in regard to the field within which it is produced, as well as in comparison to other creative or philosophical forms similar to it.

Utopia and Science Fiction

Beginning with a set of definitions from the literary field, one of the more productive definitions of utopia comes from the writer and critic Darko Suvin. Two of the most relevant works written by Darko Suvin which deal with the relationship between science fiction and utopia have been relevant for my research are his books *On the Poetics and History of a Literary Genre* (1979) and *Positions and*

Presuppositions in Science Fiction (1988). In *Metamorphoses of Science Fiction* Suvin, among various analyses of seminal works from the science fiction genre, provides what he calls the "genealogical jungle" of science fiction as a genre, acknowledging both its connections and differences from the utopian one, as well as a chapter dedicated exclusively to utopias, more specifically to its parameters as a *literary genre*. A term he introduces, and which is essential in building up his theoretical approach is that of *cognitive estrangement* – a process that, according to him, defines the genre of science fiction. He opposes it to the concept of *historical estrangement* – which he states is reserved for utopias. Here it is visible that utopia retains a connection to its present and its past. Developing the notion of estrangement, and through providing an overview of various definitions of utopias stemming from other authors, Suvin structures his own definition of utopia:

> "…a verbal construction of particular quasi-human community where sociopolitical institutions, norms, and individual relationships are organized according to a more perfect principle than in the author's community, this construction being based on estrangement arising out of an alternative historical hypothesis." (Suvin, 1979, 49)

He continues by defining that utopia must also be "(1) a rounded, isolated place; […] (2) articulated in a panoramic sweep whose sum is the inner organization of the isolated place" – from which also stems that the description of the utopian world basically forms the narrative itself, and that "(3) a formal hierarchic system becomes the supreme order and thus the supreme value in utopia". Lastly, he states that "utopia is [also] bound to have (4) an implicit or explicit dramatic strategy in its panoramic review conflicting with the 'normal' expectations of the reader". (Suvin, 1979, 50-51) As opposed to utopia, he defines science fiction as "the presence and interaction of estrangement and cognition, whose main device is an imaginative framework alternative to the author's empirical environment" (Suvin, 1979, 7-8). He elaborates more on the differentiation between the two in his later book titled *Positions and Presuppositions in Science Fiction* (1988) where he states that "SF shares the first and last but not the two middle elements in [his] characteristic utopian structure" (Suvin, 1988, 41). Firstly, he states that while works of science fiction do indeed have to depict their own world, this is usually done "through a skeleton of epical adventure hurried along at a fairly brisk pace in which panoramic and close-up shots alternate" (Suvin, 1988, 41). In other words, the scale and the point of view from which the world of science fiction is described differs to that of utopia. Secondly, he states that while the "subject matter [of SF] will invariably deal with

power relations – not necessarily in clearly socio-political but perhaps in biological, cosmological or other terms – SF is not committed to a formal hierarchical system" (Suvin, 1988, 41).

I find that the most interesting and valuable aspect of Suvin's second book is in the conclusion of his chapter titled "Science Fiction and Utopian Fiction" where he directly correlates the genealogical connection of utopia and science fiction stating that:

> "… strictly speaking, utopia is a sub-genre of SF. But it is also more than that – it is also one of the formal and the foremost among the ideological ancestors of SF. All SF is, if not a daughter, then at least a niece of utopia – a niece usually ashamed of the family inheritance but unable to escape her genetic destiny." (Suvin, 1988, 42)

Suvin is not the only literary scholar who addresses the connection between science fiction novels and utopian literature. British historian Edward James in a chapter titled "Utopias and Anti-Utopias" found within a compendium titled *The Cambridge Companion to Science Fiction* (2003), edited by himself and Farah Mendlesohn, through providing insight into the changes which the utopian form has undergone in the twentieth century, also correlates it to the science fiction genre. Noting that "utopia has not disappeared" but "merely mutated, within the field of sf, into something very different form the classic utopia" (James, 2003, 219), he continues to discuss the development of the utopian form from More, through examples of dystopias, anti-utopias, and science fiction novels. But what is perhaps his most interesting contribution for the purpose of my dissertation, is his explanation on the differences between the classical utopias and the (science fiction) novel James states that:

> "…most classical utopias fall far short of the standards expected of a novelist. Characterization is often non-existent: the protagonists merely fulfill their necessary roles, as visitor-listener, as utopian-lecturer or as token female. Large amounts of the utopian 'novel' can be taken up with what sf writers have called 'info-dump', where one character painstakingly explains the details of his world. The plot development is perfunctory: once the visitor has arrived, he is shown or merely told about one aspect of the society or another." (James, 2003, 222)

And while this is indeed true for most classical utopian works, the examples which I am dealing with have gradually evolved, introducing more plot and characterization into their narratives. It can be speculated whether this development occurred perhaps also due to the development of the reader who, through time, needed to engage

more with the narrative.

Utopia and Literature (From an Architectural Point of View)

As opposed to Suvin who as a literary scholar deals strictly with his own field, French architectural and urban theorist, and historian Françoise Choay in her work *The Rule and the Model: On the Theory of Architecture and Urbanism* (1997) examines links between architectural treatise and the literary utopia. *The Rule and the Model* deals with the early developments of urbanism through the combination of architectural treaties and utopia. In it, Choay provides several productive notions and definitions. Firstly, she introduces the concept of *instaurational* texts – an overarching term which brings together architectural treaties, theories of urbanism and utopias. While acknowledging that it is debatable whether utopias as a literary genre should be included, she states that the fictional and imaginary basis of utopia does not "deprive it of any efficacy" (Choay, 1997, 7). She continues to explain that utopias "propose by means of critical reflection on society the imaginary elaboration of a counter-society" and that they are "organically connected with the urban theories [they] preceded, having stamped upon their form its indelible imprint" (Choay, 1997, 7). In other words, what Choay does with her book, is provide a strong correlation between a specific set of architectural and urban texts with the utopian literary form stating that both types of text have "a critical approach to a present reality" and are busy with "the modeling in space of a future reality" (Choay, 1997, 8). She notes, however, that utopia should not be considered "with respect to its content, but rather to its form, shifting our attention from recent history to the *longue durée*" (Choay, 1997, 7). Before focusing on the analyses of different architectural treaties as well as More's *Utopia*, Choay defines for the reader both the traits of the architectural treatise, as well as those of utopia. Stating that the architectural treatise:

> "(1) It is a book presented as an organized whole; (2) this book is signed by an author who recognizes it as his own and speaks in the first person; (3) the author's approach is autonomous – he does not see himself as subordinated to any discipline or tradition; (4) his objective is a conceptual method, the elaboration of universal principles and generative rules that enable creation, not the transmission of precepts or formulas; (5) these principles and rules are intended to engender and to span the built domain in its totality, from the house to the city, from building to architecture." (Choay, 1997, 16)

Her definition of utopia, extrapolated from the *Utopia* of Thomas More states that:

> "(1) A utopia is a book signed by its author; (2) a subject expresses himself in the first person singular - the author himself, and/or his spokesman, an eyewitness to the utopia; (3) the text is presented in the form of a narrative which contains a description in the present indicative of a model society; (4) the model society is opposed to a historically real society, and the criticism of the latter is indissociably linked to the description of the former; (5) the model society is supported by a model space which is an integral, necessary part of it; (6) the model society is located outside of our system of spatio-temporal coordinates: it is elsewhere; (7) the model society is not subject to the constraints of time and change." (Choay, 1997, 34)

And while architectural treaties are not the topic of this dissertation, there are some aspects of Choay's definition that could also be taken into consideration when discussing utopias, especially focusing on point 5 and the universal spread of urban principles onto the built domain.

Aside from providing succinct and productive definitions for both utopias and the architectural treaties, she also defines the two forms in relation to the outcomes they can produce. She identifies "two types of mechanisms for generating built space", one of which "developed by the architectural treatises, consist of the application of principles and rules", while the other "pending from the utopia, consists of the reproduction of models", also stating that "on the level of the imaginary" utopia offers "a device for the *a priori* conception of built space: the model". (Choay, 1997, 8). In other words, while architectural treaties, by providing *rules* for the conception of built space, can be seen as limiting and as perhaps producing continuously identical outcomes resulting from abiding said predetermined set of rules, utopias with their production of models can perhaps be seen as somewhat more conceptually flexible – with utopian *models* adapting to either their discourse, historical period, or even location.

Utopia and Architecture

Focusing less on utopian architectural projects and more on a utopian strive found in architectural projects of different scales or functions, Nathaniel Coleman relates utopia to the intrinsic drive of architecture rather than to its manifestation. In his book *Utopias and Architecture* (2005) Coleman explains that both utopia and architecture are "the result of a belief that what could be, or ought to be is superior to what is" (Coleman, 2005, 24) Nevertheless, his work was productive in providing various correlations between the utopian literary form and literary fiction, and architecture – specifically in its design

phases. He states that "as a literary form, fiction presents plausible unreality" and "architectural designs, like fictions, are the making of an imaginary realm." But, as he explains "architecture is profoundest when an architect's invention advances a commentary on the social activities it will house, as they are lived and as they might be lived" which positions architecture "between conservation of what is and proposition of improved future conditions" (Coleman, 2005, 46) – which is very similar to the position of utopia, which as he explain also "envision improved conditions intended to replace existing ones, [with] their concern [being] as much with the past and present as with the future" (Coleman, 2005, 27).

However, in his text "The Problematic of Architecture and Utopia" (2014) while again proposing to view architectural projects not as being utopian per se, but rather as having "utopian potential" or a "utopian dimension" (Coleman, 2014, 8), he does offer a definition of what a project must include in order to be considered utopian. Namely, it should consist of at least some if not all of the following elements:

> "…social and political content; a significant level of detail in the description of what is proposed; elaboration of a positive transformation of social and political life as key to what is proposed or constructed; and, not least – ethical and aesthetical – critique of the present informed by a critical historical perspective" (Coleman, 2014, 8)

Reflecting on the work of architect Nathaniel Coleman and his approach to defining utopia from within the architectural field, it is important to note that his work, while seemingly relevant to my research given that it deals with utopias from the standpoint of architecture, has only been helpful in several small segments, namely in relation to his attempt in defining utopia. The incongruence between my own research and that of Coleman is related to his view of utopia, which is more akin to the school of Ernest Bloch, or to what Jameson calls the Utopian Impulse (Jameson, 2005), than it is to the actual production of utopian architectural projects.

As will be seen later in this chapter, combining the definitions and differentiations Coleman provides in both works has helped me in producing a working definition of what constitutes a utopian architectural project, basing it on the intent of the improvement of found conditions, but not only from the spatial aspect. In other words, to be considered utopian, architecture must also contain a strong intent to affect the social and political aspects of its context.

Another relevant view on the concept of utopia in architecture comes from the Italian architectural historian and theoretician Manfredo

Tafuri. In his work *Architecture and Utopia: Design and Capitalist Development* (1972) Tafuri focuses on examining architecture form the Enlightenment period to his own present in the 1970s, tracing what he sees as architecture's slow disconnect from its social and political functions, which have been "taken away from architecture" (Tafuri, 1972, ix) by capitalist development. It is precisely these additional functions which Tafuri regards as utopian in architecture – allowing it to exist as more than just pure form. He states that:

> "The end of utopianism and the birth of realism are not distinct moments within the process of ideological formation of the 'modern movement'. Rather, beginning in the fourth decade of the nineteenth century, realistic utopianism and Utopian realism overlap and complement one another. The decline of the social Utopia sanctioned ideology's surrender to the politics of things brought about by the laws of profit. Architectural, artistic, and urban ideology was left with the Utopia of form as a way of recovering the human totality through an ideal synthesis, as a way of embracing disorder through order." (Tafuri, 1972, 46, 48)

In his later work *The Sphere and the Labyrinth* (1987), which deals with the concept of avant-garde and its relation to both architecture and urban planning, Tafuri also touches upon the disappearing concept of utopia. Beginning with a chapter on Piranesi's *Carceri*[8] to which he refers to as the "negative utopia", Tafuri provides what is essentially a reflection on the development of urban planning which occurs parallel to the development of the modernist architectural avant-garde. While the majority of the text does not reflect on utopias or their correlation to the development of urban planning, Tafuri does offer an interesting take on defining utopia in the eighteenth-century context of Piranesi noting that:

> "Utopia, then, is seen as the only possible value, as a positive anticipation, as the only adequate outlet for an intellectual work that does not want to relinquish the commitment to making projects. The theme of imagination thus enters into the history of modern architecture with all its ideological significance." (Tafuri, 1987, 29)

One last interesting definition of utopia which is proposed by sociologist Ruth Levitas in her work *Utopia as Method: The Imaginary Reconstitution of Society* (2013) proposes that we should see "utopia as architecture". She states that, seen from this perspective, utopia becomes "both less and more than a model or blueprint" (Levitas, 2013, 198). Developing this notion she describes that it is:

> "Less, in being a provisional hypothesis about how society

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Carceri is a series of 16 prints created by Giovanni Battista Piranesi in the 18th century which depict vast imaginary underground prisons.

> might be, offered as part of a dialogue, neither intending nor constituting a forecast, recognizing itself as in part a present and future. More, in inviting both writer and reader to imagine themselves, as well as the world, otherwise." (Levitas, 2013, 198)

This way of observing utopia is strongly related to Levitas' overall position that utopia should be seen as a method. While I will address this notion in more detail later on in the chapter, it is worth noting that in *Utopia as Method* Levitas provides a helpful view of utopias not as a product, but stating that it should be understood "as method rather than a goal", specifying that this method should be a "constructive rather than [a] hermeneutic" one. She continues to elaborate that this utopia-as-method "entails holistic thinking about the connections between economic, social, existential and ecological processes in an integrated way" (Levitas, 2013, 18).

Utopia and Ideology

Aside from defining utopia from the perspective of different fields, it can also be defined in relation to other theoretical concepts. Perhaps the most relevant term which is often correlated to that of utopia is that of ideology. This link is perhaps most emphasized in the work Karl Mannheim. In his book *Ideology and Utopia: An Introduction to the Sociology of Knowledge* (1936), Mannheim deals with the relationship of ideologies and utopias. Although he blurs the lines between the two concepts and it is sometimes difficult to understand his concise definition of utopias and their correlation to ideology, a productive summation of this relationship was given by Darko Suvin in his *Metamorphoses of Science Fiction*. Suvin states that, according to Mannheim, utopia can be interpreted "as any orientation that transcends reality and breaks the bounds of existing order as opposed to "ideology", which expresses the existing order" (Suvin, 1979, 39). Fátima Vieira also discusses the differentiation of utopia and ideology in her text "The Concept of Utopia" (2010), adding also the concept of "project" as a third opposing term. She defines utopia as "innate to man" and as having "a perennial and immeasurable nature" while "ideological projects are provisional solutions to transitory problems" (Vieira, 2010, 20), noting that "utopia belongs to the realm of the ideal, whereas the project belongs to the realm of idealization" (Vieira, 2010, 21). The work *Utopics: Spatial Play* (1984) written by French philosopher and historian Louis Marin, one which I will return to several more times in this chapter, also deals with the relationship of utopia and ideology. According to Marin "utopia is an ideological critique of ideology". He proposes that this critique is made possible due to utopias fictional condition which allows it to simultaneously "critically question" ideologies while simultaneously

"setting them apart in order to reflect upon the presuppositions of their internal systems" (Marin, 1984, 195) This relationship is yet another step in securely rooting utopia in the Here and Now, associating it to a dominant ideology to which it responds, providing a plausible alternative.

Utopia and the Ideal City

The last concept which is important to note, especially from an architectural perspective, is that of the ideal city. Curator Ruth Eaton, in her book *Ideal Cities: Utopianism and the (Un)Built Environment* (2002) explores the concept of the ideal city and its relationship to the concept of utopia. In her work, aside from providing a comprehensive historical overview of ideal and utopian cities from their beginnings in High Antiquity to more contemporary examples, she also provides a clear differentiation between the project of an *ideal* city as opposed to a *utopian* one. She explains that proposals for ideal cities, according to their etymology, contain both a perfected physical model of an ideal space [*idea* (ancient Greek) – an intellectual conception or representation] and a corresponding notion that "the physical form of a city [civitas (lat.) – a body of citizens who constitute a state] can both reflect and condition the workings of a society and the behavior of citizens" (Eaton, 2002, 11). But while they contain both a projective physical model of an ideal space and a corresponding social and political ordering of its inhabitants, the modes of living that they propose are not always critical or innovative in regard to their historical context. Eaton therefore defines two main types of ideal cities: *reactive* – "where the city is 'adjusted' to reflect an established social order" (Eaton, 2002, 11) and strengthen the political ideals of the system in power; and *proactive* – one which proposes a new type of social order and can therefore be considered utopian.

Utopia as...

Before moving on to the second segment of this chapter in which I will propose and elaborate on my own working definition of utopia which is strongly based on the transdisciplinary context laid out in this first part of the chapter, I want to reflect on several sources which have informed my way of reading utopia as a critical method, and which triggered my interest in utopias not just as totalizing narratives depicting idealized worlds, but as a collection of social and spatial forms which reflect and critique those of their respective historical contexts.

… A Constellation of Ideas

In the very beginning of my research, as a way of grasping the

breadth and intricacy of the field and topic I was approaching, I consulted a rather overwhelming book written by Frank E. Manuel and Fritzie P. Manuel titled *Utopian Thought in the Western World* (1997). Aside from providing an extensive and comprehensive overview of the history of utopias in the Western / European context through discussing and situating numerous utopian works and their authors, the book also provided a comprehensive investigation into the history of utopian thought with a complete overview of utopian production from Plato to the late 1970s. But instead of providing a strictly linear development of the history of utopian thought, the authors grouped the utopian works into historical clusters, which they titled "constellations". Within these constellations, the Manuels identified various common features which manifested themselves in both the utopias and their historical contexts. Aside from providing a detailed overview of utopian works, the authors also provide context into how specific utopias are situated within their contexts. The Manuels elaborated on the notion of "utopian constellations" by stating that:

> "…not all utopias can without straining be squeezed within the chronological benchmarks attached to the ideational clusters […] but one can seek out those constellations of utopias and utopian thought in each epoch that have embodied significant innovations and new content." (Manuel and Manuel, 1997, 15)

In other words, by abandoning the imperative of neatly arranging utopian works into clear cut categories and periods, they rather grouped them according to their generative *ideas*. And while the Manuels use the notion of constellations as a way of grouping various utopian works, I propose to deepen and layer the use of the term and employ it as a structuring tool for the different ideas that come up within the utopian case studies I have examined. This has allowed me to focus my research not only on the individual works and their correlations *per se*, but rather on the constellations of social and spatial forms which they imagine.

… A Train

Examining utopia as more than just the sum of its parts, but rather as a collection of numerous creative, critical, and innovative ideas has allowed me to delve deeper into the actual topics that the utopian works dealt with and how these related to their historical contexts. A text which was instrumental establishing this continuous relation of utopia to its context was one written by J. C. Davis titled "The History of Utopia: The Chronology of Nowhere" which was published in a compendium dealing with the topic of utopias edited by Gill Alexander and titled simply *Utopias* (1984). Davis' text has provided me with an essential part of building up my own working

definition of utopias. He characterizes utopia as a "train" traveling an identical route throughout history and accommodating various passengers:

> "science, transforming the secrets of nature into its laws; class, reducing vertical bonds to horizontal ones; feminism, asserting a wider citizenship against domestic subjection; the human soul, emerging from its battle with original sin into the conditioning of the unconscious; these among others may be seen to get on and off at varying points, illuminating their own history in the process but in relation to utopia only again demonstrating its potentialities and limitations. As a vehicle of the mind, utopia remains with us" (Davis, 1984, 15)

Davis sees utopia as a tool which doesn't change throughout history, and which consequently does not have a history of its own. He sees it, rather, as a vehicle which is used to investigate other topics. The topics change throughout history, but the vehicle of utopia remains the same – it just becomes temporarily inhabited by religion, science, politics, etc. Through Davis's definition, I propose that utopias can be seen as a means to an end and not the end itself – they can be seen as methods for testing the possibilities and limits of other ideas and social constructs. Utopia becomes a speculative method and not only a product of speculation. It is created and used to propose and propel new ideas. Even though, according to Davis, utopia as a vehicle may not have a history of its own, the topics which were tested and investigated through the means of utopia can be placed in their respective historical periods. Therefore, even though utopia as a method is timeless (or a-historical), utopian works themselves give us a good understanding and overview of our own history.

<u>… A Discourse</u>

Ultimately, viewing utopia as method of bringing focus to various issues and topics within our socio-spatial contexts leads us the work of French philosopher Louis Marin and his work *Utopics: Spatial Play* (1984). Similar to Jameson's work, a just overview of Marin's work would not fit the confines of this chapter. However, there are several notions of Marin's *Utopics* that were of utmost importance for building my transdisciplinary context and for defining utopia in the context of my dissertation. First of all, Marin defines utopia not as a concept, but rather as *discourse*. He states that:

> "Utopia is a discourse, but not a discourse of the concept. It is a discourse of figure: a particular figurative mode of discourse. It is fiction, fable-construction, "anthropomorphized" narratives, "concrete" descriptions, exotic, novel, and pictorial representation: these are all of its nature. It is one of the

> regions of discourse centered on the imaginary, and no matter how forceful or precise, how correct or coherent, are its theses, utopia will never become a concept." (Marin, 1984, 8)

He also states that "as a figure in discourse, utopia is written and imagined within the discourse which it criticizes" (Marin, 1984, xiv), thus being strongly rooted into the context which it is a product of. Viewing utopia as a discourse also aids in defining it as a method, which at its core, has the intent of engaging its reader into reflecting on their own historical context, juxtaposing it to that of the utopian narrative.

Through positioning utopia as discourse, Marin's work is also essential in creating a connection between the literary and the architectural, or in this case between space and text. However, both Marin's notion of "space" and of "text" are a bit wider than traditional. He initially states that "the 'content' of utopia is the organization of space as text" (Marin, 1984, 9) and that "each utopia is the 'figurative' product of possible architectural production" (Marin, 1984, 10) creating a direct connection between architectural and utopian imagination, as well as the multiple alternative worlds or spaces both afford. Marin also provides interesting insight into the process of *reading* utopias and their consequent understanding, as well as reflecting on what is *not* read or written. Stating that "the act of reading projects upon the interior screen characters and events in a film with animated spectral doubles in order to reconstitute, as the reading progresses, the story insofar as it is read" (Marin, 1984, 63) which would entail that the construction of utopia itself continuously takes place within our minds, and changes through the process of reading the text. However, it is impossible for utopia (or any such text of that matter) to provide a comprehensive description of an imagined world. However, these "white spaces on the utopic map", explains Marin "are the places for unthinkable theoretical concepts in forms to be thought about". (Marin, 1984, 140)

Marin also defines utopia as the *neutral* – a term which he defines not as "neutrality", but rather as:

> "…the span between true and false, opening within discourse a space discourse cannot receive. It is a third term, but a supplementary third term, not synthetic. This term has ties to fiction and questioning but not the imaginary, the doubtful, or the possible." (Marin, 1984, 7)

This *neutral* position of utopia is also an aspect which extricates it from an isolated and untouchable location of *nowhere*, into a *somewhere* which, while still remaining vague and undefined, still retains some strings of connection to a known or existing location and/or time.

The neutral position of Marin can also be related to the notion of "plausibility" which is discussed in Gregory Claeys' *Utopia: The History of an Idea* (2020). He positions utopia in relation to its (im)possibility and (im)plausibility stating that:

> "Neither can utopia be reduced to a psychological impulse, dream, fantasy, projection, desire or wish, though these may underpin its creation or discovery. Nor does utopia mean the search for the 'perfect' life, though it is still frequently confused with this; 'perfection' is essentially a theological concept, which, while historically linked to utopianism, defines a state that is impossible for mortals to attain in this life." (Claeys, 2020, 16)

Claeys links utopia directly to the possibilities of humans and to "human efficacy in this life" (Claeys, 2020, 18). Defining the time since More's *Utopia* until today as the "age of utopia", he calls it a time where "humankind seizes its own destiny" (Claeys, 2020, 18). He continues to state that "utopia is ultimately defined by the limits of humanity itself" (Claeys, 2020, 18), noting however, that defining this limit has always been problematic. In summation, what Claeys argues is that utopia always needs to situate itself in the realm of "plausibility", differentiating itself thus from science fiction – a genre in which this criterion is not as necessary. He therefore situates utopia in "the space between the possible and the impossible"[9] (Claeys, 2020, 20).

This is also similar to what Ruth Levitas addresses in her book *The Concept of Utopia* (1990), namely the *possibility* of utopia. She states that the possibility of utopia is not related to the direct realizability per se, but with our ability to visualize and imagine this realizability – in other words, it again relates to utopias closeness or distance to our perceived reality. While Levitas acknowledges that

> "If we are seeking a broad definition which permits the consideration of different forms and functions for utopia and which is non-evaluative as to content, the idea of the 'possible world' would seem to be the best option on offer so far." (Levitas, 1990, 219).

However, Levitas questions this utopian feature stating that "to function as criticism or compensation, utopia does not even need to be believed to be possible" (Levitas, 1990, 219). She states that "limiting utopia to the 'possible world' is what conflates the categories of hope and desire" (Levitas, 1990, 219-220), linking the aspect of hope to the realm of possibility, while the aspect of desire to the realm of dreams. And many of theories on utopia focus on the aspect of hope, and the "plausibility" of utopia, Levitas states that "utopia expresses and explores what is desired: under certain

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Situating utopia between the possible and the impossible, as a neither –nor, is also how it is located within the theory of Louis Marin which will be examined in the fourth section of this categorization.

conditions it also contains the hope that these desires may be met in reality, rather than merely in fantasy" (Levitas, 1990, 221), switching thus the basic drive of utopia from that of hope to that of desire.

3.2.

Defining Utopia as a Critical Method

After identifying the relevant works which have helped shape my own understanding of utopia, as well as situate it within the transdisciplinary context through which I will examine it, in this segment of the chapter, I will endeavor to form a working definition of what constitutes utopias in the architectural and literary field within the context of my dissertation. Based on the reviewed literature, I will begin with a short overview of what constitutes a utopian work in the architectural and literary field respectively, followed by a reflection on what does not constitute a utopia from the point of view of architecture. By reflecting on the various definitions offered by different scholars in the first part of the chapter, I will assemble a series of qualities through which I will be able to define utopias transdisciplinarily across both architecture and literature. Through these definitions, I will also reflect on the notion of utopia as a critical method, rather than an outcome or blueprint, outlining how this way of observing utopia structures and defines my research. Lastly, summing up the four aspects of my proposed utopian definition, I will reflect on the six case studies I have examined and how their structures, forms, and narratives fit within the definition.

Utopia in Architecture and Literature

Utopias can be defined as expressions of either our individual or collective wishes and desires. They can also be seen as a method which is used to critically reflect upon society and envision possible alternatives. But due to the vastness of the utopian field, it is impossible to propose a definition of utopia which would be valid throughout history and which would encompass all the creative and intellectual possibilities it offers as a method. As Claeys explains,

> "The breadth of the genre is bewilderingly large, encompassing positive ideals of much-improved societies; their negative satirical opposites, sometimes called anti-utopias or dystopias; various myths of paradise, golden ages and 'fortunate islands', and portrayals of primitive peoples living in a natural state; Robinsonades or shipwrecks; imaginary voyages to the Moon

> and elsewhere in space; and planned constitutions, model towns and various other visions of improvement." (Claeys, 2020, 16)

The task becomes even more complex when the definition needs to be applicable across two creative fields, in this case architecture and literature, given that each field produces utopian works through different methods and mediums.

Utopia in Literature

Utopian literature, although it sometimes may contain a limited number of accompanying illustrations, is generally created in the format of a fictional text of varying length. The visual representation of the text is mostly limited only to the book's cover art – an interpretation of the text which varies from publisher to publisher. The narrative of the literary utopia is set in an imagined location, or one which closely resembles reality but has been altered in order to accommodate the utopian proposal. In order to describe the imagined world, the various changes which the utopian work proposes in relation to our "reality" are depicted on the level of social interactions, spatial conditions, or both. The societal, political, and economic conditions of the utopian world, which differ from the conditions of the work's historical reality are usually better defined than the changes in the spatial conditions. While some utopian works, such as Yevgeny Zamyatin's *We*, or H.G. Wells' *The Time Machine* may contain a significant amount of spatial change in their narratives, others often deal only with proposing various societal changes while the effects to the spatial surroundings are minimal or not relevant to the narrative. The text is set in a time which can either be parallel to the present time of when the text was written, or either set in the past or in the future. The scale of the setting depicted in the utopian literary project can also vary. The narrative can be set anywhere from a small, isolated village to a city, a country, an island (as in Thomas Moore's *Utopia*) an entire planet (as in H.G. Wells' *A Modern Utopia*), or group of planets (as in Ursula Le Guin's *The Dispossessed*).

Utopia in Architecture

Unlike their literary counterpart, where the text is the main medium through which the utopian world is proposed, the architectural utopian project proposes its utopian alternative mostly through a combination of drawings and text, with varying amounts of both. The focus of the architectural utopian project is placed mostly on the changes which occur in the built environment. Unlike in literature, architectural utopias rarely place focus on the protagonist or the utopia inhabitants. The population is rather described in toto and in relation to their interaction with the built environment. The proposed societal changes are, thus, made visible through the changes

which occur due to a modification of the spatial surroundings. The repetitiveness of a specific building type, the lack of external pedestrian connections, or the strict zoning of urban functions, all have a profound effect on the way of life. However, aside from some exceptions, this way of life is rarely made explicit in architectural utopian works but is rather left to the interpretation of the viewer. Unlike the literary utopia, which can encompass virtually any scale, architectural utopias tend to focus on the scale of a city, although the size of this city could in some utopian proposals, in theory, be endless. The drawings through which the utopian works are proposed are used to depict both the systems and the specific elements which shape utopian worlds. The proposals are mostly set in an undefined or *neutral* context in order to suggest the universality of the utopian proposal and the possibility of implementing the system anywhere. In the cases when they are set in a defined context (i.e. OMA's proposal "Exodus or the Voluntary Prisoners of Architecture"), the proposal is often physically and/or conceptually removed from the context in such a way that it renders the context itself neutral or excluded. These neutral settings, or contexts, are also one of the main characteristics which set apart utopian architectural projects from non-utopian ones.

When Architecture is Not Utopia

According to Louis Marin "utopia is space organized as text and discourse constructed as space" (Marin, 1984, 10). This can be interpreted by saying that utopia is innately architectural. But is the reverse also true? Can we consider all architectural projects, regardless of their scale and social or political engagement as utopian?

Architecture as a discipline has a projective nature. Projects are always set in the future and propose an alternative version of a change to the present. However, even though they share a projective intention, I argue that not all architectural projects can be considered utopian. While the line which delineates non-utopian projects from the utopian ones is in no way fixed, clearly defined, or consistent throughout history, I propose that the two can still be differentiated.

A typical architectural project aims to propose a realizable solution to a defined problem (or a group of problems), while the utopian architectural project goes beyond the "brief"[10] in order to provide a critical stance as well as a projective proposal. Both utopian and non-utopian architectural projects are created and depicted through the use of both drawings and texts. But while these two mediums vividly and intriguingly describe the imagined cities and societies of architectural utopias, they merely provide instructional or descriptive information in non-utopian architectural projects.

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A brief in this context is considered as a set of predefined spatial, programmatic and contextual issues which the project proposal responds to. It is generally provided to the architect(s) and it functions as a base upon which the architectural project is envisioned. Going "beyond the brief" refers to a process where the architect(s) introduce their own wider set of critical questions and issues which the project reflects upon. In the case of utopian projects, I consider that going "beyond the brief" can also mean disposing of the brief in total and developing the project only (or predominantly) through developing a critical stance on the architect(s)'s own set of questions and issues.

Another difference can also be noted in the location of the proposals. Given the scale and ambition of the utopian architectural project, and the degrees in which they divert from their contextual reality, they are often proposed as completely spatially (or temporally) detached from the built reality in order to accommodate the utopian vision. Unlike non-utopian architectural projects, the utopian ones tend to mostly remain in the form of so called "paper architecture" –which, similar to their utopian literary counterpart, are not intended or possible to be realized. Utopian projects are also often self-initiated, created as a result of the architect(s)'s own interests and research questions, and not as a result of conforming to marked led agendas. A utopian project is not a project of market necessity, and can as such also be seen as a project created from a position of privilege. And while utopian projects are often identified as either singular eccentric buildings whose out-of-the-ordinary form is explained nominally as utopian, or as large-scale spatial proposals, namely "ideal cities", whose designs are based on the principles of geometrical symmetry and the ideal distribution of spaces and use, neither of these two categories necessarily defines a utopian architecture.

In the framework of this dissertation, built examples will not be defined as utopian because the process of realizing a utopian project necessarily requires compromises which dilutes and modifies the utopian idea, taking away from its imaginative aspect. A single building, while it could have a dramatic and innovative influence on the lifestyle and conditions of a larger amount of people (i.e., Le Corbusier's Unité d'Habitation[11]), the range of its spatial influence is still not wide enough to be considered utopian in a manner which is comparable to the literary counterparts. As Claeys points out, utopia also "cannot embrace every aspiration to social [and spatial] improvement: proposals to contain sewage emissions or extend public transport are not 'utopian'". (Claeys, 2020, 16) An ideal city, as Ruth Eaton proposes, also qualifies as utopian only on certain conditions, namely only in its *proactive*, rather than *reactive* form. As we have also learned in the previous sections of this chapter, not all architectural projects which are outside of market necessity, which work outside or beyond the brief, and which are of very large scale, are necessarily utopian. They can, as Coleman proposes, not be utopian *per se*, but rather have *utopian potential*, which is manifested at least through the presence of social and political content, a significant level of detail, through a positive change in the non-spatial aspects of life, or the existence of critique towards its historical social and spatial context. (Coleman, 2014, 8) However, in the framework of my dissertation, I argue that utopian potential (or Utopian Impulse, as referred to by Jameson) is not enough to qualify an ambitious and large architectural project as a utopian one. What does, however,

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Unite d'Habitation, a communal housing building designed by architect Le Corbusier and built in Marseilles in the 1950s is a built example of many of the architect's ideas and theories on modern living. Imagined as a 'city within a building' which, aside from housing its residents the building houses additional amenities such as shopping streets, a hotel, a nursery and a large rooftop terrace.

constitutes a utopian architectural project, on top of all aspects already described, is the parallel existence of both fact and fiction, reality and intention, past and future, good and bad. The "projective" ideal city, the "Utopian Fancy", the "Utopian Program" in both its spatial and textual manifestations – can all constitute architectural utopias. The role of utopia is to propose and convey alternative, innovative and sometimes radical social and spatial concepts through the use of fictional narratives and drawings. The setting of the utopian project is never "here" and "now". It is always somewhere else, or in some other time. Utopia is almost always a critique of the status quo. It is a removal from the present situation, with the aim of envisioning its plausible alternative.

Four Features of Architectural and Literary Utopias

Acknowledging that the two fields of architecture and literature innately produce slightly different utopian forms, both in their content and scale, as well as their mode of production, there is still a need to produce a working definition which will encompass the similarities, while simultaneously allowing for slight differentiations. While I must note that the definitions already provided by scholars such as Choay, Suvin, and Coleman, are all still valid when observing utopia in each field separately, some aspects of their definitions do not work transdisciplinarily. However, if we start reflecting on some of those definitions, we can slowly start approaching the task of creating a transdisciplinary definition of utopia. As Vieira explained, there are different paths to how one defines utopia and these paths can be based either on the content of the utopia, its literary form, its function, or based on its direct critique towards its context with the aim of providing a better alternative.

1.

The *format* through which utopia appears and is represented differs significantly both across the fields of architecture and literature, but also across contexts and historical periods. While it is seemingly not a specific enough attribute of a utopian work to warrant structuring a definition around it, I argue to the contrary. As Vieira notes, defining utopia through its literary form – or format – is "a very limiting way of defining utopia, since it excludes a considerable amount of texts that are clearly utopian in perspective but that do not rigorously comply with the narrative model established by More". (Vieira, 2010, 6) I would also add that defining utopia through its literary form(at) also excludes other ways of manifesting and representing utopian thought and ideas, namely those of drawings or even the moving image. Therefore, I propose to exclude the word "literary" from this

initial step of defining utopia, and rather focus only on the "format", which allows for the inclusion of non-literary methods of depiction and representation into the utopian definition.

Frederic Jameson in *Archaeologies of the Future* (2005) provides a diagram which depicts the possible outcomes of both the Utopian Program and the Utopian Impulse. Focusing on the specific outcomes he lists for the concept of Utopian Program, it is visible that "text" is only one possible utopian output, placed as the last product of the Utopian Program, together with "space and the city", "revolutionary praxis" and "intentional community" (Jameson, 2005, 5). In other words, "text", predominant in the literary utopia, is but one possible format through which utopia is conveyed. And while I will exclude the concepts of "space and the city", "revolutionary praxis" or an intentional community" from my definition of utopia in the framework of this dissertation due to the fact that they signify realized examples of utopia, and – as I have explained in a previous section of this chapter – are as such not representative of an ideal which one can strive towards, I will further elaborate on the concept of "text", offering an interpretation of it which broadens its scope. I argue that "text", when observing utopian production in the fields of architecture and literature, does not necessarily have to signify a literary text, conveyed through a written language. It can also perhaps be replaced with the concept of *description*, which would allow for the inclusion of drawings – a visual means for conveying thought. Referring back to point 3 of Choay's definition, it is visible that she

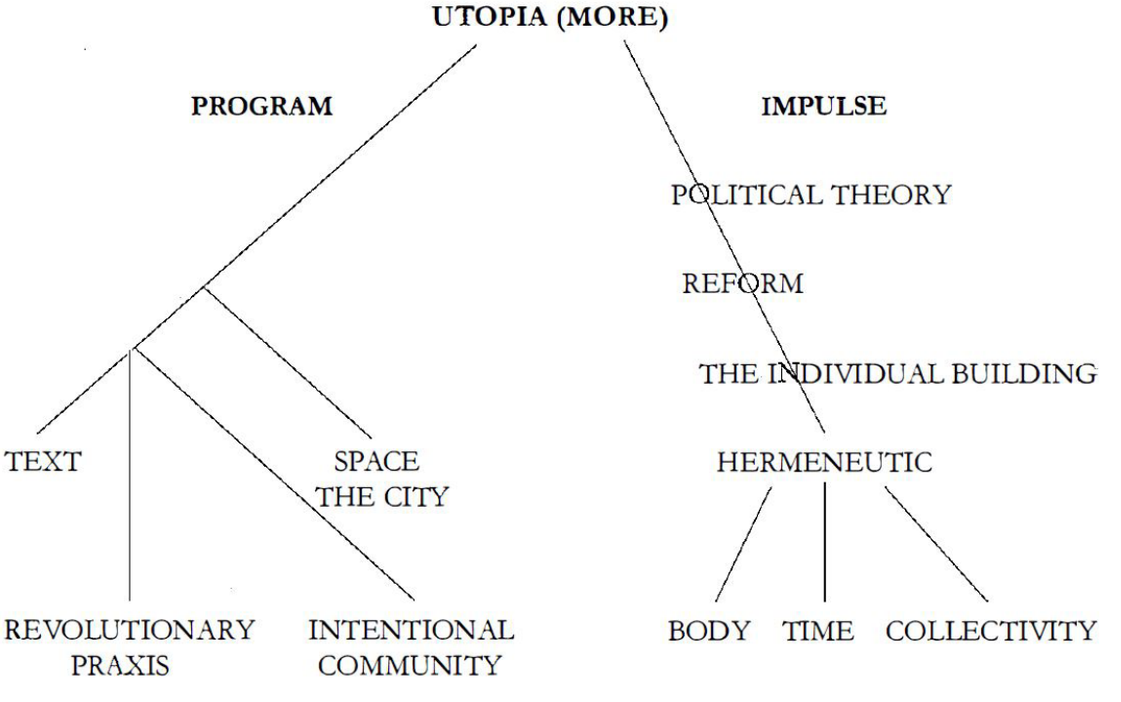

Fig. 3.1. Diagram depicting the avenues of the utopian impulse and utopian program, Frederic Jameson, Archeologies of the Future: The Desire Called Utopia and Other Science Fictions (London: Verso, 2005). 4

also includes the notion of "text" in her definition stating that "the [utopian] text is presented in the form of a narrative which contains a *description* in the present indicative of a model society". (Choay, 1997, 34) And while she does see text as limited to the form of a textual narrative description, it is a *description* nonetheless which provides the reader with insight into the imagined society and space. Lastly, in *Utopics* (1984), Louis Marin states that "utopia is both the total organization of the world-space as text and the exhaustive organization and complete system of discourse". (Marin, 1984, 10) In other words, the text of utopia provides us not only with the *description* of the world that the author imagines, but it is also a discourse within itself. Marin also provides us with a correlation of text and architecture stating that:

> "If architecture is the art of constructing buildings and/or organizing space in order to create a space where humans can live, what is its relationship to the text? If this act involves manipulating and arranging space into a system of spaces through an architectonics of "living space", what can be said of the connection between architecture and writing and drawing, discourse and blueprint, with signs arranged on a visible surface and constantly grouped and regrouped, torn apart and rearticulated into new groups? It is not absolutely sure that a dwelling or a city is a discourse translating a blueprint into language, or a written surface transposing words and ideas (i.e., desires) into sketched figures." (Marin, 1984, 113)

Therefore, the first aspect of my transdisciplinary definition of utopia constructs itself out of these various notions to conclude that (1) utopia is a discursive[12] *description* (be it visual, written, or perhaps spoken) of an alternative space and society. It is necessary to point out that the discursive aspect of the description is essential here, because the creation and broadening of discourse is seen as one of the main aims of utopias within the framework of this dissertation.

2.

Returning to Vieira and examining the third possible avenue she proposes for defining utopias, namely through their function, we see that a part of this aspect has already been covered with the first part of the proposed definition through the concept of a *discursive* description. I argue that the discursive description of an alternative and/or ideal space and society is a step towards defining utopia's function. However, it is necessary to go a bit more into detail regarding what these discursive descriptions actually provide us with. One aspect of Suvin's definition of utopia states that it is a narrative in which "sociopolitical institutions, norms, and individual

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A discursive description in this context is defined as one which elaborates on a series of ideas and topics, without directly intending to persuade the reader. The ideas are rather conveyed and then juxtaposed against social and spatial forms which are familiar to the reader, thus allowing them to adopt their own judgment.

relationships are organized according to a more perfect principle than in the author's community". (Suvin, 1979, 49) In other words, utopia identifies or invents both *social and spatial forms*, proposing their arrangements and correlations. This inclusion of both social and spatial aspects of society is also visible in Choay's definition where she states that "the model society [of utopia] is supported by a model space which is an integral, necessary part of it". (Choay, 1997, 34) Even Coleman's limiting definition focuses on the correlation of social (and in his case political) and spatial noting that for an architectural work to be considered as having utopian potential it should, among other things, have at least an "elaboration of a positive transformation of social and political life as key to what is proposed or constructed"[13] (Coleman, 2014, 8). Which leads us to the second part of my proposed definition, namely that (2) utopia imagines a space which is described through the arrangement and correlation of various social and spatial forms, some newly invented and some stemming from the author's context, but all with the aim of constructing a cohesive, inhabited space. The "inhabited" aspect of the space is essential here because it allows for the testing and evaluating of the different social and spatial forms of utopia. The "inhabiting" of utopia, with what Suvin calls a "particular quasi-human community" (Suvin, 1979, 49), is one of the essential aspects of making a utopian space close enough to our daily existence for it to be imaginable and relatable. What Suvin means by the concept of "quasi-human" is explained in his book *Positions and Presuppositions in Science Fiction* (1988) stating that:

> "Quasi-human is shorthand for saying that utopia, just as SF, always functions by reference to and comparison with the human relationships, but that, as different from SF, its figures are either human or explicitly compared and closely related to humans, such as Wells' Morlocks and Eloi, Stapledon's Venusian and Neptunian men, or Swift's Yahoos and Hoyhnhnms." (Suvin, 1988, 35)

3.

This closeness of utopian space and its inhabitants to that of our own contexts brings us to the third point of my proposed transdisciplinary definition. While Choay states that "the model society" proposed within a utopian work "is located outside of our system of spatio-temporal coordinates: it is elsewhere" (Choay, 1997, 34), I argue that this "elsewhere" or rather "elsewhen", cannot be too far removed from our own "here" and "now". To define this more precisely, Claeys introduces what he refers to as the "criterion of plausibility" (Claeys, 2020, 19). He identifies this criterion as "what differentiates science fiction [and other genres] from utopia", stating

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It must be noted, however, that due to Coleman's definition stemming from the field of architecture, the direction through which he justifies utopian potential within a work is opposite to that of the literary field. In other words, with Coleman, the production or proposal of constructed aspects is a given, while its effect on the social and political segments of life is something to be achieved.

that "it helps us to avoid reducing utopia to a psychological principle, a whimsical 'wish' or 'principle of hope' [Bloch], as well as to separate it from 'dreaming' of all kinds" noting that unlike in utopia "anything is possible in a dream". (Claeys, 2020, 19) He continues to explain that the plausibility of utopia is, in a sense, a matter of providing at least one aspect to which the reader can cling to. He gives us an example:

> "Underground worlds are implausible: a society organized according to collectivist principles but merely fictionally located underground is not, necessarily, though the particulars of its details may be." (Claeys, 2020, 19)

It is a matter of construction and correlation, providing enough *possible* to work in tandem with the *impossible* in order to achieve *plausible*. He concludes that utopia "is not in the domain of the impossible", but that it rather "explores the space between the possible and the impossible", noting also that it is not "nowhere", but that it has indeed "been 'somewhere' through much of history". (Claeys, 2020, 20) This "somewhere", positioning itself between two extremes of "here" and "nowhere", as well as the *plausible*, which can be seen as occupying the space between *possible* and *impossible*, can also be related to Marin's notion of the "neutral" which he describes as "neither yes nor no, true nor false, one nor the other" (Marin, 1984, 7). Marin continues to explain that:

> "Of course, this is not the neutral as neutrality, the ideological trick played by institutions and propped up by class rule. Neither is this the neutral as the utopic figure that seems to be freed from society as it is historically and geographically positioned but all the while constructing its perfect representation. Rather, this neutral is the span between true and false, opening within discourse a space discourse cannot receive. It is a third term, but a supplementary third term, not synthetic. This term has ties to fiction and questioning, but not to the imaginary, the doubtful, or the possible." (Marin, 1984, 7)

The neutral therefore occupies not a specific spot, but rather a space between the possible and the impossible and therefore contains within it not a concept but a discourse. Which brings us to the third aspect of my proposed definition of utopia – (3) utopia is always plausible when observed from its specific historical context. The social and spatial forms it proposes, the spatio-temporal location it positions itself in, its "quasi-human" inhabitants (Suvin, 1979, 49), must always remain in the space of plausibility, moving continuously between the possible and the impossible, while dependent on the perspective of its author and their own historical context. Once it

moves out of the space of plausibility, it can no longer be read as a utopia – given that we can no longer imagine its fruition.

4.

As Vieira explains, the "last characteristic" of her four approaches to defining utopia "is no doubt the most important one, as it allows for the inclusion within the framework of utopia a wide range of texts informed by what Ernst Block considered the principal energy of utopia: hope". (Vieira, 2010, 6-7) She further explains that through this way of defining, utopia comes to be "seen as a matter of attitude" or a "reaction to an undesirable present and an aspiration to overcome all difficulties by the imagination of possible alternatives". (Vieira, 2010, 7) Vieira's definition can also be linked to point 4 of Choay's definition stating that "the model society is opposed to a historically real society, and the criticism of the latter is indissociably linked to the description of the former" (Choay, 1997, 34), which enforces the correlation of utopia and reality even stronger. The Manuels also state that "every utopia, rooted as it is in time and place, is bound to reproduce the stage scenery of its particular world as well as its preoccupation with contemporary social problems." (Manuel and Manuel, 1997, 23) Therefore, specific utopian works can be seen as theoretical or creative responses to a set of historical conditions and challenges which are specific to the period in which they were created, as well as the immediate social, spatial, and political context of the author. In this respect, utopia can be seen as a method used to propose alternatives to the status quo with the aim of envisioning a different or better future. In his defining of architectural utopias Coleman also notes that they should at least contain the "critique of the present informed by a critical historical perspective" (Coleman, 2014, 8). This leads us to the last aspect of my utopian definition, which deals both with utopia's innate intent and its connection to its historical context. Namely that (4) utopia is a critical method which stems from a real historical context and has the aim of simultaneously reflecting on its present and providing its possible alternative.

Towards a Transdisciplinary Research Method

As a concluding part of this chapter, by summing up my proposed utopian definition through four points, I will shortly reflect on how each of them is identified and manifested in the fields of architecture and literature respectively. The definition can be seen as a collection and culmination of thoughts, methods, and theories which have been gathered through my research process. While some aspects of the definition have been triggered by architectural readings of

utopian works, a lot of them also come from the field of comparative literature, as well as from insights from authors within the field of critical theory or philosophy, which have dealt with the topic of utopia.

In order to show the applicability of the definition to my research, I will explain this directly through the use of my chosen case studies, simultaneously introducing the reader to the material, while also qualifying all the chosen case studies as utopian. It is worth noting, however, that while I will address some of the main aspects of each case study, I will not elaborate on them in detail, as this will be done extensively within the case study chapters. Summing up, the proposed transdisciplinary definition of utopia states that:

(1) Utopia is a discursive description (be it visual, written, or perhaps spoken) of an alternative space and society.

(2) Utopia imagines a space which is described through the arrangement and correlation of various social and spatial forms, some newly invented and some stemming from the author's context, but all with the aim of constructing a cohesive, inhabited space.

(3) Utopia is always plausible when observed from its specific historical context.

(4) Utopia is a critical method which stems from a real historical context and has the aim of simultaneously reflecting on its present and providing its possible alternative.

Ebenezer Howard's To-Morrow: A Peaceful Path to Real Reform (1898)

Howard's work is predominantly presented in the form of a book, providing most of its descriptions in the form of text (1). However, aside from the larger written part, both editions of the book also contain drawings which provide additional information on his proposed utopian model. Howard's proposal is also a discursive text, as it is focused on proposing a series of ideas dealing with the possibility of imagining and creating the Garden City, without ever trying to convince the reader that is approach is the only possible or appropriate one. Rather, through a series of comparisons with his historical context (4), and references to existing works and texts by other authors, Howard proposes what he sees as better alternatives for dealing with economic, productive, and spatial issues of his time. He envisions both an economic model which will allow the founding and funding of the Garden City, as well as a comprehensive urban model which would aid in its construction (2) and provide a better quality of life to its inhabitants then the one they have in the cities of his historical context. Lastly, because his proposal is strongly

rooted in the context of late nineteenth century Britain, and because Howard did have ambitions of realization for his Garden City model, all aspects of his proposal are plausible (3), even today.

H. G. Wells' The Time Machine (1895)

Wells' The Time Machine, being a literary utopia, is described fully through the form of text. This text is also discursive (1) because it conveys various ideas about the origins of this distant imagined future, laying them out in detail throughout the narrative. *The Time Machine* also provides a continuous correlation between the author's (or in this case the Time Traveler's) context, and the distant future world he encounters. Similarly, the narrative itself, through the use of exaggeration, provides a critical reflection on Wells' historical condition, most notably on the relationship between social classes (4), by constructing a world in which the bourgeoisie and the working class have separated into two different species and inhabit two different physical spaces within the narrative (2). And while the aspect plausibility (3) might be questioned in this case, noting that this radical evolutionary aspect of the narrative is not very convincing, I argue that the treatment of the Eloi and the Morlock as two completely separate species is perhaps reading too literally into the work. One way of addressing the plausibility of the Eloi and the Morlocks is through the already discussed concept of the "quasi-human" inhabitants (Suvin, 1979, 49) through which we view both "species" as an evolutionary human "variant" which, given the eight-hundred-thousand-year gap between Wells' historical context and the world described in the narrative is not so impossible. Another way of looking at it – which I will also discuss in more detail within the chapter dealing with this case study example – is metaphorically, namely through the concept of cannibalism. As John Huntington in *The Logic of Fantasy: H.G. Wells and Science Fiction* (1982) states:

> "Throughout Wells' early work cannibalism is a test of difference: if cannibalism or the fear of cannibalism is involved (as with the Morlocks and the Eloi), then the two species are really one, but if it is not involved, then they are separate." (Huntington, 1982, 61)

In other words, while the Eloi and the Morlocks are nominally presented as two different species, the "fear of cannibalism" which is present in the narrative provides insight into the fact that they are not in fact two different species, but rather convoluted versions of the same – human – one. A species whose members are differentiated (metaphorically) based on the social class which they are descendants of. While Wells does provide descriptions which offer both different physical and cognitive features of the two groups, the idea the social

gap becoming so prominent as to force two social classes both physically, intellectually, and territorially apart is – while radical – not *impossible*, at least in some respects. It is on the far side of the scale, but I argue it doesn't tip it.

Ludwig Hilberseimer's Metropolisarchitecture (1927)

Hilberseimer's proposal is, similarly to Howard's, presented in the form of a book which through a series of correlations with projects and conditions from the author's context proposes what he envisions as more appropriate alternatives (1)(4). In his book, Hilberseimer develops a series of spatial forms and approaches that constitute the modern metropolis. And while some readers familiar with Hilberseimer's work might object to classifying his work as utopian due to the lack of proposed social forms, I argue that this lack, or rather scarcity, is actually fully congruent with the utopian world he proposes. His focus, stemming strongly from his historical context, is mostly on the productive aspects of human life in its response to the developing condition of capitalist mass industrial production, bringing all other social conditions to a bare minimum (2). Lastly, the plausibility of Hilberseimer's proposal might also be brought into question. His work, similar to that of Wells, is also located towards the edge of the plausible scale, this time tipping it more towards possible. In other words, the spatial forms he proposed in his work were already constructed at the time, and therefore represented possible and probable within his context. But while there have certainly been architectural and urban projects similar in to that of Hilberseimer, the sheer scale of the metropolis in the configuration that he proposes has, nevertheless, never came close to fruition, retaining *Metropolisarchitecture* within the realm of the plausible (3).

Yevgeny Zamyatin's We (1921)

As Hilberseimer's literary counterpart, *We* is also depicted through the form of a book. However, unlike Wells' narrative which is written in a way more akin to traditional utopias where the "tour guide" just depicts the utopian world and its concepts, without urging any strong judgment, the Zamyatin's work is written differently. Conceived in the form of journal entries written by the protagonist, the narrative begins by trying to convince the reader of the perfection and supremacy of the depicted utopia world. While this may initially disqualify the text as discursive, I argue that it does not because as the story continues, the character himself starts to doubt and question his own convictions as well as the perfection of the world he inhabits, opening the discourse and the ideas proposed within it up to interpretation (1). The critical aspect of the work is also slightly different when compared to Wells, especially in its

connection to its historical context. Zamyatin does indeed include references to existing historical characters, as well as concepts of theoretical physics, creating thus a strong link to his context. However, the critique here, due to the form of the narrative itself, is also constructed in a different way. The protagonist does indeed directly critique *his own*– fictional – historical context as being far less superior than his own but given that we are dealing with a dystopian work, what Zamyatin proposes through the depicted world of the One State, and the point of view of his protagonist, is not a better alternative to his historical condition, but rather a warning. And while the path towards establishing critique is not as straightforward in Zamyatin, the critique is nevertheless present, and strongly rooted in the author's historical context (4). Setting the time of the One State somewhere between "today" and the total annihilation of the human race, with but *One* State seemingly left standing, Zamyatin's proposal falls neatly within the plausible scale (3). While the total combination of the social and spatial forms that he proposes – the totalitarian system, the glass geometric city, the complete control of the citizen's daily lives (2) – is perhaps unlikely, it is not impossible.

Superstudio's 12 Ideal Cities (1971)

Superstudio's *12 Ideal Cities* project may seem difficult to review at first, as it contains more than one proposal. I argue, however, that instead of reading each city as an enclosed solitary entity, the project should be viewed as a *pastiche* consisting of various urban narratives[13], each reflecting on one aspect of its historical context and developing a critical reflection on it (4) through exaggerating various social and spatial conditions (2). The project, while originally created only as text, was subsequently extended to also include a set of axonometric drawings, as well as photo-collages which were used to describe different aspects of the twelve cities in more detail. The project was even elaborated into an audio-video installation, consisting of both project drawings and images taken from its historical context (magazine cut-outs, postcards, advertisements, etc.). The project texts provide a series of discursive descriptions, each depicting a specific city, the design and societal organization of which is constructed from an existing urban planning trope (1). And while some singular cities depicted within the project might be impossible, by observing the ideas behind the cities and by evaluating the project as a collection of narratives, building up a singular city, allows for the leveling of the plausibility scale (3).

Ursula K. Le Guin's The Dispossessed (1974)

Lastly, Le Guin's The Dispossessed is perhaps the most comprehensive utopian work of the six. Within the narrative, Le

13
Cf. Quesada, 2011

Guin proposes not one but several worlds, each with their own social and spatial systems, some even inhabiting their own planets (1) (2). And while the idea of an interplanetary narrative may seem far removed from any historical context, her work, and the worlds she proposes, are firmly rooted and critical of her historical reality. Each world she proposes represents a reduced version[14] of an existing political system or ideology, supported by its own social and spatial forms. And while the worlds, seen in isolation, perhaps don't offer the strongest of critiques towards Le Guin's historical context, the interrelations between them surely does (4). As for the plausibility of *The Dispossessed*, I argue that while some aspects of the work such as interplanetary and intergalactic travel and inhabitation are perhaps at this point in time still improbable, they are nevertheless not impossible (3).

14
Cf. Jameson, 2005

Chapter 4

Case Study 1

Ebenezer Howard's *To-Morrow: A Peaceful Path to Real Reform* and H.G. Wells' *The Time Machine*

To-Morrow: A Peaceful Path to Real Reform

During the last decade of the nineteenth century, British stenographer, inventor, and thinker Ebenezer Howard (1850 – 1928) began to work on his proposal which is today best known by the name of its 1902 second edition print: *Garden Cities of To-Morrow*. While the proposal for the Garden City model is known to most in its book form, it began, in fact as an essay titled "A City of Health and How to Build It", written as a response to Benjamin Ward Richardson's book *Hygeia: A City of Health* (1876). Triggered by the social and spatial issues affecting both the English city and its countryside, which occurred as a result of rapid industrialization and the development of the capitalist system, as well of several years of heavy droughts which negatively affected the rural areas, Howard started to develop illustrated lectures through which he "spread the message of social and economic reform through the building of new cities" (Beevers, 1988, 30). By gathering followers and supporters he was finally able to publish the first edition of his book under the name *To-morrow: A Peaceful Path to Real Reform* in 1898.

In it, Howard proposes an alternative living model which combines the best qualities of both the city and the countryside. Although Howard was not an architect or urban planner, his utopian proposal for the Garden City model offered not only an image of an idealized society and its economic system, but also a spatial system to accommodate both. As such, Howard's model – albeit technically not an architectural or urban planning proposal in nature, due to the lack of the authors formal pedigree – is still to this day included as a relevant, if not canonical example within the history of urban planning (see Fishman, 1982; Eaton, 2002; Aavermaete and Gosseye, 2021; Watkin, 2000; etc). Howard bases his proposal on a theoretical model of "The Three Magnets", a diagram through which he visualizes various social and spatial conditions at the turn of the 20th century. Describing both the positive and negative aspects of the "town" and the "country", Howard proposes a possible third location – the "town-country" which would provide only the benefits of both. He envisions to relocate people from the grey and unhealthy towns back into the lush nature of the countryside. But instead of advocating for a purely rural setting, Howard weaves together the best of both worlds to create a town model which is smaller in scale than the modern city yet offers all its amenities. The Garden City model is located within a green natural environment, surrounded by ample agricultural land, yet functioning with all the benefits of a city's infrastructure. And while the proposal is mostly known in the architectural and urban planning field for its spatial component, most of his text focuses on setting up an innovative economic model. Through several of the book's chapters, Howard details a financial system through which a Garden City could be financed, built, and maintained in the long term.

Howard lays out his proposal through the use of both text and a series of illustrative diagrams. However, the two editions differ slightly in content. While the 1898 edition (*To-morrow: A Peaceful Path to Real Reform*) consists of an Introduction, fourteen chapters depicting various aspects of the proposal, an appendix discussing the topic of water supply, the better known 1902 edition (*Garden Cities of To-Morrow*) consists of one chapter less, a postscript, and is missing the appendix. The amount and reproduction of the drawings and diagrams accompanying the books also differs. While the first edition contains seven of Howard's original diagrams, reproduced in full colour, the second edition cuts the number of drawings to only four, all rendered in black and white. Each of the chapters through which Howard lays out his proposal depicts a specific aspect of the Garden City model. Beginning with a short quote from one of his many referent thinkers, each chapter provides us with ample references, reflections, and critiques to his historical context. Towards the end of the book, Howard reflects on the possibilities of implementing the Garden City model and some of its potential consequences, as well as detailing some of the references upon which his proposal was based.

Howard's proposal for the Garden City model will be the only one of the case studies dealt within this dissertation that has actually been realized. However, since through the process of its realization most of Howard's original ideas were radically changed,

it is still possible to view the model of the Garden City as separate from its realized versions. For the research itself I have focused mostly on the first (1898) edition of the work, as it contains more chapters, more drawings, and a more evident focus on the development of so-called "Social Cities" – the conglomerations of Garden Cities, that are viewed as Howard's actual goal of the proposal.

The work of Ebenezer Howard has been discussed in numerous histories of urban planning. Two authors focusing most in depth on it were Robert Beevers in *The Garden City Utopia: A Critical Biography of Ebenezer Howard* (1988) which focuses exclusively on Howard and his work; and Robert Fishman's *Urban Utopias in the Twentieth Century: Ebenezer Howard, Frank Lloyd Wright, Le Corbusier* (1982) which, as the title already suggests, compares the works of Howard to those of two other seminal architects, contextualizing his work more within the lineage of large scale architectural and urban projects of the twentieth century. Both titles, provide a detailed and extensive review of Howard's proposal, situating it in its context and reviewing the realizations of several Garden Cities based loosely on Howard's model. However, they do not significantly reflect on the utopian aspects of Howard's proposal, nor do they critically acknowledge the full relevance of the work within the wider history of utopian urban ideas. An additional title which is worth mentioning in this section is the facsimile print edition of *To-Morrow: A Peaceful Path to Real Reform* (1898) which, published in 2013, contains a running commentary written by Peter Hall, Dennis Hardy and Colin Ward – all three of which are historians and/or professors of urban planning. The edition provides extensive insight into all aspects of Howard's proposal, situating his own references (which appear densely throughout his proposal) within their historical context, and outlining their relevance in Howard's proposal.

This version, published by Routledge in 2003 in the original English language, was the one I used as a primary source for this research.

The Time Machine

The Time Machine is the first fictional novel written by English writer Herbert George Wells (1866-1946). It was originally published in 1895 as a serial form story in five issues of *The New Review,* and subsequently that same year as a book. Situated in the same historical and spatial context of late nineteenth century England, H.G. Wells uses his fictional novel to reflect on his historical condition, specifically the growing differences between the social classes which have been exacerbated due to rapid industrialization and the developing capitalist economy.

The story follows an adventure of the protagonist – the Time Traveller – in his venture to a distant future with a time machine of his own making. During his stay in the year 802, 701 he encounters various changes to both the environment and its inhabitants. Through slowly discovering different aspects of this future world, the Time Traveller contemplates and speculates on the events which brought about this future.

The world he visits is one of "mankind at its sunset", where most of the built environment seems like a remnant of a previous, more advanced people than the one which he encounters. Scattered throughout the green are communal halls in which lives a more simple and benign human species: the Eloi. The Time Traveller concludes that the Eloi must be a result of humans having solved all their problems and strife, and having eradicated war, conflict, and disease. Having nothing left to worry about, their minds and their bodies have lost their power as they are perfectly content living a life of pure pleasure and enjoyment. However, as time passes, the Time Traveller discovers things are not quite as they first appeared. He realizes that the world is, in fact, inhabited by two different subspecies of humans, one of which – the Morlocks – live underground. Through maintaining a vast underground network, the Morlocks sustain the Eloi, while simultaneously feeding on them.

While *The Time Machine* is most commonly considered a science fiction novel due to its future-oriented narrative and its speculative use of science and technology, the way it critically deals with the topics of its time and the way its narrative is structured also situate it within the utopian genre: written from the first-person perspective, that of the Time Traveller, the work follows a typical setup of a utopian literary novel. After finding himself in a distant future, the Time Traveller slowly discovered information about his new surroundings. He is guided through the future world by a host, an inhabitant of the future which is in this case an Eloi woman named Weena. By learning about the future world and through speculating on the possibilities of how it came to be, the Time Traveller also often compares it to the conditions of his on historical context. Through speculating on the development of the future world and its inhabitants, the Time Traveller (and Wells through him) reflects on the possible repercussions of capitalism and the growing class differences between the bourgeoisie and the working class/proletariat. By offering different views on how the future came about, Wells proposes possible futures and alternatives to his historical context. Given that the work contains multiple explanations of a future world, some of which seem utopian and some of which are quite evidently dystopian, it provides itself as a rare literary example in which the notion of utopia as a critical method can be tested. The work has also been defined as anti-utopian (Huntington, 1982): a form which differs from the dystopian due to the lack of consistency usually found in the utopian/dystopian from. As explained by Huntington in *The Logic of Fantasy*, "the utopian-dystopian form tends to construct single, fool-proof structures which solve social dilemmas, [while] the anti-utopian form discovers problems, raises questions and doubts" (Huntington, 1982, 142). It is these doubts and questions that give the novel its critical layer. The idea that the same vision of a built environment (or at least a part of it) can depict both a positive and a negative utopian vision is one which will be explored not only through this case study but also throughout the dissertation.

The Time Machine is structured out of seventeen chapters through which the story and the depiction of the future world slowly unfold. The first three and the last three chapters are set within the Time Traveller's own time, that of the late nineteenth century/early twentieth century England, while the other chapters are set in the future year of 802, 701.

In the last chapter, entitled "Epilogue", Wells' own voice is perhaps heard most clearly, asking himself (and the reader consequently) if we can perhaps still change this future in which our own systems inevitably destroy us. And although the work is one of the early examples of dystopian fiction or that of the science fiction genre, due to the grim potential future that it depicts, Wells' utopian spirit is clearly visible in the last chapter, urging for action for a hope of a better future.

The work of H. G. Wells has been studied in greater detail and much more often than perhaps any of the case studies I have examined. Being a pioneer of both the science fiction genre as well as modern utopias, the amount of scholarship dealing with Wells and his work far exceeds the limits of this overview. And while his work has found its way into most if not all research dealing even remotely with the topics of literary utopia and/or science fiction, the two which were most relevant for my own research and which allowed me to gain insight into Wells' context as well as speculate upon some of his authorial intentions were John Huntington's *The Logic of Fantasy – H. G. Wells and Science Fiction* (1982) and the several chapters of Darko Suvin's *Metamorphoses of Science Fiction – On the Poetics and History of a Literary Genre* (1979) which deal specifically with Wells and his work, focusing also on *The Time Machine*.

The Time Machine was originally written and published as a serial, before being published as a book. And while the text of the two versions differs, the book is better known and predominantly referred to in other research. For the research itself I have used a 2018 Penguin Random House Vintage Classics Reprint, in the original English language.

4.1.

The Turn of the Century

H. G. Wells and Ebenezer Howard created their works within a context that was soon to become the modern metropolis. All social and spatial aspects that would within the following decades give birth to a new urban form were already brewing. However, industrialization still brought with it negative connotations: increased social and class differences, over crowdedness, loss of community, low wages for the working class, bad hygienic conditions. The city and its inhabitants were not yet adapted to new ways of living, working, and producing. Opposing social and spatial forms still existed simultaneously – fighting to remain relevant and moving towards positions of dominance[1]. The turn of the twentieth century was a period of dichotomies under turmoil: town and country, the working class and the bourgeois, the individual and the community, revolution and reform, the Elois and the Morlocks, capitalism and socialism, past and future, 'us' and 'them'. Both works examined in this chapter respond to this complex and dynamic context and use the various dichotomies present within it as trigger and inspiration for envisioning new social and spatial forms. Written within the context of nineteenth century England they provide a dense and multi-layered discourse, especially in relation to the development of utopian thought. With various strong political, philosophical, and scientific voices at play within their context, the two works manage to evade fitting within a strict utopian box and are therefore seen through this comparison as a sort of bridge between the *before* and *after* - between what are considered classical utopian works and the more modern and diverse forms of utopian thought which emerge in the twentieth century.

The following chapter is structured out of two main segments. The first aims to situate the two works within their historical and utopian context. After shortly identifying some of the most pertinent topics at play in the late nineteenth century England, I identify some of the main ways in which the two works address these topics and how that consequently structures their approaches as well as their narratives. This segment ends with situating the two works within the various strains of the utopian genre which were developing at the time. The second part of the chapter is dedicated to an in-depth

1

Cf. Hall, 2014; Engels, 1892/2005; Marx, 1848/2010; Beevers, 1988, Manuel and Manuel, 1997, etc.

juxtapositional analysis of the two utopian works through four scales – small, medium, large, and extra large – noting the social and spatial forms which the authors used in each to propose their utopian alternatives. Each scale first focuses on the textual analysis, after which a reflection on the drawing analysis is provided which explains, in short, which drawings were created for each of the scales, what spatial forms they depict, and what were some of the challenges in this aspect of the analysis. The chapter concludes with a reflection on some of the main methods used by the authors to critically reflect on their historical contexts through their utopian narratives, and by noting which scales and which social and spatial forms were the predominant ones in proposing the utopian alternatives.

An Eventful Transition

The nineteenth century can be described as a pivotal one in structuring our modern times. With its numerous scientific and technological inventions, as well as newly found knowledge into the human condition itself (through the scholarship of Charles Darwin, Sigmund Freud, and others) the century has brought us new ways of seeing, understanding, working, and being. And while many of the developments and knowledge have made our lives easier in some respects, they also resulted in various negative developments and conditions. In response to these, some utopians have sought an antidote which would return them to a previous, seemingly more perfect era of harmony where they would find refuge in nostalgic depictions of pastoral past times, devoid of industry and mechanization with the aim of recovering both the scale and the feeling of community. Other utopian works – perhaps more inherently modern ones –have gotten into grips with their newly developed reality, and have actively worked within it, weaving the productive and positive aspects of industrial development with a search for possible solutions to the various negative conditions of the time. American historian Lewis Mumford in *The Story of Utopias* (1922) depicts this ambivalent context and atmosphere, stating that:

> "Those machines whose output was so great that all men might me clothed; those new methods of agriculture and new agricultural implements, which promised crops so big that all men might be fed – the very instruments that were to give the whole community the physical basis of a good life turned out, for the vast majority of people who possessed neither capital nor land, to be nothing short of instruments of torture." (Mumford, 1922, 71)

There is a disconnect between the intentions behind new technologies, which promise an easier and better life for all, and their

implications for the working segment of the population. A chasm appears between the various social classes, creating dichotomous social and spatial conditions. On one end is the working class – the proletariat – who Karl Marx defines as a "class of modern wage laborers who, having no means of production of their own, [were] reduced to selling labor power in order to live" (Marx, 1848/2010, 15), which is flooding to the cities in search of work, consequently overloading the existing housing capacities and being forced to live in horrid spatial and hygienic conditions. And on the other we have the bourgeoisie – "the class of modern capitalists, owners of the means of social production and employers of the wage labor" (Marx, 1848/2010, 15). But the cities themselves were not yet adapted to the new modes of production and living: the massive influx of new, low-income, working class inhabitants led to the occurrence of massive slum areas in large cities such as London, where people were forced to live in crammed spaces, with extremely bad hygienic conditions. The main issue of the period could be pinpointed to the growing disparity between the classes which resulted in horrid living conditions of the working class, which was largely ignored



Fig. 4.1. Gustave Doré, London: A Pilgrimage (1872)

by the bourgeois.[2] This disparity – its spatial as well as its social manifestations – would become the major topic for most utopias of the period.

Dealing With Social and Spatial Dichotomies

Due to its complex and changing conditions, the nineteenth century marks a returning popularization of the utopian genre. As Mumford again explains:

> "In this new world of falling water, burning coal, and whirring machinery, utopia was born again. It is easy to see why this should have happened, and why about two-thirds of our utopias should have been written in the nineteenth century. The world was being visibly made over; and it was possible to conceive of a different order of things without escaping to the other side of the earth." (Mumford, 1922, 70)

But this "being made anew" didn't, however, come without struggle. Through the turmoil, which was a result of various spatial and social dichotomies, the utopian genre begins to change in various ways[3]. However, the utopian approach which has perhaps dominated the period in terms of its overall socio-political influence was that of the so-called "[critical] utopian socialists". This category, although already present at an earlier time, was identified in the 1850s by Karl Marx and Friedrich Engels, referring to the works of thinkers such as Charles Fourier[4], Robert Owen[5], and Henri de Sain-Simon[6]. As described by Robert Fishman in *Urban Utopias in the Twentieth Century: Ebenezer Howard, Frank Lloyd Wright, Le Corbusier* (1982): "two themes dominated utopian socialist planning: first, a desire to overcome distinction between city and country; and second, a desire to overcome the physical isolation of individuals and families by grouping the community into one large 'family'" (Fishman, 1982, 14). In a sense, the intent was to remove any dichotomies. Most proposals revolved around a complete abolition of the class system, rendering all people equal in all ways. These intentions were, however, criticized by Marx and Engels noting that:

> "The undeveloped state of the class struggle, as well as their own surroundings, causes Socialists of this kind to consider themselves far superior to all class antagonisms. They want to improve the condition of every member of society, even that of the most favored. Hence, they habitually appeal to society at large, without the distinction of class; nay, by preference, to the ruling class." (Marx, 1848/2010, 32).

2

Cf. Hall, 2014; Engels, 1892/2005; Manuel and Manuel, 1997

3

There are two main types of changes which are occurring within the utopian genre simultaneously in this period: (1) a change in the literary form of utopian works through which both narrative and characterization slowly become much more relevant; and (2) a growth in the number of overall topics which utopian works deal with. The first change, while perhaps not as relevant from the architectural perspective as it occurs predominantly in the utopian literary form, is most clearly explained by Tony Burns in *Political Theory, Science Fiction, and Utopian Literature: Ursula K. Le Guin and The Dispossessed* (2010). Burns notes that the twentieth century is witness to a switch from what he considers a "traditional literary utopia" signified by relatively straightforward depictions of utopian worlds often lacking any real plot or characterization, towards what he defines as "utopian novels" (Burns, 2010, 134) in which more focus is geared towards the narrative which supports utopia's descriptive aspects. In other words, the way in which literary utopias are written and the way in which they engage with their reader begins to change. And while this is a process which extends over several decades, I argue that some aspects of this are already visible in Wells' *The Time Machine*. While the characters developed by Wells are still representatives of a specific type rather than fully fledged individuals, the narrative itself has developed further from being only a dry and action-less description of a future utopian world. Following the adventure of the Time Traveler, the reader becomes much more engaged in following the journey of the main character in his discovery the future year of 802, 701. The second set of changes which occur in the utopian form in the course of the nineteenth and early twentieth century deal more with the overarching topics the utopian works engage with, and consequently the new utopian (and sometimes

Both Howard's *To-Morrow* and Wells' *The Time Machine* seem to fit perfectly within the main utopian currents of the period, but there are various aspects of the two utopian narratives which set them apart from the utopian socialists, framing them as works which were able to take a step further in integrating and accepting the modern impulse into their narrative, rather than just reverting to an already tested and comfortable historical model.

The works of Howard and Wells could also be identified as examples of "Utopia Victoriana" – a utopian category which was most prominently represented by authors such as Edward Bellamy[7] and William Morris[8] and which signified utopian narratives in which change was achieved through peaceful means[9]. However, while Howard's work does indeed propose a peaceful transition to his Garden City model, the events which led to Wells' imagined future are much more ambiguous. And while Marx, together with utopian thinkers of the mid-nineteenth century had argued that the only way to achieve any type of real change and the deconstruction of class society was through the means of revolution, the utopian socialists which preceded him, and the writers grouped under the Utopia Victoriana umbrella which succeeded him, believed that the dismantling of class antagonism could be brought about through peaceful methods and through reform. As Marx explained: "they [the original utopian socialists] reject all political, and especially all revolutionary action; they wish to attain their ends by peaceful means, necessarily doomed to failure, and by the force of example, to pave the way for the new social Gospel" (Marx, 1848/2010, 32). And while both Howard's and Wells' work lack any obvious revolutionary process, I argue that the "Utopia Victoriana" category is perhaps here reserved more for Howard than for Wells. Howard's title already makes clear that his proposal is a "peaceful path to real reform", and this reform is to be achieved step by step by slowly implementing change. He explains that:

> "a successful invention or discovery is usually a slow growth, to which new elements are added, and from which old elements are removed, first in the thought of the inventor, and subsequently in an outward form, until at last precisely the right elements and no others are brought together." (Howard, 2003, 120)

But regardless of Howard's work containing more features of Utopia Victoriana, both works attempt to accommodate the changes brought about by industrialization into their narratives instead of fighting against them. They work with the dichotomies of their time and embed them into their concepts, embracing them almost as a methodology. And while I will analyze all the various (dichotomous

literary) forms that come out of those differing topics. As Manuel and Manuel explain in *Utopian Thought in the Western World* (1997), the first part of the nineteenth century was marked by a "vast body of polemical, critical thought about the nature of contemporary society" which was produced by authors such as Henri de Saint-Simon, Robert Owen or Charles Fourier, and "accompanied by grand discursive systems that laid down the principles for a future ideal world" (Manuel and Manuel, 1997, 759). These works inspired a short period in which utopians, influenced also by the writings of Marx and Engels, were much more actively engaged in political action, calling for immediate revolution and social change, without being busy with "painting pretty pictures of the future" (Manuel and Manuel, 1997, 759). Towards the end of the nineteenth century, however, the focus of utopia changes yet again, which is especially evident in the British context. Termed by the Manuels as "Utopia Victoriana", these works were more reminiscent of the early nineteenth century socialist utopias, and proposed peaceful transitions to a more just society. As the Manuels explain, "the thornier problems of man's affective and psychic relationships, expressly his sexuality, which had absorbed Saint-Simonians and Fourierists, and the apocalyptic prologue that was bound up with the Marxist utopia were bypassed in the Victorian utopia, as the novelists set about fashioning pleasant state socialist or free socialist or state capitalist utopias. No blood was shed in the storybook transition from anarchic industrialism to the agreeable planned society." (Manuel and Manuel, 1997, 760)

4

Charles Fourier (1772 – 1837) was a French philosopher and utopian socialist thinker. He is most famous, in this context, for his Phalanstery proposal which was a utopian community based on what he identified as the twelve "suppressed and natural passions" (Eaton, 2002, 127) according to which people would be grouped. As Ruth Eaton explains, "he envisaged communities based on shared

and non-dichotomous) social and spatial forms found within the works in much greater detail in the second part of this chapter, I will note some of the main ones which most strongly relate the historical contexts of the two authors to their imagined narratives. I will do this through the structure of what Darko Suvin identifies in *Metamorphoses of Science Fiction – On the Poetics and History of a Literary Genre* (1979) as the "frame-within-a-frame". As Suvin explains the "frame-within-a-frame" structure is one in which the narrative is constructed from two separate worlds and two separate narratives – the outer frame which is more akin to the actual historical context which depicts the transition to the "imaginary voyage" (Suvin, 1979, 51) from our world to the utopian, and the inner frame which contains the depiction of the utopia proper. This structure is also similar to what John Huntington in *The Logic of Fantasy: H. G. Wells and Science Fiction* (1982) refers to in analyzing Wells' work[10] as "the coexistence of opposites" which he identifies as "a fundamental structure in all of Wells' early fiction" (Huntington, 1982, 21).

In Wells' *The Time Machine*, the two frames - or two opposite worlds - are obvious and fully separated through the narrative: the outer frame amounts to the Time Traveller's home, his house-guests, and Wells' historical present, while the inner frame, visited through the "imaginary voyage" via the time machine, depicts the year of 802, 701. Through this temporal "frame-within-a-frame", Wells establishes a critical correlation to his historical context through the process that Huntington describes as "invoking a structure that allows our world and the world of 802,701 to share the same space" (Huntington, 1982, 21) – therefore juxtaposed and possible to observe simultaneously. The aim of this two-world structure of the Time Traveller's (and Wells') present and the future of the Eloi and the Morlocks is not, as Huntington continues to propose, to establish any sort of moral, or other type of dominance, or a preference of one world over the other. The point, as Huntington notes:

> "…is not to describe a change, but to set up a static antithesis and then to fill in the relation between the two elements. […] in such a structure neither world in itself holds our interest; what is important is the two of them together and the linked opposition they establish." (Huntington, 1982, 22)

Wells also deploys this dichotomous coexistence within the "inner frame" of his narrative, in the two worlds and two "species" which inhabit the year 802, 701: the space above ground, inhabited by the Eloi, and the underground which houses the Morlocks, with each part systematically designed to follow both the needs and the characteristics of each of the two "species". Through these two structures, Wells is able to address both the relationship of his future

ownership, management and profits and described a model radial city. He imagined the town itself occupying an inner ring, suburbs, and large factories a middle one and further suburbs and avenues the outer circle, while the architecture of each would ensure it a certain degree of uniformity. Beyond the three concentric rings, the land is adorned by monuments and colossal statues. Groups of about 1500 to 1600 people (ideally 1620 in order to accommodate all the 810 types of human nature identified by Fourier) live together in phalansteries, whose architectural regularity contrasts with what [Fourier] viewed as the chaotic little houses of his day" (Eaton, 2002, 127).

5

Robert Owen (1771 – 1858) is considered to be the founder of utopian socialism. He is probably most famous as being the founder of the failed New Harmony experimental community in Indiana, in which he attempted to implement his utopian ideas. One of the most relevant aspects of Owen's approach was his belief that the behavior of humans is a direct consequence of their surroundings, and therefore by modifying the environment, one could better men as well. As Manuel and Manuel quote Owen from one of his earlier texts *New View of Society* (1813): "Withdraw those circumstances which tend to create crime in the human character, and crime will not be created. Replace them with such as are calculated to form habits of order, regularity, temperance, industry; and these qualities will be formed" (Manuel and Manuel, 1997, 685). As for the spatial manifestation of his utopian proposals, he imagined what he referred to as "townships" which the Manuels again describe as housing from 500 to 3000 people. They further explain that "the Foreign Department created road links among townships, arranged for the establishment of new townships when population increased to the allowable limit, and exchanged scientific, technological, and cultural information" (Manuel and Manuel, 1997, 688). The townships "were joined in circles of tens, hundreds, thousands, and still larger

world to his own historical context, as well as one of the most pertinent topics of his period – that of the increasing differences between the working class and the bourgeois – which in his narrative have taken on an evolutionary proportion. He addresses this topic again through the use of Huntington's "coexistence of opposites", which in this case play out through the narrative itself.

Wells uses the main character, the Time Traveller, as a discursive device through which he plays out various possible future scenarios in parallel. Through discovering more and more about the strange future he finds himself in, the Time Traveller proposes scenarios that might have led to this discovered future condition. While the Time Traveller's initial hypotheses resembles that of a utopian socialist – a world where all class differences and struggles have disappeared, culminating in a prolonged period of peace and wellbeing which rendered the population "childlike" (or rather dumb, weak, and inert), the "reality" is actually the grimmest option of all[11]. The society which really inhabits Wells' future is one where the class differences have become so distinguished that they have engendered two different species of humans: the Eloi, the descendants of the bourgeois, and the Morlocks, the descendants of the working class. What is interesting, however, is that the perception of the spatial environment in the narrative also follow the logic of the different social and political developments the Time Traveller speculates upon, even though the actual built environment remains unchanged. The character slowly builds up the image of the world around him in the order in which he observes and learns it: first the green lush nature - devoid of weeds or most animals and disease - then the communal living spaces, and then lastly the vast underground networks of the Morlocks. Each new element he discovers fits the image of his envisioned new world as he develops his theories through observation, culminating in his perception of the grim state of this future world. Given that Wells never reveals the true evolutionary process which has led to the conditions of year 802, 701, I argue that this way of building up the narrative, has given Wells the possibility of allowing for the simultaneous existence of all three evolutionary narratives, each playing on the other's different spatial and societal conditions, thus forming a critical discourse.

In Howard's text, on the other hand, while the boundaries between the outer and the inner frame are much more intertwined, they are also quite explicit: the outer frame is Howard's historical context to which he continually refers to throughout the various chapters, always in relation to the inner frame: the actual proposal of the Garden City model[12]. But Howard goes a step further than just establishing a spatial dichotomy with his historical contexts through

units until the whole world was encompassed […]. Individual townships would exchange surpluses, but they were essentially self-sufficient" (Manuel and Manuel, 1997, 689).

6

Henri de Saint-Simon (1760 - 1825) was a French political, social, and economic theorist. His proposal for an ideal society was based on the notion of the "industrial class" or the *industriels* – the working class of people which did not only include manual laborers but focused on "productive people in every conceivable occupation" (Manuel and Manuel, 1997, 598). In order to ensure a just and productive society he proposed an "industrial system" in which "each man would be fulfilling his natural capacity to the utmost" and where there would be "no misfits and no class conflicts" which would in the end result in the prevalence of perfect harmony, the disappearance of state power and control. While his proposal was detailed and elaborate on a societal level, he did not propose any spatial changes to accompany them.

7

Edward Bellamy (1850 – 1898) was an American writer and political activist best known for his literary utopia titled *Looking Backward* (1888). He proposes a world set a hundred years in the future (or what would have been the year 2000) in which the United States have changed into a socialist utopia. As John Carey explains in *The Faber Book of Utopias* (1999): "the poverty and degradation bred by nineteenth century individualistic capitalism are looked back on with horror and incredulity. The nation is now one great business syndicate, absorbing all the previous commerce and industry, and employing all citizens, who share equally in its profit" (Carey, 1999, 284).

8

William Morris (1834 – 1896) was a British writer, most known for his utopian literary work *News from Nowhere* (1890), seen as a response to Bellamy's *Looking Backward* (1888). It depicts a society set hundreds of years in the future yet regressed to an

the "frame-within-a-frame" structure. He also uses the notion of "coexistence of opposites" to create friction between two equally relevant locations that have triggered his proposal. Howard's Town-Country (or the Garden City) is a direct product of the dichotomy of the late nineteenth century city and its countryside. Although Howard seemingly attempts to consolidate the two concepts with his "Town-Country" hybrid, explained through "The Three Magnets" diagram (Howard, 2003, 24), he actually offers a third option through which he proposes to solve the issues brought about by the increased migration of people from the countryside to the city, as well as the reasons behind it. And while Howard's "town-country' solution might seem like an intent to remove any difference between town and country, it is in fact a proposal for a completely new type which would, for the time being at least, stand alongside the existing two. "The Three Magnets" diagram itself does seem to propose a new mode of living which takes on the best aspects of both town and country, but it bypasses them both by creating better "attractions" in the Garden City to counter those of both the town and country[13]. Instead of removing the differences form town and country thus equalizing them, he proposes to marry them, noting that "out of this joyous union will spring a new hope, a new life, a new civilization" (Howard, 2003, 26). The result of this marriage would not, in his mind, be a combination of conditions found in the town and country. Rather, the new form would provide even better conditions and opportunities. Howard embraces the changes brought about by industrialization and uses his proposal to try and convince his readers about the positive aspects of the time which go hand in hand with the negative ones. He even states this intent directly in *To-Morrow* by remarking:

> "What a grand thing it would be if the people of England could, by an actual illustration under their very eyes, be convinced that machinery can be so used as to confer not only an ultimate national benefit, but a direct and immediate advantage, and that not only upon those who actually own it or use it, but on others who are given work by its magic aid; what a happy day it would be for the people of this country, and of all countries, if they could learn, from practical experience, that machinery can be used on an extended scale to *give* employment as well as to *take it away* – to *implace* labor as well as to *displace* it – to *free* men as well as to *enslave* them." (Howard, 2003, 72)

Through his proposal, Howard imagines not only a new spatial model which addresses the problems of his time: he also attempts to solve the social issues by providing an economic model[14]. He devises his model to be a financially incentivizing one for the Garden City's

idealized pre-industrial setting following a revolution and civil war. As Carey again explains, "meadow and woodland now flourish where buildings once stood. Commerce and money no longer exist. In shops, goods are given away. Work is pleasurable and voluntary" (Carey, 1999, 315).

9

Cf. 3

10

Huntington divides Wells' work into two distinct periods – that of *fantasy* (works before 1900) and *forecast* (works after 1900) – each representing a different kind of "thought process". He states that "he two modes of thought lead to different ways of thinking about the future. Directed thought, based on the model of positivist science, seeks unitary answers about the future, what can be called "forecasts". Undirected thought abjures such solutions; it wanders in the maze of balances and conflicts that compose history. If the former will be judged on the accuracy of its predictions, the latter will be judged on the aesthetic pattern in achieves, on the moral complexity it encompasses" (Huntington, 1982, 4).

11

As Suvin explains in in *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* (1979), "the sequence of the Time Traveller's hypotheses about the Eloi episode – (a) Communist classless society; (b) degenerated classless society; (c) degenerated class society; (d) degenerated inverted class society – comprises the whole logical gamut of socio-political SF, or utopian and antiutopian fiction as the ideal poles of sociological SF, from More and Plato to the present day" (Suvin, 1979, 230).

12

Howard even sometimes describes the Garden City as if it had already been constructed – a method which is akin to traditional literary utopias in which the "tour guide" (in this case Howard himself) introduces the accidental visitor (in this case the reader) to the utopian world, its customs, and its features.

future inhabitants, providing them with dramatically better living conditions as well as innovative ways for managing and developing their city. But unlike his utopian socialist predecessors, his socio-economic model is not based on only one ideological system but is rather a combination which takes favorable aspects from both socialism[15] and capitalism (which he refers to as individualism) – again embracing the dichotomous pair for the advantage of his proposal. He believed that the problem could only be solved by employing various aspects of both systems stating that "no system of society is healthy or progressive which attempts to repress the idea of individual advancement" while simultaneously "no man can ever secure his own best interests who does not regard his life as part of the larger life of society" (Howard, 2003, 118).

13

Howard notes in the book: "Whatever may have been the causes which have operated in the past, and are operating now, to draw the people into the cities, those causes may all be summed up as "attractions"; and it is obvious, therefore, that no remedy can possibly be effective which will not present to the people, or at least to considerable portions of them, greater "attractions" than our cities now possess, so that the forces of the old "attractions" shall be overcome by the force of new "attractions" which are to be created." (Howard, 2003, 22)

14

In fact, the majority of Howard's To-Morrow focuses on laying out his economic model, developing systems for the purchase of land, managing of rents, and handling the surplus income.

15

A difference needs to be noted between what was considered socialism as opposed to communism in the late 19th century. Socialists were members of the middle class (such as Howard and Wells) which were usually somewhat oblivious to the actual conditions of the working class, but wanted to affect some kind of change, nonetheless. Communists, on the other hand, were mostly members of the working class – proletariat – and it was a name given to describe all groups which tried to change the conditions in a more radical way (revolution vs. reform).

4.2.

Comparative Scales

The following section will deal with an in-depth analysis and juxtaposition of the various social and spatial forms which the two works produce throughout various scales. Based on this method, the small scale will observe the individual and their habitat; the medium scale will focus on social groups, city parts, and segments of the built environment; and the large scale will inspect society at large as it operates within cities and larger forms of habitat. However, as will be seen in the coming analysis, not all these scales are equally addressed by Wells and Howard. In fact, neither author places much focus on the small scale. Some aspects of their proposals are addressed in more detail on the medium scale, while the majority of what they propose plays out on the large scale. Additionally, Howard's proposal also addresses what could in this context be considered the extra-large scale, namely that of his conglomeration of Garden Cities, therefore this scale will also be included in the analysis.

Small Scale - The Lack of the Individual

A relevant aspect of both works which stems directly from their historical context is the inherent lack of focus on the individual. It is curious to notice that in a time where one of the main societal issues was the loss of communal ties, which came as a result of industrial and capitalist development, neither Howard nor Wells try to reinstate the "human" scale within their utopian narratives: all observations, changes, and proposals by both authors are more focused on the macro instead of the micro scale. Several explanations of this can be traced from their late nineteenth century context: (1) industrialization and beginnings of mass production have brought about a change in the way things are manufactured and how they are perceived, and consequently how each individual person is considered within the production process; (2) the development of the census, the survey, and the advent of statistics[16] through which the population started to be viewed through numbers and as a mass, both of which consequently led to the (3) loss of focus on the needs and the scale of individuals, through shifting the focus on people as members of a social class (i.e. the proletariat or the bourgeois); (4) the development of science and scientific theories, such as the evolutionary theory

16

Ruth Eaton in her book Ideal Cities: Utopianism and the (Un) Built Environment elaborates on this development explaining that "in order to get to grips with so vast and so complex an urban and social scene, the century [19th] saw the development of the census, the survey, and statistics. These no doubt helped to record and analyze a situation with the aim of improving it, but they engendered the identification of means and of types, tools which were the delight of the ideal-city planner who most often worked […] in an abstract rather than a specific context". (Eaton 2002, 123) This allowed for people to be seen and treated as numbers rather than individuals, which perpetuated the effects of isolation which were already present due to the changed means of production.

of Charles Darwin[17], through which beings (including humans) are observed within a much longer scale and time-frame, again rendering the individual unit rather irrelevant.

Some Rules for Housing

Examining the social and spatial forms within Howard's proposal on the small scale, there is little mention of the individual. From a social perspective there is only a small segment which relates the individual to his proposed economic system, in which each person is free to choose the framework of their economic activity – either as an independent entrepreneur or as a part of a cooperative. He builds this approach on the backbone of traditional socialism. In "Chapter X: Some Difficulties Considered", Howard explains that his proposal will not be mistaken for an "experiment in absolute Communism" or a "socialistic experiment" (Howard, 2003, 122). While the difference of Howard's proposal to a communist one is visible in the fact that not everything in the Garden City is communally owned, and that he, in many different instances throughout the book argues in favor of private (individual) entrepreneurship, the differences of his proposal and a Socialist system are a bit more nuanced. Noting that while under the Socialist system "all forms of employment with a view to renumeration should […] be under the direction if some recognized department of the Government" (Howard, 2003, 122), this in fact goes against what he recognizes as two important hallmarks of man: (1) his "self-seeking side" in which the "desire to produce" is coupled with "a view to possessing for his own personal use and enjoyment"; and (2) man's "love of independence and initiative, his personal ambition, and his consequent unwillingness to put himself under the guidance of others for the whole of his working day, with little opportunity of striking out some independent line of action, or taking a leading part in the creation of new forms of enterprise" (Howard, 2003, 122). What Howard proposes instead of a strict Socialist system is one which allows for individual entrepreneurial effort and initiative[18] which would satisfy the aforementioned needs, but which would not fit within a "rigid socialistic community" (Howard, 2003, 124).

On the small spatial scale Howard does provide some limited insight into the single-family dwelling, which he then multiplies throughout the Garden City. However, the description of it is limited and provides only rough dimensions of the house and plot size, and a general architectural approach:

> "Noticing the very varied architecture and design which the houses and group of houses display – some having common gardens and cooperative kitchens – we learn that general

17

What Darwin's work also afforded, and what is perhaps most visible in Wells' The Time Machine is the possibility of completely changing not only the utopian environment and the relationships between its people, but to also change the utopian subject itself. Again, as explained by the Manuels, in these works – which they also consider Wells' *The Time Machine* to be a part of – "the new society always represents a much later stage of biological development" (Manuel and Manuel, 1997, 777). Because of this, the utopian "location" within the narratives needed to not only be outside of the contextual *space*, but also outside of its *time* – allowing for the evolutionary change to take place.

18

This combination of entrepreneurial systems is most clearly manifested on the medium spatial scale with Howard's proposed Crystal Place, which I will return to in the next segment of this chapter.

> observance of street line or harmonious departure from it are the chief points as to house-building over which the municipal authorities exercise control, for, though proper sanitary arrangements are strictly enforced, the fullest measure of individual taste and preference is encouraged." (Howard 2003, 36)

In addition to what amounts to a more general and urban-scale approach to the housing stock of the Garden City, Howard defines the sizes of the plots stating that they average at "20 feet by 130 feet, and accommodating, on average, 5 ½ persons to each lot" (Howard 2003, 56). The biggest improvement that Howard provides in relation to housing for the working class of his period, is the size of dwelling in relation to its price. He explains that "while a sum of £ 1400, instead of providing 1 family with 'three rooms sufficiently small in blocks at least three stories high', would provide 7 families in Garden City each with comfortable six-roomed cottages, and with a nice little garden" (Howard, 2003, 72). The affordability of the housing is a result of his innovative rent system in which the rent paid by the tenant does not merely improve the landlord's financial wellbeing but is intended for the maintenance and improvement of the entire Garden City[19].

But when reflecting on what Howard proposes on the small scale, it is obvious that he is not attempting to solve the issues of individuals, but rather the living conditions of an entire social class. What he is actually doing is establishing an overarching housing type which can then be applied to the population at large. Within this system, a single person is only considered as a representative of a type, and therefore they do not require a space which is unique or tailored to their individual needs (at least not within the utopian narrative) but can rather be housed in one of the mass-produced, repetitive housing types and neighborhoods. This condition, where the individual is no longer seen as a unique actor with their own specific needs and requirements, but rather as a representative of a specific type, is a condition which develops in the late nineteenth century and continues for many decades.[20]

Individuals as Types

This forgoing of the scale of the individual, and the subsequent treatment of individuals as types, is also visible in Wells' *The Time Machine* – although it may be less evident given that the narrative follows the actions of individual characters. These characters, however, ultimately don't represent individuals, but are rather metaphors for specific types, something that is also visible in their names: the Time Traveller, Medical Man, Provincial Mayor. None of

19

As Howard explains it in more detail in Chapter II: The Revenue of the Garden City and How it is Obtained – The Agricultural Estate, the rent money is initially divided into four coffers of the city: "(a) to pay the interest on the money with which the estate was purchased, (b) to provide a sinking-fund for the purpose of paying off the principal, (c) to construct and maintain all such works as are usually constructed and maintained by municipal and other local authorities out of rates compulsorily levied, and (d) (after redemption of debentures) to provide a large surplus for other purposes, such as old-age pensions or insurance against accident or sickness." (Howard, p.21)

20

It could be argued that this condition is still persistent today.



Fig. 4.2. Ebenezer Howard, "Diagram No.4 The Vanishing Point of Landlord's Rent", To-Morrow: A Peaceful Path to Real Reform (1898)

the people who the Time Traveller interacts with in his present are ever named, but rather referred to under labels that identify them with specific professions/ functions, sorting them neatly into types, each with their own general properties. A similar approach is used when the protagonist arrives in the future world, where all beings are separated into only two categories: the Eloi, who are speculated to be the descendants of the bourgeoisie, and the Morlocks, who are considered the descendants of the working class or the proletariat. The only character the Time Traveller encounters in the future that has a real name (in fact the only character given a name in the entire novel[21]) is one of the Eloi women – Weena – who serves as a guide for the Time Traveller through the strange world of year 802, 701.

Connective Forms

And while Weena can be perceived as the only individual within the narrative, she, in fact, also represents a type – that of a connector of two disparate worlds. She embodies the "damsel in distress" trope, a female companion and romantic interest to the main character, and a bridge between the past and the future. This connective role is also shared by several small-scale objects and spaces within the story: the sculpture of the white sphinx which the Time Traveller encounters directly upon his arrival to the future, and the Palace of Green Porcelain[22] which he ventures to later in the narrative. Both objects, as Huntington notes in *The Logic of Fantasy* (1982), form both a link and a cut between the two sub-species of humans the Time Traveller encounters. The sphinx – a mix between a human and a beast – represents the differences between the Eloi's – perceived as "subhumans" due to their dilapidated stature and intelligence – and the Morlocks – the "superanimals" (Huntington 1982, 43) because of their collective organizational skills and use of technology. From a spatial perspective, the Sphinx forms a physical link between the overground world of the Eloi and the underground world of the Morlocks: as an object, it is located in the lush green garden of the Eloi and as all other structures found there, it seems like a remnant of an older, more advanced civilization:

> "It was large, for a sliver birch tree touched its shoulder. It was of white marble, in shape of something like a winged sphinx, but the wings, instead of being carried vertically at the sides, were spread so that it seemed to hover. The pedestal, it appeared to me, was of bronze, and was thick with Verdigris. […] It was greatly weather-worn,…" (Wells, 2018, 23)

But while the sphinx originally seems as a purely decorative object, it in fact plays the role of one of the entrances to the underground world of the Morlocks. Being used to the light-less condition of

21

There is, in fact, one other character mentioned by name – Mrs. Watchett, the Time Traveller's housekeeper – but this character is not interacted with in the narrative.

22

Which I will return to when examining the medium scale.

the underground, the Morlocks developed as nocturnal creatures, avoiding the light. The sphinx, however, with its large pedestal equipped with a door, allows them to steal the Time Traveller's time machine with the attempt to lure him underground, without ever having to venture outside. An additional small-scale spatial element which is pervasive in the overground world of Wells' future year of 802, 701 and also serves as a connective element is that of the shafts, wells, and towers, providing ventilation and exhaust for the large underground network which the Morlocks inhabit. These elements, although repetitive and of less architectural importance, also play a connecting role of the two worlds, but from an infrastructural perspective. They either serve as ventilation shafts – "for above them there was often just such a flicker in the air as one sees on a hot day above a sun-scorched beach" (Wells, 2018, 49-50), vertical communication – with "metallic bars projecting from the sides of the well, […] being adapted to the needs of a creature much smaller and lighter than myself [the Time Traveller]" (Wells, 2018, 63), and garbage chutes – located in the palaces, in which the Eloi discarded the leftovers of their food, and through which they were taken by the Morlocks during the night. The underground habitat of the Morlocks, however, extends beyond the small spatial scale. Due to its supposed "universal ramifications" (Wells, 2018, 59) it will be discussed within the large scale of the analysis.

Drawing the Small Scale

Given that neither of the authors focus on proposing very detailed spatial forms on the small scale, especially in relation to housing their utopian inhabitants, the small scale drawings for this case study focused only on depicting two aspects of the author's historical contexts. On the one hand, Howard addresses slums as the smallest spatial scale, noting the bad living conditions in them as one of the reasons for developing his proposals. Wells, on the other hand, gives us an insight into the historical context of late nineteenth century England through his descriptions of the Time Traveller's house, providing us thus with the opposite end of the housing spectrum from that of Howard. The drawings on the small scale therefore depict the two housing conditions – one of the working class, and the other of the bourgeois – creating a basis for all other drawing scales depicting spatial forms proposed by the utopian authors.

London Slums

While Howard never actually describes in detail any of the spatial aspects of the late nineteenth century British slums, he refers to them throughout the text, noting them as the most negative spatial aspect of his historical context. He sees slums not only as spatially problematic, due to the very low living standards they provide to their inhabitants, but also as a social issue, given that the slums were considered to be a breeding ground from both crime and disease. The drawing depicts an imagined slum housing unit, reconstructed out of various historical visual materials depicting the living conditions of that time. The unit consist of a single room which houses all living functions for a family with children. All aspects of daily life, from cooking and eating, to sleeping take place within the same space for all the inhabitants. The unit does not contain any form of sanitary facilities, as these are either shared or non-existent. The interior finishings of the room are worn, often damp and moldy, while the floor is finished with dilapidated wooden boards. The single window is small, and given the overall built density of the slums, does not provide form much sunlight nor ventilation.

The Georgian Style House

The Time Traveller's house located in Richmond, London, due to the period in which Wells' work was written, is assumed to be built in the Georgian style – the most popular one of that period. Through the first and last chapters of the book, Wells describes the encounters of the Time Traveller with several of his house guests. Through these encounters, numerous aspects of the house are revealed which allowed me to reconstruct its ground floor layout, as well as some more detailed aspects of its interior. The perspective drawing of the small scale depicts the "smoking room" of the Time Traveller's house – one in which the majority of the plot unfolds. This room was also chosen due to its position within the house itself, as it is connected to two other spaces relevant to the narrative, namely the dining room on one side, and a hallway leading to the Time Traveller's workshop and laboratory on the other. Furnished in the style of the period, the room depicts a typical bourgeois residence, which

acts as a strong counter image to that of the slum depicted in Howard's proposal.

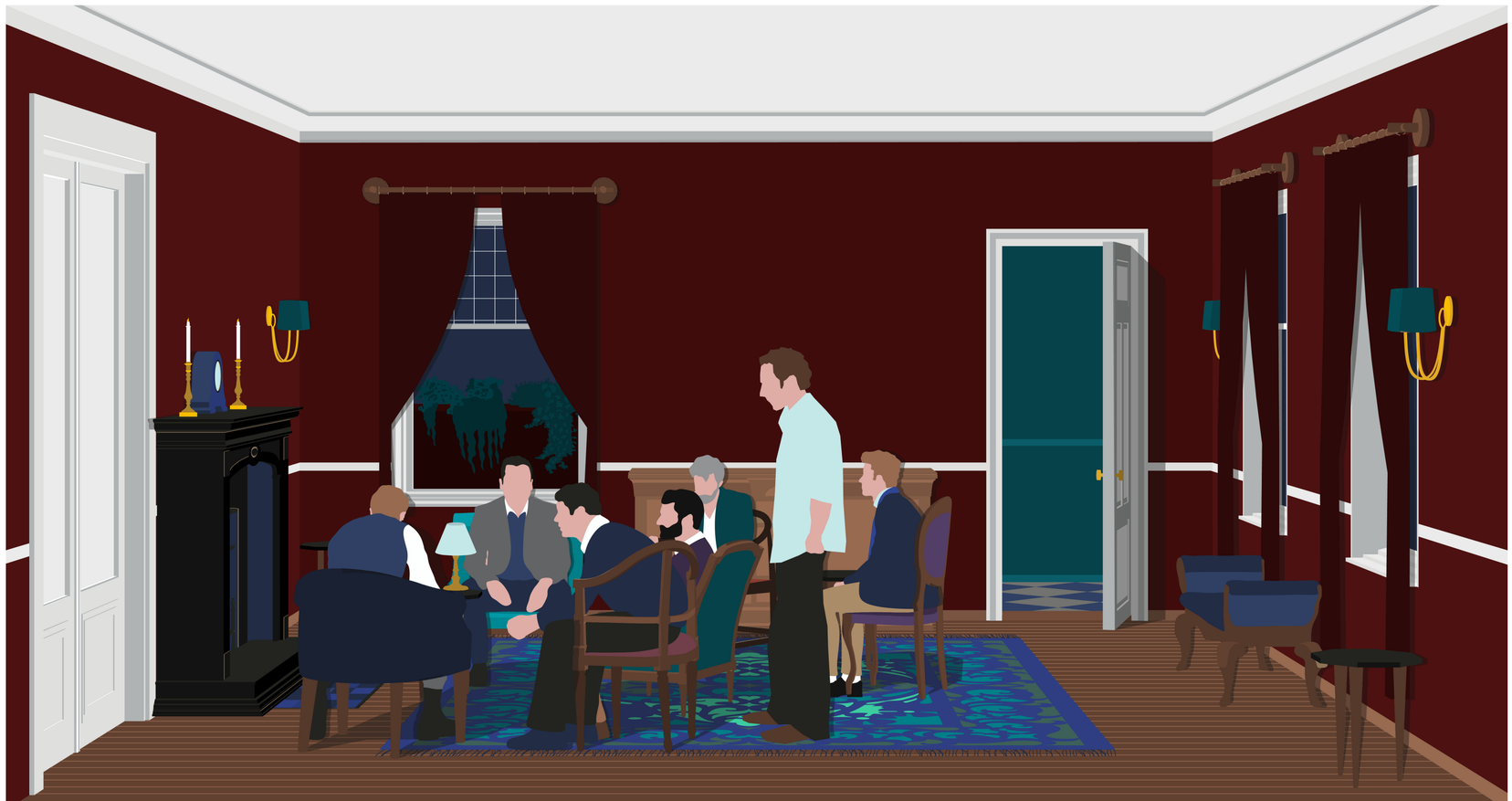
In the drawing of the smoking room the Time Traveller and his six visitors are gathered in chairs around a fireplace, listening to the recounting of his adventure in the future year 802, 701. The room is illuminated by the fireplace, brass candle sticks on the fireplace mantle, as well as sconces on the walls. Aside from the chairs, supposedly designed by the Time Traveller himself, the room is equipped with several octagonal tables which are dispersed throughout the space. Along with the perspectival drawing of the room, I was also able to recreate, or rather speculate on how the full floor-plan of the ground floor would look, depicting all spaces through which both the Time Traveller and his house-guests move through throughout the narrative. The floor-plan was created to supplement the perspectival drawing and to provide a better juxtaposition of the difference in scale between the slum home and the Georgian house.

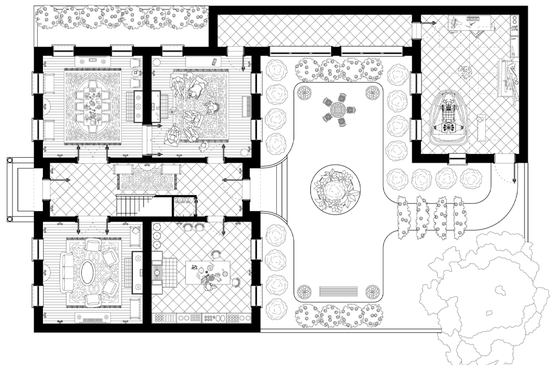


1.

... almost as easily as a family moves out
of a rotten old tenement into a new and
comfortable dwelling...(Howard, 2003, 130)

Fig. 4.3. Jana Čulek, "London Slums" (2023), depicting part of the the late 19th century context of E. Howard and H.G. Wells





1.

The fire burned brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that ashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere when thought runs gracefully free of the trammels of precision. (Wells, 2018, 5)

2.

He took one of the small octagonal tables that were scattered about the room, and set it in front of the fire, with two legs on the hearthrug. On this table he placed the mechanism. Then he drew up a chair, and sat down. The only other object on the table was a small shaded lamp, the bright light of which fell full upon the model. There were also perhaps a dozen candles about, two in brass candlesticks upon the mantel and several in sconces, so that the room was brilliantly illuminated. I sat in a low arm-chair nearest the fire, and I drew this forward so as to be almost between the Time Traveller and the fireplace. Filby sat behind him, looking over his shoulder. The Medical Man and the Provincial Mayor watched him in profile from the right, the Psychologist from the left. The Very Young Man stood behind the Psychologist. (Wells, 2018, 8)

3.

He sat back in his chair at first, and spoke like a weary man. […] You read, I will suppose, attentively enough; but you cannot see the speaker's white, sincere face in the bright circle of the little lamp, nor hear the intonation of his voice. […] Most of us hearers were in shadow, for the candles in the smoking-room had not been lighted, and only the face of the Journalist and the legs of the Silent Man from the knees downward were illuminated. (Wells, 2018, 14)

4.

Presently I got up and came through the passage here, limping, because my heel was still painful, and feeling sorely begrimed. I saw the Pall Mall Gazette on the table by the door. I found the date was indeed to-day, and looking at the timepiece, saw the hour was almost eight o'clock. (Wells, 2018, 69)

Fig. 4.4. (Left) Jana Čulek, "The Georgian Style House" (2023), interpretation of the Time Traveler's House
Fig. 4.5. (Above) Jana Čulek, "Time Traveler's House in Richmond London" (2022), floorplan interpretation

Medium Scale - The Palaces

Similarly to the small scale, the social and spatial forms of the medium scale are also not very elaborated in either Howard's or Wells' work. And while the social forms depicted on the middle scale are rather scarce, there is a certain number of spatial forms which both authors produce on the medium scale which are very relevant in structuring their overall proposal.

The Ward as Community

In Howard's Garden City model, the most relevant and obvious spatial form of the middle scale are the wards. Each city, as Howard explains, is comprised out of six wards, each covering thirty degrees of the town's full circular layout, and each potentially functioning as a finished community, equipped with all necessary living, working, and leisure amenities:

> "Again, it is an important part of the project that each ward, or one-sixth part of the circular site should be in some sense a complete town by itself, and thus the school buildings might serve, in the earlier stages, not only as schools, but as places for religious worship, for concerts, for libraries, and for meetings of various kinds, so that all outlay on expensive municipal and other buildings might be deferred until the later stages of the enterprise." (Howard, 2003, 62)

Even though Howard imagines that the entire land - of what would become a Garden City - would be purchased at once, he does not assume that the entire project would also be built at once. Instead, after setting up the initial infrastructure (rail, sewage, roads), the building would progress ward per ward until completion. He imagines the order of ward-building as fully sequential, with building commencing only after one ward has been fully completed. Howard also proposes that the unbuilt wards could also serve a purpose throughout the construction of the Garden City stating that "those portions of the town site on which building operations were not in progress would also be a source of revenue, either as allotments, cow-pastures, or, perhaps, as brickfields" (Howard, 2003, 62). In a way, Howard's wards, each comprising of one sixth of the Garden City's total inhabitants, form small communities within the city. Envisioned to house about five thousand people, a ward is thus roughly scaled as a larger village, equipped with all the basic amenities, and capable of functioning independently, if necessary, for a period of time.

The ward, representing the smallest urban part of Howard's intricate Garden City model, plays the role of a first phase in development. Within the book, the ward is depicted at the most detailed scale of

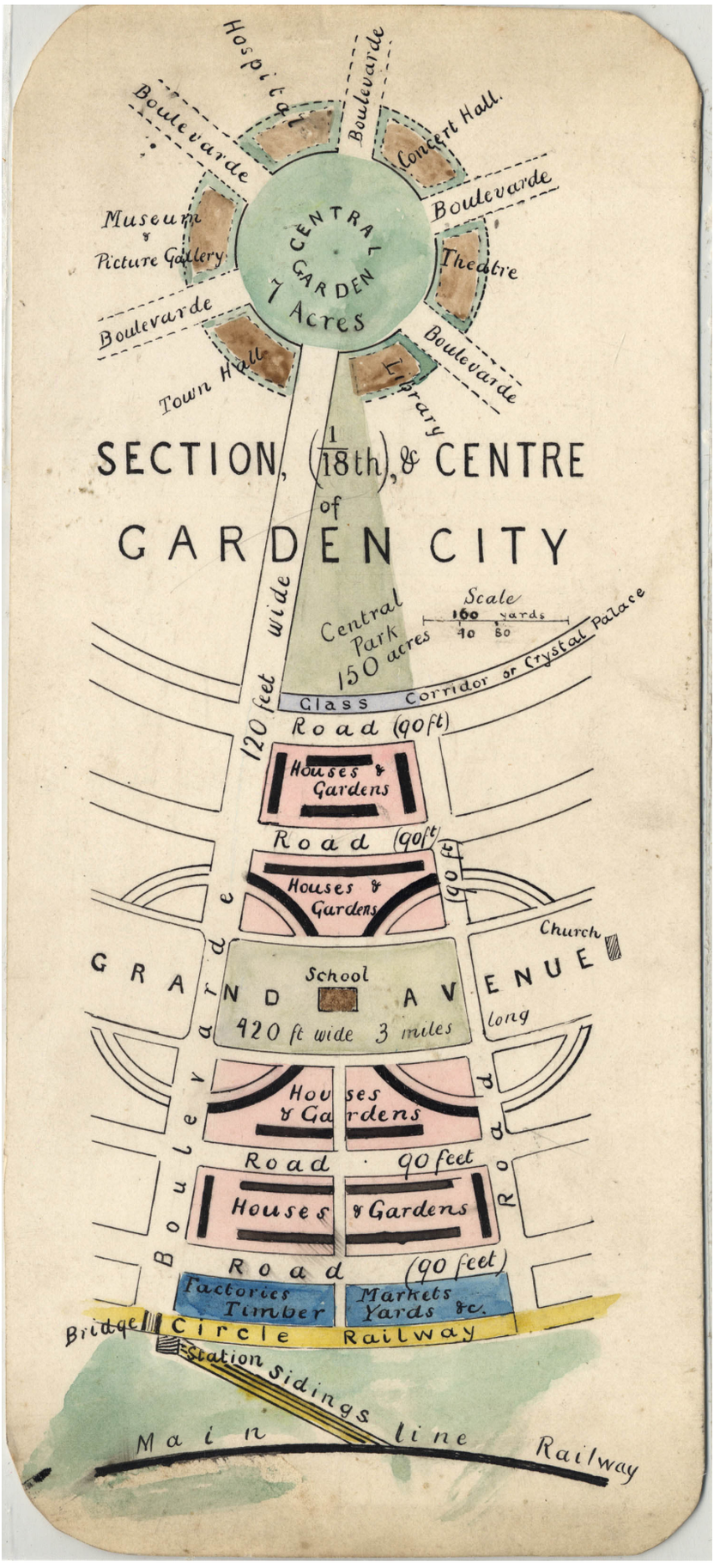


Fig. 4.7. Ebenezer Howard, "Section, (1/18th), & Centre of Garden City", archival sketch

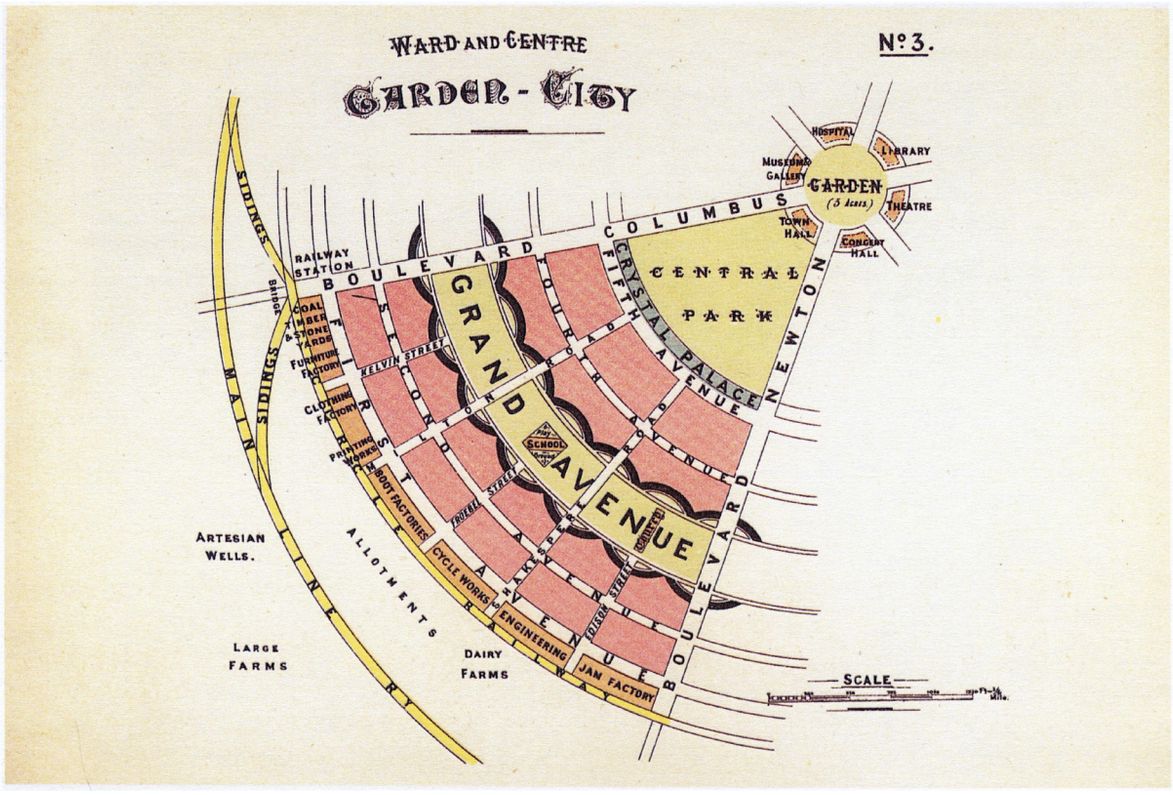


Fig. 4.6. Ebenezer Howard, "Ward and Centre, Garden City", To-Morrow: A Peaceful Path to Real Reform (1898)

his spatial diagrams, providing insight into its possible layout, as well as the various functions situated within it. "Diagram no.3: Ward and Centre, Garden City" lays out the housing blocks, streets (with street names) and other functions present within each section of the Garden City. What is curious about Howard's diagram – and what I have subsequently also confirmed for all other spatial diagrams in his proposal – is that it is drawn to scale. When transferred "to paper", all the dimensions of the diagram correlate to those Howard proposes in his text, making the drawings thus less diagrammatic and more akin to to-scale representations of the Garden City and its parts. This brings into question Howard's intention to propose the Garden City as a model for planning, and not as a fully developed proposal, given that the information he provides within his "diagrams" is akin to that of a functional masterplan. Howard even uses different colors to define different functions within the ward, reserving red for the housing, orange for public and production functions, and blue for the Crystal Palace (which I will discuss in more detail later in the chapter). It is worth noting, however, that the version of the ward diagram which was published in the first edition of Howard's proposal differs from that published in its second edition – the second one being published in black and white, losing thus the immediate visibility of the Garden City's functional zoning. However, there is a third version of the ward diagram, one which was not published in either book, but which I have found as an archival sketch.

Unlike the two published drawings, this one represents only a third of one – a 1/18th of the entire Garden City, but within this smaller section it provides an even greater amount of information than the published two versions. In this drawing, the colors of the functions are even more diversified, providing different colors for the public functions as opposed to those located in the production area of the city. Howard also proposes a more detailed layout of the housing blocks, providing us not just with a general area, but also with a *figure-ground* model of the housing section. When observing the three versions of the ward diagram together, we see that Howard has gone through a process of simplification and reduction from the conception of his proposal towards its second publication. This simplification, which is also evident in the decrease of the overall number of drawings presented in the second edition in comparison to the first, goes to show that he was reducing some of his authorial and creative input for the layout of the Garden City itself, focusing more on presenting it as a conceptual model than as a precise proposal for a city.

Building Types of the Future

In the center of the Garden City, Howard proposes a large park encircled with what he refers to as the Crystal Palace[23]. This structure – which is one of the architectural objects Howard has described in most detail – can be seen as the physical manifestation of Howard's proposed economic system which is structured as a combination of socialism and "individualism" (capitalism). This combination of entrepreneurial systems[24] finds its locus in the Crystal Palace – a structure in which the citizens of the Garden city can pursue their economic activities. Howard imagines it as a "wide glass corridor" (Howard, 2003, 34) which people can enjoy regardless the weather. He continues to explain that in it "manufactured goods are exposed for sale, and […] most of that class of shopping which requires the joy of deliberation and selection is done" (Howard, 2003, 24). Situating it within the central park of the Garden City, Howard continues to describe it:

> "[…] the Crystal Palace,[…] is a wide corridor, skirting the Central Park, in which the most attractive wares on sale in the Garden City are exhibited, and, this being a winter garden as well as the great shopping center, is one of the most favorite resorts of the towns-people. The business at the shops is carried on, not by the municipality, but by various individuals and societies, the number of traders being, however, limited by the principle of local option." (Howard, 2003, 96)

What Howard means by "the principle of local option" is a system

23

The Crystal Palace, originally a project by designed in 1851 by Joseph Paxton for the Great Exhibition in London.

24

Which was described in more detail in the "small scale" section of this chapter.

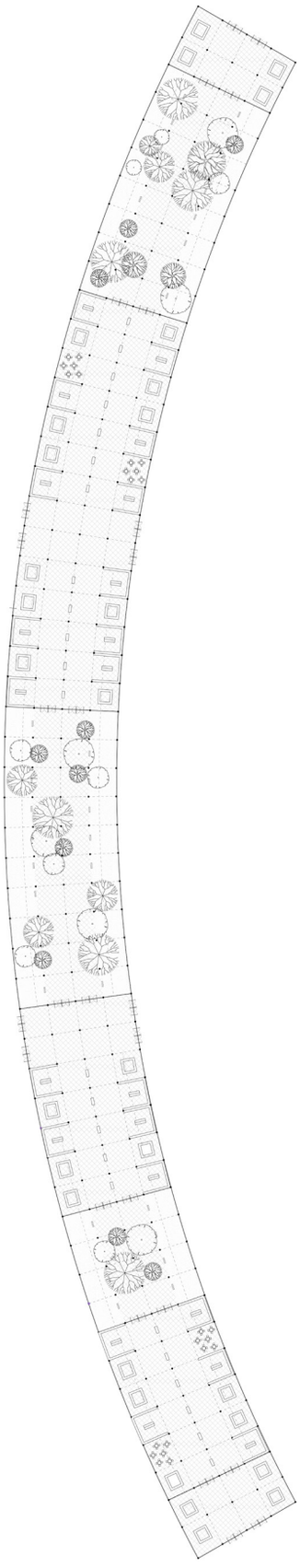


Fig. 4.8. Jana Čulek, "Section of Howard's Crystal Palace - an interpretation" (2022)

...the Crystal Palace, which, it will be remembered, is a wide corridor, skirting the Central Park, in which the most attractive wares on sale in the Garden City are exhibited, and, this being a winter garden as well as the great shopping centre, is one of the most favorite resorts of the towns-people. The business at the shops is carried on, not by the municipality, but by various individuals and societies, the number of traders being, however, limited by the principle of local option.(Howard, 2003, 96)

in which the Garden City, as the sole owner of the land, can rent a space in the Crystal Palace (also sometimes referred to as the Grand Arcade) to any individual or society to sell their goods, with the promise that they will be the only one selling that specific type of goods in the ward/town. If a tenant ceases to satisfy the local customers (either through price or quality), a recreational/leisure part of the Palace will be rented to a competitor, forcing either a change in price or an increase in quality. This flexible approach to the number of selling units is made possible by the fact that the space of the Palace is "considerably greater than is actually required for the purpose of shop or stores, if these are kept within reasonable limits" (Howard, 2003, 98). Aside from providing space for the shops, it also serves as a "Winter Garden". In other words, what Howard actually proposes here, from an architectural standpoint, is a multi-functional public space which is intended as a focal point of the Garden City. This type of design, in combination with Howard's intention, goes to show that unlike most other model towns which were previously envisioned or created, and whose plans were fully fixed and inflexible, Howard designs both phasing and flexibility into the middle scale of his model – setting his proposal apart from his contemporaries, and closer to the urban planning projects of early modernism in which flexibility, modularity and development though phases were built into the designs. But Howard's Crystal Palace plays yet another role in his proposal: that of a connector between Howard's historical context and his imagined utopian future. The *real* Crystal Palace – which Howard presumably references, was a project designed in 1851 by Joseph Paxton for the Great Exhibition held at the Hyde Park in London. The structure is often referenced in both literary and architectural utopian projects, probably due to its utopian scale, its technologically and architecturally innovative nature, and possibly also because of its tragic demise in a fire. However, through both its immense scale and the materials it is structured out of, Howard's Crystal Palace provides us with a strong link to one of the most contemporary and innovative architectural projects of his historical context.

A building of similar importance is also found in Wells' *The Time Machine*. The Palace of Green Porcelain, found in the future year 802, 701 performs a similar bridging role both on the spatial and social scale. On the one hand it connects the world of the Eloi, situated on the surface, and the underground cave systems where the Morlocks live. From a spatial perspective, as Huntington explains, the Palace of Green Porcelain "blurs the line between up and down" (Huntington, 1982, 46). The deeper the Time Traveller and Weena venture into the building the darker it becomes, noticing that, perhaps, "the museum was built into the side of a hill", with galleries running "down at last

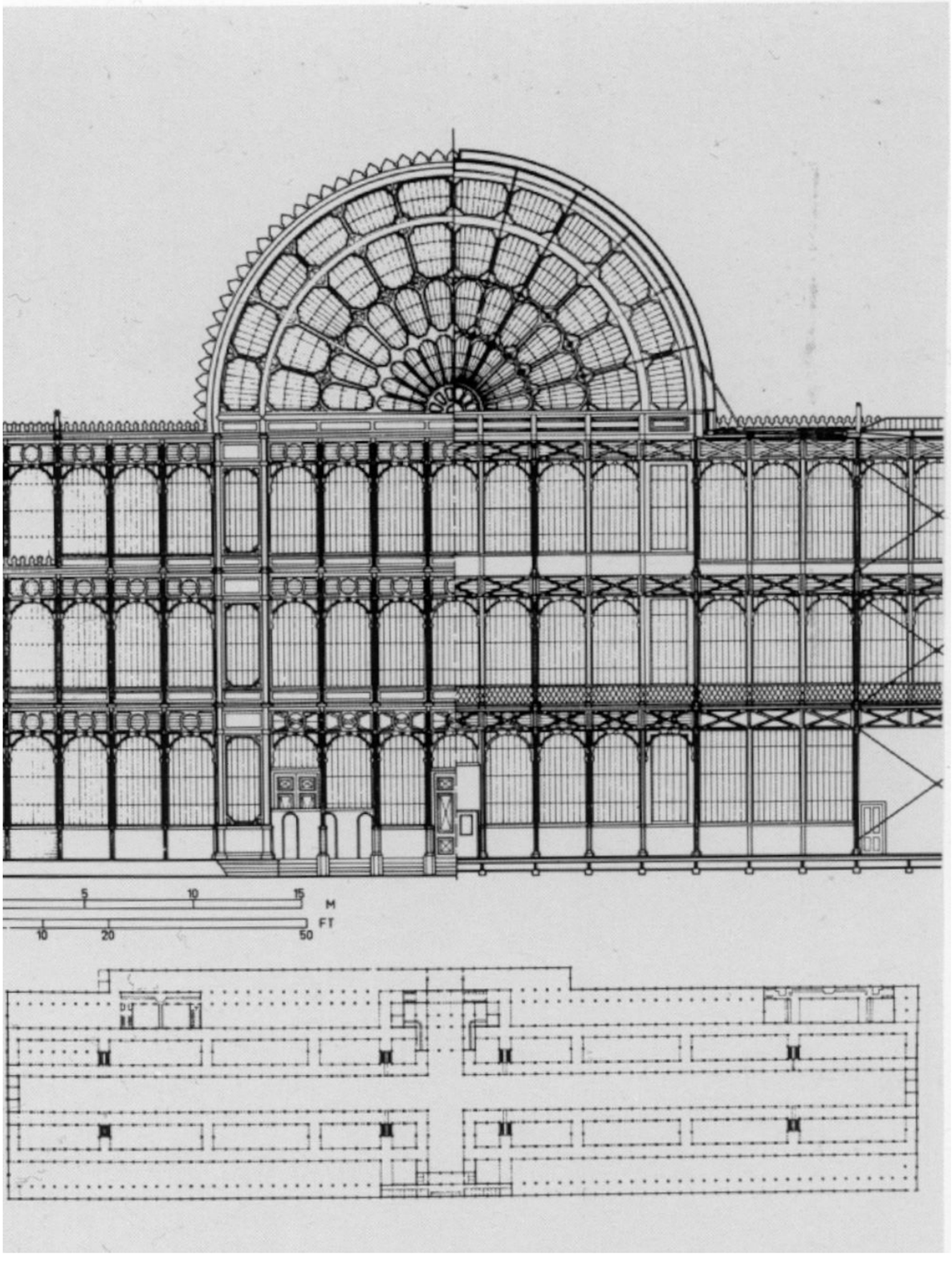


Fig. 4.9. Joseph Paxton, Partial front (left) and rear (right) elevations of the Crystal Palace with overveiw, 1851

into a thick darkness" (Wells, 2018, 80). This movement from light to darkness, and from overground to underground forms a connection between the two species of the year 802, 701. On the other hand, walking through the building, the Time Traveller discovers that the palace is indeed a museum[25], containing multiple halls devoted to various topics: palaeontology, minerals, machinery. Therefore, the building itself also performs the role of a connector of the past and present – showing a continuity of time from the Time Traveller's period to that of the distant future of 802, 701. But what it also shows is a technological and intellectual discontinuity: from what is gathered in the narrative, the Time Traveller is the only one that recognizes the building and the contents within it for what they are – a museum containing numerous remnants of previous civilizations. To the Eloi and the Morlocks the Palace of Green Porcelain does not hold any historical or intellectual value to note visible in the fact that the building is abandoned, and the exhibits remain untouched and "shrouded in the same gray covering" (Wells, 2018, 77).

Aside from the Palace of Green Porcelain, the only other building type that the Time Traveller encounters in 801,702 are the palaces which the Eloi communally inhabit. Described as a "vast gray edifice", "of colossal dimensions", but also "badly broken and weather worn" (Wells 2018, 29), these buildings seem as though they are remnants from a time before the emergence of the Elois and the Morlocks, when humans as we know them today where still the dominant species on the planet, and not in a state of regressed equilibrium as found by the Time Traveller. Within these buildings, the Eloi live together in groups, communally eating and sleeping. The Time Traveller describes them:

> "The big doorway opened into a proportionately great hall hung with brown. The roof was in shadow, and the windows, partially glazed with colored glass and partially unglazed, admitted a tempered light. The floor was made up of huge blocks of some very hard white metal, not plates nor slabs - blocks, and it was so much worn, as I judged by the going to and fro of past generations, as to be deeply channeled along the more frequented ways. Transverse to the length were innumerable tables made of slabs of polished stone, raised perhaps a foot from the floor, and upon these were heaps of fruits. Some I recognized as a kind of hypertrophied raspberry and orange, but for the most part they were strange. Between the tables was scattered a great number of cushions. Upon these my conductors seated themselves, signing for me to do likewise. With a pretty absence of ceremony they began to eat the fruit with their hands, flinging peel and stalks, and so forth,

25

As Frederic Jameson explains in *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (2005) the museum as a type makes a "paradigmatic appearance" in *The Time Machine* – it "registers our own earthly future as a past which is the sorry history of human devolution: a prophetic archaeology whose time paradox consists in the reversal of the one that interests us here, and secures its shock […] be demonstrating that difference is identity, and that these alien artifacts are in fact relics of our own future, and transform a break into a grim continuity" (Jameson, 2005, 99-100).

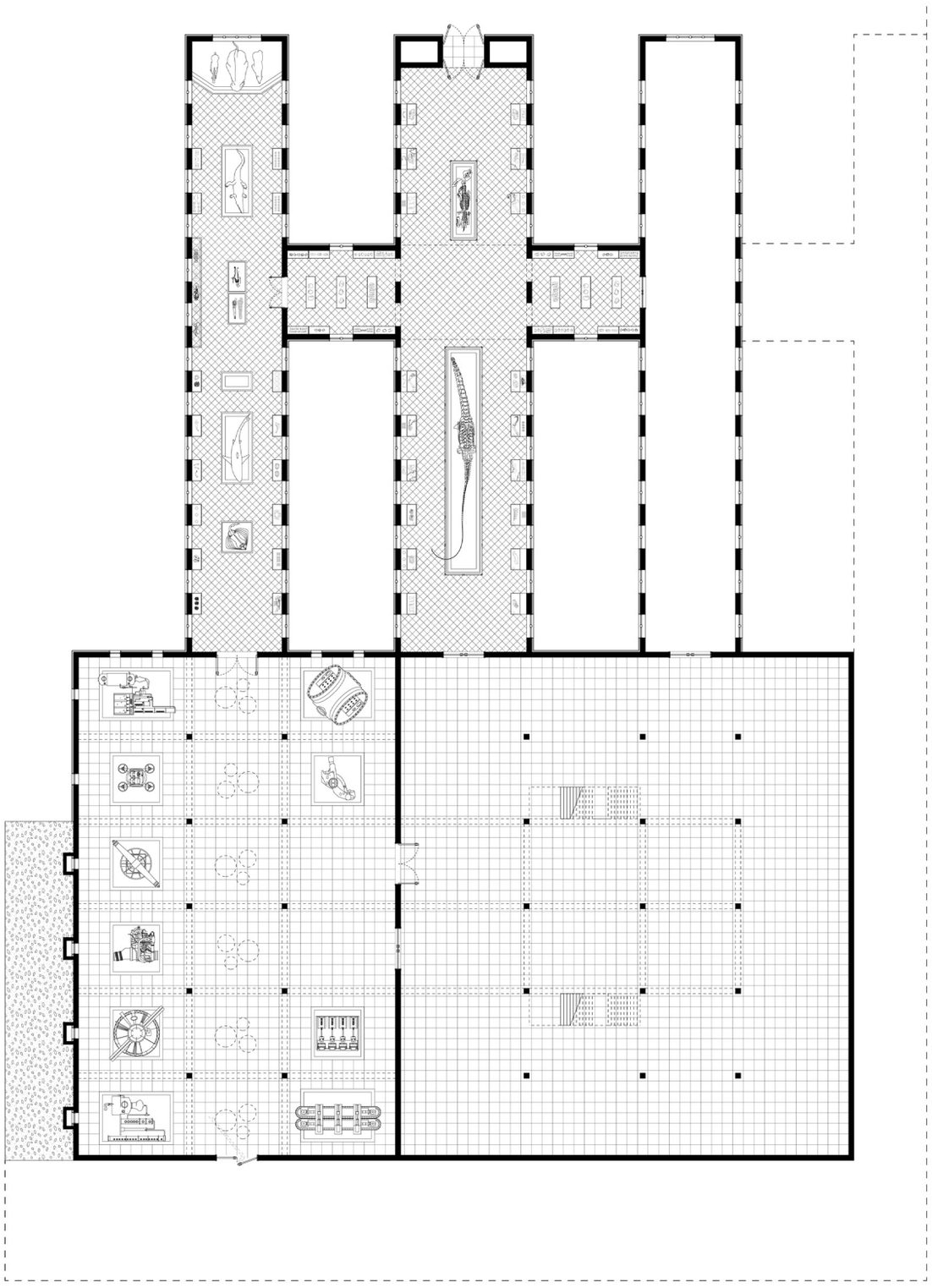


Fig. 4.10. Jana Čulek, "Segment of the floorplan for the Palace of Green Porcelain - a reconstruction" (2022)

Within the big valves of the door, which were open and broken, we found, instead of the customary hall, a long gallery lit by many side windows. At the first glance I was reminded of a museum. The tiled floor was thick with dust, and a remarkable array of miscellaneous objects was shrouded in the same gray covering. Then I perceived, standing strange and gaunt in the center of the hall, what was clearly the lower part of a huge skeleton. I recognized by the oblique feet that it was some extinct creature after the fashion of the Megatherium. The skull and the upper bones lay beside it in the thick dust, and in one place, where rain-water had dropped through a leak in the roof, the thing itself had been worn away. Further in the gallery was the huge skeleton barrel of a Brontosaurus. My museum hypothesis was confirmed. Going towards the side I found what appeared to be sloping shelves, and, clearing away the thick dust, I found the old familiar glass cases of our own time. But they must have been air-tight to judge from the fair preservation of some of their contents. (Wells, 2018, 49

> into the round openings in the sides of the tables." (Wells, 2018, 20-21)

But as the Time Traveller continues to describe, aside from the Green Palace of Porcelain, the large living palaces seem to be the only building type present in the upper world, providing the Eloi only with limited living functions. He explains that "the several big palaces [he] had explored were merely living places, great dining-halls and sleeping apartments", aside from which there was "no machinery, no appliances of any kind" (Wells, 2018, 32), nor was there any commercial or production functions such as shops or workshops. These – more productive functions have, as we shall see when examining the large scale, been placed underground.

Drawing the Medium Scale

The drawings of the medium scale focus on depicting the different experiences of the street section within the two utopian works, as well as their historical context. Here, unlike the small scale, both Howard and Wells have provided sufficient information to reconstruct the spatial forms of their proposals. In Howard's case, the drawing depicts a first person perspective view of one of the radial streets of the Garden City. In the case of Wells' *The Time Machine*, given that the world of 802, 701 doesn't really contain streets anymore, the drawing depicts a perspectival section, cutting through both the garden of the Eloi with one of the palaces they inhabit, as well as the underground of the Morlocks, depicting the living conditions of both. As for the context drawing, given that Wells, unlike Howard, doesn't offer any reflection on the city or street scale of his context, the only contextual drawing in this case is that generated by Howard's work. Continuously referring to the slum areas of nineteenth century England, Howard proposes his Garden City as a counter to this condition. Therefore, an imagined "typical" street section of a British urban slum area is depicted and drawn in the same scale and method as the images depicting both Howard's and Wells' utopian environment.

Britain of the Poor

Reconstructed once again from both Howard's own references in the text, as well as from historical images and other visual material, the contextual drawing of the middle scale depicts a typical quarter of one of the poor areas of a British city. I have not defined it to a specific city due to the fact that this condition was not specific to any one city but was rather a pervasive and unfortunate result of industrial development in many parts of the country (and other European cities as well). The interior of the houses is not shown through the form of a perspectival section due both to the lack of information on its layout, as well as the fact that the purpose of the image was rather to show the difference in density and grain between the historical context and the imagined worlds of Howard and Wells. The narrow and dense streets of the slum area thus provide a contrast to Howard's wider and greener avenues, while the depiction of Wells' proposal, as we will see, goes even a step further, removing all semblance of streets. In the background of the houses various factories are visible, together with their numerous chimneys which spill pollutants into the air, changing its color from blue towards a more brown and gray. The interval of streets from which the slum houses are entered is interrupted with segments of the inner courtyards which hold the outhouses as well as various other functions.

Garden City Street

The drawing depicting the middle scale of Howard's Garden City proposal focuses on portraying a typical radial housing street. Since Howard didn't place much focus on designing or addressing the houses themselves, leaving that assignment to whomever decided to implement the model, the houses which I used to visualize the street are a combination of several different building styles which were

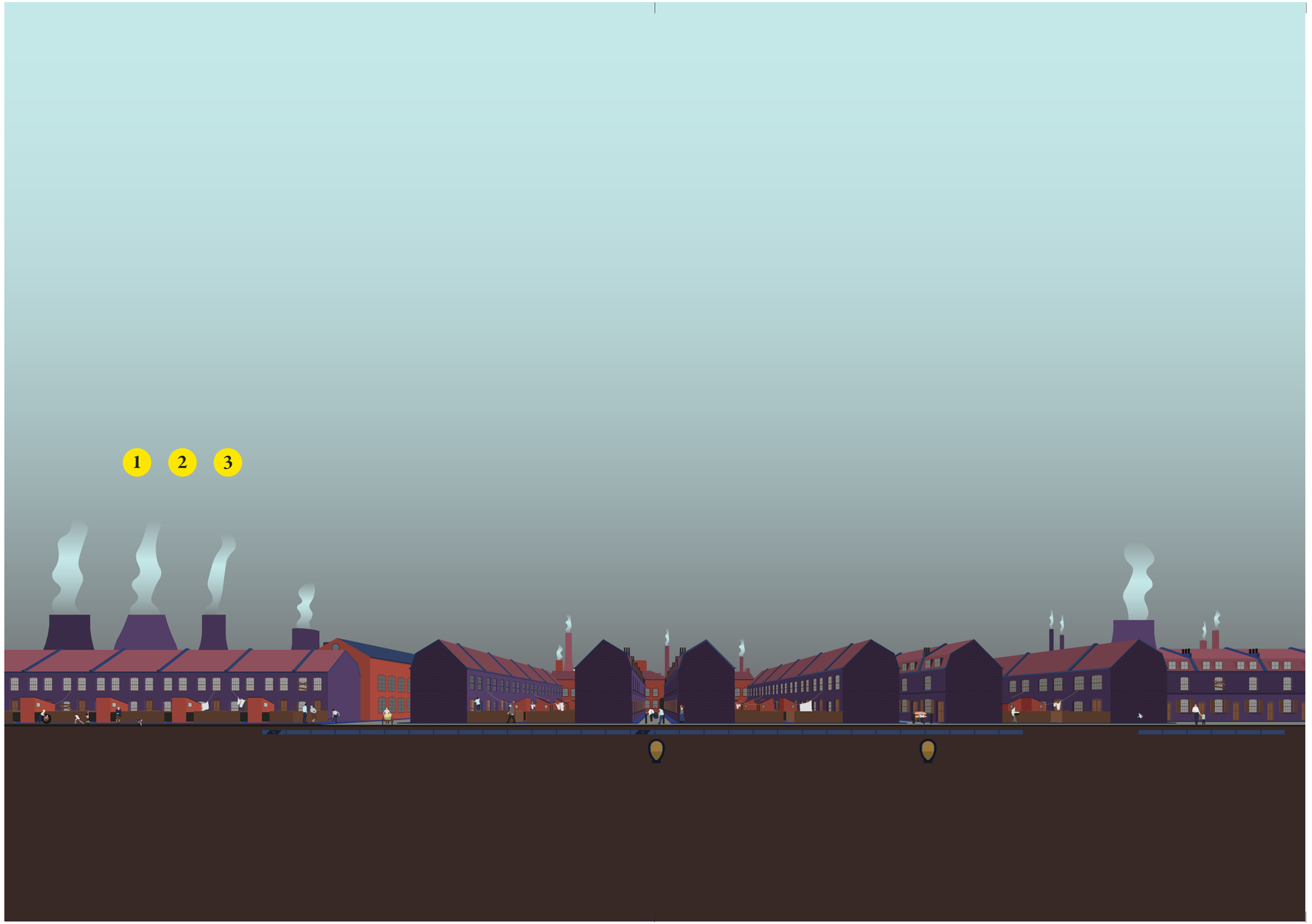
popular at that time in Britain. Consequently, given that there was also no depiction of the housing interior on the small scale – again due to the fact that Howard didn't describe it – the drawing is again not depicting a section of the houses delineating the street, but rather cuts through one of the circular boulevards. The drawing does however depict a section of the underground, given that Howard does address the process of laying down infrastructural and transportation ducts underneath the streets of the Garden City.

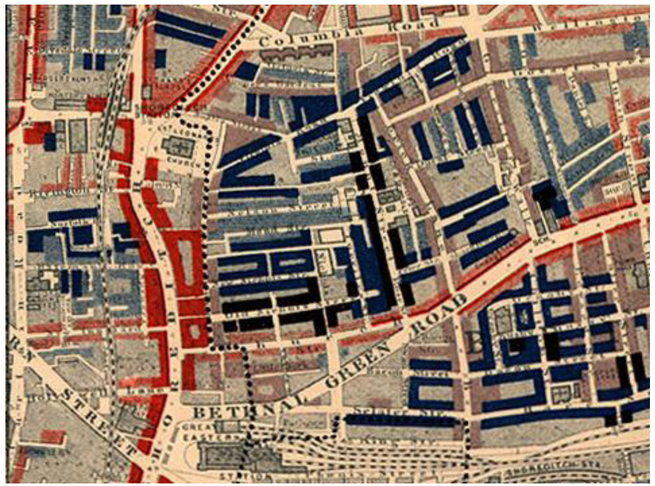
The main focus point of the drawing is set in the center of the street, looking towards the Crystal Palace which encircles the city's central park. The houses are either slightly recessed from the street and equipped with front gardens or are positioned right along the pavement. All streets are lit with public lighting, and trees are planted along the sidewalk. Halfway towards the Crystal Palace, the street is traversed by the Grand Avenue – a large circular park area in which schools, churches, and various other public functions are located. The trees of the park are therefore visible above the roofs of the houses. All houses, as Howard proposes, are equipped with large backyards, which also provide the scene with more greenery.

The Garden and the Underground

The depiction of the street scale of Wells' future year 802, 701 does not contain any type of street. Rather, it depicts the vast difference between both the underground and surface world, as well as the difference of scale in Wells' proposal in comparison to that of Howard or to their historical context. The surface area of Wells' imagined world, aside from its vast and seemingly cultivated garden, contains only sporadic colossal palaces which house the Eloi. The drawing cuts through one of these palaces, showing its interior in more detail. But while numerous segments of the palace and its interior were reconstructed through descriptions from Wells' text, there were still various aspects of it which I had to speculate on, given that Wells didn't always provide sufficient description. The scale of the building was roughly defined through the amount of Eloi described as present in the space at one moment in time. However, a large part of the depiction remains pure conjecture supported by architectural experience as well as imagination. The interior depicts the large common space of one of the palaces which is filled with common tables and cushions for the Eloi to sit while dining. In the background, numerous sleeping spaces filled with large cushions are visible, some hidden behind curtains and some open. The rest of the surface level of the drawing is covered by a dense garden, with ventilation shafts and wells accessing the underground world of the Morlocks are visible sporadically throughout.

The underworld, given its similar lack of provided description, was created through even more guess work than the surface level. However, the main intention was to show the difference in both structure and grain of the two worlds – the top one being organic, sporadic, and seemingly unorganized, while the underworld is depicted as structured, logical, and artificial. While some of the materiality and the dimensions of the underground spaces were taken from Wells' text, the amount of spaces and ways in which they are interconnected was speculated upon. However, what is curious to see when examining all three drawings together, is the successive simplification and de-densification of the surface level coupled by an increase in the scale of architectural elements, which is also followed by an intense densification and structuring of the underground.





1.

Yes, Mr. Balfour, the so-called " impossible" will happen once again, and, as men hasten to build up this and the other towns which must inevitably follow its construction, the migration to the towns—the old, crowded, chaotic slum-towns of the past—will be effectually checked, and the current of population set in precisely the opposite direction—to the new towns, bright and fair, wholesome and beautiful. (Howard, 2003, 89)

2.

These wretched slums will be pulled down, and their sites occupied by parks, recreation grounds, and allotment gardens. (Howard, 2003, 147-148)

3.

...that crowded, ill-ventilated, unplanned, unwieldy, unhealthy cities—ulcers on the very face of our beautiful island—are to stand as barriers to the introduction of towns in which there may be ample space and ventilation, and in which modern scientific methods and the aims of social reformers may have the fullest scope in which to express themselves. No, it cannot be ; at least, it cannot be for long. (Howard, 2003, 134)

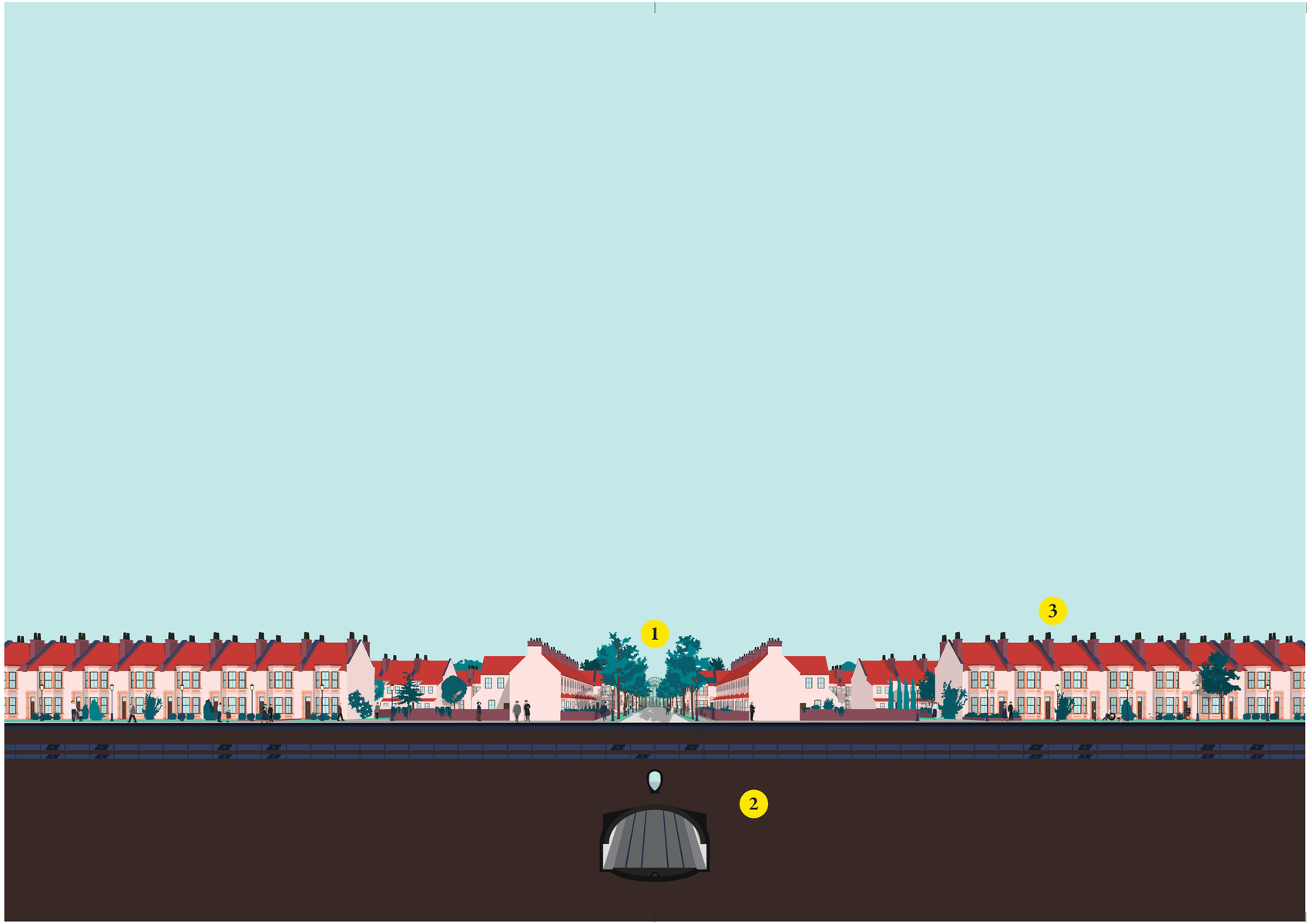
Fig. 4.11. (Left) Jana Čulek, "Britain of the Poor" (2023), depicting the slums of late 19th century London
Fig. 4.12. (Above) Charles Booth, section of the "Poverty Map" (1889) showing the slum area of Old Nichol in London



Fig. 4.13. Jana Čulek, zoom-in of "Britain of the Poor" (2023), depicting the slums of late 19th century London



Fig. 4.14. Jana Čulek, zoom-in of "Britain of the Poor" (2023), depicting the slums of late 19th century London



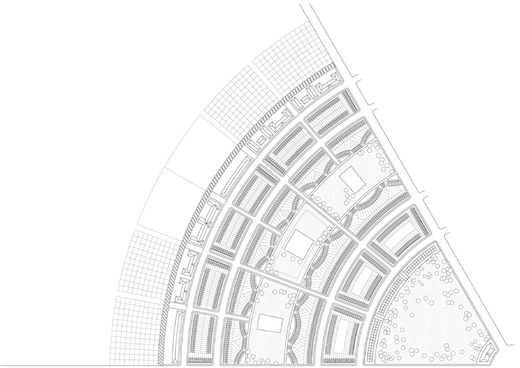


Fig. 4.12. Jana Čulek, Redrawing of the Ward segment of Ebenezer Howard's Garden City (2022)

1.

Running all round the Central Park (except where it is intersected by the boulevards) is a wide glass arcade called the " Crystal Palace," opening on to the park. This building is in wet weather one of the favorite resorts of the people, whilst the knowledge that its bright shelter is ever close at hand tempts people into Central Park, even in the most doubtful of weathers. Here manufactured goods are exposed for sale, and here most

of that class of shopping which requires the joy of deliberation and selection is done. The space enclosed by the Crystal Palace is, however, a good deal larger than is required for these purposes, and a considerable part of it is used as a Winter Garden—the whole forming a permanent exhibition of a most attractive character, whilst its circular form brings it near to every dweller in the town—the furthest removed inhabitant being within 600 yards. (Howard, 2003, 23)

2.

Before the subways can be constructed, trenches somewhat wide and deep must be excavated. In making these the most approved excavating machinery could be employed. In old towns this might be very objectionable, if not, indeed, quite impossible. But here, in Garden City the steam navvy would not make its appearance in the parts where people were living, but where they were coming to live after its work in preparing the way had been completed. (Howard. 2003, 49)

3.

Noticing the very varied architecture and design which the houses and group of houses display—some having common gardens and cooperative kitchens—we learn that general observance of street line or harmonious departure from it are the chief points as to house-building over which the municipal authorities exercise control, for, though proper sanitary arrangements are strictly enforced, the fullest measure of individual taste and preference is encouraged. (Howard, 2003, 15)

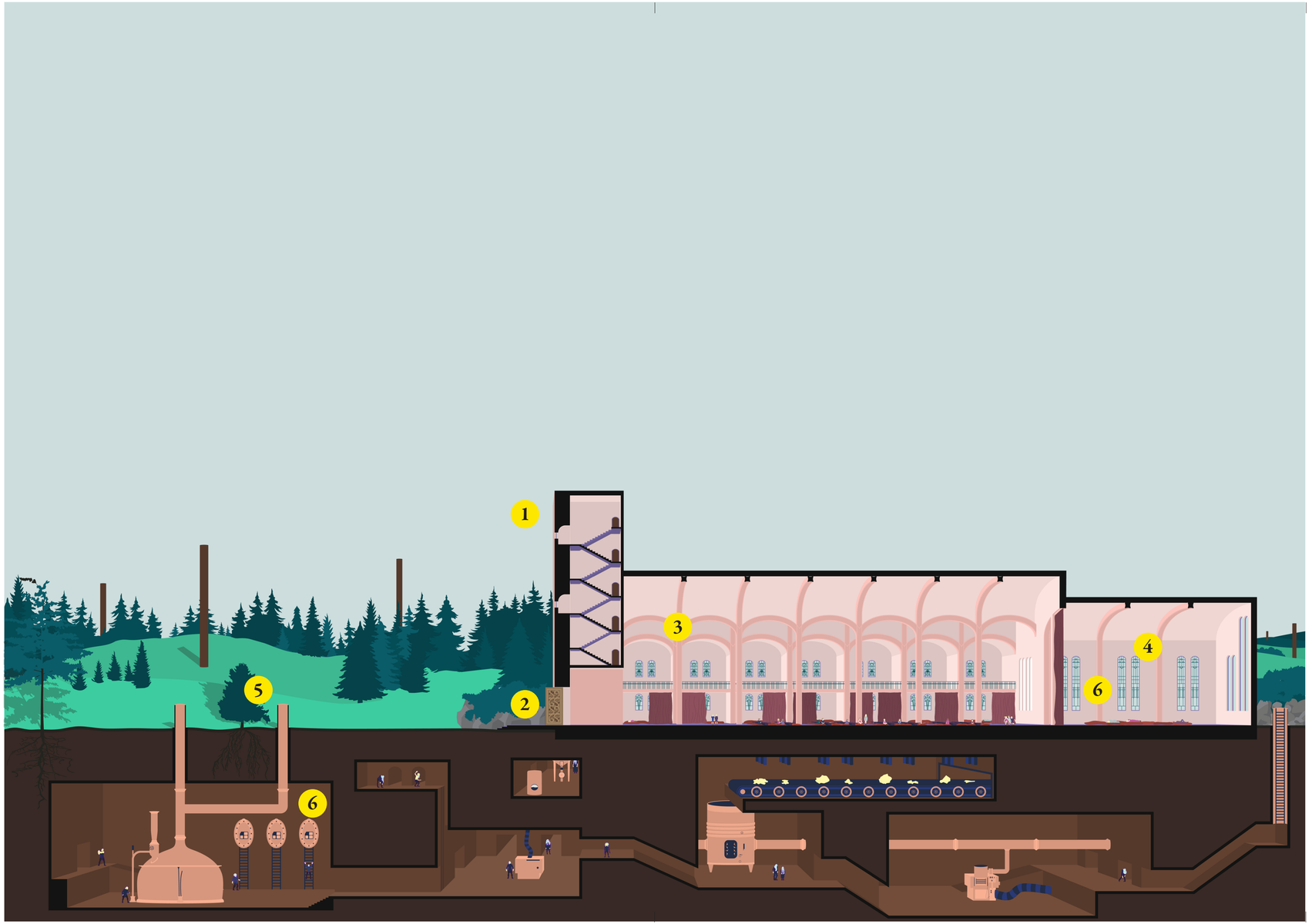
Fig. 4.15. (Left) Jana Čulek, "Garden City Street" (2023), depicting Ebenezer Howard's Garden City
Fig. 4.16. (Above) Jana Čulek, Redrawing of the Ward segment of Ebenezer Howard's Garden City (2022)



Fig. 4.17. Jana Čulek, zoom-in of "Garden City Street" (2023), depicting Ebenezer Howard's Garden City



Fig. 4.18. Jana Čulek, zoom-in of "Garden City Street" (2023), depicting Ebenezer Howard's Garden City



1.

In a circular opening, high up in the wall of the nearer house, I saw a group of figures clad in rich soft robes. (Wells, 2018, 18)

2.

The building had a huge entry, and was altogether of colossal dimensions. (Wells, 2018, 20)

3.

The big doorway opened into a proportionately great hall hung with brown. The roof was in shadow, and the windows, partially glazed with colored glass and partially unglazed, admitted a tempered light. The floor was made up of huge blocks of some very hard white metal, not plates nor slabs|blocks, and it was so much worn, as I judged by the going to and fro of past generations, as to be deeply channeled along the more frequented ways. Transverse to the length were innumerable tables made of slabs of polished stone, raised perhaps a foot from the floor, and upon these were heaps of fruits. Some I recognized as a kind of hypertrophied raspberry and orange, but for the most part they were strange. Between the tables was scattered a great number of cushions. Upon these my conductors seated themselves, signing for me to do likewise. With a pretty absence of ceremony they began to eat the fruit with their hands, flinging peel and stalks, and so forth, into the round openings in the sides of the tables. (Wells, 2018, 20-21)

4.

And perhaps the thing that struck me most was its dilapidated look. The stained-glass windows, which displayed only a geometrical pattern, were broken in many places, and the curtains that hung across the lower end were thick with dust. And it caught my eye that the corner of the marble table near me was fractured. Nevertheless, the general effect was extremely rich and picturesque. There were, perhaps, a couple of hundred people dining in the hall, and most of them, seated as near to me as they could come, were watching me with interest, their little eyes shining over the fruit they were eating. All were clad in the same soft and yet strong, silky material. (Wells, 2018, 21)

5.

While I was musing upon these things, my attention was attracted by a pretty little structure, like a well under a cupola. I thought in a transitory way of the oddness of wells still existing, and then resumed the thread of my speculations. (Wells, 2018, 22)

6.

Then, sobbing and raving in my anguish of mind, I went down to the great building of stone. The big hall was dark, silent, and deserted. I slipped on the uneven floor, and fell over one of the malachite tables, almost breaking my shin. I lit a match and went on past the dusty curtains, of which I have told you. There I found a second great hall covered with cushions, upon which, perhaps, a score or so of the little people were sleeping. […] Abruptly, I dashed down the match, and, knocking one of the people over in my course, went blundering across the big dining-hall again, out under the moonlight. (Wells, 2018, 28)

7.

After a time, too, I came to connect these wells with tall towers standing here and there upon the slopes; for above them there was often just such a flicker in the air as one sees on a hot day above a sun-scorched beach. Putting things together, I reached a strong suggestion of an extensive system of subterranean ventilation, whose true import was difficult to imagine. (Wells, 2018, 50)

Fig. 4.19. Jana Čulek, "The Garden and the Underground" (2023), depicting the future world of H.G. Wells' The Time Machine

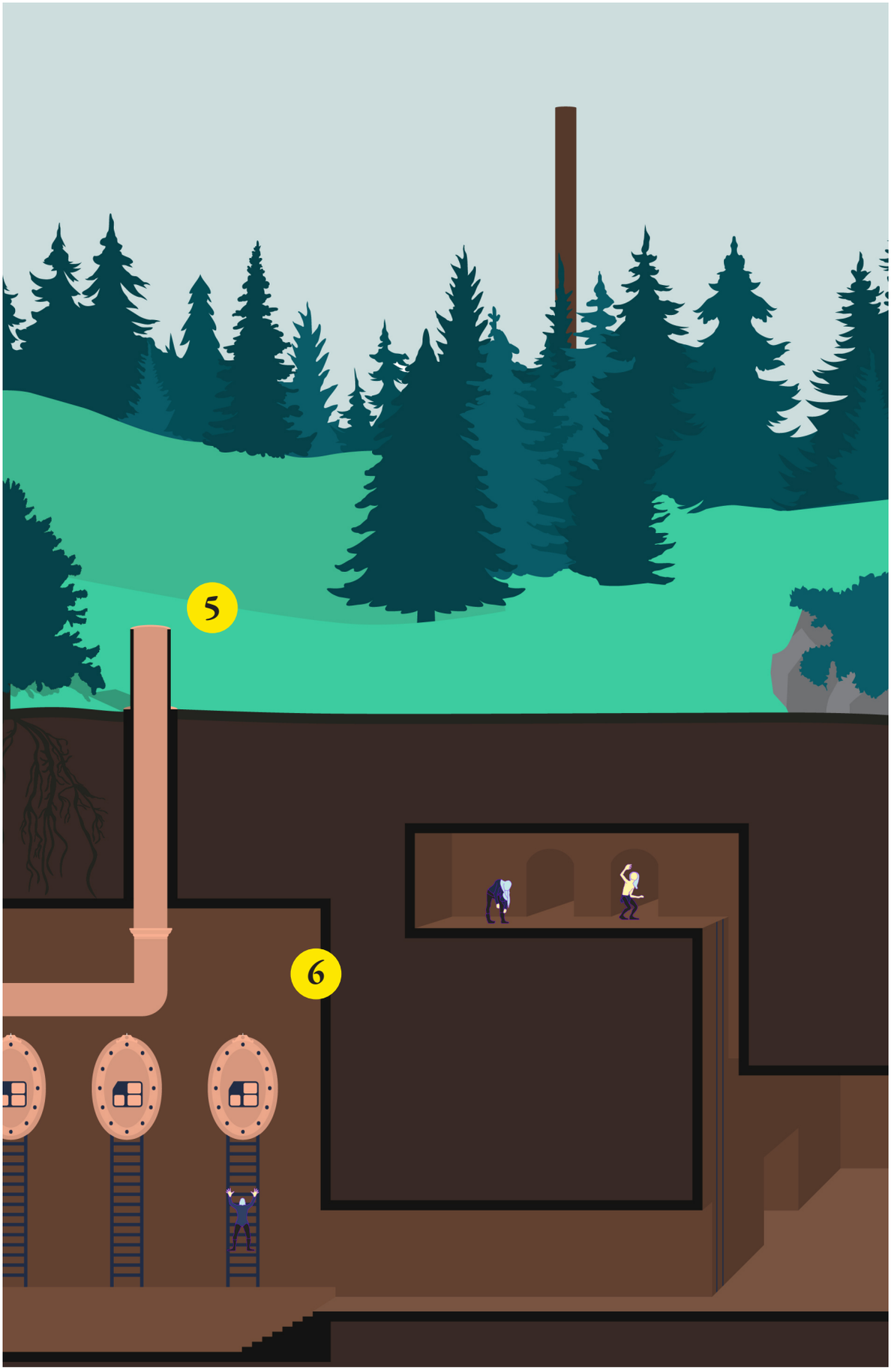


Fig. 4.20. Jana Čulek, zoom-in of "The Garden and the Underground" (2023), depicting the future world of H.G. Wells' The Time Machine

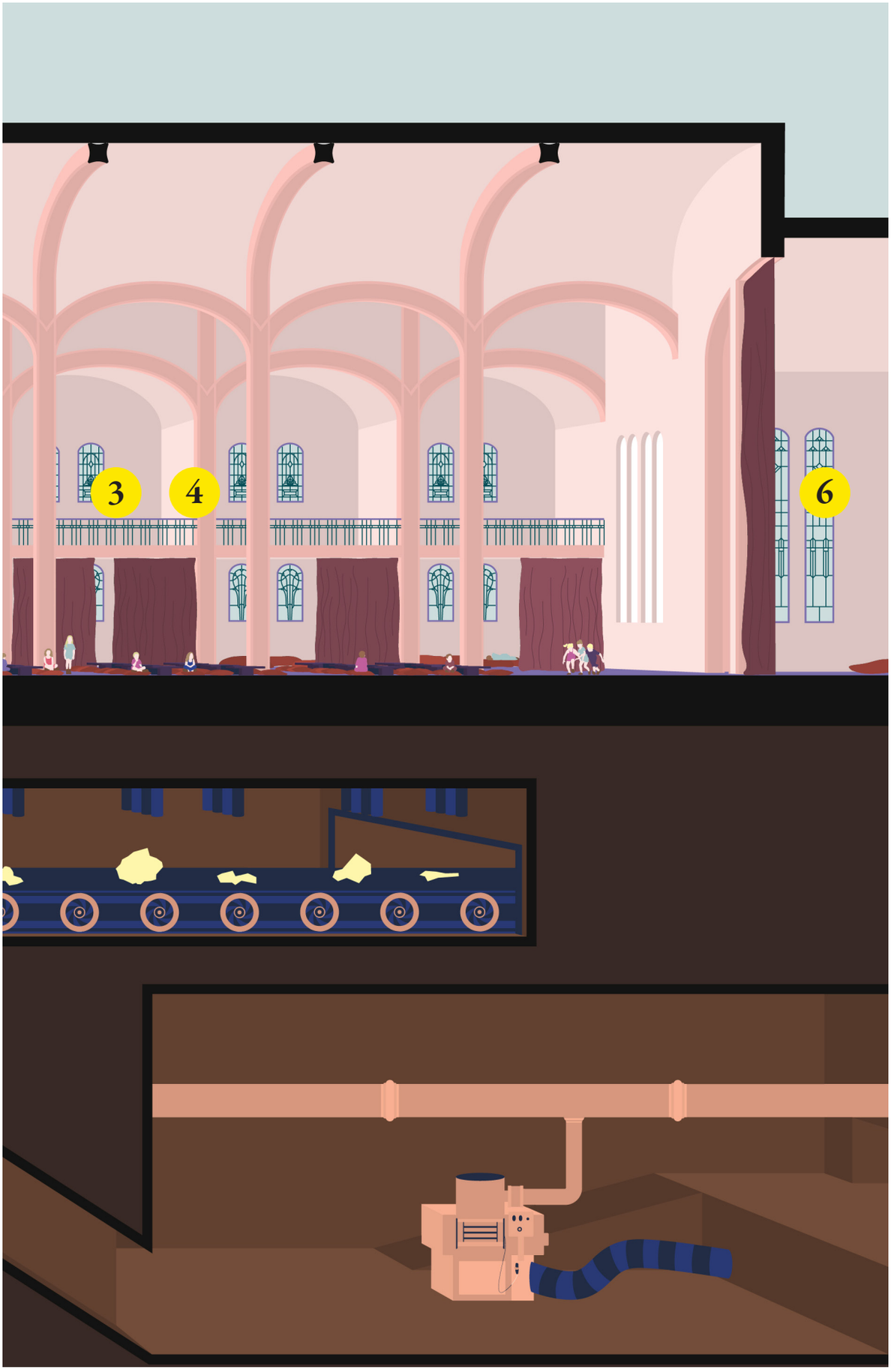


Fig. 4.21. Jana Čulek, zoom-in of "The Garden and the Underground" (2023), depicting the future world of H.G. Wells' The Time Machine

Large Scale - The City as a Solution to Class Struggles

Both Howard's Garden City model and Wells' future world propose most changes in social and spatial forms on the large scale. The focus of the large scale thus lies at the level of social classes, and spatially at the level of the city. What is important to note is that in both works, as within their historical context of late nineteenth century England, the social and spatial forms on the large scale are thoroughly interconnected – the way the city is designed (or modified) is dependent on various societal arrangements. On the one hand, the idea that an ideal form of a city would produce ideal inhabitants, stemming already from utopian works of the 18th century (and before), was persistent.[26] On the other hand, the distribution and segregation of social classes was applied spatially – either on the level of buildings[27], city blocks[28], or parts of the city.

Although some planning methods intended to integrate people of various social and economic backgrounds, the result was almost always the opposite – the separation between the rich and the poor – the working class and the bourgeoisie - was spatially evident. There were also attempts to justify spatial segregation, especially when working with new city models, usually revolving around the need for factory workers to be located close to factories and therefore outside of the city. However, these models didn't really solve any of the problems troubling the working-class inhabitants such as bad hygienic conditions, small living units, and overall bad living conditions. What is also important to note from a spatial perspective, is that urban planning as a discipline in its contemporary form did not really exist at this point in time in England. Towns and cities developed and grew "organically" and mostly without forethought (let alone planning). The way in which (new) towns developed was very well described by Friedrich Engels in *The Condition of the Working Class in England in 1844* (1845) where he explains that the centralization and location of the population was directly connected to capital: a factory required its workers to live as close as possible in order to be as efficient as possible. Consequently, the workers themselves had various needs which had to be satisfied by other people/workers located in their vicinity – and "so the village grows into a small town, and the small town into a large one" (Engels, 1845, 19).

A Combination of Proposals

What Howard proposes with his Garden City model mimics organic town development but is also innovative in the sense that its functional zoning was a precursor to modern city planning and what would later develop more precisely with CIAM[29]. On the other

26

Cf. Eaton, 2002

27

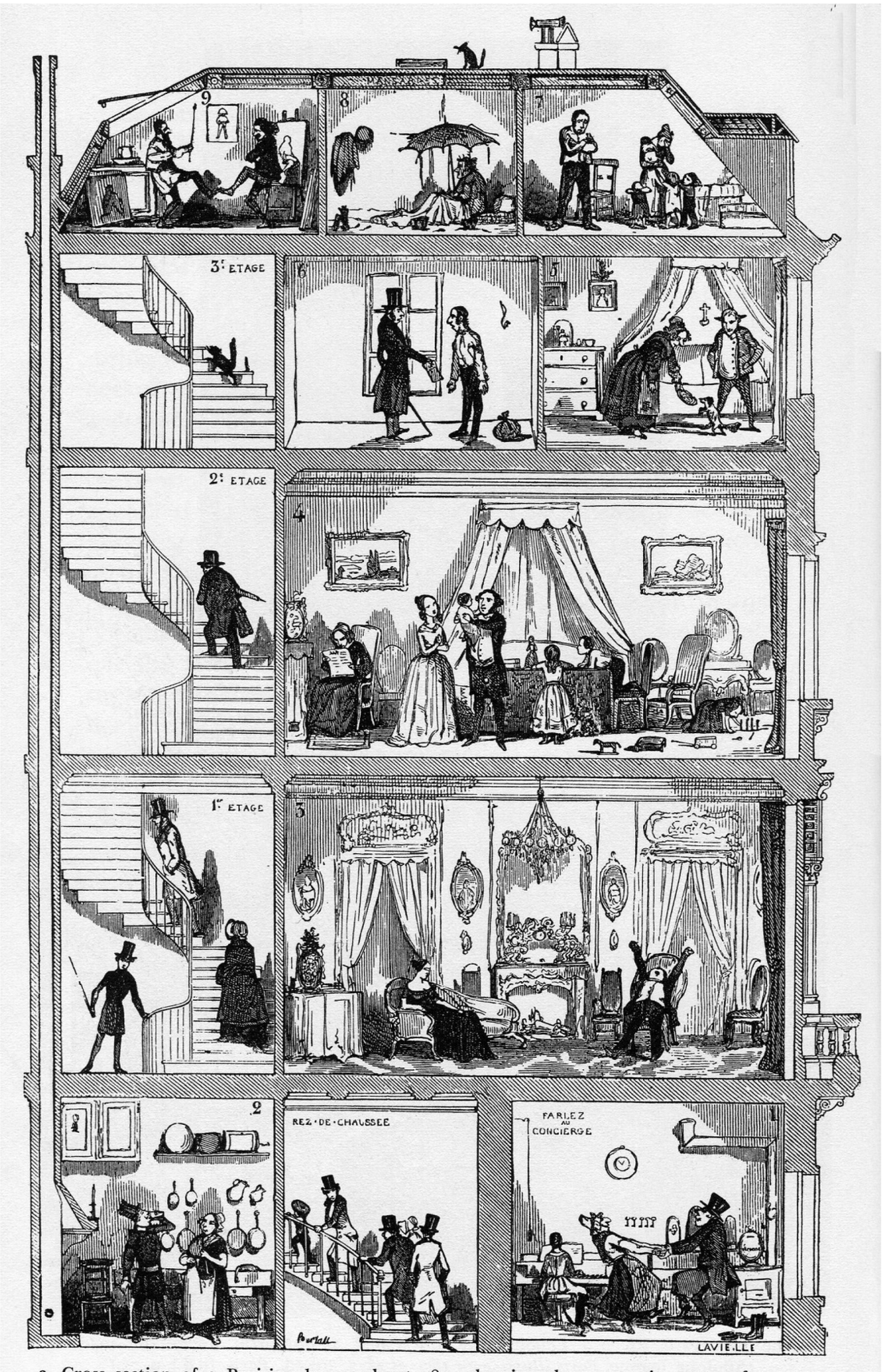
A well-known visualization of this is the section drawing of a Parisian house from the 1850s which shows how the economic and class status of the inhabitants varied according to the level of the building which they occupied.

28

An example of this is the Berlin Mietskasernen in which the people of lower economic status were pushed towards the inner parts of the housing block, to areas with little or no sunlight, small spaces, and inadequate ventilation. As explained by Peter Hall in *Cities of Tomorrow* (1988), the population was "accommodated in densely packed five-story 'rental barracks' around courtyards as narrow as 15 feet wide, the minimum necessary to bring in fire-fighting equipment. […] apparently designed to achieve social integration, with rich and poor in the same block, it simply produced miserable congestion" (Hall, 1988, 32).

29

CIAM (Congres International d'Architecture Moderne) was founded in 1928 with the intention to promote a new and more modern approach to architecture. Resenting the older generation of architects for focusing too much on designing grandiose public buildings and buildings for power, while not solving the housing issue for numerous people moving to urban centers, the younger generation of architects which included Le Corbusier, Hannes Meyer, Walter Gropius, and Mies van der Rohe, gathered around an intention to create an architecture (and an urbanism) for the new age. Shifting the focus on housing brought with it the topic of urban planning which was aimed at solving all the problems of the modern metropolis – mostly through a complete detachment from the historical city.



3. Cross section of a Parisian house about 1850 showing the economic status of tenants varying by floors. (Edmund Texier, *Tableau de Paris*, Paris, 1852, I, 65.)

Fig. 4.22. Edmund Texier, Cross section of Parisian house about 1850 showing the economic status of tenants varying by floors, Tableau de Paris (1852), 65

hand, while there were smaller-scale proposals for ideal cities which were created roughly at the time of Howard's proposals or in the decades or century before, these proposals usually offered only formal models which didn't delve as deeply into their own inner financial and political workings as did Howard's Garden City. One aspect which also sets Howard's work strongly apart from other examples is that he makes a point of his proposal being a model and not a fixed form, which should be adapted to the specific needs of both the geographical location and the population. He is not proposing *the* Garden City – he rather develops a principle for applying the Garden City *model* as a new mode of living and working. But as Howard himself admits, most elements of his proposal were not all that innovative, or even fully his own. In "Chapter XI: A Unique Combination of Proposals", he lays out his most important references[30] and discusses them in detail. He makes use of various works created by other authors, inspiring both spatial and social aspects of his work:

> "(1) the proposals for an organized migratory movement of population of Wakefield and of Professor Marshall; (2), the system of land tenure first proposed by Thos. Spence and afterwards (though with an important modification) by Mr. Herbert Spencer; and (3), the model city (of somewhat different design, however) of Jas. S. Buckingham." (Howard, 2003, 128)

From a social standpoint, two of the most relevant ones were Marshall's and Wakefield's proposals "for an organized migratory movement of population" and "the system of land tenure" (Howard, 2003, 128) proposed by Spence and modified by Spencer. The topic of "organized migratory movement" covers Edward Gibbon Wakefield's book *The Art of Colonization* (1849) which proposes, in short, that a colony should be structured in the same manner as the mother state, only smaller in scale. This way, the colony doesn't lose any of its social diversity since it moves with its people their various social and cultural aspects. The notion of colonization was brought "closer to home" through the work of Professor Alfred Marshall and his proposal for the "organized migratory movement of population from London" (Howard, 2003, 132) where he proposes to move a portion of London's population to a colony located "some place well beyond the range of London smoke" (Howard, 2003, 132). The notion of colonization is an interesting one when examined in relation to utopias. With the discovery of the New World, and its various new nations and customs, the utopian genre received a plenitude of inspiration[31]. As already discussed, the classical utopias of these period were mostly focused on proposing alternatives to the

30

Aside from the three references Howard lists as the most important ones for building his proposal, there were other ones which also strongly influenced his work. One of the more significant ones was Edward Bellamy's 1888 book "Looking Backward" – an American utopian novel about a man from the nineteenth century who falls asleep and wakes up over a hundred years in the future to find that the United States have developed into a socialist utopia. But as Robert Fishman explains in his book Urban Utopias in the 20th Century, "the Garden City was not the simple result of Bellamy's influence on Howard. Rather, it grew out of Howard's attempt to correct Bellamy's authoritarian bias and to devise a community in which social order and individual initiative would be properly balanced." (Fishman, 1982, 35)

31

As Jameson explains in *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (2005) utopia can be seen as "the prototype of the settler colony, and the forerunner of modern imperialism [where we see] 'the people without land' supposedly meeting 'the land without people'", stating also that in his opinion "the colonial violence thus inherent in the very form or genre itself is a more serious reproach than anything having to do with the authoritarian discipline and conformity that may hold for the society within Utopia's borders" (Jameson, 2005, 205).

rapidly industrializing society, envisioning a return to a pastoral life as one more favorable to that in the city. And the most obvious location to create this new pastoral life, aside from the utopian "no-place" was the New World – given that it was often considered as *terrae nullius* – uninhabited lands filled with productive potential. From a utopian perspective, colonization was seen as an opportune way to create new societal forms and structures. But in reality, colonizers rarely encountered truly virgin territories, since most "found" areas were already populated by indigenous cultures. And while the process of colonization today is seen for all its negative and aggressive processes and consequences, in the late nineteenth century it was still seen as a productive way of creating new towns, countries, and societal structures. What Howard takes from it is most notably the idea of the *terrae nullius*, which he sees in the British agricultural lands. But as the territory of the New World, this too was far from virgin territory. While the population of the agricultural areas did greatly diminish due to both several droughts and the influx of overseas products which came at significantly lower prices, the area was still populated, or at least owned – which was an issue if Howard's proposal was indeed to be seen as viable on the large scale – stopping not only on creating one Garden City but applying it as a replicable model.

From a financial perspective, Howard proposed an approach based on the land tenure system proposed by Thomas Spence, in which the entire land upon which the Garden City would be developed was to be bought at the same time, in order to avoid a rise in price. As Howard explains, the difference between his proposal and that of Spence is one of "inauguration method" (Howard, 2003, 134). He continues by explaining that while Spence proposes a system in which the existing landowners would be dispossessed, and the system established "at once and universally throughout the country" (Howard, 2003, 134), he proposes to "purchase the necessary land with which to establish the system on a small scale, and to trust to the inherent advantages of the system leading to its gradual adoption" (Howard, 2003, 134-136). But unfortunately, it is in this aspect that Howard's financial plan for establishing the Garden City in more instances that one fails. While he does propose to build the Garden City on what was previously agricultural land, which was opportunely bought at a low price, the success of even one such model would unavoidably raise the price of neighboring agricultural land – rendering Howard's calculations no longer valid. A similar comment was given by Herbert Spencer in regard to Thomas Spence's proposal in which he stated, as Howard notes, that it would be impossible to "acquire the land on the terms which would be at once equitable to the existing owners and remunerative to the community" (Howard, 2003, 136). But Howard doesn't see this as an issue and continues

to expand his proposal after stating that "the difficulty is entirely removed by [his] proposal by buying agricultural or sparsely settled land, letting it in the manner advocated by Spence, and then bringing about the scientific migratory movement advocated by Wakefield, and, though in a somewhat less daring fashion, by Professor Marshall" (Howard, 2003, 136).

Buckingham's model town Victoria is very relevant when looking at how Howard laid out the plan for his Garden City. James Silk Buckingham's model town Victoria was envisioned as a square-shaped town for 10,000 inhabitants, distributed through five concentric rows of houses and mansions totaling to 2000 living units. The housing rows were separated by concentric rows of covered arcades, each housing a specific function, and increasing in luxury towards the center of the town and signifying the social class of the inhabitants. As Ruth Eaton describes, "in the colonnaded walkway which was attached to each area, the status of the inhabitants was signaled by the architectural order used on the columns, the opulent capitalists being indicated by the Composite order" (Eaton, 2002, 147). The center of the town housed various public and educational functions, embellished by fountains and marked with a 300 feet (90m) high "Tower for Electric Light, Clock, and Gallery" (Buckingham, 1841-55) positioned in the center of the town. Beyond the borders of

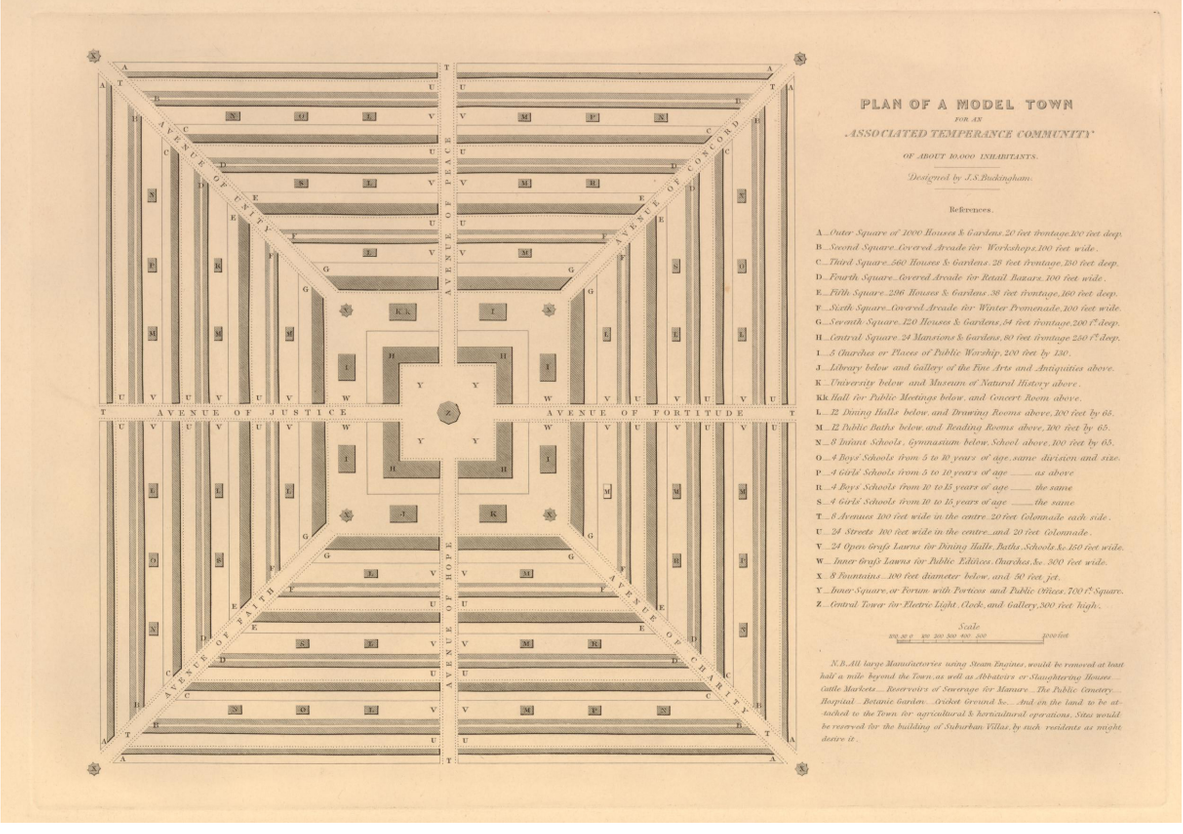


Fig. 4.23. James Silk Buckingham, Plan of a Model Town for an Associated Temperance Community (1841-1855)

the town, Buckingham placed all the noisy and unseemly industrial, agricultural, and production facilities, as well as "Suburban Villas by such residents as might desire it" (Buckingham, 1841-55).

It is evident that there were several spatial elements which Howard took from Buckingham. Howard even applied the rectangular shape of Buckingham's proposal to the first version of his Garden City (then still called Unionville so as to signify the union of town and country) which spread on a surface area of 9000 acres (Beevers, 1988, 44). But while Buckingham's proposal divides people of various social classes quite literally into different areas of his proposed city[32], Howard's proposal is significantly more subtle. The predominant inhabitants intended for the Garden City were working class people, and as such they are housed within all areas of the town. However, a level of spatial segregation still existed which was strongly related to the functional zoning of the proposal: while the workers and entrepreneurs were housed within the urban part of the Garden City, the farmers were housed in the outskirts – the agricultural belt – together with an array of social outcasts such as "convalescent homes", "asylums for the blind and deaf", the "farm for the epileptics" (Howard, 2003, 29), etc. The general layout of the Garden City was relatively simple, following a repetitive logic of concentric circles. It was placed in an area covering 6000 (~25km^2) acres in the middle of which were about 1000 (~4km^2) acres covered by the city itself. The rest was reserved for agricultural land and the various already mentioned groups of social outcasts. Given that the city would be built on "virgin land", previously intended only for agriculture, and bought at a very low price, Howard imagined that various infrastructural issues, which prove themselves very difficult to manage in already existing cities, would here be easily solvable. In dealing with the design of infrastructural systems such as sewage, Howard argues that a "skillful engineer […] would have relatively little difficulty" (Howard, 2003, 50). The city is imagined circular in shape, with a railway line following its outer rim. It was divided into six wards of equal size which are separated by "six magnificent boulevards – each 120 [36m] feet wide" (Howard, 2003, 34). In the center of the city Howard placed a circular garden with a cluster of various public buildings such as the town hall, concert halls, theaters, and libraries located at its center, and the Crystal Palace enveloping the outer edge of the park in which various already described leisure and commercial activities could take place.

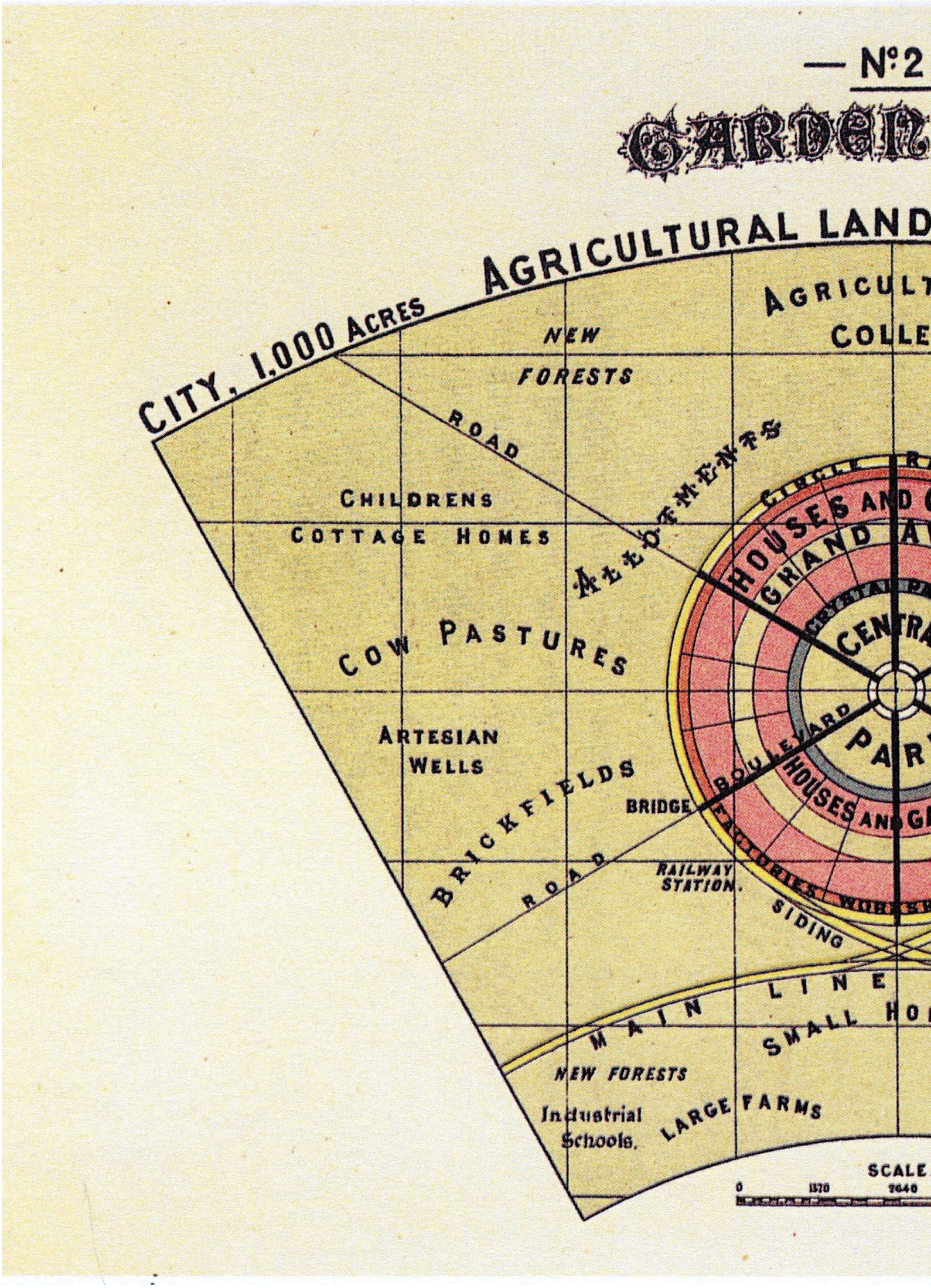
Spreading outward from the Crystal Palace, the Garden City consists concentrically of five rings divided by avenues and split with six boulevards spreading from the center, which divide the city into the six aforementioned wards. Four of the rings are reserved for housing,

32

As explained in the commentary section of Howard's facsimile edition, quoting Buckingham, "the arrangement of the buildings, in concentric Squares, places the residents of the working class nearest to the green fields, on the immediate edge of the Town, which is favorable to their health, and, being close to their workshops, is also favorable to the economy of their time and labor" (Howard et all, 2003, 141)

while the middle one is designed as a 420 feet (~130m) wide Grand Avenue. The Grand Avenue forms a large green belt throughout the middle part of the city which is intended for schools and their playgrounds, as well as different churches and places of worship. Beyond the housing rings, Howard imagines a ring designated for "factories, warehouses, dairies, markets, coal yards, timber yards, etc., all fronting on the circle railway which encompasses the whole town and which has sidings connecting it with the main line of the railway which passes through the estate" (Howard, 2003, 28). Dairy farms, allotments, and smaller scale farms are located in the ring between the two railways, while the larger farms are located outside.

Referring to the diagrams accompanying Howard's text, this time specifically to "Diagram No.2 – Garden City" and "Diagram No.6 – Garden City - A New System of Water Supply" we again encounter the same diagrammatic approach which Howard used for the diagram of the ward. The color scheme provided in the diagrams representing the entirety of the Garden City is equivalent to that presented in the ward diagram, except for the central ring of public functions which is here differentiated in color from that of the industrial and production belt. The two diagrams of the city, as the ward one, while also drawn to scale in terms of overarching surfaces of both the urban and agricultural part of the Garden City, due to the larger scale of the drawings, the thickness of the street and railway lines no longer represent their true dimensions but are rather just their diagrammatic representations. When observed together, the two diagrams seem almost identical, with the exception of the "Diagram No.6" containing within it a network of waterways supplying the city, as well as two accompanying reservoirs and an artesian well. The question arises, however, why Howard includes two almost identical diagrams within the first edition of his work. "Diagram No.6", however, is one that accompanies an appendix to the first edition of Howard's proposal. Titled "Appendix – Water Supply", the segment of the text describes in great detail the system of water distribution, supply, and use within the Garden City. However, if we note that the position of the diagram within the book itself is not together with the textual appendix, but rather in the main text, and if we observe together with it "Diagram No.7 – Group of Slumless Smokeless Cities" (which I will examine in the following section of this chapter in regard to the extra large scale), we can see that Howard's ideas related to the Garden City's water system were much more pervasive. As the commentators Peter Hall, Dennis Hardy, and Colin Ward suggest in the facsimile edition of Howard's To-Morrow, this tells us that the "entire section [about water supply] might have been relegated to the Appendix at a later date" (Hall, Hardy, Ward, 2003, 183). Consequently, the second edition, with its overall lesser number



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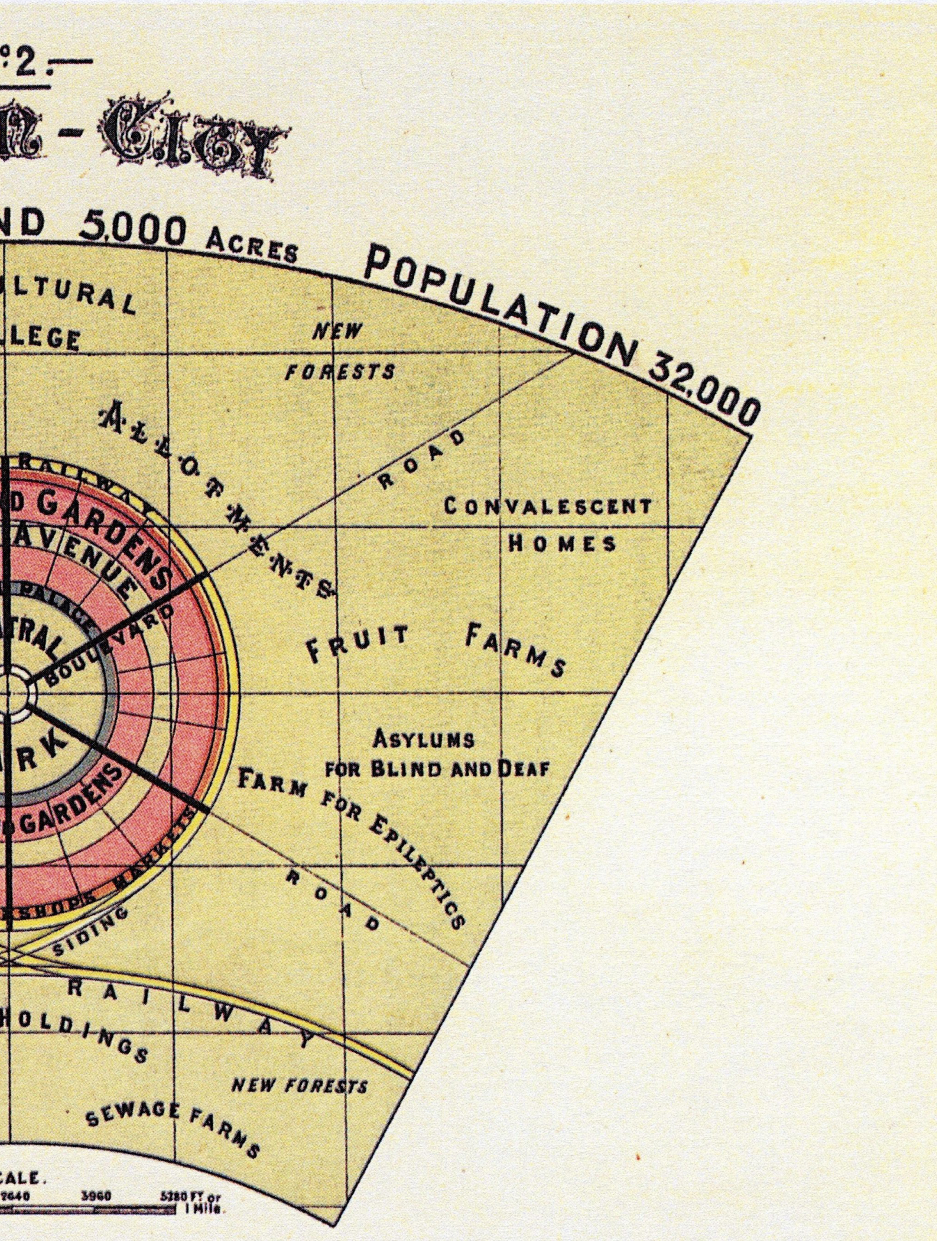

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of diagrams, aside from not containing the "Appendix", also retains only "Diagram No.2" which, as the diagram of the ward which was discussed in relation the medium scale, was transformed from a colored one to a black and white, line-based diagram, losing the richness of information provided by Howard.

Fig. 4.24. (Previous page) Ebenezer Howard, "Diagram No.2 Garden City", To-Morrow: A Peaceful Path to Real Reform (1898)

One last issue which was of great importance to Howard and which, in a sense, motivated the creation of his proposal, was that of hygiene. Howard was triggered by a pamphlet written by Dr. Benjamin Ward Richardson titled "Hygeia, or the City of Health" (1876, 2004) from which he appropriated some of the main ideas of how to solve the horrid hygienic conditions which were found in cities of his time. As explained by Beevers in his biography on Howard, Richardson's idea of a healthy city was one with "a relatively low population density, good housing, wide thoroughfares, an underground railway and plenty of open space" (Beevers, 1988, 7). While the underground railway was replaced with a regular one encircling the city, all other approaches which Richardson proposes were applied in the Garden City. Howard also went a couple of steps ahead in applying even more planning and design methods in order to achieve a healthy city. Aside from the big population density and the cramped housing found in the cities of the nineteenth century, another big culprit that contributed to the bad health conditions was the placing of factories and industry within the cities. This was done out of economic convenience – the workers lived close to the factories, which meant they didn't lose unnecessary time commuting. But this also meant that merely placing the factories and other industrial buildings outside of the perimeter of the city would not, in fact, fix the problem, as it would only increase the workers commute, lowering their wages even further. But as Fishman explains:

> "Howard planned the Garden City to be a manufacturing center in which the factories would necessarily be close to the homes. In order to separate the residential areas and also to ensure that everyone would be within walking distance of his place of work, Howard put the factories at the periphery of the city, adjacent to the circular railroad that surrounds the town and connects it to the main line." (Fishman, 1982, 42)

This way, through planning for better connectivity and through what he saw as an optimal distribution of both housing and production facilities with the use of functional zoning, Howard put forth a model which - albeit not fully innovative, unique, or his own - would be developed and reused numerous times in the future of urban planning.

Pastoral Terrain and Sinister Sub-terrain

Wells can also be said to have applied a functional zoning principle to his world in the year 802, 701. But instead of distributing spaces horizontally, he has distributed them vertically. While Howard attempts to smooth out the class differences which were both socially and spatially intense in their historical context by offering a city model which is relatively egalitarian, Wells doubles down on these differences and builds a future world which is almost a satirical exaggeration of his own historical condition, dividing the population into two sub-species of humans – the Eloi and the Morlocks – each deriving from one economic and social class. The Eloi, representing the descendants of the bourgeoisie, are described as frail, child-like beings, which have regressed in both stature and intelligence in comparison to the Time Traveller's (and Wells') contemporaries:

> "He [one of the Eloi] was a slight creature – perhaps four feet high – clad in a purple tunic, girdled at the waist with a leather belt. Sandals or buskins – I could not clearly distinguish which – were on his feet; legs were bare to the knees, and his head was bare." (Wells, 2018, 25)

They are described to be dressed similarly, and as having similar hairstyles, regardless of gender; they live above ground in an ideal garden – "a tangled waste of beautiful bushes and flowers, a long-neglected and yet weedless garden" (Wells, 2018. 29), devoid of most animals. The Time Traveller notes that "there were no hedges, no signs of proprietary rights, no evidence of agricultures, the whole earth had become a garden" (Wells, 2018, 36). The Eloi live collectively, inhabiting the ruins of an older and more advanced civilization. From what is gathered by the Time Traveller, they did not use technology and have even forgotten how to use fire. The Morlocks on the other hand, which are seen as the descendants of the working class (proletariat), are beastly yet intelligent creatures, living underground where they maintained a large infrastructural network of tunnels. The Time Traveller describes them:

> "My first impression of it is, of course, imperfect; but I know it was a dull white, and had strange large grayish-reddish eyes; also that there was a flaxen hair on its head and down its back. […] Man had not remained one species but had differentiated into two distinct animals: that my graceful children of the Upper World were not the sole descendants of our generation, but that this bleached, obscene, nocturnal Thing, which has flashed before me, was also heir to all the ages." (Wells, 2018, 56)

Driven further and further away from favorable locations within the

city, and finally into the underground, the Morlocks have developed as a predatory species which, on the one hand maintains the world of 802, 701 by supporting, feeding, and clothing the regressed and childlike Eloi, only to serve them as supper. The issue of cannibalism in Wells' work is an interesting one, especially in regard to the exaggerated differences of social classes. As Huntington explains, in Wells' work "cannibalism is a test of difference" (Huntington, 1982, 61) – it is intended to test how the reader (and thus society) perceive members of groups other than their own. In regard to the relationship of the Eloi and the Morlocks, cannibalism occurs if we accept that the two species are in fact one, just with very different social and physical attributes. If they are, however, viewed as two different species, then consequently, there is no cannibalism. This dichotomous condition is critical because it hints on the notion that the working-class were already not considered equally human by the bourgeoisie, and Wells exacerbates this uncomfortable point of view in order to confront the readers with their own bias. What is curious however – as Darko Suvin explains in *Metamorphoses of Science Fiction – On the Poetics and History of a Literary Genre* (1979), is that the Time Traveller, and seemingly Wells as well "quickly identifies with the butterfly-like upper-class Eloi and so forsakes his position as neutral observer" (Suvin, 1979, 212). Within the narrative, the Eloi as the remnants of the bourgeois somehow become the repressed class that the reader should sympathize with. Suvin proposes an explanation for this favoritism of the Eloi stating that it probably "flows from the social consciousness of Wells himself, who came from the lower middle class, which lives on the edge of the 'proletarian abyss' and thus", as he quotes the work of Caudwell, "looks upon the proletariat as being something disgusting and evil and dangerous" (Suvin, 1979, 212). However, as Suvin continues to explain, this "fundamental ambiguity" is a hallmark of Wells' work which constitutes "both the richness and the weakness of Wells" (Suvin, 1979, 216). He asks himself nevertheless if Wells is "horrified or grimly elated by the high price of evolution" and "does he condemn class division or simply the existence of a menacing lower class" (Suvin, 1979, 216)?

As in Wells' historical time, the two species of the future also never really interact: the Eloi, while living in what resembles the Garden of Eden, live in constant fear of the dark when the Morlocks, nocturnal as they have become due to being deprived of sunlight by living in underground caves, climb out from one of their numerous shafts, and harvest some of them for supper. These two species, as well as their living conditions, represent an exaggeration of how the two disparate economic and social classes lived in Wells' time. While the bourgeois lived a life of leisure, housed in grand buildings surrounded by lush green, the proletariat lived "elsewhere", in dense

and overpopulated environments, without fresh air, and often also with very little sunlight, serving the bourgeoisie and keeping their leisurely life afloat. As the Time Traveller explains it:

> "So in the end, above ground you must have the Haves, pursuing pleasure and comfort and beauty, and below ground the Have-nots; the Workers getting continually adapted to the conditions of their labor." (Wells, 2018, 59)

The dichotomous relationship of the two social classes which become two different species continues also on within spatial forms of the large scale and is, as the Time Traveller explains, seemingly pervasive throughout. But aside from the more obvious dichotomy of the two worlds divided as "above-ground" –predominantly inhabited by the Eloi, and "underground" – ruled by the Morlocks, Huntington in his analysis of the spatial systems of *The Time Machine*, brings our attention to yet another spatial dichotomy which is present in the narrative: that of interior and exterior. As Huntington explains, usually the "indoor corresponds to civilization and outdoor to non-civilization or nature" (Huntington, 1982, 71), but Wells with his work, questions the rigidness of this through "introducing confusion into the rigidities of the inside-outside system", allowing for "movement between opposites" (Huntington, 1982, 71). Within the narrative of *The Time Machine* this plays out in several ways. First, the opposition of civilization and non-civilization is debatable in relation to the interior-exterior dichotomy. On the one hand, we could view the docile and peaceful Eloi as the remnants of civilization, who, instead of living in the safety of an enclosed interior, live in the safety of the exterior sunlight. As an opposite to them, the Morlocks would then constitute the non-civilization, living in the dark underground interior, only being able to venture out of it during night-time. But when we examine the description of this "non-civilized" interior, with "vast arched cavern[s], which stretched into utter darkness", where "great shapes like big machines rose out of the dimness, and cast grotesque black shadows" (Wells, 2018, 64), and where "the presence of ventilating shafts and wells along the hill slopes […] showed how universal were [the] ramifications" (Wells, 2018, 36) of this underground world, we see that Wells plays with this ambiguity as well. Which of the two species do we find more civilized? The ones living in peace and harmony outside, but harboring no knowledge and incapable of any advancement, or the violent ones living inside, but still retaining technical and cooperative knowledge which seems to be maintaining not only them but also the species living above them? This ambiguity of spatial and social dichotomies is made even more complex through the addition of various small-scale elements (already described in the previous section) which play the

role of connectors between the two seemingly disparate worlds. But aside from connecting the sinister underground with the pastoral overground, they also extend the dangerous interior to the surface itself. Although the abandoned palaces in which the Eloi communally live, and the Green Palace of Porcelain which holds the abandoned museum seem as "safe" interior spaces, they are much more in-line with the rest of the underground interior. These are, in fact, the only spaces in which the worlds of the Morlocks and the Eloi connect – from the realm of darkness, the Morlocks emerge from the shadows through their vertical shafts, and collect the sleeping Eloi, making their seemingly safe and civilized interiors the exact opposite.

And lastly, unlike Howard, who – as we shall see in the following segment of this chapter – speculates upon the possible long-term ramifications of his utopian proposal through playing it out towards the future, Wells – through the character of the Time Traveller, speculates on how the condition of the year 810, 702 came to be, by looking towards the direction of the (Time Traveller's) past. By observing the world around him, the Time Traveller slowly builds up an image of this future society. With each new aspect he discovers, his speculations of how the future came about change. He develops three different theories, each of which is based on possible exaggerated consequences of a social, political and economic condition of his own time. Encountering the Eloi first, in their lush green habitat, devoid of any illness, conflict or fear, he hypothesizes that "under the new conditions of perfect comfort and security, the restless energy, that with us is strength, would become weakness" (Wells, 2018, 38). According to his initial observation, man has perfected his own habitat to such an extent that no more struggle or conflict would be necessary. Living in such peace and prosperity, he hypothesizes that, having not needed it, humans have lost their energy becoming docile and simple creatures and forgetting all they once knew. By observing the way in which the Eloi live and the appearance of their built environment he notes:

> "Apparently, the single house, and possibly even the household, had vanished. Here and there among the greenery were palace-like buildings, but the house and the cottage, which form such characteristic features of our own English landscape, have disappeared. 'Communism', I said to myself." (Wells, 2018, 34)

This first hypothesis is by far the most utopian one, depicting a future radically different from the Time Traveller's (and Wells') own present, but nevertheless one over which many members of the working class have fantasized about. However, upon learning about the other inhabitants of this future world – the Morlocks – the Time Traveller's hypothesis pivots, depicting a condition closer to that of his own

time:

> "Beneath my feet then the earth must be tunneled enormously, and these tunneling were the habitat of the New Race. The presence of ventilating shafts and wells along the hill slopes – everywhere in fact, except along the river valley – showed how universal were its ramifications. […] At first, proceeding from the problems of our own age, it seemed clear as daylight to me that the gradual widening of the Capitalist and the Laborer, was the key to the whole position. […] There is a tendency to utilize the underground spaces for less ornamental purposes of civilization; […] Evidently, I thought, this tendency has increased till Industry had gradually lost its birthright in the sky." (Wells, 2018, 58)

The future world of 802, 701 turns out to be a depiction of how Wells imagines the capitalist system playing itself out so far as to have evolutionary consequences. As Suvin notes, through the various speculations of the Time Traveller, Wells moves from "a parodied Morrisite model […] through the discovery of degeneration and of persistence of class divisions, he arrives at the anti utopian form most horrifying to the Victorians - a run-down class society ruled by a grotesque equivalent of the nineteenth-century industrial proletariat." (Suvin, 1979, 212) An interesting point is brought up here by Huntington where he questions whether the moral point which Wells wanted to bring across with this proposed future was "to impress on an audience which tends to accept the economic divisions of civilization as 'natural' the horror of what it would mean if that division were truly natural." (Huntington, 1982, 52) But Wells still plays a part in subverting this evolutionary process yet again, by modifying the dependent relationship between the two species. While in his time the bourgeoisie – predecessor of the Eloi – were the dominant class, subjugating the working class – the predecessors of the Morlocks - to their own needs, in the future, the power relation is reverse. Continuing his adventures in the year 802, 701, the Time Traveller discovers that the dynamic between the two species is, in fact, one of predator and prey, or perhaps even farmer and cattle: "And the Morlocks made their garments, […] and maintained them in their habitual needs, perhaps through the survival of old habit of service" (Wells, 2018, 69) – only to, in the end, serve them as dinner.

Drawing the Large Scale

The drawings of the large scale focus on showing the grain, texture, and density of the proposed utopian worlds through a bird's eye view. While the drawing of Howard' Garden City depicts only its surface structure, the drawing of Wells' 802, 701 also depicts a segment of the underground. A large scale drawing of the context was not provided to accompany the two utopian drawings, given that neither author refers to the urban scale of their contexts in their work. Furthermore, the complexity of London and other British cities of that time, and the consequent impossibility of acquiring exact information as to building heights and morphology would make an attempt at such a drawing highly speculative, yet without any functional comparative purpose. But in order to provide at least some insight into the different morphologies as well as the differences in scales, a segment of the context of nineteenth century London and the map of the Garden City are depicted through a simple figure-ground map. The future world of H.G. Wells is, however, omitted from this set of maps because the descriptions in the book do not provide sufficient insight into the large scale morphology of the world as such, making any attempt in its territorial depiction far too speculative.

The Garden City

The bird's eye view of the Garden City depicts a detailed layout of Howard's proposal. Structured out of approximately five thousand dwellings and various other functions, the drawing depicts the city's various spatial forms. The houses in the drawing were, as those of the middle scale, modeled after popular architectural styles of that time. A similar approach was taken in depicting the various public and production buildings whose formal design followed most common ones of Howard's period. This was done because Howard's proposal did not in any way focus on proposing innovative approaches, forms, and materials for the buildings themselves, but rather focused only on the urban layout and the correlation of various spatial segments of the Garden City. The only architectural object which is slightly innovative in the proposal is the Crystal Palace, which was depicted in the drawing based on its real-world counterpart designed by Joseph Paxton.

While Howard didn't include any suggestions or methods for the division of the agricultural land, nor any insight into the landscape design approach within the city itself, these segments of the drawings were speculated. Also, due to both spatial restraints of the drawing, as well as lack of spatial forms of interesting content, only the immediate agricultural surroundings of the central part of the Garden City was depicted. The sporadic building clusters and different functions which are scattered throughout the large agricultural estate surrounding the city, while not visible in the bird's eye view are however visible in the figure-ground map accompanying the bird's eye view.

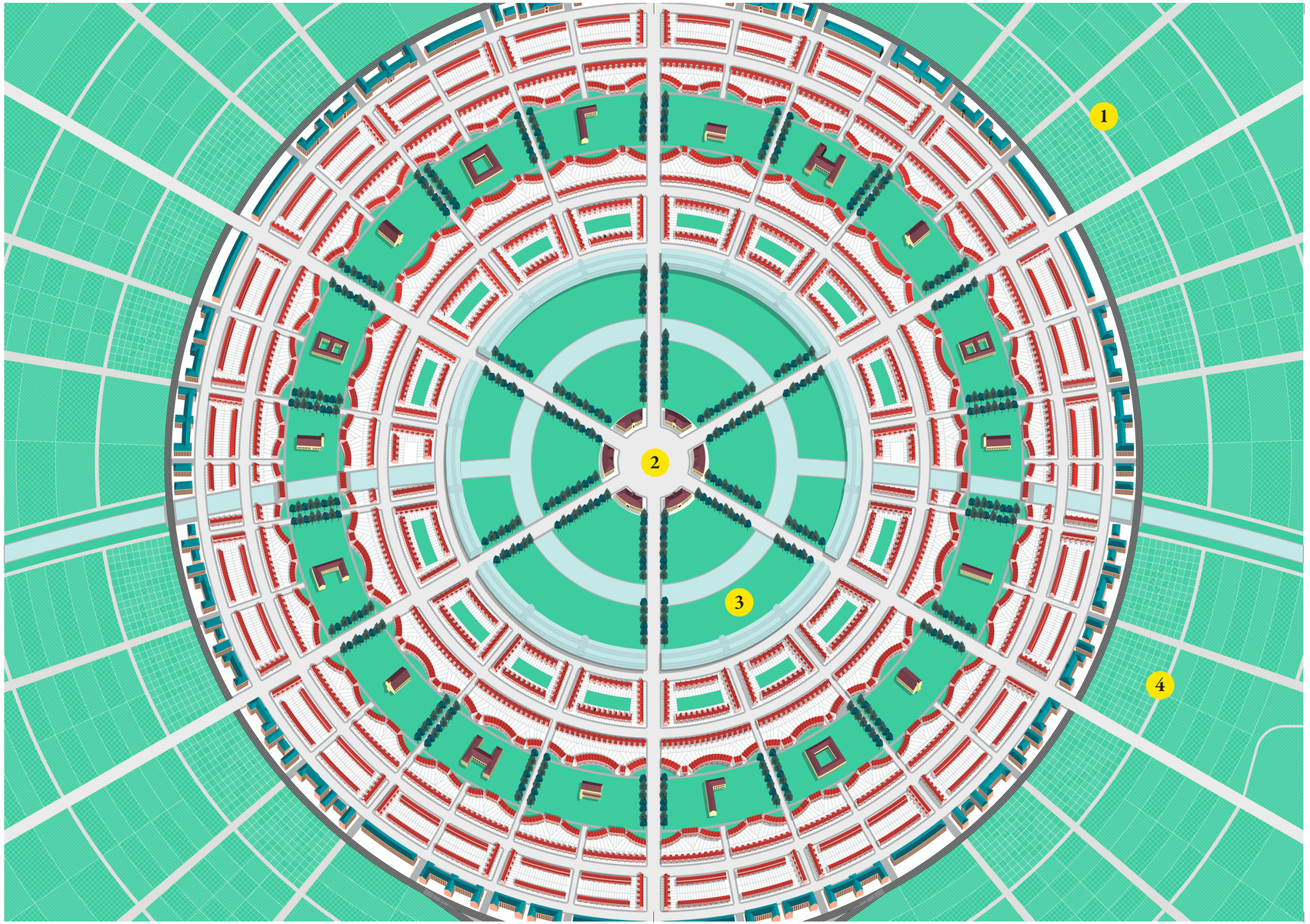
The Garden of the Future

The large scale depiction of Wells' year 802, 701 provides stark contrast to Howard's proposal. Given that the future world is described as one without barely any urban remnants, it seems more like a "garden city" than Howard's proposal. The drawing is

based on a territorial map of London, given that the location is unchanged to that of the Time Traveller's present. However, certain modifications have been applied based on the descriptions from the book, namely dealing with the position of the river Thames. All distances are also measured based on the London map, given that the Time Traveller often refers to various existing geographical locations in order to describe his movement through the future world. But while the topographical information may have been provided with a sufficient amount of detail, most other descriptions are lacking. Therefore, the number and distribution of architectural objects is purely speculative.

The only large scale architectural aspect which is described with more precision within the narrative is the overall presence of various elements (shafts, wells, towers) connecting the underground world of the Morlocks with the surface. These elements have been drawn and distributed through a grid system.

While the top half of the drawing is dedicated to depicting the surface level of the future world, the bottom part depicts the underground world, which serves as its contrast. Showing a series of tunnels and underground halls, this aspect of the drawing is also very speculative. While Wells does indicate that this condition of the underground is perceived as universal, the Time Traveller does not spend nearly enough time under ground to warrant such a conclusion.



1.

The Garden City, which is to be built near the center of the 6,000 acres, covers an area of 1,000 acres, or a sixth part of the 6,000 acres, and might be of circular* form, 1,240 yards (or nearly three-quarters of a mile) from center to circumference. (Howard, 2003, 22)

2.

Six magnificent boulevards—each 120 feet wide—traverse the city from center to circumference, dividing it into six equal parts or wards. In the center is a circular space containing about five and a half acres, laid out as a beautiful and well-watered garden; and, surrounding this garden, each standing in its own ample grounds, are the larger public buildings—town hall, principal concert and lecture hall, theatre, library, museum, picture-gallery, and hospital. The rest of the large space encircled by the " Crystal Palace " is a public park, containing 145 acres, which includes ample recreation grounds within very easy access of all the people. (Howard, 2003, 22)

3.

Again, it is an important part of the project that each ward, or one-sixth part of the circular site should be in some sense a complete town by itself, and thus the school buildings might serve, in the earlier stages, not only as schools, but as places for religious worship, for concerts, for libraries, and for meetings of various kinds, so that all outlay on expensive municipal and other buildings might be deferred until the later stages of the enterprise. (Howard, 2003, 62)

4.

On the outer ring of the town are factories, warehouses, dairies, markets, coal yards, timber yards, etc., all fronting on the circle railway, which encompasses the whole town, and which has sidings connecting it with a main line of railway which passes through the estate. [...]The smoke fiend is kept well within bounds in Garden City; for all machinery is driven by electric energy, with the result that the cost of electricity for lighting and other purposes is greatly reduced. (Howard, 2003, 25)

Fig. 4.25. Jana Čulek, "The Garden \City" (2023), depicting Ebenezer Howard's Garden City

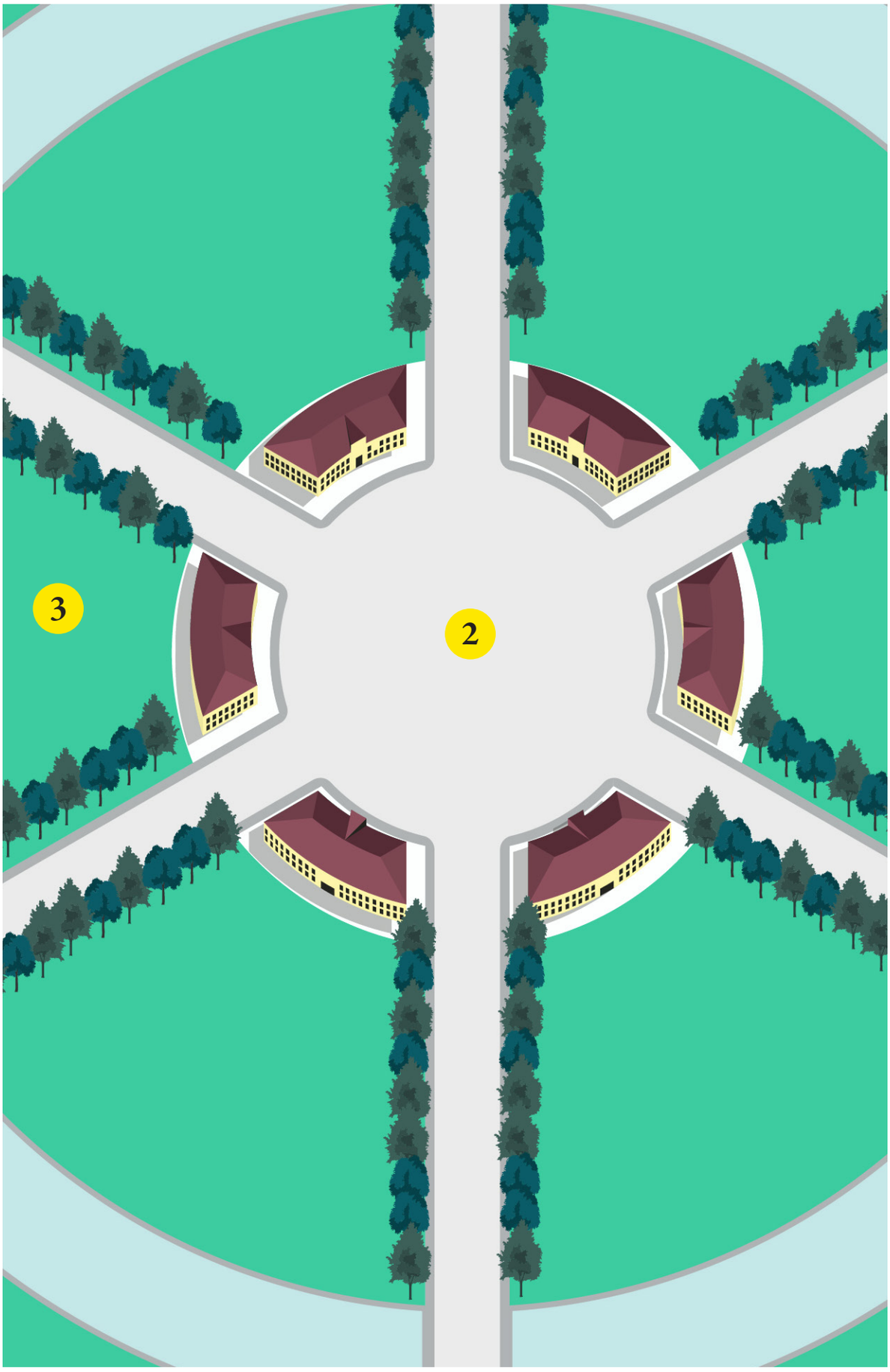


Fig. 4.27. Jana Čulek, zoom-in of "The Garden \City" (2023), depicting Ebenezer Howard's Garden City

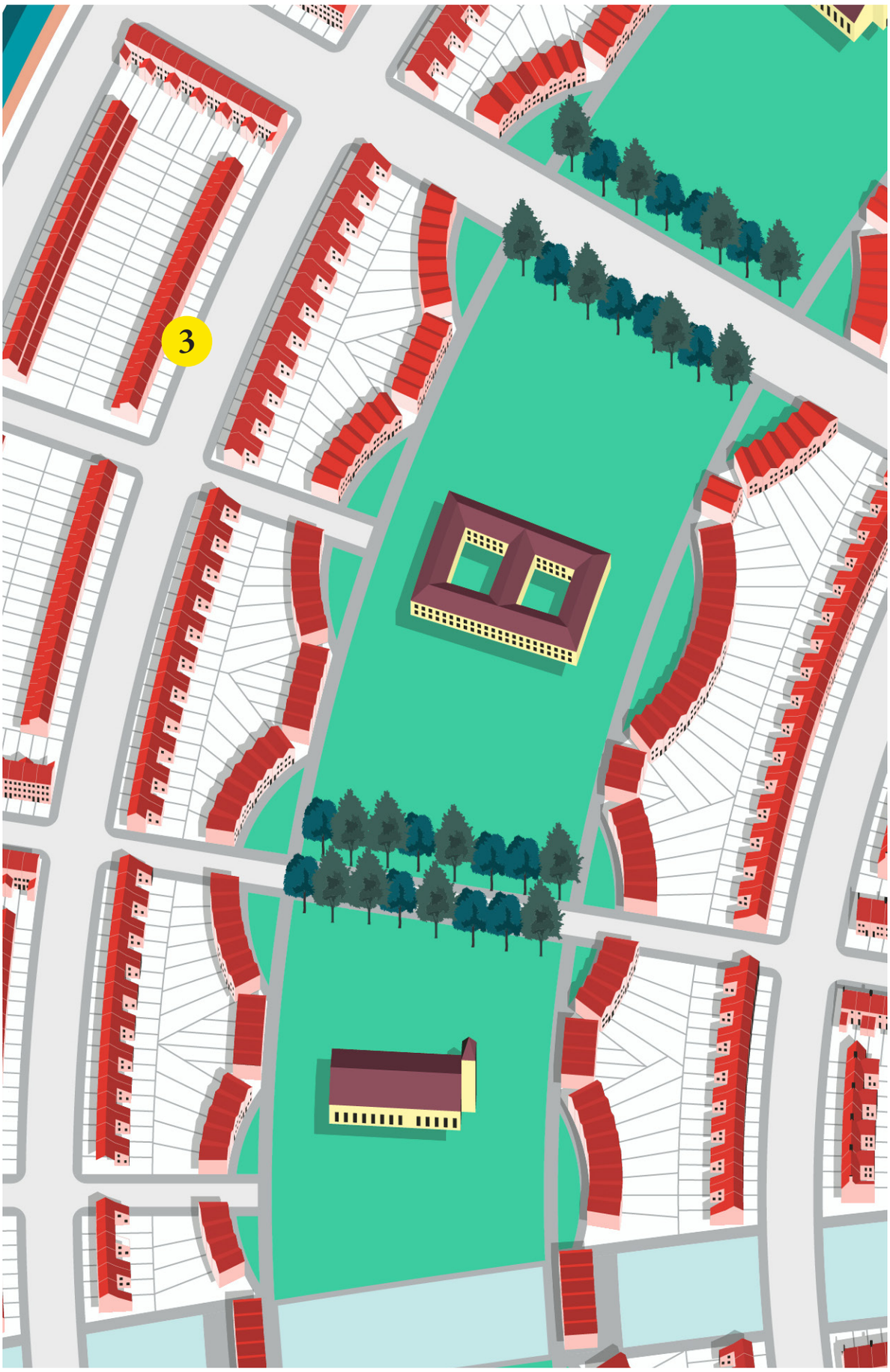


Fig. 4.26. Jana Čulek, zoom-in of "The Garden \City" (2023), depicting Ebenezer Howard's Garden City



1.

"My general impression of the world I saw over their heads was a tangled waste of beautiful bushes and flowers, a long-neglected and yet weedless garden. I saw a number of tall spikes of strange white flowers, measuring a foot perhaps across the spread of the waxen petals. They grew scattered, as if wild, among the variegated shrubs, but, as I say, I did not examine them closely at this time. (Wells, 2018, 20)

2.

Looking round with a sudden thought, from a terrace on which I rested for a while, I realized that there were no small houses to be seen. Apparently the single house, and possibly even the household, had vanished. Here and there among the greenery were palace-like buildings, but the house and the cottage, which form such characteristic features of our own English landscape, had disappeared. (Wells, 2018, 22)

3.

The big building I had left was situated on the slope of a broad river valley, but the Thames had shifted, perhaps, a mile from its present position. (Wells, 2018, 22)

4.

The several big palaces I had explored were mere living places, great dining-halls and sleeping apartments. I could find no machinery, no appliances of any kind. [...] There were no shops, no workshops, no sign of importations among them. (Wells, 2018, 32)

5.

Below was the valley of the Thames, in which the river lay like a band of burnished steel. I have already spoken of the great palaces dotted about among the variegated greenery, some in ruins and some still occupied. (Wells, 2018, 35)

6.

Presently the walls fell away from me, and I came to a large open space, and striking another match, saw that I had entered a vast arched cavern, which stretched into utter darkness beyond the range of my light.[...] Necessarily my memory is vague. Great shapes like big machines rose out of the dimness, and cast grotesque black shadows, in which dim spectral Morlocks sheltered from the glare. The place, by the by, was very sturdy and oppressive, and the faint halitus of freshly shed blood was in the air. (Wells, 2018, 41)

7.

Beneath my feet then the earth must be tunneled enormously, and these tunneling were the habitat of the New Race. The presence of ventilating shafts and wells along the hill slopes – everywhere in fact, except along the river valley – showed how universal were its ramifications. (Wells, 2018, 58)

Fig. 4.28. Jana Ćulek, "The Garden of the Future" (2023), depicting the future world of H.G. Wells' The Time Machine

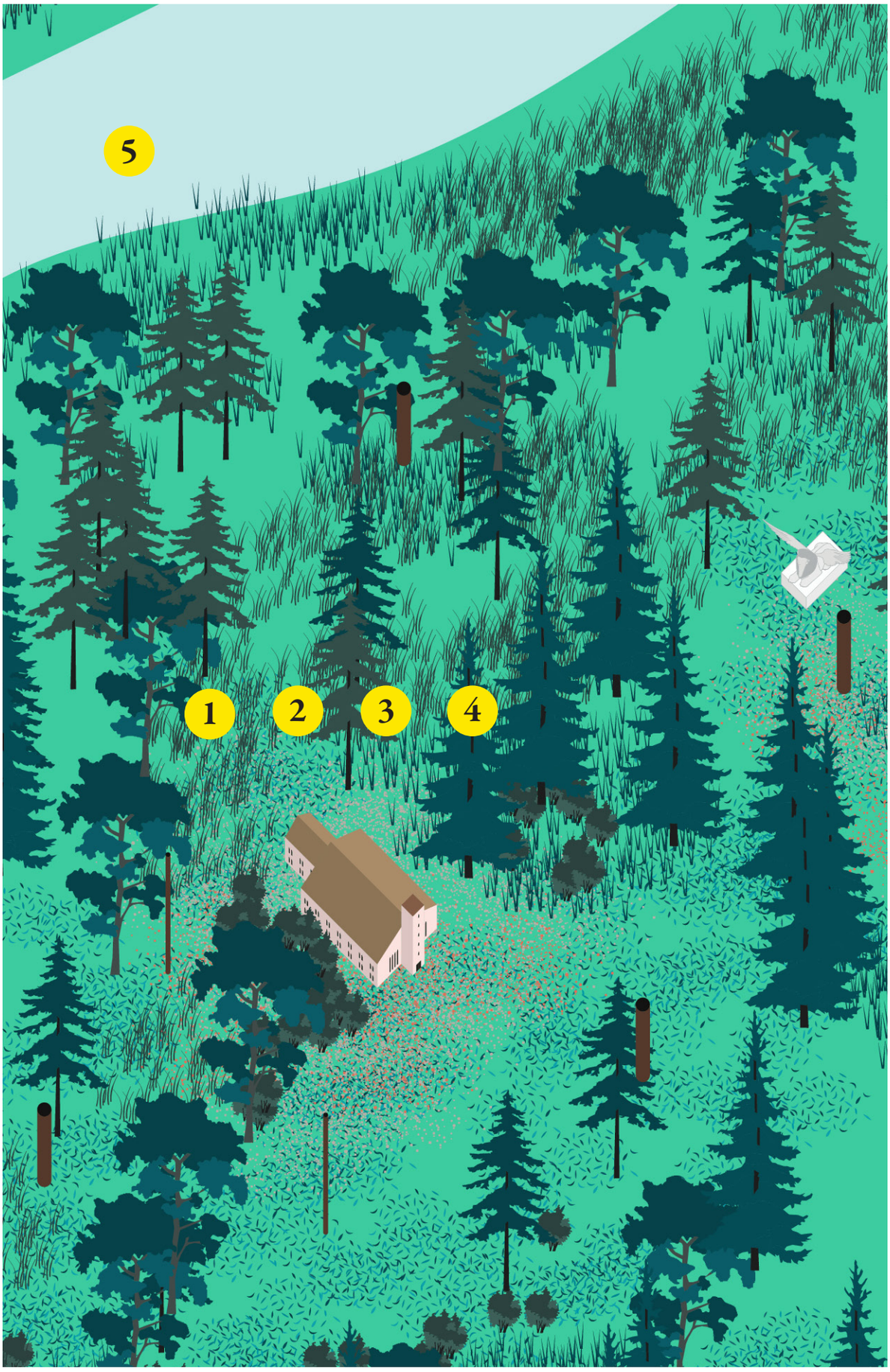


Fig. 4.29. Jana Čulek, zoom-in of "The Garden of the Future" (2023), depicting the future world of H.G. Wells' The Time Machine



Fig. 4.30. Jana Čulek, zoom-in of "The Garden of the Future" (2023), depicting the future world of H.G. Wells' The Time Machine



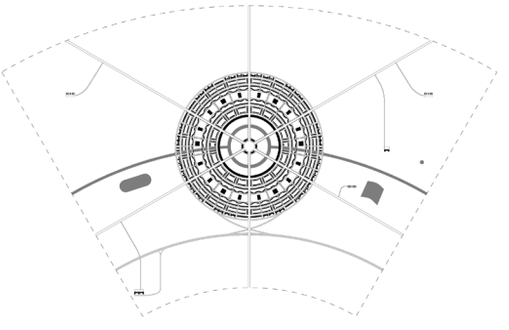


Fig.5.31. (Top) Jana Čulek, Map of late nineteenth century London (2021)
Fig.5.32. (Bottom) Jana Čulek, Map of Howard's Garden City (2021)

Extra Large Scale - The Social City Utopia

While most utopian narratives of the nineteenth and early twentieth century have focused on proposing contained utopian cities or villages (or sometimes city-states), remaining thus on what I consider in the context of this dissertation the large social and spatial scale, Howard's proposal extends to what can be considered the extra large scale. In fact, I argue that the most relevant aspect of his proposal is actually developed beyond the scale of the Garden City itself and lies rather in what he refers to as the Social City – a model for their possible conglomeration. Although Wells' proposal also stems, at least temporally, beyond what the Time Traveller witnesses in the year 802, 701, the majority of his narrative still focuses on a period in which the Earth is inhabited by the Eloi and the Morlocks, reflecting only shortly to an undefined future time in which the Time Traveller witnesses first the extinction of humans and then the end of life and the planet itself. Therefore, this segment of the chapter will only focus on Howard's Social City model, as well as a short segment of his proposal in which he reflects on the potential ramifications of the Garden City model to the existing British cities, namely London.

Slumless Smokeless Social Cities

In the first edition of the Garden City proposal, Howard includes a much larger number of colored diagrams than in the second edition, in which they are also printed in black and white. One of the most noticeable lacks in fully understanding Howard's intentions with the second edition of the book is that of the diagram contained within the Social Cities chapter – or "Diagram no.7: Group of Slumless Smokeless Cities"[33]. With this chapter and the accompanying diagram, it is visible that Howard's idea was far more developed than just proposing an ideal suburban city. Howard, in fact, imagined them as a truly new way of living in which each Garden City becomes an independent entity which can then form a functional group with other such cities, forming the Social City:

> "It will be seen from the drawing that the idea of a carefully-planned town lends itself readily to the idea of a carefully-planned cluster of towns, so designed that each dweller in a town of comparatively small population is afforded, by a well-devised system of railways, waterways, and roads, the enjoyment of easy, rapid, and cheap communication with a large aggregate of the population, so that the advantages which a large city presents in the higher forms of corporate life may be within the reach of all, and yet each citizen of what is destined to be the most beautiful city in the world may dwell in

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In a footnote discussing the diagram, Howard notes that he was told the diagram was similar to that of "Palingenesia; or, The Earth's New Birth" – a project created by Gideon Jasper Ouseley in 1894 which was accompanied by the drawing titled the "Plan of a Heptapolis, or system of Seven Cities, with their Seven Churches, and the Suburbs or Country around them with their Canals, Roads, etc., leading to the adjoining Heptapoles" (Howard et all, 2003, 161).

> a region of pure air and be within a very few minutes' walk of the country." (Howard, 2003, 160)

Here, Howard again reinforces the notion that the Garden City is merely a model and not a finite proposal by adding that, within the cluster of the Social City, each separate Garden City could adopt its own architectural style (an approach similar to what he already proposes with wards within the cities). This too is clearly visible in "Diagram no.7"[34] where the relationship of the built environment and the surrounding green areas is diagrammatized in a different way for each of the seven cities in the cluster. We see on the diagram that Howard's water system with its canals and water reservoirs, discussed in the previous section of this chapter, is still present in the cluster of cities, this time taking on the additional function of a transportation canal, running alongside the inter municipal railway, as well as the radial roads and underground railroad connecting the "Central City" with the smaller Garden Cities. This diagram, as the previous ones, follows the same color palette, differentiating the housing segments of the cities from its green and production areas. While also drawn to scale in terms of overall surfaces of the cities and their surrounding agricultural land, the various transit lines are more diagrammatic in nature. In the second edition of Howard's proposal, this diagram is transformed into "Diagram No.5 – Illustrating correct principle of a city's growth – open country ever near at hand, and rapid communication between off-shoots". As all other diagrams in the second edition, this one is also black and white. However, this time the content of the diagram is also changed. Instead of showing a cluster of seven cities, the diagram only depicts the Central City connected with two satellite Garden Cities. The diagram also doesn't contain the waterways, connecting the cities through both the inter-municipal railway, as well as a "high road" traveling through each of the satellites.

But regardless of the edition, Howard tried to provide a way to propose not only the Garden City but also a model for its expansion. As Fishman explains, Howard realized that "a single Garden City of 30,000 was too small to provide the full measure of diversity which a genuine city must have" (Fishman, 1982, 50). But instead of increasing the size or density of the Garden City itself, "he proposed that it grow by establishing a new sister city beyond the Agricultural Belt" (Fishman, 1982, 50). Growing the scale of his proposal from one 6000 acre city to a conurbation covering 66000 acres – what Howard compares to as "being little less than the area administered by the London County Council" (Howard, 2003, 160) he puts forward the question of how to best approach city building as a discipline in general, namely, would better results be achieved by

34

"Let me here present a diagram, No.7, representing a series of cluster towns; though the reader is asked not to suppose that the design is put forward as one likely to be strictly carried out in the form thus presented; for any well-planned town, and, still more, any well-planned cluster of towns, must be carefully designed in relation to the site it is to occupy;[…]" (Howard, 2003, 160)

starting from scratch in "virgin soil", or through "attempting to adapt our old cities to our newer and higher needs" (Howard, 2003, 164). What he concludes with is actually a combination of both – through building new "virgin" cities and city clusters, the pressure on already existing cities would lessen, leading to a depopulation, which could then in turn lead the countryside invading the existing cities. What Howard proposes in the final chapter of his book is a utopian project for London itself which is developed as a result of the success of his Garden Cities: the slums would be torn down and replaced with parks and public spaces, the rents would decrease due to a lack of demand. He argues that if not changed, London would "die":

> "Elsewhere the town is invading the country: here the country must invade the town. Elsewhere cities are being built on the terms of paying low prices for land, and then vesting such land in the new municipalities: in London corresponding arrangements must be made or no one will consent to build." (Howard, 2003, 178)

This process of addressing possible changes that his utopian proposal would have on the existing built and social fabric of his context is extremely significant when looking at utopias not merely as creative visions but rather as productive methods. After putting forth a visionary proposal, Howard also speculates upon the ramifications that the utopian changes could have on his environment. And while these speculations were still fictional, and ended up being far from how history actually developed, they represent an innovative and critical development in the utopian approach which has not really been seen in architectural and urban utopias before him.

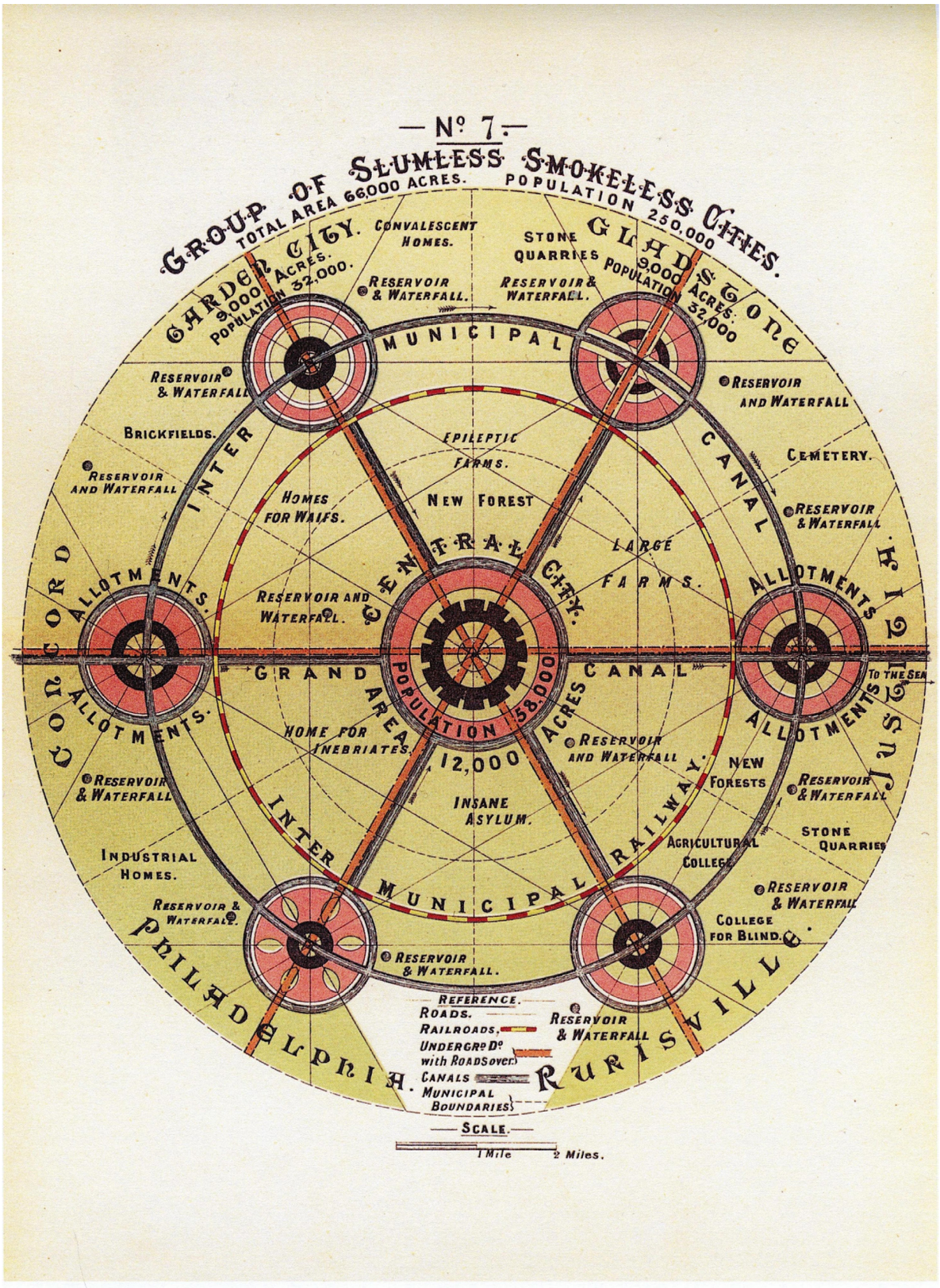

Fig. 4.33. Ebenezer Howard, "Diagram No.7 Group of Slumless Smokeless Cities", To-Morrow: A Peaceful Path to Real Reform (1898)

4.3.

A Dichotomous Conclusion

Both Howard's Garden City and Wells' year 801, 701 are most developed and propose the most comprehensive amount of social and spatial forms on the large scale. This is directly related to their historical contexts, in which most prominent issues – the growing divide between classes and the changes which are occurring to the historical city, both resulting from industrialization, the development of mass production and the advancement of the capitalist system – are also occurring on the same scale. Both Howard's *To-Morrow* and Wells' *The Time Machine* enthusiastically accept and integrate the modern impulse into their narrative. Instead of resisting industrialization and the development of capitalism, both works try to embrace these changes, working with the dichotomies of their time, embedding them into their concepts, and embracing them almost as a methodology. As a conclusion to this chapter, I will shortly reflect on how the two works have critiqued some of the most pertinent issues of their time, namely the class divide as well as the numerous social and spatial implications which came as a result of industrialization.

A Cure for the Class Divide

Howard's proposal, reminiscent of what Louis Marin referred to in his *Utopics: Spatial Play* (1984) as the "neutral", develops his Garden City model, both socially and spatially, between the locus of the town and that of the countryside, as well as between the socialist ideal and the capitalist reality. The Garden City thus simultaneously provides a critique to social and spatial aspects of both the town and the countryside. As an alternative, he proposes to join the productive aspects of city life, while situating its inhabitants in a smaller and less dense environment which, aside from (according to Howard) being more comfortable and healthier, also affords better possibilities for reinstating a community. The most prominent utopian change which Howard thus proposes on both the social and spatial level is, in a sense, to start anew with what we already have: collecting and reassembling various already existing and productive social and spatial forms from his historical context, and reconfiguring them upon (seemingly) untouched land, he proposes a new economic and spatial model which, while imagined predominantly on the large

scale, influences all other scales as well. Instead of ignoring the conditions of his own context, he employs its various productive aspects, and through its various useful social and spatial forms attempts to structure a *better working machine*. The Garden City model thus critiques the then current practices of separating social classes. By addressing their social and spatial divide, he aims to solve it through extricating the working class – as a societal group - from their demeaning and unfavorable living conditions and placing them in a living environment equal, or at least as close as possible to equal, to that of the bourgeois – individual family houses, each on their own plot of land, surrounded by green, well connected, and close to various types of amenities. He does this by proposing a city model which can be built and supported with an economic system which limits land and rent speculation, providing thus attainable dignified housing options for the working class. Howard's proposed economic system also aims to trigger production and trade within the Garden City itself, helping to keep the inhabitants prosperous, and minimizing the costs of shipping and transportation by striving to keep everything "local". What Howard actually proposes, from a contemporary point of view, is close to what could be defined as a self-sufficient and self-sustained community and city in which all aspects of living, production, trade, energy, waste, etc. can be handled within the space of the Garden City itself. But while this might feel a bit limiting, especially considering that the project was created at the dawn of modern-day globalization, Howard's Social City model proves us otherwise. Through proposing a system of conglomeration, Howard also makes use of new forms of connectivity such as the railway, allowing for trade, exchange, and growth within the city clusters, opening thus the Garden City model towards a more modern metropolitan scale, albeit with a slightly different spatial and programmatic distribution. In conclusion, what Howard proposes, in his own words, is a *marriage* of "town and country" from whose "joyous union will spring a new hope, a new life, a new civilization" (Howard, 2003, 28).

A Dialectical Critique

For Wells, on the other hand, this new life and new civilization have already sprung up, however in a much less joyous state than Howard imagines it. Unlike Howard, Wells does not actually propose any type of solution to the issues present in his historical context. He merely presents his critique through proposing various simultaneous conditions which could potentially come to pass if the state of his historical context would continue in the imagined direction. While Howard's proposal, as noted in the introduction, can fit relatively well into the Utopia Victoriana category (albeit with some differences in

respect to his overall more positive and productive stance towards industrialization and its affordances), Wells' work is located on the intersection of utopia, dystopia, and science fiction. Tony Burns in *Political Theory, Science Fiction, and Utopian Literature: Ursula K. Le Guin and The Dispossessed* (2010), referring to Huntington's "coexistence of opposites", which I discussed in the beginning of this chapter, describes Wells' work as being potentially "dialectical" (Burns, 2010, 25), rather than dichotomous – which was the case with many utopian writers prior to him. Burns states that the "contradictions in Wells' thinking are a reflection of the contradictory nature of the phenomena about which he chose to write" (Burns, 2010, 25). In other words, instead of imagining a world which is simply better than his own historical context, he provides us with one which is *both* better and worse – depending on which social or spatial forms of it we observe. The dialectical conditions in Wells' *The Time Machine*, as seen is this chapter, are numerous both in his proposed social and spatial forms. For example, the world which the Eloi inhabit, if examined in isolation, seems in many ways improved to that of Wells' context – the inhabitants live a life of joyous leisure, with equal access to food and housing, in an Edenic environment, housed communally in already existing large palaces. However, the Eloi are also an intellectually and physically devolved species in comparison to our own, unable to sustain themselves of their own accord, which therefore also doesn't really appreciate the leisurely life and garden-like environment in which they find themselves. The Morlocks on the other hand, living within the vast constructed and infrastructurally complex underground system, are seemingly intellectually and technologically more advanced (at least from the Eloi). Nevertheless, they are described as more bestial – or somehow less human – even though they still retain many human characteristics. Through creating the two sub-species, Wells doesn't really propose a solution for class antagonism. He rather plays with the notion of it, continuously turning the tables between the advantageous and the disadvantageous, the dominant and the dominated. For Wells, the Eloi and the Morlocks represent both the *good* and the *bad*. They are at once representatives of both positive and negative human features. Industriousness, productivity, cooperation – seen as inherently good qualities are assigned to the beastly Morlocks, while the childlike and friendly Eloi are perceived as lazy, unproductive, and generally uninterested. Furthermore, the Eloi and the Morlocks represent both the *one* and the *many* – each of them is simultaneously a typical specimen of their own sub-species, as well as a representative of the entire human race. As such, the Eloi and the Morlocks can be seen both as two completely different entities - if viewed from the standpoint of the year 802, 701, as well as a single entity – the possible future of the human race – if viewed from the

standpoint of the Time Traveller's and Wells' historical context. The two worlds which Wells describes also exist in a dialectical, and even co-dependent relationship: the industrial underbelly and the surface garden – each being continuously supported by the other. The effects of industrialisation or the relationship between the artificial and natural in Wells' future are ambiguous to say the least: while the garden world of the Eloi could be read as "natural" its lack of any weeds, or animals, allude to it being much more constructed than it originally appears. It can also be argued that it is also impossible to view the underground and the surface worlds in isolation, stating that the two are actually, as the Eloi and the Morlocks, two parts of the same interlocked system in which one couldn't exist without the other.

From Dichotomies Towards Dialectics

In conclusion, whether it is Howard's constant balancing between aspects of town and country, individualism (capitalism) and socialism, the working class and the bourgeois, or Wells' interplay between the Eloi and the Morlocks, overground and underground, present (past) and future, the constant interplay of different conditions allow the reader to critically address the topics of the authors' historical context, by continuously observing sets of opposites or alternatives. Created after the Industrial Revolution and reflecting on the slow development of the modern metropolis, both works propose an alternative to their historical contexts in their own specific way. While Howard constructed his Garden City proposal through employing the tools and approaches of the time[35], what Wells envisions is far from a 'more perfect version' of his own time. Unlike Howard, Wells employs a dystopian Darwinian approach in developing his narrative, depicting it as a potential negative long-term repercussion of his historical context. As Suvin explains, *The Time Machine* "shows [Wells'] way of proceeding and his ultimate horizon" – one of "sociobiological regression leading to cosmic extinction, simplified from Darwinism into a series of vivid pictures in the Eloi, the giant crabs, and the eclipse episodes", which is "established by the Time Traveller's narration as a stark contrast to the Victorian after-dinner discussion in his comfortable residence" (Suvin, 1979, 211).

Throughout the social and spatial scales, the two authors deal with similar topics: zooming out from the small scale and focusing more on types rather than specific individuals; applying functional zoning on the level of the city, with an ambition to spread the same logic on a territorial scale; as well as examining the long-term ramifications of their proposals. And while Howard's proposal is indeed still mostly based on providing dichotomous social and spatial forms – an approach more akin to the utopian works of the past, Wells' utopian

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As Robert Fishman explains in *Urban Utopias in the Twentieth Century: Ebenezer Howard, Frank Lloyd Wright, Le Corbusier* (1982): "For Howard had inherited that tradition in English utopian thought in which it was assumed that society could be improved just as a machine could – through the appropriate adjustments. A properly functioning society would thus take on the precise and well-calculated look of a good machine." (Fishman, 1982, 41)

method begins to change towards establishing dialectical relations which, as we will see in the following chapters, is an approach which develops in (the selected and analysed) utopian works throughout the twentieth century. Moving away from images of ideal cities and societies, both *To-Morrow* and *The Time Machine* begin to engage their readers more actively in their proposals, providing both direct and more subtle critique towards their historical contexts, and devising various social and spatial forms which play on our perception of our own historical reality.

Chapter 5

Case Study 2

Ludwig Hilberseimer's *Metropolisarchitecture* and Yevgeny Zamyatin's *We*

Metropolisarchitecture

Written in 1927 by German architect and urban planner Ludwig Hilberseimer (1885 – 1967), *Metropolisarchitecture*, or *Großstadtarchitektur* in its original German language title, provides a response and critique towards the negative effects which capitalist land and architectural speculation had on the development of the modern metropolis. Originally, the work was divided into 10 chapters based on the locus of the metropolis itself, various related themes, as well as various building typologies found within it: (1) The Metropolis, (2) Urban Planning, (3) Residential Buildings, (4) Commercial Buildings, (5) High-rises, (6) Halls and Theaters, (7) Transportation Buildings, (8) Industrial Buildings, (9) Building Trades and the Building Industry, and (10) Metropolisarchitecture / Großstadtarchitektur. The work offers a comprehensive urban theory which proposes a systematic method of planning a metropolitan city. In addition to this it also provides the reader with a thorough critical contextualization as well as a series of architectural and urban planning precedents which include works from the author himself as well as those of his contemporaries. These precedents showcase the applications and misapplications of the methods and approaches discussed and proposed throughout the text. Within the chapters, Hilberseimer outlines the issues concerning the modern metropolis such as uneven growth, growing traffic and transportation needs, poor living conditions in housing neighborhoods, buildings and units, and offers systemic solutions through an overarching planning method. I will reflect on three on his most prominent projects, two of which are featured within *Metropolisarchitecture*, namely the High-Rise City [Hochhausstadt] (1924), the Residential City [Trabantenstadt] (1924), and the Development for the City Centre [Vorschlag zur City-Bebauung] (1928). Although the last project was not part of the original *Metropolisarchitecture* but rather created afterwards as a demonstration of the method, I chose to examine it in the context of this chapter as it relates closely to the theory developed within this book. It also represents Hilberseimer's last metropolitan proposal before his move to the United States, after which his focus shifts more towards decentralized methods of urban planning and developments of residential and suburban areas. Two architectural proposals which will also be mentioned are Hilberseimer's concepts for a Boarding House (1926), and his proposal for the Chicago Tribune Tower (1922) as they relate more specifically to his architectural design approach.

Ludwig Hilberseimer has not been studied very often and in much detail. While his work should have received much more attention within the history of modern architecture and urban planning, there are but a few authors which examine his proposals at length and in detail. Aside from K. Michael Hays' doctoral dissertation titled *Modernism and the Posthumanist Subject: The Architecture of Hennes Meyer and Ludwig Hilberseimer* (1990), which deals comparatively with the works of Hilberseimer and Meyer, and Richard Pommer's *In the Shadow of Mies: Ludwig Hilberseimer, Architect, Educator, and Urban Planner* (1988), which offers a rather superficial overview of Hilberseimer's work, there is hardly any comprehensive scholarship dealing with this relevant figure, especially outside of the German speaking field. The reason for this is perhaps that *Großstadtarchitektur / Metropolisarchitecture* – Hilberseimer's most relevant work - which I have also examined in this dissertation, was only translated and published in English in 2012, making it only recently accessible to wider audiences. From the two aforementioned writings, Hays' thesis was more relevant for my own research, as it coherently situated both the author and his work within the socio-cultural context of early Modernism, linking Hilberseimer's work and his approach to the problem of the individual subject within modernity. Also worth mentioning is Manfredo Tafuri's *Architecture and Utopia: Design and Capitalist Development* (1972), specifically the chapter "Radical Architecture and the City", referring mostly on Hilberseimer's relationship of the singular cell and the city. Two additional more recent authors dealing with the work of Hilberseimer are Pier Vittorio Aureli – who aside from writing several papers dealing with Hilberseimer is also the author of the afterword written for the aforementioned English translation of *Großstadtarchitektur / Metropolisarchitecture*; and Daniel Köhler the author of *The Mereological City: A Reading of the Works of Ludwig Hilberseimer* (2016) who investigates the relationship

of part-to-whole in Hilberseimer's projects.

Having originally been written in German, the book lacked a comprehensive English version until it was translated and edited by Richard Anderson in 2012. *Ludwig Hilberseimer: Metropolisarchitecture and Selected Essays* was published as a collection containing both the complete translation of the original *Großstadtarchitektur*, as well several other texts and projects authored by Hilberseimer (i.e. the Development for the City Centre project). This version, together with an introductory text by Richard Anderson and an afterword written by Pier Vittorio Aureli was used as the primary source for this case study. In addition to analyzing the translated version, I have also accessed the original digitalized German language version published by Julius Hoffmann in Stuttgart 1927, through the Deutsche Digitale Bibliothek in order to compare the visual material as well as the original nomenclature.

We

We is a dystopian novel written in 1921 by the Russian writer and engineer Yevgeny Zamyatin (1884 – 1937). It is set in an undefined future, presumably on Earth. The narrative is structured in the form of forty journal entries written by the book's main character, male "number" Δ-503, an inhabitant of the One State. Following a "Two Hundred Years War", the authoritarian One State represents the only civilized human society left on the planet. All 10 million inhabitants live within a glass-built, geometrically organized city, enclosed with the Green Wall – a glass wall with an electric current – which separates the city from the wilderness which has enveloped the rest of the planet. The inhabitants – numbers – live a rigorously structured life based on a timetable which is applied equally to all. Ruled by the eternal figure of the Benefactor, the One State indoctrinates the numbers from early childhood using propaganda poetry, and by severely punishing through torture and/or death all those that disobey. Mathematical logic, standardization and uniformity rule all aspects of the One State's social and spatial existence. Through the journal entries, Δ-503 explains the workings of the One State, it's ideology and the philosophy behind it.

References to Zamyatin's historical context appear throughout the narrative, contrasting it with the described future society. While the narrative itself is positioned critically against the historical society, Zamyatin's One State does not represent its utopian alternative, but rather its dystopian warning. Given the author's origin and the period when the book was written, the reference to the repressive regime of Soviet Union is the most explicit one. The author certainly condemns the Russian political system, especially in regard to lack of individual freedoms. This is manifested through a dystopian narrative which develops the political ideology to its extreme through situating it in an undefined future. However, this is not the only historical or cultural reference the book makes. Throughout the narrative, Zamyatin alludes directly or indirectly to various literary and philosophical works, as well as specific historical characters such as Frederick W. Taylor, Immanuel Kant, and Sir Isaac Newton.

The figure of Yevgeny Zamyatin is one with the smallest amount of dedicated scholarship from the three literary authors I am dealing with. To my knowledge, the only comprehensive study of Zamyatin's work is that of Alex M. Shane titled *The Life and Works of Evgenij Zamjatin* (1968). However, Zamyatin's own writing, namely his essay "On Literature, Revolution, Entropy, and Other Matters" (1923) which was published in a collection of his essays titled *A Soviet Heretic: Essays by Yevgeny Zamyatin* (1970) edited by Mirra Ginsburg, was probably the most productive piece of writing dealing with the topics discussed in his novel *We* (1920). And while Zamyatin perhaps hasn't been the topic of many comprehensive studies and overviews, many literary theorists have analyzed *We* and identified it as perhaps the first example of a literary dystopia (this is however contested, especially if we take into account Wells' early work which is sometimes also described as dystopian). Some of the authors who have dealt with Zamyatin, and whose work I will discuss as part of the following segments are Frederic Jameson in *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (2005) in which he refers to Zamyatin in several of his chapters; Tony Burns in *Political Theory, Science Fiction, and Utopian Literature: Ursula K. Le Guin and The Dispossessed* (2010), in which he provides a detailed comparison of the two works, also in conjunction with Wells; Ursula Le Guin herself in her essay "Science Fiction and Mrs. Brown" in which she elaborates on the influences of Zamyatin in her own work; and Darko Suvin in *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* (1979).

Although it was originally written in Russian, *We* was not published in its original language until 1955 in New York, and in its country of origin until 1988. Its first issue was in fact published in the English language, translated by Gregory Zilboorg, in New York in 1924. The edition which was used for my research, and from which the nomenclature is taken, is a 2017 revised version translated and with an introduction by Hugh Aplin. However, the version translated and introduced by Mirra Ginsburg in 1972 (published in 1987) was also used for additional information about the author and his context.

5.1.

Inhabiting the Metropolis

Everyone is a stranger in the metropolis. With the development of industrialized and globalized mass production and the capitalist economy since the nineteenth century, large numbers of people moved from rural to urban areas in order to find work. Leaving their small village communities, they encountered the vast scale of the metropolis where the feeling of belonging and purpose was replaced with the feeling of isolation and alienation from both their fellow citizens and the products of their labor.[1] Stemming from the European context of the early twentieth century, both Ludwig Hilberseimer's *Metropolisarchitecture* (1927) and Yevgeny Zamyatin's *We* (1921) respond to this newly created urban condition. Examining the implications of industrial mass production, the use of new materials and structural systems, and the development of modern urban planning they bring forward two seemingly similar utopian worlds. Hilberseimer, a modernist architect and urbanist, sees order, control and repetition as productive and welcome results of mass production, which allows him to propose a new city for the new metropolitan man, while Zamyatin - although his protagonist might agree with Hilberseimer's position at that time - sees order, repetition and uniformity as potentially negative and dangerous concepts when applied on the population, giving his novel a more dystopian than a utopian note. What is also interesting when observing these two case studies as reflections of their historical contexts, is that the notions of what is considered utopian or dystopian is very relative. In the period of its creation, Hilberseimer envisioned *Metropolisarchitecture* as a utopian project, demonstrating through it all the possibilities of architectural modernism. However, as time passed, even Hilberseimer himself began to view the proposal as more of a dystopia than a utopia, aligning himself more with the overall reactions to his project. This goes to show that what is considered utopian or dystopian is very relative, depending both on the context from which the work is viewed as well as the viewer themselves.

This chapter, as the previous one, is structured out of two main segments. The first part situates the two authors and their works within the cultural, societal, and spatial context of the modern metropolis, outlining the various social and spatial conditions which

1
Cf. Hall (2014), Hilberseimer (2012)

were brought about with it. After identifying some of the author's main influences and critical approaches, the chapter continues, through its second segment, in analyzing the two works through three different scales – small, medium, and large – identifying the various proposed social and spatial forms and how they differ or align to those of their historical contexts.

Towards a New Metropolis

Victoria Rooney in her contextualization of Zamyatin's ideology titled "Nietzschean Elements in Zamyatin's Ideology: A Study of His Essays" (1986), notes that the period in which both Hilberseimer and Zamyatin were active is one "whose main characteristic was spiritual exhaustion resulting in historical and scientific skepticism" (Rooney, 1986, 677). She proposes that "the consequence of the theories of evolution expounded by Hegel and Darwin was an increasing skepticism with regard to truth" (Rooney, 1986, 677). Consequently, a faith in absolute, dogmatic truth which existed in previous centuries was shaken and was slowly being replaced with scientific truth – its seeming opposite. Even though this approach was challenged by various thinkers of the period, including Nietzsche himself[2], the scientific method and its postulates of objectivity became the new dogma. The search for a way to objectively view the world was a common topic in all artistic disciplines which ended up grounding itself in the most dominant force of that period – industrialization.

Bringing focus back to some inherent qualities which industrialization brings to the metropolis, architect Pier Vittorio Aureli in his text "Architecture for Barbarians: Ludwig Hilberseimer and the Rise of the Generic City" (2011) notes that "with the rise of industrialization […] and its expanding tenets of production, circulation, consumption and the efficient division of labor […] art and architecture were no longer considered persuasive representations of some transcendental message, but only realities in themselves" (Aureli, 2011, 4). In other words, the representational role which architecture held in previous centuries was shifting due to its inability to focus on the real representatives of the epoch. Hilberseimer, whose writings help contextualize both his own and Zamyatin's proposal, explains it clearly:

> "Today, as in the past, cities are subjected to certain ideas and conceptions. Medieval cities were dominated by the cathedral and ruled by the church. Baroque cities were dominated by the palace and ruled by the prince. The cities of our [Hilberseimer's] time are dominated by industry and commerce and ruled by interest. Maybe someday cities will be built according to needs of man and ruled by reason." (Hilberseimer,

2
Cf. Nietzsche (1882/1974), Anderson (1998)

1946, 165-166)

What Hilberseimer proposes, when he refers to reason, and what he elaborates in the introduction of *Metropolisarchitecture*, is to change the ruling force of the city from one which has specific and individual interests at play to one which has more general ones. In order to achieve this he proposes to take note from the dominant force which is already shaping the city – industry and commerce. However, the intention is not to continue developing the city through the rule of personal and subjective interests and speculations (a process which he identifies as one which most negatively affected the metropolis), but rather through the internal logic of the dominant industrial force itself. He elaborates:

> "The organizing spirit, as it is expressed in the management of great industrial and trade corporations, has been entirely disregarded in the planning and construction of metropolises. In the former, the principle of the division of labor systematically organizes the entire company. In the latter, everything is confused. Residential quarters are infiltrated by noisy, smoking factories or by traffic-producing commercial buildings. The spatial exploitation required in the city center is thoughtlessly applied to residential districts as well. Streets are schematically planned. Building codes are applied uniformly to all types of buildings without differentiation according to purpose or taking into consideration special characteristics. Metropolises lack any sort of organizing design."
> (Hilberseimer, 2012, 88-89)

He argues that only when the design and structuring of the metropolis applies the logic of industrial production, will the city really support the needs of all. Zamyatin, however, questions this notion. *We*, reflects critically on industrialization's detrimental effects on both the city and the individual. In order to develop his critique, Zamyatin radicalizes Hilberseimer's approach by going one step further and applying the logic of industrialized production not only to the city but also to the population of his One State:

> "Every spark of a dynamo is a spark of the purest reason: each movement of a piston is a flawless syllogism. But are you not possessors of the same unerring reason? The philosophy of cranes, presses, and pumps is as perfect and clear as a compass – drawn circle. Is your philosophy less compass-drawn? The beauty of a mechanism is in its rhythm – as steady and precise as that of a pendulum. But you, nurtured from earliest infancy on the Taylor system – have you not become pendulum precise? Except for one thing: Machines

> have no imagination. […] But this is not your fault – you are sick. The name of this sickness is imagination. […] This is the last barricade on our way to happiness. Rejoice. then: this barricade has already been blown up. The road is open. The latest discovery of State Science is the location of the center of imagination - a miserable little nodule in the brain in the area of the Pons Varolii. Triple-X-ray cautery of this nodule - and you are cured of imagination – Forever! You are perfect. You are machinelike. The road to one hundred per cent happiness is free." (Zamyatin, 2009, 174)

What is important to note is that their two approaches – Hilberseimer's unifying architectural approach, and Zamyatin's radicalization of it to the level of his entire society – both focus on the collective, rather than the individual. In the case of Hilberseimer, this approach has been elaborated by both Aureli, Michael K. Hays and others, basing it on Nietzsche's work *The Birth of Tragedy* (1872). As Aureli summarizes it, Nietzsche differentiates between the Dionysian and the Apollonian principle. While the classic Apollonian tragedy is "propelled by individual characters", the Dionysian, which is "embedded in the primitive form of Greek tragedy" (Aureli, 2011, 15) is based on the anonymous voice of the collective. Correlating the notions of collective anonymity with primitive forms, Hilberseimer transposes this logic onto his architecture and urbanism. Hilberseimer offers a return to primitive art[3] and basic forms. His so called "Urformen" are defined by Richard Anderson in the introductory essay to the English language version of *Metropolisarchitecture* as "rectangle, square and right angle; the triangle; the semi-circle, and arc" which define surfaces of the "cube, pyramid, prism, and sphere" which in turn "form mass" (Anderson, 2012, 33). Hilberseimer thus employs the "Urformen" as the most logical method of representation, in both art and architecture. This is additionally supported by Hilberseimer's own writings. Due to his role as an art critic[4], he takes inspiration directly from abstract art of the period. The constructivist movement proves itself as relevant in regard to his own later theories. In his text "Observations on the New Art" (1959) he states that:

> "Constructivism is the logical consequence of the cooperative working methods of our time. Thus, it has an objective rather than a subjective basis. It accepts without reservation the fact that art like the whole life is rooted in society. It seeks its form elements in the manifestations of our industrial age. Mathematical clarity, geometric severity, purposeful organization, rigorous economy and the most exact construction are not only technical but also eminently artistic

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However, Hilberseimer's interpretation of primitive art is unclear. In some instances, he refers to primitive art (and the art of children) in relation to expressionists – to which this connection is also historically attributed as it provides a break from the aesthetic historical continuity of representational art. But in some instances, especially regarding his own work, he refers to primitive art in the context of abstract and non-representational art. He uses the word "primitive", as seen in the text, to describe basic geometric forms through which he structures his metropolis. In this instance, "primitive art" is seen as a precursor to movements such as suprematism and constructivism. (Hilberseimer, Dearstyne, 1959)

4

Aside from his role as an architect and urban planner, from 1919 Hilberseimer was also a prolific art critic, writing for journals such as *Das Kunstblatt* and *Sozialistische Monatshefte*. His theoretical articles were also published in *Der Einzige* journal which was, as Hays explains, "edited by admirers of the nineteenth-century German anarcho-individualist Max Stirner, and his follower (in their opinion) Friedrich Nietzsche" (Hays, 1990, 342)

> problems. They constitute, indeed, the essence of our epoch. Constructivism draws every object into the realm of art. It creates reality instead of illusion." (Hilberseimer, 1959, 351)

But Hilberseimer does not see this as either a purely formal or purely functional approach. As Michael K. Hays proposes in his dissertation *Modernism and the Posthumanist Subject: The Architecture of Hannes Meyer and Ludwig Hilberseimer* (1990), Hilberseimer builds on Nietzsche's notions of "the epistemological status of art, […] the artist as the prophetic leader, and the concept of chaos as the constitutive condition of the eternal" (Hays, 1990, 90-91) and combines them with another notion of the period – that of the "Kunstwollen"[5]. Adopting and interpreting the notion of "Kunstwollen" from Austrian art historian Alois Riegl, he justifies the use of abstract geometric forms in his approach as if it were the only possible one in this historical context, due to being shaped by a universal artistic will. As Daniela Fabricius points out in her text "Who's Afraid of Ludwig Hilberseimer" (2013), in "Hilberseimer's interpretation of the notion of Kunstwollen […] architecture arises out of a collective economic will which is brought into form." Paraphrasing Hilberseimer she states that for him "architecture becomes the Sichtbarmachen, Realisierung, Formwerden (making visible, realizing, becoming form) of social conditions" (Fabricius, 2013, 46). And since industrialization and mass production were the leading forces of society, they represented a process which was based on repetition and standardization – a process which leaves out the possibility of individualization and is based firmly on generalization. As Aureli notes, "the generic is a fundamental category of capitalist production", and "the process by which the generic becomes an explicit attribute of capitalistic production in the process of abstraction" (Aureli, 2011, 4).

Both Hilberseimer and Zamyatin turn to formal abstraction and the safety of geometrical rigor, as an appropriate method of representing and embodying their condition. Even though Zamyatin does not explicitly align himself with abstract art movements, the use of geometric forms, mathematical clarity and rigor, as well as abstraction through generalization play the main role in constructing both the narrative and the institutional and spatial structure of the One State. While the designs of the cities themselves will be analyzed in more detail through the three comparative scales later in this chapter, it is important to emphasize that both the One State and the Metropolis are designed based on the logic of an industrialized society and the modes of mass production: created with a highly repetitive, uniform structure of standardized and generic elements. Both the One State and the Metropolis exist in strong opposition to the historical

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In his 1893 book *Problems of Style: Foundations for a History of Ornament* (*Stilfragen: Grundlegungen zur Geschichte der Ornamentik*), Austrian art historian Alois Riegl develops the idea of *Kunstwollen* – roughly translated as a "will to art". Riegel proposes that each historical period has a tendency to develop a specific style which is not related to stylistic repetition or technological possibilities and concerns.

metropolis. Providing an alternative habitus for the modern man, their structures lead to an interesting result: because of the endless repetition of sober geometric elements and the general uniformity of the city's layouts, they end up resulting in a lack of the multitudes of nervous stimuli – a condition one was subjected to within the historical metropolis.

The Metropolis and Mental Life[6]

In his text "The Metropolis and Mental Life" (1903), German philosopher and sociologist Georg Simmel describes in detail these conditions to which one is subjected in the modern metropolis. Aside from isolation and alienation to which the metropolitan subject is exposed as a result of economic conditions, Simmel also identifies that man is a "creature whose existence is dependent on differences, i.e. his mind is stimulated by the difference between present impressions and those which have preceded" (Simmel, 2002, 11). The amount of various stimuli – the differences – which are experienced within the modern metropolis is vastly greater than the amounts that people were used to experiencing in small, rural areas. Trying to perceive and experience the metropolis in the same way as one has experienced a small town inevitably leads to a sensory overflow which has negative effects on one's psychological condition. To counter these negative effects, Simmel introduces a coping mechanism of the metropolitan inhabitant - one which "creates a protective organ for itself against the profound disruption with which the fluctuations and discontinuities of the external milieu threaten it" (Simmel, 2002, 12). In order to preserve and protect oneself from harmful nervous stimuli, one has to adopt the blasé outlook[7]. In other words, develop an "incapacity to react to new stimulations with the required amount of energy" (Simmel, 2002, 14) as one would have when living in a smaller and more stable surrounding. The blasé outlook is, however, not only related to reactions (or lack thereof) to external stimuli, but also to one's "indifference toward the distinction between things" (Simmel, 2002, 14) in general. This relates to the processes of commodification[8] where objects lose their use value and are instead reduced to an exchange value. Since everything is brought down to a common monetary denominator, the differences between things themselves become less evident and less important, and therefore, from the viewpoint of Simmel's blasé outlook are "experienced as meaningless" (Simmel, 2002, 14).

However, the question is whether Simmel's blasé outlook which emerged as a coping mechanism for the numerous metropolitan stimuli, is still necessary in Hilberseimer's Metropolis.? Cameron McEwan in her text "Ludwig Hilberseimer and

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"The Metropolis and Mental Life" is a theoretical text by German philosopher and sociologist Georg Simmel written in 1903. In it, Simmel theorizes and reflects upon various conditions of the modern metropolis and their implications on the psyche of its inhabitants. The introduction of this chapter takes the name of this canonical text, setting the context for the examined works.

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In "The Metropolis and Mental Life", Simmel introduces the blasé outlook, an internal mechanism through which the metropolitan inhabitant deals with the over-stimulation of senses which occurs by living in the metropolis. As Simmel explains in the fully in the text: "There is perhaps no psychic phenomenon which is so unconditionally reserved to the city as the blasé outlook. It is at first the consequence of those rapidly shifting stimulations of the nerves which are thrown together in all their contrasts and from which it seems to us the intensification of the metropolitan intellectuality seems to be derived. On that account it is not likely that stupid persons who have been hitherto intellectually dead will be blasé. Just as a immoderately sensuous live makes one blasé because it stimulates the nerves to their utmost reactivity until they finally can no longer produce any reaction at all, so, less harmful stimuli, through the rapidity and the contradictoriness of their shifts, force the nerves to make such violent responses, tear them about so brutally that they exhaust their last reserves of strength and, remaining in the same milieu, do not have time for new reserves to form. This incapacity to react to new stimulations with the required amount of energy constitutes in fact that blasé attitude which every child of a large city evinces when compared with the products of the more peaceful and more stable milieu." (Simmel, 2002, 14)

8

Michael K. Hays, in his doctoral dissertation *Modernism and the Posthumanist Subject: The Architecture of Hannes Meyer*

Metropolisarchitecture: The Analogue, the Blasé Attitude, the Multitude" (2018) describes Hilberseimer's work:

> "These projects share a language of repetition, geometrically reduced typical forms and uniform fenestration. They develop strategies of extrusion, duplication, repetition, telescoping of scales. A series is produced that reproduces metropolitan thought and form toward a coherent metropolitan language. Each image used to depict the project is contextless yet creates its own context as a dialogue with other images, with Hilberseimer's other projects and to the typologies that make up the metropolis. The perspective construction of the images produces a framework that holds the repeatable elements and frames their exchangeability between projects. The elements "float" within the frame and become subject to substitution and exchange, such as in Simmel's observation on the metropolis that all elements "float" within the money economy, leveled and thus subject to endless exchangeability." (McEwan, 2018, 7)

This bleakness and repetitiveness, this lack of specificity which seems inherent to a mass-produced city as imagined and depicted by Hilberseimer becomes thus an "allusion to the anonymity of the mass subject" which enables us to read the proposal as "embodying what Simmel called the blasé attitude" (McEwan, 2018, 7). If we accept this reading, the question then arises of weather the blasé as a reaction to overwhelming external stimuli is even necessary in the Metropolis and the One State. If all visual qualities of the city are dulled down in order to lower the perception of various nervous stimuli, and if indifference and meaninglessness is implemented on the spatial level of a city, the blasé attitude is no longer necessary. The uniformity of the cities themselves, and the lack of differences makes them a place which is psychologically uninhabitable for the historical individual whose spatial experience is based on the noticing of differences (as explained by Simmel). Zamyatin and Hilberseimer have seemingly provided us with a completely new type of urban habitat which deals with and radically resolves all the negative and overwhelming aspects of the historical metropolis which have led their inhabitants to adopt the blasé attitude. However, with imagining a new urban form they have both inevitably also created completely new subjects which have changed along with their milieu.

Italian philosopher Massimo Cacciari in his essay "Metropolis" published as part of his book titled *Architecture and Nihilism: On the Philosophy of Modern Architecture* (1993) defines the Metropolis as "the general form assumed by the process of the rationalization of social relations" (Cacciari, 1993, 4). He reflects on the concept of the

and Ludwig Hilberseimer (1990) identifies three theoretical terms alienation, commodification, and reification as instrumental for contextualizing the psychological conditions triggered by industrialization and mass production. In his text he explains the terms: "*Alienation* derives from the division of labor, the splitting of life into separate activities in which the individual worker's experience of a unified and self-contained process is destroyed. *Commodification* is the organized process whereby the work of art, like all objects, is alienated from its primary and traditional status as an object of use-value and of aesthetic experience, and becomes an object of exchange value, one whose character is determined first and foremost by its relation to the market. *Reification* (*Verdunglichung*) [a term which was brought to use by Hungarian philosopher Georg Lukacs in his essay "Reification and the Consciousness of the Proletariat", 1923] names the penetration of commodification into the very core of personal experience, a condition in which the relations between persons are reduced to that of an illusory, impersonal relationship between things (i.e. "thingified", *verdinglicht*). Unlike the process of alienation – a process that pertains to activity, and in particular to the dissociation of workers from their labor, their products, their fellow workers, and ultimately from their entire experience – reification is a process that affects our cognitive relationship with the social totality. Reification thus becomes a conceptual category by which we can explain the transformations of the art object." (Hays, 1990, 18)

Metropolis differentiating it from that of the "city" based mostly on how the relationship to value is established within it. He proposes that in the Metropolis "production assumes its own social rationale" which is achieved through determining "the modes of consumption" and "making them function toward the renewal of the cycle", while within the historical city we are either "in the presence of use value alone" or "in the presence of the simple production of commodity" (Cacciari, 1993, 7). He continues to explain that "the city is still the place of those 'magically' self-contained cultural entities", while "the Metropolis is the place of those differences that, as the measure and calculation of value, integrate every phenomenon into the dialectic of abstract value" (Cacciari, 1993, 9). If we define the metropolis only through its social forms as a place in which, as noted by Cacciari, "dissolves individuality into the current of impressions and reintegrates these precisely by the virtue of their constitution, into the overall process of *Vergeistigung*" (Cacciari, 1993, 5) - the "realization of the *Geist*" – a process which he defines as one "that abstracts from the personal and rebuilds upon subjectivity as calculation, reason, interest" (Cacciari, 1993, 4), then perhaps both Hilberseimer's and Zamyatin's cities do indeed embody the metropolis as they are the "bringing-into-being" of the (*Zeit*)*Geist* of that historical period – having been created based on new modes of production, with a complete detachment occurring between the use and exchange values of objects. But if we examine the spatial forms of the metropolis and view it as a densification and intensification of the historical city, to which various new spatial forms and visual stimuli were added, shocking thus its inhabitant into adopting the blasé outlook, then the uniform, geometric and infinitely repeated geometric forms of Zamyatin's One State or Hilberseimer's Metropolis seem incongruent. I argue, however, that we can situate our understanding somewhere in between, by stating that both the metropolis of Simmel's and Cacciari's, as well as those of Zamyatin and Hilberseimer are actually manifestations of the same societal conditions. The only difference is the degree of implementation. While Cacciari and Simmel reflect on what was essentially a transitional period in which the historical city itself was transforming towards its new metropolitan form, all the while still being burdened and congested with its old social and spatial forms, what Hilberseimer and Zamyatin depict can be seen as its pure, *terra nullius* version – as is fit for the utopian method. While the metropolis which defines the historical context from which both Hilberseimer and Zamyatin build their utopian critique is still a heterogeneous site, containing within it both old and new spatial and social forms, what our utopian authors propose is a metropolis which is seemingly freed from the remnants of the past. But who inhabits this new metropolis then?

5.2.

Comparative Scales

The following segment of this chapter will focus in detail on the various social and spatial forms that Hilberseimer and Zamyatin propose through their works, reflecting also on how they are different or similar to those of their historical contexts. Beginning from the small scale, I will investigate the two types of inhabitants that dwell in the Metropolis and the One State, and their individual housing environment. Following that I will focus on the middle scale of both works, examining the various social and spatial conditions at intersection of the individual and the city, namely through the streetscapes and various building typologies the two authors propose, as well as the activities which occur in them. Lastly, I will delve into the two cities themselves, examining their proposed social and spatial forms, as well as reflecting on their relationship to their environment.

Small Scale - Strangers in the Metropolis

McEwan hints that Hilberseimer's metropolis, and I argue also Zamyatin's One State, are home to an altogether different type of inhabitant than that of the blasé – namely the Stranger. He continues explain, referring to Simmel's essay "The Stranger" (1908), that Simmel "elaborates another archetypal urban figure who operates in a dialogue with the blasé individual" (McEwan, 2018, 12). Simmel describes the stranger as a middleman, a trader and a wonderer which "comes today and stays tomorrow" (Simmel, 1950, 402). He is an itinerant figure:

> "…fixed within a particular spatial group, or within a group whose boundaries are similar to spatial boundaries. But his position in this group is determined, essentially, by the fact that he has not belonged to it from the beginning, that he imports qualities into it, which do not and cannot stem from the group itself." (Simmel, 1950, 402)

The Stranger is the member of the masses. He is an objectivized and not specifically defined figure. One which has general elements and features in common with various groups of people, but not

enough or not specific enough to actually belong to a group. "The stranger", as Simmel describes him, "is close to us, insofar as we feel between him and ourselves common features of a national, social, occupational, or generally human nature". He continues stating that "he is far from us, insofar as these common features extend beyond him or us, and connect us only because they connect great many people" (Simmel, 1950, 403).

Consequently the Stranger can inhabit both the Metropolis and the One State. He embodies two main characteristics which enable him to inhabit both worlds. On the one hand, the Stranger is as anonymous as the mass – as specific yet as undefined. He is generic. He shares various common elements with others yet represents no one specific – one which constitutes the many. The Stranger is unimportant as an individual unit on a societal level. He is replaceable, multipliable, and erasable. On the other hand, the Stranger is also transient. He is not, as an individual, fixed to a specific place. He can fit anywhere and for any time period. He can be related both to Hilberseimer's nomadic figure, as well as Zamyatin's settled Numbers.

The Nomads and Their Apartments

The numerous elusive "shadowy figures" (McEwan, 2018, 12) which occupy Hilberseimer's perspective drawings[9] can be seen as the nomadic characters Hilberseimer describes in his later book *The New City* (1944):

> "The nomad, weather a hunter or a herdsman [or a trader, a middleman], is the carrier of a culture of magic[10] [or capitalism], in which everything immaterial is alien. The animals [capital], the basic element of existence for the nomad, are the determining elements here. To the nomad, the life process of those animals suggests a synopsis of all life which endows their existence with significance and purpose. […] The nomad perceives only reality and is opposed to all that is irrational. His feeling for space is centripetal, all life incoming from a domain within a border line. His settlements are, therefore, essentially tent settlements, moving from time to time, according to natural necessities." (Hilberseimer, 1944, 19)

Since the nomad is always on the move, his moving tent settlements fall within what Hilberseimer refers to as "geometric settlements" (Hilberseimer, 1944, 20). Unlike organic settlements which are home to the peasant and adapt themselves to the local natural conditions, in geometric settlements "buildings are subordinated to an abstract planning principle" (Hilberseimer, 1944, 22), similar to what Hilberseimer himself proposes. Choosing geometric principles for the creation of his urban proposals, Hilberseimer builds a city for the

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Referring explicitly to the drawings of the *High-Rise City*

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Magic in Hilberseimer's context is related to the ways in which the world is perceived. As explain in his book *The new City: Principles of Planning* (1944), Hilberseimer identifies a culture which is based on magic as one which is "earthly, material, and physical", where "only that which is apparent is accepted". He relates the magic culture as the one of the nomad, and opposes it to the mystic culture, the one of the peasant. The mystic culture, as opposed to the magic one, is one in which "matter and spirit form an inseparable unity". It is clear from this how Hilberseimer's magic culture is directly related to a modern metropolitan society which is focused only on the material and tangible elements of its surroundings, mostly in the form of consumer goods, as those are the only ones it can perceive due to a discord from the production process. (Hilberseimer, 1994, 19)



Fig.5.1. Ludwig Hilberseimer, High-rise City (Hochhausstadt), Perspective view, East-West Street (1924)



Fig.5.2. Ludwig Hilberseimer, Residential City (Trabantenstadt /Wohnstadt) - East-West Street (1924)

nomad.

Transposing the logic and the impetus of Hilberseimer's "nomad" on Simmel's "Stranger", we see that they align in many ways. The focus of the nomad's life is not based on the production of actual objects. He is, rather, destined to follow and make use of processes which are beyond his scope of control and perception. Unlike the peasant, who Hilberseimer views as his antithesis, who has a direct connection with the products of his work and therefore has a perception of its use value, the nomad is destined to view everything only through exchange value. "Money", as Simmel explains, "is concerned only with what is common to all, i.e. with the exchange value which reduces all quality and individuality to a purely quantitative level" (Simmel, 2002, 12). Similarly, the nomad, as the stranger, is not tied to a fixed place. He is free to move and does not form a specific connection to a place.

There are two types of nomadic habitations proposed within *Metropolisarchitecture*: one which is planned in an urban housing neighborhood – the Residential City, and one which is set within the city's commercial center – the "High-Rise City". Accordingly, he provides two basic types for the apartment unit: one which is suited for a traditional family where even the smallest size of the apartment plans for a minimum of two bedrooms (one for the parents, and one for a child), and one for a more modern view of a family, in which he proposes apartment types which include those for singles and couples without children (although more traditional apartments are also present in the second type). For the sake of easier identification, I will address the first type as the *residential* apartment, and the second as the *metropolitan* apartment. While both types of apartments could be seen as inherently both "residential" and "metropolitan", perhaps the most relevant distinction in this context is that of the

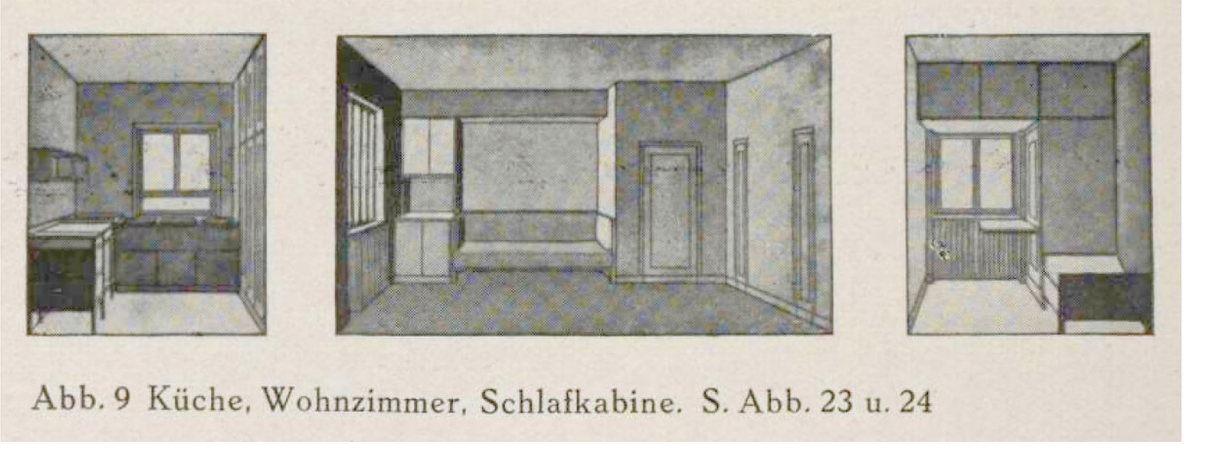

Fig.5.3. Ludwig Hilberseimer, Residential City (Trabantenstadt /Wohnstadt), interiors: kitchen, living room, bedroom (1924)

buildings in which they are situated. While the *residential* apartments, designed for the "Residential City", are the dominant architectural typology within the building blocks they occupy, the buildings in which the *metropolitan* apartments are located are much more mixed in their function containing also a significant amount of working and production spaces, as well as public functions in some instances of the project. Secondly, the location of the two types within the city also differs. The *residential* apartments are proposed to be located outside of primary urban centers within "satellite cities", while the *metropolitan* apartments are located within the dense urban fabric of the metropolis.

Except for the differences in room numbers of the apartment variations, the main difference is in the presence (or absence) of the kitchen. While the residential apartment has all the spaces of a traditional household (kitchen, bathroom, living and dining space, loggia and bedrooms for the family members), the metropolitan apartment takes a more radical approach which does not include a kitchen. Instead, an extended pantry is provided in each unit. This type is based on the idea of the hotel or the "boarding house"[11]. As Aureli notes, "boarding – the possibility of renting and sharing rooms rather than apartments – is interpreted by Hilberseimer as an emerging characteristic of the modern metropolis, in which extreme mobility of workers calls for flexible living conditions" (Aureli, 2011, 14). Hilberseimer does not, however, propose a room sharing system in *Metropolisarchitecture*, but he does propose a hotel-based system where the working inhabitants are tended to by live-in service staff, distributed on all the residential floors. Unlike the residential housing blocks, the metropolitan ones are built on top of commercial blocks, and are equipped, on the ground floor, with various commercial and service areas such as smaller shops and restaurants. This type of approach already indicates a transient characteristic of the inhabitants – the nomad is in the city to work, and the housing is anonymous - interchangeable. This is visible in the layout of the apartments as well as in their equipment. As Hilberseimer himself states "when moving to a new apartment, one no longer has to pack the moving van, but only one's suitcase" (Hilberseimer, 2012, 128). The idea of flexible, modern, and easy living conditions is visible in every aspect of both types of housing units, and especially in regard to the equipment of the apartments.

The lack of kitchens which is evident in the metropolitan apartment can also be connected to Hilberseimer's slightly progressive views on the role of women in the household. Although he is not very radical in his statements, he does hint on the intentions of alleviating the woman from her "solitary labor" through the introduction of "new

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In 1926 Hilberseimer develops a project for the Boarding House, based on the high-rise typology and designed as a hotel, referencing American designs for apartment hotels. He explains how these buildings "combine every imaginable service and supply every comfort in the smallest amount of space. American apartment houses are furnished practically and are occupied especially by single people and couples without children where both members of the couple are employed." He uses the American apartment hotel typology to develop his Boarding House concept, which later also influences the design of the "High-Rise City" typology. (Hilberserimer, 2012, 167)

forms of work". Quoting Meta Corssen, a German germanist and librarian, and part of the women's movement section of the SPD (Sozialdemokratische Partei Deutschlands) he includes in his text her statement in which she notes that what is necessary, in regard to housing, is the "organizing of household labor", and performing "a systematic dismantling of the total work required within a household". This should be followed by its reassembling which takes "into account the imperatives of time and energy conservation, and, at the same time, improving labor techniques by introducing machines, which must be presupposed in the context of such reorganization" (Meta Corssen, 1924, 51; in Hilberseimer, 2012, 141).

Four common principles for the design of an apartment unit occur throughout Hilberseimer's proposal. The most important impetus for the design of each apartment was to assure healthy living conditions for its occupants. As a direct counterproposal to his historical context, he states that "every dwelling, including the very smallest, has space, air, ventilation and sun" (Hilberseimer, 2012, 139). The second principle is that of establishing the *residential minimum*[12]:

> "A comfortable and practical dwelling should meet all of its inhabitant's needs while utilizing the minimum amount of space. The size and number of rooms depend on which demands must absolutely be met. Rooms for living, eating, sleeping, washing and cooking [although not in the metropolitan apartment] are necessary and should be organized and arranged in the floor plan so that residential needs are met using the least possible amount of space. It is very important for the small apartment to be meticulously designed because although this is the type with the fewest means at its disposal, it is the most common form of dwelling in the metropolis." (Hilberseimer, 2012, 142)

The third principle, closely related to the design of the apartment itself, regards the design of the fixed furniture and the technical equipment of the apartment. Hilberseimer argues that, in order to make the best possible use of space within the apartment, as much furniture as possible should be designed as fixed furniture. This way, all the storage spaces of the apartment will be as space efficient as possible. Large heating stoves should be replaced with central heating in order to free up space, as well as reduce the amount of household labor. Furniture and decorations should be reduced to a minimum in order to free up as much space as possible even in the smaller rooms. He explains that "the best apartment is without a doubt one that contains all that is necessary, fulfills all needs, and at the same time requires the least amount of labor", and that "the comfort of living", in Hilberseimer's opinion, "depends less on the size than on

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Residential minimum or *Existenzminimum* relates to minimum conditions necessary for healthy living. Developed as part of the functionalist New Objectivity (Neue Sachlichkeit) architectural movement, it defines not only minimum acceptable room sizes for living units, but also the necessity of access to adequate ventilation, green spaces and transit, etc. (E. Mumford, 2000; Hays ed., 1998)

the functionality of the rooms in an apartment" (Hilberseimer, 2012, 144)

Lastly, Hilberseimer proposes an additional principal regarding the apartments finishings, closely related to the construction logic of the entire apartment buildings. Focusing on the affordances of contemporary materials, Hilberseimer argues against unnecessary decorations and ornamentations. The designs of the rooms should be neutral, with coloring which matches the materials used, with the functionality of the room elements being the bearer of the aesthetic.

> "The design of the room can only proceed using the components of the room. Walls, floors, ceilings, doors, and windows are its most essential elements whose unresolved character one tries to conceal with pretentious luxury furniture and decorative works of art. The room and furniture are to be defined by their functions as basic commodities. Their systematic construction and design will lead to that simplification which distinguishes every strictly and objectively executed object." (Hilberseimer, 2012, 145)

While the starting point for the housing designs is indeed based on raising the overall living standard of the metropolitan resident, it is visible that a lot of his design choices are geared towards creating units which are as standardized as possible. Through the use of built-in fixed furniture, and through typical floorplans which can be replicated ad infinitum, the individual unit becomes, as Hilberseimer intended it, the building block of the metropolis. The level of furnishing in the units themselves allows for almost anyone to move in directly, and at any time – having all the amenities ready and waiting for the nomads to arrive with their suitcases.

The Numbers and Their Rooms

Simmel's Stranger takes on a slightly different form in the One State than he has adopted in the Metropolis. While qualities of the metropolitan nomad take on the economic and transient aspects of the Stranger, Zamyatin's Number takes on the aspects of mass and anonymity. This difference can perhaps be attributed to the slightly differing contexts to which the two works are responding. While Hilberseimer addresses the alienation and the loss of the individual as a result of the industrialized economy, Zamyatin addresses the same loss, which has also been increased through communism. As part of the authoritarian One State, Zamyatin's Numbers embody all the psychological qualities necessary for a life in the modern metropolis. As Simmel explains in "The Metropolis and Mental Life":

> "Punctuality, calculability, and exactness, which are required

> by the complications and extensiveness of metropolitan life, are not only most intimately connected with its capitalistic and intellectualistic character but also color the content of life and are conductive to the exclusion of those irrational, instinctive, sovereign human traits and impulses which originally seek to determine the form of life from within instead of receiving it from the outside in a general, schematically precise form." (Simmel, 2002, 13)

Coincidentally, all these qualities describe the conditions which the Numbers are subjected to. Their daily lives are fully structured and controlled through the Tablet of Hours – a universal timetable which defines activities for each hour of the day creating uniform movements of anonymous masses. It is described in one the chapters written as journal entries by the protagonist Δ-503:

> "But our Tablet of Hours! Why, it transforms each one of us into a figure of steel, a six-wheeled hero of a mighty epic poem. Every morning, with six-wheeled precision, at the same hour and at the same moment, we – millions of us – get up as one. At the same hour, in million-headed unison, we start work and in million-headed unison we end it. And, fused into a single million-headed body, at the same second, designated by the Tablet, we lift our spoons to our mouths. At the same second, we come out for our walk, go to the auditorium, go to the hall for Taylor exercise, fall asleep…" (Zamyatin, 2009, 12)

What Numbers are missing, however, are some of the reason for living this way. For Simmel, and for Hilberseimer, the embodiment of the Stranger in the metropolis is conducive to the functioning and consequences of capitalistic economy and industrial mass production – the switch from use to exchange value, the distancing of the individual from the products of one's labor, the general meaninglessness of both individuals and objects and their replaceability. But the conditions of the authoritarian One State are a bit different. While the logic of mass industrial production is present on all levels of society and individual existence, an actual need for this type of spatial and social organization is not evident. Since the city-state is enclosed and contained, and since it seemingly represents the only civilized society on the planet, the question arises – where is the market? As all elements of life are uniform and, seemingly, state provided, there seems to be no trade, no money, and consequently, no exchange value. By enclosing and isolating the One State, Zamyatin has essentially frozen it in time, but in a state where it no longer remembers what the reasons behind its logics were. As the main character Δ-503 asks himself:

> "…the whole human history, as far as we know it, is the history of the transition from nomadic forms to even more settled ones. Does it not follow from this that the most settled form of life (ours) is at the same time also the most perfect (ours)? If people used to rush around the earth from one end to the other, well, that was only in prehistoric times, when there were nations, wars, trade, the discoveries of all sorts of Americas. But why – for whom is it necessary now?" (Zamyatin, 2009, 12)

As it turns out, the Numbers of the One State are not the only inhabitants left on the planet. Through the narrative, a second version of the human emerges – the Mephi. In contrast to the bald, hairless Numbers, dressed in identical pale blue-gray uniforms, which survive within the enclosed, barren, glass city by eating only petroleum based food, the Mephi remained on the outside, beyond the Green Wall. They are described as "black, red, golden, bay, roan, and white people – they must have been people" (Zamyatin, 2009, 156). Perceived more like animals, clotheless and hairy (not dissimilar from Wells' Morlocks) "with short, glossy fur, like the fur that can be seen by anyone on the stuffed horse in the Prehistoric Museum" (Zamyatin, 2009, 156). The Mephi women, however, bore more similarities to the One State women, being "delicately rose and free of hair, as were also their breasts – large, firm, of splendid geometric form", while "the males only had parts of their faces hairless like our ancestors" (Zamyatin, 2009, 156). By introducing the Mephi into the narrative, Zamyatin provides a frictional element into the frozen condition of the One State – akin to the "coexistence of opposites" identified by John Huntington in regard to Wells' work in the previous chapter. The Mephi are a threat within the narrative which, in turn, gives reason to the One State's way of life. By providing the Numbers with a seemingly free and unencumbered alternative, Zamyatin secures the reasoning for the continuing authority of the One State and its ruler, the Benefactor[13], a faceless nominal figure. As Mirra Ginsburg explains in her 1972 introduction to the novel:

> "Zamyatin's main concern in the novel was the problem of man in its multiple aspects: the relation of the individual to society and to other men; the conflict between the tempting safety of unfreedom and the will to free identity; the fear and the lure of alienation; the rift between the rational and the irrational. *We* is also a study of a society that claims to be based on the purely rational – and hence becomes deadly, dehumanizing, absurd." (Ginsburg, 1987, xv)

By providing both a radicalized version of a rational society which resulted from technological achievements of industrialization combined with a totalitarian communist ideology, and a society

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The Benefactor is described as the unanimously elected leader of the One State. Each year on what is referred to as the "Day of Unanimity", all citizens of the One State gather to "elect" the Benefactor: "Naturally, this is entirely unlike the disorderly, disorganized elections of the ancients, when absurd to say- the very results of the elections were unknown beforehand. Building a state on entirely unpredictable eventualities, blindly-what can be more senseless? And yet apparently it needed centuries before man understood this. Needless to say, among us, in this respect as in all others, there is no room for eventualities; nothing unexpected can occur. And the elections themselves are mainly symbolic, meant to remind us that we are a single, mighty, million-celled organism, that-in the words of the ancients-we are the Church, one and indivisible. Because the history of the One State knows of no occasion when even a single voice dared to violate the majestic unison." (Zamyatin, 2009, 138)

which was left without any structuring mechanism and was forced to return to nature (an alternative proposed by many thinkers of the early twentieth century which hoped to escape the consequences of industrial development), Zamyatin, again similar to Wells, develops two radical ends for an industrialized society, each governed by its own force:

> "There are two forces in this world – entropy and energy. One leads to blissful quietude, to happy equilibrium; the other, to destruction of equilibrium, to tormenting endless movement. Entropy was worshiped as God by our – or, rather, your [the Numbers'] – ancestors, the Christians. But we [Mephi] anti-Christians, we …" (Zamyatin, 2009, 164)

Although the sentence was left unfinished in the novel, due to an interruption by another character entering the conversation, it would have probably ended with "– we worship energy". Without the presence of the Mephi, the Numbers could not fully embody the role of the Stranger, in the same way as Hilberseimer's nomad could not embody it without the historical character of the peasant. Both the Mephi and the peasant represent a rootedness and connection to both land and community which the nomad and the number lacks. Numbers depict the universal, generic and common traits which the Stranger shares with all, but which are not specific enough to provide for an actual individuality. Although they lack the characteristic of being able to come and go in regard to the needs of the market, they are replaceable in the same way as Hilberseimer's nomads are. Within a fixed, static unit of the One State, there is always the same amount of Numbers – the sum is victorious in relation to the individual (Zamyatin, 2009, 45).

Regardless of age or gender, the lives and the surroundings of each Number is always identical. All inhabitants of Zamyatin's One State are solitary individuals, living alone within their housing units. There is no family structures imagined within the narrative. Reproduction is sanctioned and regulated by the state, which also plays the main child-rearing role. Since the concept of a (nuclear) family is non-existent, there is also no need for an elaborate housing typology which is aimed as satisfying the needs of a group of people within a shared space. The unit is therefore scaled down to a bare minimum of a private room[14]. While the dimensions of the room itself are not provided within the book's narrative, it can be approximated from the descriptions of the objects which are found within it and their spatial relationship. Bounded with glass walls, floors and ceilings, each room contains glass chairs, a desk, a cupboard, an armchair, a bed and a mirror. It is entered from a joined corridor, through a glass door with the inhabitant's number stated on a plate. This dorm-like housing

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While Zamyatin was not an architect, and therefore probably not significantly informed in Russian projects of the time, it is perhaps relevant to note that in the same decade Zamyatin's novel was written, Russian constructivist performed Tanja Bajic in her paper "Dom-kommuna: Housing experiment of Russian constructivism" (2010) as "comprehensive architectural research" in order to address the issue of housing shortage. The model of the Dom-kommuna's was intended to serve as a "new social condenser" and was created as a "spatial framework for the abolition of class antagonisms and different life forms of the bourgeoisie and the proletariat, for the encouragement of collectivization, women's emancipation and reduction of the impact of nuclear family" (Bajic, 2010, 34). Perhaps one of the most interesting examples coming out of this project, one which was also examined by Dogma architects Pier Vittorio Aureli and Martino Tattara in their research publication titled *The Room of One's Own* (2017) is the "Single Person Cell" designed by Mikhail Barshch and Vladimir Vladimirov in 1929. The proposed cell, reminiscent of the Number's room, was reduced to a "small sleeping cabin" while the building itself "included a range of services to be shared by the community" (Aureli, Tattara, 2017, 54). A similar example coming out of Russia in the same period, which was also addressed by Aureli and Tattara is that of Mikhail Okhitovich and Mosei Ginzburg's 1929 competition entry for the town of Magnitogorsk in which they "conceived a model of collective housing which was comprised of autonomous single rooms, thereby reducing the household to a single individual" (Aureli, Tattara, 2017, 55).

system is supported with common dining areas within each building and an elaborate entrance foyer equipped with an administrative worker keeping check on all Numbers coming in and out, as well as their copulation meeting schedules. However, the book provides no information on how the sanitary needs of the inhabitants are fulfilled.

As all other elements of the One State's built environment, the housing units are constructed out of transparent glass. While the use of glass has a strong ideological reasoning, it also creates unique spatial atmospheres which are described throughout the book, especially in how they are changed with the weather conditions. Due to the use of glass, all the individual units, even though they are structurally separated, can be experienced as common spaces, as there are no visual barriers on either side. The glass also creates a multiplying effect where the notion of repetition and reflection are blurred together, both on the spatial and the ideological level:

> "On the right and the left, through the glass walls, I see myself, my room, my clothes, my movement repeated a thousand times over. This is bracing: you feel yourself a part of a great, powerful, single entity." (Zamyatin, 2009, 33)

The only instance when privacy is seemingly provided within the individual units is for pre-scheduled sexual encounters. Each equipped with a mechanized system of blinds, the inhabitants can close off from neighboring views when performing a sexual act. The act of lowering the blinds, however, since it is directly connected to a prescribed activity, does not in reality provide real privacy, only the lack of direct views – as it is very clear to everyone what is occurring behind them.[15] However, this system also provides an opportunity for dissidence within the narrative. Under the pretense of sexual encounters, the main characters engage in rebellious illicit activities such as alcohol and cigarette consumption, as well as planning an impeding revolution. The connection of transparency as an affordance of a building material and the use of these qualities as a method of both control and dissidence is one which Zamyatin accentuates throughout the narrative. Aside from the blind-enclosed room, Zamyatin introduces us to a building anomaly within the city – the Ancient House – as the only structure which is not constructed out of glass, as it is a remnant of a past time:

> "I opened a heavy, creaking. opaque door, and we stepped into a gloomy, disorderly place (they called it an "apartment"). The same strange royal musical instrument – and again the wild, disorganized, mad music, like the other time-a jumble of colors and forms. A white flat area above; dark blue walls; red, green, and orange bindings of ancient books; yellow

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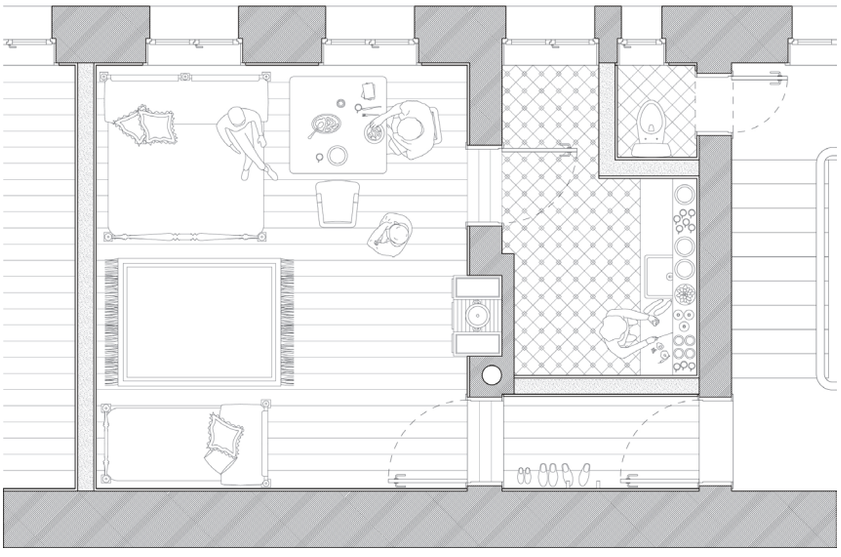
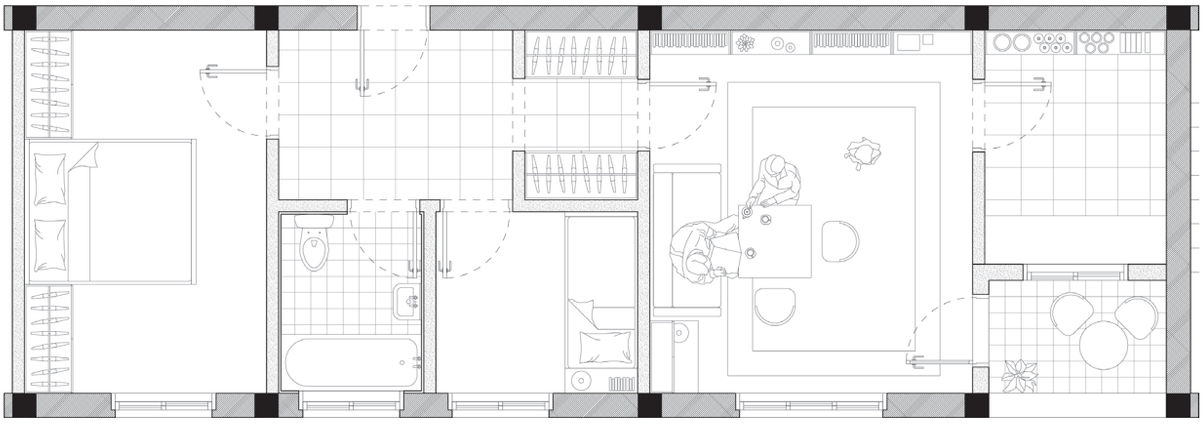
What is unclear within the narrative though, is the technicality of obscuring the floor and ceiling planes. As the entire unit, including its top and bottom, is made from glass, does the system of blinds also somehow extend through the horizontal plane?





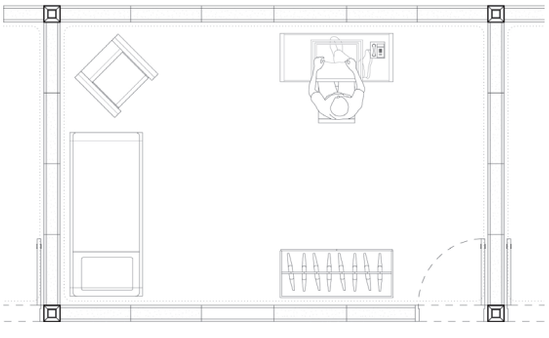


Fig.5.4. Jana Čulek, Individual housing units - (from top) tenement apartment, Hilberseimer's metropolitan apartment, Zamyatin's room for the Number (2020)

> bronze chandeliers, a statue of Buddha; furniture built along lines convulsed in epilepsy, incapable of being fitted into an equation." (Zamyatin, 2009, 26)

Positioned at the very edge of the city, right next to the Green Wall, it is a point in space where the forgotten past and the newly constructed future briefly touch. It is a place of no real interest for most Numbers. An example of a housing typology of the past, and as a direct contrast to all other elements of the One State, its structure is a metaphor for secretes – which is indeed what it enables in the narrative. Comparing the structure and materiality of the Ancient House Δ-503 compares: "Our present-day glass – beautiful, transparent, eternal – was there only in the form of pitiful, fragile little square windows" (Zamyatin, 2009, 28).

By introducing the Ancient House into the narrative, Zamyatin ties human characteristics and behavior directly to the architectural forms they inhabit, and the affordances of the building materials used. While surrounded with transparent boundaries, the Numbers are not only complacent, but also feel themselves to be a part of the larger whole. They are in line with the doctrines of the One State. Enclosure and lack of transparency, however, changes their outlook and behavior completely. Confronted with the possibility of privacy, the Numbers develop their individuality. Starting to think for themselves and evaluating the logic which they were brought into believing, they rebel. The strangers of the One State, once isolated from view, cease to be a part of the anonymous mass – a discord which, in the narrative, has a profound effect on their outlook. But the Ancient House has one more function within the narrative, this time related more closely to the utopian form of the Zamyatin's novel: it is a connective element on several different levels. Firstly, it is a direct connection to the author's historical context, with the descriptions of its interior reminiscent of early twentieth century houses with its "glimmering mirrors, sombre wardrobes, intolerably gaudy sofas, a huge 'fireplace', and a large mahogany bed" (Zamyatin, 2009, 27). Secondly, being positioned on the edge of the One State, adjacent to its Green Wall, enclosed itself within a glass shell, it also represents an object out of place – a disruption within the perfect order of the One State. And lastly, being the location of revolutionary meetings as well as a connection to what lies outside of the Green Wall, the Ancient House also plays the role of a connector between the ordered world of the Numbers, and the seemingly chaotic, wild, and uncivilized world of the Mephi.

Drawing the Small Scale

The drawing analysis on the small scale focuses on the same aspects as the textual one, namely the apartment of the nomad and the room of the Number. Additionally, it also deals with two small-scale examples from the author's contexts: the tenement apartment from Hilberseimer's early twentieth century Berlin, and Zamyatin's Ancient House. Both contextual forms are in this case taken from the texts themselves and are, in the same way as the utopian spaces, reconstructed by combining information provided by the authors in combination with historical facts, and my own architectural knowledge.

1920's Working-Class Apartment

The living space which is taken as the contextual base for Hilberseimer's proposal is the urban working-class apartment of the tenement building. Found within the city centers of numerous European metropoles, as well as Berlin where it takes the form of its well-known examples of the Mietskasernen, this living space is indicative of all the spatial, hygienic and social issues which occurred in cities of that period. Due to rapid industrialization and urbanization, the population shifts from rural areas to cities, which are often ill equipped to accommodate the increasing number of inhabitants. The tenement building thus becomes the primary housing unit of the metropolis. Placed in the urban center, this building type takes on similar forms throughout western capitals. In order to provide as many living spaces as possible, the tenement buildings are designed as dense city blocks, often containing multiple courtyards in their center. They provide living spaces for both the rich and the poor. While the apartments facing the street-front were generally large bourgeois apartments, the apartments facing the courtyards were intended for the working-class. What constituted one room in the large apartment, was often the entire living space for the small ones. Having been oriented towards small, enclosed courtyards, the apartments often didn't receive necessary sunlight and ventilation which was detrimental to the health of the inhabitants.

The drawing depicts a working-class family living in a small tenement building apartment, often consisting of only one room, or in some instances with a small kitchen. The bathroom facilities are often shared with other tenants, if existent at all. The living room is often the only usable space in the apartment and it additionally serves as a dining area, a sleeping area for all the inhabitants, a laundry room, a storage space. Often crammed with various pieces of large furniture, it leaves little space available for movement. Due to stylistic interior trends of that period, the walls of the apartment are covered with decorative wooden panels, colorful wallpapers or both. The added textures and patterns increase the amount of visual saturation in the space which is already present due to the number of objects and people it houses. Heating in the apartment is often conducted through a wooden or coal-based stove which doubles as a cooker. The furniture itself, made mostly out of massive wood, was bulky and stylistically decorated in

accordance with older production methods. Heavy curtains and various decorative drapery was also often found even in the working-class interiors.

The Nomad's Apartment

Basing his critique on the 1920s conditions of the modern metropolis, Hilberseimer proposes an alternative approach to city planning whose aim is to eradicate the spatial, social and hygienic problems brought about through industrialization and subsequent capitalist speculation. He proposes a system where the individual unit has as much importance as the city which it builds. The systematic reproduction of a standardized housing unit allows for the creation of a functional city for all inhabitants. As an alternative to the widespread tenement building housing type, Hilberseimer proposes two main urban housing alternatives: one aimed at the residential areas – the *Residential City*: *Wohnstadt*, and the other designed for the metropolitan commercial and business districts where housing is vertically stacked on top of other functions in the form of the *High-Rise City: Hochhausstadt*. Although the buildings are based on similar morphological and constructive logics, they are adapted to the envisioned occupants which is visible in the sizes of the apartments as well as the inclusion or exclusion of the kitchen within the apartment unit.

Basing both the construction of the buildings and the design of the interiors on the possibilities and logics of mass industrial production, the interiors proposed by Hilberseimer differ radically from the standard housing interior of that period. Spatial and hygienic standards are met for all apartments. Sufficient natural lighting and natural ventilation is made possible for all the units, apartments are designed with a sufficient number of bedrooms to adequately house all the members of the family, and all apartments are equipped with their own sanitary facilities. The depicted apartment represents one of Hilberseimer's proposed types, namely the two-bedroom family apartment without a kitchen, stemming from his *High-Rise City* proposal. Since the apartment is home to multiple individuals the drawing shows the living room as it represents a common inhabiting space for all the members of the family. Most of the furniture in the apartment is designed as built-in or fixed furniture, allowing for a unified standard as well as optimal spatial usage. The furniture is constructed out of lightweight modern materials and without unnecessary decorative elements. The coloring of the objects is based on the natural properties of their built materials. The same coloration logic is also applied to all the finished surfaces in the apartment, contrasting it strongly from the interiors of that time period.

The Ancient House

While Hilberseimer's text refers to the working-class apartments of his historical context, Zamyatin contrasts his proposal to the bourgeois living condition. Depicted within the narrative in the form of the Ancient House, the building and its interior project a diametrically opposite living condition to that of Zamyatin's Numbers. The drawing depicts one of the apartment interiors of the Ancient House described in the text. Unlike the glass and ascetic room of the Number, the interior of the Ancient House is filled with various furniture, textures, decorations, lighting fixtures, a piano – all representing the wealth and opulence of the bourgeoisie class. The colours of the walls, the different furniture pieces, as well the decorative elements are all depicted following the descriptions provided in the book.

The Number's Room

Based in a distant imagined future, the inhabitants and the built environment of the One State are contained within a massive glass wall. The state is governed and designed based

on radicalized principles of mass production, universalization and standardization. Due to this, all inhabitants are perfectly equal, stripped of their own identity, and identified only through a series of numbers and letters issued by the State. Control and oversight play a key role in the structuring of the built environment, as the only building material used in the city-state is glass - rendering all spaces and activities visible. Standardization and unification is spread throughout the city's built forms: each housing unit is identical to the next. The inhabitants live alone in identical rooms, surrounded by identical objects. The size and morphology of the buildings themselves is, however, not defined specifically in the work. Some hints, indicating information such as possible height and volumetric shape of the buildings, are found within the text, but most of the architectural features are based on personal architectural interpretation.

The individual units are multiplied in their exact form throughout the One State, effectively acting as a building-block for the entire city-state. While the size of the individual unit is not specified within the work, it is approximated based both on the size and disposition of the objects contained within it and basic architectural spatial standards. Each unit/room contains a bed, a closet with a mirror, a desk and chair with a telephone and an armchair for reading. Weather there are any other elements of furniture present in the rooms is not known. There is no kitchen or dining space within the unit as eating is a collective act which takes place in a common hall of the building, presumably placed on the lower levels. It is not clear where the sanitary cores are located as the topic is not mentioned within the text at all. It is, however, interpreted that they are not related to each individual unit, but rather also exist as a communal facility for multiple inhabitants. Although each unit is fully enveloped in glass walls, each room provides an option for privacy through the use of a mechanized curtain system which is activated during the inhabitants sexual hours. While the curtains enclose the peripheral walls of the units, it is not clear how privacy is achieved through the floors and ceilings, since these are also, presumably, made of glass.

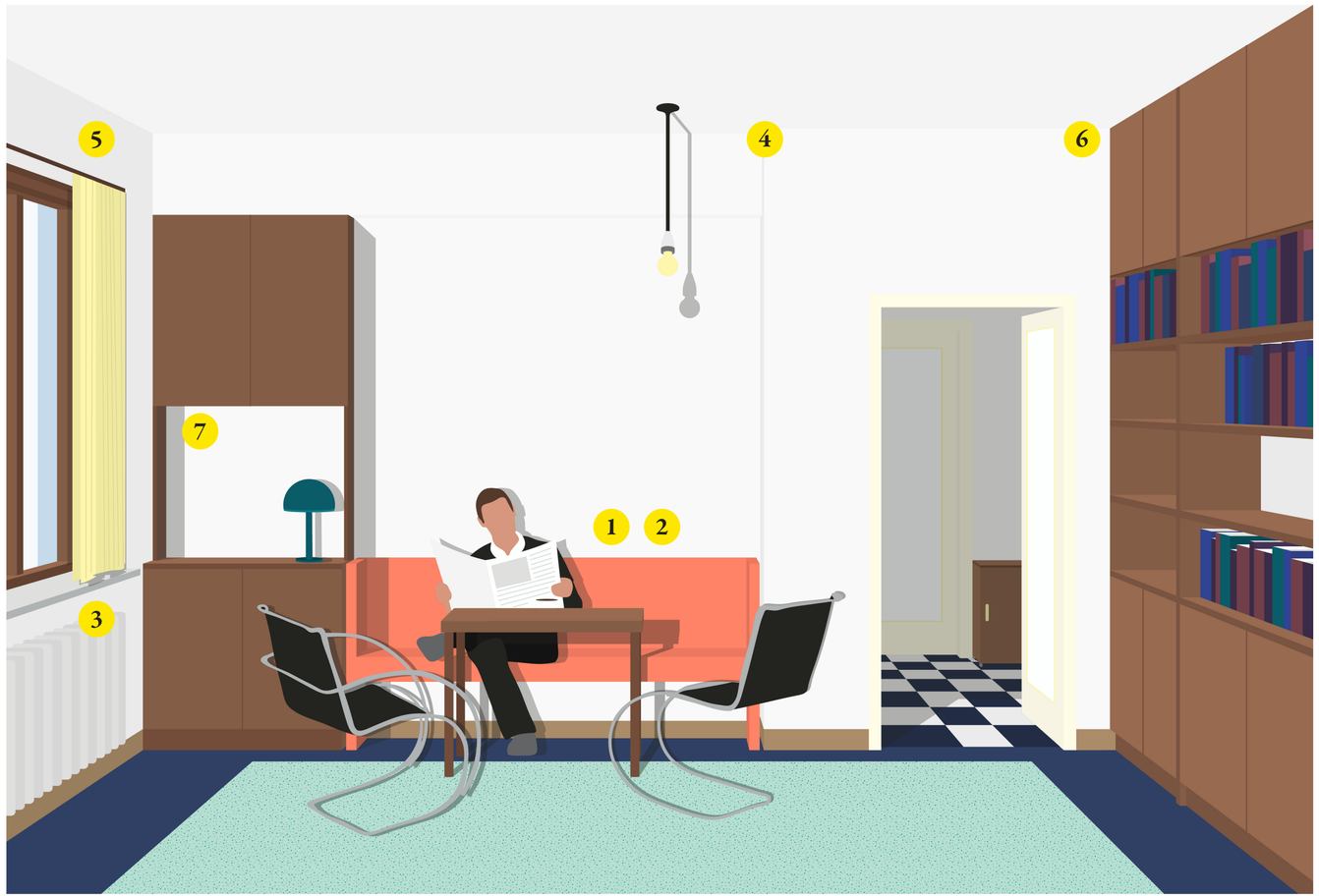


1.

The ornamental furnishings customarily found in an apartment, especially in the prewar years, no longer correspond to our way of life. These stucco ceilings, richly carved furniture, and costly wall paneling are indicators of poverty, not wealth. They correspond to the stucco kitsch facades and fulfill similar functions: they serve to conceal unsolved spatial problems.

(Hilberseimer, 2012, 145)

Fig.5.5. Jana Čulek, "1920's Working Class Apartment" (2020), depicting an early 20th century tenement apartment



1.

Individual apartments are to be made more comfortable through technological means and are to be fully equipped in such a way that tables and chairs are the only movable furniture the occupant requires. When moving to a new apartment, one no longer has to pack the moving van, but only one's suitcase. (Hilberseimer, 2012, 128)

2.

A comfortable and practical dwelling should meet all of its inhabitants' needs while utilizing the minimum amount of space. The size and number of rooms depend on which demands must absolutely be met. Rooms for living, eating, sleeping, washing, and cooking are necessary and should be organized and arranged in the floor plan so that residential needs are met using the least possible amount of space. It is very important for the small apartment to be meticulously designed because although this is the type with the fewest means at its disposal, it is the most common form of dwelling in the metropolis. (Hilberseimer, 2012, 142)

3.

The simplification and adaptation of interior furnishings to their proper uses and the elimination of everything unnecessary will simplify and ease domestic labor. First of all, in every house heating stoves should be replaced by central heating systems connected to a water heater. (Hilberseimer, 2012, 144)

4.

The design of the room can only proceed using the components of the room. Walls, floors, ceilings, doors, and windows are its most essential elements whose unresolved character one tries to conceal with pretentious luxury furniture and decorative works of art. The room and furniture are to be defined by their functions as basic commodities. Their systematic construction and design will lead to that simplification which distinguishes every strictly and objectively executed object. (Hilberseimer, 2012, 145)

5.

Spatial relationships, illumination, and color determine a room's formal character and must produce its unity. The room is to be as neutral as possible, even in its coloration, because it is not a means unto itself but a means to meet very specific demands. (146)

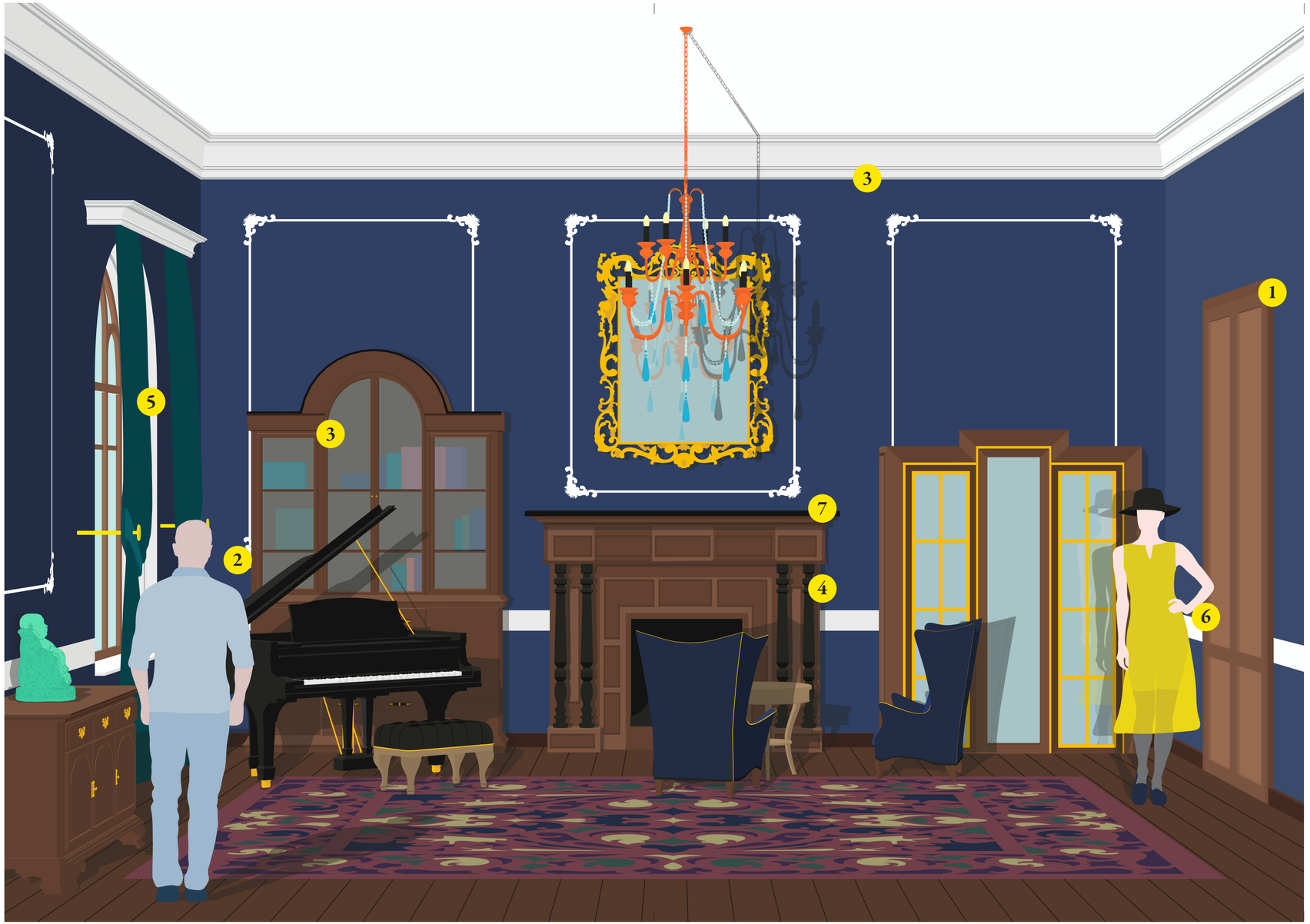
6.

By installing all cabinets and closets, furniture will be practically reduced to beds, chairs, and tables. By eliminating decorative furniture, which piles up in our present dwellings as if they were junk shops, space will suddenly be created in the smallest rooms, so that, in spite of its diminished size, the new apartment will have much more usable space than a larger standard apartment, which is however stuffed like a furniture storehouse. (Hilberseimer, 2012, 146)

7.

Thus one will have to devote full attention to these few remaining types of furniture. Their small number will make them meaningful once more, and their full value and purpose will again be acknowledged. After all, furnishings should not be useless decorations but perfect, functional objects.(Hilberseimer, 2012, 146)

Fig.5.6. Jana Čulek, "The Nomad's Apartment" (2020), depicting Hilberseimer's metropolitan apartment



1.

I opened the heavy, creaking, opaque door, and we stepped into a gloomy, disorderly place (they called it an "apartment"). (Zamyatin, 2009, 26)

2.

The same strange "royal" musical instrument - and again the wild, disorganized, mad music, like the other time - a jumble of colors and forms. (Zamyatin, 2009, 26)

3.

A white flat area above; dark blue walls; red, green, and orange bindings of ancient books; yellow bronze chandeliers, a statue of Buddha; furniture built along lines convulsed in epilepsy; incapable of being fitted into an equation. (Zamyatin, 2009, 26)

4.

Then more rooms, glimmering mirrors, somber wardrobes, intolerably gaudy sofas, a huge "fireplace", a large mahogany bed. (Zamyatin, 2009, 27)

5.

Our modern - beautiful, transparent, eternal - glass was there only in the pathetic, fragile little window squares. (Zamyatin, 2009, 27)

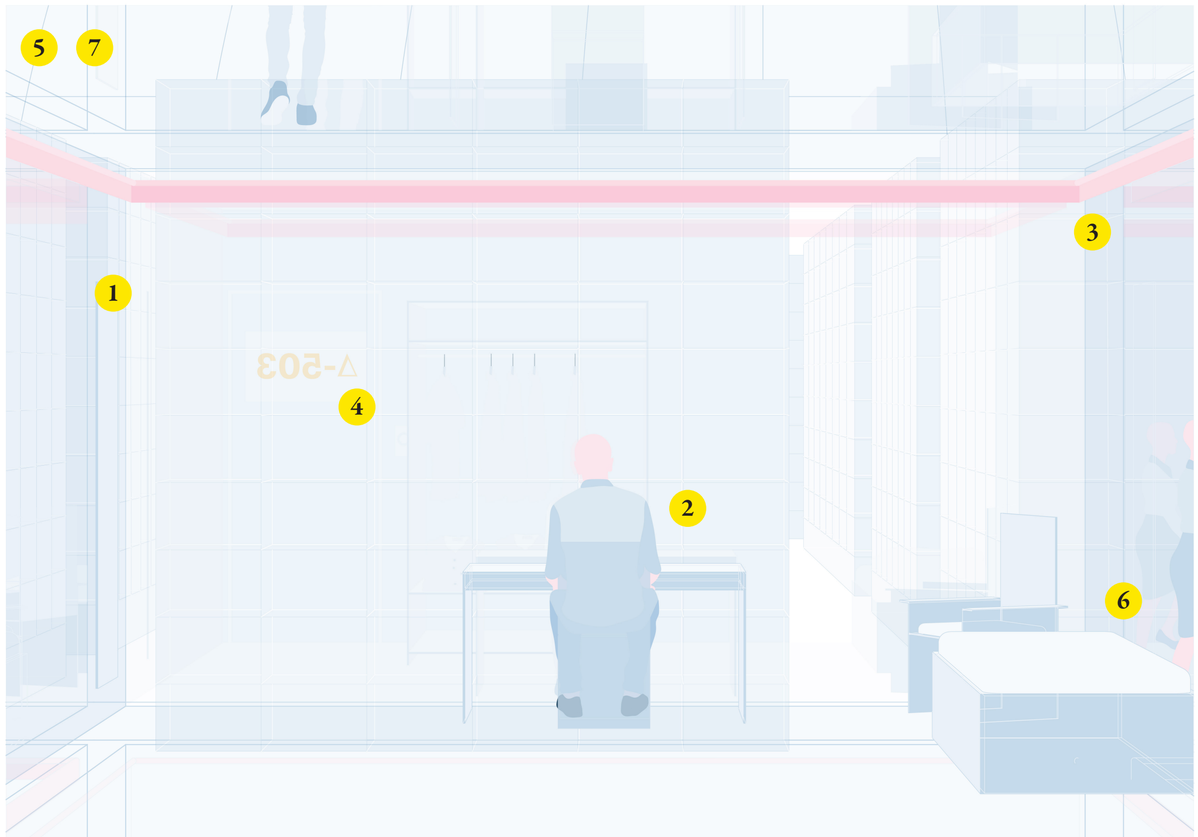
6.

She wore a short, old, vivid yellow dress, a black hat, black stockings. The dress was of light silk. I could see the stockings, very long, much higher than the knees. And the bare throat, and the shadow between... (Zamyatin, 2009, 27)

7.

Another mirror in the closet door, and in the keyhole - the key with the antique ring. (Zamyatin, 2009, 94)

Fig.5.7. Jana Čulek, "The Ancient House" (2020), depicting the Ancient House in Zamyatin's We



1.

My mirror hung in such a way that you had to look at yourself in it across the desk: from here in the chair I could see only my forehead and my eyebrows. (Zamyatin, 2009 63)

2.

I woke up: a moderate bluish light; the glass of the walls is shining, the glass chair and desk. (Zamyatin, 2009 33)

3.

She stood up and stretched lazily. She pressed the button and with a light crack the blinds fell down on all sides. I was cut off from the world - alone together with her. (Zamyatin, 2009 53)

4.

I stood by the glass door with the gold numbers: I-330. I-, with her back to me, over the desk, was writing something. (Zamyatin, 2009 52)

5.

At 11,45, before going, in accordance with the Tablet of Hours, to the usual exercise in physical labor, I popped into my room. Suddenly, a telephone call, a voice - a long, slow, needle in the heart. (Zamyatin, 2009 69)

6.

Then in R-'s room. It's as if everything is exactly the same as in mine: the Tablet, the glass of the chairs, the desk, the cupboard, the bed. (Zamyatin, 2009 41)

7.

A cheerful crystal bell in the bedhead: 7, time to get up. To the right and to the left, through the glass walls, it's as if I can see myself, my room, my clothing, my movements, repeated a thousand times. (Zamyatin, 2009 33)

Fig.5.8. Jana Čulek, "The Number's Room" (2020), depicting the rooms inhabited by Numbers in Zamyatin's We

Medium Scale - Streets of Endless Repetition

As a method of critically reflecting on their historical contexts and as a way of providing contrast to their proposed solutions, both Zamyatin and Hilberseimer construct their narratives through including continuous references to their historical contexts. While Hilberseimer, due to the less fictional nature of his work does this in a more explicit way using direct critique as well as various case study analyses, Zamyatin weaves his historical references more subtly yet more cohesively by using not only spatial but also philosophical and literary references. These contrasting references allow them to paint vivid pictures of the cityscapes that they propose. Each author creates a series of images, either through drawing - as is the case with Hilberseimer, or through text – as is the case with Zamyatin. The references, and the way in which the depictions are presented, also strongly connect to their historical artistic currents.

The Image of the Metropolis

If we examine the representational methods in Hilberseimer's own drawings which accompany the *Metropolisarchitecture* text, we understand that they are instrumental in supporting his comprehensive theory, and in defining it not as a specific proposal which is to be implemented "as-is", but rather as a method of approach to creating a modern metropolis. As Aureli notices,

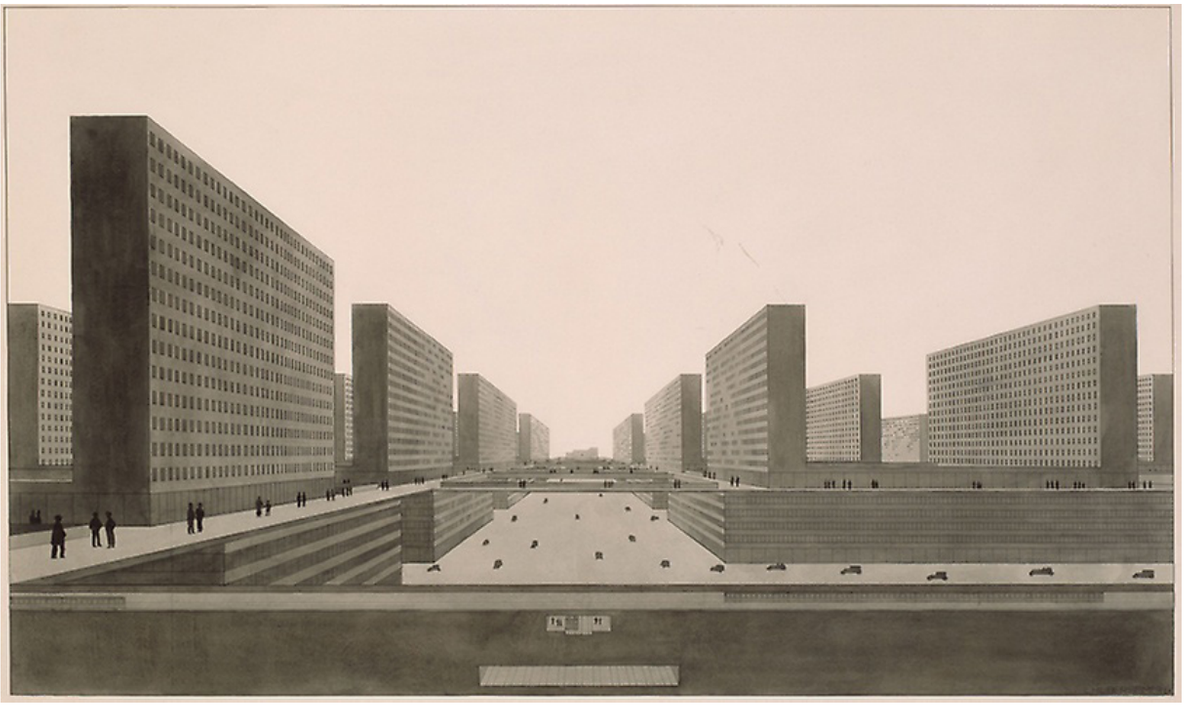


Fig.5.9. Ludwig Hilberseimer, High-rise City (Hochhausstadt), Perspective view, North-South Street (1924)

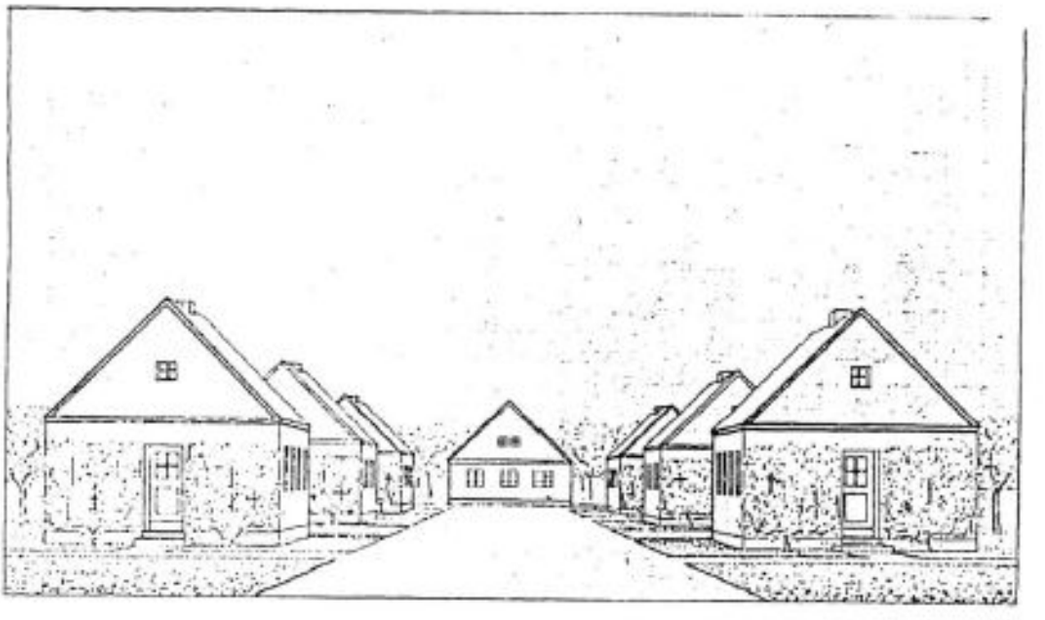
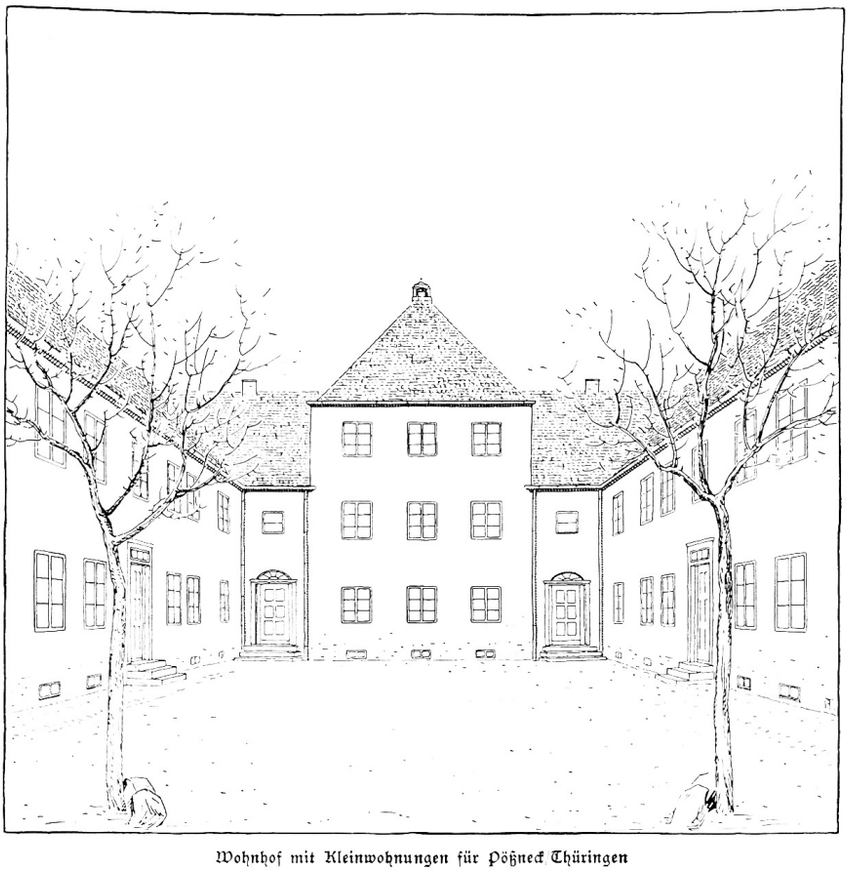


Fig.5.10. Ludwig Hilberseimer, Kleinstadt, Perspective view (c.1905)



Wohnhof mit Kleinwohnungen für Pößneck Thüringen

Fig.5.11. Heinrich Tessenow, Wohnhof mit Kleinwohnungen fur Pössneck/Thüringen

Hilberseimer does not create a vast number of detailed drawings with plans, sections and elevations of his projects, but he rather presents us with "only a few strategic drawings" which "are assumed to be abstractions and thus liable to modification when applied to a specific project" (Aureli, 2011, 9). Aside from the few diagrammatic plans, the most essential drawings are his several central perspectives, most important of which were created for the "High-Rise City" project.

In *Modernism and the Posthumanist Subject: The Architecture of Hannes Meyer and Ludwig Hilberseimer* (1990) , Michael K. Haysinvestigates the origins and references of Hilberseimer's drawings, tracing the iconic central perspectives to Hilberseimer's design for the Kleinstadt (c.1905). Describing it as a "delicate but austere drawing in one-point perspective, in a technique that followed Heinrich Tessenow's[16] drawing style used for representing his Heimaststil rural buildings, and Friedrich Ostendorf's[17] theoretical insistence on reduced, symmetrical building forms" (Hays, 1990, 415), Hays states that this scheme, "in its reduction and indifference […] was to serve as the formal armature from which Hilberseimer was to develop all of his later urban proposals" (Hays, 1990, 416). And indeed, the similarities in the structure of the drawings themselves – the central perspective of a street lined with identical buildings, flanked at the end with a variation of the same typology, the uniformness and the rigor of the scene – would be the predominant characteristics of his later perspectives. However, the atmosphere of the drawings themselves changes. While the Tessenow-esque line-drawing style will return during Hilberseimer's American phase, the drawings from the Metropolisarchitecture period were slightly different.

Daniela Fabricius in her text "Who's Afraid of Ludwig Hilberseimer" (2013) investigates the spectral characteristics of Hilberseimer's *Metropolisarchitecture* through several aspects, one of which is the artistic references behind his drawings. When analyzing the drawings of the "High-Rise City" she notes that:

> "In these precise drawings the city is shown in the dramatic, low-lying sun that marks daybreak or dusk; it is not the hour of maximum productivity, but rather when the mechanisms of capital are warming up or winding down. The drawings strongly recall Giorgio de Chirico's dramatic use of light and perspective, which Hilberseimer describes as "primitive" and "elementary" – concepts that he wrote of in relation to his own architecture." (Fabricius, 2013, 43)

Although the inspiration from de Chirico[18] is one which Hilberseimer himself acknowledges[19], an even more obvious artistic reference to his perspectives is the one to the Neue Sachlichkeit[20]. Also known

16

Heinrich Tessenow (1876-1950) was a German architect and urban planner, member of the Deutsche Werkbund, and relevant within the Weimar period. He is recognizable for his detailed, linear interior drawings which were a significant reference for Hilberseimer's own visual style.

17

Friedrich Ostendorf (1871-1915) was a German architect and theorist. He is most renowned for this theoretical book series *Sechs Bücher vom Bauen* (*Six Books on Building*), three of which were published (two in 1914, and one in 1920). He was Hilberseimer's teacher and was also associated with the Deutsche Werkbund.

18

Giorgio de Chirico was a part of the so-called Metaphysical Painting style, also known as Magic Realism. As Fabricus explains in her text "the 'magic' in 'Magic Realism' is not meant to suggest something mystical or ideal, but the presence of an irrational (or one could say uncanny) element. According to Franz Roh [1890-1965; German historian and art critic who coined the term 'Magic Realism', most relevant for his book "After Expressionism: Magical Realism: Problems of the Newest European Painting"], 'magic', as opposed to 'mystical' indicates that the mystery does not enter the represented world, but hides behind it. Magic can be understood as less a surface effect than part of the mechanics of representation operating 'behind' the world." (Fabricius, 2013, 47). This differentiation is very similar to Hilberseimer's one related to the world perception of nomads vs. peasants.

19

In an art review from 1921, Hilberseimer describes de Chirico's paintings: "To us contemporaries the primitive central perspective, as de Chirico in particular uses it, has an elementary effect. The question here, however, is that of mimicry, which is nevertheless very effective in contrast to today's geometric painting. The heavy, artificially darkened coloring that magically lights up from the

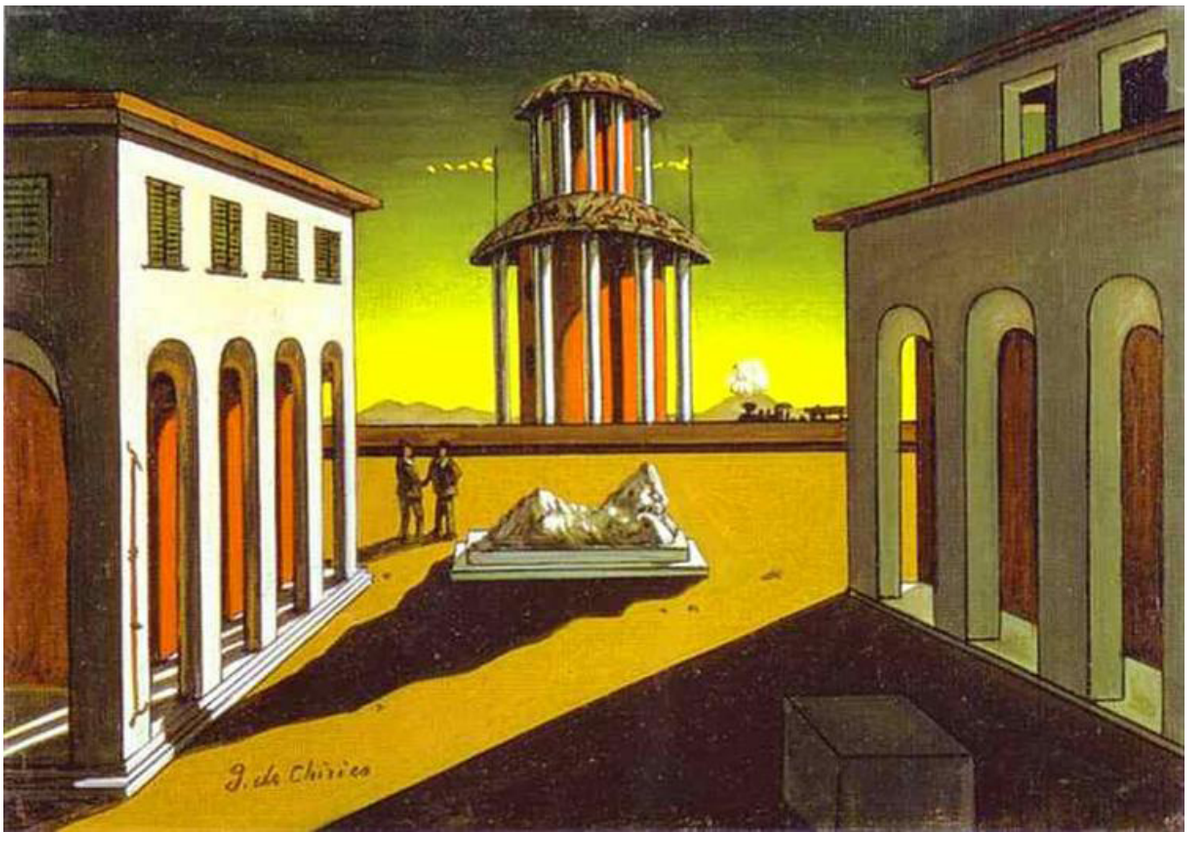


Fig.5.12. Giorgio de Chirico, Piazza d'Italia, Oil on canvas, 35.2x25cm (1913)

as the New Objectivity movement which appeared in art as well as in architecture, it was a reaction against the escapism of the expressionists. Hays, in his work, draws a direct parallel:

> "A comparison of Hilberseimer's language of drawing with that of Heinrich Maria Davringhausen, "The Profiteer", 1920-21, or with Georg Grosz's "Untitled", 1920, is inescapable, and it is a language Hilberseimer was to employ throughout his early career: the reduced surfaces, windows as opaque swaths barely adhering to the exterior surface of the building, the absence of glass from the window openings, the relentless repetition and starkness of the environment. But Hilberseimer defused the critical mechanism of such painting and drawing and sought to demonstrate the availability of the language for constructing positive information." (Hays, 1990, 337-338)

But the treatment of the facades, which Hilberseimer takes directly from the aforementioned artists, is not the only connection to the artistic branch of the Neue Sachlichkeit. Fabricius points out that one of the strongest themes in the art of the movement was the change in the relationship of the subject and object in which "life, machines, and objects are rendered with equally mechanical precision such that they take on a shared ontological status" (Fabricius, 2013, 46). In other words, the subject and object have been equalized and both

geometric shapes have an effect that is *geheimnsivoll* (mysterious). For all of their archaism these paintings nevertheless do not lack Americanisms, mechanical dolls, stereometric figures of curious construction, that also bring the present into tension. Through this mixture of heterogeneous elements this strange, fantastical bizarreness materializes, which is perhaps what constitutes the very fascination of these images. The magically conjured past serves to support modernistic speculations" (Ludwig Hilberseimer, "Valori Plastici", in *Sozialistische Monatshefte* (1921), Jg. 27, Bd II, 629-30, translated and quoted in Fabricius, 2013, 43)

20

Neue Sachlichkeit or New Objectivity was an art and architecture movement in Germany (1920s and 1930s) which began as a response to the expressionist movement. Some of artistic members of the movement were George Grosz, Heinrich Maria Davringhausen and Anton Räderscheidt (whose work directly influenced Hilberseimer),

gain equal importance in representation. Therefore, the depiction of the buildings themselves becomes as important as the depiction of the people surrounding or inhabiting it. But this process, has a twofold effect – one which elevates the status of the object, but one which also demotes the status of the subject. Taking as an example the self-portraits of Anton Räderscheidt[21], Fabricius proposes that the artist"fashions himself the prototypical, generic modern urban man – "the man with the stiff hat" – and his wife as the prototypical woman" (Fabricius, 2013, 49).

This representation of the metropolitan subject goes even beyond Simmel's Stranger as it no longer has any connection to the notion of the individual whatsoever. While on the small scale of the metropolitan inhabitant and his interactions with his fellow citizens is based on the character of the Stranger / Nomad / Number, on the scale of the street – the inhabitant himself becomes a typology. Aside from its own repetition and replication, all other types of interactions become irrelevant. As Fabricius explains:

> "The figures [in Hilberseimer's drawings] do not relate to one another as subjects to subjects, but as subjects to objects or even objects to objects. If there were a relation between the two it seems it would be in the purely economic realm of exchange. Like Raderscheidt, Hilberseimer [and Zamyatin as well] presents a world in which the urban inhabitant is indistinguishable from the material processes that define the city. Economic calculation subsumes both humans and architecture: both become reduced to standard typologies." (Fabricius, 2013, 49)

The same typological relation to humans is also present in Zamyatin's *We*. As seen in the first part of the chapter, Zamyatin proposes two main types of humans: the Numbers and the Mephi. While each, in theory, has certain specific qualities, when seen from the scale of the streetscape, their individual differences and similarities become irrelevant, as each group is reductive in its own way. However, since Zamyatin's novel is in fact a dystopian work, whose intention is to critique a radicalized version of a possible future, Zamyatin finds ways to subvert this typological status of the individual through the narrative itself. By creating seemingly complex individual characters, Zamyatin strives to hold on to some remnants of humanity and individualism in his characters. But although the characters are relatively complex and multifaceted, Zamyatin designs them as types: each has a set of physical characteristics which correspond to certain character traits making them, once again, objects rather than subjects within the narrative: "O-90" with her gentle, maternal character traits is portrayed as soft, round and pink; "S-4711",

as well as Max Beckmann, Otto Dix and others. The architectural stream of the Neue Sachlichkeit focused on creating a new way of building, one which is related to standardized modes of production, and which provides a healthy living standard (*Existenzminimum*).

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Anton Räderscheidt (1892-1970) was a German painter and one of the most prominent figures of the Neue Sachlichkeit

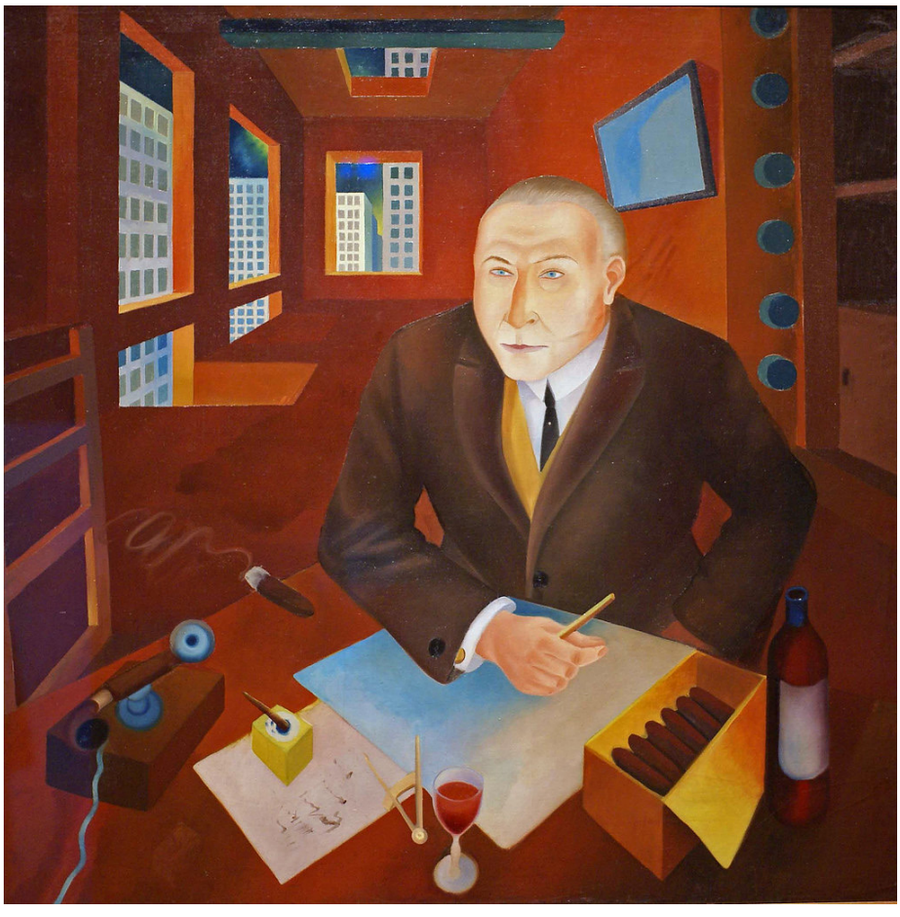

Fig.5.13. Heinrich Maria Davringhausen, The Profiteer (Der Schieber), Oil on Canvas, 120x120cm (1920-1921)



Fig.5.14. Georg Grosz, Untitled, Oil on Canvas, 81x60cm (1920)



Fig.5.15. Anton Räderscheidt, Begugnung, Oil on canvas (1933)





Fig.5.16. (Left) Anton Räderscheidt, Prototypical man and woman, Die Rasenbank, Oil on canvas (1922)
Fig.5.17. (Right) The Painters Anton Räderscheidt and Marta Hegemann, from the portfolio Portraits of Artists (1925)

sneaky the double agent, portrayed as twisted. Even the fact that all characters – Numbers – are dressed in uniforms of identical pale blue-gray color, accentuates their typological status. Elaborating on Simmel's essays "Fashion" (1911) and "The Problem of Style", Hays paraphrases that "the phenomena of fashion and style as the manifest effects of a never resolved tension between attempts at individual differentiation and the overwhelming absorption of individuals into a homogenizing social structure" (Hays, 1990, 111). Further explaining that an individual, by following a certain "dominant fashion" creates for oneself a "stability and supraindividuality that counters the fragmentation and abstraction of commodity fetishism" (Hays, 1990, 111), while simultaneously feeling as if he is expressing his individuality and thus "preserving some semblance of inner freedom" (Hays, 1990, 111). The question arises then what type of effect an imposed "fashion" has on the individual and what type of role it plays in the imagery of both works. While the characters of Zamyatin's *We* evidently don't have much choice in regard to their uniform appearance, the characters of Räderscheidt and Hilberseimer choose to take on their uniforms – making it an ambiguous form in the metropolis. Nevertheless, it is perhaps one which is imposed to the authors as a protective element of their own conditions. As Hays explains:

> "Style [fashion] thus emerges for Simmel as a paradoxical form of protective distance between subject and object. Style is a sublimation of subjective contradictions – the tension between individualism and socialism – and the oppressive externalities of modern life that threatens the subject's constitution. Style is a veil, however illusory, behind which the fragmented subject can escape the nervous intensity (*Nervenleben*) of modernity." (Hays, 1990, 113).

And therefore, the uniform becomes, simultaneously, the ultimate protective gear of the individual and a basic typological trait of the mass.

While Hilberseimer's imagery, due to its graphic form, can be related strongly to the influences of the Neue Sachlichkeit, the problem of Zamyatin's descriptions is a bit more complex. The way in which scenes are represented in the narrative is ambiguous. On the one hand, the logic and the structure of the city itself ground it strongly as an extreme product of industrialized mass production. The utilitarian layout of the city, the lack of diversification in the typologies, standardization and the use of innovative materials can ground the One State strongly within same ideas which propelled the architectural stream of the Neue Sachlichkeit. But the way in which Zamyatin describes the city, from the viewpoint of Δ-503, creates

images which are more related to the Expressionist tradition:

> "There were no longer any boundaries between sky and earth; everything was flying, melting, falling nothing to get hold of. No more houses. The glass walls dissolved in the fog like salt crystals in water. From the street, the dark figures inside the houses were like particles suspended in a milky, nightmare solution, some hanging low, some higher and still higher all the way up to the tenth floor." (Zamyatin, 2009, 70)

The use of glass could even correlate Zamyatin's city to Expressionist architectural projects such as that of Paul Scheerbart or Bruno Taut[22] - projects which Hilberseimer has criticized as having had "a naturalistic misunderstanding of Cubistic imagery" and that their "lack of creative power is replaced by a search for originality" (Anderson, 2012, 31; quoting Hilberseimer, 1919, 271-274).

But even though the way in which color and light are used in the depictions help create very vivid, atmospheric images of the streetscapes of the One State, there are several reasons why Zamyatin's proposal cannot be considered as Expressionist. Firstly, they are based on standardized and multiplied geometric forms. There is no individualization either in the representation or in the objective perception of the cities. The forms of the city are simple geometric ones, and the structure of both the city and the society are based on mathematical and logical order. Secondly, same as Hilberseimer, and in contradiction to Expressionist architects as Scheerbert and Taut, Zamyatin's city also lacks any connection to nature. It is a glass monolith, disconnected from all the natural elements that surround it. The following insert situates the city both within a rationalist architectural tradition, as well as a strong counter to the historical context:

> "And then, just as it had been in the morning at the dock, again I saw, as if only just now for the first time in my life – I saw everything: the immutable straight streets, the glass of the roadways spurting out rays, the divine parallelepipeds of the transparent dwellings, the quadratic harmony of the grayly pale-blue ranks. And I felt it: it was not the generations before me, but I – yes, I – who had conquered the old God and the old life. It was I who had created this. And I was like a tower, I dared not move an elbow lest walls, cupolas, machines tumble in fragments about me. Then – a leap across the centuries, from + to -. I recalled (evidently association by contrast), I suddenly recalled a picture in a museum: their avenue from back then, from the twentieth centuries, a stunning motley, muddled scrum of people, wheels, animals, placards, trees, colors,

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Bruno Taut (1880-1938) was a German architect and urban planner. Paul Scheerbart (1863-1915) was an author of fictional drawings and stories. Although he was not an architect, Scheerbart was associated with Taut and the architectural expressionist movement in Germany. Their works which are relevant in this context are ones creating futuristic prismatic glass structures which were considered to be utopian visions. Some of the relevant works are Taut's "Alpine Architecture" (1917) and Scheerbart's "Glass Architecture" (1914).



Fig.5.18.Bruno Taut, A view from Monte Generoso of the area near Lake Lugano covered with utopian glass architecture, Alpine Architecture (1919)

> birds… And you know, they say it really was so – it could have been so." (Zamyatin, 2009, 7)

The imagery in both works forms similar cityscapes, bit with a significant difference of materiality. Hilberseimer's streets are seamless and gray, most probably constructed out of concrete, with views of endless repetition. Zamyatin's street, constructed out of a futurist all-encompassing glass, probably also create a perception of endless repetition, but in this case intensified through reflection and refraction present on all surfaces. While the qualities of glass are not perceived at all in Hilberseimer's drawings, being represented only as black voids on the building's facades (similar to the windows of Zamyatin's Ancient House), in Zamyatin's case the glass surfaces set the ambient of the entire city. Although the population amount differs significantly in Hilberseimer's proposal as opposed to that of Zamyatin - one million in the Metropolis as opposed to ten million in the One State – this difference is even more intensified through the use of materials. The isolated black-suited nomads of the Metropolis wonder the endless streets alone, intensifying the feeling of alienation, while uniformed Numbers march together "in rhythmic rows of four, enthusiastically beating time […] – hundreds, thousands of numbers, in pale-bluish unifs with gold numbered plates on their chests" perceiving themselves as "one of the countless waves in [the] mighty stream" (Zamyatin, 2009, 7), while actually getting lost in the endless organized masses of the One State, being small and insignificant.

Metropolitan Building Types

As visible both from Hilberseimer's drawings of the *High-Rise City* and from various descriptions within *We*, both the metropolis and the One State are cities of seemingly endless geometric repetition. The architecture which is proposed is identical on all levels, as far as the eye can see (or imagine). Weather form glass or from concrete, all building types in these two cities are constructed from the same material and placed within a unifying logic of the endless grid.

As the structure of *Metropolisarchitecture* already indicates, Hilberseimer's proposal deals with a number of defined metropolitan types: the residential building (whose design was covered in more detail in the first part of the chapter), the commercial building, the high-rise, halls and theaters, transportation buildings and industrial buildings. But even though Hilberseimer does indeed discuss possible design approaches for these typologies, most of them are not specifically identified and positioned in his metropolitan proposals. Within the text itself, Hilberseimer already narrows down his focus by stating that "in addition to designing the city as such, one of the most important tasks of *Metropolisarchitecture* is to sensibly design the residential building, the commercial building, and the factory" (Hilberseimer, 2012, 261). Naturally, this could lead us to expect designs for three different typologies, but in reality, Hilberseimer manages to create a uniform hybrid solution which could, with slight modifications, house all three functions. As Aureli suggests, this merging of typologies in Hilberseimer's proposal is indicative to the changes in the labor market of that period, more specifically the switch from "material" to "immaterial" production:

> "This indifference towards living and working, and the transfer of the spatial and formal framework of the factory to office space and housing, also seems to parallel the increasing industrialization of white-collar work. If material production implied the isolation of factory facilities from other zones of the city, immaterial production implied the combination of living and working in the same place. Hilberseimer's project thus made explicit a condition in which labor loses its specific attributes and becomes generic by taking on any aspect of the city." (Aureli, 2011, 6)

The hybrid housing – office – *Hallenbauten*[23] building type which populates Hilberseimer's metropolis develops itself slowly through his three main proposals. It starts out as a residential block in the "Residential City". Although the dimensions of the block itself are not defined as they are in the "High-Rise City" and in the "Proposal for City Centre Redevelopment", the basic morphology is similar.

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As Aureli proposes, *Hallenbauten* are "unobstructed, wide horizontal spaces suitable for a large variety of functions and programs" which Hilberseimer, as Aureli suggests, took over from Mies van der Rohe who proposed "a 'universal space' – a large, free space in which the structure was reduced to a minimum, making it open to a range of unforeseen activities rather than being programmed for one specific function." He also explains how, in both cases, it seems like the architects had "in mind the architecture of the factory as a model for such unobstructed 'free' space." (Aureli, 2011, 15)

Consisting of two residential slabs stretching in the north-south direction in order to provide adequate sunlight to the east-west oriented apartments, each slab is five storeys high and has six vertical cores, each leading to two apartments per floor. At the edge of each block Hilberseimer designs lower, two-story buildings which "contain stores" and "lend [form to] the otherwise unformed mass". He continues to describe that they "provide an animated contrast to the residential wings, open the block structure, and reveal its three-dimensional character". Additional accents to the volume are created through "the arrangement of the block front" which "is augmented by the slightly protruding stairwells as well as the balconies, which are deeply recessed" providing "in conjunction with the stairwells jutting out" a series of "taut three-dimensional accents" (Hilberseimer, 2012, 158-159). While in this design, Hilberseimer still attempts to provide some kind of plasticity to the design of the block, in the subsequent designs all "three-dimensional accents" are removed. On the masterplan level, the "Residential City" is the only one which contains at least a notion of other functions present in the city. Although indicated only as two-dimensional rectangles of identical proportions, Hilberseimer indicates locations for various public functions such as schools and hospitals which are to be placed on the outer rims of the city. These additional functions disappear completely in the later proposals.

The second iteration of the hybrid building block appears in the project for the "High-Rise City". Here, Hilberseimer clearly defines the size of the blocks to "100 meters deep and 600 meters long" and designed with "commercial functions in its five lower stories and residential functions in its upper fifteen stories" (Hilberseimer, 2012, 125). In this version, the housing and office spaces are integrated in one building, with a level of commercial spaces located in the intersection. While this iteration does provide working spaces, Aureli notes that:

> "The initial scheme makes no provision for factories, which seems to confirm that Hilberseimer saw labor in the metropolis as increasingly tertiary, involving the production of services rather than goods. As our contemporary post-zoning, post-Fordist metropolis demonstrates, these are the only conditions of labor that allow the integration of working and living spaces in the same place. Thus Hilberseimer's High-Rise City was the first urban plan to be based on a service economy, which was precisely the economy that was emerging in Berlin at that time." (Aureli, 2011, 9)

The third iteration of the hybrid building type is created for the "Proposal for City Centre Redevelopment". Based on the same

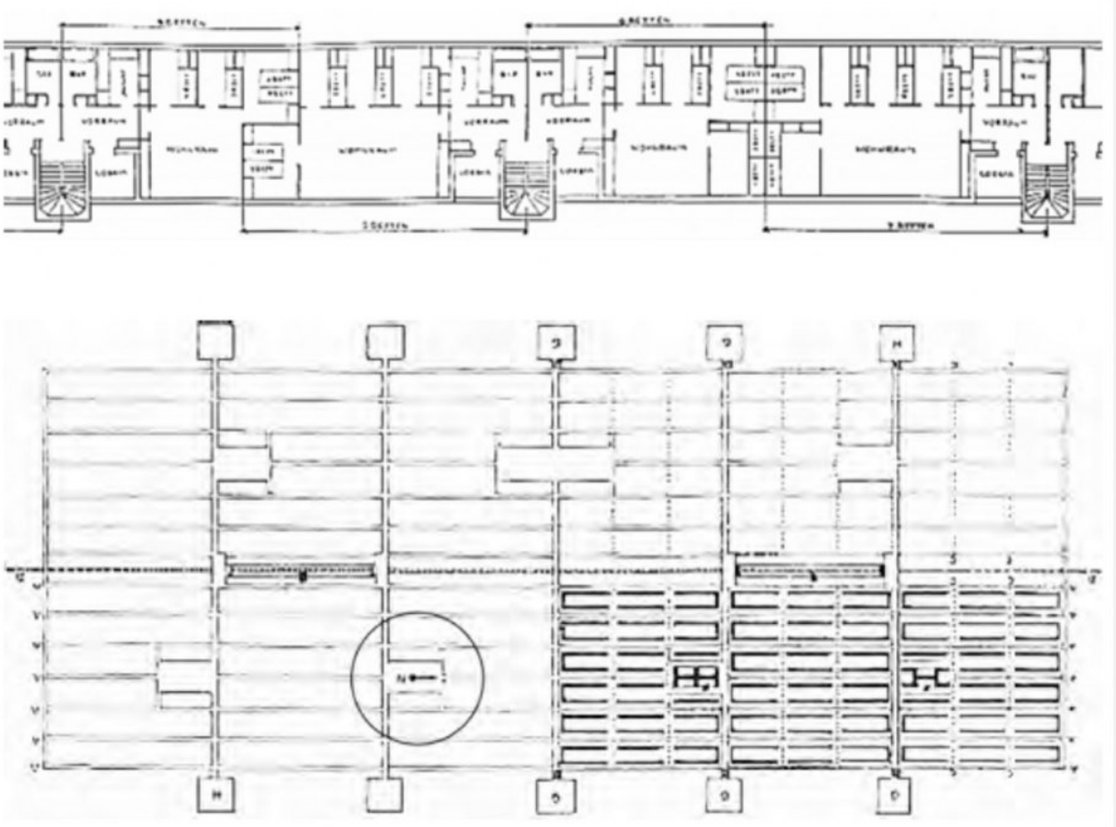


Fig.5.19. Ludwig Hilberseimer, Residential City (Trabantenstadt /Wohnstadt) - Schematic plan with typical floorplan(1924)

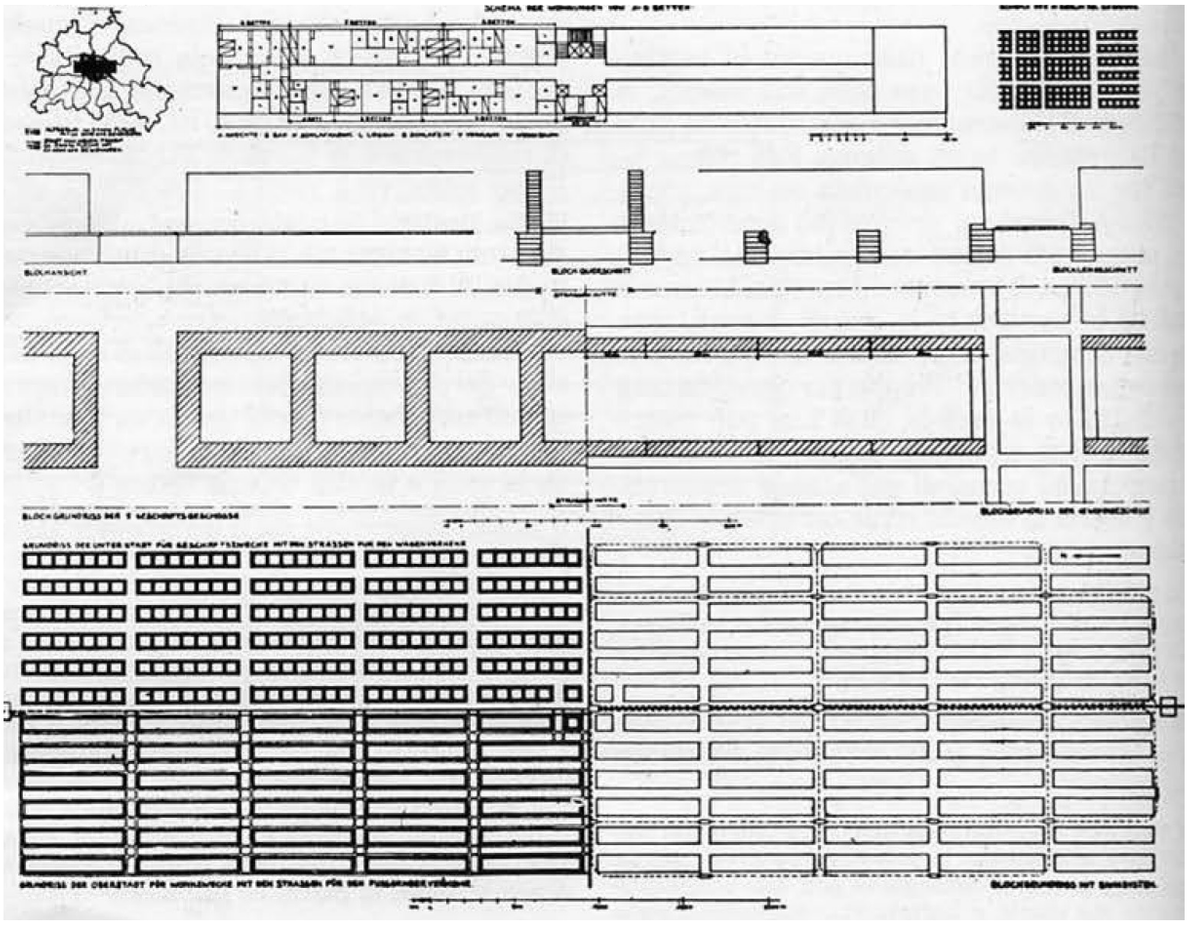


Fig.5.20. Ludwig Hilberseimer, High-rise City (Hochhausstadt), Schematic plan with typical floorplan, section, and block scheme (1924)

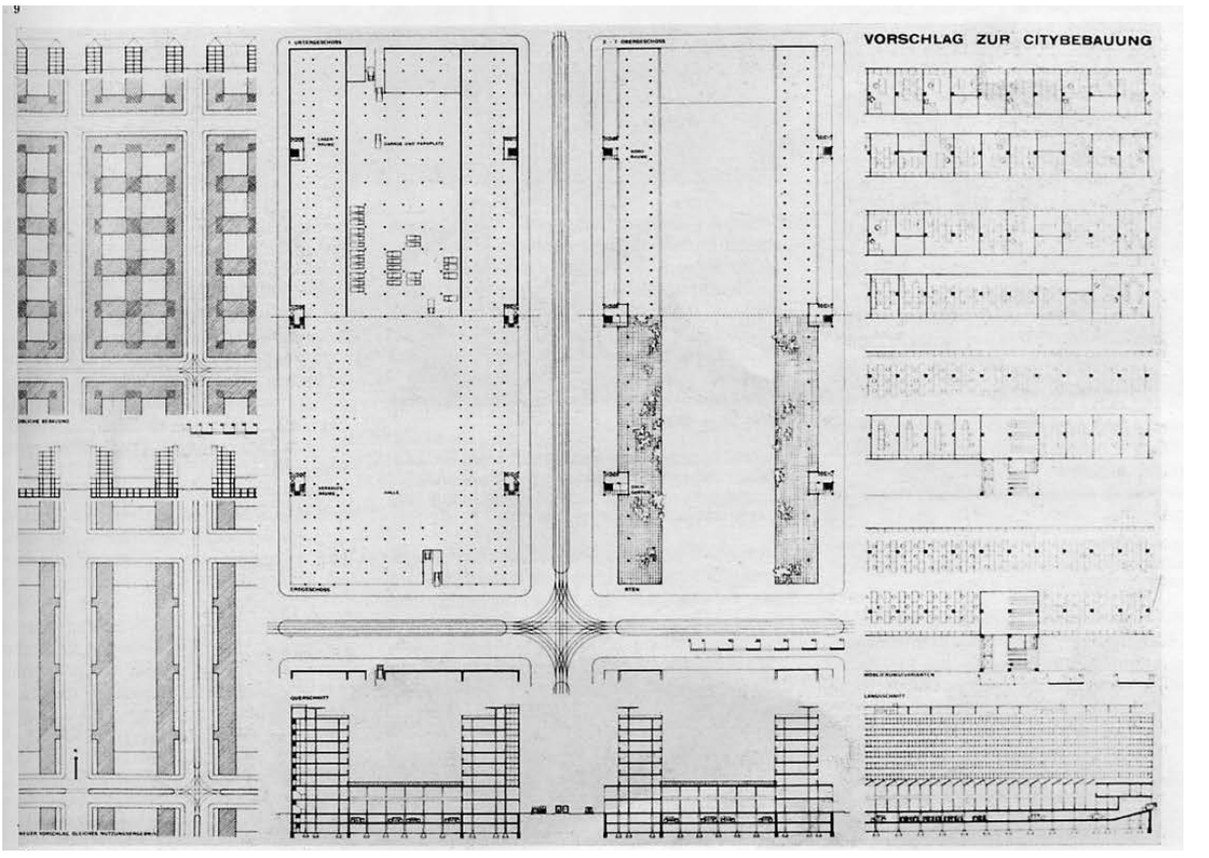


Fig.5.21. Ludwig Hilberseimer, Proposal for City-Center Development (Vorschlag zur City-Bebauung), Block scheme, typical floorplans with variations, section (1928)

density and general framework of the "High-Rise City", this version of the bloc completely loses its residential element. The upper levels are designed exclusively for offices, offering an innovative approach with the possibility of renting offices of different sizes. Hilberseimer explains:

> "It is relatively simple for larger companies to meet their space requirements by constructing new buildings. This is not the case for smaller businesses, which are forced to rent space in old office buildings where rooms are very often impractical. In order for such an office building to fulfill its purpose, the building must be able to provide, in addition to the rooms used directly by small businesses, communal rooms for conferences and the like for individual tenants, who would not otherwise be able to afford them. The office building can best meet these requirements, and thus offer entirely different options for use, when it is liberated from the single building and instead covers an entire block." (Hilberseimer, 2012, 299)

Unlike the designs he creates for the "High-Rise City" where the plans of the buildings themselves are schematic and offer a mere system of design rather than a design in itself, in the last proposal Hilberseimer includes detailed designs for various types of office

layouts which could fit within the building's structural frame. While the plans for the "High-Rise City" provide schematic plans only for the residential levels and fail to provide any possible scheme for the commercial and office floors, the "Proposal for the City Centre Redevelopment" focuses only on the business side. In this typology the idea of the factory finally returns again. Although the design does not intend to house an actual factory on the lower levels of the block, it does provide large multifunctional halls which could be used for "exhibitions, sales, or storage halls" (Hilberseimer, 2012, 304). As Aureli again elaborates, in the end,

> "Hilberseimer uses only one building type – a hybrid of blocks and slabs in which all civic activities, from production to living to commerce, are superimposed rather than zoned in different locations. Thus the form of the city emerges from the repetition of a single element or type, and reflects the logic of the most conventional geometry possible – that of the grid.[…] For Hilberseimer, typological diversification no longer seems to be an issue." (Aureli, 2011, 14)

Despite the fact that Hilberseimer designs his metropolis for the growing masses crowding into the city, he seemingly creates no specific spaces for them. Open spaces which are designate for public use or buildings housing public functions are not visibly differentiated from the main building type of the Metropolis. The only public and cultural building Hilberseimer addresses in his proposal is theatre hall, for which he proposes a new approach to the building type which allows for it to be potentially housed within his already designed hybrid blocks (even though he never really proposes a location for it). Arguing that it is no longer necessary for buildings of this type to differentiate themselves from the rest of the building mass by striving for "false monumentality" which, according to Hilberseimer was intended to "conceal inner poverty" through projecting an "exterior wealth" (Hilberseimer, 2012, 218), he proposes a new building type to house the theatre: "the actual people's theatre" (Hilberseimer, 2012, 228). He states that "the fundamental requirements" for this new building type is the "creation of seats that are as equal in value as possible". Together with "the abolition of the traditional picturebox stage" and through creating a "unity of audience hall and stage" he proposes to "dismiss both divisions according to social ranking and the illusionistic stage" (Hilberseimer, 2012, 228-229). His new theatre hall should rather be in the form of the amphitheater which "offers the most seats of equal value" (Hilberseimer, 2012, 219), and allows for a minimum height differentiation. Lastly, he notes that the "traditional picture stage can only be overcome by a stage space that is designed in three dimensions and spatially arranged". This

new stage, which is "divided according to height, with individual levels stacked successively one behind the other" will also focus on connecting the audience directly with the action by projecting the front part of the stage "into the audience hall", connecting it "directly to the first row of seats" (Hilberseimer, 2012, 230).

As for the open public spaces, by separating the road and pedestrian traffic, Hilberseimer removes the possibility of his wide roads being used as a space for gathering the masses. But in a way, Hilberseimer doesn't even expect his inhabitants to go anywhere. Due to the immense scale of the hybrid blocks, and the uniform distribution of all city functions (at least the ones he finds relevant) within each block, Hilberseimer himself states that "through this vertical stacking of commercial and residential cities, paths between them will no longer be traveled horizontally but for the most part vertically – taking place indeed even within the building itself, eliminating the need to ever step onto the street" (Hilberseimer, 2012, 123). Fabricius concludes well when she states that "Hilberseimer describes a city that seems to tell us that the public sphere has already been lost" (Fabricius, 2013, 45).

Zamyatin's One State is slightly different. The city-state is also built out of a set number of building types – or rather specific set functions - which are then distributed in an identical spatial form throughout the enclosed boundaries of the One State, or at least this is something we can assume since the main postulate upon which the narrative is structured is one of standardization. However, Zamyatin also places a lot of importance on a set of public spaces and buildings, most notably the immense number of auditoria, which seem to be the locus for all types of activities that combine larger groups of people from education (or propaganda), sports, or large-scale medical events:

> "First: I was, indeed, assigned to auditorium 112, as she had told me. Although the probability was 1500/10,000,000 = 3/20,000 (1500 / being the number of auditoriums: 10,000,000, the number of numbers). And, second… But let me tell it in order, how it happened. The auditorium-an enormous, sun-drenched hemisphere of massive glass. Circular row, of nobly spherical, smooth-shaven heads." (Zamyatin, 2009, 16)

Aside from the auditoria, which are presumably evenly distributed throughout the city, as their amount is correlated to that of the population, there are also several administrational buildings which are mentioned within the text such as the Medical Office, Administrative Office and the Office of the Guardians (the policing units of the

One State), the Music Factory which "sings the march of the One State with all its pipes" (Zamyatin, 2009, 7), and the Accumulator Tower which acts both as an energy collector as well as a spatial marker, being the highest vertical element in the city. But the spaces which play the most important roles in the functioning of this totalitarian narrative are the open public spaces, namely the main avenue and the Cube Plaza.

The avenue of the One State is not filled with automobiles as in Hilberseimer's metropolis. This is because the main modes of transportation in the One State are either the underground train or the "aeros" (flying, helicopter-like shared vehicles). Rather, it is filled with the masses. But unlike the masses of the metropolis which are uncontrolled, the mass of the One State moves along the avenue in unison. In a daily event with no evident purpose, entitled "The March", the Numbers walk together in unison, in rows of four, traversing the main avenue, while "the Music Factory [sings] the march of the One State with all its pipes" (Zamyatin, 2009, 7). The Cube Plaza, presumably a centrally located square within the One State, is a public space massive in its scale. It is used mainly for state designated events which require all inhabitants to gather. Considering that the population size is one of ten million, the size necessary to accommodate this amount of people seems unprecedented. However, during one of the events, the main character Δ-503 describes it:

> "The Cube Plaza. Sixty-six great concentric circles of stands. Sixty-six rows, of quiet luminous faces, eyes reflecting the glow of the sky, or perhaps the glow of the One State. Blood-red flowers -the women's lips. Tender garlands of childish faces in the front row, near the center of action. Absorbed. Stern, Gothic silence." (Zamyatin, 2009, 45)

In the center of the plaza holds the "Cube", upon which the Benefactor stands and upon which various functions such as public executions are performed, in front of all the One State's inhabitants. In opposition to traditional public spaces where one is free to partake in any type of individual or group activity, and which can be used for numerous amounts of cultural, social or political events, the public spaces in Zamyatin's One State have a prescribed and defined use. All bodies which are present act, move and participate in unison. The individual has truly become part of the mass. But unlike the historical metropolis where this condition was experienced as problematic by the individual, and where the notion of mass is correlated to that of chaos and the loss of order and control, the mass of the Numbers, seen as a pacified and docile version of the anonymous mass, have been indoctrinated to know no difference.

One cannot help but noticing a similarity between the only public building Hilberseimer proposes, and the two main public locations in the One State, namely the Auditoria and the Cube Plaza. Regardless of their open or enclosed physical character, all three spatial types propose a similar layout through the form of an amphitheater with a stage at its center focus. And while Hilberseimer argues that this layout is more egalitarian, providing more equal access to all viewers, as well as a better connection to the stage, it is also one which, as evident from Zamyatin's description of the "Day of Unanimity" which takes place at the One State's Cube Plaza, provides for much better overview and control of all One State's Numbers during important state events:

> "For even assuming the impossible-some dissonance in the usual monophony - the unseen Guardians [a class of Numbers who provide oversight and control of other Numbers] are right there, in our ranks. They can immediately take note of the numbers of those who have strayed and save them from further false steps-thus saving the One State from them." (Zamyatin, 2009, 138)

In conclusion, while Hilberseimer creates a city for the masses where, as McEwan suggests, "the anonymous mass-subject coincides with the anonymity of the generic metropolis" (McEwan, 2018, 7), Zamyatin proposes the same through the radical equalization of all the inhabitants of the One State. And while Zamyatin achieves this through creating spaces which can display the enforced unified anonymity of the mass and their role as mechanical elements in the machine that is the One State, by engaging them in prescribed and choreographed rituals, Hilberseimer manages to achieve the same effect even with the lack of a public sphere. As Aureli notes, Hilberseimer "implicitly suggests the fundamental image of the contemporary city", one that is "hidden by the multiple images that since the beginning of the twentieth century have masked the real condition and the real purpose of the city", which according to Aureli was "to put to work the body, the intellect and also the soul of the people inhabiting it" (Aureli, 2011, 17). By focusing only on the productive and prescribed human activities, designing the city as a machine which caters only to capitalist or institutional functions, both authors effectively render the traditional form of public sphere unnecessary.

Drawing the Medium Scale

The drawing analysis of the medium scale focuses on the streetscapes of the two utopian works, providing an insight into the correlation of interior and exterior, as well as the basic experience one has in the imagined cities. In case of Hilberseimer's Metropolis, the drawing itself is reminiscent of Hilberseimer's own perspectival drawings of the High-Rise City with several modifications. The drawing of Zamyatin's One State focuses on depicting the city's main avenue with the Numbers performing their daily march. While the condition present outside of the Green Wall of the One State would theoretically warrant another drawing for Zamyatin's middle scale, the depictions of these spaces are so limited in the narrative that any attempt at a reconstruction would warrant too much speculation and would stray too far away from what Zamyatin proposes. Lastly, a contextual drawing is only provided for Hilberseimer's context of early nineteenth century Berlin, given that he addresses the medium scale of his historical context in the text. Since Zamyatin doesn't provide any reference to a city of his historical context (either Russian or British), this drawing too would have required too much speculation, this time perhaps not in the actual depiction, but in its relevance to Zamyatin's proposal.

Early Twentieth Century City

The perspectival section of a typical Berlin city street depicts the complex relationship of the "front" and "back" facade. While the apartments which were positioned towards the street were usually inhabited by wealthier citizens of the bourgeois class, the apartments situated in the back side of the blocks were inhabited by the working class. Through the section and the treatments of the facade, the differences in scale, finishing, furnishing, and density are made visible. The deeper one progresses towards the inner courtyards of the city block, and away from the representative facades turned towards the street, the more dire the living conditions become: the living units become smaller and smaller, housing more and more people; the inner courtyards become narrower, allowing for less light and natural ventilation; the overall state of the building block decreases towards its innermost area.

The drawing itself was modeled based on an example of Berlin's Mietskaserne, a housing typology which was extremely popular in the beginning of the twentieth century given that its intention was to provide housing for both the rich and the poor. No specific street or building is depicted due to a lack of comprehensive materials, but the overall structure of the street, buildings, and the ambiance depicted in them visualizes a condition which was present in many areas of the city, not only in Berlin but also in other German and European cities.

The Metropolitan Megablock

The streetscape drawing of Metropolis is similar to Hilberseimer's own drawings of "High-Rise City" project, but with several modifications. Firstly, while the point of view in Hilberseimer's perspectives is situated above the viewpoint of one of his metropolitan inhabitants, I have chosen to lower the drawing to the match the point of view of

Hilberseimer's elevated pedestrian. Secondly, while both Hilberseimer's and my own drawing depict a perspectival section of the metropolitan street, the section I have drawn, unlike Hilberseimer's which cuts only through the layers of the underground, also provides a section through the mega-blocks themselves. Lastly, the drawing also depicts more rows of housing visible through the center of the image than was depicted in Hilberseimer's perspective, making the image truer to his own schemes for a city housing one to four million people.

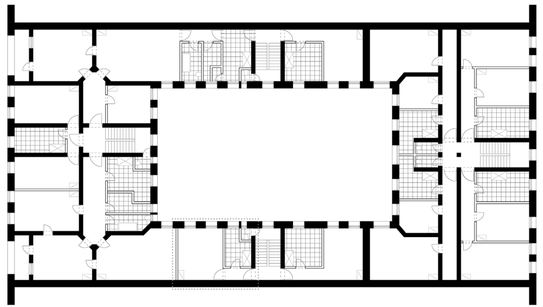
Cutting through the mega-blocks, the drawing also reveals their interior and their various functions. While the top floors are, based on Hilberseimer's proposal, designated for apartments, the base of the block is reserved for offices. The level which separates the housing slabs and the office bases is designated for shops, restaurants, and other immediate amenities. The block also contains one underground level which houses the garage. The figures which are added to the drawing, unlike those in Hilberseimer's perspectives, are drawn to scale, therefore providing a much better understanding of the city's proportion. The street, which Hilberseimer depicts only as a solid gray mass, is here delineated with road tracks, with the aim of emphasizing the sheer size and breadth of the traffic infrastructure Hilberseimer proposes.

The Glass Cubes

Similar to the drawing of Hilberseimer's Metropolis, the drawing of the One State also depicts a central perspective section of the city-states main avenue. The housing buildings – referred to in the text as glass cubes – are distributed evenly along the street, replaced in regular intervals by garage buildings for the population's "aero's" (flying vehicles), as well as the numerous auditoria. The Accumulator tower is positioned in the center of the avenue, with all major roads seemingly converging to it. The tower is surrounded by various administrative buildings such as the Music Plant, the Administrative Office, Medical Office and the Office of the Guardians. Unlike the inhabitants of Hilberseimer's Metropolis that walk sporadically on the elevated pedestrian paths, the Numbers of Zamyatin's One State march in unison along the main avenue. The marching path is surrounded by numerous screens through which the conversations between the Numbers are monitored.

The housing blocks, given that the descriptions for them in the narrative were very limited, are highly speculative in their depiction. The only precise information provided was an approximation of their height – due to several reference to the tenth floor, the fact that they are shaped as cubes – which indicates that their height was equal to both their breadth and width, and that all the communal functions of the building were situated on the ground floor. Therefore, in order to construct a building of such scale, in which all individual rooms had some exterior contact, the building had to be imagined as an atrium building, where the atrium plays the role of the communal dining hall on the ground floor. The glass materiality of the city is visible in all aspects of its built environment, providing a view through all the buildings as well as the pavement towards the underground railroad. The Glass Wall is depicted as a dome enclosing the city, visible in the sky as a geodesic grid.





1.

Pretentious facades often shamefully concealed multiple bleak courtyards surrounded by small apartments devoid of light and air. Pure materialism determined building plans that were mechanically designed and executed. Nobody realized that the only things being created were breeding grounds for sickness and discontent. (Hilberseimer, 2012, 136)

2.

Preoccupied by the external art of the facade, one forgot the actual problem, which is not one of form, but one of organization. Yet one believed to have exhausted the architectural problem in the design of the facade. Thus all attempts at reform have been directed to the facade, the supposed domain of the architect. The floor plan was to be monitored by the building inspectors, and the speculators and entrepreneurs had control of the most important and fundamental factors—the subdivision of parcels and city blocks. (Hilberseimer, 2012, 138)

3.

The narrow, closed courtyard impedes air circulation, so that in a metropolitan apartment that which it most needs is lacking: sun, light, and air. (Hilberseimer, 2012, 138)

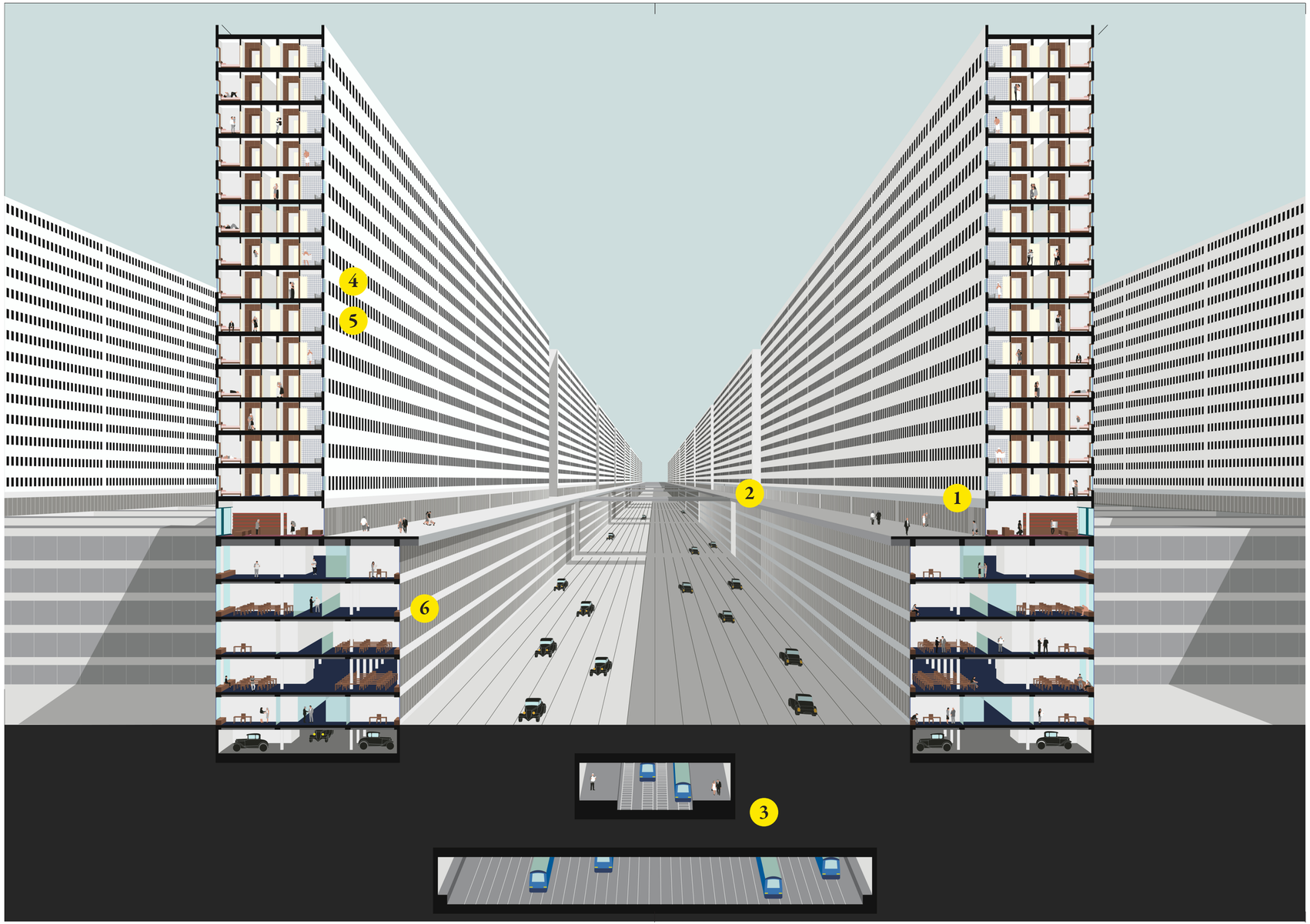
Fig.5.22. (Left) Jana Čulek, "Early Twentieth Century City", interpretation of the historical street section (2022)
Fig.5.23. (Above) Jana Čulek, Typical plan of early twentieth century European tenement building (2019)

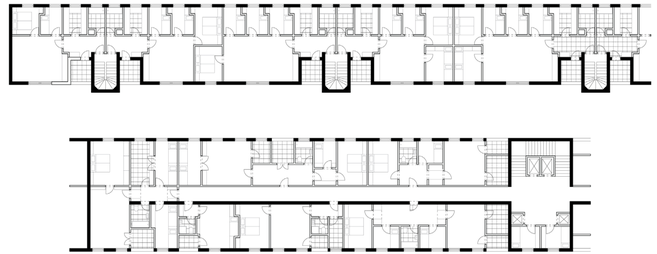


Fig.5.24. Jana Čulek, zoom-in of "Early Twentieth Century City", interpretation of street section (2022)



Fig.5.25. Jana Čulek, zoom-in of "Early Twentieth Century City", interpretation of street section (2022)





1.

The lowest story of the residential section, which is set back in the cross section from the wider, commercial portion, contains the entrances to the commercial areas as well as to the apartments. Restaurants and smaller stores are also found here. By setting the residential section back from the commercial section of the block, a pedestrian path is created, which, although it is ten meters wide, only projects beyond the commercial portion of the building two meters. (Hilberseimer, 2012, 129)

2.

The elevation o f the pedestrian paths requires bridges over the streets at intersections. Through this elevation today's most dangerous traffic calamity can be eliminated, that is, the crossing o f pedestrians and vehicles on the same level. A sixty-meter-wide street for vehicular traffic is located in the commercial city; increased automobile traffic can develop here without issue. (Hilberseimer, 2012, 129)

3.

Most traffic must be served by the commuter rail system, however. It can only be located below ground. A system of superimposed rings that run in both directions along the main street will accommodate a system of continuously running shuttle trains. [...] Long-distance trains also run through the center of the city in two directions. They are located underground as well, beneath the subway. (Hilberseimer, 2012, 129)

4.

The schema for a city of circa one million inhabitants covering a surface of 1,400 hectares was designed on the basis of a building with fourteen residential floors that can house 9,000 people and contains circa 90,000 square meters of office and commercial space (so that every person is alloted ten square meters) on the commercial levels. (Hilberseimer, 2012, 130)

5.

External form and interior space are mutually dependent. The organization o f the interior determines the design o f the exterior, just as, vice versa, interior space depends on essential features of exterior design. Exterior form and interior space share a common border in the external surface of a structure. These surfaces, as a concentration of both spatial conditions, constitute the actual architectonic form. The universal agreement o f interior and exterior creates the proportionality necessary for perfection. (Hilberseimer, 2012, 265)

6.

The basis is a block 100 meters deep and 600 meters long that serves commercial functions in its five lower stories and residential functions in its upper fifteen stories. (Hilberseimer, 2012, 125, 128)

Fig.5.26. (Left) Jana Čulek, "The Metropolitan Megablock", interpretation of Hilberseimer's street section (2022)
Fig.5.27. (Above) Jana Čulek, Typical floorplan examples for Hilberseimer's residential and metropolitan apartments (2019)

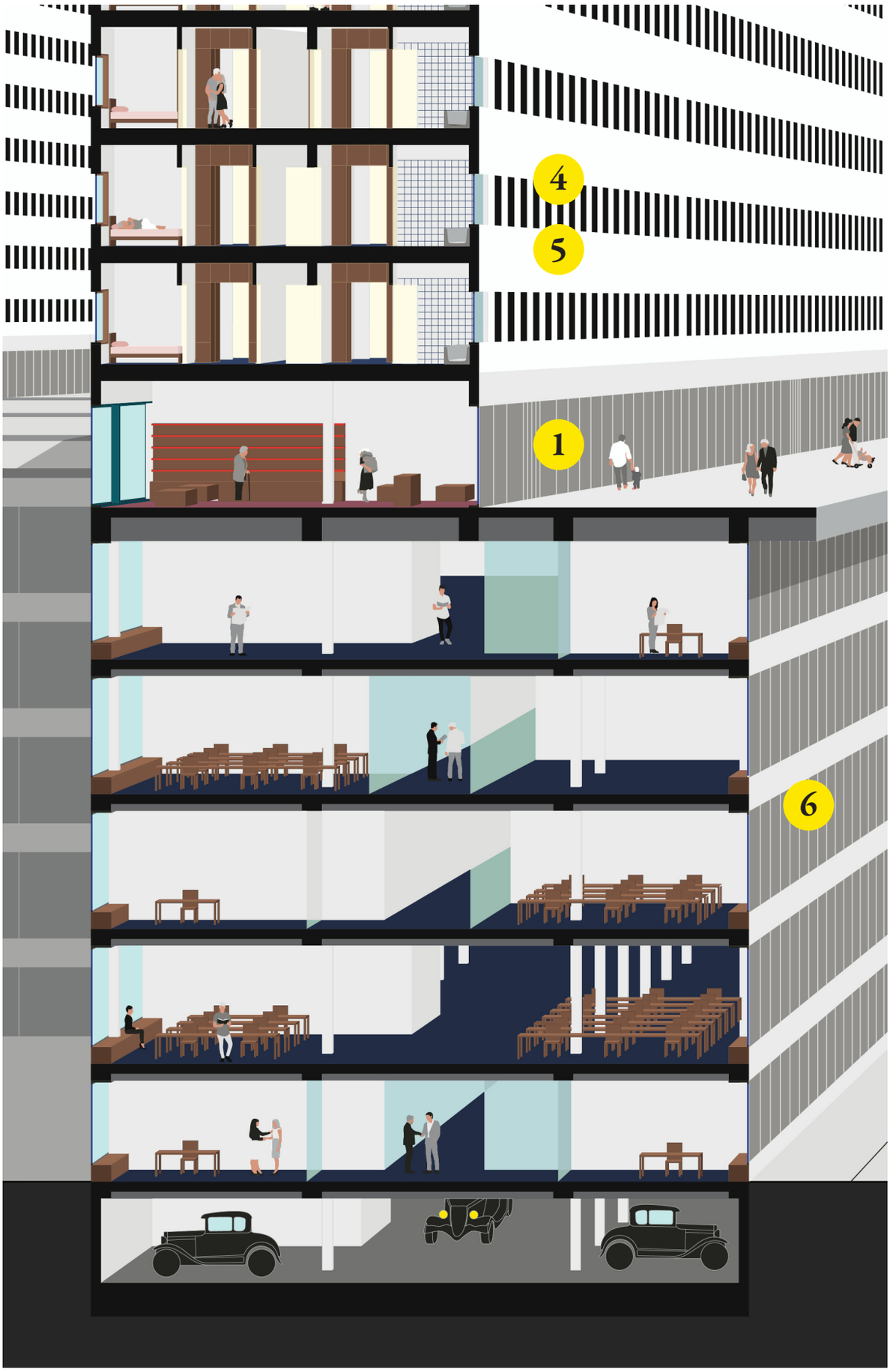


Fig.5.28. Jana Čulek, zoom-in of "The Metropolitan Megablock", interpretation of Hilberseimer's street section (2022)

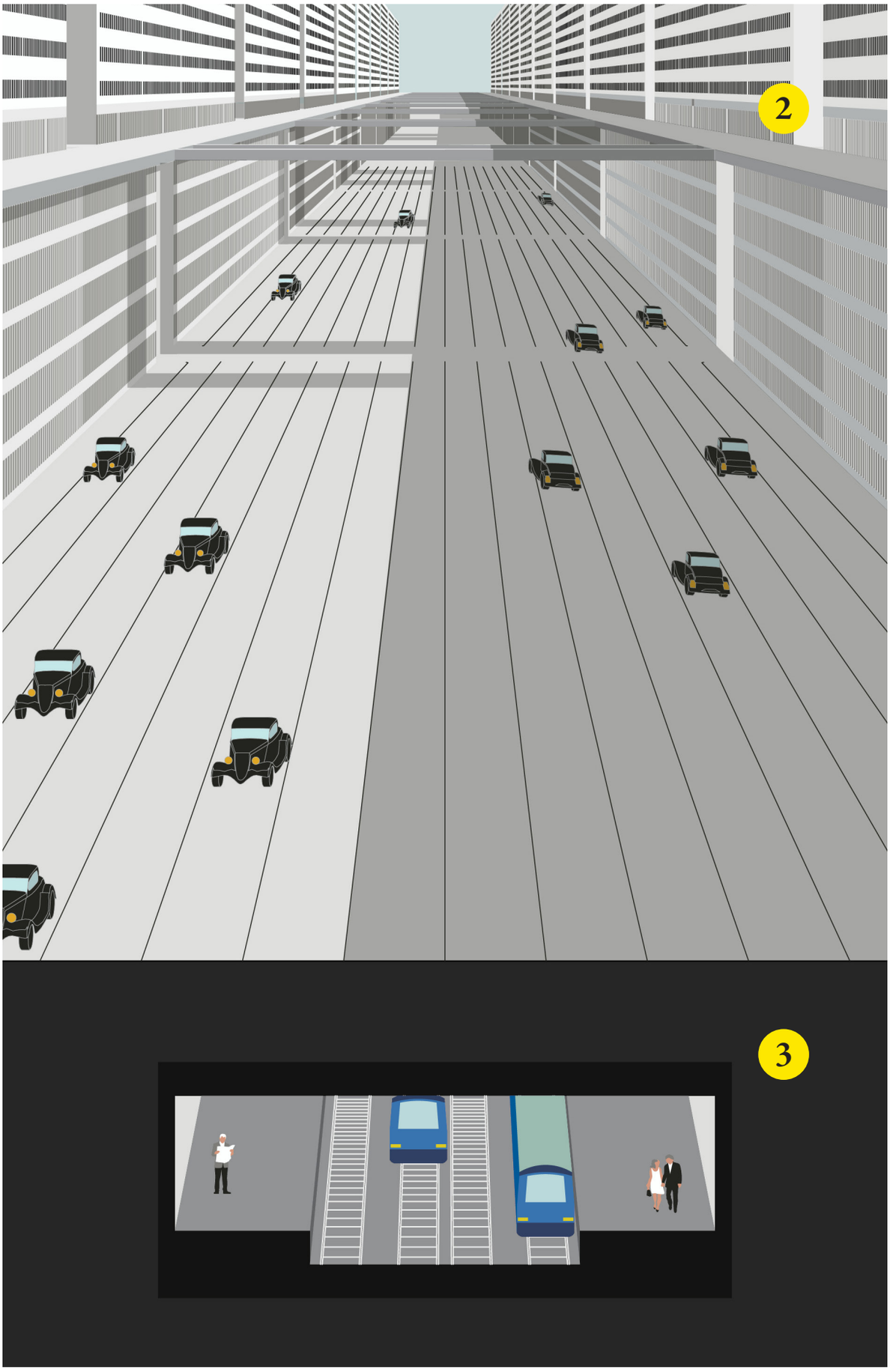
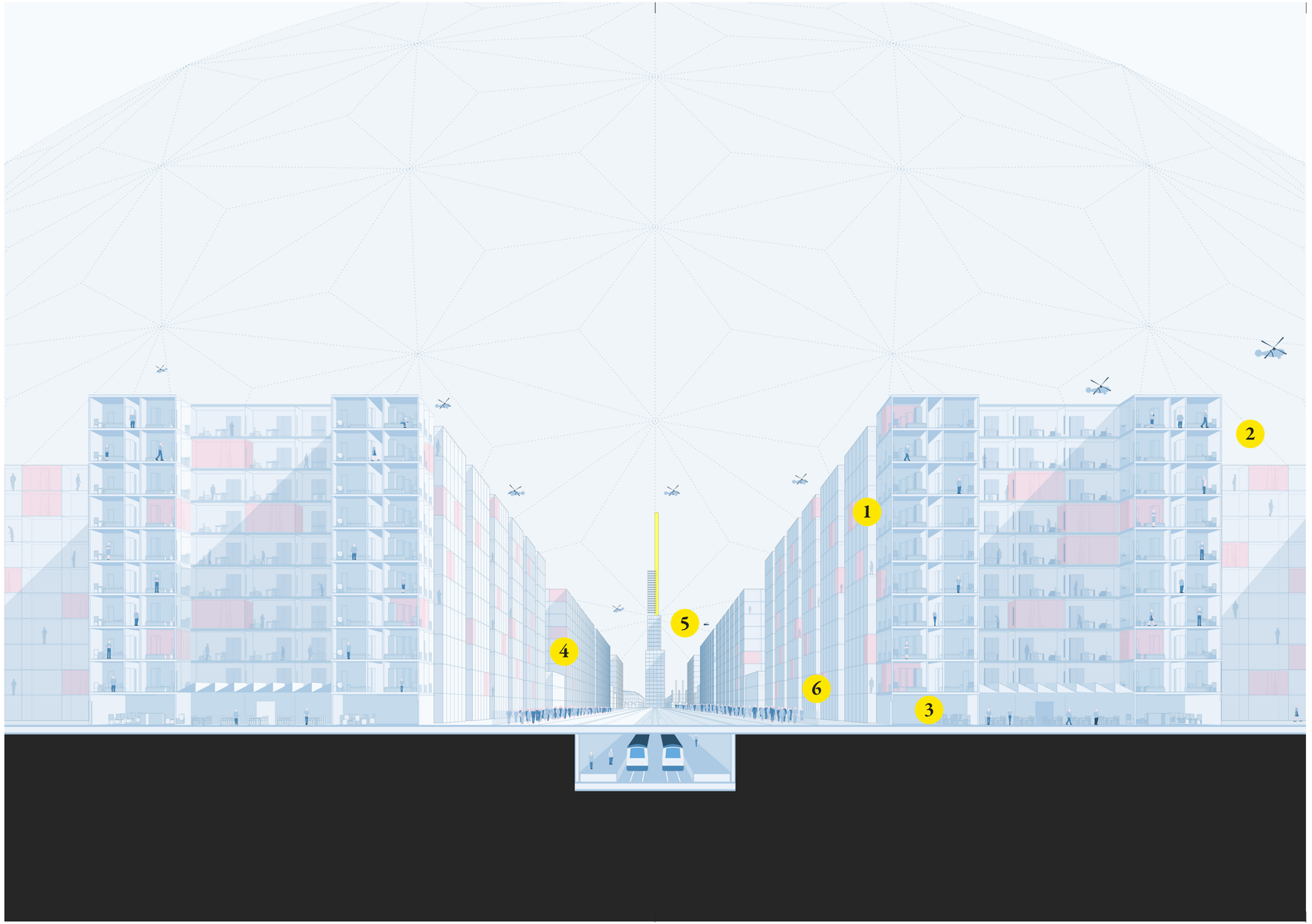
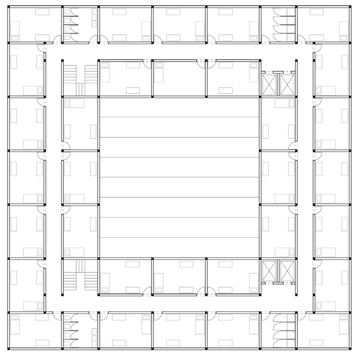


Fig.5.29. Jana Čulek, zoom-in of"The Metropolitan Megablock", interpretation of Hilberseimer's street section (2022)





1.

On the avenue, when I'd already crossed over to the other side, I looked back: in the glass light block of the building, shot through with sunlight, there were, here and there, the gray-blue opaque cells of dropped blinds - cells of rhythmic, Taylorized happiness. [...] On the sixth floor my eyes found R-13's cell: he had already lowered the blinds. (Zamyatin, 2009, 43)

2.

There are no more buildings: the glass walls have dissolved in the mist like crystals of salt in water. If you look from the pavement, the dark figures of people in the buildings are hanging, like suspended particles in a fantastical milky solution, low down, and higher, higher still - on the ninth floor. (Zamyatin, 2009, 69)

3.

Downstairs in the vestibule, at the desk, the inspector, throwing glances at the clock, was noting down the numbers of those coming in. (Zamyatin, 2009, 50)

4.

On the corner, in a half-empty garage, we took an aero. I- again, as then, sat down at the wheel, turned the starter to 'forward', and we broke away from the earth, floated off. (Zamyatin, 2009, 72)

5.

At the end of the avenue, where the accumulator tower was humming threateningly - a quadrangle was coming towards us [...] The huge dial of the clock at the summit of the tower was a face: it had bent down out of the clouds and was waiting in indifference, spitting seconds away. (Zamyatin, 2009, 122)

6.

Downstairs. The avenue is full: in weather like this we usually spend the personal hour after lunch on a supplementary walk. As always, the Music Factory was singing the march of the One State with all its pipes. In rhythmic rows of four, enthusiastically beating time, walked the numbers – hundreds, thousands of numbers, in pale-blueish unifs with gold number plates on their chests – the state numbers of each man and woman. And I – we, a group of four, are one of the countless waves in this mighty stream. (Zamyatin, 2009, 6)

Fig.5.30. (Left) Jana Čulek, "The Glass Cubes", interpretation of the street section of Zamyatin's One State (2022)
Fig.5.31. (Above) Jana Čulek, Interpretation of the typical housing floorplan in Zamyatin's One State (2019)

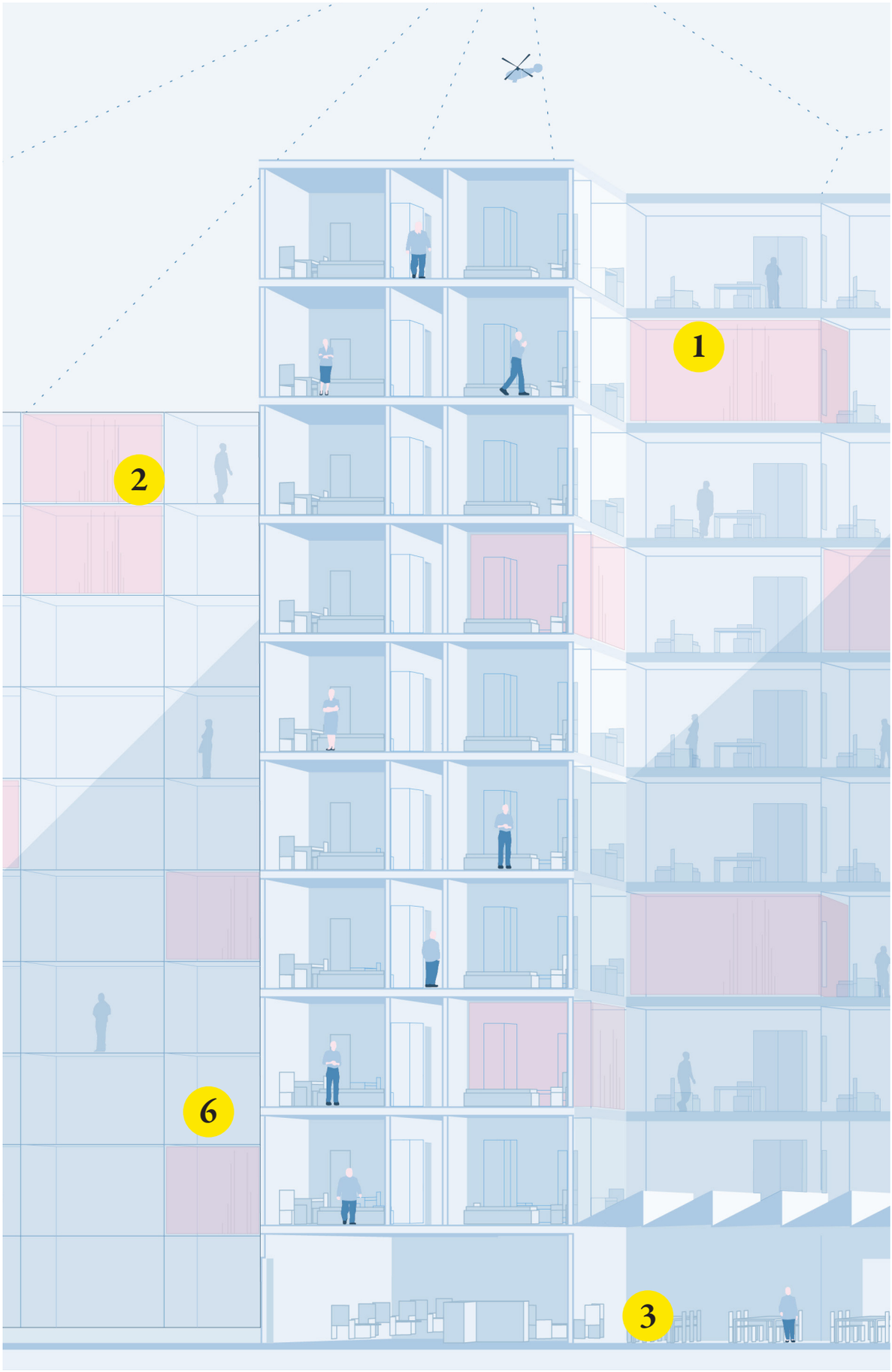


Fig.5.32. Jana Čulek, zoom-in of the "The Glass Cubes", interpretation of the street section of Zamyatin's One State (2022)

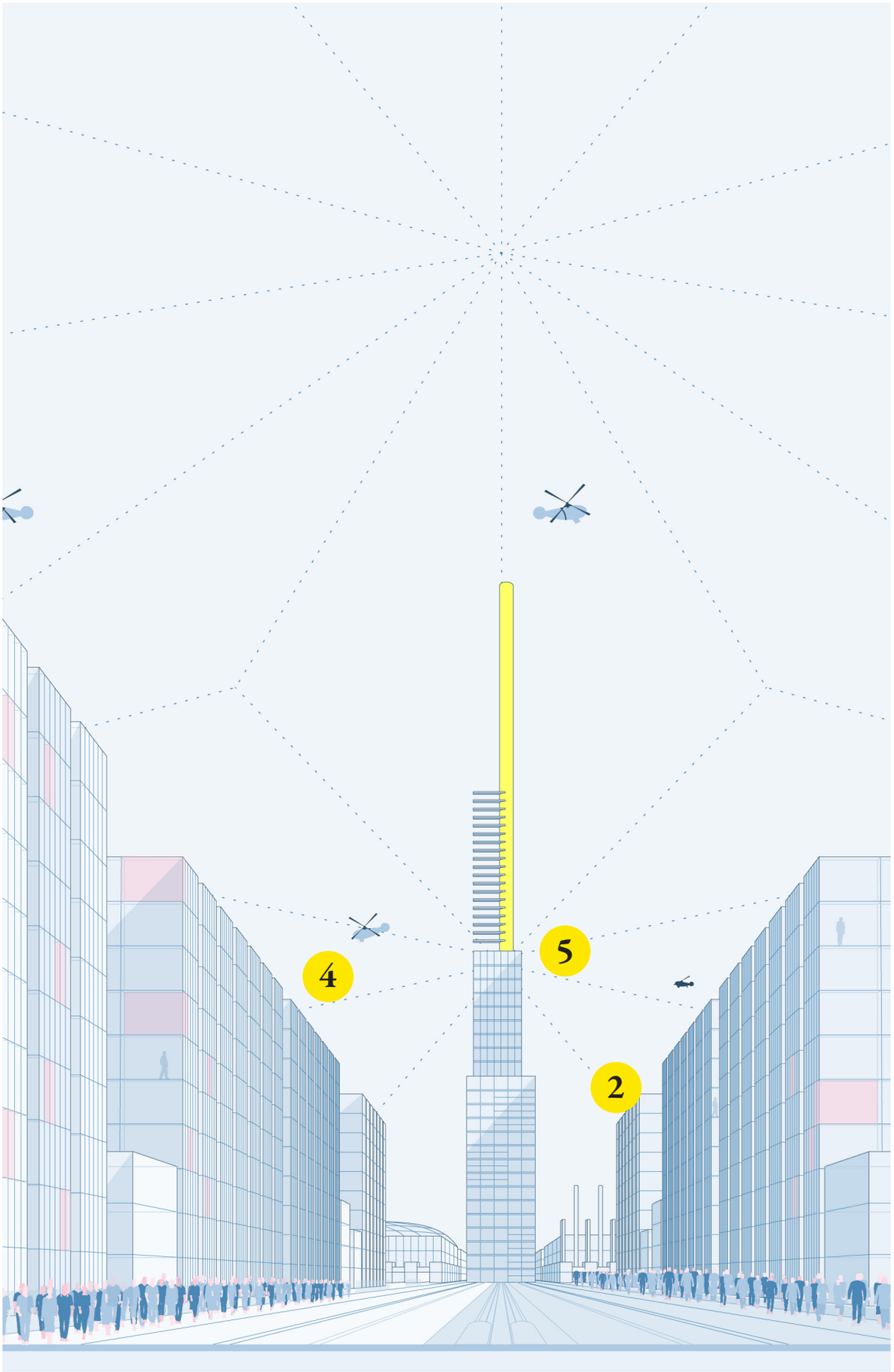


Fig.5.33. Jana Čulek, zoom-in of the "The Glass Cubes", interpretation of the street section of Zamyatin's One State (2022)

Large Scale - Closed and Open Metropolis

Focusing on the large scale, we arrive to the level of the city plan and the societies inhabiting both proposal – the most important, yet the most diagrammatic scale of both Zamyatin's One State and Hilberseimer's Metropolis. Defining the metropolis not as "an enlargement of the antiquated urban model" (Hilberseimer, 2012, 86), nor a concentration of a large amount of people, Hilberseimer states that "a city becomes a metropolis only through the introduction of certain economic phenomena, primarily through the concentration of capital, people, and the industrial exploitation of both" (Hilberseimer, 2012, 86). Without these factors, according to Hilberseimer, the metropolis inevitably dissolves. The approach to city planning is one of the most extensive theoretical elements in Hilberseimer's work, although he only offers general methods of planning, rather than (site)specific solutions. Through reflections on various historic city plans, Hilberseimer extrapolates methods that he finds productive and combines them into his own approach. He examines approaches to city planning on a regional as well as a global level in order to tackle with all the complexities a new modern metropolis could face. What he finally proposes is what Manfredo Tafuri in *Architecture and Utopia: Design and Capitalist Development* (1972) describes not as "models for designing", but rather "the coordinates and dimensions of the design itself" which he proposes on the "most general level possible" (Tafuri, 1972, 106). Through these coordinates Hilberseimer, according to Tafuri, "made clear [that] the new tasks to which architects were called in this phase [is] marked by the reorganization of production" (Tafuri, 1972, 106). By offering what is more akin to a general method of city planning, and not a specific project, his proposal should therefore be examined as such. Unlike Zamyatin's city which is designed as a closed and defined system, and serves as an example, or rather a warning, of a radicalized solution – a dystopia, Hilberseimer's metropolis is an open approach – a *rohbau*[24] city, a masterplan which serves as what should be read as plausible method – a utopia – which produces "general rules that enable the solution of certain concrete problems". He concludes by stating that "only abstraction from the specific case is capable of revealing how the disparate elements that constitute the metropolis can be brought into an order of dense relationships" (Hilberseimer, 2012, 112).

<u>One Against Many</u>

One of Zamyatin's main concerns within the novel *We*, as Mirra Ginsburg proposes in the introduction to the 1978s English edition, was "the relation of the individual to society and to other men"

24

Rohbau is an expression used in the building industry. It refers to a moment in the construction process of the building where all the structural and enclosing elements of the building are finished (such as walls, slabs and the roof), but the interior and the material finishings have not yet been executed.

along with the "fear and the lure of alienation" (Ginsburg, 1978, xv). This constant struggle between the one and the many is visible throughout various aspects of both the narrative plot, as well as the spatial forms which Zamyatin depicts for the One State. Modeled on Zamyatin's context of communist Russia, the One State is depicted as a totalitarian regime in which the collective is valued far more than the individual. As explained by the protagonist Δ-503 in the short origin story of his world, following the Two Hundred Years War which brought about the founding of the One State, what began to be celebrated was "the victory of *all* over *one*, the *sum* over the *individual*" (Zamyatin, 2009, 44). Within the One State, individualism is as well as prohibited, privacy is non-existent, and all individual acts should only be performed in the function of the One State. As Δ-503 again explains it noting that "*We* is from God, and *I* from the devil" (Zamyatin, 2009, 128). Throughout the novel, the collective of the One State is also always referred to as if it were a living organism – "a single million-headed body" (Zamyatin, 2009, 128); "a single, mighty, million-celled organism" (Zamyatin, 2009, 137) – alluding strongly to the importance of the collective functioning as one in order to sustain itself, as well as providing insight into its overall fragility, given that – as within an organism – the misfunction of one cell or organ can lead to its overall detriment. This fear of misfunction is evident in the fact that all units within the organism are (seemingly) considered as completely equal in every way – dressed the same, performing the exact same daily routine at the same specified time, with any act of individual initiative being automatically punished.

A similar relation of the *one* and the *many* is also visible in the spatial forms of the One State. As already noted in the previous chapters, the entire city-state is structured of but a few architectural types, the predominant one being the housing blocks. These blocks, described often as "glass cubes" contain a multitude of identical individual living units, and are distributed equally throughout the One State. Seemingly, no variation exists in the spatial forms - the smallest housing unit, to the collective building block, as well as the numerous auditoria, all forms function together in order to form the totality of the city.

Hilberseimer's approach, both on the social and the spatial level is similar to that of Zamyatin. However, given that his intention for the project was utopian rather than a dystopian, the possible negative repercussions of this approach are not as visible as they are within Zamyatin's narrative. While the reason behind both authors addressing the intricate correlation between the individual and the collective can be found in the attempt to lessen class differences and bring about a more egalitarian society, Zamyatin – coming from

a historical context of Soviet communism in which this approach was already being implemented – has a better understanding of possible negative effects the following of such a strict and seemingly egalitarian principle could have on its population. Hilberseimer, on the other hand, does not yet seem fully aware of these consequences, developing his approach with the best of intentions, but unaware of its potential pitfalls. In the last chapter of his proposal, Hilberseimer states that:

> "Metropolisarchitecture is considerably dependent on solving two factors: the individual cell of the room and the collective urban organism. The solution will be determined by the manner in which the room is manifested as an element of buildings linked together in one street block, thus becoming a determining factor of the city structure, which is the actual objective of architecture. Inversely, the constructive design of the urban plan will gain considerable influence on the formation of the room and the building as such." (Hilberseimer, 2012, 270).

In what I argue is perhaps the most relevant paragraph in depicting the logic of his proposal, Hilberseimer defines the correlation of the smallest and the largest scale, linking their functions, and offering a truly novel approach to city planning which succeeds in achieving his goal of applying the logic of industrialized mass production onto architectural design and the planning of the city. Through his approach, the living unit becomes a structuring part of the city's machine, replicated and produced *ad infinitum*. As Manfredo Tafuri explains in *Architecture and Utopia: Design and Capitalist Development* (1972), Hilberseimer's cell "is not only the prime element of the continuous production line that concludes with the city", but he also identifies it as "the element that conditions the dynamics of the aggregations of building structures" (Tafuri, 1972, 104). Understood in this manner, Tafuri proposes that the building itself – constructed out of single cells – seizes to be an "object", but rather becomes "the place in which the elementary assemblage of single cells assumes physical form" (Tafuri, 1972, 104). He concludes that through Hilberseimer's proposed system, "the confirmation of the cells predisposes the coordinates of the planning of the whole city", which leads to, consequently also to the "structure of the city" being able to "influence the standard form of the cell" (Tafuri, 1972, 105). In other words, the two scales – the cell of the small scale and the city of the large scale – are inextricably linked and correlated. This loss of the architectural object to which Tafuri refers to is also Hilberseimer's answer to one of the initial critiques he poses towards his historical context, namely that architecture,

through speculative building processes, has focused too much on forming its exterior face, hiding thus the issues of the interior stating that "pretentious facades often shamefully concealed multiple bleak courtyards surrounded by small apartments devoid of light and air" (Hilberseimer, 2012, 136). Therefore, as suggested by Daniel Köhler in *The Mereological City* (2016) through building his city out of cells and by focusing on the interior – "the room" – instead of the facade – "the shell"- Hilberseimer manages to lose the "symbolic layer of architecture" (Köhler, 2016, 116), leaving only pure geometric forms which are created by effectively structuring the entire city through mere multiplication single units. We can conclude that through this method of building the city out of single cells, and conversely defining these cells through the structure of the entire city, what Hilberseimer achieved, is to give equal value and importance to both the smallest and the largest elements of his proposal. By interlinking them, he has made sure that both aspects of his Metropolis would receive equal focus and relevance, which was not common in utopian architectural proposals, given that their focus usually lied predominantly on the scale of the city.

Metropolitan Origins

In the first chapter of *Metropolisarchitecture*, Hilberseimer defines metropoles as "energy centers of both states and the world these states produce; they are intersections of the flow of human activity, economics, and spirit" (Hilberseimer, 2012, 84). These three elements – human activity, economics and spirit – develop to be the driving elements of his design. Although the terms initially seem rather broad, in respect to Hilberseimer's proposal they are quite specific. When referring to human activity, he refers to "organizational forms that correspond to their [human societies'] productive capacities" (Hilberseimer, 2012, 83). Through the development of industrial methods of production, the city itself develops and new urban forms appear. The metropolis is in this context seen as the most advanced form, as a result of the "final stage of industry, trade, and traffic" (Hilberseimer, 2012, 84). The economic factor is also closely related to this. As the modes of production and labor develop, the economic and trade models follow, developing a need for a different type of spatial organization both within the cities themselves and between the cities on a global level. The "spirit" to which Hilberseimer refers to is one "that builds the city" (Hilberseimer, 2012, 90). Criticizing what he refers to as the "royal capitals", or rather the long-lasting European cities which have rapidly grown and developed due to industrialization but have not adapted to the new modes of production and living, he notes that, since they were "born of the spirit of speculation", they "will always be an artificial, never a

necessary product" (Hilberseimer, 2012, 90). In order to propose a solution to the negative effects which speculation brings to the development of cities, Hilberseimer brings forth a comprehensive process of urban planning. He describes it as follows:

> "Therefore the basis of all urban construction must be a comprehensive plan, which, with thought and care, takes into account the various needs of a future community; considers the geographic and topographical location of the city; and does not leave the city's national, economic, and productive importance out of consideration. The definition of the means of transportation – train and canal routes, main streets, elevated and underground trains – is of primary importance. These are the arteries of the entire organism. Of similar importance is the division of the city into residential, commercial and industrial quarters according to the conditions and qualities of the territory and in consideration of the corresponding needs. Likewise, the building of parks, green spaces, and bodies of water throughout the urban organism of great importance. In order to eliminate land speculation, which has had devastating effects on our cities, in the future such a plan must be preceded by a comprehensive expropriation of the land so that the city can develop spatially unhindered. The claims of private property must necessarily concede to the claims of the general public in the construction of a city. Urban planning is not a private concern but a public matter." (Hilberseimer, 2012, 90)

Progressing through his text and focusing especially on his proposals for the "Residential City" and the "High-Rise City", it is visible however, that a lot of the elements defined in this approach seem to be missing. Naturally, it is very difficult to make elements such as land expropriation visible within the drawings for the design of a city, but this isn't the case when it comes to green and public spaces. Rather than focusing on all the elements he describes in his general approach, Hilberseimer narrows it down to solving what he refers to as the two "unresolved systems of the metropolis" (Hilberseimer, 2000, 10) – the housing and the traffic. By focusing on these two systems and linking them, Hilberseimer, as Aureli suggests, defines "the strategic scale of the urban project" (Aureli, 2011, 5). In the previous sections of this chapter, I have already written about the individual unit, as well as about the development of the housing/office/*hallenbauten* typology which is deployed throughout all Hilberseimer's proposals for this period. What is interesting about this typology in regard to planning, however, is the zoning innovation which Hilberseimer proposes through it, especially in regard to the "High-Rise City" where housing is combined with commercial and

25

The 1920s bring focus on a new generation of architects which start to rebel against the classicist methods and approaches embodied by the French Ecole de Beaux-Arts. This young generation, led by figures such as Le Corbusier, Hannes Meyer, Walter Gropius, and Mies van der Rohe advocated for an architecture which is in sync with the societal changes and provides a locus for it in the form of functional, modernist architecture. The decade culminates with him co-founding CIAM (Congres International d'Architecture Moderne) in 1928.

office spaces. Unlike the zoning methods proposed during roughly the same time period by CIAM[25], which initially divided the city into residential, working and leisure zones (only to be also supplemented with traffic in a later phase), Hilberseimer proposes a vertical stacking of functions, paired with a vertical separation of traffic and pedestrian layers. But unlike the functional zoning of CIAM which proposes strict delineations between the various functions, Hilberseimer - as Fabricius suggests – "proposes a proximity, an intimacy even, between work and residential areas" (Fabricius, 2013, 41).

All functions within the metropolis are therefore stacked, including the traffic system. The projects for "Residential City" and the "High-Rise City" both propose a traffic system which connects the cities to their surroundings through a network of rapid trains. And while this system is not developed much further for the "Residential City" project, in the proposal for the "High-Rise City" Hilberseimer offers a multitude of solutions. The ground floor is here reserved for automobiles. In order to separate the pedestrian from the vehicles, the sidewalk is raised five storeys above – to the "ground level" of the residential slabs, thus eliminating any pedestrian access to the ground floor. Underneath the city, an elaborate network of metros and trains connect the different areas of the city, as well as the city with its surroundings. The importance of the transportation network is even visible in the layout of the city itself: the optimal distance between two stops of the underground railroad – namely six hundred meters - defines the length of one of Hilberseimer's mega-blocks, subordinating thus the dimensions of the architecture even further to those of infrastructure, and consequently machines.

The traffic system also plays an important role in Zamyatin's One State, similarly taking on multiple dimensions of the city through both underground and air traffic. Traffic even plays a role in the creation of the One State:

> "When all the roads were destroyed and became overgrown

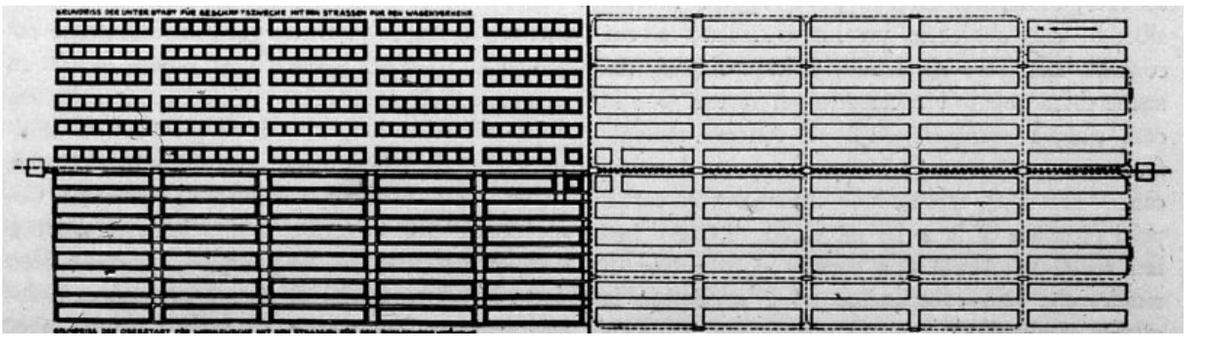


Fig.5.34. Ludwig Hilberseimer, Highrise City (Hochhausstadt), Zoom-in on the schematic plan with traffic system (1924)

> with grass during the Two Hundred Years War, to begin with, it must have seemed very inconvenient to live in cities cut off from one another by green jungles. But what of it?" (Zamyatin, 2009, 12)

The loss of roads, and consequently the loss of connections to the outside world, is what enabled the encapsulated form of the One State to persist. Without the possibility of intrusions form the outside, the city would remain in a frozen state. But although the lack of connections due to an all-out war was a condition which led to the formation of the One State, it is not the only element keeping the city in a state of stasis. Structured as a technocratic totalitarian society, the One State functions by manifesting complete control over its inhabitants. Being given a "choice" between freedom and happiness, the society of the One State supposedly chose happiness – and consequently – unfreedom. "The Benefactor, the Machine, the Cube, the Glass Bell, the Guardians – all that's good, all that's majestic, splendid, noble, exalted, crystal clear. Because it protects our unfreedom – that is, our happiness" (Zamyatin, 2009, 62). The unfreedom is one of personal opinion and imaginative thought. This condition is also supported by the lack of rights of the individual versus the amount of their obligations towards the state – a method which Hilberseimer also proposes in regard to city planning.

Finite and Infinite City

The most formative, yet maybe the most imperceivable difference between the two cities is their possibility of expansion. The One State, enclosed by a seemingly impermeable glass wall, equipped with an electric current intended to keep all living things out (and in), is explicit in its enclosed, fixed and permanent state. Beyond the glass Green Wall, the city of glass is fully surrounded by an untamed green jungle – nature left to its own accords. Seeing the barrier as one of man's greatest achievements, Δ-503 hails it:

> "Oh, great, divinely bounding wisdom of walls and barriers! They are, perhaps, the greatest of man's inventions. Man ceased to be a wild animal only when he built the first wall. Man ceased to be a savage only when we had built the Green Wall, when we had isolated our perfect mechanical world from the irrational, hideous world of trees, birds, animals, … Through the glass the blunt snout of some beast stared dully, mistily at me; yellow eyes, persistently repeating a single, incomprehensible thought." (Zamyatin, 2009, 93)

The wall creates an edge condition for the city - one which is fixed and tangible. Containing all the necessary social and spatial forms, the city is sufficient within itself. It is bounded and finite. Returning

to the notion of entropy, which Zamyatin himself brings up in the narrative in regard to the One State, we see that the enclosed and unchanged spatial system of the One State, together with its uniform building and human types can exist in an unchanged state forever. Even though the narrative gives some indication that a change through revolution is a possible way out of this dissipating state, Zamyatin himself explains[26] in his text "On Literature, Revolution, Entropy and Other Matters" (1923) that "there is no final revolution, no final number". He continues that "the social revolution is only one of an infinite number of numbers" and that "the law of revolution is not a social law, but an immeasurably greater one. It is a cosmic, universal law – like the laws of conservation of energy and of the dissipation of energy (entropy)" (Ginsburg, 1987, x; quoting Zamyatin, 1923). His opinion indicates that even though certain events may lead to an abrupt change – a revolution – the process is, in the long term, cyclical, and therefore infinite. Although the system seemingly offers a possibility for change, this change is only temporary as the initial order will eventually be reinstated – an occurrence which also happens at the end of *We* because, as Δ-503 notes: "Reason must prevail" (Zamyatin, 2009, 232).

Hilberseimer, on the other hand, proposes a scalable system. While the project of the "High-Rise City" is initially intended for one million inhabitants, within the text he already proposes possible enlargement scenarios – one in which the plan is scaled "to cover a city of four million inhabitants, the approximate population of Greater Berlin" which "would require an area of 5,600 hectares, which roughly corresponds to that of Old Berlin" (Hilberseimer, 2012, 130) while a scaling up to two million people would require them to live on 6,600 hectares. Identifying the growth of cities as one of the most important issues to be solved through his planning method, he also proposes an alternative method of expansion through the construction of satellite cities (*Residential City* proposal), which he takes over from Ebenezer Howard's Garden Cities model:

> "Arranged concentrically around the heart of the city, the center, which in the future will only be a place of work[27], are self-sufficient living quarters at a sufficient distance – satellite cities of a limited population size, whose distance from the central city can be quite great given today's means of transportation, that of a rapid train system built specifically for commuters." (Hilberseimer, 2012, 98)

However, the growth of the metropolis does not stop there. Theorizing over possible scenarios, Hilberseimer notes that there is even "a tendency to extend the metropolis across an entire country—across the entire civilized world" (Hilberseimer, 2012,

26

A point of view which is in the novel taken on by the main character Δ-503

27

Something which is not visible in the "High-Rise City" project, but is evident in the "Proposal for the City Centre Redevelopment"

85). Although he dismisses this possibility due to the lack of organized planning which would allow a project of such scale, he nevertheless entertains the idea of "productively integrating every person into the collective economic organism" (Hilberseimer, 2012, 85). Even though Hilberseimer envisions his proposal as scalable and replicable, extending in different directions according to the needs, it is difficult to imagine it. Due to a lack of certain functions and spaces, namely public functions and open public green areas, it is difficult to imagine its functionality. As Zamyatin's city, which is eternally bounded with a green jungle, so is Hilberseimer's theoretical concept enclosed with all the other functions – "schools, hospitals, and sanatoriums, as well as sport and leisure areas" – which a city requires and which are placed somewhere on the outside "embedded within these green spaces"[28] (Hilberseimer, 2012, 131). By stretching the city, one would only move these functions further and further away, out of reach and away from interest. A slightly different take on Hilberseimer's intentions in regard to city expansion is given by Daniel Köhler in *The Mereological City: A Reading of the Works of Ludwig Hilberseimer* (2016). Köhler proposes that Hilberseimer's intent when scaling the High-Rise City was to include the "empty" surroundings of the city blocks containing parks and public functions, together with the multiplication of the block structure. Referring to one of Hilberseimer's small sketches accompanying the project in which he transposes his model on the map of the wider Berlin area, Köhler argues that in order to achieve the surface area marked by Hilberseimer and to make it congruent to both the surface area and number of inhabitants, one must include the empty spaces around the city. He states that "this space is part of the planning" (Köhler, 2016, 91), noting that:

> "…if you now take an empty place holder as open space, the same extent of the city element along the longitudinal side provides the disposition of four city elements and the attached empty spaces provide a congruent proportion and size, as the area marked in drawing no.1 [Hilberseimer's Berlin scheme]. Instead of an endless sequence of city blocks, the Vertical-City [how Köhler referrers to the High-Rise City] consists of a specific layout of urban elements and their open spaces." (Köhler, 2016, 91)

However, when examining Hilberseimer's perspectives and schematic plans, there is little evidence to support Köhler's claim for the multiplication of the edge conditions surrounding the blocks. And while Hilberseimer's perspectival drawings do depict a different typology marking the end points of his avenues, there is no visible continuation of his mega-blocks beyond those points to warrant

28

As already discussed in the "Medium Scale" section of this chapter, Hilberseimer proposes (at least through his text) to situate all the public and green spaces on the outer rim of his dense urban centre. However, when observing the schemes he provides for the "High-Rise City", we see that it depicts only the layout of the hybrid mega-blocks which are repeated in order to form a city for one to four million inhabitants. These functions are, however, visible on the schemes he draws for his "Residential City" proposal in which each avenue ends with a specific public function.

Köhler's conclusion.

What Zamyatin is suggesting with the strict delineation of the One State, and what Hilberseimer is also implying, is that the functions and spaces which are placed on the outer rims are of no interest in the modern metropolis. While Zamyatin still involves some seemingly public functions, for Hilberseimer work, housing and traffic are the only functions in the metropolis. The removal of all other functions to the edges of the city, however, has a deeper reasoning in Hilberseimer's theory. In the chapter "Building Trades and the Building Industry" he elaborates on these reasons:

> "*Metropolisarchitecture* is distinguished from the architecture of the past primarily through changed sociological and economic premises. New functional requirements have produced peculiarities of form that have come to completely define metropolisarchitecture. Today we need not cathedrals, temples, or palaces, but rather residential buildings, commercial buildings, and factories, which, however, have been built to resemble cathedrals, temples, and palaces. In addition to designing the city as such, one of the most important tasks of metropolisarchitecture is to sensibly design the residential building, the commercial building, and the factory. Pure models of these building types have yet to emerge. They must first be created. The homogeneity of the intended use enables comprehensive standardization and thus an industrialization of the entire building industry." (Hilberseimer, 2012, 261)

The reasoning for his exclusion of these types lies not only in the functions themselves, but also in the design and construction of the typologies. Since these spaces have different spatial and formal requirements, they cannot fit into the standardized logic of Hilberseimer's Metropolis. Because of their defined and standardized elements on both the social and the spatial level, the One State and the Metropolis function as machines. Consisting only of mass produced and repetitive parts they create closed systems which perpetuate their conditions: a perfected, logical and controlled One State with its constant number of interchangeable inhabitants, and a well-oiled capitalist, service-based city whose parts are replaceable and interchangeable and its inhabitants are constantly replaced by their identical copies of the Metropolis. Hays, expanding on this notion in regard to Hilberseimer states that his metropolis is:

> "a complex homeostatic machine. The reproducible elements at the molecular level – each identical in size and shape, without a priori determined points of focus or termination – translate and relay information received from the global structure of

> the city, even as these same elements are, in turn, the prime constitutive units of that structure. The abolition of the gap between the urban order and the individual cell eliminates the possibility of attributing significance to the act of selecting or arranging forms." (Hays, 1990, 283)

This suggests that both cities are in reality self-perpetuating. Through defining a set of formal rules and typologies upon which the entire masterplans are built, it is possible to continuously sustain both systems. Inutile elements are taken out and replaced with more appropriate ones, the system scales up or down according to needs, the wheels of the urban and social machine keep turning. Building a metropolitan system out of reconfigurable generic elements, as is directly intended by Hilberseimer and perhaps indirectly by Zamyatin, allows it to be – in the true nature of any utopian work – at the same time, frozen in time and timeless.

Drawing the Large Scale

The large scale drawings focus on depicting the urban grain of the two cities from a bird's eye view. While both the drawing sets of the small and medium scale also contained at least one drawing of the authors' historical contexts, the large scale is in this case study focused only on depicting the two proposals. This was done due to the already complex urban state of European metropoles at this point in time, making them difficult to visualise accurately or within the time-constraints of this dissertation. However, in order to still provide some level of juxtaposition into the urban grains and scales of the two utopian cities as opposed to a historical city of that period, the drawing set was in this case supplemented with maps depicting Hilberseimer's Metropolis (the extended version for four million inhabitants) , Zamyatin's One State, as well as the historical Berlin and St. Petersburg.

The Metropolis

While the large scale drawing of Hilberseimer's Metropolis is similar in character to his own axonometric drawing of the "Proposal for City Centre Development" (1928), it depicts a much larger number of units – as proposed in Hilberseimer's scheme for the "High-Rise City" project where he imagines a city for one million inhabitants, all housed within his repetitive mega-blocks. In accordance with Hilberseimer's text in which the edges of the Metropolis are reserved for green open spaces, the edges of the city on each side are drawn as open green areas. While Hilberseimer also notes that these green areas hold various public functions, the only project in whose schemes he actually included those spaces was the scheme for the "Residential City" project. Since I argue that the scheme for the "Residential City" is not as relevant in this context, being much smaller in scale and having not been imagined as containing within it Hilberseimer's mega block, but rather a much smaller version of a housing block, these public functions were not included in the drawing While the schemes of the "Residential City" do play a role in the development of Hilberseimer's model, the project is a rather diluted version of his overall approach. Therefore, instead of placing the public functions on the outer edge of the city, thus limiting it in scale, I argue and speculate that these functions – such as the theatre halls described in the section dealing with the middle scale – could also be housed within the mega blocks.

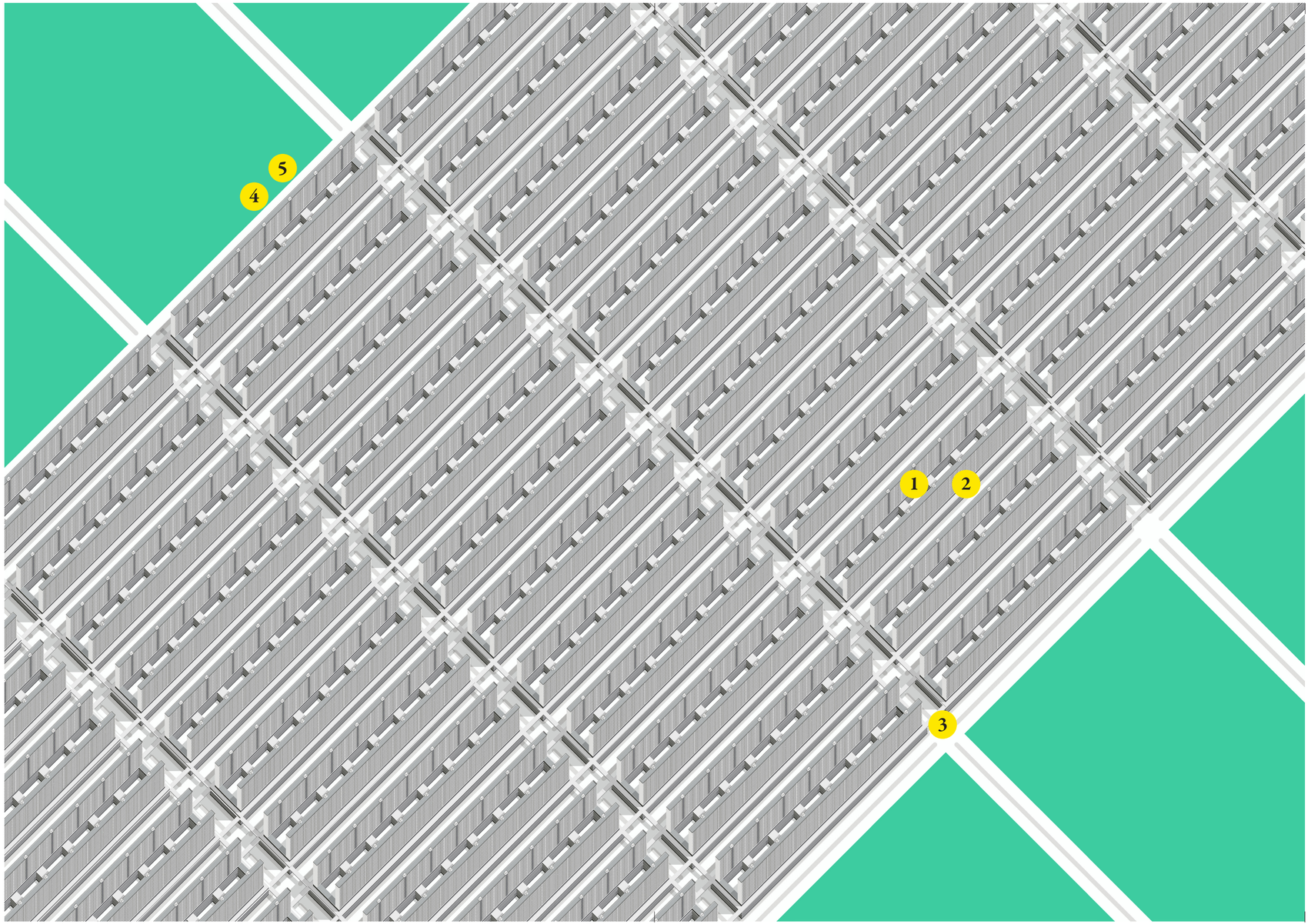
The blocks themselves are depicted as a variation between those proposed in the "High-Rise City" project and that of the "Proposal for City Centre Development" . The main difference between the two models of Hilberseimer's mega block depicted in these projects is their treatment of the plinth – the base levels of the block which are situated below the level of pedestrian traffic, and which contain either exclusively offices (as in the "High-Rise City" proposal) or a combination of offices and larger production halls designated for clean industry (as in the "Proposal for City Centre Development"). There is also a difference in the design of the blocks themselves. While those of the "High-Rise City" contain seven courtyards

which provide sunlight and ventilation to the offices and spaces located towards the interior part of the block, In the "Proposal for City Centre Development", the courtyards are replaced by large halls with zenithal lighting. My drawing therefore contains a mix of both models, providing thus a more varied mix of productive functions. In the cases where the mega blocks are depicted with the inner courtyards, the design of these spaces is purely speculative, as Hilberseimer didn't address them in either of his proposals. While the most obvious step in this case would be to create islands of greenery within the courtyards, in order to offset the bleakness of the rest of the environment, I have chosen not to do that. I argue that any such attempt in "beautifying" Hilberseimer's proposal would go against his intentions of depicting it as a model for urban planning and for approaching the locus of the Metropolis.

The One State

The bird's eye view of the One State depicts the geometric layout of the city-state, structured out of several main building types: the housing blocks – "glass cubes" – which represent the majority of the built fabric, the auditoria, and public garages in which the numerous "aeros" are located. At the centre of the city, the Cube Plaza is situated along with the Accumulator Tower and the Music Factory. Depicted in the shape of a square, the city is surrounded with the Green Wall which separates it from the wilderness which surrounds it. Similarly to the drawing of Hilberseimer's Metropolis, the drawing of the One State also depicts one of its edge conditions, in order to in order to show the difference between the city-state and its starkly contrasted exterior. The city itself is materialised exclusively out of glass (except for the Ancient House), which stands in opposition to the lush green nature surrounding it.

Although Zamyatin does provide a lot of information about the overall structure of the city through describing its various parts and how they occur throughout space, the majority of the urban layout was based on speculation. However, this speculation was guided through the logic of the narrative, laying out all aspects of the city as rigidly and orderly as possible. Therefore, the city represents a multiplication of the same block which contains within it a set number of housing units, an auditorium, and a garage for the "aeros". The one anomaly which is depicted in the city is the Ancient House, located as described in the text at the city's edge, right next to the Green Wall. As already noted in the small scale section of this chapter, the Ancient House is the only building within the city which is not constructed out of glass, but is opaque. Being ancient, it is described as being enclosed within a dome of its own which protects it from further decay. The dome encloses the house as well as its garden – the only one of its kind mentioned in the narrative.



1.

As shown in the floor plan and cross section, the block is composed of two longitudinal slabs, which in the lower, commercial portion are linked by eight transverse wings. The upper residential sections remain unconnected, that is, without courtyards. Each residential slab is served by stairs and elevators and divided into seven units, which permits the organization of apartments for any number of people on every floor. (Hilberseimer, 2012, 128)

2.

Metropolisarchitecture is considerably dependent on solving two factors: the individual cell of the room and the collective urban organism. The solution will be determined by the manner in which the room is manifested as an element of buildings linked together in one street block, thus becoming a determining factor of the city structure, which is the actual objective of architecture. Inversely, the constructive design of the urban plan will gain considerable influence on the formation of the room and the building as such. (Hilberseimer, 2012, 270)

3.

The planning of residential buildings according to the blocks defined by the street system is of decisive importance. The site plan is closely related to the building plan. Only when both are jointly conceived can the ultimate goals of urban planning and hygienic demands be met. The self-evident north-south orientation of residential streets for low-rise settlements, which ensures the dwellings ample light, has been completely ignored when planning the layout of tenements. (Hilberseimer, 2012, 138)

4.

Although Hilberseimer's High-rise City has often been criticized for its lack of green space, he considered access to the natural world to be among the advantages offered by concentration: "in contrast to today's urban fragmentation, which results in hours of travel in order to reach the countryside, the spatial concentration of this city enables one to reach the countryside quickly with the help of a corresponding well-developed rail system." The High-rise City thus appears as a dense, organized, city center that integrates spaces of habitation and spaces of labor through vertical concentration—a site o f metropolitan intensity situated within a broader regional landscape. (Hilberseimer, 2012, 74-75)

5.

The reduction of developed area achieved by building and population concentration also enhances the benefits provided to urban dwellers by increasing the open and park spaces. All schools, hospitals, and sanatoriums, as well as sports and leisure areas, are to be embedded within these green spaces. Additionally, in contrast to today's urban fragmentation which results in hours of travel in order to reach the countryside, the spatial concentration of this city enables one to reach the countryside quickly with the help of a corresponding well-developed rail system. (Hilberseimer, 2012, 130-131)

Fig.5.35. Jana Čulek, "The Metropolis", interpretation of Hilberseimer's Metropolis (2022)

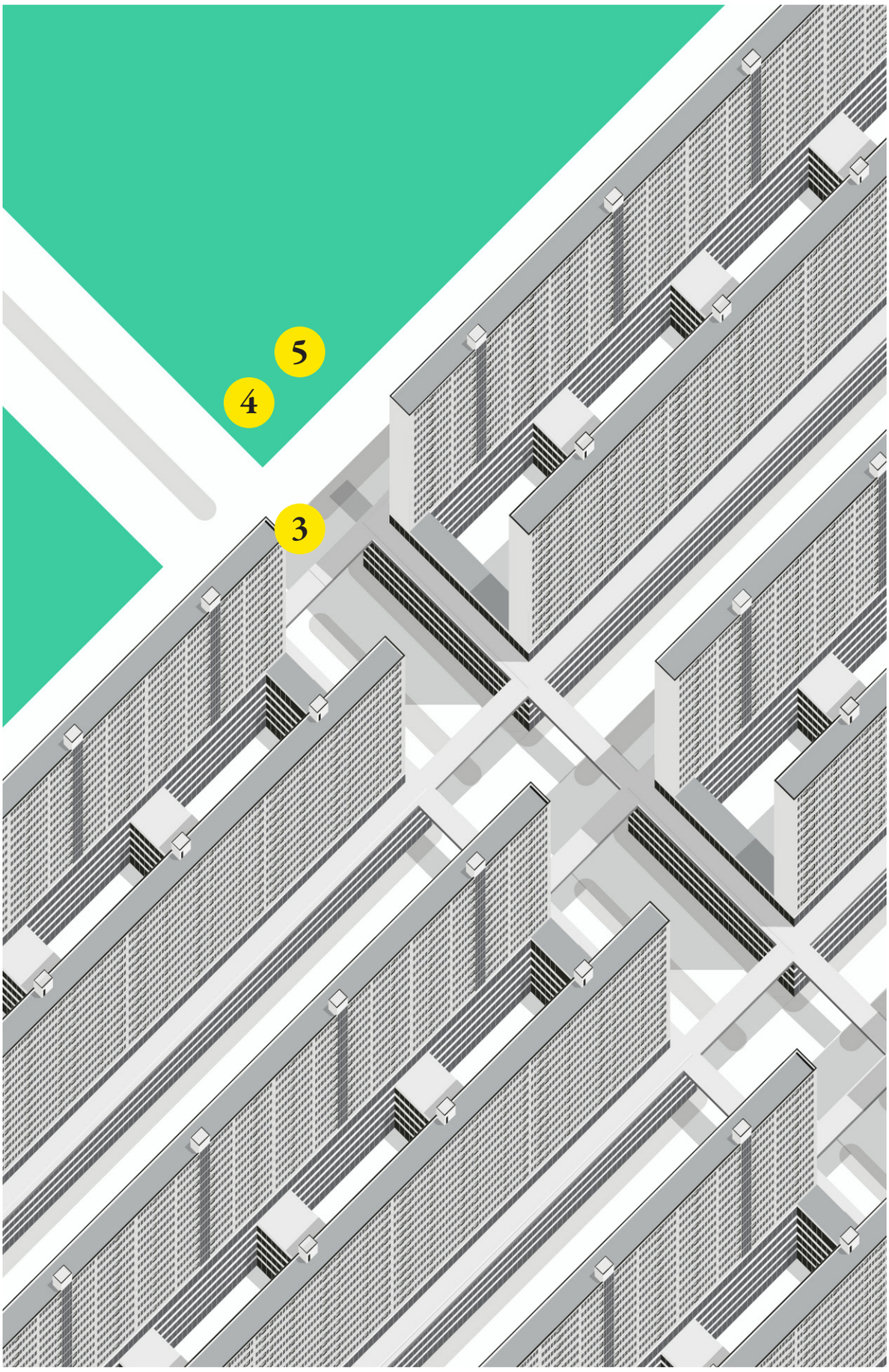


Fig.5.36. Jana Čulek, zoom-in of "The Metropolis", interpretation of Hilberseimer's Metropolis (2022)

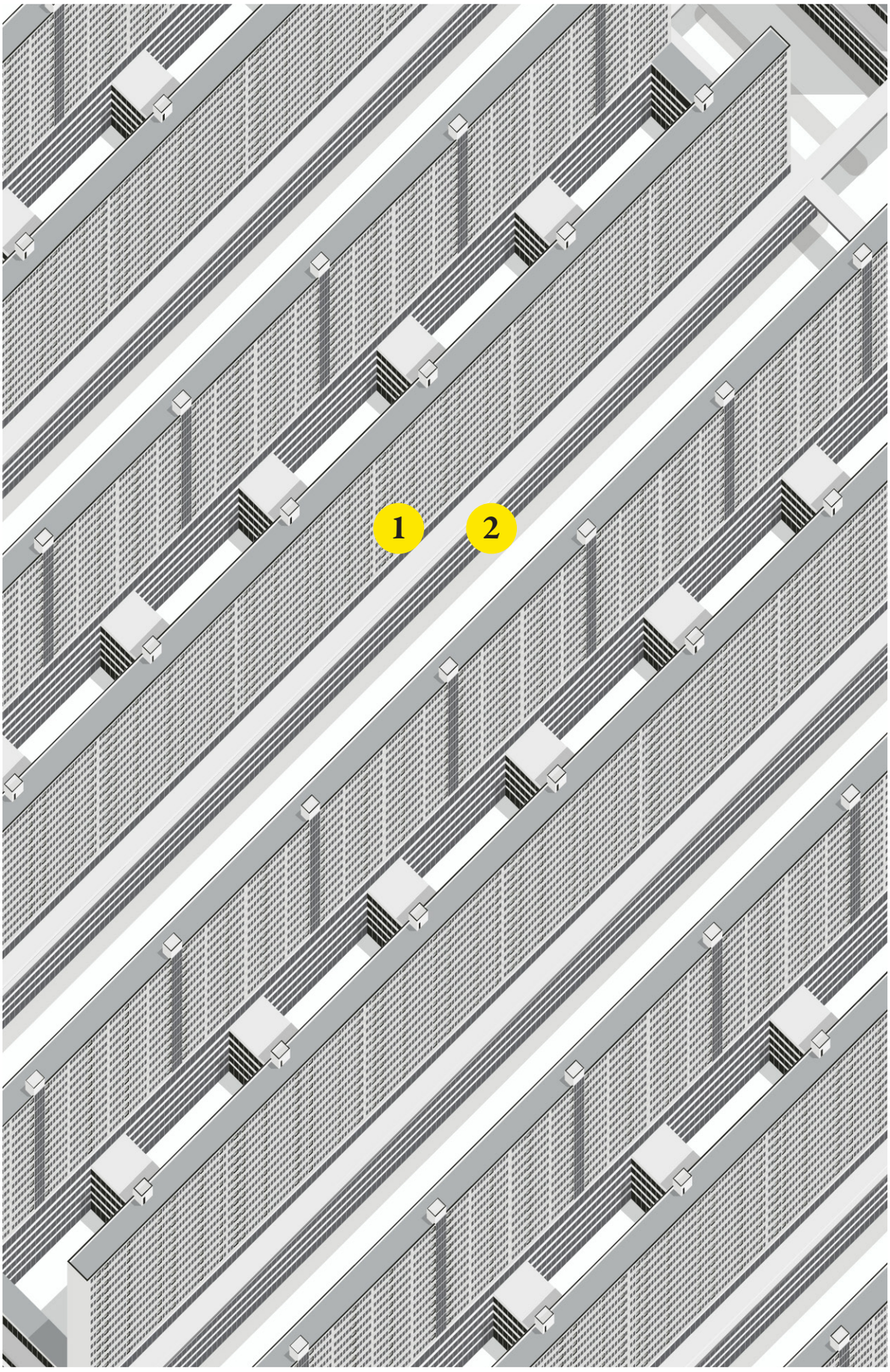
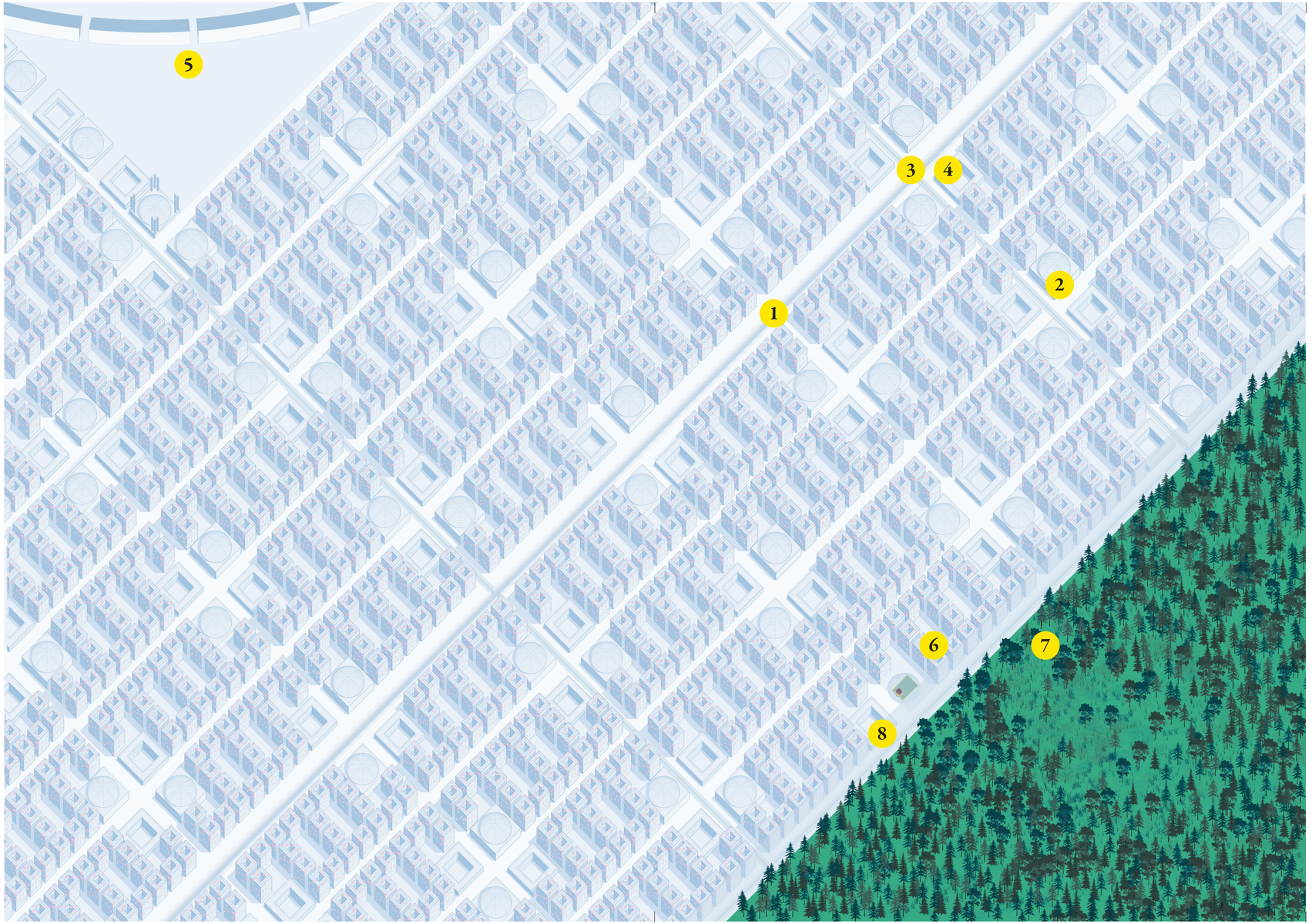


Fig.5.37. Jana Čulek, zoom-in of "The Metropolis", interpretation of Hilberseimer's Metropolis (2022)



1.

And then, just as it had been in the morning at the dock, again I saw, as if only just now for the first time in my life - I saw everything: th immutable straight streets, the glass of the roadways spurting out rays, the divine parallelepipeds of the transparent dwellings, the quadratic harmony of the grayly pale-blue ranks. (Zamyatin, 2009, 7)

2.

The first thing is: I did indeed get the order to be in that very auditorium 112., just as she'd told me. Although probability was 1,500 / 10, 000, 000 = 3 / 20 000 (1,500 is the number of auditoria, 10,000,000 that of numbers). [...] The Auditorium. A huge hemisphere of expanses of glass, shot through with sunlight. Circular rows of nobly spherical, close-cropped heads. (Zamyatin, 2009, 16)

3.

My aero glided swiftly down the current. Light, heavy shadows of clouds; below- blue cupolas, cubes of glass ice turned leaden, swollen... (Zamyatin, 2009, 121)

4.

The city beneath me seemed built entirely of blue blocks of ice. (Zamyatin, 2009, 119)

4.

And before me, in the setting sun - the spheres of cupolas, the huge, flaming cubes of houses, the spire of the Accumulator Tower like lightning frozen in the sky. And all this, all this perfect, geometric beauty will have to be ... by me, by my own hands... Is there no way out, not other road? (Zamyatin, 2009, 176)

5.

Cube Square. Sixty-six mighty concentric circles: the stands. And sixty-six rows: the quiet lamps of the faces, the eyes reflecting the radiance of the heavens – or perhaps, the radiance of the One State.(Zamyatin, 2009, 45)

6.

There was no one at the entrance to the Ancient House. I walked around it and found the old gatekeeper near the Green Wall. Her hand shielding her eyes, she was looking up. There, above the Wall - the sharp black triangles of some birds. Screaming, they dashed themselves against the firm, invisible barrier of electric waves, recoiled, and - back again over the Wall. (Zamyatin, 2009, 119)

7.

Out of the boundless green ocean beyond the Wall there rolled towards me a savage wave of roots, flowers, branches, leaves, it reared up, and would swamp me at any moment – and from a man, the most subtle and precise of mechanisms, I would be transformed… But fortunately, between me and the savage green ocean was the glass of the Wall. O, the great, divinely restrictive wisdom of walls, barriers! They are, perhaps, the greatest of all inventions. Man ceased to be a savage man only when he built the Green Wall, when with that Wall we isolated our mechanical, perfect world from the irrational, shapeless world of trees, birds, animals,… (Zamyatin, 2009, 90)

8.

A slight, quick sinking of the heart - down, down, down - as from a steep mountain, and we are at the Ancient House. The whole strange, fragile, blind structure is completely enclosed in a glass shell Otherwise, of course, it would have fallen apart a long time ago. (Zamyatin, 2009, 25)

Fig.5.38. Jana Čulek, "The One State", interpretation of Zamyatin's One State (2022)

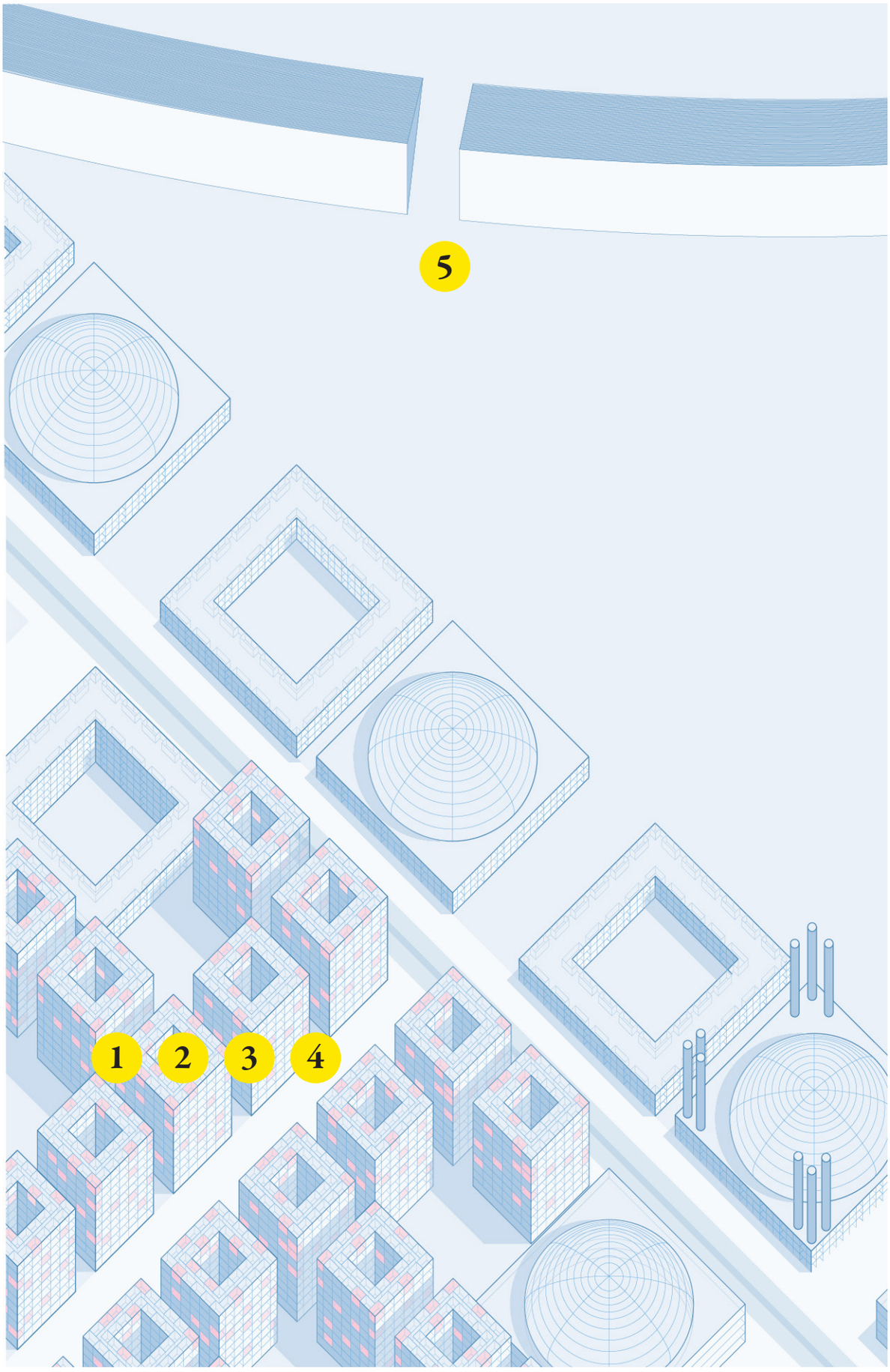


Fig.5.39. Jana Čulek, zoom-in of "The One State", interpretation of Zamyatin's One State (2022)

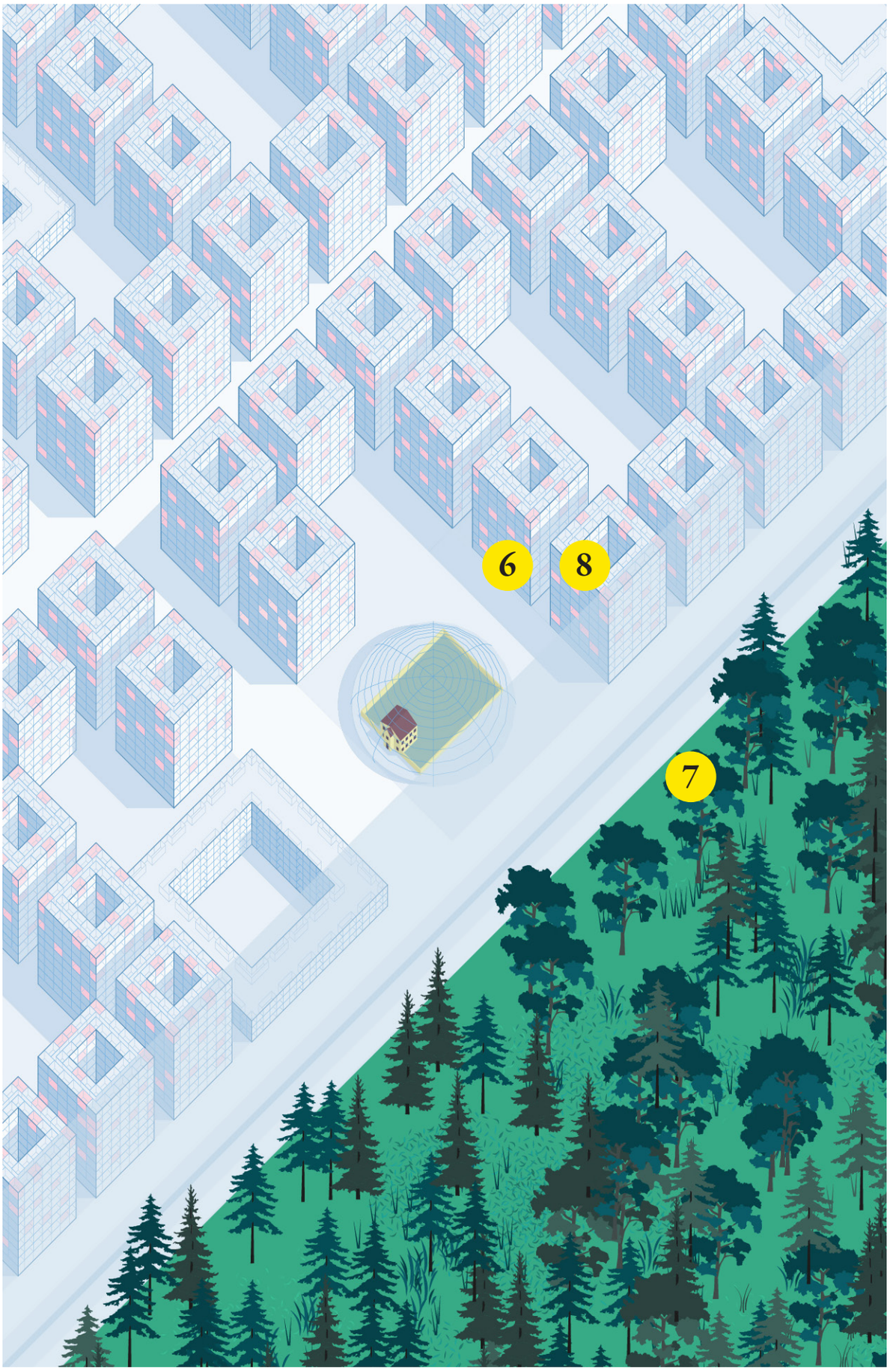


Fig.5.40. Jana Čulek, zoom-in of "The One State", interpretation of Zamyatin's One State (2022)

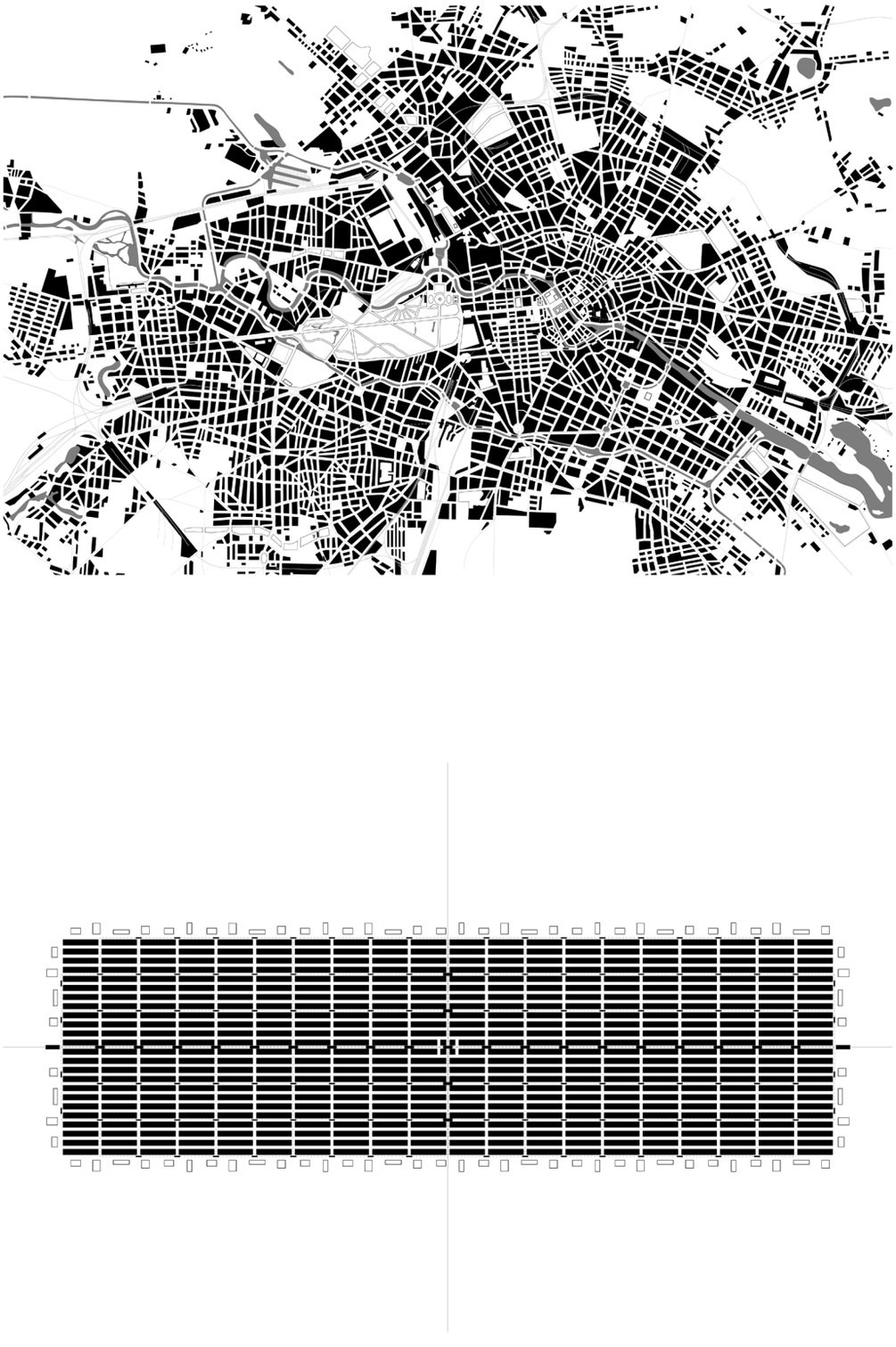


Fig.5.41. (Top) Jana Čulek, Map of early twentieth century Berlin (2019)
Fig.5.42. (Bottom) Jana Čulek, Map of Hilberseimer's Metropolis - extended version (2019)



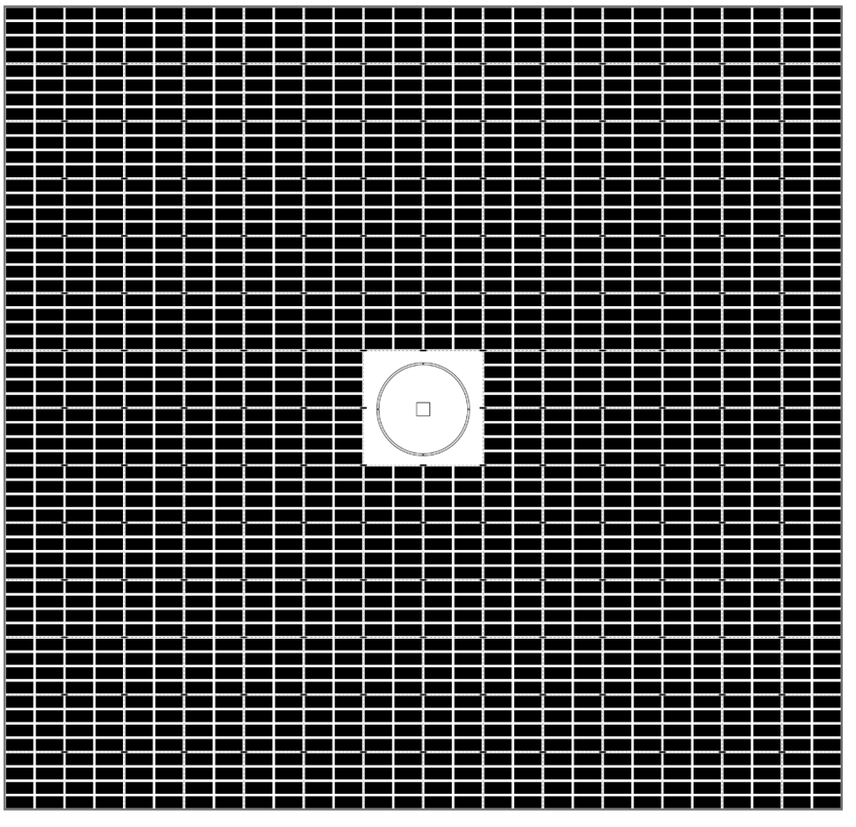


Fig.5.43. (Top) Jana Čulek, Map of early twentieth century St. Petersburg (2019)
Fig.5.44. (Bottom) Jana Čulek, Map of the One State (2022)

5.3.

Utopia for the Masses

Zamyatin and Hilberseimer weave their critical narratives through different scales, with the dialectical relationship of the one towards the many – the individual versus the mass – taking center stage. On the small scale, the social and spatial forms which will slowly construct the totalizing proposals are introduced. The nomad and the Number, both strangers in their own cities, inhabit standardized living units which leave very little space for individualization. Stacked and multiplied, they are stripped of any leftover individuality in order to form the city's social and spatial building types on the medium scale: the uniformed blocks and standardized people. Individual expression is once again lost within the anonymized, alienated masses through the disappearance of the public sphere which leaves room only for economically productive and institutionally prescribed activities. Slowly, these elements build up Hilberseimer's Metropolis and Zamyatin's One State – the large scale of two cities – simultaneously constrained and finite, as well as endless. Here, the individual is more insignificant than ever, yet also somehow detrimental to sustaining the city. As parts of a well-oiled machine, the individuals, the masses, the typologies, and the units play an essential yet replicable and reproducible role building up the model metropolis: one which is created for and by all of them, yet not really a home for anyone. *We* and *Metropolisarchitecutre* share a large number of common topics, interests, typologies and forms. What makes the pairing of these works interesting, however, is the fact that they sometimes position themselves to these topics in very different ways.

Although he is also troubled by the loss of the individual, Hilberseimer adapts to the condition differently. As a modernist architect, he sees order, control, mathematics, and industrial mass production as productive and driving forces of his historical context. During the period of the early twentieth century in the German Weimar Republic, rationalist and functionalist architectural movements were flourishing. With institutions and associations such as the Bauhaus and the Deutsche Werkbund, which took the new modes of production as basis for their work, in Hilberseimer's circles, the general architectural climate towards industrialization could have been seen as positive. Accentuating these characteristics and

reading them as the *Kunstwollen* of his time, Hilberseimer uses them to produce a city-planning model which is an idealized manifestation of industrial capitalism. He ends *Metropolisarchitecture* with stating his intention:

> "To form great masses by suppressing rampant multiplicity according to a general law is Nietzsche's definition of style: the general case, the law is respected and emphasized; the exception, however, is put aside, nuance is swept away, measure becomes master, chaos is forced to become form: logical, unambiguous, mathematics, law." (Hilberseimer, 2012, 280)

His project can be considered as utopian, but not only because he proposes a system-based approach which can be adapted to specific local economic, social, and spatial contexts instead of proposing a fixed defined project. It is utopian because, in his focus on the productive and driving forces of his historical context, he builds a future city which aims to eliminate all negative aspects of his period – namely the negative effects the modern metropolis and industrialized mass production have on the individual. However, he does not approach this through denial of his condition or through escapist methods of his predecessors who fled back to a more natural existence. By embodying the blasé attitude in the design of the city itself, Hilberseimer effectively leaves the blasé individual behind, creating a fully new character for his Metropolis – a nomad which has been adapted to the workings of a modern society.

Zamyatin, on the other hand, views the same historical condition as more troubling and problematic. His approach to critiquing his historical condition is slightly more complex, through his views being additionally accentuated by his Soviet origin. Although he was trained as an engineer and has, as such, worked in England for a period of time, upon his return to Russia he found himself enveloped in the cultural upsurge brought about by the Russian Revolution.[29] Due to the disarray brought about by the First World War and the revolution, the country was speeding towards a rapid industrialization. Intensified with the rise of the Communist regime, the individual became even more threatened than in Hilberseimer's Weimar Germany. Throughout his writing career, Zamyatin has focused on promoting artistic and individual freedoms and expression, criticizing the Soviet regime, which inevitably led to him being erased from Russian literary history. *We*, a depiction of a totalitarian society, can therefore be seen as an exaggeration of Zamyatin's political context, and therefore a harsh critique towards it.

However, Zamyatin's main character, Δ-503, an engineer himself, who views the world through the structure of mathematical rules and

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Cf. Ginsburg ed., 1970; Shane, 1968

equations, is at ease in within the "un-free" condition Zamyatin has structured for him. He is the embodiment of what Simmel explains as a modern condition:

> "The calculating exactness of practical life which has resulted from a money economy corresponds to the ideal of natural sciences, namely that of transforming the world into an arithmetical problem and fixing every one of its part in a mathematical formula." (Simmel, 2002, 13)

The character himself would probably be the first to congratulate Hilberseimer on his clearly structured and logical propositions for the metropolis. But Zamyatin – the utopian author – questions this agenda. The dystopian form of *We* can almost be said to portray what would actually happen if what Hilberseimer proposes within *Metropolisarchitecture* would, indeed, become the only manifestation of the built environment, bringing along with it the political ideology where the needs of the many outweigh the needs of the individual. Mathematical logic, rationalization, standardization and repetition of forms structures both the worlds of Zamyatin and Hilberseimer. The economic elements which Hilberseimer identifies as the ones constructing the Metropolis, are also manifesting themselves in the One State:

> "The industrialization of production, the standardization of production processes, the typification of products and production, and generalization to the point of universality are today the tasks of every industry firm." (Hilberseimer, 2012, 262)

> "I could see: in accordance with Taylor, with rhythmic speed, in time, like the levers of one enormous machine, people down below were bending, straightening, turning. Pipes were sparkling in their hands: with fire they cut, with fire they welded the glass walls, angles, ribs, brackets, I saw transparent glass monster-cranes rolling slowly along glass rails, and just like the people they obediently turned, bent and thrust their loads inside, into the belly of the Integral. And this was all one: humanized, perfected people." (Zamyatin, 2009, 82)

But unlike Hilberseimer, who adapts himself and his individual to the metropolitan machine, Zamyatin himself is horrified with this condition. To critique the loss of the individual, he radicalizes his narrative in order to bring attention to what could happen if the system is left to run its course. It is a dystopian novel which is also universal. Although, due to the author's origins the correlations to the Soviet Union are evident, but by placing the narrative of the project far into an undefined future, Zamyatin creates a cautionary tale

which is, in many ways, universal and could be applied as a critique to many societies and political system of our more recent history. And the same goes for Hilberseimer who states that "the chaos of the contemporary metropolis can only be confronted with experiments in theoretical demonstration" (Hilberseimer, 2012, 112). He explains that the task of these experiment "to develop, in the abstract, the fundamental principles of urban planning according to contemporary requirements". This, he argues, would "produce general rules that enable the solution of certain concrete problems" (Hilberseimer, 2012, 112). Due to this systemic approach, and Hilberseimer's reductive formal language *Metropolisarchitecture* remains relevant even today. Although the project was later qualified as a dystopia rather than a utopia – a "necropolis" rather than a "metropolis" (Anderson in Hilberseimer, 2016, 20), in the words of the author himself – from today's perspective it should not be viewed in such black and white terms. In a time where generic and standardized cities, which formally resemble Hilberseimer's, are built in various parts of the globe[30] – but without understanding the critique and methods set behind the project, we should question the postmodern dismissal of Hilberseimer's utopian visions. I do not argue that we should look to the formal aspects of the project, but rather to its method. Hilberseimer used the logic of the developing process of industrialized mass production – a hallmark of his historical context – and elaborated it into an urban model which addressed the scale of the metropolis, simultaneously tackling both the small and the large scale. It can be argued that through this process he proves that on the scale of the modern city, a radicalized utopian (or dystopian) proposal, which is based deeply on social and spatial contextual conditions, allows us to zoom out and see things from a different perspective. Instead of focusing on sporadic interventions, these two projects present grand narratives which systematically weave together all tangible and intangible social and spatial forms of the environment, on all scales. And while Zamyatin has regained his rightful position both as a Russian writer and as one of the first modern dystopian writers, Hilberseimer either remains a stranger, or to those familiar with his work, he has still not been able to redeem himself as one of the chosen culprits for the failure of the Modern movement.

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Interestingly enough, these forms are most often found in (former) communist countries such as Russia, Chine, and other most countries of the European eastern bloc, where the housing was created *en masse* by the state apparatus.

Chapter 6

Case Study 3

Superstudio's *12 Ideal Cities* and Ursula K. Le Guin's *The Dispossessed*

12 Ideal Cities

12 Ideal Cities or *Le dodici Città Ideali* (it.) is a project created by the Italian architectural group Superstudio in 1971. The group, founded in 1966 in Florence, consisted of Adolfo Natalini (1941 – 2020) and Cristiano Toraldo di Franica (1941 – 2019), who were subsequently joined by Gian Piero Frassinelli (1939), Alessandro Magris (1941 - 2010), Roberto Magris (1935 – 2003), and Alessandro Poli (1941).

The project itself was originally created as a series of written narratives, devised by Gian Piero Frassinelli, inspired both by the group's earlier project *Continuous Monument* (1969), as well as various science fiction stories published in the Italian *Urania* magazine in the fifties and sixties. The project consists of twelve narratives depicting imaginary cities, each of which brings a common urban planning approach or trope of the time to its extreme. Beginning with the "First city: 2,000-ton city" [Prima città: Città 2000 t.], which was the first one written and whose design resembles the group's preceding *Continuous Monument* project, it continues with the "Second city: Temporal cochlea-city" [Seconda città: Città Coclea Temporale] depicting a screw-like structure digging continuously towards the center of the Earth, "Third city: New York of brains" [Terza città: New York of Brains] which is imagined as a cube of monumental scale which houses body-less brains of its inhabitants, the "Fourth city: Spaceship city" [Quarta città: Città astronave] which houses a fixed number of sleeping passengers, the "Fifth city: City of hemispheres" [Quinta città: Citta delle semisfere] which consists of a sheet of sarcophagi housing its immobile inhabitants and floating hemispheres which they control, "Sixth city: Barnum Jnr.'s Magnificent and Fabulous City" [Sesta città: The Magnificent and Fabulous Barnum Jr.'s City] which describes a circus-like structure providing what would today be referred to as a virtual reality experience by allowing visitors to inhabit the robotic bodies of any chosen individual, the "Seventh city: Continuous production conveyor belt city" [Settima città: Città nastro a produzione continua] in which a fast and continuous cycle of building and demolition constantly keeps its inhabitants on the move, the "Eight city: Conical terraced city" [Ottava città: Città cono a gradoni] in which the inhabitants are motivated to continuously move towards the top of the city with promise of less work and more oversight, "Ninth city: The 'Ville-machine habitee'" [Nona città: Le Ville Machine Habitée] in which the inhabitants are pushed through the machine's endless mechanisms which provides everything needed for their survival, the "Tenth city: City of order" [Decima città: Città dell'ordine] in which the inhabitants have slowly been replaced by robots which are much better at following the rules, the "Eleventh city: City of splendid houses" [Undecisima città: Città delle case splendide] where the only goal of the inhabitants is to have the most beautifully decorated façade, and the "Twelfth city: City of the book" [Dodecisima città: Città del libro] in which the inhabitants must obey the rules of the city which are hung around their necks, and are able to choose whether they wish to live in the darkness or the light.

Although the project was originally created only through text, it was later accompanied by both a series of black and white axonometric drawings, as well as a series of photomontages with images taken from weekly magazines, postcards, and other sources of popular mass media.

12 Ideal Cities were first published in the 1971 September issue of the Japanese magazine Toshi Jutaku Urban Housing, to be followed by the December issue of the London based *AD* [Architectural Design] magazine in which the title was changed to *Twelve Cautionary Tales for Christmas: Premonitions of the Mystical Rebirth of Urbanism*, much to the dismay of some of the group's members. In January 1972 it finally appeared in its (almost) original form in the issue of the Italian magazine *Casabella*, for which an additional thirteenth city was added, however only as a narrative, and this time written by Adolfo Natalini. Both the *AD* and the *Casabella* versions were slightly redacted, removing some segments of the text which promoted the use of drugs and weapons (Mastrigli, 2016, 280). A narrative for an additional fourteenth city named "The Last City" [L'ultima città], inspired by the horrors possible with the development of the neutron bomb, was written by Frassinelli in 1978, as a possible addition to Robert Sheckley's publication *Futureopolis, Impossible Cities of Science Fiction* (1978).

This one, as the "Thirteenth city" published in Casabella, was also created only as a text, and was in the end not published as part of Sheckley's volume.

Aside from being published in magazines, and subsequently in numerous books, the project was also presented as an audio-video exhibition event in which the narratives of the twelve cities were read by actors, while the drawings and photomontages were projected in combination with various referential images from the time. This audio-video presentation was also subsequently turned into a film, combining the narrations as well as the two streams of images which alternate in the video.

Over the decades the project has had a tendency to resurface and spark interest among architectural researchers. The catching imagery paired with ambiguous narratives has been the topic of discussion and speculation for many authors dealing with the "radical" architecture of the sixties and seventies. The most complete monographs of the works of Superstudio are *Superstudio Opere: 1966-1978* (2016) edited by Gabriele Mastrigli and *Superstudio* (2010) by Roberto Gargiani and Beatrice Lampariello, have both unfortunately been published only in Italian. Mastrigli's book, produced in connection to the "Superstudio 50" retrospective exhibition held at the MAXXI in Rome in 2016, was used to access some of the group's material. When it comes to scholarship dealing with Superstudio in the English language, it mostly comes in the form of edited volumes containing segments of their work which are accompanied by several articles. The most relevant of these volumes is perhaps *Superstudio: Life Without Objects* (2003) edited by Peter Land and William Menking. However, the most relevant insight about the projects was gained from the authors themselves, on the one hand coming from the book *Superstudio – the Middleburg Lectures* (2005), edited by Valentijn Byvanck containing several lectures by Adolfo Natalini, and on the other hand through information gained in my direct correspondence with Gian Piero Frassinelli – the only living member of Superstudio and the author of the majority of the *12 Ideal Cities* project. His generous insight has been invaluable in working on the case study.

For the purpose of this dissertation, I have consulted different versions of the project: the English language version published in *AD*, as well as the Italian language version from *Casabella* which was published as part of the *Life after Architecture* (2019) exhibition catalogue, along with a full, unredacted version of the text published in *Superstudio Opere: 1966 – 1978* (2016), an extensive monograph of the group's work edited by Gabriele Mastrigli. I am also grateful to have received a digital version of the audio-video format of the project, which was generously shared with me by Superstudio's Gian Piero Frassinelli, along with other valuable information about the project. I was also fortunate to have been able to see some of the project's graphic material in person, during the *Life after Architecture* exhibition held at the FRAC Centre-Cal de Loire during the spring and summer of 2019. And while the title of the AD publication – *12 Cautionary Tales for Christmas* – is often used to refer to the project in the English-speaking world, I will continue to refer to the work as *12 Ideal Cities*, using instead the direct translation of the original Italian title.

The Dispossessed

The Dispossessed, originally titled *The Dispossessed: An Ambiguous Utopia* is a science fiction (utopian) novel written in 1974 by the American writer Ursula Kroeber Le Guin (1929 – 2018). The narrative of the novel is set predominantly on two different planets: Anarres – a barren desert moon which is home to a colony of Odonians – an anarcho-syndicalist society founded upon the principles of their founder Odo (who unfortunately never lived to see her theoretical society come to life), and the green, fertile, and plentiful Urras, their original home planet, which is inhabited by two rivaling societies – the capitalist "propertarians" A-Io and the authoritarian Thu, as well as the less developed nation of Benbili.

The Dispossessed follows the life of the main protagonist Shevek, an Anarresti physicist developing what is referred to as the "General Temporal Theory" which is to reconcile the principles of "Sequency" with those of "Simultaneity". Given that Shevek's planet of origin is somewhat behind on both theoretical knowledge as well as technological development and opportunities, he is invited to travel to the planet of Urras in order to complete his research.

Throughout the entire book, the differences of the two main worlds – that of the Anarresti and of the Urrasti nation of A-Io, are juxtaposed on both the social and spatial level, demonstrating negative as well as positive aspects of both imagined worlds and societies. Therefore, the original appendage to the novel's title "An Ambiguous Utopia" becomes relevant in pointing out that either of the imagined societies, each devised as an almost perfect system and as an opposition to the other, can in fact be seen as the utopian world, while the other then assumes the role of its negative counterpart – a dystopia.

The book is structured out of thirteen chapters in which the odd chapters follow Shevek's journey from Anarres to the planet of Urras and his time there, while the even chapters, set in an earlier timeline, follow Shevek's life on his home planet from his childhood to his trip to Urras. The last, thirteenth chapter depicts Shevek's return to his home planet with the help of two additional societies, namely the Terrans [Earthlings] and the Hain, which are said to be the ancestors of both the Urrasti and Anarresti, as well as the aforementioned Terrans [Earthlings]. The fragmented narrative and chapter structure, aside from being a stylistic indicative of the postmodern period in which the work was written, provides the reader with continuous juxtapositions of the two planets, their customs, and beliefs, as well as their overall spatial surroundings. Instead of following the life of Shevek through one continuous linear narrative, the reader is rather constantly transported back and forth through time, learning new aspects of both worlds with each switch of the chapter.

The work of Ursula K. Le Guin has been the topic of numerous literary, philosophical, political, and critical studies, and her work has been analyzed in various compendiums and overviews dealing both with the topic of utopia as well as science fiction. The works I have focused on within my research are Tony Burns' book *Political Theory, Science Fiction, and Utopian Literature: Ursula K. Le Guin and The Dispossessed* (2010) in which he analyses numerous aspects of *The Dispossessed*, correlating it also with both the works of Wells and Zamyatin. Le Guin's work is also discussed in Frederic Jameson's *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (2005) in which a chapter is dedicated specifically to what Jameson' refers to as the process of "world reduction", in *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* (1979) by Darko Suvin, as well as Carl Freedman's *Critical Theory and Science Fiction* (2000) also with a chapter dedicated solely to Le Guin and *The Dispossessed*. Le Guin's own writing was also instrumental in understanding her work and situating her. Two of her essays, namely "A Non-Euclidian View of California as a Cold Place to Be" (1982) published in a collection of her essays titled *Dancing at the Edge of the World* (1989) and "Science Fiction and Mrs. Brown" published in *The Language of the Night* (1979/1989), were most productive.

For the research performed in this dissertation, I have used a 2011 reprint of a an edition by Harper Collins which was originally published in 1994, in the English language, and already without the added subtitle. Aside from the text, the book also contains two illustrations – each depicting one of the two

planets, indicating their major geographic landmarks, as well as the positions of the major cities and nations (for Urras). These illustrations have also been used as a basis for some of the drawings created as part of this chapter

6.1.

Between Modernism and Postmodernism

Superstudio's *12 Ideal Cities* (1971) and Ursula K. Le Guin's *The Dispossessed* (1974) are situated within a changing and complex historical context. Following the period directly after the Second World War, in which most of the focus and energy was spent on rebuilding and reconstructing on both the social and spatial level, the works of the sixties and seventies begin to develop a new rigor and excitement, as well as skepticism for their place and time[1]. Set in a period which Lara Schrijver in *Radical Games: Popping the Bubble of 1960's Architecture* (2019) refers to as the "extended 60s"[2] (Schrijver, 2016, 10) – a decade and a half extending from 1956 to 1972[3] in which, due to numerous societal events, a shift is visible from modernist ideals to what comes to be identified as the period of postmodernism[4] - both Superstudio's *12 Ideal Cities* and Le Guin's *The Dispossessed* tend to resist classification for belonging to their modernist past but rather strive towards their postmodernist future. However, given their ambiguous and changing historical context, both works can, and have been read both with the lens of late modernism- predominantly due to the geometric megastructural spatial forms of Superstudio and a seemingly dialectical approach of Le Guin; as well as that of postmodernism because Superstudio's critique and graphic approach, Le Guin's elaborate characterizations and unreconciled binaries which are present within the narrative, as well as both of their fragmented and plural structures[5]. And while the geographical contexts of the two works differ, with *12 Ideal Cities* being written in the context Florence, Italy, and Le Guin's *The Dispossessed* in the United States, the newly globalized cultural contexts[6] of the two works can be seen as linked in many respects, allowing them to be read and analyzed together.

As the previous two case study chapters, this one is also composed of two main segments: the first one which situates the two works in their historical contexts, this time elaborating on the transition from the modernist period to what is considered the postmodern one, and a second one in which the analysis through scales is performed. In the first part of the chapter, I will reflect on two relevant notions from that specific historical context, namely that of heterotopia and of collage, and discuss their relevance on the structure and thematic

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Cf. Martin, 2010; Harvey 2017

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Schrijver adopts the term "extended 60s" from Arthur Marwick's *The Sixties: Cultural Revolution in Briatin, France, Italy, and the United States* (1998), defining it as the period from 1956 to 1972. As she describes: "1956 saw the collapse of the *Congres Internationale d'Architecture Moderne* (CIAM), the introduction of Pop Art to architecture in the exhibition 'This is Tomorrow', and the preliminary motions towards the founding of the Situationists International, only a year later. 1972 saw the collapse of Situationists International and the demolition of the Pruitt-Igoe building, exemplifying the failure of modernism, and heralding a new era of postmodernism, according to Charles Jencks" (Schrijver, 2016, 10).

3

The Dispossessed (1974), does not officially fall within this timeframe. However, given that Le Guin herself explains that the novel was a reaction to (among other things) the Vietnam War (1955 – 1975), a historical event which heavily influenced the period of the "extended 60s" and the later development of postmodernism it can also be read as part of the same historical period as Superstudio's *12 Ideal Cities*.

4

There is hardly space within the framework of this dissertation to write in detail about the complex and eventful crisis and end of the modern movement and the subsequent transition to postmodernity. Postmodernity, seen here as a radical change in the ways of thinking and

of both works, as well as on the level of Superstudio's graphic representation of the *12 Ideal Cities*, and the narrative and spatial structure of *The Dispossessed*.

The second part of the chapter, as in the previous case studies, is devoted to a detailed analysis and juxtaposition of the social and spatial forms of two works through the method of comparative scales. Given that the works examined in this case study are by far the largest and most complex of the three pairs, they also propose social and spatial forms on the largest number of scales. In addition to the small, medium, and large scale, Le Guin's work also touches upon the extra small scale – where it deals with a very specific and highly utopian object, and on the extra large scale, situating her narrative on two predominant planets, with other planets and systems also at play. And while some of the *12 Ideal Cities* seem to touch upon the extra large scale (i.e. the "Fourth city: Spaceship city"), I interpret this as merely an exaggeration of the large scale which is achieved through positioning the city within an even larger context, with which the city itself is not really engaged. The chapter ends with a reflection on the (im)possibility of utopia within the postmodern context through discussing possible new utopian approaches that the two works propose. It also examines the most relevant critiques the authors pose towards their historical contexts, as well as the most relevant social and spatial forms that they proposed as alternatives.

Heterotopia and Collage

The architecture of the (extended) sixties can be seen as a transitional step between modernism – which was signified by its grand narratives, universal truths, functionalist planning, and an overall top-down, large scale approach to society as well as the built environment[7]; and postmodernism – which, as explained by Reinhold Martin in *Utopia's Ghost: Architecture and Postmodernism, Again* (2010), was marked by "fragmentation, disorientation, historical citation, [and] signification without end" (Martin, 2010, xviii). Postmodernism as a concept is perhaps most succinctly explained by Frederic Jameson in his introductory text to Jean-Francois Lyotard's seminal work *The Postmodern Condition: A Report on Knowledge* (1979). In it, Jameson defines postmodernism as "a radical break, both with a dominant culture and aesthetic" creating a "new social and economic moment (or even system)" which takes on different names including the "media society, the 'society of the spectacle' (Guy Debord), consumer society […], the 'bureaucratic society of controlled consumption' (Henri Lefebvre), or 'postindustrial society' (Daniel Bell)" (Jameson, 1979, vii). The architectural projects created in this period were critically reflecting on modernism and its apparent

perceiving the world, has had a significant effect on approaching and producing art and architecture. Therefore, I have included two short notes on postmodernism that were relevant for this chapter. Firstly, according to many scholars of the twentieth century it was the field of architecture in which signaled the turn from modernist to postmodern thinking. As Reinhold Martin proposes in *Utopia's Ghost: Architecture and Postmodernism, Again* (2010): "Jurgen Habermas was probably the first to connect architectural discourse to the nascent philosophical debates regarding the eclipse of modernism, in a brief evaluation of the 1980 Venice Biennale […]. There, he implies that architecture's new 'historicism' correlates with a more general abandonment of the Enlightenment project for 'the rational organization of everyday social life'. […] Subsequently, many other theorists, including Frederic Jameson, Ihab Hassan, Jean-Francois Lyotard, Terry Eagleton, and Alex Callinicos, made reference to architecture as a signal instance of the postmodern, mainly as evidence of a perceived populist turn, a mixing of messages derived from high and commercial culture, and/or pastiche of historical elements in place of modernist teleology" (Martin, 2010, 2). Secondly, there are some larger conditions and events which are seen as having hinted the turn from modernity to postmodernity namely the student riots in Paris in 1968, and "the demolition of the Pruitt-Igoe, signaling the failure of modernism in architecture" (Schrijver, 2019, 19). The Pruitt-Igoe demolition is perhaps one of the most specific moments in this transition, as it was labeled as "The Death of Modernism" by the postmodern architectural critic Charles Jencks in his book *The Language of Post-Modern Architecture* (1977). In it he stated: "Modern Architecture died in St Louis, Missouri on July 15, 1972 at 3.32 pm (or thereabouts) [a time which he later remarks was fictional] when the infamous Pruitt-Igoe scheme, or rather several of its slab blocks, were given the final coup de grace by dynamite" (Jencks, 1977, in Jencks, 2012, 26).

failures, while still engaging with architecture as a critical tool through which one can, in some respect, have an effect on society in general. As noted by Schrijver in *Radical Games*,

> "The 1960s occupy a unique position: a radical critique of modernism is posed, there is a forceful move towards democratization in the transatlantic world, and the cultural conditions are imbued with a sense of liberation, prosperity and the wonders of technological progress." (Schrijver, 2019, 10)

Examining this transition from modernity to postmodernity, and the subsequent developments in both the architectural as well as the general cultural and political field, David Harvey in *The Condition of Postmodernism* (1990) explains that the "aestheticization of politics through the production of such all-consuming myths (of which Nazism was but one) was the tragic side of the modern project" which inevitably led to its "crashing" end with World War II (Harvey, 2017, 35). However, Harvey notes that what was curious, was that after the war, most of the architectural and urban planning approaches and ideas which were used to rebuild, were in fact those stemming from the modernist movement:

> "…the ideas of CIAM, of Le Corbusier, and Mies van der Rohe, held sway in the struggle to revitalize war-torn or aging cities (reconstruction and urban renewal), to reorganize transport systems, build factories, hospitals, schools, state works of all kinds, and last but not least, to build adequate housing for a potentially restless working class." (Harvey, 2017, 35)

He continues to explain that the modernist methods of "large-scale planning and industrialization of the construction industry" were used in combination with the "exploration of techniques for high-speed transportation and high-density development" (Harvey, 2017, 36) in order to achieve political and economic stabilization, which in the end actually turned out to be quite successful. In other words, the approaches established by the members of CIAM in the Athens Charter in the 1930s were being implemented on a large scale during the 1950s post-war reconstruction, institutionalizing CIAM and its members, and establishing it as the most relevant architectural organization. However, the rigidity of the guidelines installed with the Athens charter which proposed the division of city functions into four main groups – work, living, recreation, and transportation – was proving to be too much for some of the group's younger members. During the tenth CIAM congress which was held in Dubrovnik in 1956, a group of young architects who named themselves Team X, and which included among others Alison and Peter Smithson,

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The differences between a modern and post-modern readings of Le Guin's *The Dispossessed* and references to specific examples can be found in "Postmodern Anarchism in the Novels of Ursula K. Le Guin" (Call, 2007); for Superstudio see Deyong, 2002; Lang, Menking, 2003.

6

Cf. Jameson, 1991;

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Cf. Jameson, 1991; Lyotard, 1983

Aldo van Eyck, Jaap Bakema, Georges Candilis, Shardach Woods, and Giancarlo De Carlo, criticized the rigid approach of the Athens charter, proposing in its stead, as explained by Sarah Deyong in "Memories of the Urban Future: The Rise and Fall of the Megastructure" (2002) "a new urban agenda, emphasizing the need for reintegrating the various functions of the city into a hierarchical 'cluster' of 'associational elements' (house, street, district, and city)" (Deyong, 2002, 25). They addressed their agenda through proposing the new spatial form of the megastructure. However, their critique of the rigidity of the functionalist modernist model through the model of the megastructure ended up being ineffective. The reason for this was that, even though the megastructure through its flexible and interchangeable formal system seemingly provided the possibility of space and enactment to a wider array of events and functions within a city, its system was nevertheless still largely curated by the architects themselves. However, the approach did achieve its goal of widening the scope of functions, forms and events that are addressed and that take place within the context of the modern – or perhaps already postmodern city. As Charles Jencks explains in *The Story of Post-Modernism* (2012), a more contemporary follow up to his seminal 1977 book *Language of Post-Modern Architecture*:

> "After Ronchamp, Chandigarh, Team X and the opening of Modernism to many different avenues, there was no going back to a single International Style or any global ideology. Pluralism, market-driven as it often is, has remained dominant around the world and when not superficially understood one of the few contributors to the post-modern agenda. This philosophy, and in architecture the practice of including difference into a scheme, slowly grew in the 1960s." (Jencks, 2012, 40)

In fact, this inclusion of difference and the pluralism embedded in the projects of postmodernism is exactly what differentiates them conceptually from those of the modern movement. David Harvey states that "modernism (particularly in its later manifestations) did tend to gloss over important disjunctions and details", while postmodernism, on the other hand, "has been particularly important in acknowledging 'the multiple forms of otherness as they emerge from differences in subjectivity, gender and sexuality, race and class, temporal (configurations of sensibility) and spatial geographic locations and dislocations' (Huyssens, 1984, 5)" (Harvey, 1990, 113). The pluralism manifested itself in two different conditions, both of which can be registered on the spatial as well as the social level: one derived from Michel Foucault's notion of "heterotopia" which Jencks identifies as the "heteropolis", and the other in the method of "collage" - although used as an artistic method since the early

twentieth century by the artists and architects of the early modern movement - was re-identified as a spatial and theoretical method by the architectural historian and critic Colin Rowe in his book *Collage City* (1978).

On Heterotopia and Utopia

In his 1967 text titled "Of Other Spaces: Utopias and Heterotopias" [fr. "Des Espace Autres"], French philosopher Michel Foucault proposes that the historical period in which he finds himself at that moment, differs greatly from that of the nineteenth century. Identifying the nineteen sixties as an "epoch of simultaneity", and an "epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed" (Foucault, 1984, 1), he continues to state that in that specific moment the "experience of the world is less that of a long life developing though time than that of a network that connects points and intersects with its own skein"[8] (Foucault, 1984, 1). Discussing the changing Western notion of space within the period from the Middle Ages to his own historical context, he notes that the sixties are a period in which "space takes […] the form of relations among sites" (Foucault, 1984, 2). He continues to explain that the space we inhabit (at least within the context of the sixties, but perhaps still today) is heterogeneous and consists of a "set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another" (Foucault, 1984, 3). As the title of his text suggests, he focuses on two specific groups of sites – utopias and heterotopias - which "have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize[9], or invent the set of relations that they happen to designate, mirror, or reflect" (Foucault, 1984, 3). Foucault defines utopias as "fundamentally unreal spaces", as "sites with no real place", ones which have "a general relation of direct or inverted analogy with the real space of Society" and which "present society itself in a perfected form", or in the case of dystopias, "society turned upside down" (Foucault, 1984, 3). Heterotopias, on the other hand, are defined as "something like counter-sites", an "effectively enacted utopia in which the real sites, all other sites that can be found within the culture, are simultaneously represented, contested, and inverted" (Foucault, 1984, 3), noting also that they "are outside of all places, even though it may be possible to indicate their location in reality" (Foucault, 1984, 4).

Although Foucault differentiates utopia and heterotopia, seeing the former as unreal, and the latter as its possible real-life enactment, I explore how, at that specific point in history, the notion of utopia itself begins to change – transforming itself from a more distant depiction of an ideal space and society, to a more critical yet

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This differing aspect of time which is no longer perceived as linear but through the concept of simultaneity is something that Le Guin addresses strongly in the narrative of *The Dispossessed*.

9

With the notion of the *neutral* or *neutralization*, we can draw here a direct parallel to the already discussed Louis Marin's *Utopics: Spatial Play* (1984) which he identifies as one of the most relevant utopian workings.

grounded depiction of a possible alternative – moving thus on Louis Marin's imagined plausibility scale from the impossible[10], towards the possible –still remaining within the realm of the unrealized, but positioning itself much closer to Foucault's notion of heterotopia. And while by describing six principles of heterotopia, Foucault defines their various types and manifestations, what is more relevant in regard to heterotopia within this chapter, is the notion that all these heterotopias, diverse as they are, can seemingly all simultaneously exist within one larger space – that of the city.

Based on the notion of heterotopia, Charles Jencks[11] identifies another concept parallel to it, namely that of the "heteropolis"(Jencks, 2012, 125) – a newly emerged form which could, I argue, perhaps be seen as a contemporary version of the *metropolis* – its early twentieth century counterpart, or perhaps its predecessor. He describes contemporary cities such as London and Los Angeles, as having grown from "a collection of villages" into a "multi-centered network" (Jencks, 2012, 125). He argues that "much more than ethnic diversity creates the heteropolis", noting that in Los Angeles this diversity also extends to that of numerous "lifestyle clusters and identity areas" such as the different "economic sectors, the various ecologies including the mountains and beach", as well as various "steady employers such as the military-industrial complex" (Jencks, 2012, 125).

And while Jencks locates heterotopia as a formative element of the postmodern city – the heteropolis – which he sees as structured out of numerous social and spatial heterotopian forms, Harvey in *The Condition of Postmodernity* (1990) acknowledges its existence in literature as well. Harvey proposes that Foucault's concept of heterotopia is "a perfectly appropriate image to capture what [postmodernist] fiction is trying to achieve". He also notes that what Foucault means with the notion of heterotopia is 'the coexistence in 'an impossible space' of a 'large number of fragmentary possible worlds', or more simply, incommensurable spaces that are juxtaposed or superimposed upon each other" (Harvey, 2017, 48).

Given that this plural and heterogeneous condition is prevalent on both the social and spatial level in this historical period, and that it permeates both architecture and literature, it is only expected that the utopian projects of the time – both architectural and literary – are structured out of numerous, often incongruous worlds, cities, and places. This is evident in both Superstudio's *12 Ideal Cities*, as well as Le Guin's *The Dispossessed*, both in the structure of their utopian worlds as a whole, as well as in some specific aspects of their narratives. We can even find some of the heterotopian examples which Foucault identifies in his text as spaces described within the

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The "plausibility scale" itself was not a construct proposed by Marin, but is rather my own summation of his analysis and proposal which was discussed in more detail in the second chapter of this dissertation.

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In his text, Jencks paraphrases Foucault's notion of heterotopia as referring "to those powerfully growing city fragments that offered an alternative to the dominant paradigm" (Jencks, 2012, 119). He also refers to the work of David Grahame Shane, namely his book *Recombinant Urbanism, Conceptual Modeling in Architecture, Urban Design, and City Theory* (2005), noting that "in his collection of post-modern models, [he] extends the idea of heterotopic places to all sorts of new organs and organelles – to theme parks and megamalls, to enclaves and mixed-use skyscrapers – to just about any self-organizing fragment that emerges within the dominant city body. In his model a university campus or Euro Disney might be top-down heterotopias, while the Walled City of Kowloon in Hong Kong, or the hippy commune Christiania in Copenhagen, would be self-organising ones" (Jencks, 2012, 19).

two utopian texts: Superstudio's "Tenth City: The City of Order" can be read as what Foucault describes within his first heterotopian principle, namely the heterotopia of deviation. However, in Superstudio's example, the city itself is not a place in which the deviants are placed, but one from which they are systematically displaced. By visiting the town hall, they one by one become replaced by their better-behaved robotic copies:

> "When the citizen returns home, he is much changed: precise, loyal to the regulations, calm, always smiling, he does his duty conscientiously. In 45 years nearly all the citizens have visited the town hall and so now they are nearly all model citizens." (Superstudio, 1972, 740)

Another example is that of Foucault's fifth principle in which "heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable" (Foucault, 1984, 7). This specific heterotopia can be seen in Le Guin's Port of Anarres which plays the role of both a physical and conceptual connection between the two planets:

> "Looked at from one side, the wall enclosed a barren sixty-acre field called the Port of Anarres. […] The wall shut in not only the landing field but also the ships that came down out of space, and the men that came on the ships, and the worlds they came from, and the rest of the universe. It enclosed the universe, leaving Anarres outside, free. Looked at the other side, the wall enclosed Anarres: the whole planet was inside it, a great prison camp, cut off from other worlds and other men, in quarantine." (Le Guin, 1994, 1-2)

As Foucault describes it, this specific heterotopia is one which "hide[s] curious exclusions" – noting that "everyone can enter into the heterotopic sites, but in fact that is only an illusion – we think we enter where we are, by the very fact that we enter, excluded" (Foucault, 1984, 8). This specific exclusion is clearly visible in the narrative when Shevek, the protagonist, decides to travel from his home planet of Anarres to the planet of Urras. A process which begins at the Port of Anarres, the only location from which one can travel inter-terrestrially, and which simultaneously excludes Shevek from his fellow Anarresti – being seen as a dissident, as well as from the Urrasti – although seemingly a guest, being continuously seen as an inferior alien.

There are certainly many more examples of heterotopias in both works, many of which I will address in the second part of this chapter when analysing each scale in more detail. But it is worth noting that while heterotopia as a concept and as a space can be

found within the segments of the works, as well as in the pluralistic manner in which they are constructed, heterotopia itself as a form is also strongly related with the concept of utopia in this specific historical period. If we examine Foucault's sixth heterotopian principle we see that heterotopias "have a function in relation to all the space that remains" and that "this function unfolds between two extreme poles" (Foucault, 1984, 8). He describes these two poles as, on the one hand, the heterotopias of illusion whose "role is to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory". As its counter he proposes the heterotopias of compensation whose "role is to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled" (Foucault, 1984, 8). This principle brings the concept of heterotopia extremely close if not equivalent to the concept of utopia as I have defined it within the framework of this dissertation, both in its illusory and its compensational form. Each of these heterotopian spaces that Foucault describes retains a strong critical connection to the context from which it emerges and in which it situates itself in, proposing an alternative which in both cases unmasks the reality for what it truly is.

But it is also the location of both utopia and heterotopia, and the types of spaces within cities that they describe, which brings the two concepts closer together, depicting them both as critical methods of reflecting on the present, rather than one proposing unreachable ideal alternatives. Reinhold Martin, referring to the concept of the utopian island[12] and its simultaneous including and excluding qualities, notes that "Utopia is not [anymore] a representation of an ideal city", but rather "a topos, in the sense of a very specific thought that circulates and is transformed discursively in biopolitical networks" (Martin, 2010, 20). He continues to explain that utopian thinking "depends on certain material conditions in the present, of which architecture forms a part" and due to that "has been integrated into the productive machinery of capital as a regulating norm that divides inside from outside by absorbing the Utopian 'nowhere' into the banalities of everyday life, typified by the gated community" (Martin, 2010, 20-21). Consequently, the form of the island is not anymore only utopian, but that it is also "a basic unit of the postmodern city" seen not only as the "gated communities but also self-contained shopping malls, manicured corporate campuses, weather-sealed atriums, barricaded office buildings, golf courses, and space-ship like towers" (Martin, 2010, 21) – all of which can be considered heterotopias by Foucault's standards. He concludes that "the slums, the prisons, and refugee camps in which vast populations actually live stand to these dreamworlds as one mirror reflecting another, rather

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Martin also notes that, as explained through the works of Frederic Jameson, that the concept of the utopian island has at that point already been "sublimated into a range of literary figures: moon, Mars, spaceship, colonial outpost, and so on" (Martin, 2010, 21)

than in a dialectical opposition" (Martin, 2010, 21).

It is through the notion of the mirror[13], that we are now able to define more precisely both the position and the function of utopia within the postmodern condition, and the way in which the works analyzed within this chapter position themselves toward their contexts. While in previous historical periods and utopian works which I examined within this dissertation, the role of utopia was to propose an (ideal) alternative to its historical condition, which was usually done through proposing new social and spatial forms which differed from those of the author's contexts, the new postmodern utopia in its mirror-like function proposes quite different social and spatial forms. Instead of providing novelty, it rather collects what is already there, producing a different relation of the same (or similar) building blocks, giving them new meaning through a different set of interrelations – or in other words – collaging them.

On Collage and Utopia

While the concept of heterotopia provided a way to explain the multiplicity of worlds which both analyzed works propose, situating their approach in the historical context of the sixties and seventies, the concept of collage allows us to examine how these different worlds correlate and how meaning is extracted from them. The concept of collage works to intersect and correlate various parts, giving them thus new meaning by repositioning them within a relational network. This relation to meaning is important in the context of postmodernism because, as David Harvey notes through referring to the work of French philosopher Jean-François Lyotard, "the rise of postmodern thought [is] in the heart of what [Lyotard] sees as a dramatic social and political transition in the languages of communication in advanced capitalist societies" (Harvey, 2017, 49). He continues to explain that:

> "Whereas modernists had presupposed that there was a tight and identifiable relationship between what was being said (the signified or 'message') and how it was being said (the signifier or 'medium'), poststructuralists thinking sees these as a 'continually breaking apart and re-attaching in new combinations'." (Harvey, 2017, 49)

Referring further to the work of deconstructionists, developed by the French philosopher Jacques Derrida, stating that deconstruction itself is "less a philosophical position than a way of thinking about and 'reading' texts" he explains that, within this context, "cultural life is then viewed as a series of texts intersecting with other texts, producing more texts" (Harvey, 2017, 49). Derrida thus considers "collage/montage as the primary form of postmodern discourse"

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Foucault also refers to the concept of the mirror in his text: "I believe that between utopias and these quite other sites, these heterotopias, there might be a sort of mixed, joint experience, which would be the mirror. The mirror is, after all, a utopia, since it is a placeless place. […]. But it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy. […] The mirror functions as a heterotopia in this respect: it makes this place that I occupy at the moment when I look at myself in the glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there." (Foucault, 1984, 4)

(Harvey, 2017, 51) given that it allows for this continuous intersection through which new and different meanings are formed. As I have already discussed in the third chapter of this dissertation, collage has already appeared as a relevant method in the early modernist period where it was used either as a tool to better understand the complex and fragmented world within which both the artists and the architects were working, or as a method of questioning the notion of authorship in the emerging era of mass media and technological reproduction. Within the postmodern period however, the use of collage changes slightly. As Harvey explains, it is used as a way to "break (deconstruct) the power of each author to impose meanings or offer a continuous narrative" (Harvey, 2017, 51). He continues to explain by citing Derrida that "each sited element […] 'breaks the continuity or the linearity of the discourse and leads necessarily to a double reading: that of the fragment perceived in relation to its text of origin; [and] that of the fragment as incorporated into a new whole, a different totality'" (Harvey, 2017, 51). Much like the notion of heterotopia, the method of collage serves the purpose of creating and recreating correlations and relational networks of meanings between words, buildings, spaces.

And while Harvey, by referencing Lyotard and Derrida, refers to the philosophical notions of the concept of collage, the concept also finds its way to the architectural discourse, most notably through Colin Rowe's 1978 book *Collage City*. Similarly to Derrida, Rowe defines collage as a process in which "objects and episodes are obtrusively imported and, while they retain the overtones of their source and origin, they gain also a wholly new impact from their changed context" (Rowe, 2019, 140). He also sees it as a method which "necessarily operates unexpectedly" and one "of paying attention to the left-overs of the world, of preserving their integrity and equipping them with dignity, of compounding matter of factness and cerebrality, as a convention and a breach of convention" (Rowe, 2019, 142). Similar to Jencks, Rowe also situates the notion of collage within the spatial locus of the postmodern city. The "Collage City" for Rowe is a space which allows for the simultaneous existence of various contradictory conditions. Firstly, those of utopia and tradition, where utopia signifies both the modernist city the idea of a future, and tradition the historical city and the idea of the past. Secondly, the notions of the exhibit and the scaffold, seen as aspects of what he describes as "the city as a museum" in which the city is "a positive concert of culture and educational purpose" or "a benevolent source of random but carefully selected information" (Rowe, 2019, 126). It can also be explained as the relationship between what French anthropologist Claude Lévi-Strauss describes as a "balance between structure and event, necessity and contingency,

the internal and the external" which are "constantly threatened by forces which act in one direction or the other according to fluctuation in fashion, style, and general social conditions" (Lévi-Strauss, 1966, 30 in Rowe, 2019, 136). But what is perhaps most relevant in the context of this dissertation, is what the *Collage City* provides in regard to the ways in which it deals with integrating the utopian, at least in its segments, within reality. In the final paragraph of his book, he states:

> "Habitually utopia[14] […] has been conceived of as *axis mundi* or as *axis istoriae*; but, if in this way it has operated like all totemic, traditionalist and uncriticized aggregations of ideas, if its existence has been poetically necessary and politically deplorable, then this is only to assert the idea that a collage technique, by accommodating a whole range of *axes mundi* […] might be a means of permitting us the enjoyment of utopian poetics without our being obliged to suffer the embarrassment of utopian politics. Which is to say, because collage is a method deriving its virtue from its irony, because it seems to be a technique for using thing and simultaneously disbelieving in them, it is also a strategy which can allow utopia to be dealt with as image, to be dealt with in *fragments* without having to accept it *in toto*, which is further to suggest that collage could even be a strategy which , by supporting the utopian illusion of changelessness and finality, might even fuel a reality of change, motion, action and history." (Rowe, 2019, 149)

Collage is also both evident in the two works examined in this chapter: in the topics in which they address, the ways the narratives are structured, and also in their representation. Both *12 Ideal Cities* and *The Dispossessed* propose a collection of different worlds or cities within their narratives which, if proposed only in isolation, would not have had the same critical effect as they achieve when collaged together with others in the narratives. Le Guin's Anarres – an anarchist society living on a barren moon planet – would not have produced the same effect had it not been structured in the narrative together with the capitalist nation of A-Io on its mother planet of Urras, and vice versa. It is precisely this association of the two worlds which, in Le Guin's case, creates the ambiguity asking which of these two worlds (or perhaps neither) can actually be considered as utopian and to whom. These fragments that Rowe refers to – specific aspects of both of Le Guin's societies –are utopian and qualify the work itself, in its total composition, as an example of a new, postmodern form of utopian literature. The same is true for the *12 Ideal Cities*: if Superstudio had envisioned but one of the cities, the critical juxtaposition which is possible due to their multiplicity, and which

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Rowe defines utopia, among other things, as having traditionally been seen as "a mandala, a device for concentrating and protecting ideas" (Rowe, 2019, 146).

allows us to recognize each city as a reflection of a specific fragment of the "real world", would not have been possible.

Regarding both their physical structure and representation, as well as what they propose, both works are strongly based on the method of collage. *12 Ideal Cities* are represented with a combination of text, axonometric drawings, and photomontages which were created through the use of cut-outs form popular magazines and advertisements. Each of the three methods of representation, focusing on depicting a specific aspect of the work, are brought to a collage-like relational condition. The twelve cities, seen as a group, provide the reader with a more complex insight into the authors' historical context, developing with it a more layered and multifocal critique. Le Guin, on the other hand, deconstructs the linearity of her narrative, dividing the chapters into two groups – one following the life of the protagonist Shevek up until his trip to the planet of Urras, and the other following the visit itself. The narrative thus continuously moves both spatially and temporally, jumping each chapter from Shevek's youth on Anarres to his much later visit to Urras. The presence of both planets, as well as the existence of other more distant ones, also continuously repositions the reader, providing new meanings and understandings which are triggered by the evolving dialogue between the worlds.

In the introductory part of this chapter, I have identified the concepts of heterotopia and collage as two most relevant ones from the historical and theoretical contexts in which Le Guin's *The Dispossessed* and Superstudio's *12 Ideal Cities* were created. Foucault's concept of heterotopia, together with Jencks's elaboration of the same notion into the spatial form of the heteropolis was relevant in explaining that the authors propose multiple cities and worlds within their works as a response to the plurality and fragmentation of their contexts, the changed perception of the world which no longer requires grand narratives, as well as the changes in cities themselves which become much more diverse and complex. It also explained how through this fragmented and pluralistic approach in which they propose not just one, but many different utopian narratives, they were able to critically reflect on various topics of their historical contexts. The concept of collage, on the other hand, was helpful in explaining how the multiple narratives of the works operate together, providing a layered and multifaceted critique towards their historical contexts, without the need of directly referring to them as was the case within the previous examined case studies. Because collage as a method allows the authors to reconfigure various aspects of their historical context which provided them with new meaning, the utopian social and spatial forms which will be examined in the second

half of this chapter through the comparative scales, can be seen as mirrors of those from the author's historical contexts. It is important to note, however, that I will not be focusing on the two concepts of heterotopia and collage within the analysis itself, as they are more relevant in the author's overall approach and contextualization, and not in the ways in which they imagine their utopian social and spatial forms.

6.2.

Comparative Scales

The works analyzed in this chapter propose social and spatial forms on a total of five scales – the small, medium, and large, with the addition of both extra small dealing with a specific utopian object in *The Dispossessed*; and the extra-large scale which reflects on the (inter) planetary scale of *The Dispossessed*. However, it is worth noting that due to the complexity and breadth of both works, especially that of Le Guin, it has been impossible to analyze and reflect upon all the social and spatial forms that have been imagined through the works. Therefore, I have instead focused on discussing only those which build up the utopian critique, while not directly addressing those social and spatial forms which were used only to support the narratives. The same approach has been employed for the visual part of my analysis, choosing to depict only the spatial forms which are of the utmost importance in visualizing the utopian worlds. It is also worth noting, that while it would seem logical to begin the analysis with the smallest scale – in this case the extra small, I have instead opted to first address the three main scales and return to the two "extra" ones afterwards. The reason for this, especially with regard to the extra small scale, is that not enough context has yet been provided into the works for the reader, to be able to situate the analysis of the extra small scale within the utopian narratives, as well as the fact that with situating after the three predominant scales, the structure of this chapter remains the same as the preceding two. Therefore, as with the previous two chapter, we begin by examining the social and spatial forms of the small scale.

Before beginning with the analysis, there is a specific aspect of these utopian works that I must address, which will allow for better understanding of what the works are trying to achieve and of the manner in which they deliver their critique. It regards the changed relationship these two works have with their historical contexts that show how they develop their narratives, which, as I will demonstrate, has also to do with the topics they address, as well as the social and spatial forms and propose. All four works which have been analyzed in the previous two chapters have what could be called a binary relationship with their contexts. Continuously referring (more or less directly) to forms of their historical contexts, the authors

proposed social and spatial forms which critiqued the historical ones by posing as their opposites, or at least as their alternatives. In many cases, the authors imagined and depicted completely new forms, which have not (to a certain degree) previously existed in the real world. The works of this chapter, however, do not have this obvious binary relationship with their present. The texts and images provide no direct opposition to the "real world" in the narratives, only the depictions of various utopian social and spatial forms which have been structured through mirroring, dissecting, reducing, assembling, and reassembling the already existent historical forms. This process, which Frederic Jameson refers to as "world reduction" and to which I will return to in the large scale section of this chapter, given that it relates mostly to the societal and city scale of the works, is one which Jameson attributes specifically to Le Guin (although it can also be seen in the work of Superstudio, albeit to a lesser degree). It has allowed the authors to pose utopian critique through the contextual forms themselves, without having to invent a multitude of completely new social and spatial forms. And while both works arguably do add a bit of their own science-fiction / utopian "magic sauce" in the mix, all the social and spatial forms which structure the two multi-worlds, are actually versions – or rather *mirrors* – of our historical ones. Therefore, as will be evident in the analysis of these two works, the analytical structure which was established in the previous two chapters proves somewhat difficult, especially in regard to the visual comparison which will in this case, for the majority of scales, lack drawings of the contextual spatial forms. However, as I will reflect on in the conclusion of this chapter, this omission of a spelled-out correlation or reference to the historical context, does not in any way lessen the critical potential or power of these two works. On the contrary, by employing within their utopian narratives the actual social and spatial forms they are critiquing, collaging them into different sets of correlations and thus providing different readings, the critique they provide is that much stronger and more precise.

Small Scale - Life Without Objects[15]

The rapid development of the consumer society, in combination with the abandonment of grand narratives and with it the modern movement, which was brought on among other things, as a disillusionment after through the atrocities of the Second World War, has had a significant effect on both the individual and their environment. With mass production – seen as a hallmark of the previously examined period of (early) modernism – moving towards mass individualization, the human subject and their environment become saturated with consumer goods, the consumption of which fragments both their experience of the self and that of their daily

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Superstudio: Life Without Objects is the title of the exhibition catalogue published in conjunction with the exhibition under the same name which was held in 2003 at the Design Museum in London.

lives. As Frederic Jameson states in his text "Postmodernism, or The Cultural Logic of Late Capitalism" (1984), "concepts such as anxiety and alienation" – which described the individual of the modern period – "are no longer appropriate in the world of the postmodern" (Jameson, 1984, 63). Taking as an exemplar works of art of the time such as those of Andy Warhol, he proposes that the "shift in dynamics of cultural pathology [of that period] can be characterized as one in which the alienation of the subject is displaced by the fragmentation of the subject" (Jameson, 1984, 63). This fragmentation of the subject, seen as a result of, among other things, the capitalist mode of production and consumption, leads to two different approaches in the examined works. Superstudio address the small spatial scale through two dominant methods: in one the interior spaces are all but empty with the architecture itself tending to all the inhabitant's needs, most commonly through the use of sophisticated technology; and the other in which aesthetic perception and novelty are the driving forces not only for the design of the interiors, but for the city as a whole. Le Guin, on the other hand, creates two societies whose predominant difference is based on a similar dichotomous relationship to commodities: on the one hand we have the Urrasti "propertarians" – a slightly modified version of the society of Le Guin's (and our own) historical context, whose interiors as well as the inner driving forces of the individuals could be related to the second aforementioned approach of Superstudio. On the other hand, she depicts the anarchist Anarresti which pride themselves as a society with no personal possessions – a condition which she radicalizes to the extent that it encompasses even their language and their familial relationships – which can be compared to Superstudio's ascetic cells and their inhabitants. However, as it will be seen from the analysis, both approaches critically reflect on the condition of the postmodern individual and address the relationship between the human subject and the commodities that increasingly surround and define them.

The Ascetic Cells

The topic of consumerism and consumer goods is addressed in many of Superstudio's projects, critically reflecting on how these objects of everyday use, instead of liberating end up controlling the human subject. In a lecture transcript of Adolfo Natalini – one of the group's founding members – published in the catalogue of the 2003 exhibition of the group's work titled *Superstudio: A Life Without Objects*, he states that one of the main objectives of the group and their work is eliminating three things: the object, the city, and work. And while I will return to the topic of eliminating the city and work in the large scale section of this chapter, I see the elimination of the object as perhaps one of the most important intentions as well as

methods through which they address the small scale of their *12 Ideal Cities* project, both on the level of social and spatial forms. Natalini states in the aforementioned lecture that "by the destruction of objects" they refer to the "destruction of their attributes of 'status' and the connotations imposed by power, so that we live with objects (reduced to the condition of neutral and disposable elements) and not for objects" (Natalini, 2003, 166). However, this destruction of the object plays out in the *12 Ideal Cities* narratives – much in the way of all other critical reflections they instill within the project – through overemphasizing the importance of the objects proposed to the point where they play the role of sustaining the life of the cities' inhabitants. Throughout the majority of their *12 Ideal Cities* the group addresses the oversaturation with commodities and their influence on the human subject through completely removing any objects of daily use from the environment[16]. Ross K. Elfline in his text "Discotheques, Magazines and Plexiglass: Superstudio and the Architecture of Mass Culture" (2011) quotes a 1971 statement by Superstudio in which they state that:

> "It became clear that to continue drawing furniture, objects and other similar household decorations was not the solution to the problems of living in houses and neither was it the solution to the problems of life itself… It also became clear that no beautification or cosmetics were sufficient to remedy the ravages of time, the errors of man and the bestialities of architecture." (Superstudio, 1971, in Elfline, 2011, 64)

However, there are differences in how this removal of objects is made manifest in the *12 Ideal Cities*. I have defined four different approaches Superstudio uses when addressing the individual, their habitat, and the objects they are surrounded with: (1)the cell, being the most prevalent approach, and perhaps the most indicative of the overall approach regarding objects and their effect on the individual[17]; (2) the house, in which the interior space has more of a resemblance with a traditional home, albeit with some major dystopian interventions[18]; (3) cities with no houses, or rather with no individual habitats[19]; and (4) one city in which the individual unit is not of particular relevance in relation to the entire city, namely the "Tenth" city. Together with proposing (or omitting) utopian spatial forms for the small scale, all four groups of cities also propose differing social forms to accompany them, with the role, purpose, and position of the inhabitants changing within each spatial approach. And while I will discuss the first two groups within this section of the chapter, the last two groups, given that they neither propose spatial forms on the small scale, nor do they address the people living with the cities at the level of the individual, will be discussed in the medium and large

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It can be argued though, as I will explain in the large scale section of this analysis that the objects very much return on the scale of the cities themselves.

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This approach can be seen in cities ranging from the "First" to the "Fifth" and then again in the "Eighth" and the "Twelfth"

18

Visible in the "Seventh" and "Eleventh" city

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For which the "Sixth" and "Ninth" cities are examples of

scale sections of this chapter.

In the first group the individual habitats sustain the lives of their humans through means of technology. The cells are equipped with computer systems, located either in the ceilings, the walls, furniture, or the humans themselves, supporting their every need, but also controlling their actions. The cell of the "First City" is, among various technological features hidden within its walls, equipped with a seat which is "capable of molding perfectly to the human body, even enclosing it completely", while having "incorporated in [it] an apparatus for satisfying all physiological needs" (Superstudio, 1972, 737). In the "Third City", where the inhabitants are reduced only to brains, with their bodies having rotted from contamination, the cells – this time imagined on an even smaller scale – are depicted as:

> "10 in. cubic containers, made of a special transparent polymer with indefinite stability. The inside of every cube is a spherical cavity filled with liquid which supports a brain. In the thickness of the cell walls are the pipes through which the liquid is renewed. Systems of electrodes inserted in various points of the cerebral mass enable the brains to communicate directly." (Superstudio, 1972, 738)

In the "Fourth City" the inhabitants, this time described as the crew of a spaceship endlessly floating through space, "sleep from birth

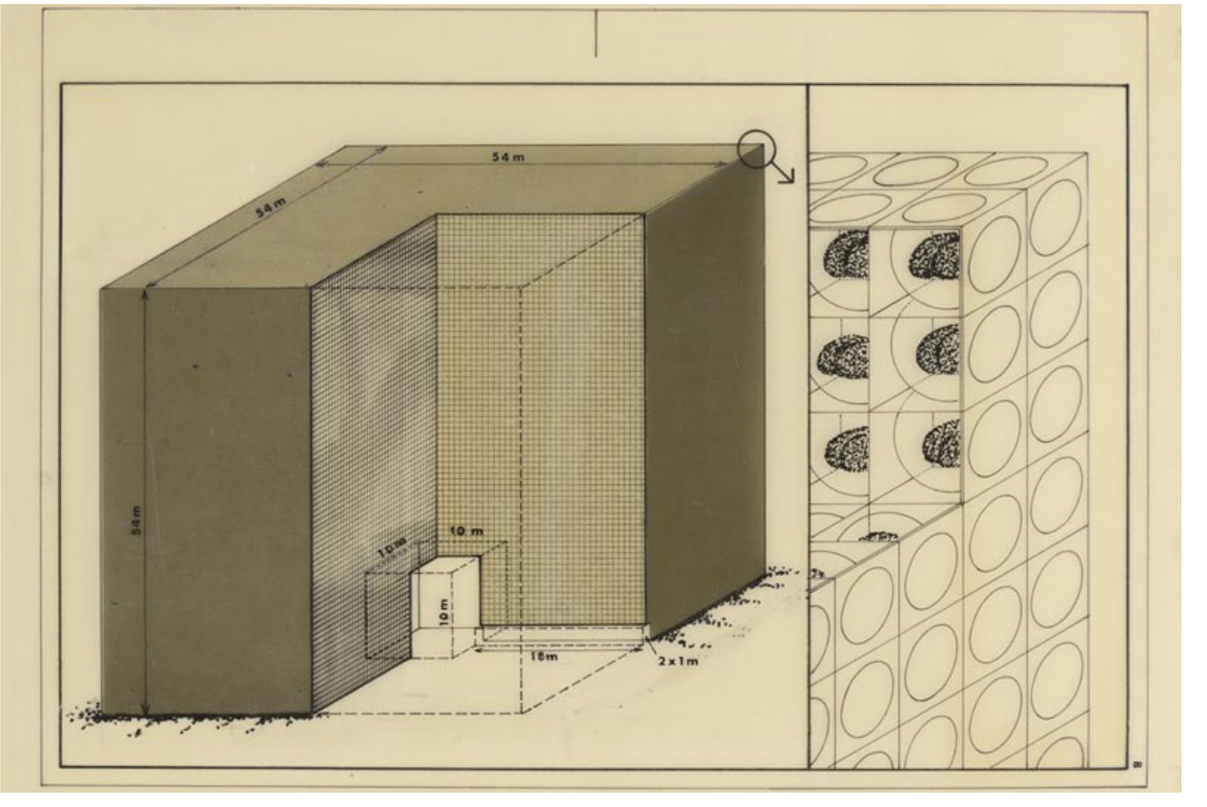

Fig.6.1. Superstudio, "Third City: New York of Brains", axonometric view and detail, 12 Ideal Cities (1971)

to death, enclosed in their cabins and enveloped in the cables and pipelines which regulate their existence" (Superstudio, 1972, 738). In the "Fifth City" the immobile bodies of the inhabitants are stored and supported within a sarcophagi, while their sensory organs are placed within floating hemispheres which "continually crowd the air and are suspended over the city" (Superstudio, 1972, 738).

Aside from affording life support to their inhabitants, a lot of the cells also regulate both their births and their deaths. The chair located in the cell of the "First City" can create as well as support the unborn life through assembling raw materials collected from a male and female inhabitant, and incubating the fetus to its birth, a method similar to that applied in the "Fourth City". The cell of the "Second City" is equipped with an "automatic obstetrician which applied to the abdomen of the future mother, extracts the fetus painlessly" (Superstudio, 1972, 737), transporting it to a solitary cell located at the top level of the city where the child develops – alone – until its fourth year. As for death, it is initiated within the "First City", through the ceiling of the cell which contains a panel that "descends with a force of two thousand tons until it reaches the floor", killing its inhabitant if they "indulge in absurd thoughts of rebellion against the perfect eternal life granted to him" (Superstudio, 1972, 737). A system of control, while perhaps not as deadly, is also implanted into the brains of citizens of the "Eight City" directly after their birth. The implanted device, referred to as the "co-ordinator" is described to "transmit orders through brain impulses to one or more inhabitants living on the level beneath the one on which its owner lives" (Superstudio, 1972, 740), supporting thus a pyramidal power structure perpetuated by the city itself.

In the "Twelfth City", instead of being conditioned and sustained through technology built within their cells, the citizens are rather controlled through the "spirit of the city" whose "moral norms" and "codes of behavior" (Superstudio, 1972, 742) are written within a book which hangs around their necks. The housing rows of "identical houses with a central corridor and rooms to the left and right" (Superstudio, 1972, 742) divide the city in two parts, one which is lit, and one which is dark. The two parts of the city both represent and enable the use of the two different parts of the book: "the left-hand pages (ethics) can be read only by the outside light, and the right-hand page (behavior) inly in the dark, with infra-red light" (Superstudio, 1972, 742). As explained, the citizens are free to live in whichever part of the city they wish, with the house itself, equipped with offices and shops on the ground floor, performing the role of a transitional space between the light and the dark. All living units within the city are perfectly identical and have been drawn in

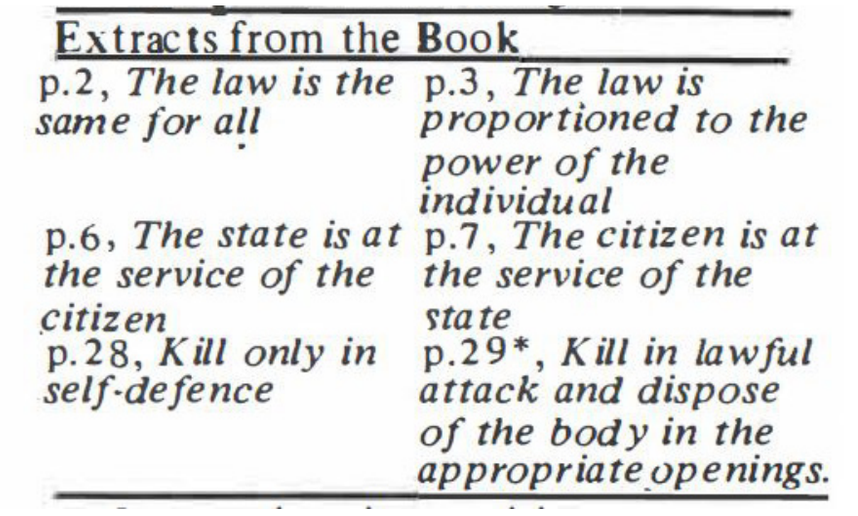

Fig.6.2. Superstudio, "Twelfth City: City of the Book", Textual extract describing the behaviours and morals of the citizens, 12 Ideal Cities (1971)

the axonometric sections created by the group without any interior furnishings. But in this case, they also haven't been described as being interwoven with a technological layer sustaining and controlling the inhabitants. Instead, the lives of the inhabitants are guided by societal norms and pressures which are made manifest through the book hanging directly around their necks. The city does, however, offer a choice in this case. Physically separating one's morals from one's behavior, each citizen is free to choose whether to live their lives in the darkness based on "behavioral tendencies in Western cultures freed from those moralistic overtones that had before prevented their free development", or both literally and figuratively in the light based on the ethics of Christianity combined with "legislative and constitutional principles" (Superstudio, 1972, 742).

In the first group of small scale spaces the importance of objects – which have seemingly been removed from the environment but instead end up being the environment itself– is elevated to the level of fully controlling the life and death of the individuals within the cities. Unlike the control and power afforded to the objects referred to by Superstudio which are based in their historical context – one which is metaphorical –the objects in the ideal cities take on the form of the individual cell itself They are envisioned as perfect machines which have literally taken over all control from the humans inhabiting it, making them fully and thoroughly dependent. The inhabitants seemingly cease to have any individual function or purpose but to perpetuate the city through merely existing, as without them the cities would just be empty structures. However, the critique directed at the level of control that objects of everyday use that we surround ourselves with have on us, especially within a context of rapidly developing technology is clear and evident. The result of this removal of the multitude of objects and their replacement with a small scale

spatial system which takes on their function and assumes on itself their controlling power over the individual, results in an individual which is no longer fragmented as the one of its historical context, but rather seemingly fully liberated both from work, social activities, and sometimes even from their own life functions. Peter Lang in his text "Space, Time and Superstudio: Multi-media and narrative in experimental architecture and design" (2016), finds that Superstudio breaks humanity "down to a set of optimized functions" for which they have created "idealized model environments that attempt to treat or resolve these identified needs, no matter how perversely" (Lang, 2016, 91). And while his position identifies the inhabitants as the base around which the design is implemented, a more persuasive critique is achieved when the space and the inhabitant are observed as a symbiosis, where one cannot exist without the other – in a literal sense from the perspective of the inhabitant, and in a metaphorical one from the perspective of the spaces themselves.

A similar ascetic approach, as already noted, is also visible in Le Guin's depiction of the Anarresti interiors. But while the people of Anarres are not being supported and controlled by the technology in their rooms, technology does exercise a significant amount of control on their lives. The entire Anarresti world is supported and controlled by computers which coordinate "the administration of things, the division of labour, and the distribution of goods" (Le Guin, 2011, 96). They also administer names to all new-born Anarresti, making sure that no single name is ever repeated. However, aside from the computers, the citizens of the planet are also, similarly to the inhabitants of the "Twelfth City", controlled by the rules and morals of their society. Described as anarchist settlers who has given up personal possession on both the physical and ideological level, they live and work collectively, switching locations and tasks according to the greater needs of their entire society.

The spaces that the Anarresti inhabit usually contain only necessary objects. Almost the entire population lives in dormitories, most often in communal rooms with several beds, taking up a smaller room – referred to as a "single" or a "double", only when "undertaking partnership" (Le Guin, 2011, 110). As described by the protagonist Shevek, "aside from sexual pairing there was no reason for not sleeping in a dormitory. You could choose a small one or a large one, and if you didn't like your roommates, you could move to another dormitory" (Le Guin, 2011, 110). In case a dormitory in one of the cities didn't have enough private rooms for couples, the couple would build one themselves "on to the end of a domicile" which often resulted in "long, low, straggling buildings" which have been "created room by room" and often referred to as "partners'

truck trains" (Le Guin, 2011, 110). The reason for most of the population living in shared spaces is described as both ideological and pragmatic. On the one hand, given that the society of Anarres knows no private possessions, this is also extended to the concept of privacy, explaining that beyond sexual privacy which was "freely available and socially expected" (Le Guin, 2011, 110), and the privacy that one could choose to have in the public baths, "privacy was not functional" (Le Guin, 2011, 110). On the other hand, the planet of Anarres, being a desert planet with scarce resources, "would not support the building, maintenance, heating, lighting of individual houses and apartments" (Le Guin, 2011, 110). The only exception to this was given if a person's "nature was genuinely unsociable" which required them to "get away from society and look after himself" (Le Guin, 2011, 110). In those cases, people were allowed to build and support their own houses in a place of their choosing. As explained, "there were a good many solitaries and hermits on the fringes of the older Anarresti communities, pretending that they were not members of a social species[20]" (Le Guin, 2011, 111).

It is therefore curious that the main protagonist of *The Dispossessed*, the physicist Shevek, is one of the rare Anarresti characters in the narrative that, for most of his adult life, inhabits a single room, even in moments when he is without a partner. In the segments of the narrative which take place on Anarres, he first begins to inhabit a single room when starting his research at the Central Institute of Abbenay – the planet's capital. He is assigned to Room 46 which he describes as "a small single, empty, dimly illuminated by the light of the corridor" (Le Guin, 2011, 102). The room is equipped with "two chairs, a desk, a well-used side rule, a few books, and, folded neatly on the bed platform, a hand-woven orange blanket" (Le Guin, 2011, 102). After coupling with his partner Takver, the two move into a double room in which they remain until Shevek's trip to Urras. At one point in the narrative they have a child which then also lives in the room with them. Similarly to the "single" room Shevek inhabits alone, the "double" one he lives in with Takver, and later also their daughter Sadik, is intended only for sleeping, and sometimes for Shevek's work. It doesn't include its own sanitary facilities nor a kitchen, given that both functions are shared with multiple other inhabitants of the dormitory building. However, both Shevek and Takver bring an object of their own to the joint room – Shevek the orange blanket, and Takver what she calls "Occupations of Uninhabited Space". Described as "complex concentric shapes made of wire, which moved and changed slowly and inwardly when suspended from the ceiling" (Le Guin, 2011, 182), they were made by Takver herself. The "Occupations" are perhaps the most curious object within the narrative because it is the only one whose function

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The narrative also describes a special group of individuals referred to as "nuchnibi" who live on the outskirts of Anarresti society, hopping from city to city, but not only because they do not want to live with others, but also because they refuse to work and therefore take part in maintaining their society.

is purely aesthetic, and it is also an object which the couple keeps for themselves – an action which is not common within the property-less Anarresti society.

The Beautiful Houses

Unlike the first group of small scale spaces in which the interiors were reduced to a bare minimum, often as a result of a specific societal method of control, in the second group spaces the inhabitants are rather controlled by the multitude of consumer goods located in their surroundings, by creating a continuous impetus to either possess more or possess better than those around you. This condition, which is visible in both the *12 Ideal Cities* and *The Dispossessed*, can be seen as a direct parallel with the authors' historical contexts of a developed capitalist society, and as a critical reflection to the dependence we have towards our objects and possessions.

Superstudio's "Eleventh City" is the only one of the twelve cities in which the interior of the house is more elaborate, with the narrative containing the descriptions of the colors, materiality, and layout of the interior furnishings and finishings. All houses within the city are situated on an identical plot of six by six meters, occupying a ground surface of five by five meters. And while the ground surface area of all houses is identical, the citizens are free to build them as high as possible, with those higher than ninety meters being supported from the air with a "transparent plastic balloon filled with helium" (Superstudio, 1972, 742). The purpose of these roaring heights of the houses is described as purely aesthetic:

> "The walls of the houses, of reinforced concrete, are the bases for metal frames bearing silk-screened panels depicting any subject in bright colors: the choice of the subject to be represented on his house is left to the taste of the individual; the most popular is famous historical buildings, but there is no lack of trees, animals, paintings and sculptures, etc." (Superstudio, 1972, 742)

The embellishment of the houses is in fact the sole purpose of the inhabitants' lives. Described to work in factories located on the rim of the city, which produce the embellishment materials, the inhabitants – being fed and watered through taps in their interior - spend all of their remuneration on continuously buying more materials with the aim of "possessing the most beautiful house" (Superstudio, 1972, 742), which is defined as the sole goal of their existence.

The "Seventh City", although it doesn't specify or describe the individual units nor their inhabitants, functions on a similar principal

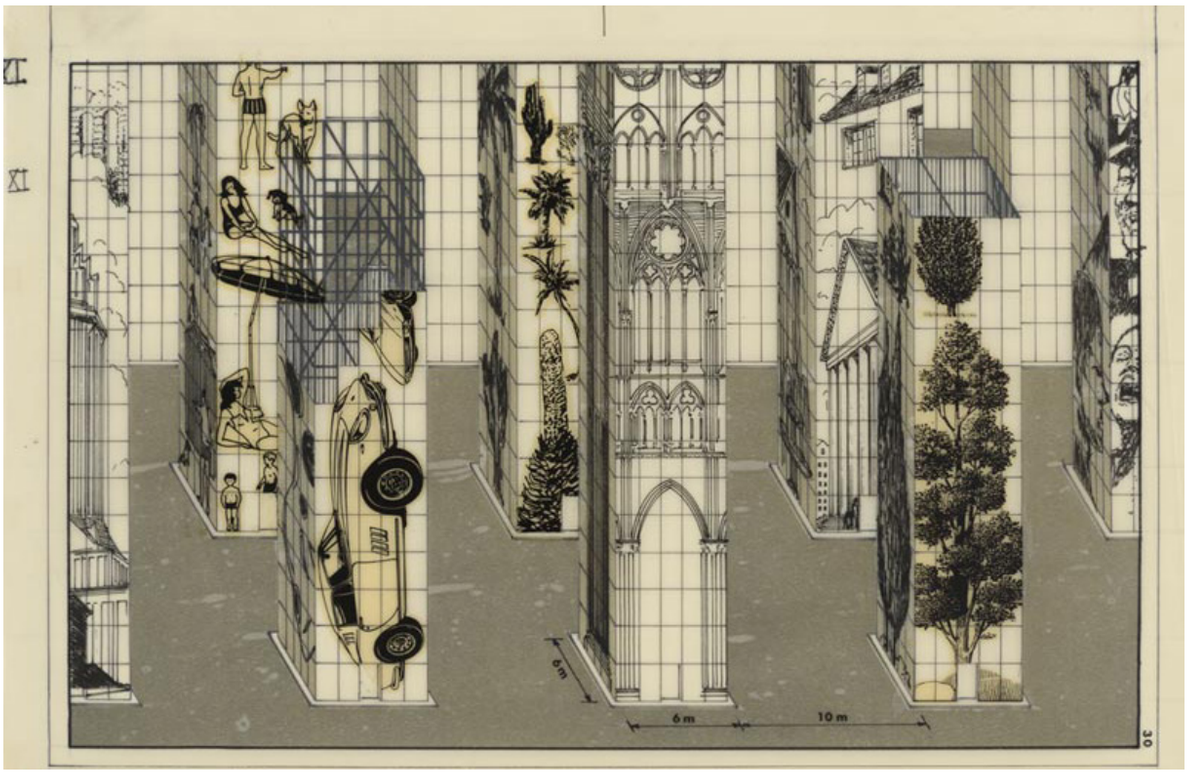

Fig.6.3. Superstudio, "Eleventh City: City of the Splendid Houses", axonometric view and detail, 12 Ideal Cities (1971)

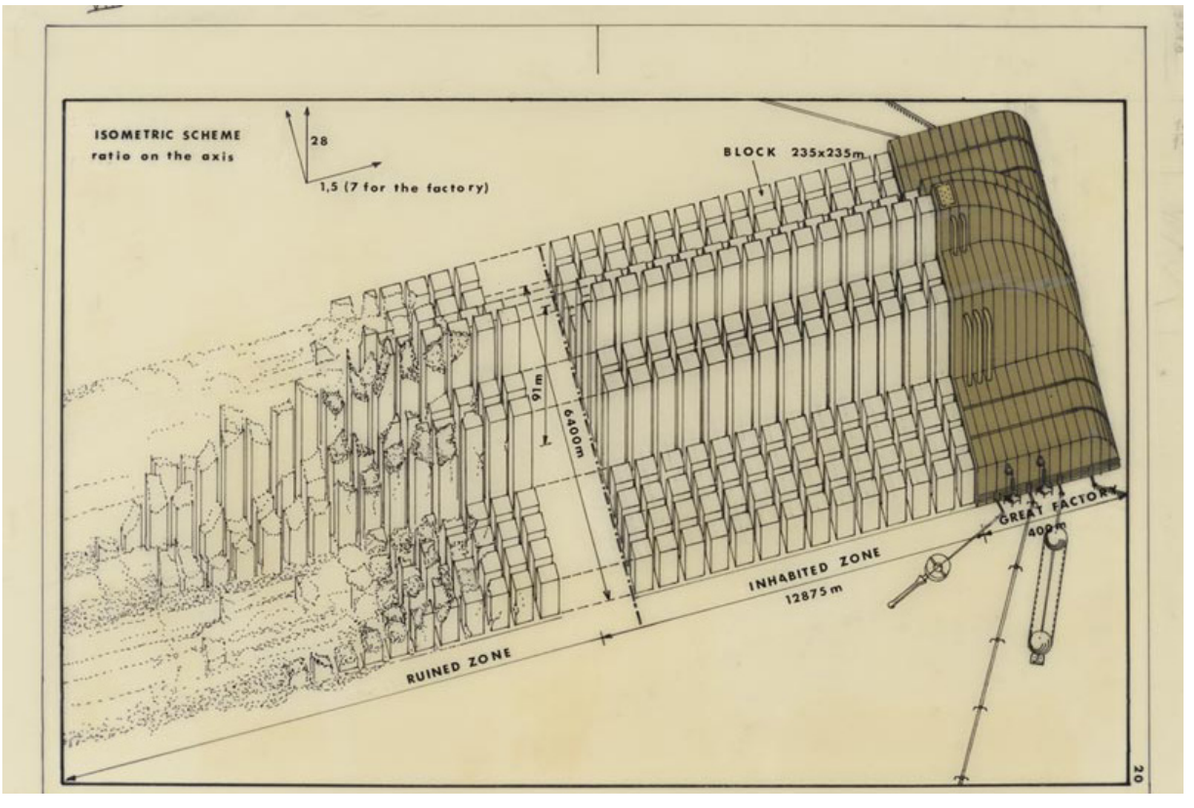

Fig.6.4. Superstudio, "Seventh City: Continuous Production Conveyor Belt City", axonometric view and detail, 12 Ideal Cities (1971)

to that of the "Eleventh City". However, this time it is not the inhabitants themselves that embellish the exterior of their home in order to achieve the most beautiful house, it is the city's "Grand Factory". Spurred on by the impetus of the perpetual newness which drives the city's "continuous production conveyor belt" to constantly produce new inhabitation for the citizens, it incentivizes them to move to a newly built home either monthly (as is the case with the "Great Families" of the city) or, at most, within the span of four years. These constant relocations are, however, not only a desire of the inhabitants, but also a necessity because "it is not possible to live in the same house for more than four years after its construction; after this period, objects, accessories, and the structure of the hoses themselves decay, become unusable and soon after collapse" (Superstudio, 1972, 740). With the goal of inhabiting the newest house with the newest "things", "new equipment", and even "new clothes" (Superstudio, 1972, 740), all of which is provided by the city's "Grand Factory", the citizens thus hop from home to home, each time leaving all their possessions behind, and starting anew with a brand new set of commodities.

Similarly in *The Dispossessed*, the Urrasti's oversaturation with objects already becomes evident aboard the spaceship Mindful which takes the protagonist Shevek from his home planet of Anarres to that of Urras. Although the room which he inhabits there is seemingly minimal, "with seamed, blank walls" (Le Guin, 2011, 8), reminding him of a makeshift prison[21] cell him and his friends devised as children, he soon discovers that the walls hold many purposes:

> "The blank walls were full of surprises, all ready to reveal themselves at a touch on the panel: washstand, shitstool, mirror, desk, chair, closet, shelves. There were several completely mysterious electrical devices connected with the washstand, and the water valve did not cut of when you released the faucet but kept pouring out until shut off – a sign, Shevek thought, either of great faith in human nature, or of great quantities of hot water. Assuming the latter, he washed all over, and finding no towel, dried himself with one of the mysterious devices, which emitted a pleasant tickling blast of warm air." (Le Guin, 2011, 10)

Upon finally arriving at Urras, he is taken to the Ieu Eun University where he remains for the majority of his stay. Naturally, after being accustomed to a life without private possessions, especially in regard to interior furnishing and commodities, he is astonished by the opulence of the suite in which he was housed. Unlike the rooms he inhabited on Anarres, the suite on Urras consisted of more than one room. Aside from his bedroom, he had a private bathroom, as well

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The concept of a prison was an unknown one on Anarres, given that their anarchist society functioned without a governmental or legislative system, but rather rested upon collaboration and comradery. One of the chapters describes a scene in which a teacher tries to explain the concept to a group of bewildered and confused children, including the young Shevek and his friends: "And when a circuit history teacher came through the town he expounded the subject, with the reluctance of a decent adult forced to explain an obscenity to children. Yes, he said, a prison was a place where a State put people who disobeyed its Laws. But why didn't they just leave the place? They couldn't leave, the doors were locked. Locked? Like the doors on a moving truck, so you don't fall out, stupid! But what did they do inside one room all the time? Nothing. There was nothing to do. You've seen pictures of Odo in the prison cell in Drio, haven't you? Image of defiant patience, bowed grey head, clenched hands, motionless in encroaching shadows. Sometimes prisoners were sentenced to work. Sentenced? Well, that means a judge, a person given power by the Law, ordered them to do some kind of physical labor. Ordered them? What if they didn't want to do it? Well, they were forced to do it; if they didn't work, they were beaten." (Le Guin, 2011, 34). Consequently, Shevek and his friends decide to enact this experience of a prison. They locate a space "under the west wing of the learning center. It was a space just big enough to hold one person sitting or lying down, formed by three concrete foundation walls and the underside of the floor above; the foundations being part of a concrete form, the floor of it was continuous with the walls, and a heavy slab of foamstone siding would close it off completely. But the door had to be locked. Experimenting, they found that two props wedged between a facing wall and the slab shut it down with awesome finality. Nobody inside could get that door open." (Le Guin, 2011, 35)

as a common room in which he could receive guests and work and which was described as being:

> "…a very beautiful common room, with one whole wall a series of windows, each divided by a slender column that rose treelike to form a double arch at the top. The floor was carpeted with crimson, and at the far end of the room a fire burned in an open hearth." (Le Guin, 2011, 23)

The bedroom contained "a massive bed on four legs, with a mattress far softer than that of the bunk on the Mindful" on top of which "complex bedclothes, some silky and some warm and thick" were placed along with "a lot of pillows like cumulus clouds" (Le Guin, 2011, 64). Aside from the bed, it contained "a chest of drawers of beautifully carved and polished wood, and a closet big enough to hold the clothing of a ten-man dormitory", and its floor was finished with "springy carpeting" (Le Guin, 2011, 64). Unlike the Anarresti rooms, this one also contained a private bathroom with "a bathtub, a wash stand, and an elaborate shitstool" which were "of a sensuous luxury that far surpassed mere eroticism and partook, in Shevek's view, of a kind of ultimate apotheosis of the excremental" (Le Guin, 2011, 64).

The radical differences presented in the spaces of the two worlds Le Guin envisions, and which also exist to some extent in the cities of Superstudio, serve as a continuous critique of the authors' context. While in the case studies which were analyzed in previous chapters these spatial and social dichotomies are created through a continuous reference to the authors' reality, here the context becomes an element of the fictional narrative which is in some aspects both exaggerated and reduced. But while in the previous section the interiors project either physical or psychological control over their inhabitants through their asceticism, with the presence of objects reduced only to those which are of utmost importance for the survival of their human inhabitants, in the second group of interiors, it is the objects themselves whose amounts and beauty direct the lives of their inhabitants. Although this condition is perhaps much more evident in the example of Superstudio than that of Le Guin, it is nevertheless present in both.

The Development of Characters

Although both works focus on proposing living units for the inhabitants of their utopian worlds and cities, Superstudio's proposals, much like all other architectural utopias analyzed in the framework of this dissertation, do not address any specific individual. The inhabitants of their utopian cities are rather seen as a unified building parts, perpetuating the proposed system, rather than as

specifically developed human beings. The critical message that Superstudio directs towards their historical context is nevertheless clearly legible, but the method in which it was developed stands in stark contrast to the examined work of Le Guin where the development of characters is by far the most elaborate one of the three literary examples I have studied.

One way of explaining why Le Guin's work stands out is given by Tony Burns in Political *Theory, Science Fiction, and Utopian Literature: Ursula K. Le Guin and The Dispossessed* (2010), where he argues that the book is not a utopian work at all, but rather a novel which discusses utopianism (Burns, 2010, 121). And while I[22] disagree with Burns' claim, there is an aspect to *The Dispossessed* which differentiates it from the utopian literature which came before it. As Burns notes, traditional utopian literature is mostly "static", "descriptive", with none, or very few "plot dynamics" (Burns, 2010, 32), as opposed to the literary novel which focuses both on plot development and characterization. Burns argues that this is because in utopian literature "issues such as characterization and plot (although they are undoubtedly addressed in some rudimentary form) are strictly subordinated to issues such as ideas and social context" (Burns, 2010, 33). He also states that utopias are "didactic works which are given over to the communication of abstract ideas" (Burns, 2010, 134). In other words, while "the novel traditionally focuses on human character", utopias (as well as dystopias and anti-utopias) focus on depicting "a society in which human character can hardly be said to exist at all" (Burns, 2010, 35). And while Burns persists in his text to convince the reader that Le Guin's work is not utopian, he does through his argument offer a possible term with which one might identify *The Dispossessed* (even though he himself does not agree with it) – and that is the form of the utopian novel, a term describing "a literary production as being both a literary utopia and a novel" (Burns, 2010, 142).

In one of Le Guin's non-fiction texts titled "Science Fiction and Mrs. Brown"[23] (1975), she herself reflects on the form of both the utopian and the science fiction novel, examining their lack of characterization. Le Guin explains that "this Mrs. Brown […] is the subject matter of the novel. She appears to the novelist, inside a railway carriage or inside the mind, and she says, Catch me if you can" (Le Guin, 1993, 98). She continues to quote Woolf:

> "I believe that all novels begin with an old lady in the corner opposite. I believe that all novels, that is to say, deal with character, and that it is to express character – not to preach doctrines, sing songs, or celebrate the glories of the British Empire, that the form of the novel, so clumsy, verbose, and

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As well as several other scholars including Frederic Jameson (2005) and Tom Moylan (2014; 2020)

23

The title of the text refers to Virginia Woolf's novel *Mr. Bennet and Mrs. Brown* (1924).

> undramatic, so rich, elastic, and alive, has been evolved … The great novelists have brought us to see whatever they wish us to see through some character. Otherwise they would not be novelists, but poets, historians, or pamphleteers." (Woolf, 1924, 9 in Le Guin, 1993, 98)

Setting the "catching" of the metaphorical Mrs. Brown as one of her goals in writing, Le Guin asks herself "can Mrs. Brown and science fiction [or utopia] ever sit down together in the same railway carriage, or spaceship? Or to put it plainly, Can a science fiction writer write a novel?" (Le Guin, 1993, 99). In order to answer the question, Le Guin proposes a simple test, namely asking oneself "a month or so after reading the book, can you remember her [the metaphorical Mrs. Brown's] name?" (Le Guin, 1993, 100). And in the case of *The Dispossessed*, the name which immediately comes to mind is Shevek. Le Guin describes the origin of the book:

> "It too began with a person, seen much closer to, this time, and with intense vividness: a man, this time a scientist, a physicist in fact; I saw the face more clearly than usual, a thin face, large clear eyes, and large ears – these, I think may have come from a childhood memory of Robert Oppenheimer as a young man. But more vivid than any visual detail was the personality, which was most attractive – attractive, I mean, as a flame to a moth. There, there he is, I have to get there this time…" (Le Guin, 1993, 108).

What Le Guin has achieved by building her utopian novel around the main character Shevek, was actually made the utopian world she proposes at the same time more critical and more vivid. By being able to relate to the complex and multi-layered character of her protagonist, she strengthened the ambiguity of her utopian proposal. Being himself "a citizen of Utopia" (Le Guin, 1993, 108), as well as a citizen of the universe, he finds himself in numerous situations where he questions the norms of the world which he grew up in, as well as the new one he visited. But Shevek's complexity as a character isn't only a hallmark of the novelistic aspect of *The Dispossessed*. It is also a reflection of the context from which Le Guin is writing. As the postmodern individual, Shevek is also fragmented. And although he lives in a society which is seemingly outside of the capitalist mode of production, he too has multiple roles: "he had been not only a physicist but also a partner, a father, an Odonian, and finally a social reformer" (Le Guin, 2011, 129). Shevek sees himself as a true Odonian[24], a role which he perceives as inseparable from his identity:

> "We don't leave Anarres, because we are Anarres. Being Tirin, you can't leave Tirin's skin. You might like to try being

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Odonians, another name used for the people of planet Anarres, comes from Odo – their revolutionary ancestor who envisioned their settler community, although she herself never lived to see it manifested.

> somebody else to see what it's like, but you can't. But are you kept from it by force? Are we kept here by force? What force – what laws, governments, police? None. Simply our own being, our nature as Odonians. It's your nature to be Tirin, and my nature to be Shevek, and our common nature to be Odonians, responsible to one another. And that responsibility is our freedom. To avoid it, would be to lose our freedom." (Le Guin, 2011, 45)

Having been educated, or rather indoctrinated on Anarres, his original belief is that all the Urrasti people – the propertarians – are bad, even evil, given that they are corrupted by both their lifestyles and their political and societal system. However, he becomes dissuaded of this when meeting some of them, showing again his complexity:

> "He only glimpsed, now, how many things: this whole incredibly complex society with all its nations, classes, castes, cults, customs, and its magnificent, appalling, and interminable history. And each individual he met was a puzzle, full of surprises. But they were not the gross, cold egoists he had expected them to be: they were as complex and various as their culture, as their landscape; and they were intelligent and they were kind. […] The whole world, the softness of the air, the fall of sunlight across the hills, the very pull of the heavier gravity on his body, asserted to him that this was home indeed, his race's world; and all its beauty was his birthright." (Le Guin, 2011, 77)

And while his Odonian beliefs remain genuinely strong and persistent throughout the narrative, being but only human(ish) – there are several instances in which either his ego gets the best of him, or he gets seduced both literally and figuratively by the opulence presented to him during his visit to Urras. However, in the end, realizing that he is kept at the University as a well taken care of prisoners, with his captors anxiously waiting to take his research and use it for profit, he becomes disillusioned by the "propertarian" state of A-Io, he joins its revolutionaries – the Urrasti followers of Odo, and ends up fleeing the planet with the help of the Terran (Earth) civilization.

It is important to note that Shevek, of course, is not the only character Le Guin imagines in *The Dispossessed*. However, unlike Shevek who displays various and developing human traits, other characters in the book such as his partner Takver, friend Bedap, the scientist Sabul, or the Urrasti characters Vea or Oiie are often slightly less developed and multifaceted, and are generally used to support the descriptions, rules and customs of either of the two disparate worlds.

But this condition of those characters is also a natural one, given that none of them ever ventures outside of their own environment, like Shevek, to see how the others live.

Celebrities as Contextual Verticals

As a last reflection on the social and spatial forms of the small scale, I think it is important to note that both *The Dispossessed*, and the *12 Ideal Cities* use characters as a way of connecting their utopian proposals to their historical context. In fact, shortly after arriving to Urras, the protagonist Shevek is asked by one of his hosts Oiie if "he had seen the work on relativity theory by an alien physicist, Ainsetain of Terra" (Le Guin, 2011, 75). Similarly, the narrative of the "Sixth City", as an advertisement for visiting it states: "Have you ever wanted to make love to Brigitte Bardot? To strip Sophia Loren naked? To have Omar Sharif all to yourself?" (Superstudio, 1972, 739). However, in neither case do the characters invoked have any function within the narratives themselves, they just serve the purpose of situating both works in their historical context. And while the invocation of Einstein is perhaps more related to the topic of Shevek's research, making his introduction into the narrative more related to the establishing of the utopian proposal, the inclusion of nineteen sixties movie stars can be seen as related to the project's method of representation in which products of mass media (such as magazines and advertisements) are used to depict the proposed utopian worlds.

Drawing the Small Scale

It is visible from the analysis of social and spatial forms on the small scale, that depicting all of the small scale spaces from the two works would produce a very large series of drawings. However, depicting all small scale spaces which occur in the two works is not necessary in order to provide insight into the utopian critique. As in the previous chapters, the drawings depict the living environment of the utopian subjects. But given the sheer amount of cities which were described within the two works, not all of which address the small scale or provide descriptions for it, the only living spaces which were depicted are those which are actually described and relevant for the structuring of the utopian critique. From Superstudio's *12 Ideal Cities* those are the spaces found within the first five cities, as well as those of the "Eight", "Eleventh", and "Twelfth City". As in the textual part of the analysis, there are some visible differences between the spaces. The small scale spaces of the "First", "Second", and "Eight" are depicted as cells, those of the "Third", "Fourth", and "Fifth" city more resemble objects, given that they only provide space for the humans themselves (or their parts), while the depictions of the "Eleventh" and the "Twelfth" spaces have slightly more resemblance to traditional home environments.

Similarly, in depicting the small scale forms of *The Dispossessed*, I will not address every described living space of every character mentioned in the narrative, as this will not provide any additional information which depicting only the various living spaces of the protagonist Shevek does not already establish. Therefore, for Le Guin's work, the depictions will be those of Shevek and Takver's first joint room on Anarres, the spaceship Mindful in which Shevek travels from one planet to the other, and of Shevek's room at the University on Urras. While the first and last will provide insight into the different spatial and social conditions of the two disparate worlds, the depiction of the spaceship, seen as a transitional, quarantine-like space, is seen as a connector of the two worlds, containing aspects of both. Lastly, given that neither of the utopian works refers directly to any of their contextual small scale spatial forms, additional drawing(s) representing the context were omitted on this scale. However, both the Anarresti and the Urrasti room, given that they don't really propose any new spatial forms on the small scale, actually each reflect certain aspects of the historical context. Therefore, the drawing of the context becomes embedded within the drawings of the utopian proposals.

There is one aspect of all the individual units which is visible in a lot of the drawings and which seems to have been relevant, at least to some degree, to both Le Guin and Superstudio in describing their utopian small scale spatial forms – that of the window or opening towards the outside (or inside) world. This is an aspect which is present in most of the textual depictions of the spaces and has therefore been translated into the drawings as well. In some cases, as will be seen, this window is an illusion, in some it stares into a void, and in some it looks upon beautiful landscapes.

Three Ideal Cells

Three of the individual living spaces described in the *12 Ideal Cities* are depicted as minimalistically furnished yet mostly highly technologically equipped cells. The texts also provide very detailed information about the sizes of the rooms, which has allowed for a faithful representation of the spaces. The depictions of the individual habitats of the "First", "Second", and "Eight" ideal city are very much alike. All three spaces are imagined as small cells, housing the inhabitants or families, whose needs are all met through sophisticated technology situated mostly in the cell's membrane or furnishing. All three cells are depicted as small individual spaces empty of almost any loose furniture.

The Cell with the 2000-ton Ceiling

In the perspective drawing of the "First City" cell, one of the walls contains a three-dimensional image. While there was no description provided into what is actually projected, I have speculated that it shows an exterior scene, similar to those depicted in the collage created by Superstudio for this city. The rest of the surfaces in the space are treated visually in an equal manner, with minimum differentiation between the materiality of the floor, walls, and ceiling. The ceiling and floor, given that they contain within them various different functions, are depicted with a different texture. This cell also contains a seat, set opposite to the three-dimensional wall, covered in the same material as the rest of the space, serves as a technological object which supports all the needs of its inhabitant, molding both physically and functionally to their needs. The cell itself doesn't have any openings, given that the inhabitants are never intended to leave them and are rather continuously taken care of by the city, which monitors both their thoughts and behaviors.

The Cochlea Cell

The cell of the "Second City", unlike the first one, is equipped with a single doorway which was once closed with a sliding metal door, but which after the first four years of the inhabitant's life remains continuously open. The door opens up towards one of the city's circular roads/hallways. This cell is empty of any furniture, with all the technological features supporting the inhabitants hidden in the ceiling. All other items such as clothing, are provided for by the city, and as explained in the text, not stored within the cells. It is, however, not explained where they are located, and are therefore as such, not depicted in the drawing.

Cell of the Pyramid

The cell of the "Eight City" has the most openings of the three, with one door towards the exterior of the city, and two openings towards the center of the conical city structure, as well as two doors leading to the adjacent cells (only one of which is visible in the drawing itself). However, aside from the amount, size, and shape of the openings, no other functions of the space have been described in either the city's text or its drawings. Given that the focus of this city is more towards the interrelation of the rooms and their inhabitants within the conical pyramid, and not in the lives they lead within their individual units, the interior of the cell was drawn as empty, with only a grid visible on it which refers to its described ceramic materiality. The inhabitants depicted in the drawing are a woman with a small child which is about to undergo a procedure which takes place in a tube located behind one of the two windows, and through which a "co-ordinator" is placed into the child's brain.

Three Containers

The small scale spaces of the "Third", "Fourth", and "Fifth City" are even smaller than those of the first group. Depicted either as sarcophagi, caskets, or boxes, these structures provide space exclusively for their human inhabitant (or their organ) and the liquids and machinery that sustains them.

The Brain Container

The container of the "Third" city houses the human brain. It is depicted in the same way as it is described – as a cubical box of multiple layers, filled with various transparent liquids, ultimately holding the brain in its center. The sides of the box contain all the pipes and tubes which filter and renew the life-sustaining liquids.

The Space Container

Drawn from the top, the space-ship cabin of the "Fourth City" is depicted as a box which provides space only for its inhabitant and the life-support piping. While the precise dimensions of the cabin were not provided in the text, its size was extrapolated from Superstudio's drawings and other dimensions which were provided for this specific city.

The Sphere and the Sarcophagus

Lastly, the sarcophagus of the "Fifth City", drawn from its side, in a similar manner to that of the "Fourth City" is here also paired with the floating hemisphere which the inhabitants use to communicate. Unlike the previous city, the precise dimension and materiality of the sarcophagus were provided here, and were as such used to depict the space and its sleeping inhabitant. Given that the sarcophagus is described as transparent on all sides but its bottom, other humans are also visible through the walls.

Two (Ideal) Houses

Aside from the three cells and three containers, the narratives of the *12 Ideal Cities* also provide descriptions for two more individual housing units, namely those of the "Eleventh" and the "Twelfth" city.

The Most Beautiful Room

Unlike all other houses and cells described in the project, the houses of the "Eleventh" city are the only ones in which a more detailed layout is described, combined as well with a detailed description of the furnishing. The drawing of the house of the "Eleventh City" therefore depicts the described one-room house, with no windows in the walls, but rather equipped with a glass ceiling. The depiction of the furniture and its coloring follows the description found in the text. The unit is in this case inhabited by two humans, which are depicted fully naked, in accordance with the narrative.

The House of Light and Dark

The drawing of the house of the "Twelfth City" it is depicted in the axonometric drawings of Superstudio as having three floors – with the ground floor described as being occupied by either offices or shops. Not much information was given for the interior of the housing except that it contains a central corridor with rooms on both sides. It is not however clear whether both upper floors which are drawn in Superstudio's axonometric drawing depict but one unit, or if each floor contains its own living unit. Therefore, any detailed furnishing of the interior would have been pure speculation. In order to minimize the guessing, and depict the spaces as truthfully as possible, I decided to draw all the upper rooms as bedrooms, given that this function is most probably prevalent in all units. Furnished minimally with just a bed, the interior drawing focuses more on establishing the dichotomy of the light and dark spaces of the city, with one room looking towards the lighted outside area, and one towards the permanently dark enclosed corridor.

A Double Room

The main protagonist of *The Dispossessed* – Shevek – inhabits several different rooms and dormitories throughout his life on his home planet of Anarres. Given the inherent similarity of all these spaces I have decided to depict only one, namely the room he shared with his partner Takver and their firstborn child. I have made this choice, in part, because the narrative provided most descriptions for this specific space, but also because this specific room, due to its corner window, had

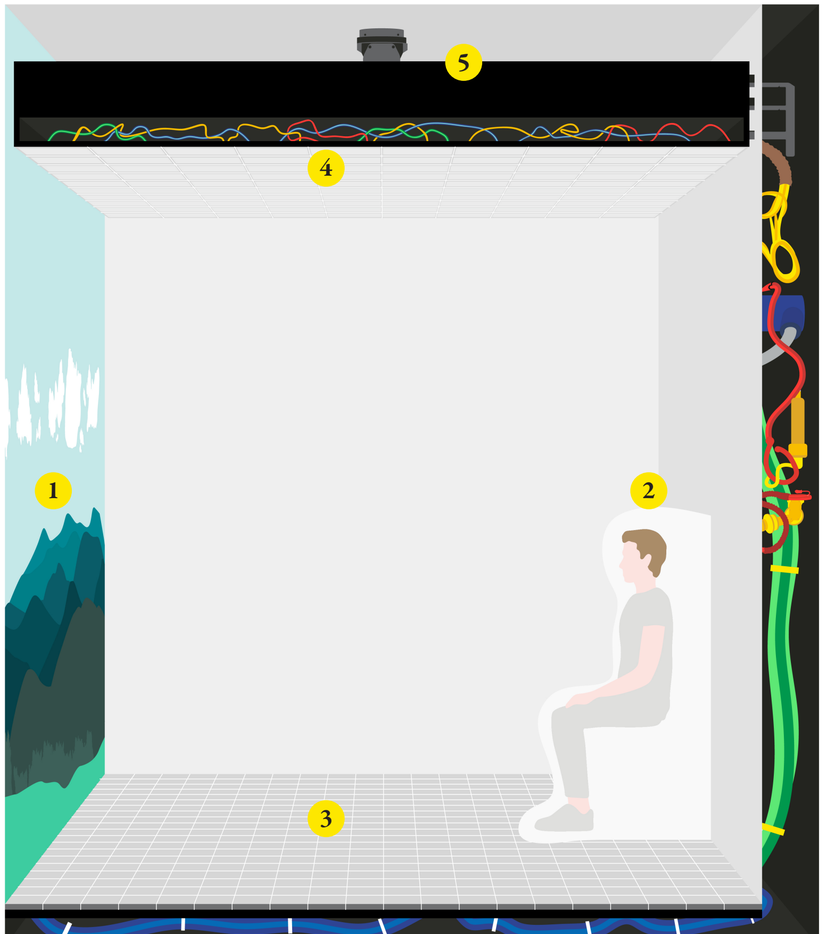
the most connection to the exterior space. The drawing is once again constructed as a central perspective, depicting the room from the side opposite to the window. While some aspects of the space such as the number of chairs, position of the desk, the decorative objects placed in the room such as the hanging ceiling decorations – Occupations of Uninhabited Space, and the orange blanket, the infant's crib, are based directly on the descriptions in the text, others such as the position of the door in regard to the window, the location of the bed, the wardrobe closet, and the shelves, have been speculated upon, and placed based on descriptions of other similar rooms in the narrative. Through the windows located in the corner of the room, fragments of Abbenay are made visible, together with some of its surroundings.

The Mindful

Seen as one of the connective elements of the two worlds of Anarres and Urras, the spaceship Mindful shows some characteristics of both disparate societies. The drawing depicts one of the rooms/cells on the spaceship in which Shevek was placed during his space travel. The room itself can be seen as a combination of the two worlds – seemingly simple and minimalist, with no decorative or personal objects, but actually filled with things and functions hidden behind its system-walls. In order to depict the multitude of objects actually located within the room, some of the panels of the walls have been opened up to show the content behind them, while in other cases the existence of an object or function is remains hidden. Unlike the other two rooms depicted for this case study, the room of the spaceship Mindful has no opening towards the outside – in this case being the vastness of space. The only opening to the cell which has been described in the text is the door, which was closed for a better part of the journey. The only furniture which is described as not being specifically hidden behind the wall panels is the bed which is described as a softer and more supple kind than that of the Anarres room.

University Quarters

The room that Shevek inhabited while visiting the planet of Urras is perhaps one of the largest, most elaborate and decorated ones in the narrative. The totality of Shevek's quarters consisted of a bedroom, private bathroom, and what was described as a common room, but seemed to have a purpose of his private living room and study. Given that all of these spaces were intended for his sole use, the drawing depicts them all as a continuous perspective section in which all three spaces are stringed together – the common room equipped with the fireplace, desk, leather chairs and stools, and a large window through which the landscape of the University town is seen, the bedroom equipped with a bed, numerous pillows, closet, drawers, and the fully equipped private bathroom. While some of the decorative aspects of the room were described in the text, a lot of them have been either taken from descriptions of other similar spaces in the text or have been speculated upon.



1.

Each cell has two external walls. Cell walls are of opaque material, porous to air, rigid, but light. The wall facing north (or if this is an external wall, the wall facing west) is capable of emitting 3D images, sounds and smells. (Superstudio, 1971, 737)

2.

Against the opposite wall is a seat capable of molding perfectly to the human body, even of enclosing it completely. Incorporated in this seat is an apparatus for satisfying all physiological needs. When not in use, this membrane and all apparatus withdraw and the wall reforms. (Superstudio, 1971, 737)

3.

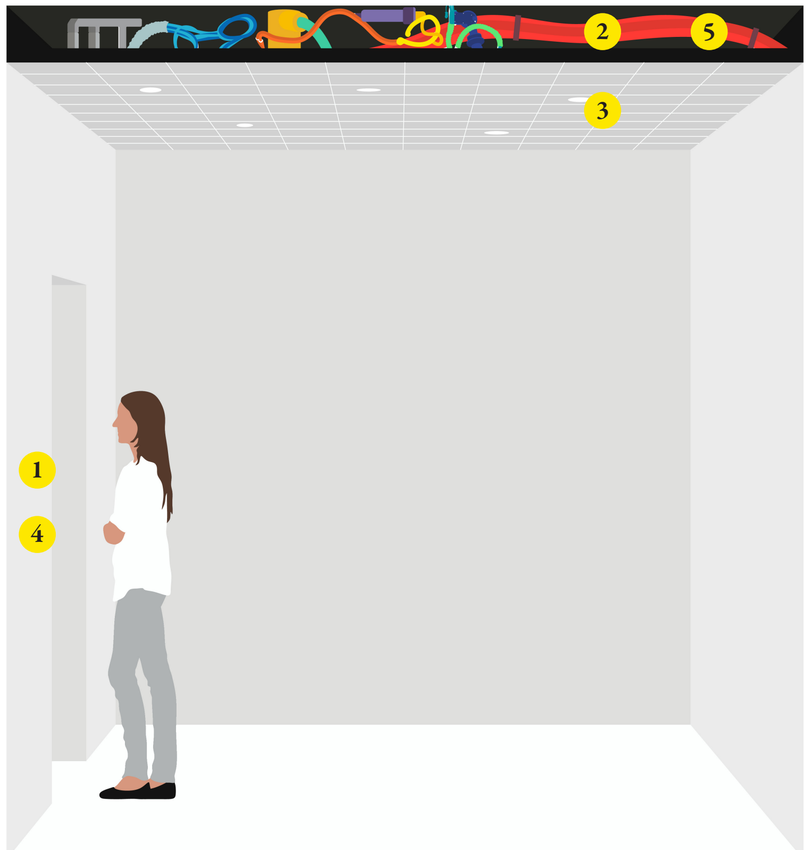
The f1oor is a simulator, and can evoke all sensations of living things. (Superstudio, 1971, 737)

4.

The ceiling is a brain-impulse-receiver. (Superstudio, 1971, 737)5.

The ceiling panel descends with a force of two thousand tons until it reaches the f1oor. (Superstudio, 1971, 737)

Fig. 6.5. Jana Čulek, "The Cell with the 2000-ton Ceiling" (2023), depicting a unit of Superstudio's "First City: 2000-ton City", 12 Ideal Cities



1.

Each cell has a single opening, a door giving on to the circular roadway; the other three walls backing onto other cells are totally opaque and soundproof. (Superstudio, 1971, 737)

2.

The floor of the cells is soft, all apparatus required for the satisfaction of individual living needs are hidden in the ceiling and are tele-controlled. The entire city is climatized at a constant 25°C. with 60% humidity. (Superstudio, 1971, 737)

3.

Each cell is constantly lit to an intensity of 150 lux; (Superstudio, 1971, 737)

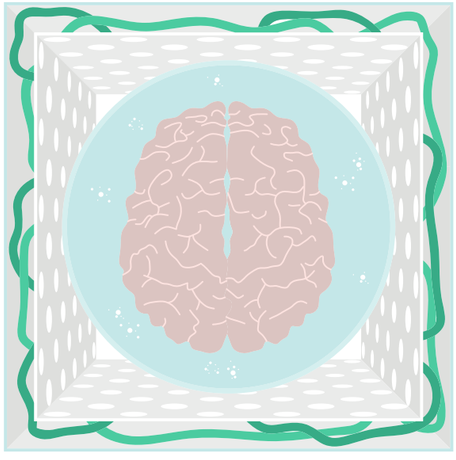
4.

The cells have no system for closing or screening. (Superstudio, 1971, 737)

5.

Each cell contains an "automatic obstetrician" which, applied to the abdomen of the future mother, extracts the fetus painlessly. (Superstudio, 1971, 737)

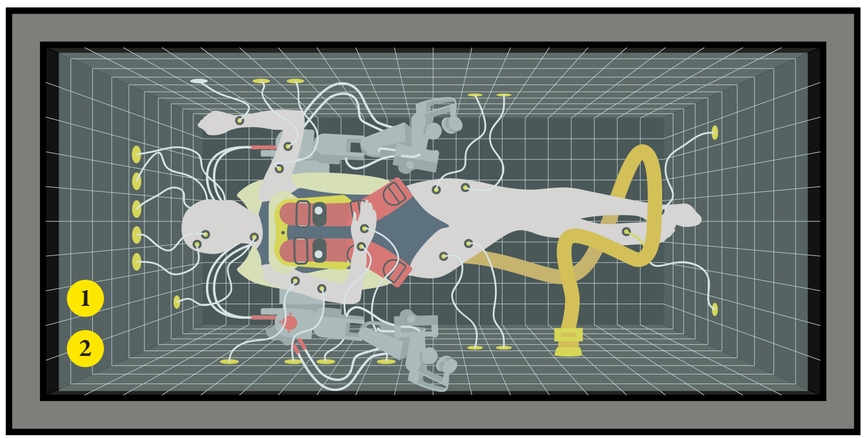
Fig. 6.6. Jana Čulek, "The Cochlea Cell" (2023), depicting a unit of Superstudio's "Second City: Temporal Cochlea-City", 12 Ideal Cities



1.

The cube is uniformly filled with 10 in. cubic containers, made of a special transparent polymer with indefinite stability. The inside of every cube is a spherical cavity filled with a liquid which supports a brain. In the thickness of the cell walls are the pipes through which the liquid is renewed. Systems of electrodes inserted in various points of the cerebral mass enable the brains to communicate directly. (Superstudio, 1971, 738)

Fig. 6.7. (Left) Jana Čulek, "The Brain Container" (2023), depicting a unit of Superstudio's "Third City: New York of Brains", 12 Ideal Cities
Fig. 6.8. (Above) Jana Čulek, zoom-in of "The Brain Container" (2023), depicting a unit of Superstudio's "Third City: New York of Brains", 12 Ideal Cities



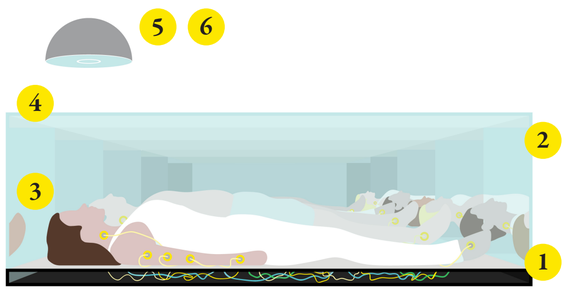
1.

The external ring is divided into 80 sections of two cabins each, one above the other. In each cabin sleeps one of the 156 members of the crew, in the upper cabin a man in the lower a woman. (Superstudio, 1971, 738)

2.

Members of the crew sleep from birth to death, enclosed in their cabins and enveloped in the cables and pipelines which regulate their existence. Their brains are connected by electrodes to a 'dream generator" which contains tape recordings of two complementary lives, as they move, each pair of cabins runs through the tape which projects its evolving dream into the brains of the inhabitants; all passengers therefore live through the same dream at a different moment. (Superstudio, 1971, 738)

Fig. 6.9. Jana Čulek, "The Space Container" (2023), depicting a unit of Superstudio's "Fourth City: Spaceship City", 12 Ideal Cities



1.

On nearing it, one realizes that it is made up of the covers of 10,044,900 crystalline sarcophagi, 185 cm. long, 61 cm. wide and 61 cm. deep. (Superstudio, 1971, 739)

2.

The walls separating the sarcophagi are transparent; the bottom however is shiny white. (Superstudio, 1971, 739)

3.

Inside each sarcophagus lies an immobile individual, eyes closed, breathing conditioned air and fed by a bloodstream - in fact, the blood system is connected to a purifying and regenerative apparatus which, through toxin elimination and doses of hormones, prevents aging. (Superstudio, 1971, 739)

4.

A series of electrodes applied to the cranium control an external sensory apparatus, of hemispherical form, diameter 30.5 cm. (Superstudio, 1971, 739)

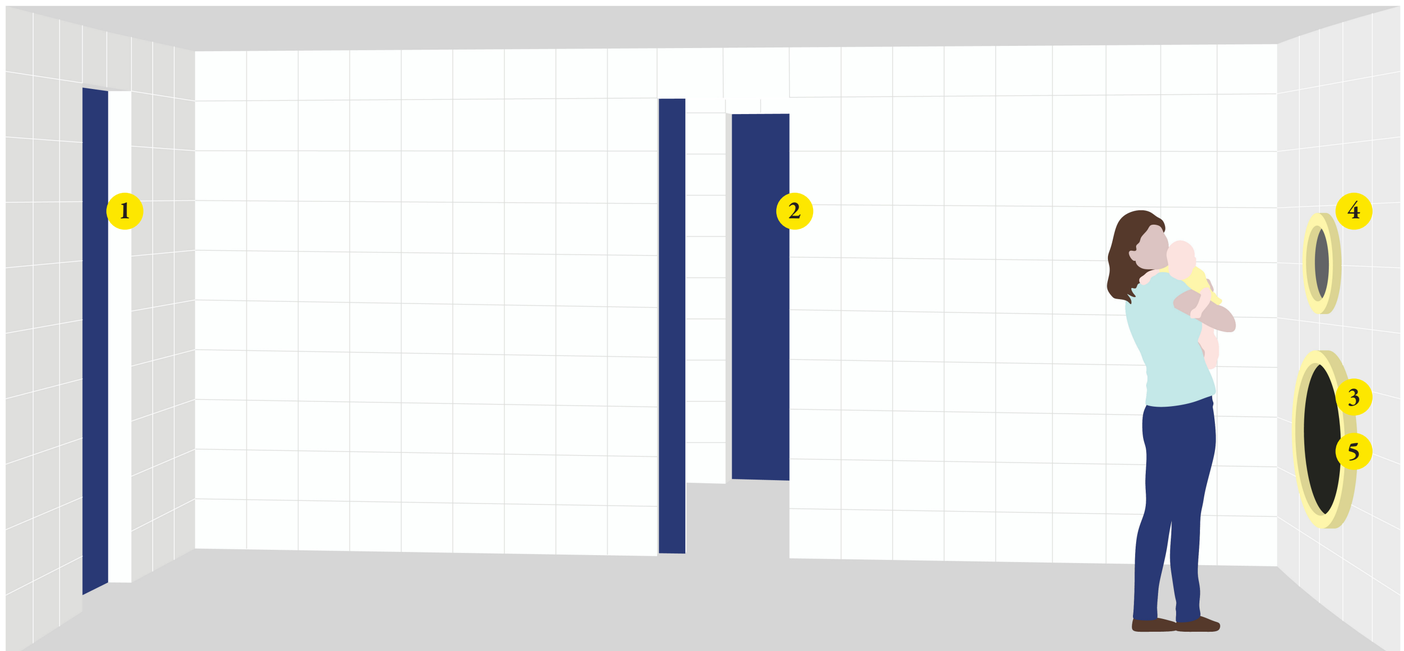
5.

...this hemisphere of silvery metal is capable of moving and remaining immobile in the air and on the ground thanks to a propulsion system which emits no gas and no noise, and has an unlimited life. (Superstudio, 1971, 739)

6.

The flat surface of the hemisphere contains its sensory organs; sight, hearing, taste, smell, touch. (Superstudio, 1971, 739)

Fig. 6.10. Jana Čulek, "The Sphere and the Sarcophagus" (2023), depicting a unit of Superstudio's "Fifth City: City of Hemispheres", 12 Ideal Cities



1.

The total number of doors in the circumference walls of the city is 1,628,250. Each one gives on to a room formed by the external wall, a concentric interior wall and two radial walls; the distance between the two concentric walls is 16 ft. The maximum distance between the two radial walls and the height of the room is 7½ ft. (Superstudio, 1971, 741)

2.

In the radial walls, there are doors measuring 2 x 7 ft. which connect each room with the two next to it. (Superstudio, 1971, 741)

3.

In each room, in the center of the wall facing the outside door, there are two circular openings, the lowest, 2 ft. diameter, is a kind of window opening on to the dark and silent interior of the cone, which is a single cavity without horizontal or vertical divisions. (Superstudio, 1971, 741)

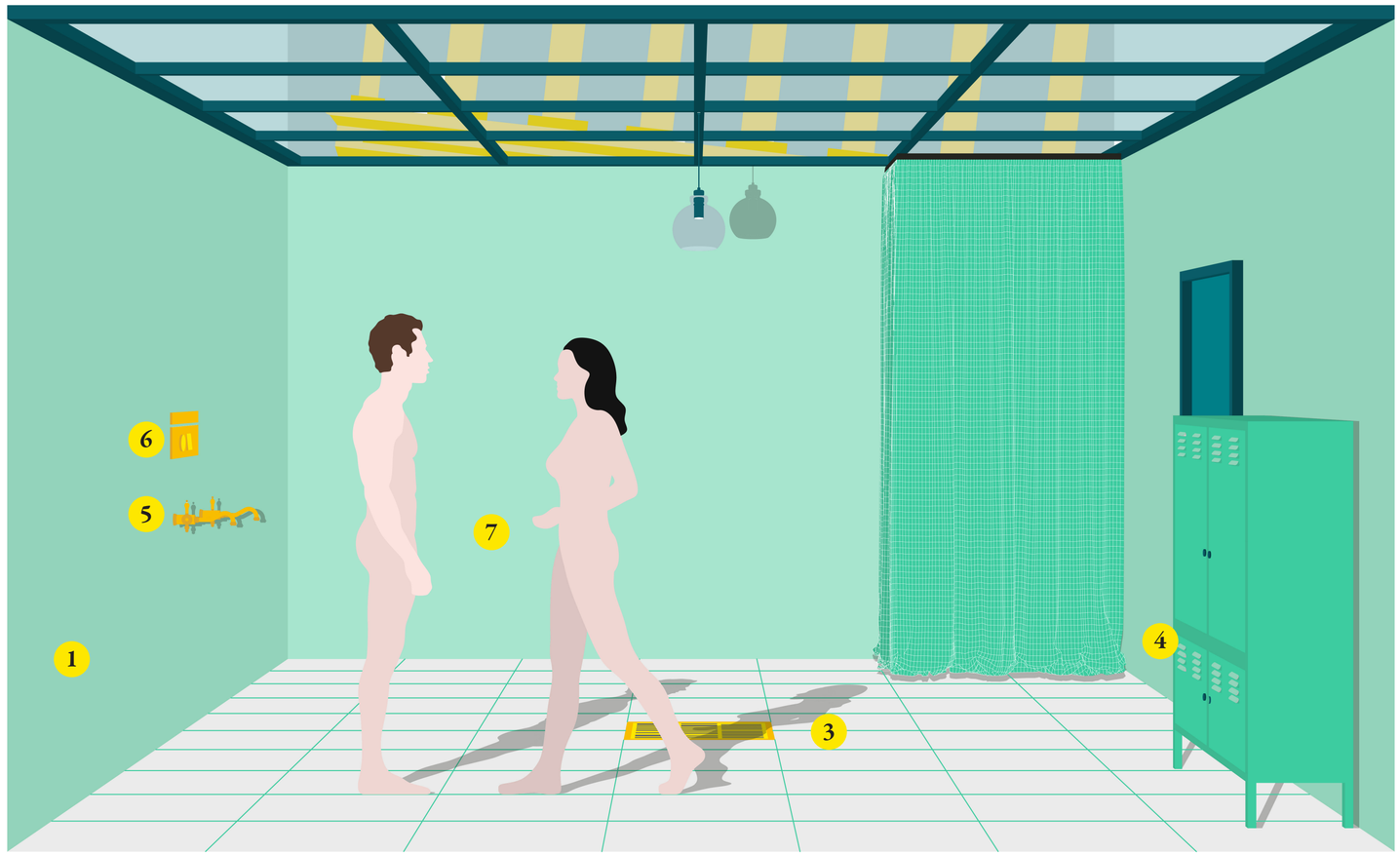
4.

The second opening, placed above the first, has a 12 in diameter and is the end of a duet. Here newborn babies must be placed as soon as they are born. A few seconds after the baby is introduced into the opening it doses. When it re-opens, after some hours, the baby has a "co-ordinator" inserted in its brain. (Superstudio, 1971, 741)

5.

Twice a day, at fixed times, all the inhabitants of the city, putting their heads into the openings giving on to the central space, receive, through their "co-ordinator", a program of dreams emitted by the man living in the cupola at the top. (Superstudio, 1971, 741)

Fig. 6.11. Jana Čulek, "Cell of the Pyramid" (2023), depicting a unit of Superstudio's "Eightg City: Conical Terraced City", 12 Ideal Cities



1.

Every house in the city consists of one single room, 5 x 5 m., 3 m. high, with walls of reinforced concrete 50 cm. thick. (Superstudio, 1971, 742)

2.

The roof is of glass, with a ceiling lamp in the middle for lighting. (Superstudio, 1971, 742)

3.

The floor is in padded plastic with a heating plaque in the center; the walls of the room are painted greenish. (Superstudio, 1971, 742)

4.

A curtain of the same color, in plastic, hides the service area at the right of the entrance; to the left of the door, a green-painted metal cupboard with a security lock contains clothing, but there are no other objects in the room. (Superstudio, 1971, 742)

5.

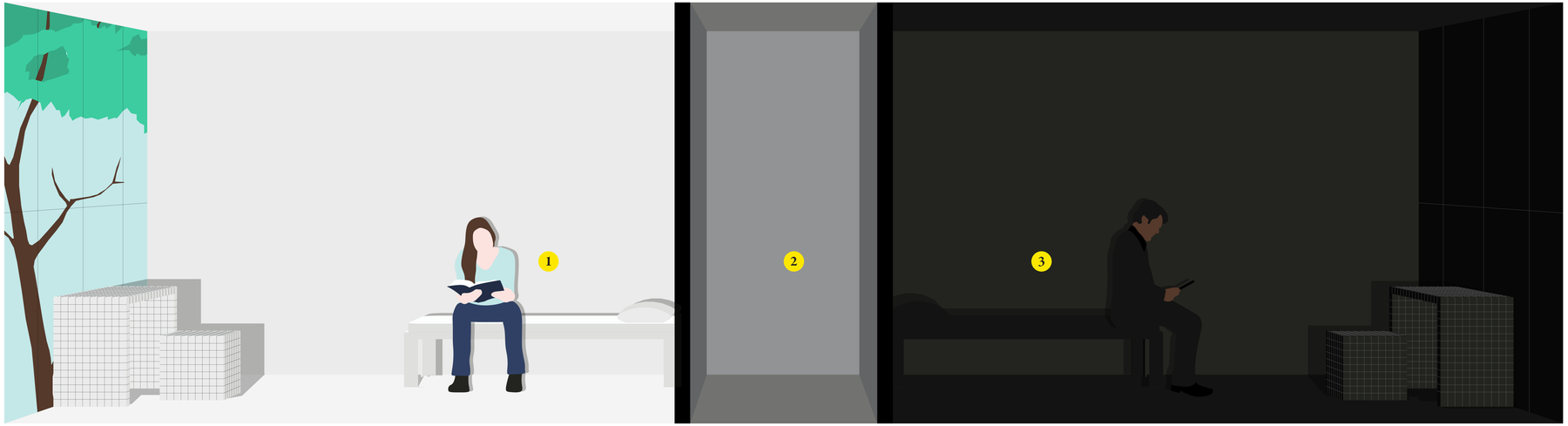
On the wall in front of the door there are two taps, one for water, and the other for the nutritive plasma based on chlorella and integrated with vitamins and mineral salts, which constitutes the citizens' only food. (Superstudio, 1971, 742)6.

Above the taps, on the electric light switch and on the regulating knob of the heating plaque, there are meters connected to the central electronic computer of the city which takes care of the citizens' remuneration. (Superstudio, 1971, 742)

7.

All coupons not spent on building materials are used for the purchase of clothing and personal ornament. In the streets, the inhabitants, who at home spend their time naked, are clothed in many-colored garments, gay and cut in all styles. (Superstudio, 1971, 742)

Fig. 6.12. Jana Čulek, "The Most Beautiful Room" (2023), depicting a unit of Superstudio's "Eleventh City: City of Splendid Houses", 12 Ideal Cities

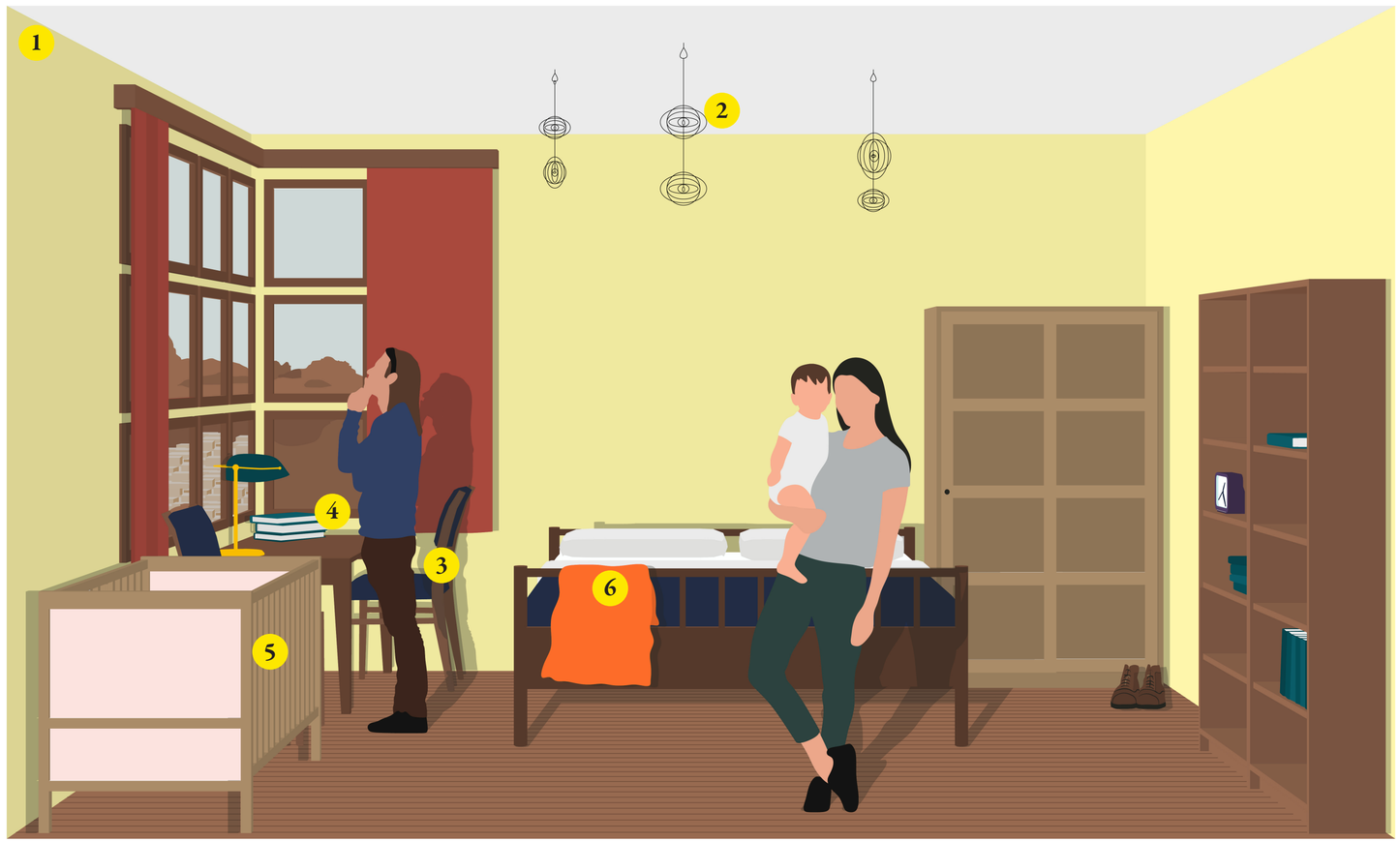


1.
The book that all citizens wear hanging on a chain round their necks is the spirit of the city. Lefthand pages list the moral norms, righthand pages, codes of behavior on which the citizen bases his life. (Superstudio, 1971, 742)

2.
The built-up areas between the longitudinal tunnels and the external streets are occupied by single, identical houses with a central corridor and rooms to right and left; every house therefore has half its rooms facing onto the streets and half onto the longitudinal tunnels. (Superstudio, 1971, 742)

3.
All citizens are free to live in the light, or in the dark, or to move between them; practically all life is carried on in the tunnels and the house-room overlooking those. (Superstudio, 1971, 742)

Fig. 6.13. Jana Čulek, "The House of Light and Dark" (2023), depicting a unit of Superstudio's "Twelfth City: City of the Book", 12 Ideal Cities



1.

The new room had a high ceiling, which made it airy and gave plenty of space for the Occupations. The domicile was built on one of Abbenay's low hills, and the room had a corner window that caught the afternoon sunlight and gave a view of the city, the streets, the squares, the roofs, the green of parks, the plains beyond. (Le Guin, 2011, 182)

2.

Then she went to her old dormitory, once for her clothes and papers, and again, with Shevek, to bring a number of curious objects: complex concentric shapes made of wire, which moved and changed slowly and inwardly when suspended from the ceiling. She had made these with scrap wire and tools from the craft-supply depot, and called them Occupations of Uninhabited Space. (Le Guin, 2011, 182)

3.

One of the room's two chairs was decrepit, so they took it by a repair shop, where they picked up a sound one. (Le Guin, 2011, 182)

4.

Shevek would sit down at the table under the windows and begin to work, reading or making notes or calculating. Gradually the sunlight entered, shifted across the papers on the table, across his hands on the papers, and filled the room with radiance. (Le Guin, 2011, 182)

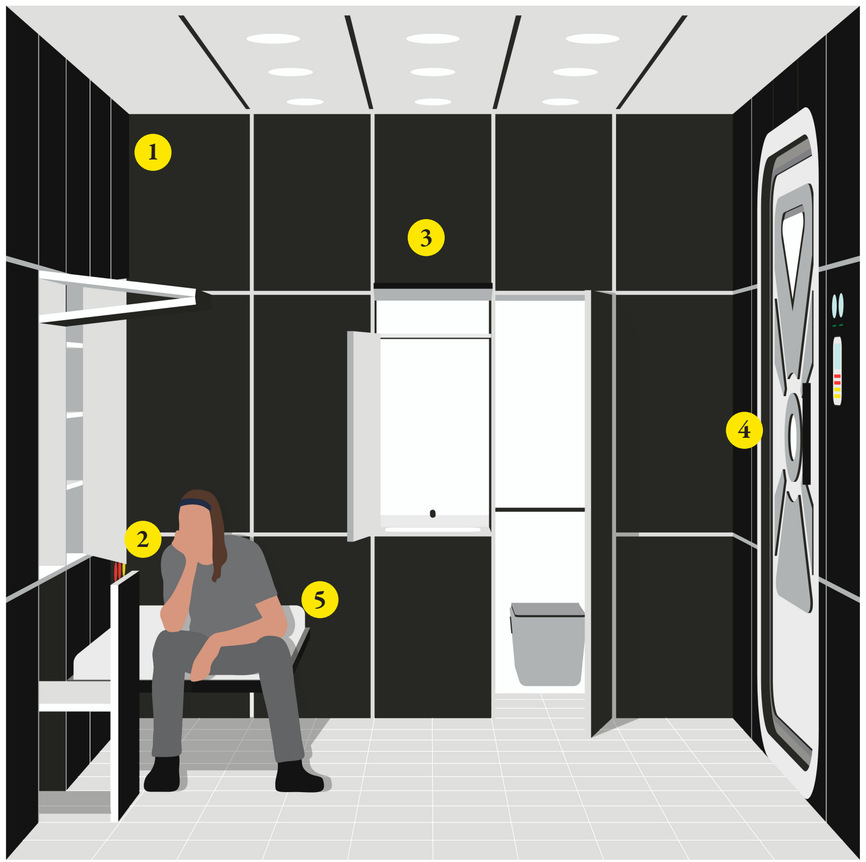
5.

Shevek located the very small bed, which had been standing ready in the corner for four decads, and the infant in it." (Le Guin, 2011, 182)

6.

The move was not complicated, either. Shevek brought a box of papers, his winter boots, and the orange blanket. (Le Guin, 2011, 182)

Fig. 6.14. Jana Čulek, "The Double Room" (2023), depicting Shevek's Abbenay room in Le Guin's The Dispossessed



1.

It was a very small room, with seamed, blank walls. It repelled Shevek, reminding him of a place he did not want to remember. […] He sat on the shelf-like bed, still feeling lightheaded and lethargic, and watched the doctor incuriously. (Le Guin, 2011, 8)

2.

There was a clock set in the wall by the bed; its pointer moved from one to another of the twenty fingers of the dial, meaningless. (Le Guin, 2011, 9)

3.

The blank walls were full of surprises, all ready to reveal themselves at a touch on the panel: washstand, shitstool, mirror, desk, chair, closet, shelves. There were several completely mysterious electrical devices connected with the washstand, and the water valve did not cut of when you released the faucet but kept pouring out until shut off – a sign, Shevek thought, either of great faith in human nature, or of great quantities of hot water. Assuming the latter, he washed all over, and finding no towel, dried himself with one of the mysterious devices, which emitted a pleasant tickling blast of warm air. (Le Guin, 2011, 10)

4.

He wrenched at the immovable door handle, slammed his hands against the slick metal of the door, then turned and jabbed the call button, which the doctor had told him to use at need. Nothing happened. There were colors, a lot of little numbered buttons of different colors on the intercom panel; he hit his hand across the whole lot of them. The wall speaker began to babble, … (Le Guin, 2011, 11)

5.

When first aboard the ship, in those long hours of fever and despair, he had been distracted, sometimes pleased and sometimes irritated, by a grossly simple sensation: the softness of the bed. Though only a bunk, its mattress gave under his weight with caressing suppleness. (Le Guin, 2011, 18)

Fig. 6.15. Jana Čulek, "TheMindful" (2023), depicting a cabin aboard the spaceship Mindful in Le Guin's The Dispossessed



1.

His escorts took him into a building and to a room which, they explained, was "his." It was large, about ten meters long, and evidently a common room, as there were no divisions or sleeping platforms. (Le Guin, 2011, 23)

2.

It was a very beautiful common room, with one whole wall a series of windows, each divided by a slender column that rose treelike to form a double arch at the top. (Le Guin, 2011, 23)

3.

The floor was carpeted with crimson, and at the far end of the room a fire burned in an open hearth.[...] He held out his hands to the pleasant heat, and sat down on a seat of polished marble by the hearth. (Le Guin, 2011, 24)

4.

The bed, a massive bed on four legs, with a mattress far softer than that of the bunk on the Mindful, and complex bedclothes, some silky and some warm and thick, and a lot of pillows like cumulus clouds, had a room all to itself. (Le Guin, 2011, 64)

5.

The floor was covered with springy carpeting; there was a chest of drawers of beautifully carved and polished wood, and a closet big enough to hold the clothing of a ten-man dormitory. (Le Guin, 2011, 64)

6.

Then there was the great common room with the fireplace, which he had seen last night, and a third room which contained a bathtub, a wash stand, and an elaborate shitstool.

7.

This room was evidently for his sole use, as it opened off the bedroom, and contained only one of each kind of fixture, though each was of a sensuous luxury that far surpassed mere eroticism and partook, in Shevek's view, of a kind of ultimate apotheosis of the excremental. (Le Guin, 2011, 64)

8.

They all sat down in the deep, soft chairs, which Shevek had already examined, puzzled by the material with which they were covered, a nonwoven brown stuff that felt like skin. (Le Guin, 2011, 68)

9.

Shevek looked around it, the perfect double arches of the windows, the faintly gleaming edges of the parquet floor, the strong, dim curve of the stone chimney, the paneled walls, admirable in their proportion. (Le Guin, 2011, 88)

10.

The suit of clothes and the shoes were delivered in a week. He put them on and stood before the full-length mirror in his bedroom (Le Guin, 2011, 132)

11.

His desk was a moraine of insignificant papers; [...]He never left his desk computer without clearing it. (Le Guin, 2011, 204)

12.

The windows looked right over a grove of trees to a white building with a graceful square tower. Beyond this building the land fell away to a broad valley. All of it was farmed, for the innumerable patches of green that colored it were rectangular. Even where the green faded into blue distance, the dark lines of lanes, hedgerows, or trees could still be made out, a network as fine as the nervous system of a living body. At last hills rose up bordering the valley, blue fold behind blue fold, soft and dark under the even, pale grey of the sky. It was the most beautiful view Shevek had ever seen.(Le Guin, 2011, 65)

Fig. 6.16. Jana Čulek, "University" (2023), depicting Shevek's Urrasti quarters in Le Guin's The Dispossessed

Medium Scale - On Work and Production

Depicting social and spatial forms through which individuals gather and interact in groups and in which they collectively inhabit the city, the middle scale often becomes the most complex one in terms of the forms it depicts. However, in both Superstudio's *12 Ideal Cities*, and Le Guin's *The Dispossessed*, the middle scale – that of the street, the group, and the architecture – is not really the focus, mostly playing the role of a connector between the scale of the individual and the scale of the city, offering only sporadic "fillers". However, there is one specific topic which is extremely relevant for both the *12 Ideal Cities* and *The Dispossessed* and which takes place on the middle scale, and that is the topic of work and production. The analysis of the medium scale can be seen as a "zoom-out" from the discussion revolving around objects, their presence, and importance in the daily lives and spaces of the utopian inhabitants. It examines both the various modes of production within the imagined cities, how these modes of production are manifested spatially and distributed within the city, who performs the work, but also what the general societal outlook towards work is in within the differing cities and societies. Additionally, this section of the chapter also reflects on the topics of sexuality and gender roles, given that both works have addressed this. Lastly this section of the chapter offers a short insight into several architectural connective elements, which act as a bridge both between the differing worlds depicted in the two works, as well as playing the role of connectors with the authors' historical contexts.

<u>The City as Factory</u>

As we recall from the small scale segment of this chapter, one of the main stated goals of Superstudio's projects was the elimination of objects, work, and the city. In a sense, as I will argue in this and the following section, all three are strongly connected. The elimination of, or rather a detachment from the object brought about a level of freedom through which people's lives are no longer controlled through consumer goods. This liberation and detachment can also be connected to a lack of motivation for many types of work within the framework of a capitalist society. Without the need to possess and surround oneself with objects, the financial reward gained for what Superstudio refers to as "specialized and repetitive work" (Natalini, 2003, 166) seems to have very little purpose. As explained by Natalini, the group sees this type of work as "an alienating activity, foreign to the nature of man" (Natalini, 2003, 166-167). By eliminating it, they propose to create a "new revolutionary society in which everyone should find the full development of their possibilities, and in which

the principle 'from each according to his capacities, to everyone according to his needs'[25] should be put into practice" (Natalini, 2003, 167). One of the most prominent ways through which Superstudio proposes to achieve these goals, at least in the case of the *12 Ideal Cities*, is through the use of technology. As I have already discussed in the small scale section of this chapter, in the majority of the twelve cities, technology is omnipresent in the daily lives and spaces of its inhabitants. In a large number of the cities it is even what sustains and controls their lives. While this seemingly invisible presence of technology eliminates most objects of daily use from the lives of the utopian inhabitants, it also eliminates the need for any type of work (except perhaps intellectual and creative work, which is, however not mentioned in the text). Instead, the cities themselves take on the role of production.

Most of the twelve cities seemingly lack any functions other than housing[26]. In many of the cities, the different cells, stacked in horizontal or vertical rows, distributed in circular forms, or shaping a large cone, are often the only function present. As such, they often end up structuring the city it in its entirety. In fact, aside from the "Sixth City" which serves more as an object of entertainment rather than inhabitation, and the "Tenth City" in which the focus is not on the spatial but rather on the social forms, almost the only function that appears in any of the cities outside the framework of the housing is the factory which takes on the production process of all necessary amenities, and in some cases the production of the city itself. In each of the cities where the factory as a type appears, it takes on different names and forms – the "automatic building site" in the "Second City" which is "placed like a bridge between the center and the perimeter" (Superstudio, 1972, 737) of the giant screw-like city; the "Grand Factory" in the "Seventh City", which is "four miles wide" and "100 yds high", and which "exploits the land and the underground materials of the territory it crosses, and from these marvelously extracts all that it requires for the construction of the city" (Superstudio, 1972, 740); or the "city's factories" in the "Tenth City", in which all of its inhabitants work and which "produce metal components, silk-screened plastic panels, clothing and ornaments and articles of basic necessity" (Superstudio, 1972, 742). But its function is always the same: to perpetuate whatever system runs the city, keeping it in a permanent utopian stasis by either continuously drilling towards the center of the earth, ravaging its surface to use the raw material for structuring new parts of the city ("Second" and "Seventh"), or to provide both materials and facilitate monetary funds for the beautification of the city ("Eleventh City"). Perhaps the most radical description can be seen in the "Ninth City: The Ville-machine habitee" where the factory is not an adjacent function

25

A maxim created by none other than Karl Marx, published in the *Critique of the Gotha Programme* (1875) referring to people having free access to services, goods, and capital in communism.

26

I use the term housing here in the broadest sense of the term, given that it includes not only the housing of complete human beings, but also their parts as in the "Third City", and their consciousness as in the "Fifth City".

to that of housing, but it rather *is* the city. Described ultimately as "producing fertilizers", the city-as-factory, with "its pipelines, its rows of gear-mechanisms, conveyor belts, connecting-rods" takes care of its inhabitants which "live in the machine, endlessly dragged along by conveyor belts, by chutes and pneumatic tubes from the time of birth to the time of death" (Superstudio, 1972, 740).

Even the depiction of the cities on the middle scale can be seen as following this mechanistic logic through the project's black and white axonometric drawings. Often accompanied by precise dimensions, and zoom-ins on specific parts, they almost resemble patent drawings. The drawings depict the cities as intricate machines, showing how the small scale elements are distributed and interconnected to form the large scale of the city. For most of the cities, these drawings follow a similar system in which an axonometric drawing showing a larger section of the city is paired with a "zoom-in" of one of its parts, where either one or both drawings are cut, providing us with a sectional look into the interior of city. What is interesting to note, however, is that these sections – as sections of machines often are – contain no depiction of the inhabitants. Even in cities such as the "Second" and the "Twelfth" in which the inhabitants should be seen walking around, given that they are not fully confined to their cells, there are no human figures depicted, only the distribution of spatial parts.

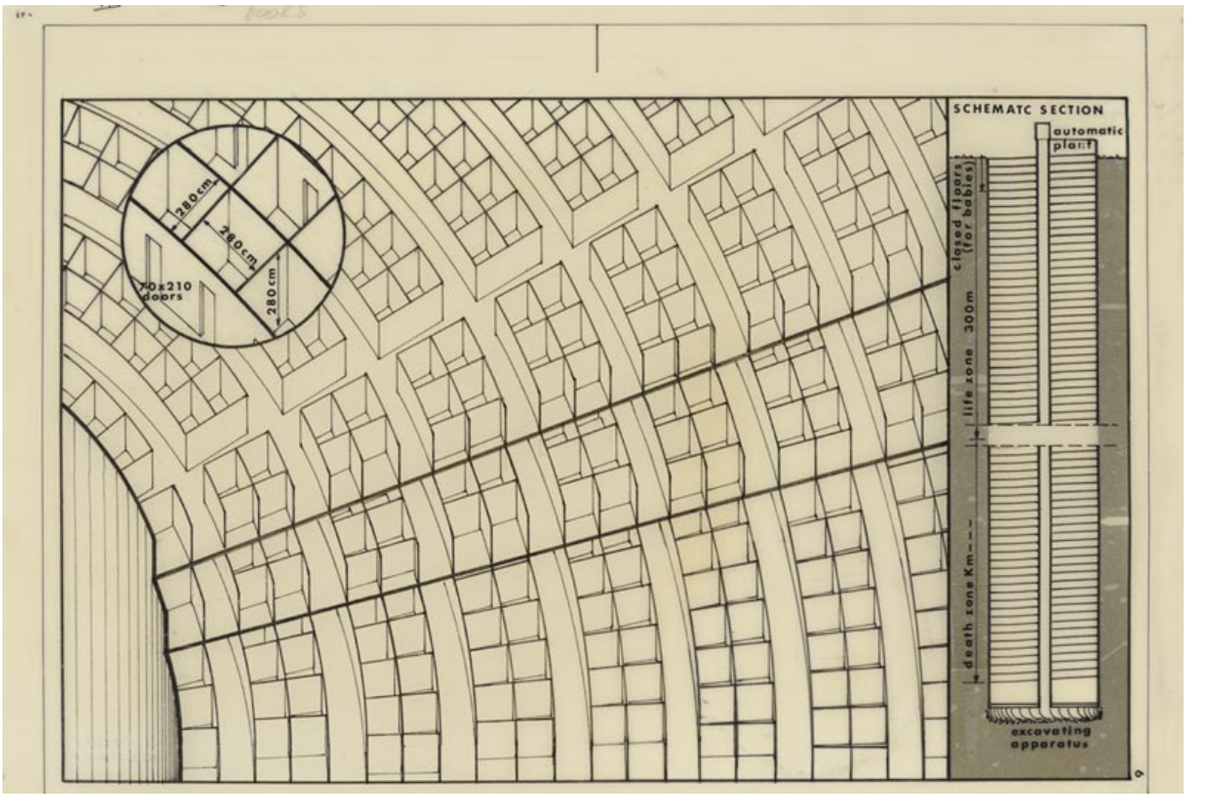


Fig.6.17. Superstudio, "Second City: Temporal Cochlea-city", axonometric view and detail, 12 Ideal Cities (1971)

Possessing and Producing

A similar importance is given to the concept of work and production in Le Guin's *The Dispossessed*, with each of the two main societies – Anarres and Urras – having a different outlook and approach. The inhabitants of Anarres, being anarchists, don't have a central government, or seemingly any type of hierarchical system. Instead, they are free to form various syndicates through which they initiate and govern various aspects of their lives, including work. The various syndicates, as well as the individuals, are coordinated by the "PDC, Production and Distribution Coordination", which is described as a "network of administration and management" (Le Guin, 2011, 76), rather than a centralized institution. As explained in the text, their role is not to "govern persons", but rather "administer production" (Le Guin, 2011, 76). The work itself is distributed through the "Divlab – the Division of Labour office" which assigns work to all inhabitants of Anarres, based somewhat on their preferences, but also on what is necessary. This way, the entire population shares in performing both the pleasant and unpleasant jobs, without anyone being permanently forced to do anything that "will cripple or kill him in a few years" (Le Guin, 2011, 149). However, given that the society of Anarres recognizes neither money nor personal possession, and all of their requirements are met through a just distribution system which is collectively managed, the question arises in one of Shevek's conversations with his Urrasti hosts of how people are incentivized to perform work which is either hard or unpleasant, given that there is no remuneration for it. As Shevek explains:

> "Because they are done together… And other reasons. You know, life on Anarres isn't rich, as it is here [on Urras]. In the little communities there isn't very much entertainment, and there is a lot of work to be done. So, if you work at a mechanical loom mostly, every tenth day it's pleasant to go outside and lay a pipe or plow a field, with a different group of people… And then there is challenge. Here you think that the incentive to work is finances, need for money or desire for profit, but where there's no money the real motives are clearer maybe. People like to do things. They like to do them well. People take the dangerous, hard jobs because they take pride in doing them, they can – egoize, we call it – show off? – to the weaker ones." (Le Guin, 2011, 150).

Work on Anarres, as Shevek explains, "is done for the work's sake" (Le Guin, 2011, 150), and not for reasons of financial profit or to independently support one's existence. However, there is a group of people on Anarres who refuse to work – the Nuchnibi. These individuals, due to their character, laziness, or other reasons, refuse

to work and are, because of this, often cast out by the rest of society. But even though they are perceived as outcasts, given that they perform no useful part in the community life, they are not left to their own demise, with food and basic necessities still being provided to them by the community.

This rather flexible approach to work, where effectively all members of society can be tasked with anything that needs to be done, is also made possible through the Anarresti educational system. The curriculum, aside from educating the children about the principles of Odonianism, and presumably basic skills like reading, writing, etc., also focuses on preparing them to become functional members of the community through learning about "farming, carpentry, sewage reclamation, printing, plumbing, roadmending, playwriting, and all other occupations of the adult community" (Le Guin, 2011, 148). Depending on the region of the planet and its specific needs, children were also involved in sharing work responsibilities from a young age. As explained in the narrative, Takver – Shevek's partner – grew up in a small farming community where "there had been scarcely enough people […] to do the jobs that had to be done" (Le Guin, 2011, 184). Due to this, already at eight years old, she was tasked to pick "straw and rocks out of holum grain at the mill for three hours after school", while "at harvest and planting seasons everyone over ten and under sixty had worked in the fields, all day" (Le Guin, 2011, 184). And while practical knowledge is the foremost focus of the Anarresti education, what is curious is that the arts are treated equally, if not even more importantly[27]. As explained:

> "Learning centers taught all the skills that prepare for the practice of art: training in singing, metrics, dance, the use of brush, chisel, knife, lathe, and so on. It was all pragmatic: the children learned to see, speak, hear, move, handle. No distinction was drawn between the arts and the crafts; art was not considered as having a place in life, but as being a basic technique of life, like speech." (Le Guin, 2011, 156)

This early introduction of art as a way of communicating, paired with Anarresti approach to work as something which should be enjoyed and taken pride in, has a direct effect on the layout of their cities and the perception of their streets. The architecture itself is explained as being consistent in style, "pure and plain, subtle in proportion", with painting and sculpture serving "largely as elements of architecture and town planning" (Le Guin, 2011, 156). The elements which composed their cities, as explained on the example of the capital Abbenay "were the same as in any Odonian community" and consisted of "workshops, factories, domiciles, dormitories, learning centers, meeting halls, distributories, refectories" (Le Guin,

27

As a contrast, similarly to everything else on Urras, art is also considered a commodity. This is made evident in one of Shevek's Urrasti episodes where he, after finally managing to venture alone through the streets of Nio Esseia stumbles upon an Art Gallery. Escaping the "moral claustrophobia of the streets", instead of finding "the beauty of Urras again in a museum" (Le Guin, 2011, 209), he finds himself stunned when realizing that the art shown in the gallery is for sale, and for a price which amounted to two years' worth of average wages is considered a very "good investment" (Le Guin, 2011, 209).

2011, 97). The basic morphology of the city is described as a cellular one in which "bigger buildings were most often grouped around open squares" (Le Guin, 2011, 97). Other functions, such as "heavy industry and food-processing plants" were situated in clusters "on the city's outskirts" (Le Guin, 2011, 97), structured in the similar cellular structure as the functions in the central part of the city. But what is perhaps most curious about the city, is that the relationship the Anarresti society has towards work is visible on the streets themselves:

> "Workshops and factories fronted on squares or on their open yards, and their doors were open. […] The activity going on in each place was fascinating, and mostly out in full view. […] No doors were locked, few were shut. There were no disguises and no advertisements. It was all there, all the work, all the life of the city, open to the eye and to the hand." (Le Guin, 2011, 98-99)

The description of Abbenay, however, stands in stark contrast to that of Nio Esseia, the capital of the Urrasti state of A-Io. Functioning similarly to our own capitalist society, the Urrasti – referred to by the Anarresti as "propertarians" – perform work for wages which in turn also provides them with power and status. Perhaps the most vivid description is that of the street Saemtenevia Prospect, one of the city's shopping streets, described as "a solid mass of people, traffic, and things: things to buy, things for sale" (Le Guin, 2011, 131). Surrounded by the city's business district consisting of "banks, office buildings, government buildings", the appearance of which is described as "huge shining boxes of stone and glass, immense, ornate, enormous packages[28]", yet "empty, empty" (Le Guin, 2011, 209), Shevek soon becomes overwhelmed by his surroundings. However, he notices one thing which perhaps differentiates the city of Nio Esseia the most from that of Abbenay:

> "…none of the million of things for sale were not made there. They were only sold there. Where were the workshops, the factories, where were the farmers, the craftsmen, the miners, the weavers, the chemists, the carvers, the dyers, the designers, the machinists, where were the hands, the people who made? Out of sight, somewhere else. Behind walls. All the people in the shops were buyers or sellers. They had no relation to the things but that of possession." (Le Guin, 2011, 132)

And while the narrative never takes us to the actual production areas of the city, Shevek does venture to Old Town – a part of Nio Esseia in which the poorer population lives. Described as opposite to the bright and lively streets of the center, this area depicts where the

28

The reference to packages is an important one in the narrative, as it relates to the fact that the people of A-Io seem to constantly wrap all consumer goods: "He used the phrase because he had been fascinated from the start by the Urrasti habit of wrapping everything up in clean, fancy paper or plastic or cardboard or foil. Laundry, books, vegetables, clothes, medicines, everything came inside layers and layers of wrappings. Even packets of paper were wrapped in several layers of paper. Nothing was to touch anything else" (Le Guin, 2011, 199)

"have nots" of the A-Io society live:

> "The pavement, greasy with rain, was littered with scraps of paper and refuse. The shopfronts […] were low, and were all covered up with heavy metal or wooden shutters, except for one which had been gutted by fire and stood black and blank, shards of glass still sticking in the frames of the broken windows. People went by, silent hasty shadows. […] He came to a better-lighted cross street, which wound off into the misty rain in both directions in a dim, grim garishness of lighted signs and advertisements. There were many wineshops and pawnshops, some of them still open." (Le Guin, 2011, 290)

Here, as seen in the description, the scene is dramatically different from that in the city's central business district, both in function and in general appearance. The polished, perfect look of the Saemtenevia Prospect street, with its multitude of riches, is here replaced by dilapidated facades, dirt and refuse on the streets, and a scene of a "man lying down, lying in the gutter, his coat bunched up over his head, lying in the rain, asleep, sick, dead" (Le Guin, 2011, 291). It is here that the people who perform A-Io's "dirty work" live, away from the sights of the privileged class, reminiscent of numerous such conditions from Le Guin's historical context. And as one of Shevek's university hosts Oiie explains, while the pay which this part of the population receives for mostly performing "merely menial tasks" is "less" (Le Guin, 2011, 151) than what is paid for average work, "low pay is better than no pay" (Le Guin, 2011, 151).

It is this disparity between the citizens of Nio Esseia themselves, which probably also exist in other A-Io cities, that stands in contrast to the fully egalitarian community of the Anarresti who, although having no real property to speak of, and living on a barren planet, still retain a sense of purpose despite – or perhaps due to – their outlook towards work and possession. Unlike their Urrasti counterparts which, as Shevek notices, seem to be constantly anxious and uneasy, either "because, no matter how much money they had, they always had to worry about making more, lest they die poor", or due to "guilt, because no matter how little money they had, there was always somebody who had less" (Le Guin, 2011, 207).

Sexuality and Gender Roles

Another aspect which is important to address on the middle scale in regard to both works is that of gender roles. Given that both works were written during the second wave of the feminist movement, the roles, positions, and perceptions of men and women within society is a topic which was addressed by both Superstudio and Le Guin.

In the *12 Ideal Cities*, although it is never actually pinpointed, in the majority of the cities, women have been liberated from traditional gender roles such as child rearing through the use of sophisticated technology. As explained in the small scale section of the chapter, a lot of the cells in which the inhabitants of the ideal cities live are equipped either with an "automatic obstetrician" in the "Second City"; or as within the "First City" where "all individuals living in cells within a distance of a quarter league from the empty cell donate an ovum or a group of spermatozoa" with the fertilized egg then implanted within the "seat [which] is transformed into a uterus" (Superstudio, 1972, 737); or in the "Fourth City" where after the death of two passengers, "the sexual activity of a couple" (Superstudio, 1972, 728) is stimulated through a dream, after which "two ovules are fertilized by two spermatozoa under controls that permit no possibility of error" (Superstudio, 1972, 738), followed by them being inserted into the "mechanical uteruses". At the end of the gestation period, the "uteruses withdraw, freeing the fetuses that in developing have already incorporated the terminals of the vital cables and conduits" (Superstudio, 1972, 738). And while these descriptions are by all means grim, they do propose a complete break in the reproductive and child rearing processes and customs of human beings, removing either the reproductive cells, the fetuses or the children completely from the parents, with the technological processes of the city taking over all functions of their growth and development. And as seen from the text, some of the cities even take over the act of procreation itself, performing all aspects of conception, gestation, and development solely through technological means. Dissolving thus the traditional –or any – notion of a family, all inhabitants of the *12 Ideal Cities* (or at least those in which the aforementioned methods are described), are simultaneously fully alone, equal, and free to, within the bounds of what the cities or cells they inhabit allow, live out their days as they choose, unencumbered by either familial or gender-based social contracts.

In *The Dispossessed*, similarly to all other topics Le Guin addresses, the approach to gender roles and sexuality differs significantly in the two planets of Urras and Anarres. And again, as with all other topics, the customs and descriptions of life of Anarres, being more different to those of Le Guin's historical context, are described in much more detail. Firstly, sexuality on Anarres is explained as much more free and fluid, with "children of Anarres" often having "sexual experience freely with both boys and girls" (Le Guin, 2011, 51). Both heterosexuality and homosexuality are seen as equal and normal – correlating thus the conditions on Anarres with the aims of the gay rights movements of the sixties and seventies which were active in Le Guin's context. Secondly, similar but perhaps not as

radical as in the *12 Ideal Cities*, child rearing in Anarres is seen as a task of the entire community. While children are still conceived and birthed in a traditional manner, often with both parents present in the early months or years of the child's lives, they are soon sent to live with other children in the collective dormitories, where they also receive their education. While in some cases, like those of Shevek and his partner Takver, the parents remain in the same city as the child, in others – like Shevek's own childhood, either the mother or both parents leave the child in the care of others in order to pursue their own work or interests. And while Le Guin definitely hints that Shevek was affected in the long term by his mother's abandonment, this choice was not frowned upon by the Anarresti society. In fact, as with all other things, familial ties are also seen as a sort of possession, which in excess can be seen as "egoizing" – a term used by the Anarresti to connotate everything that a person did that would put their own needs and wants in front of those of the community. This disconnect is even rooted in the language of Anarres itself – which I will discuss more in the large scale section of this chapter – but which discourages the use of possessive pronouns. Although they existed in the language, they were avoided. As explained, "little children might say 'my mother', but very soon they learned to say 'the mother'" (Le Guin, 2011, 58).

As Le Guin never describes Anarres as a fully perfect society, she often highlights its flaws or various differences of opinion. In regard to the overall position of women in their society, although they are generally considered equal to men, there are questions raised by certain characters, namely one of Shevek's childhood friends Vokep, as to whether it is even possible that women can be true Odonians. Referring to the nature of all women's relationships, he states that "all women are propertarians" given that "all they want is property" and that they will only "let you go if she can trade you for something else", as opposed to men who "only want freedom (Le Guin, 2011, 52). This point of view is both very indicative of the radical extent to which the societal ideology of Anarres is related not only to the interrelation of people and goods, but also to interpersonal relationships in which the concept of "possession" – or lack thereof - is equally used in relation to both things and beings.

The second concept which is referred to as a way of describing certain women on Anarres, but which is also later used to describe Vea - one of the Urrasti women Shevek encounters, is that of "body profiteer" which describes "women who used their sexuality as a weapon in a power struggle with men" (Le Guin, 2011, 2013). While not a common occurrence on Anarres, this position of women seems to appear much more with the Urrasti state of A-Io, given that the

overall position of women on that planet is much less than equal. Unlike the women of Anarres who are considered full equal to their male counter parts, having equal access to both work and education, the women of the Urrasti state of A-Io are considered as lesser than men. They are not allowed to attend university, or perform any type of significant work – "the industry, arts, management, government, decisions" (Le Guin, 2011, 214) due to the impression that they are both less strong and less intelligent than men, and that work would lead to a loss "of everything feminine – of delicacy – and the loss of masculine self-respect" (Le Guin, 2011, 17). Instead, they are only allowed to reach what is referred to as the "Certificate level" because they "can't do the math; no head for abstract thought; don't belong. You know how it is, what women call thinking is done with the uterus! Of course, there's always a few exceptions, God-awful brainy women with vaginal atrophy" (Le Guin, 2011, 73-74). However, when Shevek decides to ask the Vea about her views on the position of women in their society, and why they allow men to take control of everything, her answer puzzles him:

> "Women do exactly as they like. And they don't have to get their hands dirty, or wear brass helmets, or stand about shouting in the Directorate, to do it. – But what is it that you do? – Why, run the men, of course! And you know, it's perfectly safe to tell them that, because they never believe it." (Le Guin, 2011, 214).

But while Le Guin depicts Vea as seemingly empowered by her second-rate position in society, Shevek refuses to believe it, telling her that "in the eyes of men you are a thing, a thing owned, bought, sold" (Le Guin, 2011, 215). In other words, as everything else on Urras, women are seen as property, which is made even more evident because they bare either their father's or their husband's name.

Connective Elements

As the final segment of the middle scale analysis, I will discuss several spatial forms which are described on the middle scale and which play the role of connectors, either to the authors' historical contexts, or between the proposed worlds.

Most of the *12 Ideal Cities* are never described as existing within a specific context, being usually depicted as solitary geometric objects surrounded by nature. However, there is one exception to this and that is the "Third City: New York of Brains". Its location, already offered in its title, continues to be described as being situated "in the most charred, devastated and molten area of that gray space that once was New York" (Superstudio, 1972, 738). To be even more precise, it is described as being located "where Central Park once

was, at about 81st St." (Superstudio, 1972, 738). Through providing a location for their city, which is located in what remains of the "real world", Superstudio creates both a temporal and a spatial setting for one of their cities, something which they refrain from doing in all of the remaining eleven. Aside from the "Third City", there are two other instances in the project in which the narrative references to real places. However, neither of these times do the spatial references actually relate to the location of the city itself. The first one, written at the very end of the "Fourth City" narrative states that:

> "…generation after generation, the spaceship proceeds towards its goal, with its load of sleepers with happy dreams, until it reaches the New Land where the awakened ones will found a new Babylon and a new Jerusalem, a new Athens and a new Rome, a new Moscow and a new New York – and also a new Berlin, a new Saigon and a new Cape Town. And they will be happy." (Superstudio, 1972, 738).

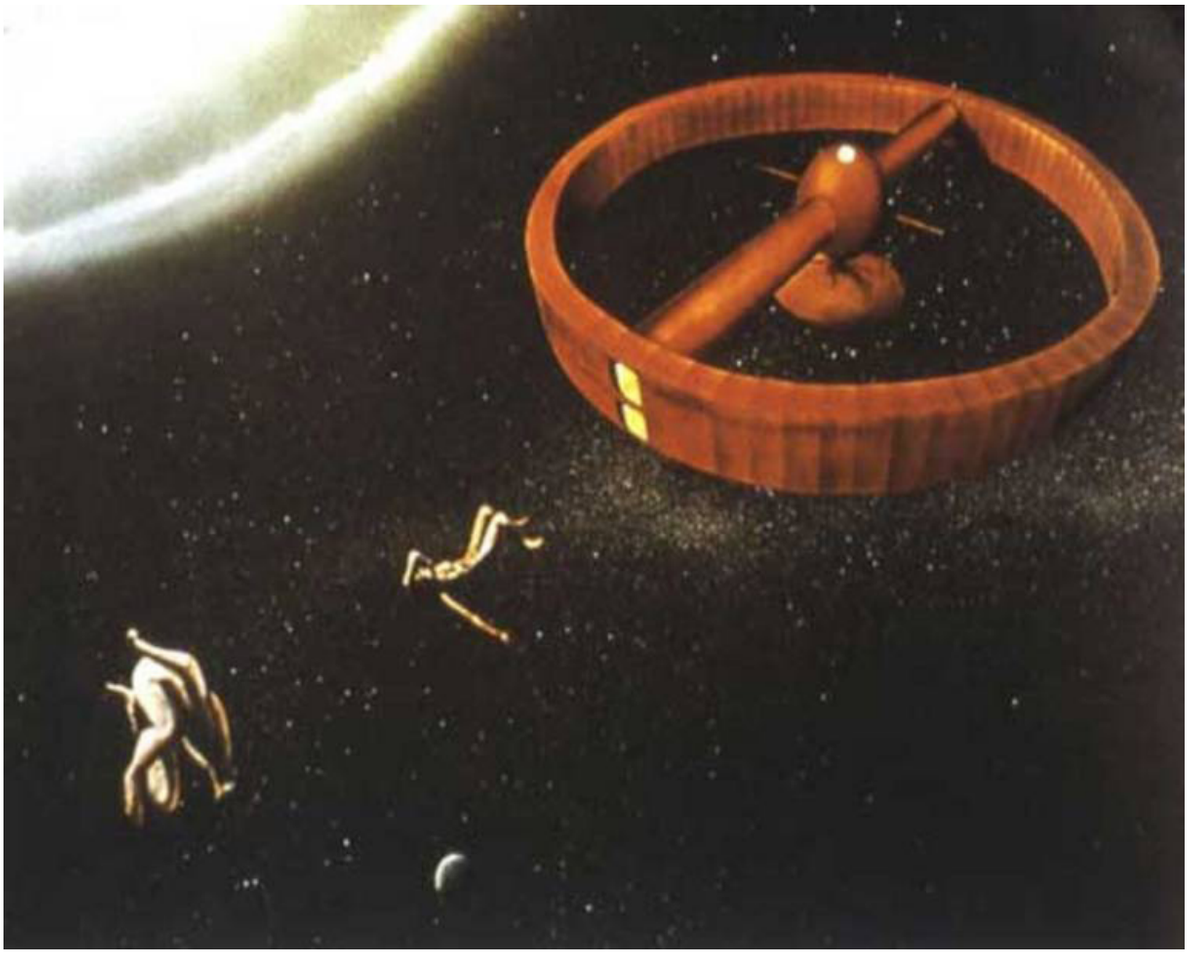


Fig.6.18. Superstudio, "Fourth City: Spaceship City", photomontage, 12 Ideal Cities (1971)

While providing a list of cities which the group deemed historically relevant, Superstudio also provides us with a hint to their own historical context. Using the name Saigon instead of the contemporary Ho Chi Minh for the Vietnamese city – they both reveal their own historical context, and point to an event which was extremely politically relevant at that period, namely the Vietnam War, something to which – as I will explain in the large scale section of this chapter, Le Guin alludes to as well. Lastly, Superstudio's "Sixth City", containing within it a scaled down version of a city "built on a scale five times smaller than reality" (Superstudio, 1972, 738) is described as having "all the characteristics of a modern city", containing also "reproductions of all the major monuments of the world, from the Empire State Building to the Eiffel Tower, from the Colosseum (reconstructed in its original form) to Sunset Boulevard" (Superstudio, 1972, 738). Although Superstudio attempts to include various spatial and architectural landmarks of contemporary Western society into the miniature city which, as we have seen in the small scale section, is already inhabited by various celebrities, the landmarks which are mentioned don't really have any specific purpose in the narrative, rather than to increase the appeal of the city itself.

Le Guin's The Dispossessed also contains connective forms on the middle scale, which are in this case both spatial. While one – the Port of Anarres – serves as a connective element between the narrative's disparate worlds, the Terran embassy in Nio Esseia serves both as a connection between Le Guin's imagined worlds, as well as with her own historical context. The Port of Anarres is the first thing which is described in the book, setting the tone for the divisive yet akin relationship between Anarres and Urras. Its boundary is described:

> "There was a wall. It did not look important. It was built of uncut rocks roughly mortared. An adult could look right over it, and even a child could climb it. Where it crossed the roadway, instead of having a gate it degenerated into mere geometry, a line, an idea of a boundary. But the idea was real. It was important. For seven generations there had been nothing in the world more important than that wall." (Le Guin, 2011, 1)

The wall which is described here is an ideological one. While it does create a barrier in space, the barrier which it delineates is much stronger in the minds of people which find themselves on either side of it. The port itself, located on Anarres is the only place on the planet through which the Odonian society still has any contact with the planet of Urras. The port is kept in place in order to exchange precious metals and minerals which are mined on Anarres, for things such as planting materials or – later in the narrative – knowledge and information.

The Terran Embassy, located in the A-Io capital Nio Esseia is the last location that Shevek visits on the planet Urras before fleeing back home. In fact, it is the Terrans (Earthlings) themselves who assist him in this voyage. The Embassy building itself, described similarly to a medieval castle, "sending up only one squat, grudging tower with a square roof and lateral window slits like narrowed eyes" (Le Guin, 2011, 327). It is surrounded with a moat and a drawbridge positioned across it. The spatial form of the Terran Embassy has two connective roles within the text. Firstly, being an embassy – a sort of heterotopian space within the city of Nio Esseia, it provides a connection to another planet within the narrative, namely Terra. Secondly, given that Terra represents Earth in the narrative, it also plays the role of a connector with the author's context – or at least her planet in total, taking on a form which historically stands out from the rest of the Urrasti city, but is nevertheless a familiar one to the earthly reader.

Drawing the Medium Scale

As in the small scale, the drawings depicting Le Guin's work prove to be much more straightforward than those of Superstudio, at least in the matter of deciding their content. Given that both the planet of Anarres and that of Urras house civilizations which are, at least in the aspect of the built environment, rather similar to our own, the streetscapes of their towns – in this case the Anarresti city of Abbenay and the Urrasti city of Nio Esseia, the capital of the state of A-Io are depicted using spatial forms which closely resemble those of Le Guin's historical context. In the case of Abbenay, the street which is depicted is the Depot Street. But given that, as described in the narrative, the town was structured out of repeatable units, and didn't really have a specific center, this street can also be seen as a representation of most other streets in the city. In the case of Nio Esseia, the medium scale drawing depicts the sections of the Saemtenevia Prospect street – the liveliest shopping street in the business district of the city. While one could argue that a section of the Ieu Eun University might also be included here as a third depiction, that drawing would not really provide us with any additional information than the drawing of Nio Esseia, given that both stem from the same planet and nation, and represent the same political and economic system which stands as opposite to that of Anarres and its capital of Abbenay. While depicting the street sections of the proposed utopian cities was straightforward with Le Guin's *The Dispossessed*, it is however slightly more challenging with Superstudio's *12 Ideal Cities*. Some of the twelve proposed narratives are not actually typical cities structured out of buildings and open spaces but are rather imagined as megastructures where one very large building supposedly takes on all the functions of the city. While some of these megastructures are of a more dispersed or distributed type, such as those of the "First City" and "Twelfth City", others such as those of the "Second", "Third", perhaps "Fourth", "Fifth", and "Eighth City", are of a more compact form, resembling a very large building more than a city, which has made drawing typical streetscapes for all of the cities, as was done in the previous chapters, rather difficult. Therefore "First", "Seventh", "Tenth", "Eleventh", and "Twelfth" city retain the typical street perspective section, while the medium scale drawings for the "Second", "Third", "Fourth", "Fifth", "Sixth", "Eight", and "Ninth" city are drawn as sections of megastructures.

What is curious to not, however, about the middle scale drawings of Superstudio's *12 Ideal Cities*, is that they have provided insight which was not at all visible form the textual descriptions and images provided by the authors. By bringing together the small scale and its inhabitants together with the large scale of the megastructures and spatial systems, the drawings provide a very valuable insight into the inhabited condition of the cities. Bringing the human scale to the depictions of the ideal cities it has provided me with the understanding of the vastness of some of the proposals which was not nearly as evident from the group's original drawings. As such, I consider the set of drawings created for the middle scale of Superstudio's *12 Ideal Cities* as perhaps the most interesting one of the dissertation, given that the insight its creation has provided was the most unexpected one.

Ideal City Sections

The middle scale drawings of the "First", "Seventh", "Tenth", "Eleventh", and "Twelfth" cities depict the relationship of the proposed buildings to their surroundings.

The 2000-ton City

The drawing of the "First City: 2,000-ton City" depicts one of the city's segments, showing a building block in the middle, with untouched nature on each side. Given the proposed distance between two rows of the city's grid amounts to four kilometers, it was impossible to create a drawing which would encompass more than one block, given that it's scale would then differ significantly from those of other drawings, making it less comparable. The building itself is depicted through a section, showing its inside, filled with one cell per level, and topped with the "electronic analyzer" housed in the vaulted volume above the cells. Given that the project predicts a maximum height of more than one kilometer which is relative to the ground level of its surroundings – and which would have also been impossible to visualize within a frame comparable to other drawings if it were cut in a location close to the sea level, a location with a higher altitude was picked for the section, in which the building itself is lower. In the background, the uninterrupted facade of the city is visible, as it stands above the changing line of the landscape.

The Continuous Conveyor Belt City

The perspective view of the "Seventh City: Continuous Conveyor Belt City" is constructed as a cross section, positioned at the very edge of the Grand Factory, looking towards the center of the city's central axis. Due to the scale of the city blocks, and the overall length of the city, it was impossible to draw a longitudinal section which would have been comparable to those of other cities. Positioning the view outside of the lived areas of the city itself, it was possible to provide an overview of all stages of the city's development, seen through its central axis. While the newest buildings are visible right behind the Grand Factory, the buildings positioned behind them slowly deteriorate, ending with the ruined zone at the very end of the drawing. Since it was more important to show the differing state of the built masses of city than the relationship of the interiors and the exterior, the drawing depicts only the exteriors of the buildings.

The City of Order

The drawing of the "Tenth City: City of Order" comes closest to what would be a depiction of the historical context from which Superstudio have envisioned their *12 Ideal Cities*. It is described as a completely normal city, with the only thing that differs about it is its inhabitants which have slowly been switched with robots. The drawing therefore depicts a perspective view of a street in Florence, Italy – the location from which Superstudio worked, with everything in it seeming perfectly normal, except the inhabitants, who are a bit strange – or rather discolored – in order to depict their robotic nature.

The City of Splendid Houses

The "Eleventh City: City of Splendid Houses" is depicted through a perspective section, cutting through nine different houses. Each house is placed on a plot the width of six meters which is divided by a ten meter road from the next house in all directions. The drawing shows a multitude of different exterior designs and heights, all with identical ascetic interiors which have already been depicted in the small scale drawing. Some of the houses, reaching a height of up to two hundred meters, did not fit the frame of the drawing. The factory in which all the citizens work and in which the materials for the houses is produced is visible at the far edge of the city, in the background of all the houses. The inhabitants which are located within their homes are depicted as naked, while those

located outside are every bit as festive and decorated as the exteriors of their homes.

The City of the Book

The perspectival section of the "Twelfth City: City of the Book" shows four double rows of housing, each being three storeys high with the dark longitudinal gallery positioned in its center. The double rows are separated by a smaller, three-meter-wide external slit in which trees are planted. The transversal galleries are visible in the back of these external roads. The houses which are depicted in the section are, as in the small scale, drawn with minimal and fully speculated furnishings, given than no description was provided for them. The shadows which differentiate the dark and lighted areas of the house are drawn in each of the interior spaces.

The Innards of the Megastructures

Given the scale of many of the megastructures depicted in the project, it was not possible to fit their entirety within the medium scale sections. However, this was also not the point of these drawings. My intent was rather to show the relationship of the human and the architectural scale, and to be able to see comparatively how these proposed correlations differ from case study to case study. The "street" perspective sections of the megastructures therefore only depict their segments, providing insight into their scale, and where possible, their relationship with their surroundings.

The Temporal Cochlea City

The drawing of the "Second City: Temporal Cochlea-City" depicts a segment of the city, encompassing roughly its top eight levels. The top part of the city was chosen because it represents the most diversity, housing both babies (some of them still living in their closed rooms), and children which are allowed to socialize and can leave their cells after reaching the age of four. It also shows the automated building site – located on top of the city - which collects the material excavated from the ground and uses it to build new cells. Given that the diameter of the city is 4.5 kilometers, the drawing does not depict its full width, but rather one of the central segments.

New York of Brains

The section of the "Third City: New York of Brains" depicts the entirety of the city which was possible due to its small size. The drawing cuts through the middle of the 54x54 meter cube, showing both its central cavity and a section of its cubic containers housing the brains of the citizens. The red light which comes from the central cavity, illuminates most parts of the city, given that the containers in which the brains are stored are made out of quartz and thus translucent. The central cavity also holds a machine which is used to filter the liquids which hold the brains. The city itself is located roughly in the middle of the remains of Central Park in New York City. Given that the park itself is much wider than the city, its edges are not visible in the drawing.

The Spaceship City

The "Fourth City: Spaceship City" is also drawn in its full dimension, its diameter being only fifty meters. The perspectival section is drawn through the circular form of the city and its eight-meter-wide central nucleus. On the city's ring, one of the two rows of the cabins is depicted with its inhabitants peacefully asleep. The different ages of the inhabitants, which progress from birth to the age of eighty (after which they are expelled into space) are also made visible. In the background of the city there is the nothingness of space.

The City of the Hemispheres

The perspectival section of the "Fifth City: City of the Hemispheres" is a relatively flat one, showing a segment of the plate of sarcophagi which is more than three kilometres wide. The hemispheres, either in their meditation or in their love position, are

floating above the surface. The backdrop to the visible segment of the city consists of woods and green hills, as explained in the city's narrative, while the surface itself reflects the sky. The sarcophagi themselves are drawn in section with the inhabitants lying immobile inside, connected to the life-support system provided by the city.

Barnum Jnr.'s Magnificent and Fabulous City

The "Sixth City: Barnum Jnr.'s Magnificent and Fabulous City" is depicted on the middle scale through a perspectival section position on the edge between the city's "Cabines zone" located at the rim and the "Container of the model of the city" located in the middle of the red and blue tent-shaped megastructure. The "Cabines zone" depicts numerous cylindrical cabins, some of which are occupied with visitors wearing their robot suits, and some which are empty. The inner part depicts the scale model of the city. Aside from standard, modern housing blocks, other buildings which are described in the narrative such as the Eiffel Tower, and the reconstructed Colosseumare also visible in the model. Given that the height of the tent structure enveloping the city has not been given, it is not shown in the section part of the drawing, but rather indicated as a backdrop in the distance.

The Conical Terraced City

The section of the "Eight City: Conical Terraced City" is drawn at its base, showing its connection to the 183 meter wide canal that surrounds it. The decision to draw the lowest part of the structure instead of the highest one was made for two reasons: firstly, the top part has already been drawn by the authors themselves, and secondly, depicting the section in its connection to the ground allows for a better grasp of the structure's scale. However, due to that same scale, neither the full width nor the full height of the city are visible in the drawing. The interior of the cells is also drawn and follows the drawing already created for the small scale. The inner part of the conical city is left blank and colored in black, as it is described as a void. The city's inhabitants are depicted at various locations, both inside and outside.

Ville-Machine Habitee

Lastly, the section of the "Ninth City: The 'Ville-machine Habitee" depicts an intricate machine with inhabitants traveling and being transported through various modes. The different areas and functions of the machine are connected through various tubes and chutes, performing different functions which sustain the life of the city's inhabitants. Given that no scale was given for the city, and that it is described in the text as being vast, and with its limits unknown, the sectional perspective drawing of the city covers the entire scene. No surroundings are visible, given that it is not known if or where they exist. The relation of the city to the ground level is also not evident.

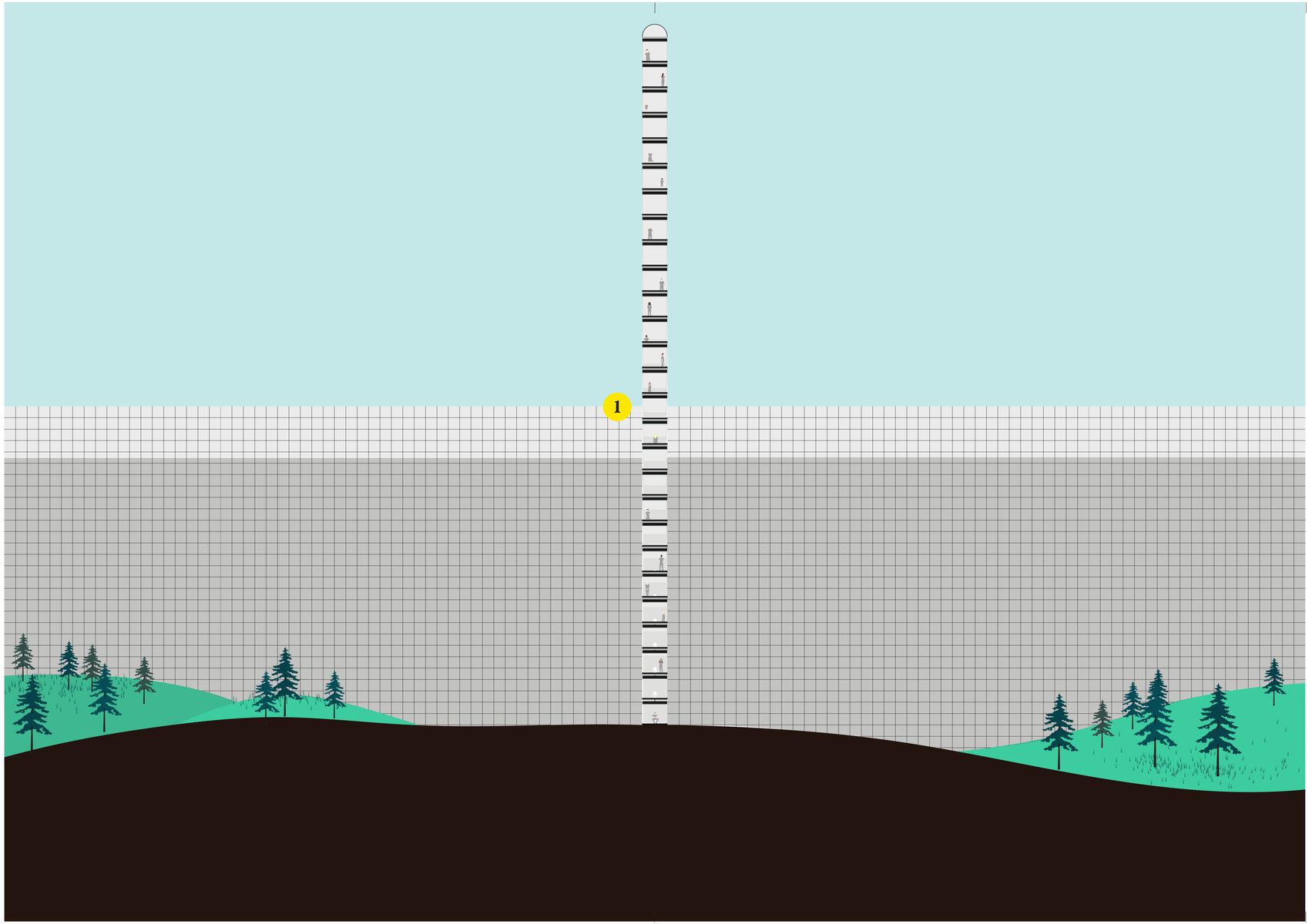
Saemtenevia Prospect Street

The drawing depicts a perspectival view of the main shopping street in the Urrasti city of Nio Esseia. Described as two miles long, the street itself is filled with numerous shops selling various types of goods. Given that the interior or the full function of the buildings in the central part of the city was never described in the narrative, the drawing does not cut through the buildings, but rather positions itself along the streets, showing one of its sides. The depicted street is located within the city's commercial district, containing also buildings with administrative functions. The buildings follow the limited descriptions provided in the book which describes them as huge, ornate, immense, boxes made of stone and glass. There are no green areas and parks depicted in the scene because, as explained in the text, such functions waste the valuable land in this part of the city. Given the author's origin in the United States, and the period in which the book was written, the depictions of the buildings are a combination

of the descriptions provided by the author, buildings from her own context, and my own speculation. Given that no underground transportation system is mentioned in the text, the drawing doesn't provide any additional information for the underground layers. In the sky, the planet of Anarres is visible as a moon-like object.

Depot Street

The perspective view of the Depot Street in the Anarresti city of Abbenay depicts one of the city's repetitive cellular urban blocks, consisting of buildings with various functions wrapped around a square. Given that the descriptions of the city provided in the are numerous, describing in detail the functions, forms, and colors of the buildings and spaces, the majority of the drawing follows the text in detail. All the buildings are one storey high, with numerous small windows which provide light during the day given that artificial lighting was not provided during those hours. A square is placed in the center of the drawing, around which buildings of different functions are located, including different types of workshops, housing, and amenities. The yards of the workshops are depicted as open, with various activities in full view and accessible to everyone. In the middle of the square, a park is visible – the only one in the city which is described as having grass and trees. An omnibus passes through the street, with its electric infrastructural cables hanging between the buildings. The mountain of Ne Theras is depicted in the background of the scene, together with the planet Urras which is depicted as a turquoise moon.



1.

The buildings, or rather the single, uninterrupted building consists of cubic cells 5 cubits each way; these cells are placed one on top of another in a single vertical stack, reaching a height of a third of a league above sea-level, so that the relative height of the building varies in relation to the level of the ground on which it rises. (Superstudio, 1971, 738)

Fig. 6.19. Jana Čulek, "The 2000-ton City" (2023), depicting a section of Superstudio's "First City: 2000-ton City", 12 Ideal Cities

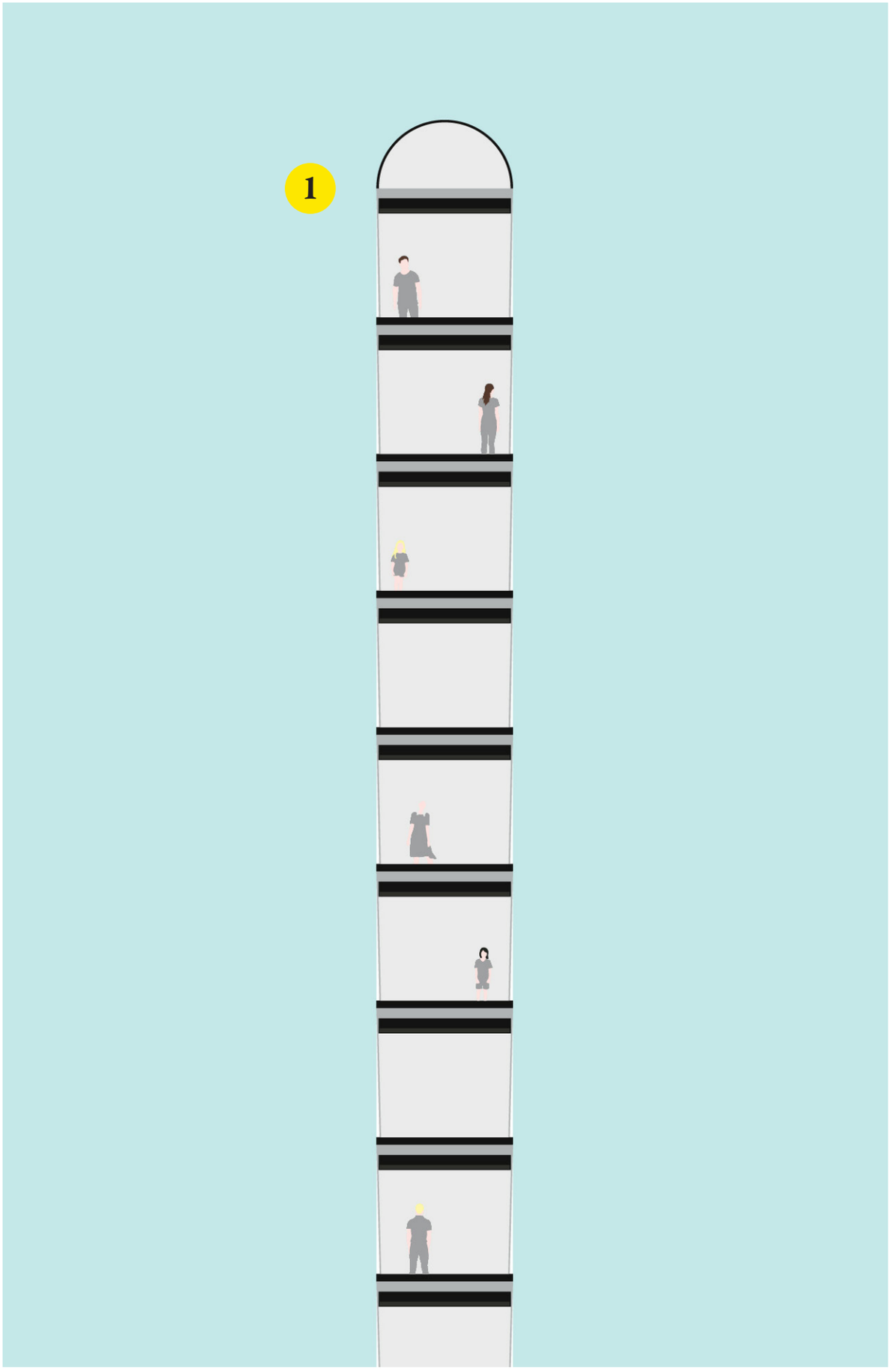


Fig. 6.20. Jana Čulek, zoom-in of "The 2000-ton City" (2023), depicting a section of Superstudio's "First City: 2000-ton City", 12 Ideal Cities

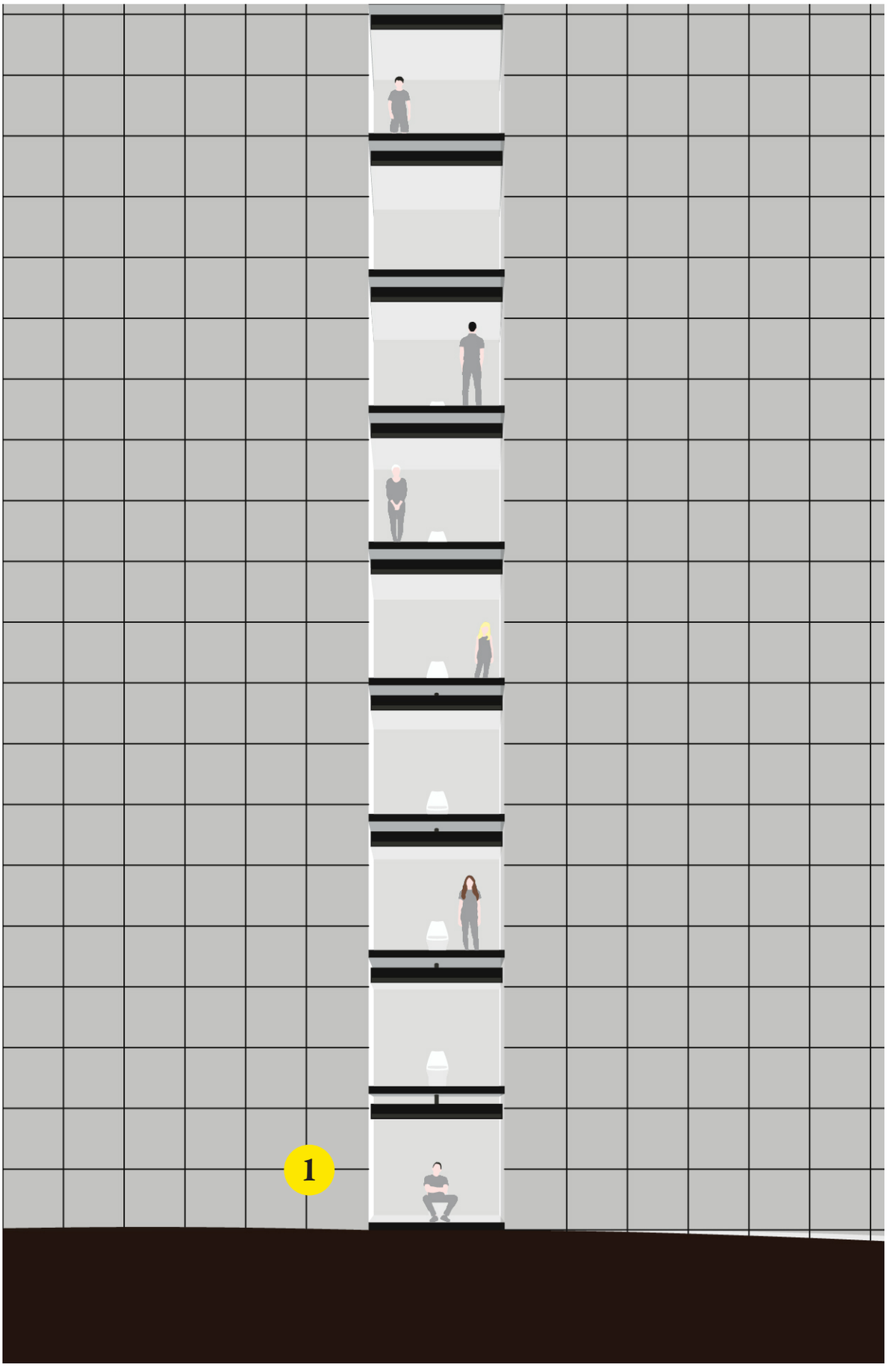
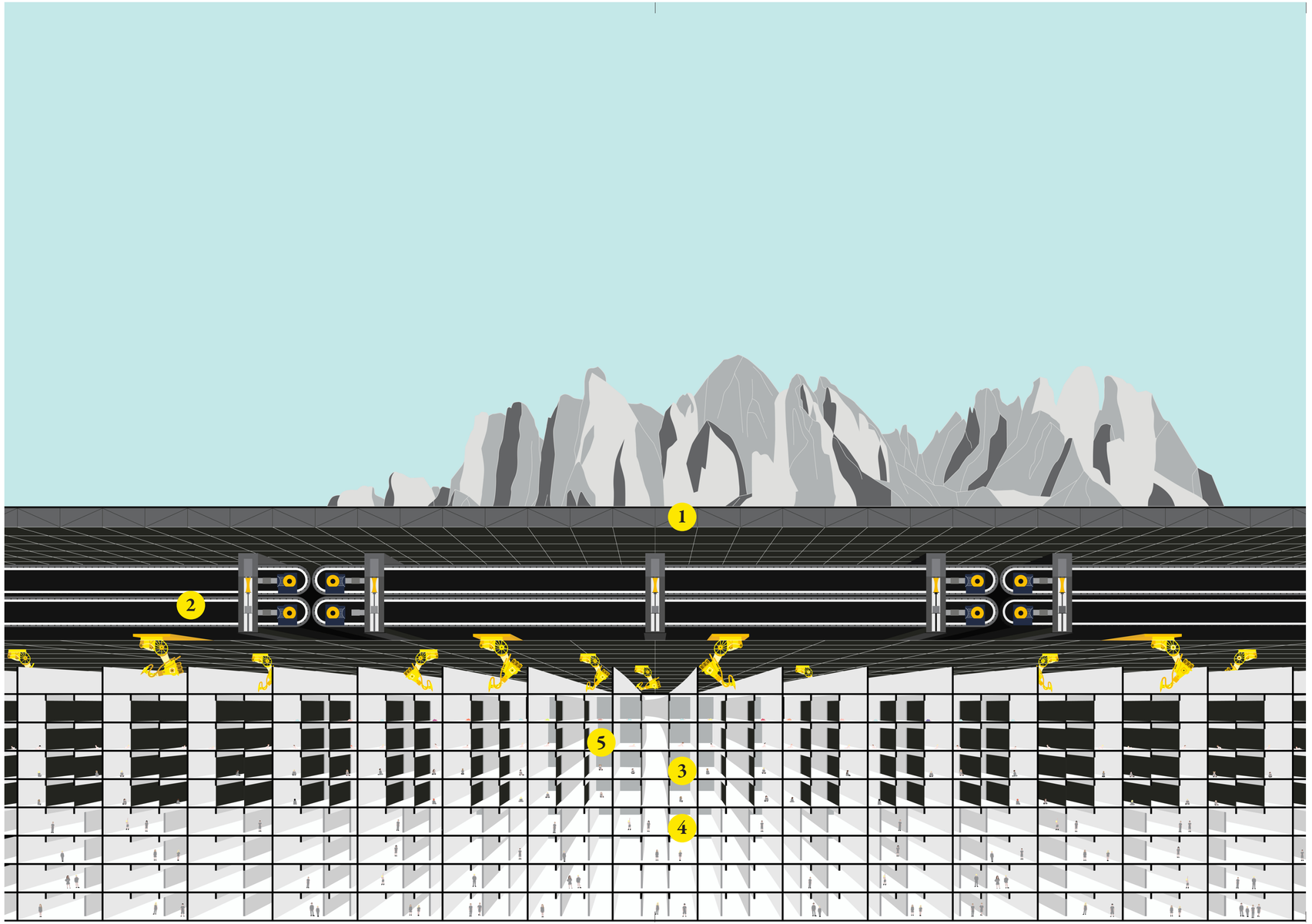


Fig. 6.21. Jana Čulek, zoom-in of "The 2000-ton City" (2023), depicting a section of Superstudio's "First City: 2000-ton City", 12 Ideal Cities



1.

The city is an endless screw, 4.5 Km. in diameter, completing one revolution a year. (Superstudio, 1971, 738)

2.

The upper extremity grows gradually, remaining constantly at the level of the ground outside. Growth is realized through the continuous construction of new sections of city by means of an automatic building-site placed like a bridge between the center and the perimeter. On this site, rock detritus from the excavations at the bottom is used as building material. (Superstudio, 1971, 738)

3.

The city is composed of living-cells arranged in a double row of concentric circles. Between the two contiguous circles of cells runs a roadway. (Superstudio, 1971, 738)

4.

Inhabitants live one to a cell, and possess no clothes or other objects because the city provides for their every need. They are absolutely free to act and organize their lives, both as individuals and as a community; to be alone; to gather in groups; to create laws or regulations; the only restriction is that they cannot go outside the city because the upper ends of the circular roads are closed by the automatic building-site. (Superstudio, 1971, 738)

5.

The baby is transported by pipeline to a cell in the newly-built section, where it is fed and looked after automatically. Only in this phase is the door of the cell sealed by a steel panel. For four years the child remains in his cell, during which time he learns the ethics and working of his city. Thereafter the metal door slides away and disappears forever into the wall. (Superstudio, 1971, 738)

Fig. 6.22. Jana Čulek, "The Temporal Cochlea City" (2023), depicting a section of Superstudio's "Second City: Temporal Cochlea City", 12 Ideal Cities

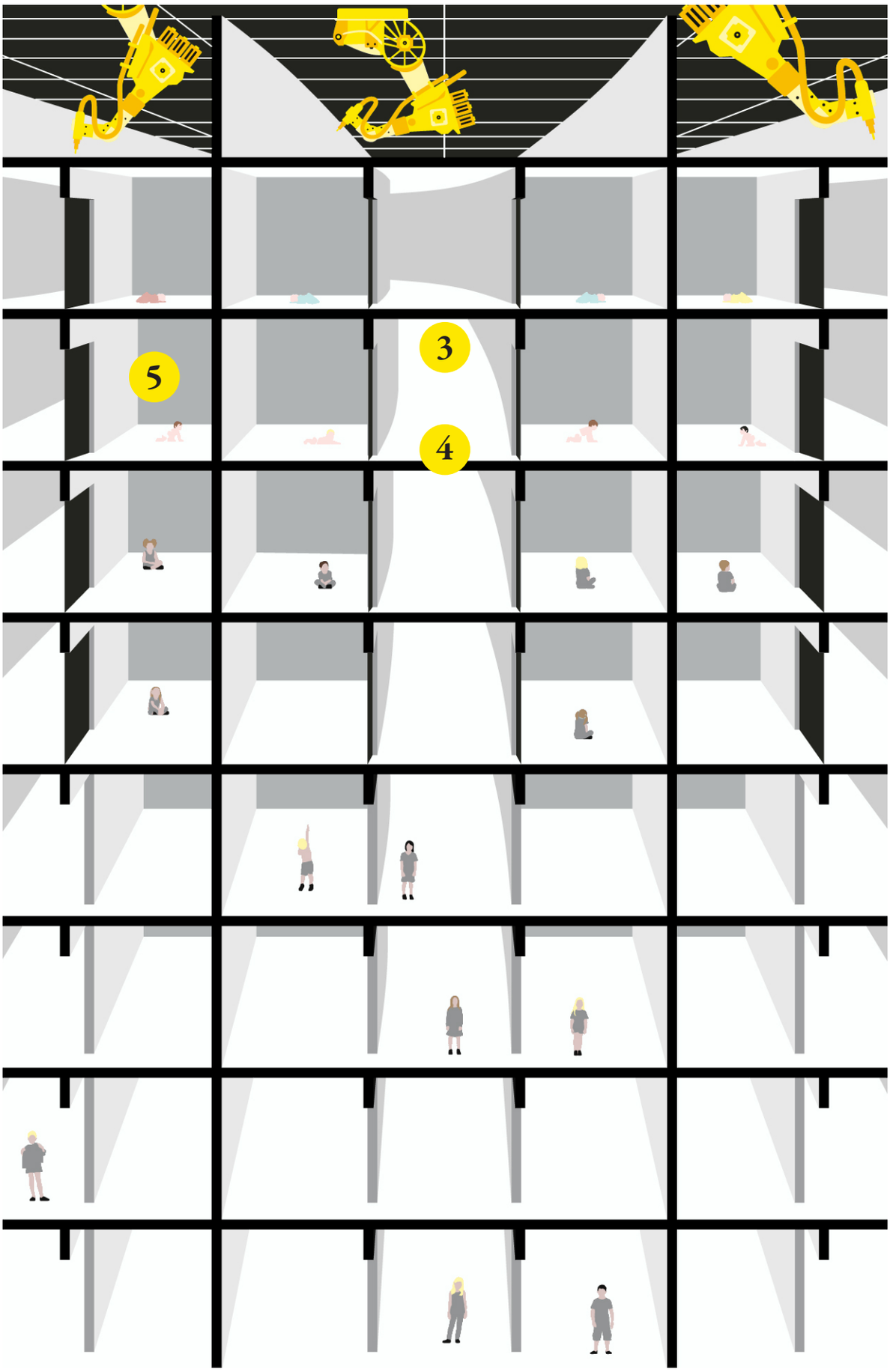


Fig. 6.23. Jana Čulek, zoom-in of "The Temporal Cochlea City" (2023), depicting a section of Superstudio's "Second City: Temporal Cochlea City", 12 Ideal Cities

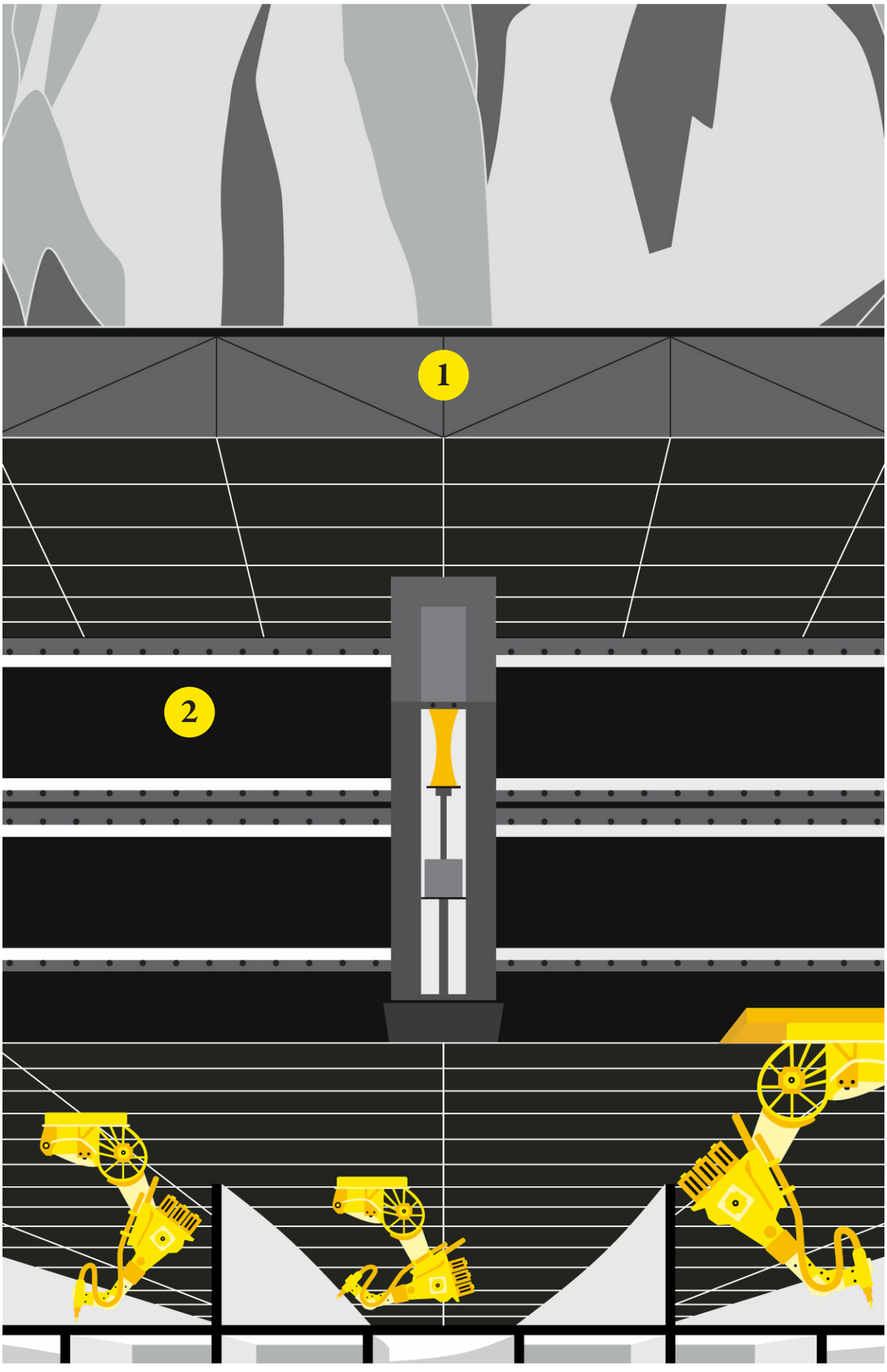
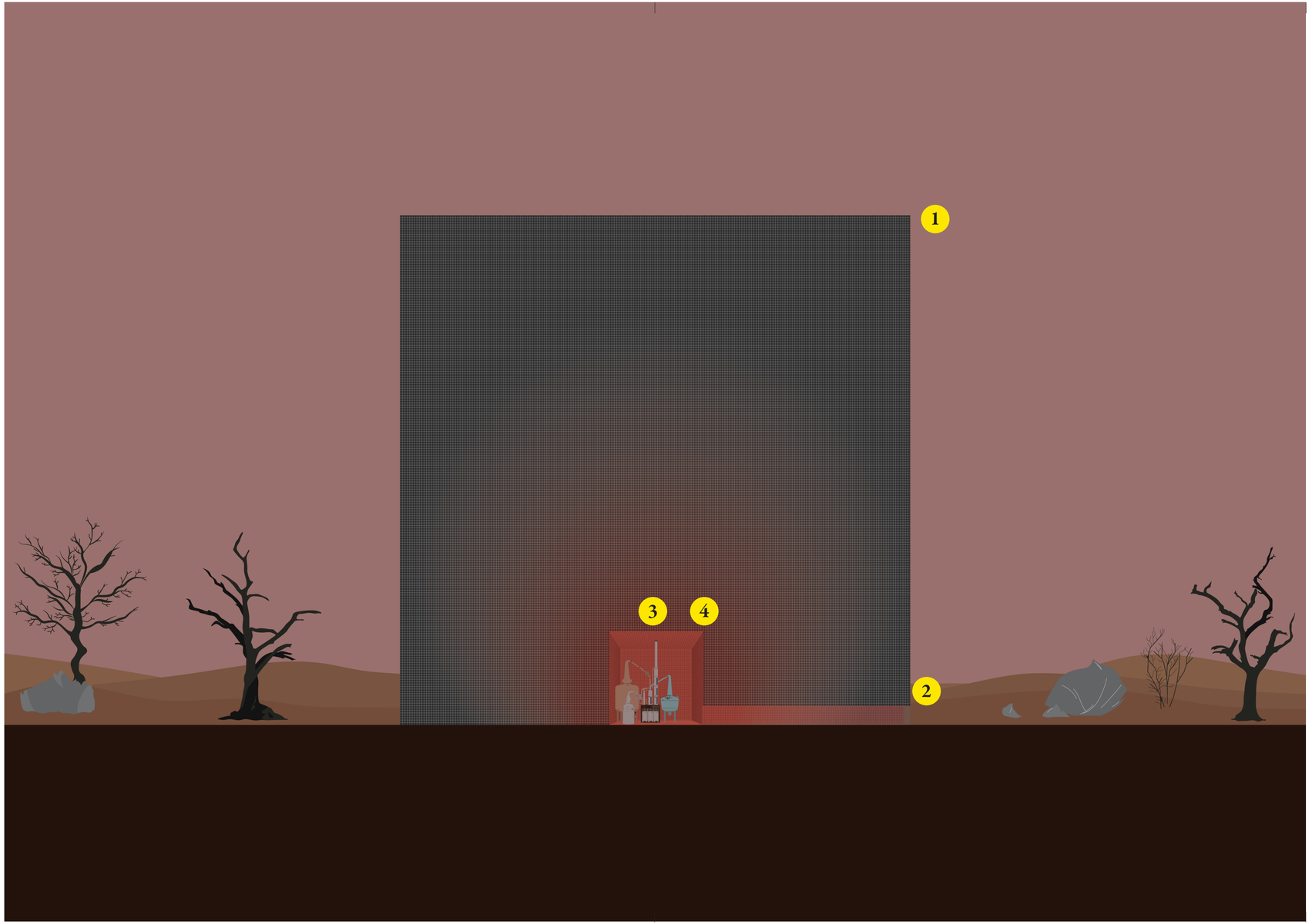


Fig. 6.24. Jana Čulek, zoom-in of "The Temporal Cochlea City" (2023), depicting a section of Superstudio's "Second City: Temporal Cochlea City", 12 Ideal Cities



1.

lt is a cube,with a length, width and height of 180 ft., covered in quartz tiles measuring 10 x 10 in, in each of which there is a lens 9 in. in diameter. This covering condenses light onto the photosensitive layer behind, which transforms it into the energy necessary for the functioning of the city. (Superstudio, 1971, 739)

2.

At the center of the city is a cavity with a length, width and height 33 ft. 3 in. lts floor is at the same ground level as that on which the great cube stands. A corridor 3 ft. 4 in. wide, 6 ft. 8 in. high and 58 ft. 4 in. long connects the central cavity with the outside. (Superstudio, 1971, 739)

3.

The central cavity is mostly occupied by the regenerating and filter apparatus for the brain liquids; the filter process is particularly accurate, eliminating all toxins, thus preventing the process of necrosis and aging. (Superstudio, 1971, 739)

4.

10,000,456 brains live in the city: in the dim red light of the corridor and the central cavity, they pulse slowly, immersed in their interminable meditations, or concentrated in mute, indefinite intercourse. (Superstudio, 1971, 739)

Fig. 6.25. Jana Čulek, "New York of Brains" (2023), depicting a section of Superstudio's "Third City: New York of Brains", 12 Ideal Cities

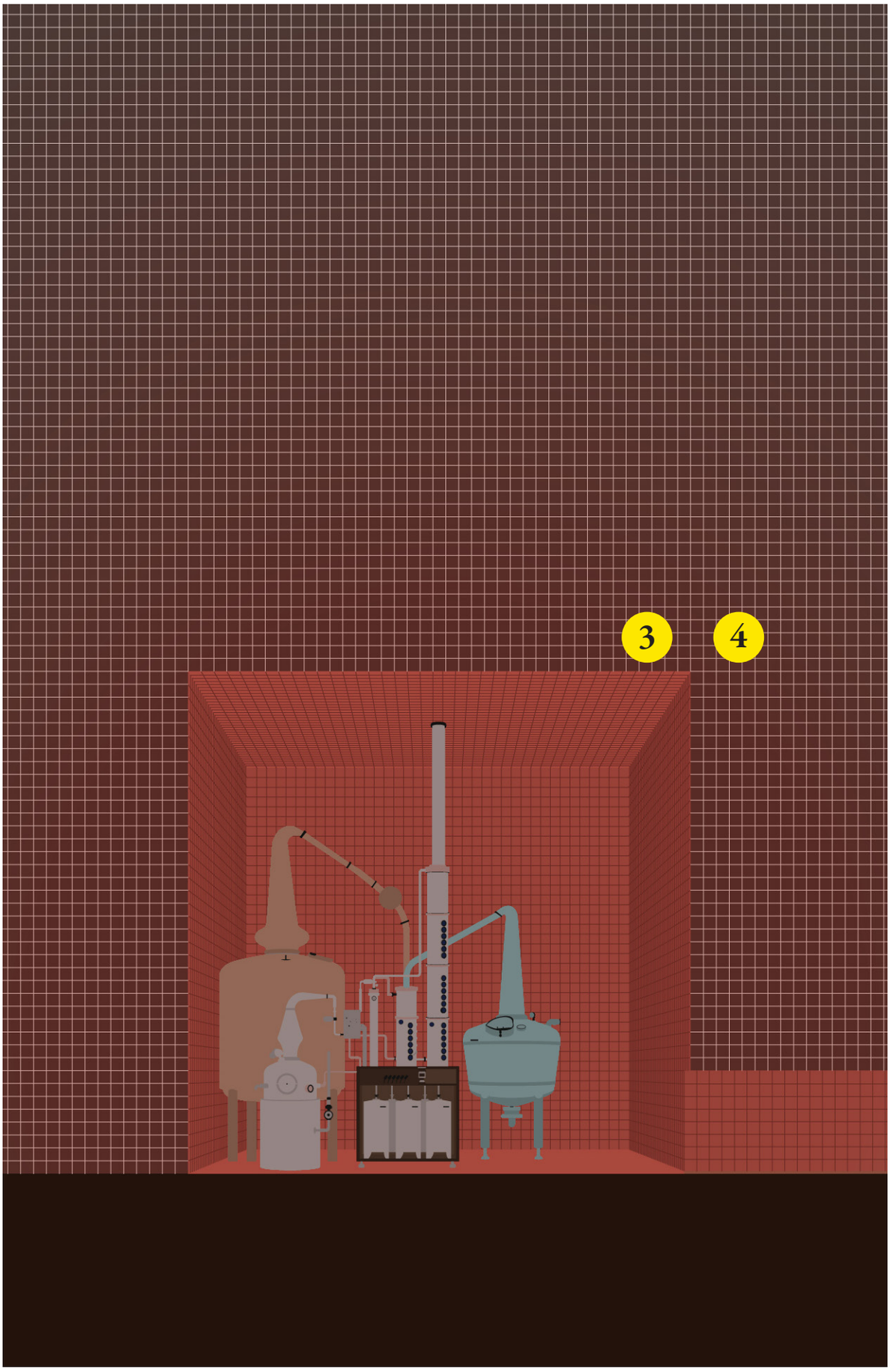


Fig. 6.26. Jana Čulek, zoom-in of "New York of Brains" (2023), depicting a section of Superstudio's "Third City: New York of Brains", 12 Ideal Cities

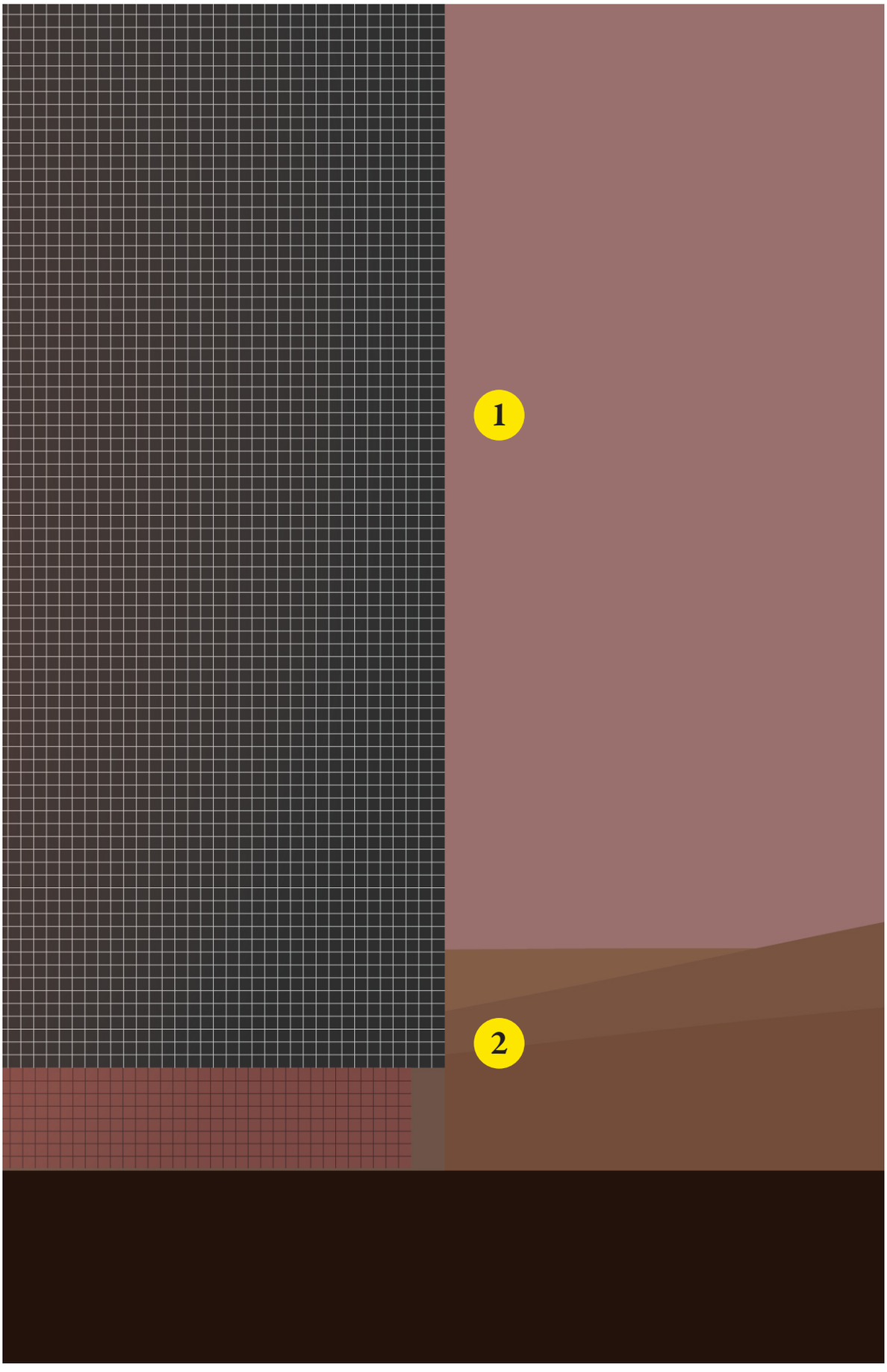
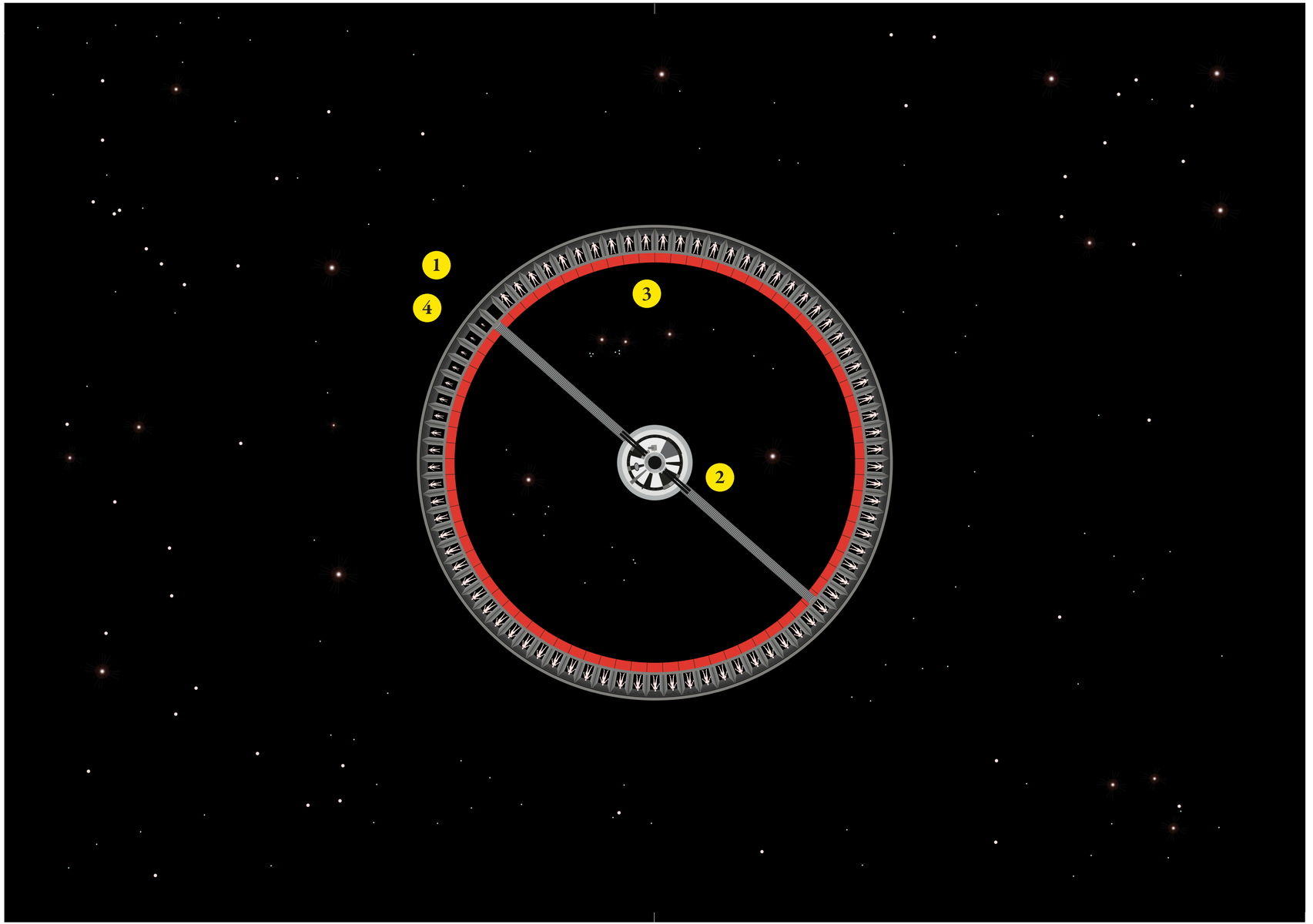


Fig. 6.27. Jana Čulek, zoom-in of "New York of Brains" (2023), depicting a section of Superstudio's "Third City: New York of Brains", 12 Ideal Cities



1.

This spaceship is a huge red wheel 50 m. in diameter. (Superstudio, 1971, 739)

2.

The central nucleus 8 m. diameter, contains a computer, programmed at the time of departure, to guide the ship; the propulsion apparatus, and all the equipment necessary for the life of the spaceship and the crew. (Superstudio, 1971, 739)

3.

The external ring is divided into 80 sections of two cabins each, one above the other. In each cabin sleeps one of the 156 members of the crew, in the upper cabin a man in the lower a woman. The system of cabins rotates slowly completing one revolution every 80 years. (Superstudio, 1971, 739)

4.

The eightieth sector of the perimetral ring is not closed: two openings the depth of a couple of cabins give onto cosmic emptiness. This sector is situated at the point of attachment of one end of the cylindrical connectors to the ring.(Superstudio, 1971, 739)

Fig. 6.28. Jana Čulek, "The Spaceship City" (2023), depicting a section of Superstudio's "Fourth City: Spaceship City", 12 Ideal Cities

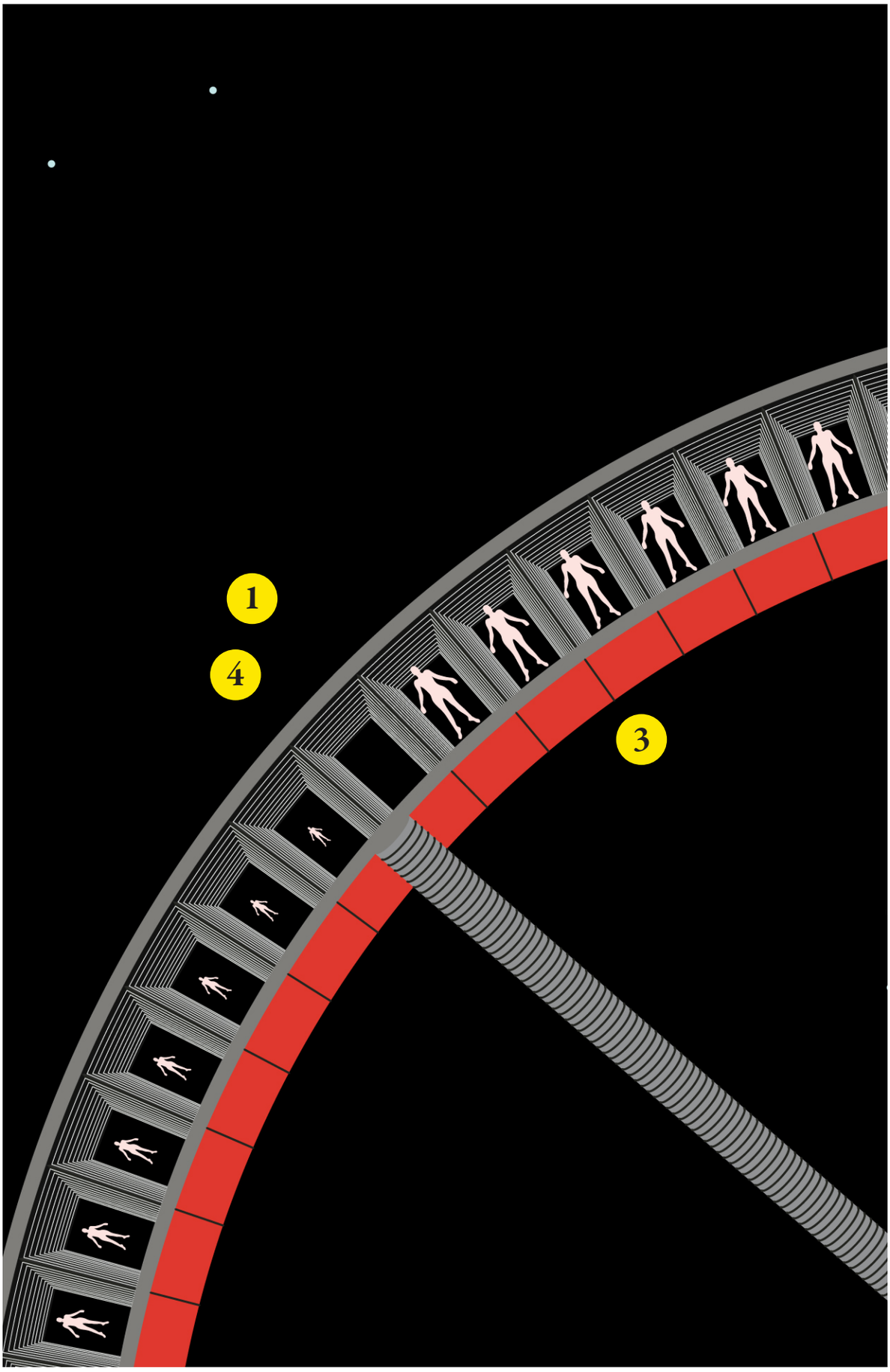


Fig. 6.29. Jana Čulek, zoom-in of "The Spaceship City" (2023), depicting a section of Superstudio's "Fourth City: Spaceship City", 12 Ideal Cities

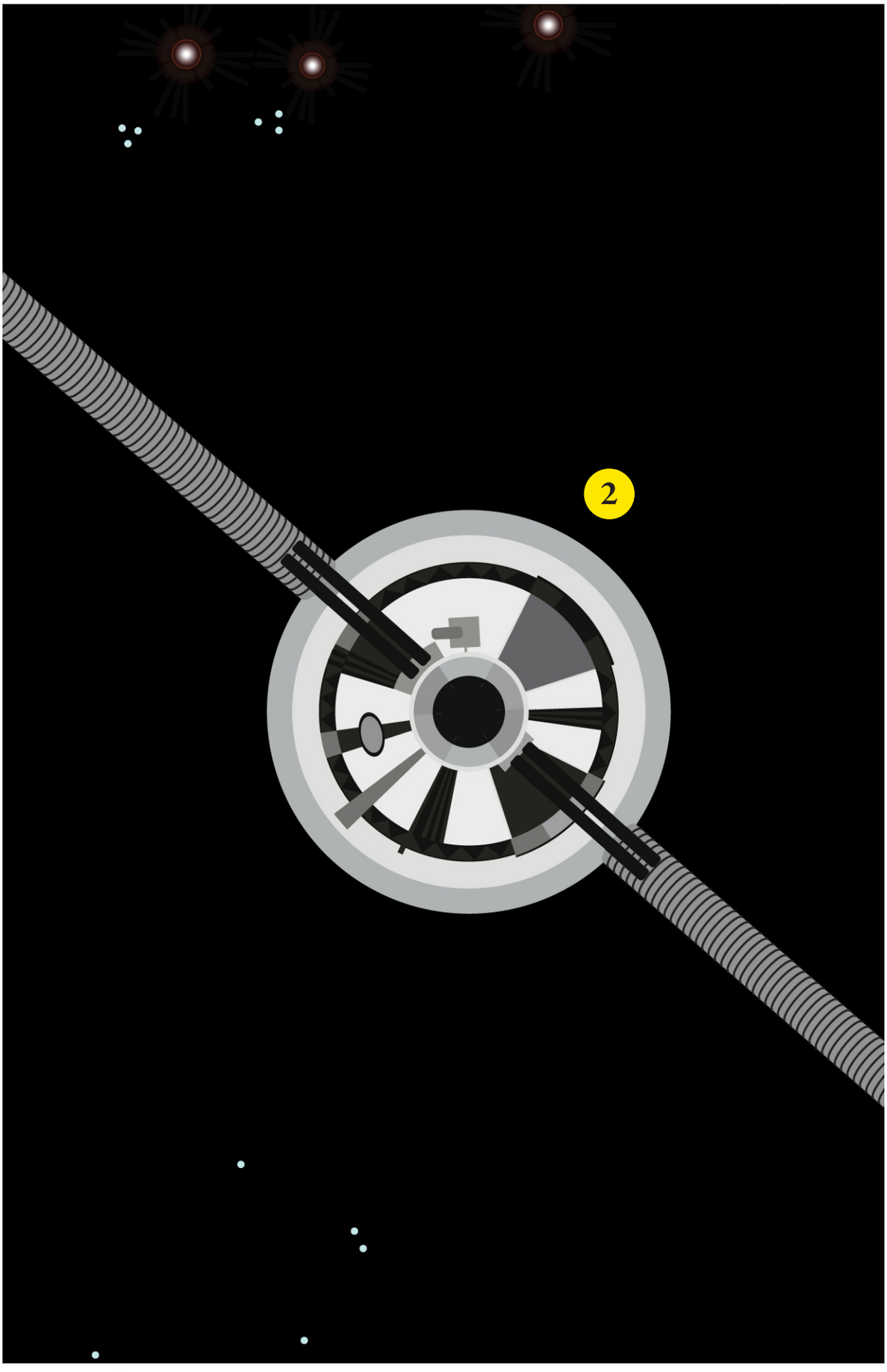
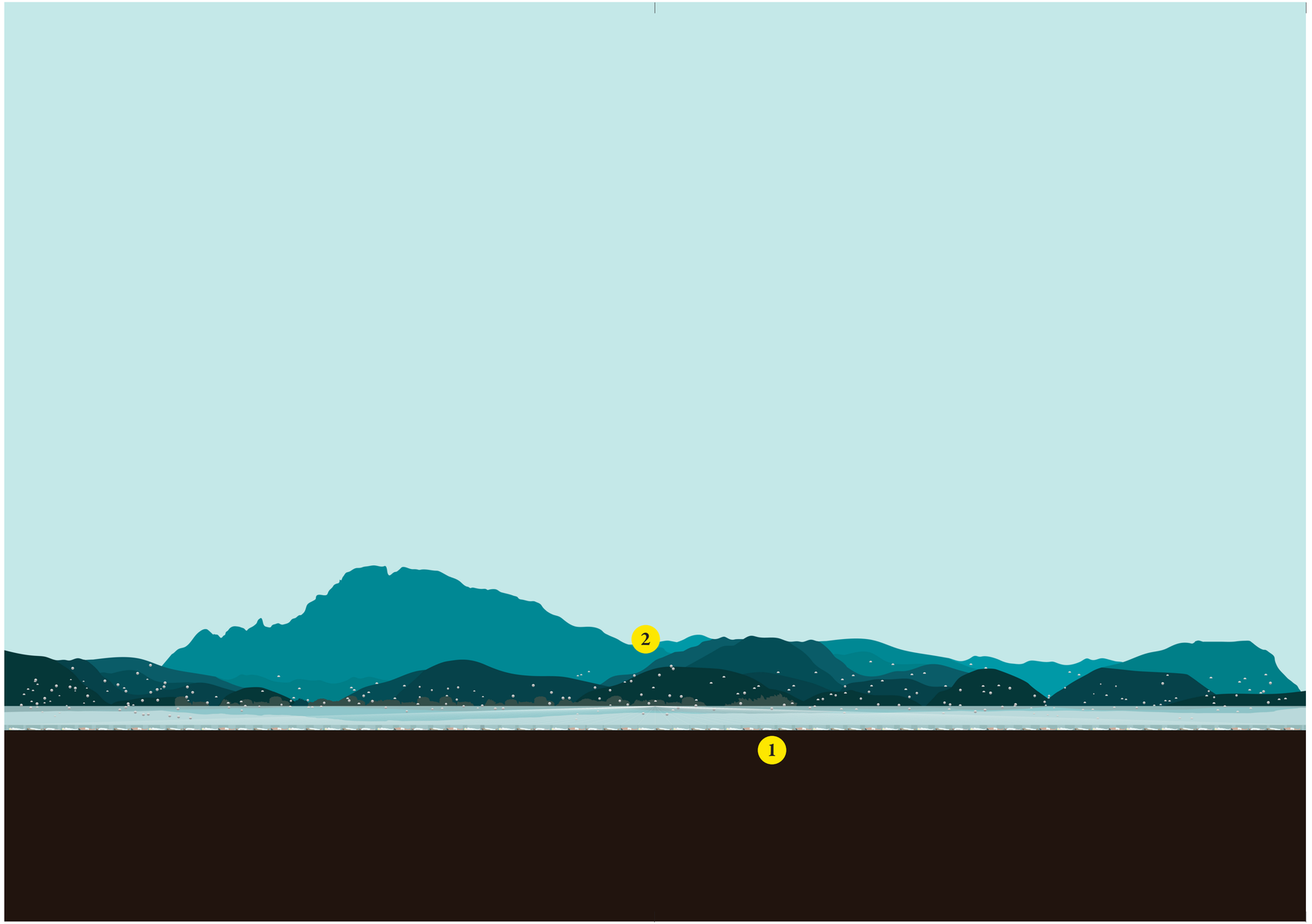


Fig. 6.30. Jana Čulek, zoom-in of "The Spaceship City" (2023), depicting a section of Superstudio's "Fourth City: Spaceship City", 12 Ideal Cities



1.

The city is a dazzling sheet of crystal amidst woods and green hills. On nearing it, one realizes that it is made up of the covers of 10,044,900 crystalline sarcophagi, 185 cm. long, 61 cm. wide and 61 cm. deep.
(Superstudio, 1971, 739)

2.

One might think that the hundreds of thousands of hemispheres that continually crowd the air and are suspended over the city or its surroundings are moved by telekinesis.
(Superstudio, 1971, 739)

Fig. 6.31. Jana Čulek, "The City of the Hemispheres" (2023), depicting a section of Superstudio's "Fifth City: The City of the Hemispheres", 12 Ideal Cities

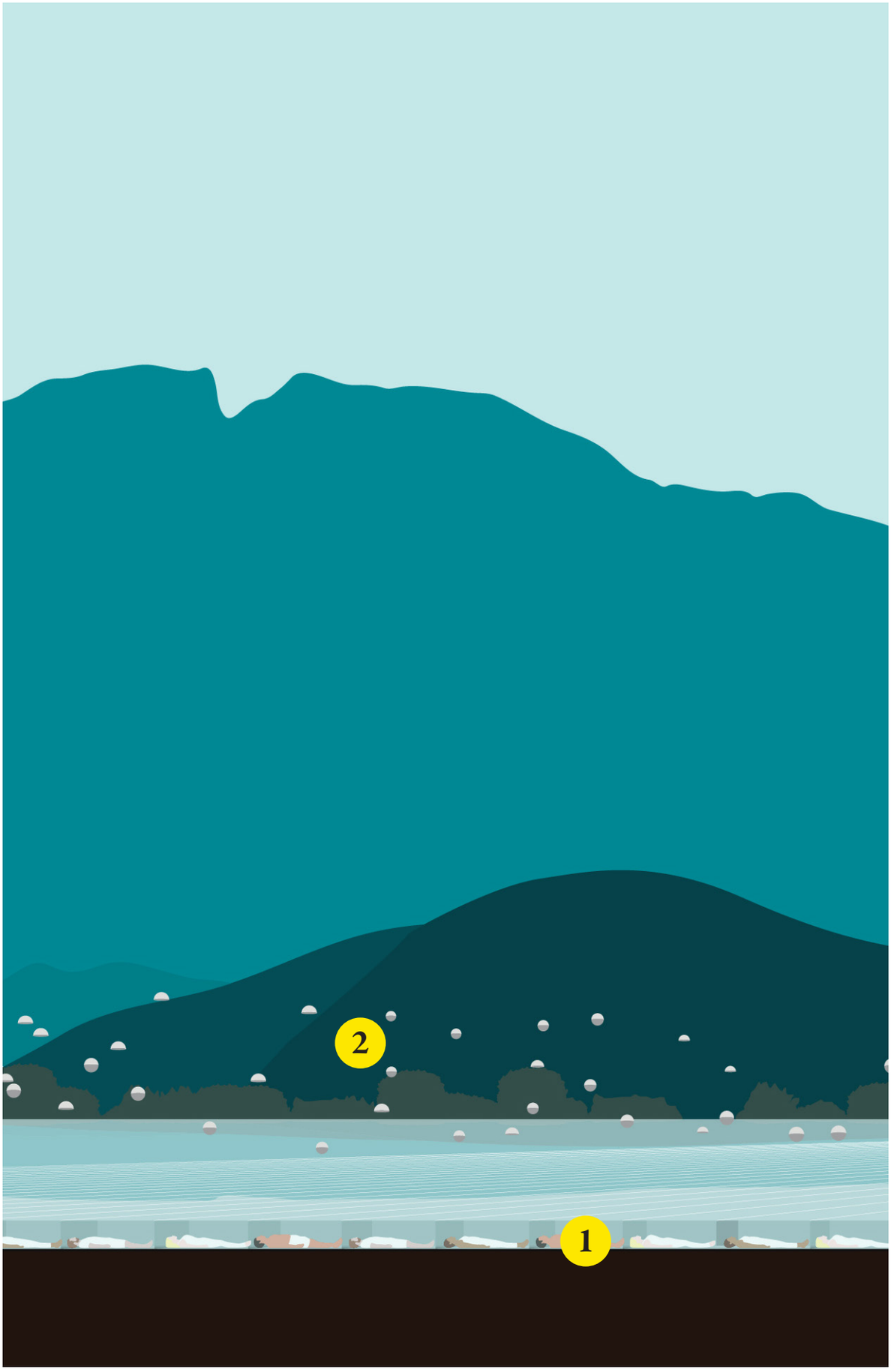


Fig. 6.32. Jana Čulek, zoom-in of "The City of the Hemispheres" (2023), depicting a section of Superstudio's "Fifth City: The City of the Hemispheres", 12 Ideal Cities

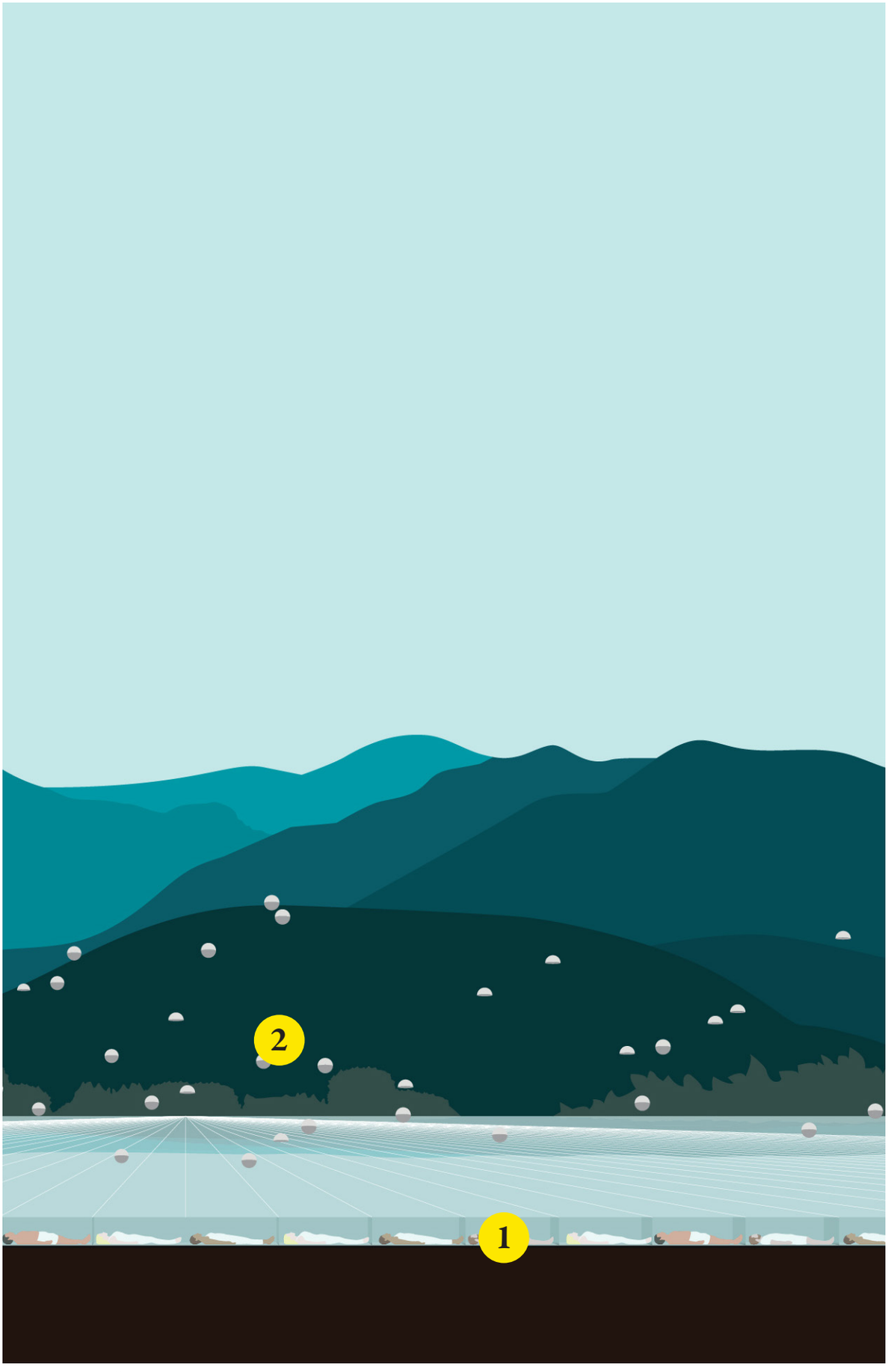
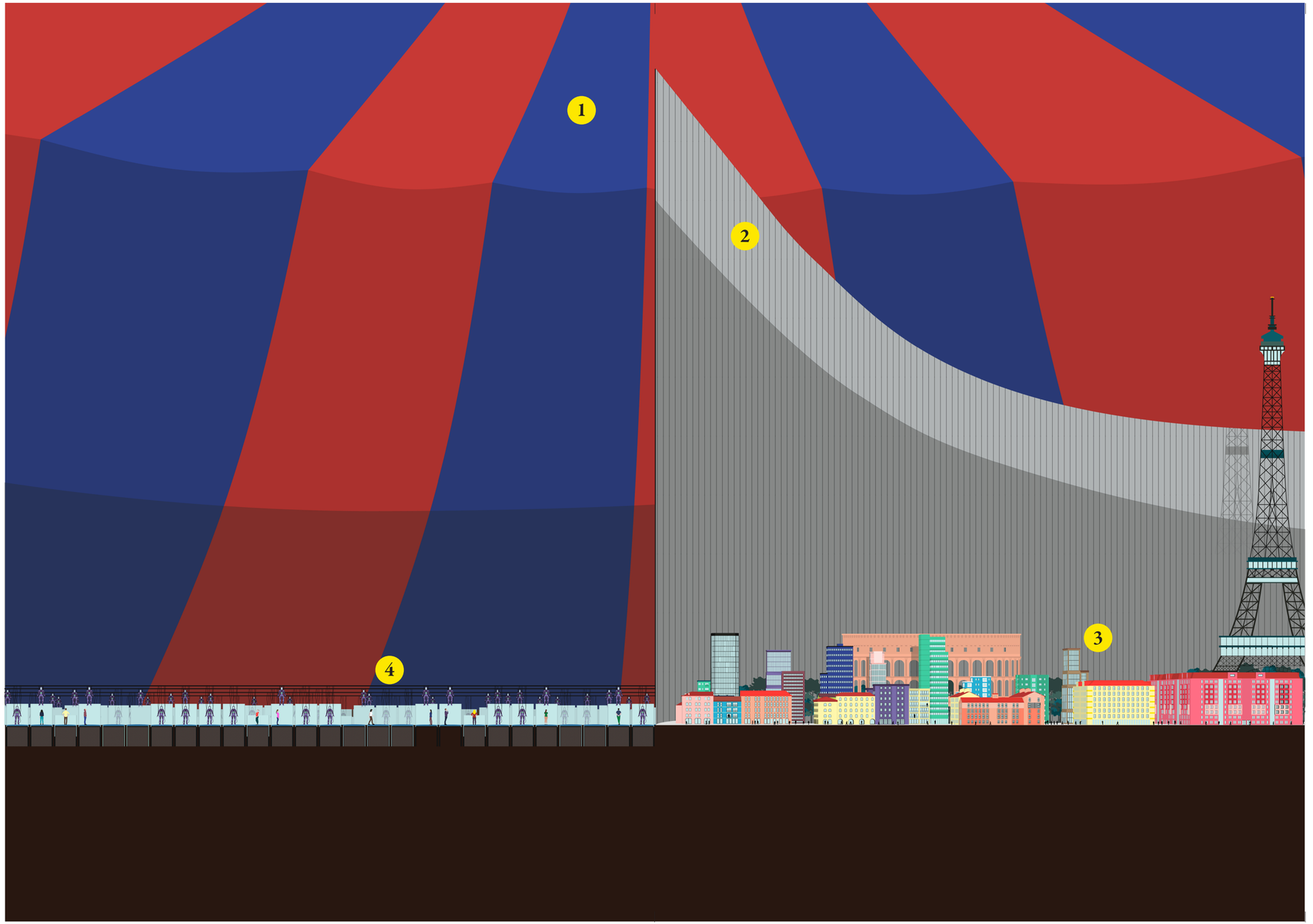


Fig. 6.33. Jana Čulek, zoom-in of "The City of the Hemispheres" (2023), depicting a section of Superstudio's "Fifth City: The City of the Hemispheres", 12 Ideal Cities



1.

The city lies beneath an enormous red and blue striped circus tent. (Superstudio, 1971, 739)

2.

...at its center stands an enormous cylinder with a diameter 1 mile and a height 100 yards, made of sheet metal nailed and painted silver; in this cylinder lies enclosed a city built on a scale five times smaller than reality; this is a city with about 2 million inhabitants; (Superstudio, 1971, 739)

3.

...it has all the characteristics of a modern city, but also contains reproductions of all the major monuments of the world, from the Empire State Building to the Eiffel Tower, from the Colosseum (reconstructed in its original form) to Sunset Boulevard. (Superstudio, 1971, 739)

4.

Within 90 secs., the rails above you will bring a space-suit type of garment which will remain hanging, attached to the rails by cables running from the joints and the helmet. When you are ready, push the green button at chest height on the space-suit. The floor you are standing on will disappear through a diaphragm system and you will find yourself on a circular plate with a diameter 2 yds. 1 ft. 5 in. This plate is covered with a layer of small steel balls which allow you any movement of the legs, even the splits if you know l10w. While you are observing these marvels, a plèxiglass cylinder rises from round the edges of the plate, topping when it reaches a height equal to the diameter of the plate. (Superstudio, 1971, 739)

Fig. 6.34. Jana Čulek, "Barnum Jnr.'s Magnificent and Fabulous City" (2023), depicting a section of Superstudio's "Sixth City: Barnum Jnr.'s Magnificent and Fabulous City", 12 Ideal Cities

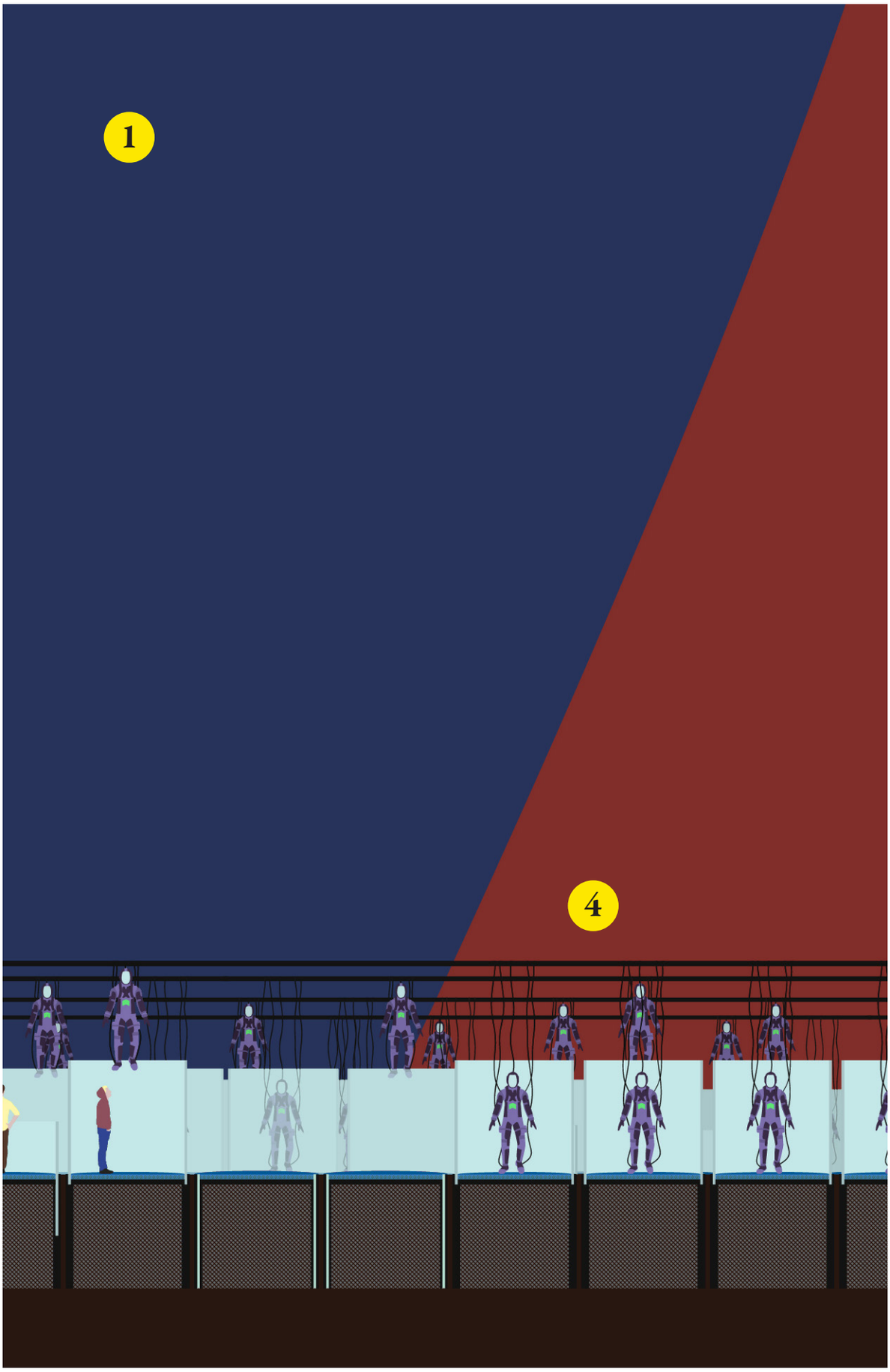


Fig. 6.35. Jana Čulek, zoom-in of "Barnum Jnr.'s Magnificent and Fabulous City" (2023), depicting a section of Superstudio's "Sixth City: Barnum Jnr.'s Magnificent and Fabulous City", 12 Ideal Cities

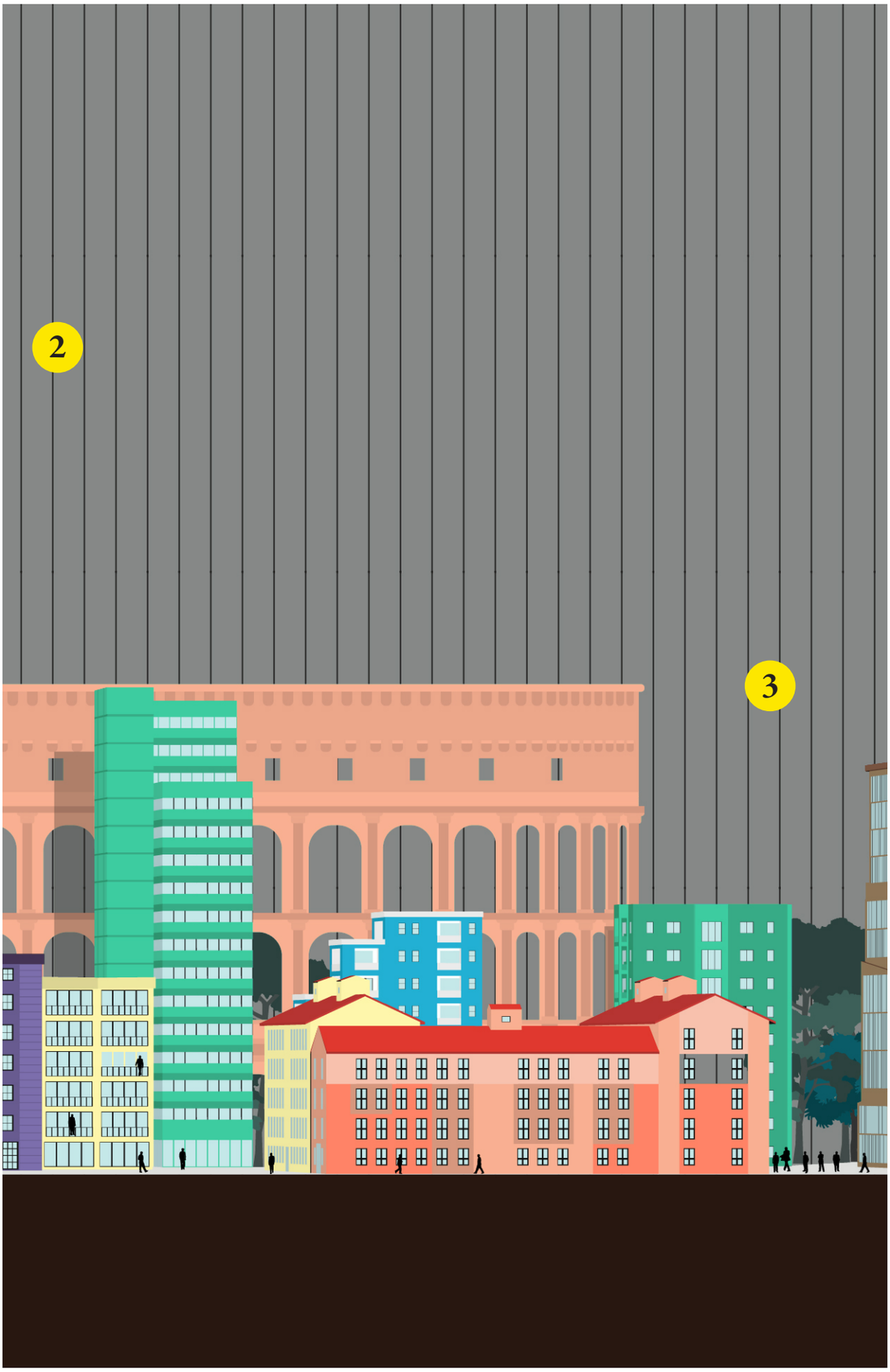


Fig. 6.36. Jana Čulek, zoom-in of "Barnum Jnr.'s Magnificent and Fabulous City" (2023), depicting a section of Superstudio's "Sixth City: Barnum Jnr.'s Magnificent and Fabulous City", 12 Ideal Cities



1.

The head of the city is the Grand Factory. four miles wide, like the City it continuously produces 100 yds high, the Grand Factory exploits the land and the underground materials of the territory it crosses, and from these marvelously extracts all that i1 rcqui1es for the construction of the city. (Superstudio, 1971, 740)

2.

The Grand Factory devours shreds of useless nature and unformed minerals at its front end and emits sections of completely formed city, ready for use, from its back end. (Superstudio, 1971, 740)

3.

Luckily, it is not possible to live in the same house for more than four years after its construction; after this period, objects, accessories and the structure of the houses themselves decay, become unusable and soon after collapse. Only society's rejects, mad or insane individuals, still dare to wander amongst the ruins, the detritus and rubble that the city leaves behind it. (Superstudio, 1971, 740)

4.

What could be more fascinating and reassuring than the spectacle of the families that daily drive up the perpendicular roads in the little yellow buses put at their disposal by the Administrative Council, in the direction of the Grand Factory, towards their new houses? (Superstudio, 1971, 740)

Fig. 6.37. Jana Čulek, "The Continuous Conveyor Belt City" (2023), depicting a section of Superstudio's "Seventh City: Continuous Conveyor Belt City", 12 Ideal Cities

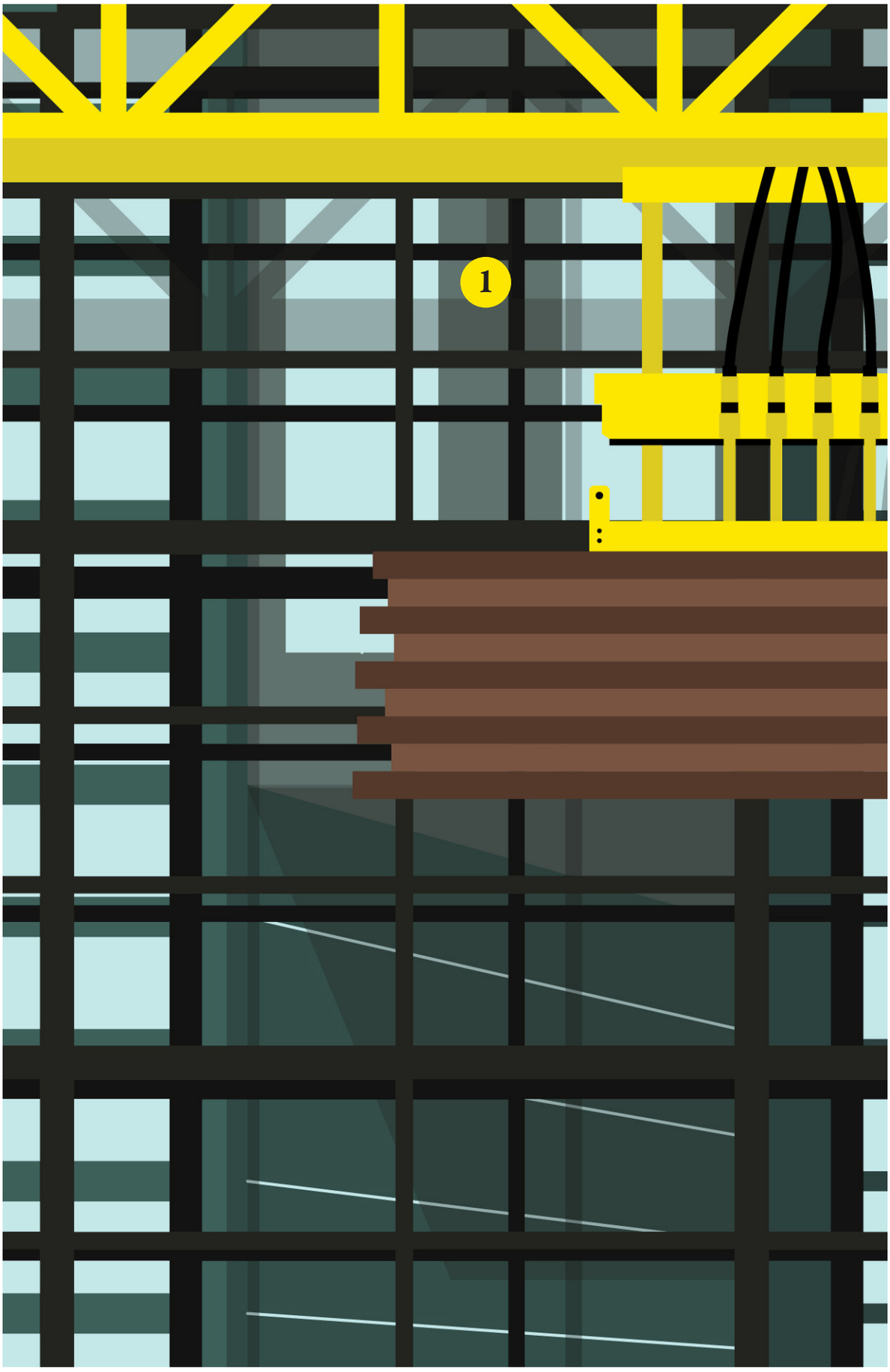


Fig. 6.38. Jana Čulek, zoom-in of "The Continuous Conveyor Belt City" (2023), depicting a section of Superstudio's "Seventh City: Continuous Conveyor Belt City", 12 Ideal Cities

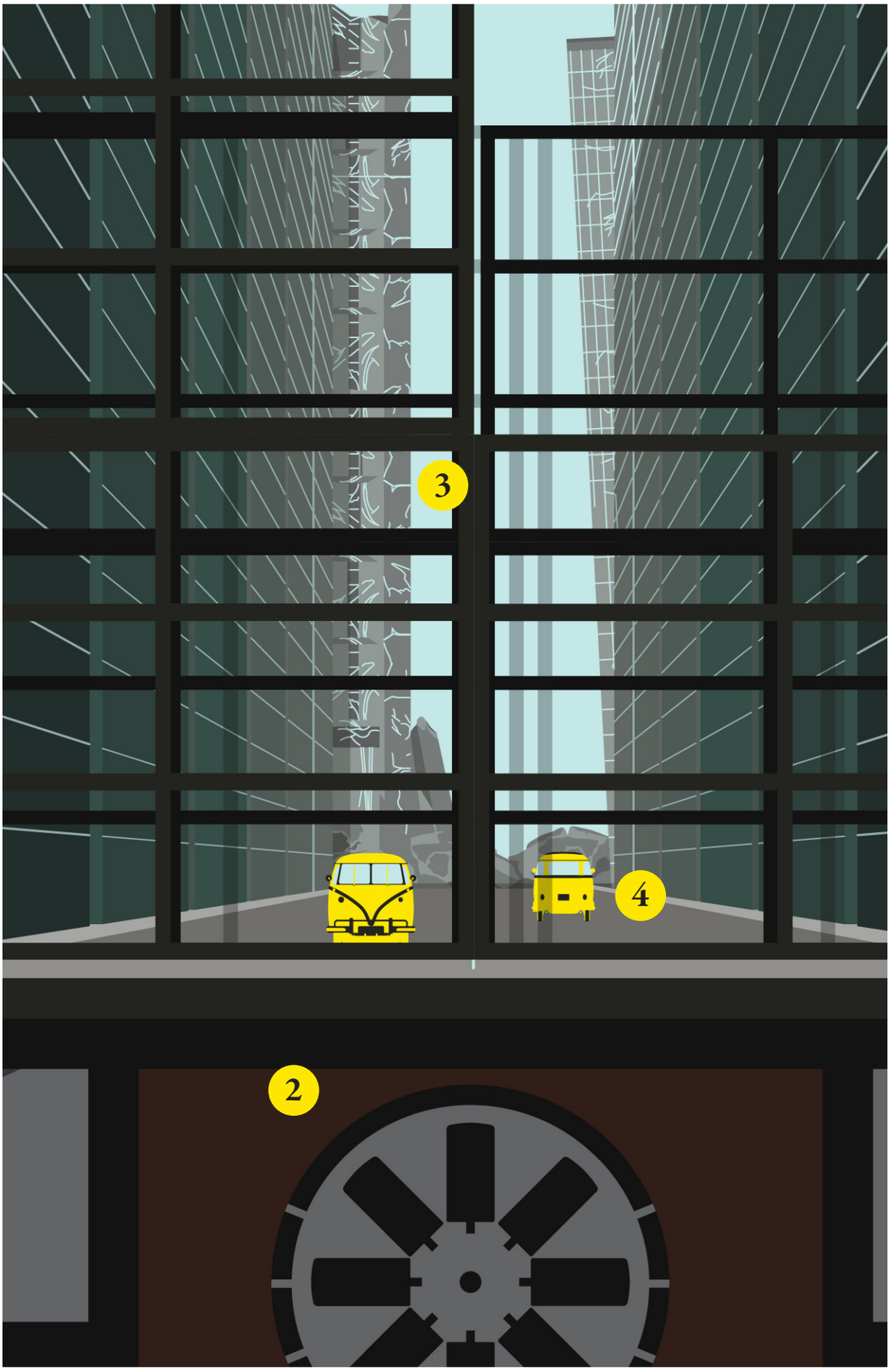
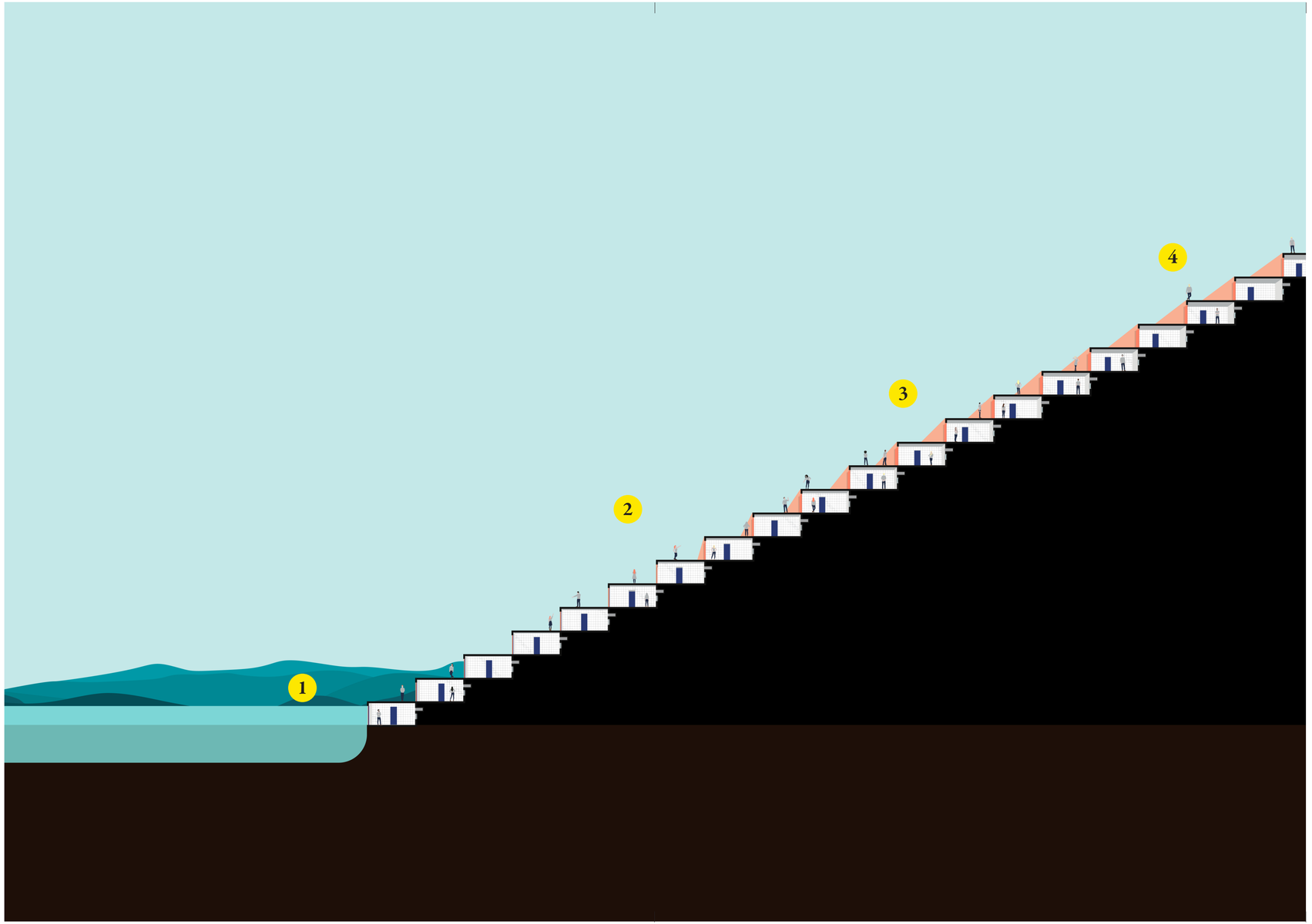


Fig. 6.39. Jana Čulek, zoom-in of "The Continuous Conveyor Belt City" (2023), depicting a section of Superstudio's "Seventh City: Continuous Conveyor Belt City", 12 Ideal Cities



1.

The city rises in the midst of a great plain, surrounded by a canal 600 ft. wide. (Superstudio, 1971, 740)

2.

It is formed of 500 circular levels one above the other, each one of which has a diameter 32 ft. less than the one beneath. Each level is 8 ft. high, thus the total height is 4000 ft., while the diameter of the lowest level is 16,000 ft. (Superstudio, 1971, 740)

3.

The levels are in no way connected; no architectural structure furnishes a hold for climbing; the terraces forming the steps between levels have no parapet. (Superstudio, 1971, 740)

4.

The highest aspiration of every inhabitant of the city is to climb to the higher levels and diminish the load of orders received through the "co-ordinator". All free time is dedicated to thinking up and executing· plans to this end. Naturally, the inhabitants of the upper levels endeavor to foil these efforts by every means, and the bodies piled up here and there testify to the ferocity of their fights. Actually, it is the piles of bodies that provide the most useful means of climbing (naturally individuals with families, who want to take them along, are at a disadvantage). (Superstudio, 1971, 740)

Fig. 6.40. Jana Ćulek, "The Conical Terraced City" (2023), depicting a section of Superstudio's "Eighth City: Conical Terraced City", 12 Ideal Cities

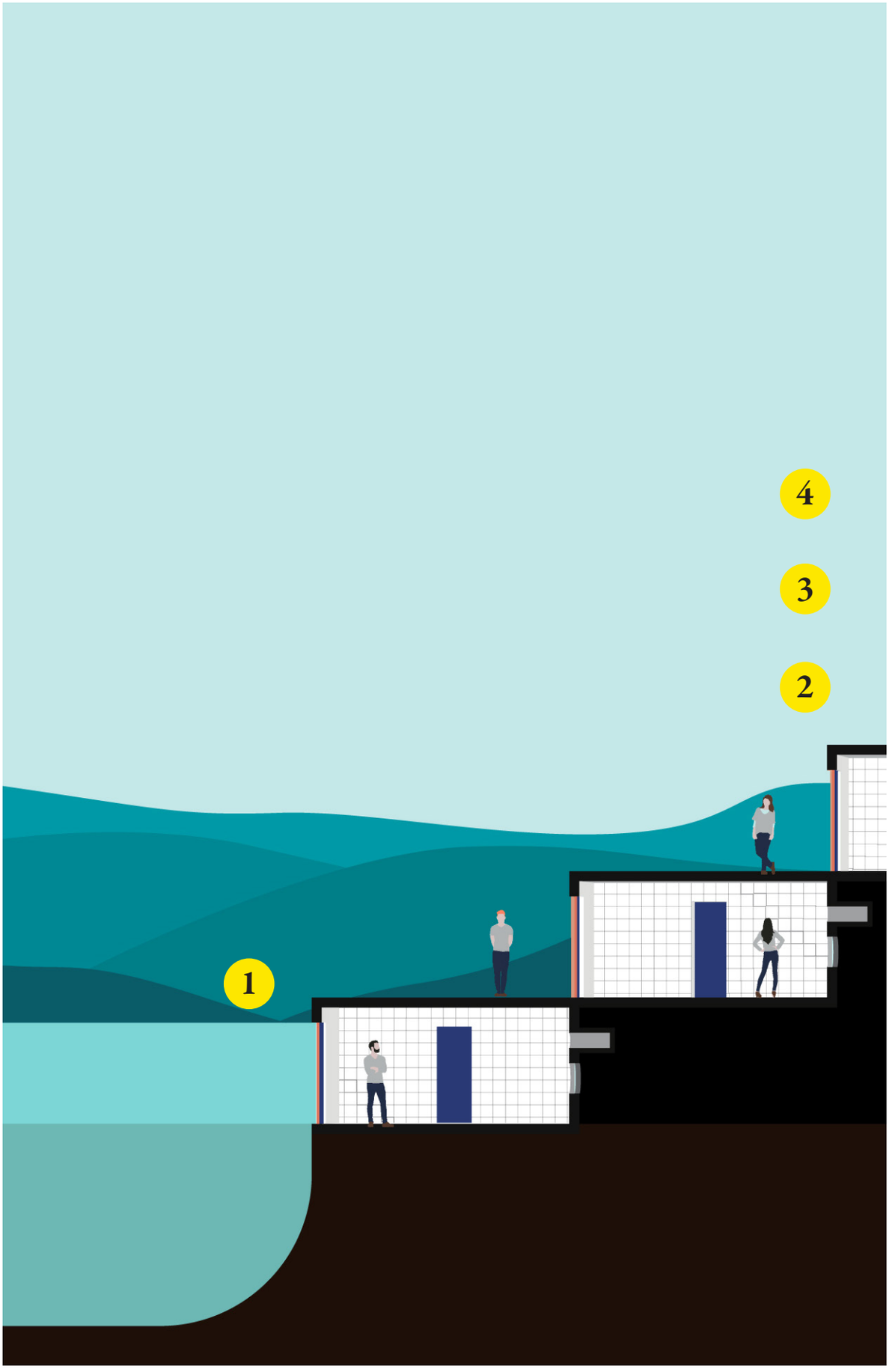


Fig. 6.41. Jana Čulek, zoom-in of "The Conical Terraced City" (2023), depicting a section of Superstudio's "Eighth City: Conical Terraced City", 12 Ideal Cities

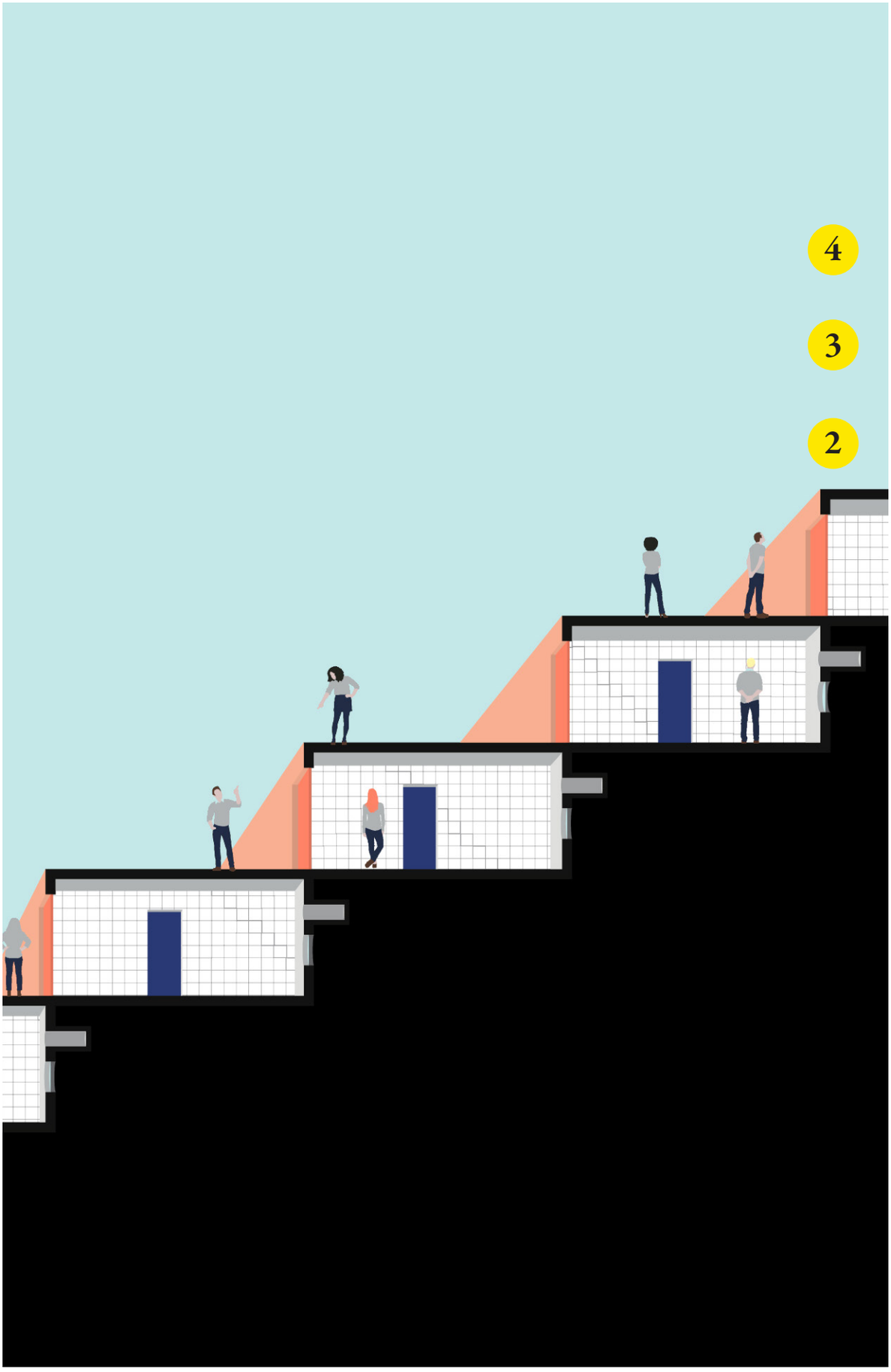
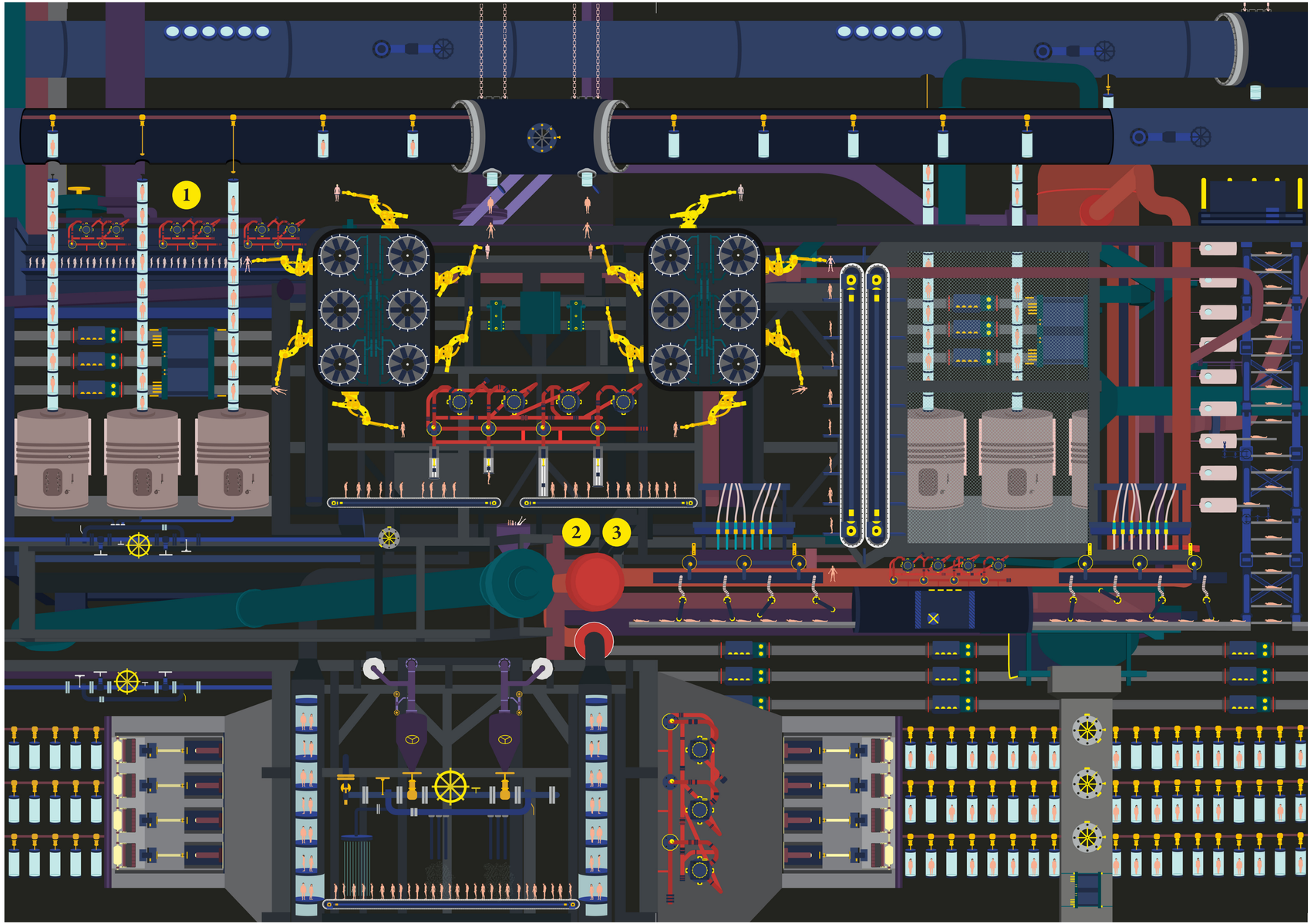


Fig. 6.42. Jana Čulek, zoom-in of "The Conical Terraced City" (2023), depicting a section of Superstudio's "Eighth City: Conical Terraced City", 12 Ideal Cities



1.

The city is a machine, such a large machine that not even its inhabitants know its size; its pipelines, its rows of gear-mechanisms, conveyor belts, connecting-rods, stretch away out of sight, whichever way one looks, in the dim half-light, gray and foggy, which fills the cavern it occupies, and whose walls have never been seen. (Superstudio, 1971, 740)

2.

The inhabitants live in the machine, endlessly dragged along by conveyor belts, by chutes and pneumatic tubes from the time of birth to the time of death. The machine takes care of everything; along the innumerable routes which intersect, unite and divide according to the incomprehensible programming of the machine. (Superstudio, 1971, 740)

3.

The inhabitants find food and fear, sleep and joy, sex and hope, death and anger, sometimes also rebellion; but they know very well that if they get off the obligatory routes established by the machine, they will inevitably be crushed by its machinery. (Superstudio, 1971, 740)

Fig. 6.43. Jana Čulek, "The Ville-Machine Habitee" (2023), depicting a section of Superstudio's "Ninth City: The Ville-Machine Habitee", 12 Ideal Cities

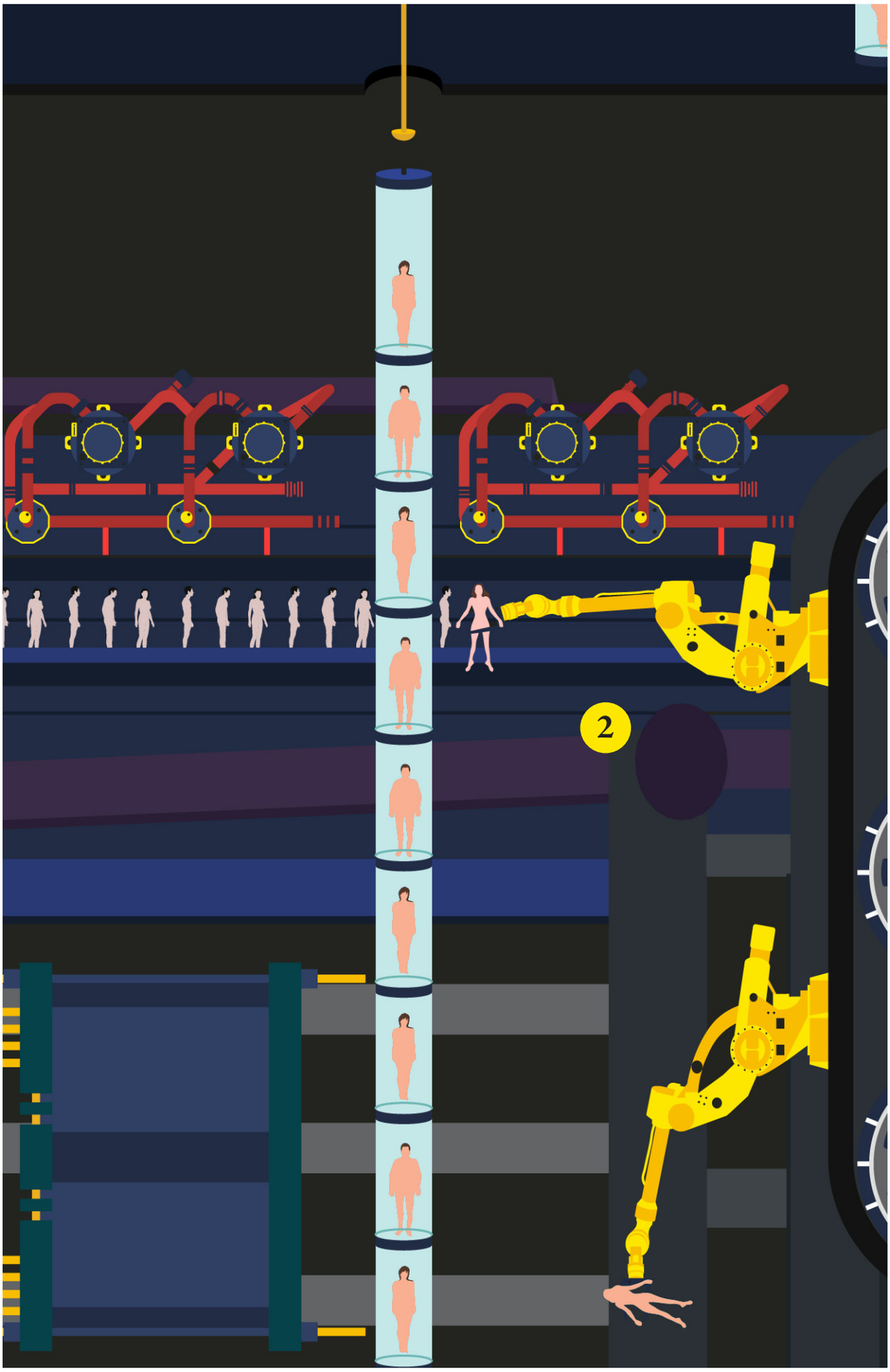


Fig. 6.44. Jana Čulek, zoom-in of "The Ville-Machine Habitee" (2023), depicting a section of Superstudio's "Ninth City: The Ville-Machine Habitee", 12 Ideal Cities

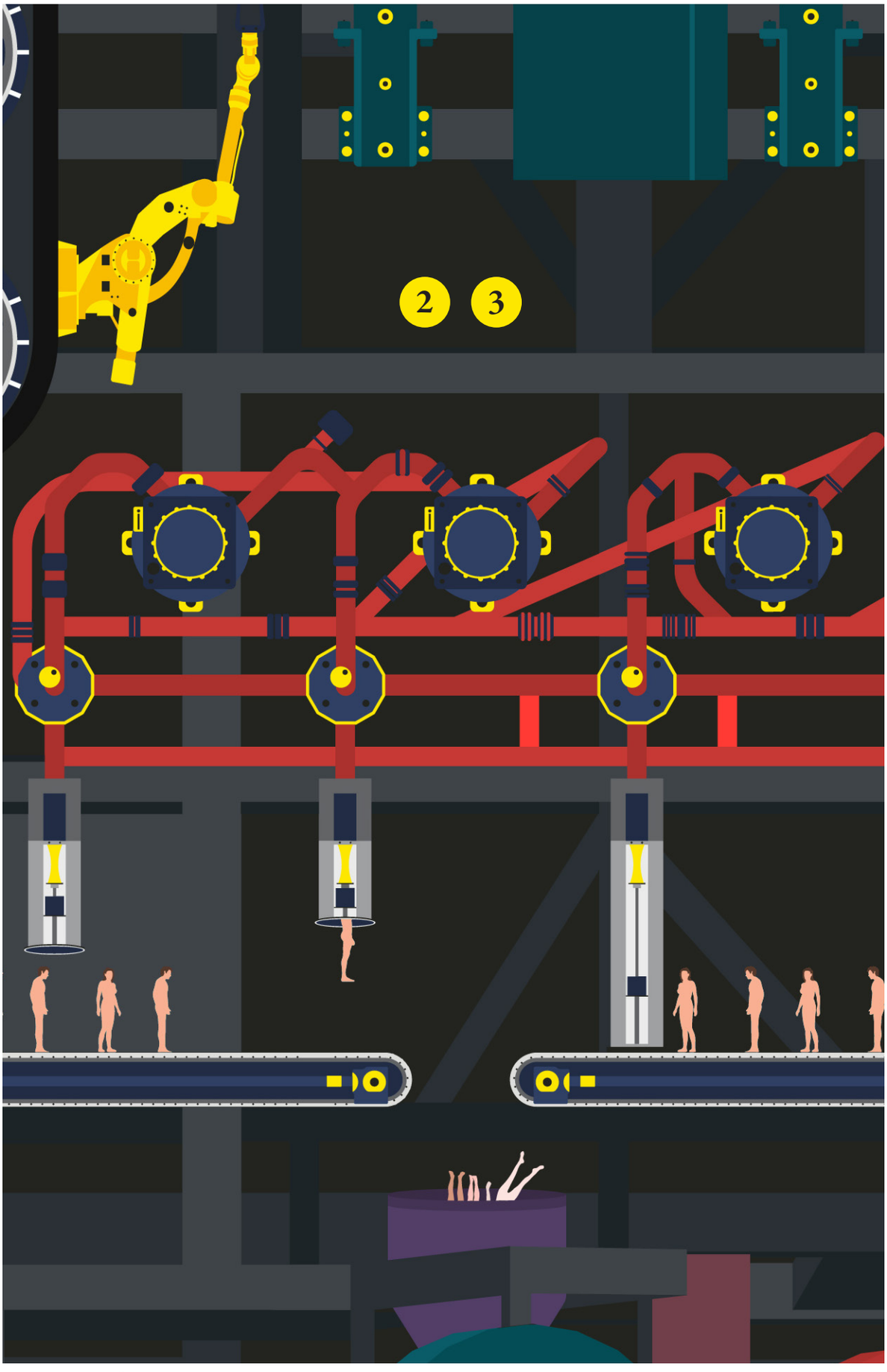


Fig. 6.45. Jana Čulek, zoom-in of "The Ville-Machine Habitee" (2023), depicting a section of Superstudio's "Ninth City: The Ville-Machine Habitee", 12 Ideal Cities



1.

This city has, apparently, nothing strange about it; it has streets, squares, gardens, new houses and old; it is in fact a city like any other. (Superstudio, 1971, 741)

2.

Actually, as soon as a citizen commits some infraction, or complains about something to the public authorities, he is not punished or reassured that his complaints will be taken into account - instead, he is sent to the town hall where he will be 'a guest for a week, and convinced. When this citizen returns home he is much changed: precise, loyal to the regulations, calm, always smiling, he does his duty conscientiously. In 45 years, nearly all the citizens have visited the town hall and so now they are nearly all model citizens. Every so often, there is a serious accident, one may see then that the model citizens have a complex miniaturized mechanism in their heads and lots of little expanded polystyrol balls instead of their insides, under the bands of muscles in their chest and abdomen. (Superstudio, 1971, 741)

Fig. 6.46. Jana Čulek, "The City of Order" (2023), depicting a section of Superstudio's "Tenth City: The City of Order", 12 Ideal Cities



Fig. 6.47. Jana Čulek, zoom-in of "The City of Order" (2023), depicting a section of Superstudio's "Tenth City: The City of Order", 12 Ideal Cities

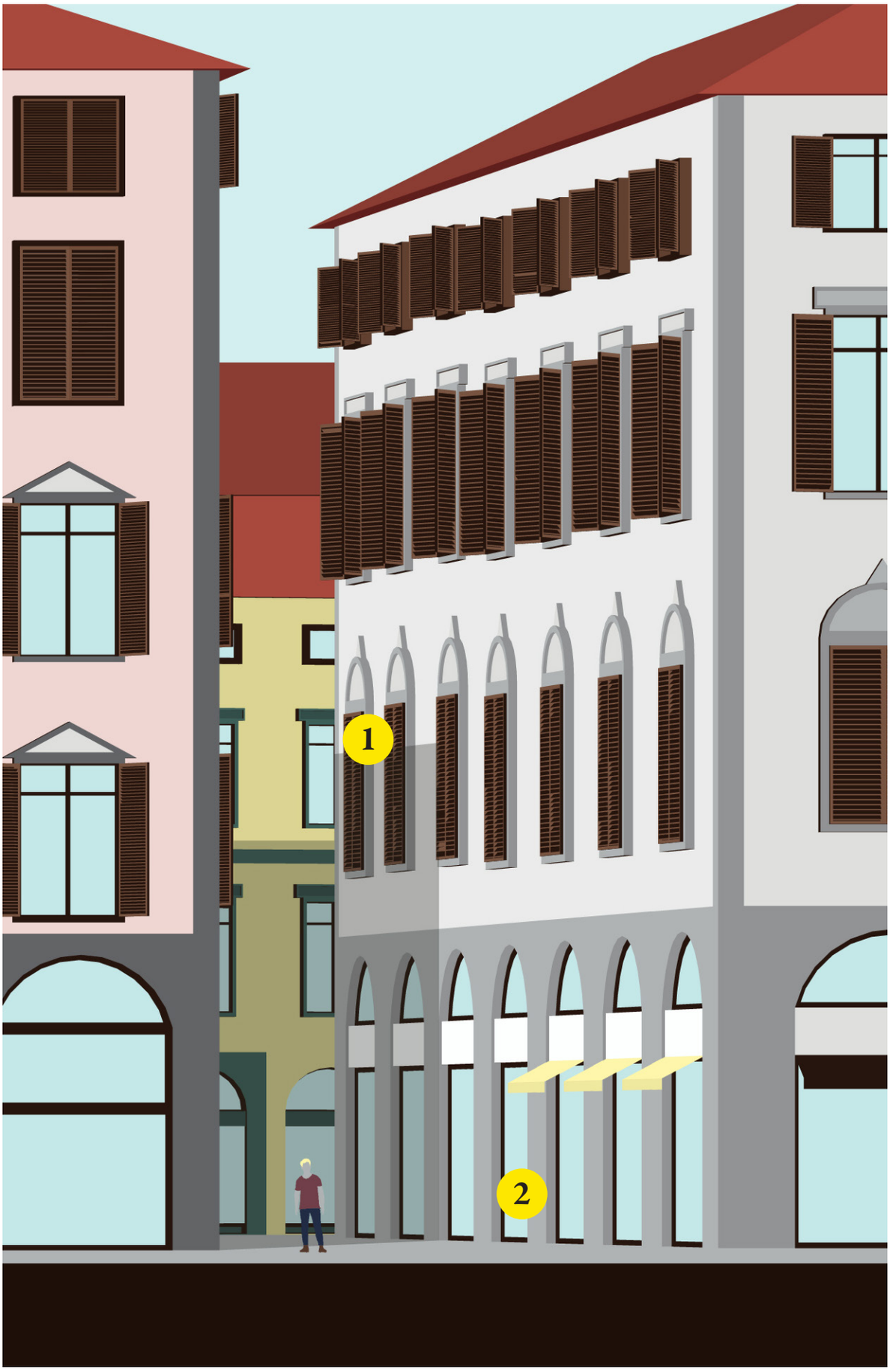
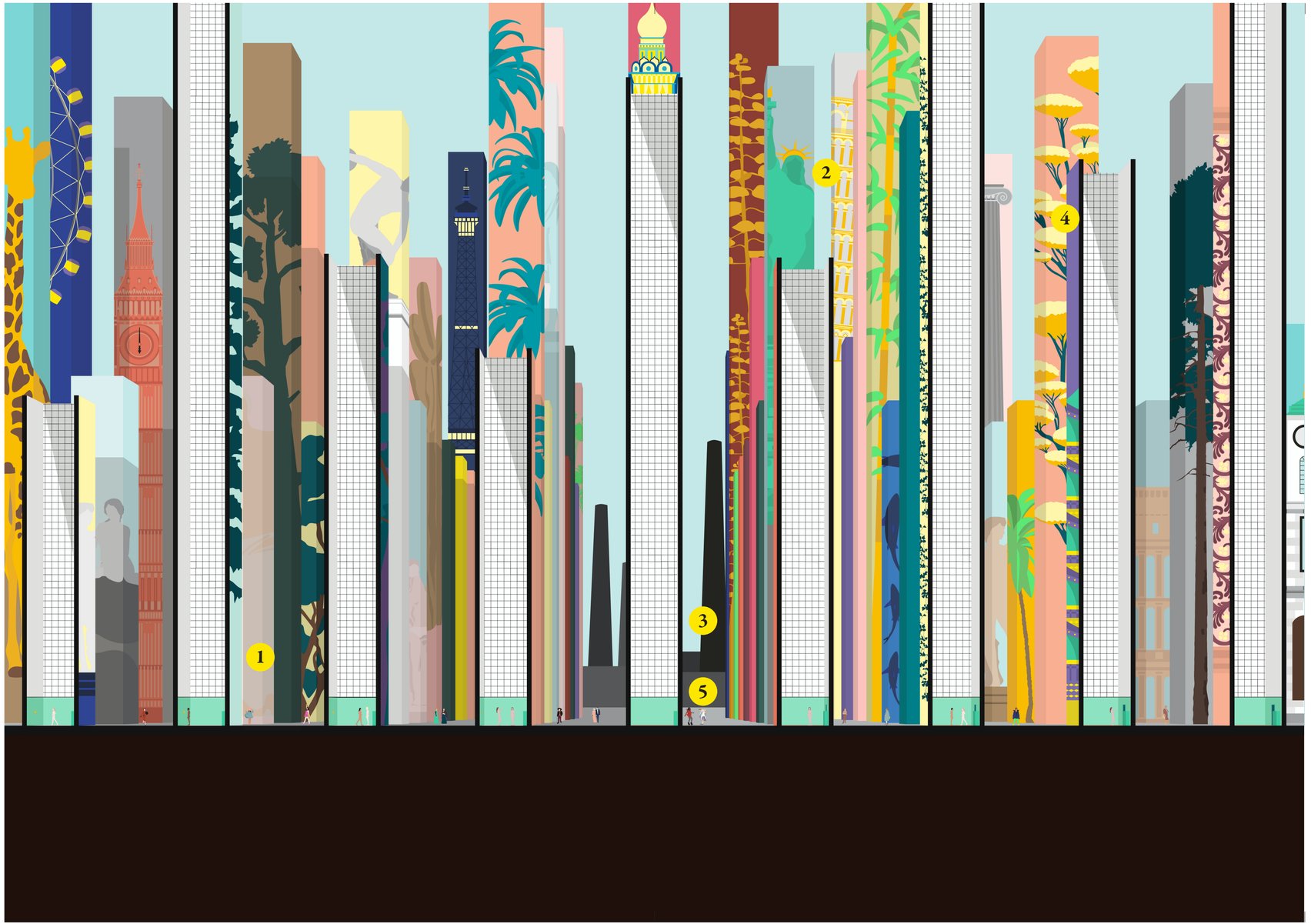


Fig. 6.48. Jana Čulek, zoom-in of "The City of Order" (2023), depicting a section of Superstudio's "Tenth City: The City of Order", 12 Ideal Cities



1.

The city gives all its citizens the same starting point; that is, it grants every family nucleus the same amount of space for building a house. In fact, the city consists of a network of parallel roads 10 m. wide, which form 6 m2 blocks; each of these 36 m2 blocks is occupied by a single family house. (Superstudio, 1971, 742)

2.

The limitation of the space available for each house has the purpose of obliging citizens to dedicate all their efforts to the aesthetic enrichment of the outside of their homes, avoiding any temptations of comfort and softness, which would inevitably lead to the weakening of the yearning that should incessantly move the citizens to build ever more beautiful houses, in continuous rivalry with neighbors and friends. (Superstudio, 1971, 742)

3.

All citizens in fact work in the city's factories, which produce metal components, silk-screened plastic panels, clothing and ornaments and articles of basic necessity. At the end of the month, each citizen receives. a sheaf of coupons, calculated on his wages, with deductions for water, light, heating and food; with these coupons, he can buy the materials that he needs for continuing the embellishment of his house. (Superstudio, 1971, 742)

4.

The walls of the houses, of reinforced concrete, are the bases for metal frames bearing silk-screened panels depicting any subject in bright, colors; the choice of the subject to be represented on his house is left to the taste of the individual; the most popular is famous historical buildings, but there is no Jack of trees, animals, paintings and sculpture, etc. (Superstudio, 1971, 742)

5.

All coupons not spent on building materials are used for the purchase of clothing and personal ornament. In the streets, the inhabitants, who at home spend their time naked, are clothed in many-colored garments, gay and cut in all styles. (Superstudio, 1971, 742)

Fig. 6.49. Jana Čulek, "The City of Splendid Houses" (2023), depicting a section of Superstudio's "Eleventh City: The City of Splendid Houses", 12 Ideal Cities

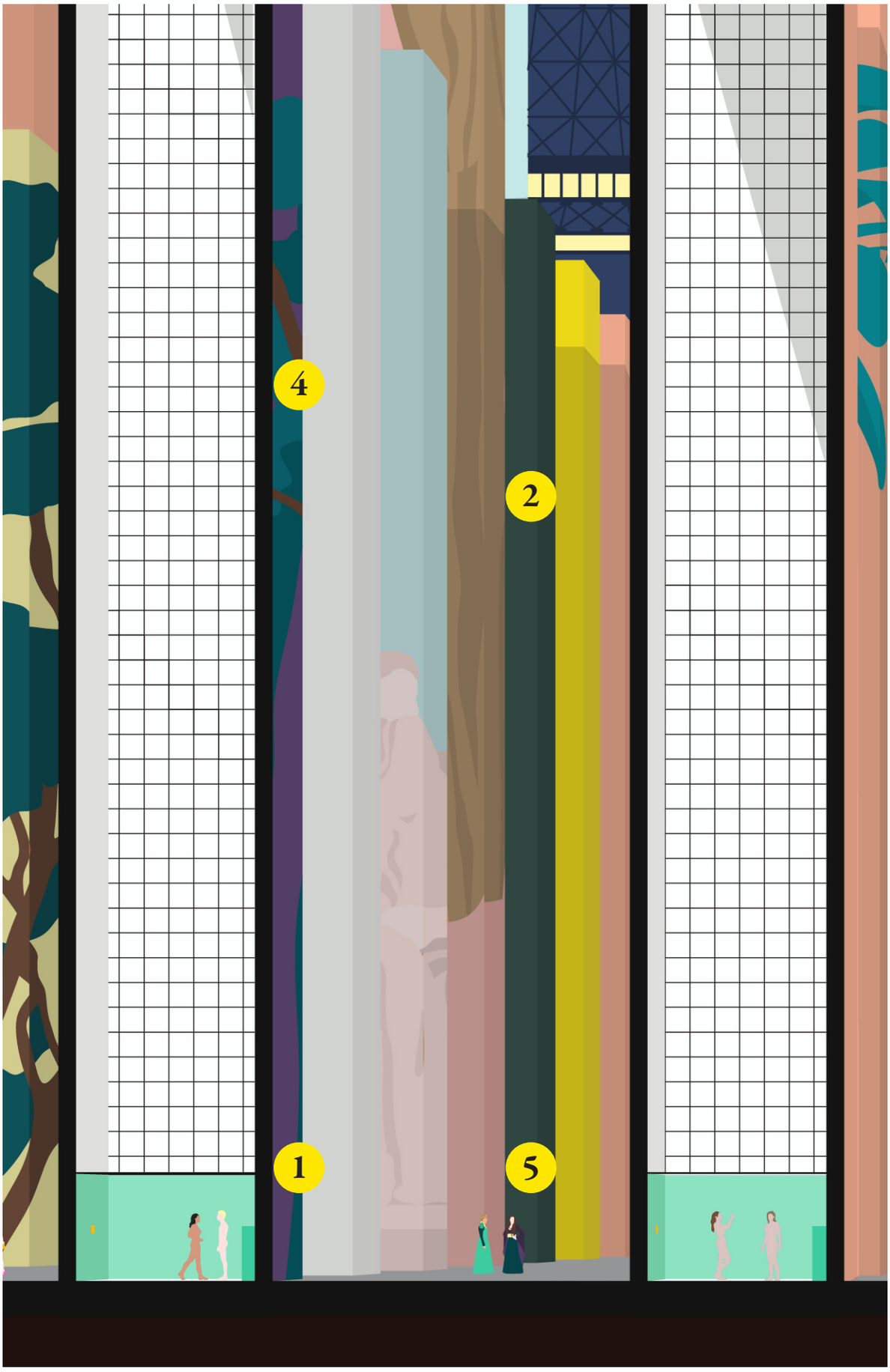
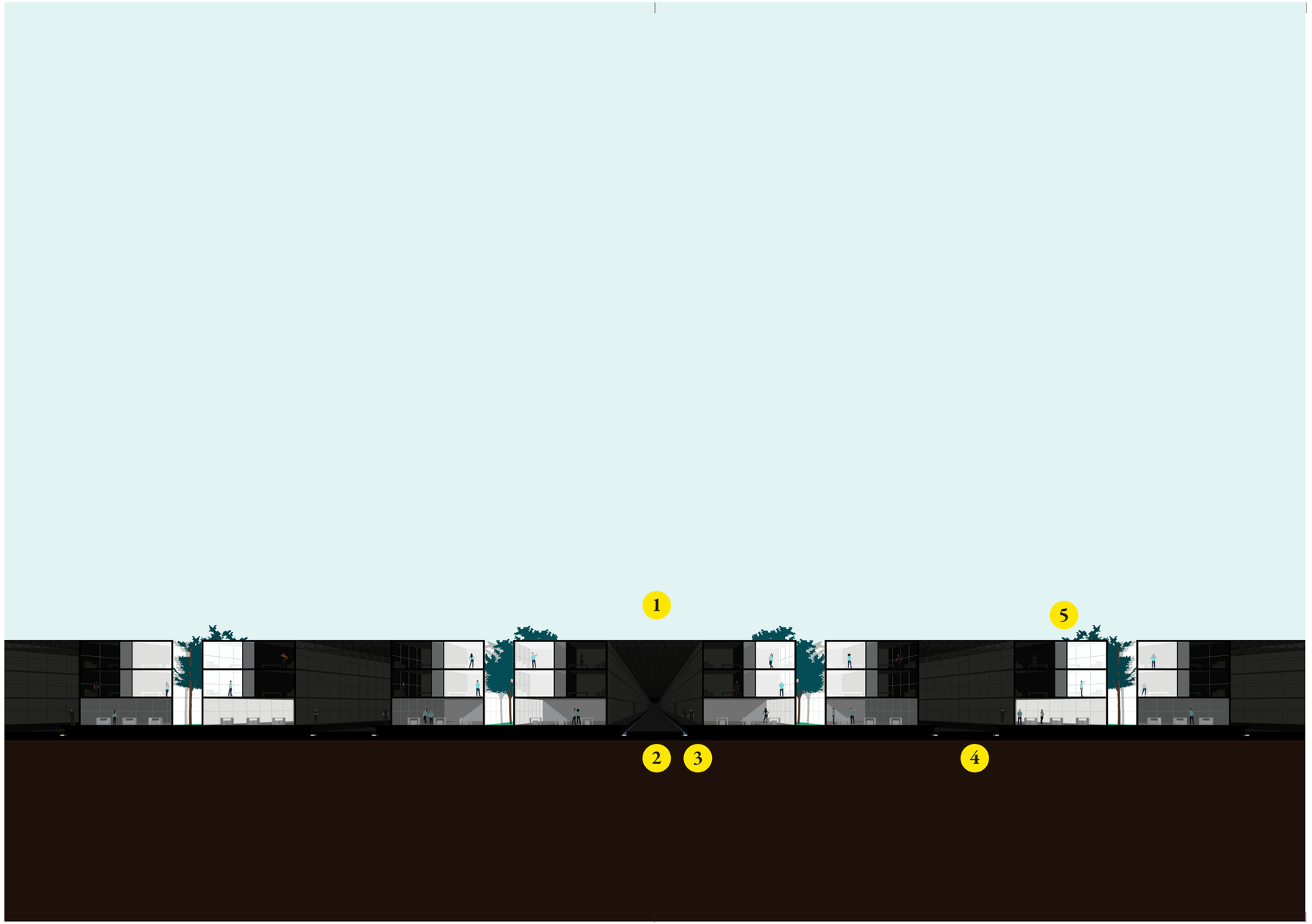


Fig. 6.50. Jana Čulek, zoom-in of "The City of Splendid Houses" (2023), depicting a section of Superstudio's "Eleventh City: The City of Splendid Houses", 12 Ideal Cities



Fig. 6.51. Jana Čulek, zoom-in of "The City of Splendid Houses" (2023), depicting a section of Superstudio's "Eleventh City: The City of Splendid Houses", 12 Ideal Cities



1.

The city consists of a series of parallel buildings 10 m high, 30 m wide, and 10 km long, with a distance of 3 m between them. (Superstudio, 1971, 742)

2.

Inside each building is a tunnel 10 m wide, 9 m high, and the length of the building. (Superstudio, 1971, 742)

3.

Every 30 m., smaller transverse tunnels (3 x 3 m.) join the longitudinal tunnels and the external street between the buildings. (Superstudio, 1971, 742)

4.

The longitudinal tunnels are completely dark, but each citizen is equipped with infra-red visual devices which enable him to see perfectly in the dark. (Superstudio, 1971, 742)

5.

The built-up areas between the longitudinal tunnels and the external streets are occupied by single, identical houses with a central corridor and rooms to right and left; every house therefore has half i ts rooms facing onto the streets and half onto the longitudinal tunnels. (Superstudio, 1971, 742)

Fig. 6.52. Jana Čulek, "The City of the Book" (2023), depicting a section of Superstudio's "Twelfth City: City of the Book", 12 Ideal Cities

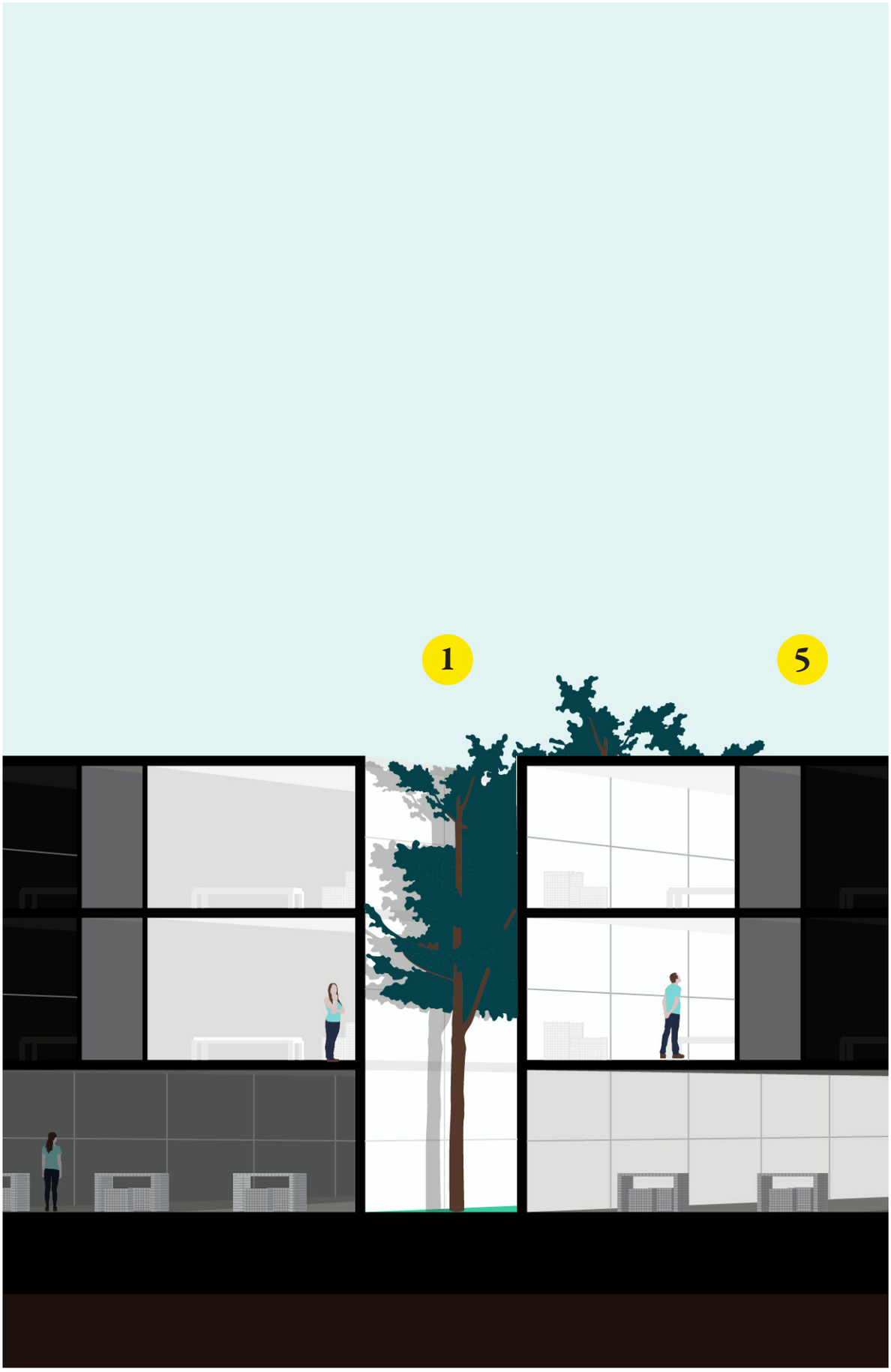


Fig. 6.53. Jana Čulek, zoom-in of "The City of the Book" (2023), depicting a section of Superstudio's "Twelfth City: City of the Book", 12 Ideal Cities

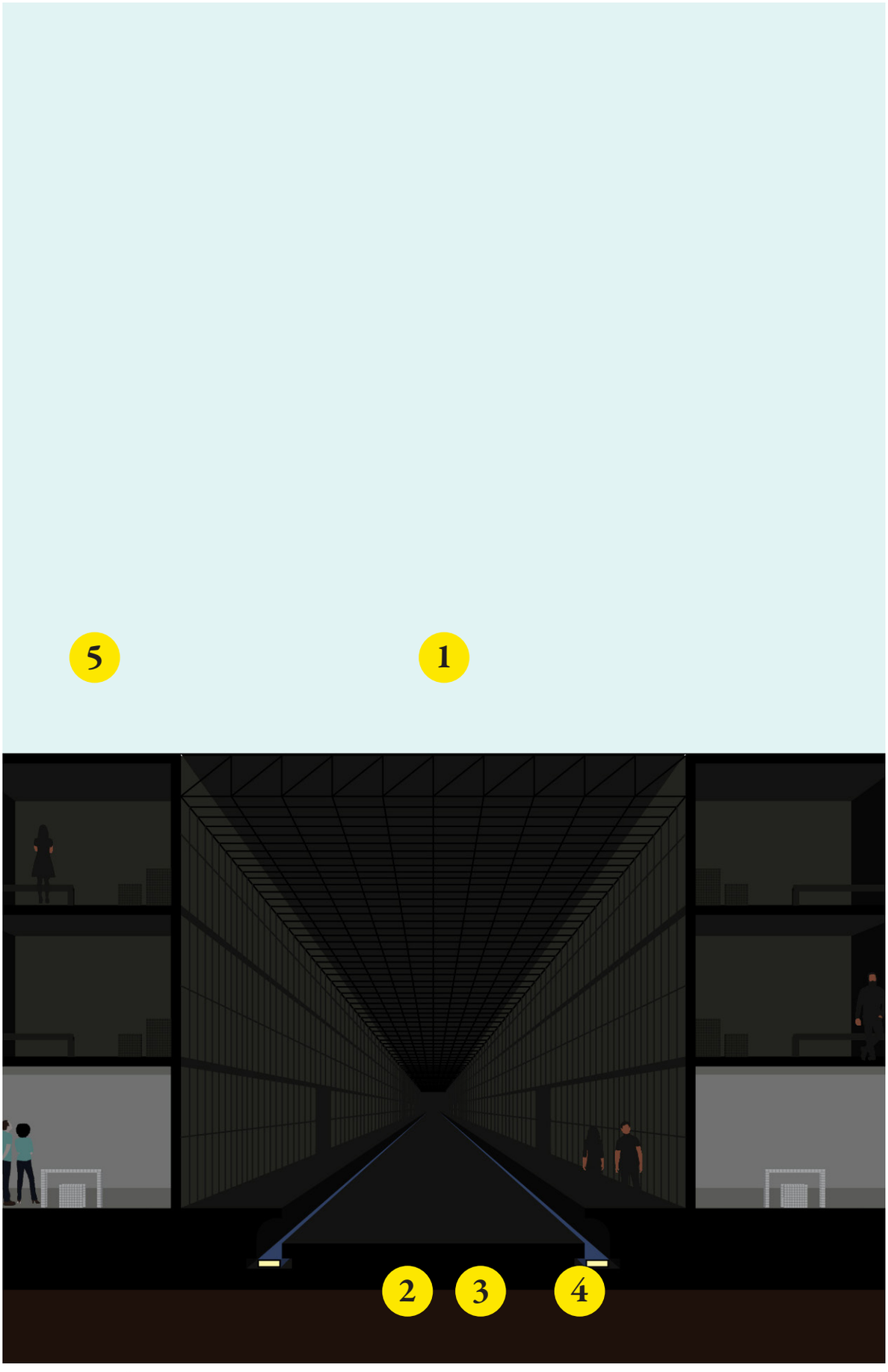
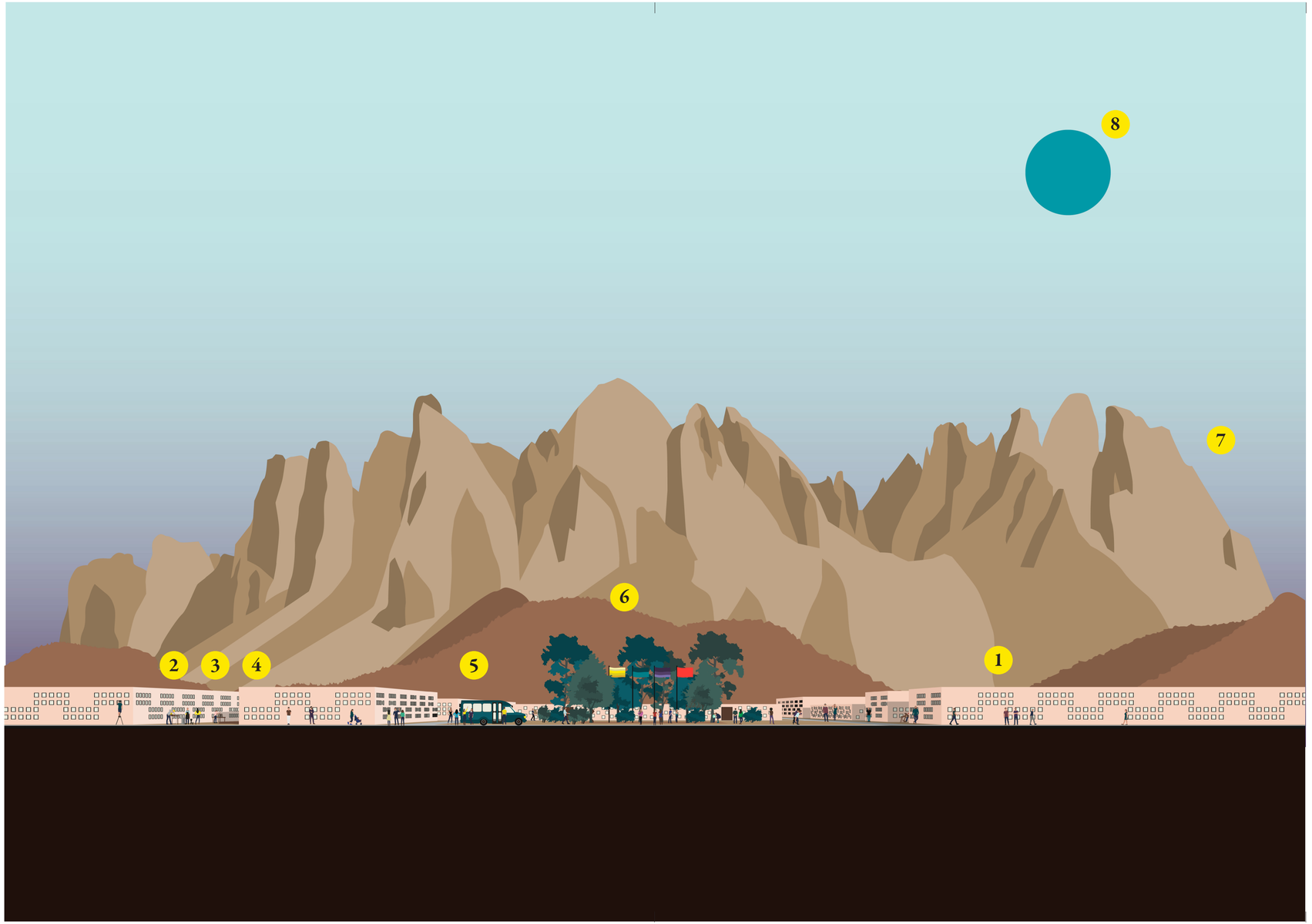


Fig. 6.54. Jana Čulek, zoom-in of "The City of the Book" (2023), depicting a section of Superstudio's "Twelfth City: City of the Book", 12 Ideal Cities



1.

Most of the city's buildings were pretty much alike, plain, soundly built of stone or cast foamstone. Some of them looked very large to Shevek's eyes, but they were almost all one storey only, because of the frequency of earthquake. For the same reason windows were small, and of a tough silicon plastic that did not shatter. They were small but there were a lot of them, for there was no artificial lighting provided from an hour before sunrise to an hour after sunset. (Le Guin, 2011, 98)

2.

Abbenay was a poisonless city: a bare city, bright, the colors light and hard, the air pure. It was quiet. You could see it all, laid out as plain as split salt. Nothing was hidden. The squares, the austere streets, the low buildings, the unwalled workyards, were charged with vitality and activity (Le Guin, 2011, 98)

3.

Workshops and factories fronted on squares or on their open yards, and their doors were open.(Le Guin, 2011, 99)

4.

No doors were locked, few shut. There were no disguises and no advertisements. It was all there, all the work, all the life of the city, open to the eye and to the hand. (Le Guin, 2011, 99)

5.

And every now and then down Depot Street a thing came careering by clanging a bell, a vehicle crammed full of people and with people festooned on stanchions all over the outside, old women cursing heartily as it failed to slow down at their stop so they could scramble off, a little boy on a homemade tricycle pursuing it madly, electric sparks showering blue from the overhead wires at crossings; […] These were the Abbenay omnibuses, and as they passed one felt like cheering. (Le Guin, 2011, 100)

6.

Depot Street ended in a large airy place where five other streets rayed into a triangular park of grass and trees. Most parks on Anarres were playgrounds of dirt or sand, with a stand of shrub and tree holums. This one was different. Shevek crossed the trafficless pavement and entered the park, drawn to it because he had seen it often in pictures, and because he wanted to see alien trees, Urrasti trees, from close up, to experience the greenness of those multitudinous leaves.(Le Guin, 2011, 100)

7.

Sometimes when the wind blew down from the north, from the Ne Theras, the yellow haze cleared and left a brilliant, empty sky, dark blue hardening to purple at the zenith. (Le Guin, 2011, 236)

8.

"I never thought before," said Tirin unruffled, "of the fact that there are people sitting on a hill, up there, on Urras, looking at Anarres, at us, and saying, 'Look, there's the Moon.' Our earth is their Moon; our Moon is their earth. […] They all went on staring up at the brilliant, blurry turquoise, which was not quite round, a day past its full. (Le Guin, 2011, 41)

Fig. 6.55. Jana Čulek, "Depot Street (2023), depicting a section of a street in Abbenay from Le Guin's The Dispossessed

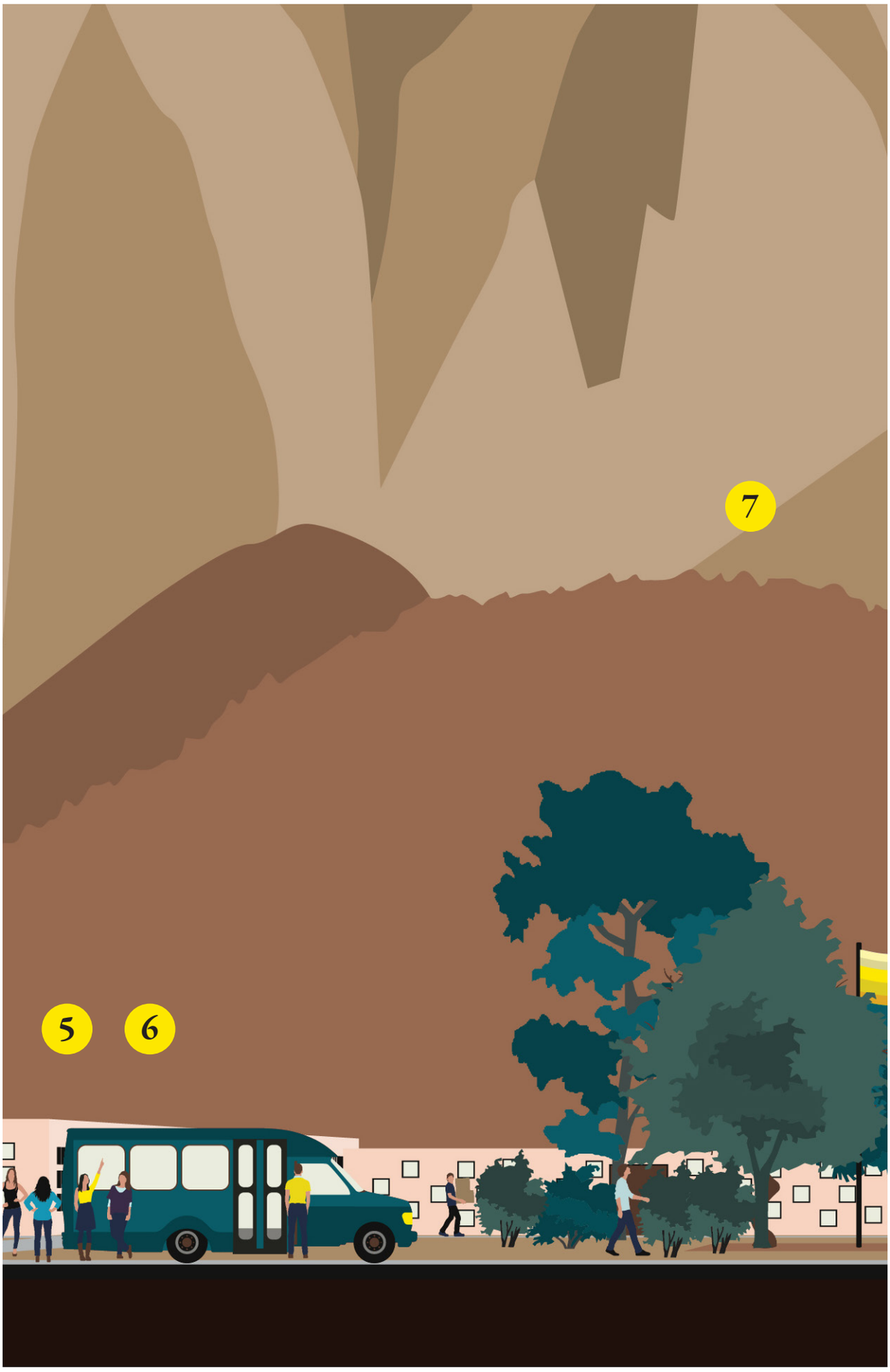
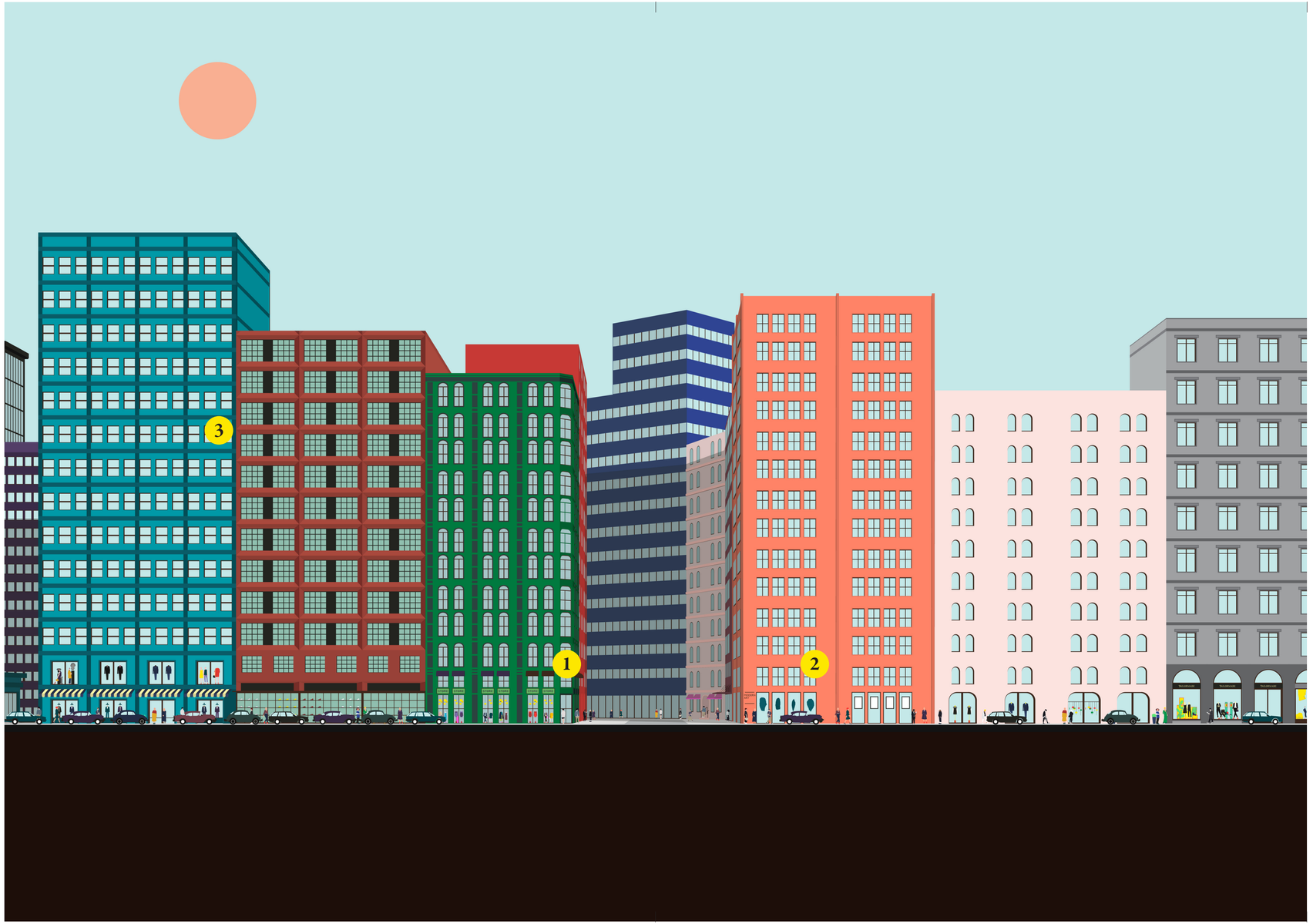


Fig. 6.56. Jana Čulek, zoom-in of "Depot Street (2023), depicting a section of a street in Abbenay from Le Guin's The Dispossessed



Fig. 6.57. Jana Čulek, zoom-in of "Depot Street (2023), depicting a section of a street in Abbenay from Le Guin's The Dispossessed



1.

Saemtenevia Prospect was two miles long, and it was a solid mass of people, traffic, and things: things to buy, things for sale. Coats, dresses, gowns, robes, trousers, breeches, shirts, blouses, hats, shoes, stockings, scarves, shawls, vests, capes, umbrellas, clothes to wear while sleeping, while swimming, while playing games, while at an afternoon party, while at an evening party, while at a party in the country, while traveling, while at the theater, while riding horses, gardening, receiving guests, boating, dining, hunting—all different, all in hundreds of different cuts, styles, colors, textures, materials. Perfumes, clocks, lamps, statues, cosmetics, candles, pictures, cameras, games, vases, sofas, kettles, puzzles, pillows, dolls, colanders, hassocks, jewels, carpets, toothpicks, calendars, a baby's teething raffle of platinum with a handle of rock crystal, an electrical machine to sharpen pencils, a wristwatch with, diamond numerals; figurines and souvenirs and kickshaws and mementos and gewgaws and bric-a-brac, everything either useless to begin with or ornamented so as to disguise its use; acres of luxuries, acres of excrement. (Le Guin, 2011, 131-132)

2.

And the strangest thing about the nightmare street [Prospect] was that none of the million of things for sale were not made there. They were only sold there. Where were the workshops, the factories, where were the farmers, the craftsmen, the miners, the weavers, the chemists, the carvers, the dyers, the designers, the machinists, where were the hands, the people who made? Out of sight, somewhere else. Behind walls. All the people in the shops were buyers or sellers. They had no relation to the things but that of possession. (Le Guin, 2011, 132)

3.

He came to Saemtenevia Street and crossed it hurriedly, not wanting a repetition of the daylight nightmare. Now he was in the commercial district. Banks, office buildings, government buildings. Was all Nio Esseia this? Huge shining boxes of stone and glass, immense, ornate, enormous packages, empty, empty. (Le Guin, 2011, 209)

Fig. 6.58. Jana Čulek, "Saemtenevia Prospect Street" (2023), depicting a section of a street in A-Io from Le Guin's The Dispossessed

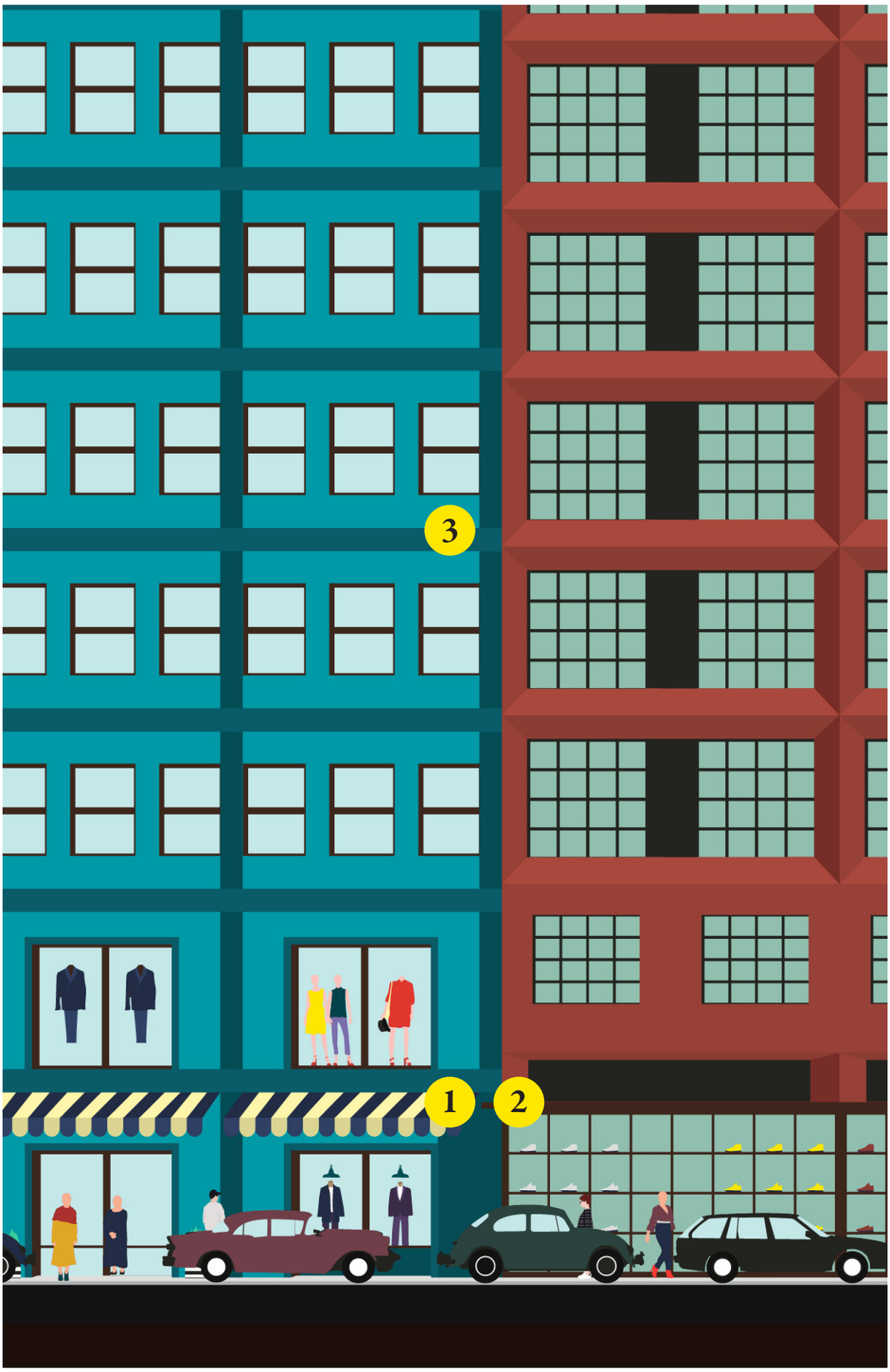


Fig. 6.59. Jana Čulek, zoom-in of "Saemtenevia Prospect Street" (2023), depicting a section of a street in A-Io from Le Guin's The Dispossessed

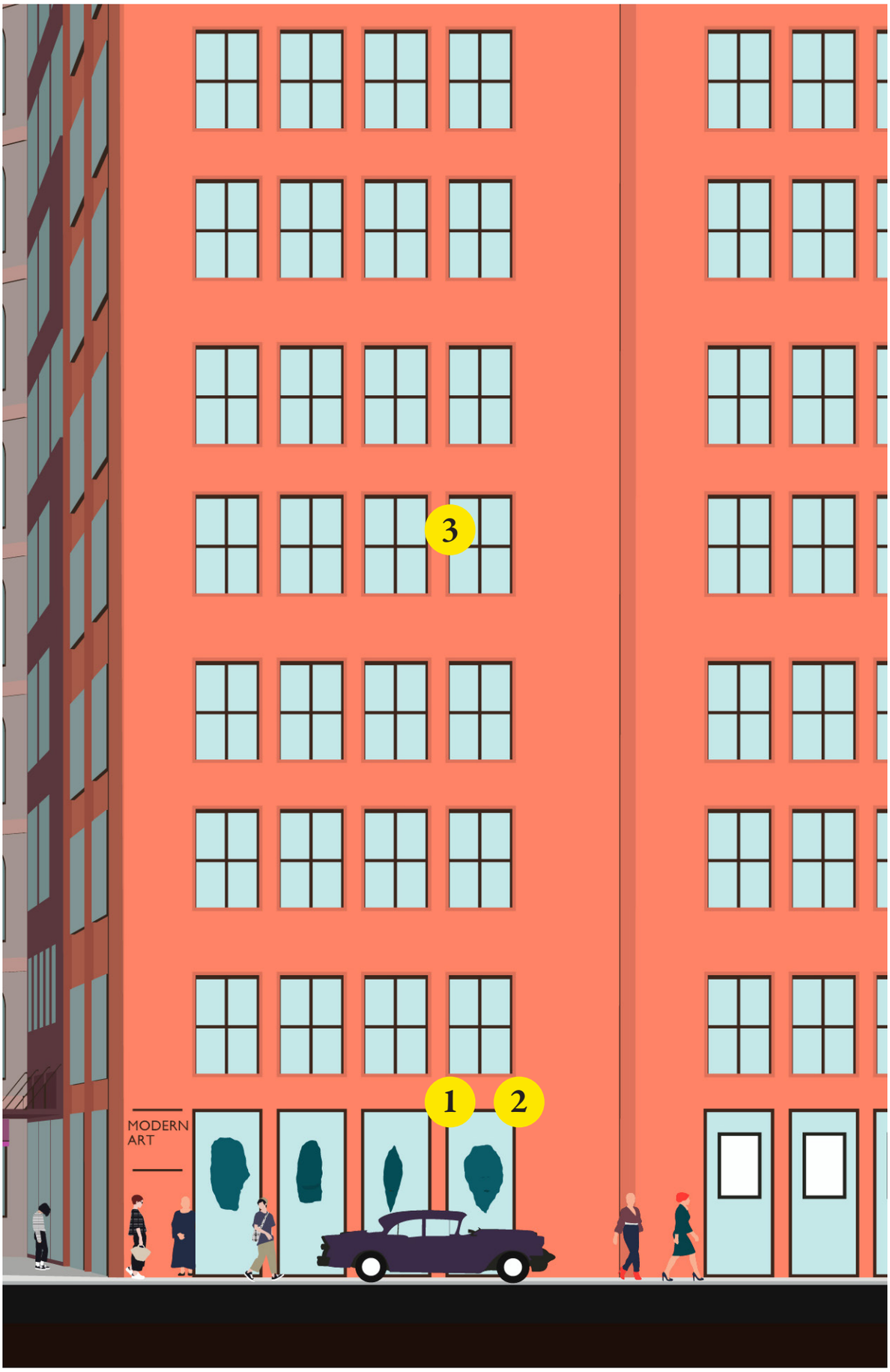


Fig. 6.60. Jana Čulek, zoom-in of "Saemtenevia Prospect Street" (2023), depicting a section of a street in A-Io from Le Guin's The Dispossessed

Large Scale - A Variety of Narratives

When observing the large scale, one usually expects to uncover the "big picture" – the one narrative that ties all the already analyzed aspects of the two utopian works together. But unlike the previous case studies examined in this dissertation which all contained a "grand narrative", the large scale of both Le Guin's and Superstudio's works continues to provide a plurality of narratives, each focusing on their own topics, and each depicting a system of their own which stands as a critique to the already fragmented context of the sixties and seventies. As in the previous sections of this chapter, the narratives of the *12 Ideal Cities* and *The Dispossessed* refrain from directly discussing the historical contexts of their authors as a way of pinpointing their utopian changes. However, the method which both Superstudio and Le Guin use to structure their utopian worlds, namely that of "world reduction" (Jameson, 2005), allows them to retain a continuous link with reality while formulating their utopian critique. While world reduction as a technique is most visible in the social forms Le Guin proposes in her utopian narrative, it can also be used to explain some of the changes in spatial forms that both authors, but predominantly Superstudio propose.

Utopia as World Reduction

World reduction, identified as a literary technique by Frederic Jameson, refers to a specific way through which an alternative world is imagined by reducing certain aspects of the author's historical reality. For Jameson the science fiction novel is an exemplary literary form which permits "narrative experimentation" in which through "systematic variation" changes are proposed to the "empirical and historical world around us" (Jameson, 2005, 270). Aside from the most two common techniques through which science fiction novels perform these experimentations, namely *analogy* and *extrapolation*[29], he proposes *world reduction* as a third one (Jameson, 2005, 271). Connecting it directly to the works of Le Guin, he defines it as being:

> "…based on a principle of systematic exclusion, a kind of surgical excision of empirical reality, something like a process of ontological attenuation in which the sheer teeming multiplicity of what exists, of what we call reality, is deliberately thinned and weeded out through an operation of radical abstraction and simplification…" (Jameson, 2005, 271)

In *The Dispossessed*, the "principle of world reduction has become an instrument in the conscious elaboration of a utopia" (Jameson, 2005, 272). Jameson identifies this approach in other Le Guin's works as well, not all of which are utopian in nature. He also proposes that the technique is perhaps also specific to the historical period from which

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Jameson takes both approaches – analogy and extrapolation – from the work of Darko Suvin, namely his two texts "On the Poetics of the Science Fiction Genre" (1972) and "Science Fiction and the Genological Jungle" (1973). Suvin defines the extrapolative model (one in which he also, among others, places the Yevgeny Zamyatin's *We*), as being "based on direct, temporal extrapolation and centered on sociological modeling" (Suvin, 1972, 378). As for the analogical model, he states that "the objects, figures, and up to a point the relationships from which [the] indirectly modeled world starts can be quite fantastic (in the sense of empirically unverifiable) as long as they are logically, philosophically and mutually consistent" (Suvin, 1972, 379), noting also that the analogical figures need not be either "anthropomorphic" nor "its localities geomorphic" (Suvin, 1972, 379).

it emerges, because "the massive commodity environment of late capitalism" is exactly what has "called up this particular literary and imaginative strategy", which he also identifies as a "political stance" in and of itself (Jameson, 2005, 278).

As one of the most prominent examples of world reduction, Jameson identifies Le Guin's imagined planet Anarres – one of the two central planets in *The Dispossessed*, in which "human life is virtually without biological partners" (Jameson, 2005, 271). Described as a barren moon which was colonized roughly two hundred years before the events which occur in the narrative, the planet is inhabited only by the colonizers themselves:

> "There was no grass for herbivores. There were no herbivores for carnivores. There were no insects to fecundate flowering plants; the imported fruit trees were all hand fertilized. No animals were introduced from Urras to imperil the delicate balance of life. Only the Settlers came, and so well scrubbed internally and externally that they brought a minimum of their personal fauna and flora with them. Not even the flea had made it to Anarres." (Le Guin, 1994, 186)

What Le Guin has achieved with this "reduction" of a planet's entire population only to the human settlers and a few derivatives of the autochthone plant species of "holum" was the reduction of "the Darwinian life-cycle itself, with its predators and victims alike", which resulted in humans being "left alone with themselves to invent their own destinies" (Jameson, 2005, 271-272). But while the autochthone land species of Anarres consisted of "bacteria […], many of them lithophagous", as well as "a few hundred species of worm and crustacean" (Le Guin, 2011, 186), the "three oceans of Anarres were as full of animal life as the land was empty of it" (Le Guin, 2011, 185).

The planet's main occupants, however, are the Anarresti, which also refer to themselves ideologically as Odonians. They are described as an anarchist society of interplanetary settlers who have abandoned their home planet of Urras in order to form a more just one on the neighboring planet which was up until that point only used for mining gold, mercury, and other valuable metals and minerals. They traveled from one world to the other "for over twenty years [on] the twelve ships granted to the Odonian Settlers by the Council of World Governments", transporting "the million souls who chose the new life had all been brought across to the dry abyss" (Le Guin, 2011, 94). Once settled, they began building a new society based on the writings and doctrine of Odo, a revolutionary Urrasti women who died before witnessing the manifestation of her life's work. Critiquing the

centralized political and societal system of their home planet, Odo envisioned a society which was based on decentralization. However,

> "She had no intention of trying to de-urbanize civilization. Through she suggested that the natural limits to the size of a community lay in its dependence on its own immediate region for essential food and power, she intended that all communities be connected by communication and transportation networks, so that goods and ideas would get where they were wanted, and the administration of things might work with speed and ease, and no community should be cut off from change and interchange. But the network was not to be run from the top down. There was to be no controlling center, no capital, no bureaucracy and the dominance drive of individuals seeking to become captains, bosses, chiefs of state." (Le Guin, 2011, 95)

Odo's plan, while proposing the reduction of government, capital, bureaucracy, and all other human-based form of hierarchical governing "had been based on the generous ground of Urras" (Le Guin, 2011, 95), and not on the arid desert planet of Anarres where "the communities had to scatter widely in search of resources" (Le Guin, 2011, 95). But through providing this secondary layer of reduction, Le Guin manages to create an even sharper critique towards her historical context, by proposing that even within such a limited environment, a society which had "a complex diversified culture", "a stable economy and a highly industrialized technology that could maintain high production and rapid transportation of goods" (Le Guin, 2011, 95), could exist. However, the anarchist society of Anarres, while eliminating the decision-making hierarchical structure of their Urras homeland – and Le Guin's historical context – still needed a way t to manage and govern the people and resources. In line with the increased interest in technology, which was present in the sixties and seventies, Le Guin has assigned the task to computers which "coordinated the administration of things, the division of labor, and the distribution of goods" (Le Guin, 2011, 96). By delegating all relevant decision-making powers on a societal level to computers, the Anarresti society seemingly rids itself of any corrupting influences of power. But as with all other aspects of Le Guin's depiction of Anarres, she provides imperfections to the ideal vision of the Odonian society, by retaining the unerasable presence of the human corruptibility and individual strive for power which is visible in various instances of the narrative.

While Odo's intentions were to create a decentralized community, the planet's largest city of Abbenay, still retains a somewhat central role to the entire society, being the location of the computers, which coordinated all productive aspects of life, as well as the home for

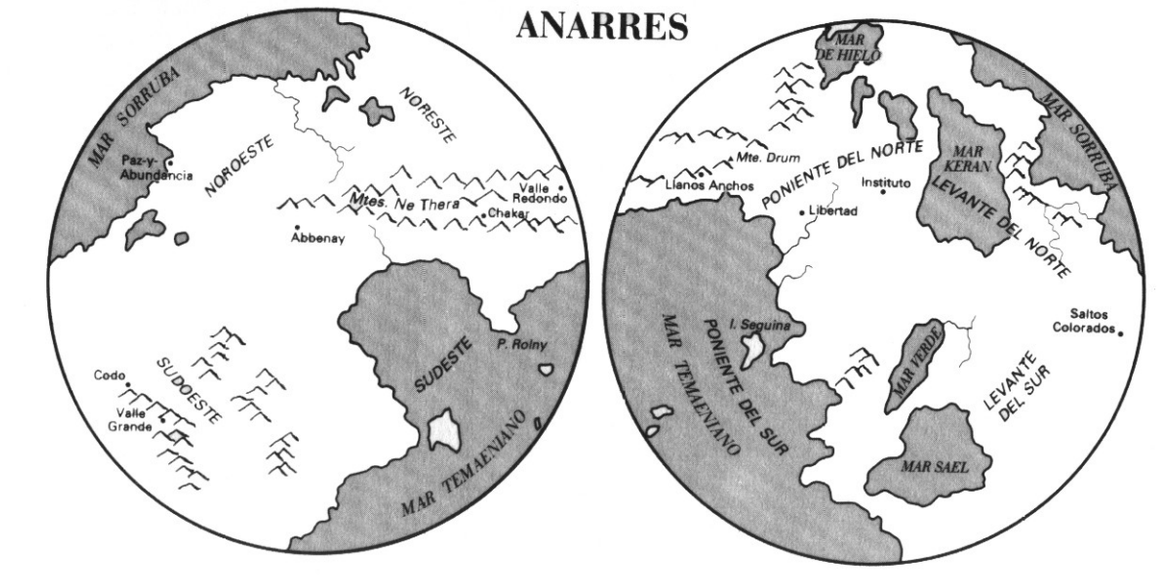

Fig.6.61. Ursula Le Guin, "Map of Anarres",The Dispossessed (2011)

"the central federatives of most of the work syndicates" (Le Guin, 2011, 96). The city itself is described as having developed out of a mining village originally called Anarres Town, but "renamed to Abbenay, which meant, in the new language of the new society, Mind" (Le Guin, 2011, 95). Le Guin depicts it as a:

> "…poisonless city: a bare city, bright, the colors light and hard, the air pure. It was quiet. You could see it all, laid out as plain as split salt. Nothing was hidden. The squares, the austere streets, the low buildings, the unwalled workyards, were charged with vitality and activity." (Le Guin, 2011, 98).

The architecture of the city, due to frequent earthquakes was "almost all one storey only" and constructed out of "stone or cast foamstone" (Le Guin, 2011, 98). Due to the same reason, the fenestration of the buildings was reduced to numerous small windows, constructed "of a tough silicon plastic that did not shatter" (Le Guin, 2011, 98). But as explained by Le Guin, the windows "were small but there were a lot of them, for there was no artificial lighting provided from an hour before sunrise to an hour after sunset" (Le Guin, 2011, 98). What is referred to in the text as "organic economy", was also a driving force not only for the society but also for dictating the build and aesthetics of the cities given that. Although "Abbenay was not short on power, not with her wind turbines and the earth temperature-differential generators used for heating", there was no

heating provided to the buildings "when the outside temperature went above 55 degrees Fahrenheit" (Le Guin, 2011, 98). The structure of the city blocks, which I have already touched upon in the analysis of the middle scale, was repetitive throughout and contained a mix of housing, production, education, and public functions.

The Anarresti cities and villages which are described in the text respond to the overall reductive setup of their society, with only things of utmost necessity and purpose remaining. But what is perhaps the most interesting aspect of Odonian society, and one which clearly depicts the concept of world reduction on a social level, is the invented local language of Pravic. As explained by Lewis Call in his text "Postmodern Anarchism in the Novels of Ursula K. Le Guin" (2018), it is the Pravic language which is in many ways the foundation of the Anarresti anarchist society. He explains that "Pravic is a fundamentally egalitarian language" (Call, 2018, 14) due to the fact that it does not contain any possessive pronouns even when addressing familial relationships. The structure of the language itself therefore provides "no way to speak about property" given that the "ideas regarding the accumulation of private wealth or class division based upon such accumulation are quite literally unthinkable in Pravic" (Call, 2018, 14). Call concludes that this leads to an innate inability of the Anarresti to become capitalist "because they lack the vocabulary of capitalism" (Call, 2018, 14).In other words, the nature of their artificially structured language, devised by a historical character referred to as Farigv, and which the first generation of Anarresti settlers needed to teach themselves, is fully geared towards sustaining the values of their egalitarian and just anarchistic society. But there is a limit to the language. Because it was created only with functionality in mind, it lacks words to express intense human emotions. Due to this, there is still a number of Iotic "leftovers" within the Pravic language, because "Fagriv didn't provide any swear words when he invented the language, or if he did his computers didn't understand the necessity" (Le Guin, 2011, 234).

While Jameson identifies the technique of world reduction as one Le Guin uses only in the structuring of the Anarresti social and spatial forms, the same approach is visible in all worlds found within *The Dispossessed*, but perhaps to a somewhat lesser extent. If we consider the planet Urras as one which is more akin to Le Guin's historical context, it perhaps becomes easier to notice the reductions which occur. The planet itself is described similarly to planet Earth as being "five-sixths water" and "even its deserts" being "deserts of ice, at the poles" (Le Gun, 1994, 64). It consists of two continents and three states, namely A-Io, Thu, and Benbili. Given the period in which the book was written, and upon closer examination of the

descriptions of the three states provided in the narrative, it is not difficult to decipher the author's critique towards her own context and the Vietnam War which was raging at the time. A-Io, reflecting Le Guin's own context of the United States, with its patriarchal capitalist society and a large social and spatial divide between classes, is perhaps the most obvious and expected correlation. Thu, on the other hand, described as "even more centralized than the State of A-Io", having "one power structure [which] controls all, the government, administration, police, army, education, laws, trade, manufactures", which claims to be a socialist country in which the "money economy [is] based on the principle that each worker is paid as he deserves, for the value of his labor – not by capitalists whom he is forced to serve, but by the state of which he's a member"(Le Guin, 2011, 136), has more than a little resemblance to the Soviet Union. This correlation is also evident in the description of the Thuvian newspapers which "reports only those facts which the Thuvian Central Presidium wants reported" given that "censorship is absolute in Thu" (Le Guin, 2011, 80). And if we add to that the nation of Benbili, which is described as being "in form a parliamentary democracy, in fact a military dictatorship, run by generals (Le Guin, 2011, 201), a poor and scarcely populated "large country in the western hemisphere" (Le Guin, 2011, 201) the trifecta seems more than evident. Seen as the weakest of the three Urrasti nations, and on a different continent

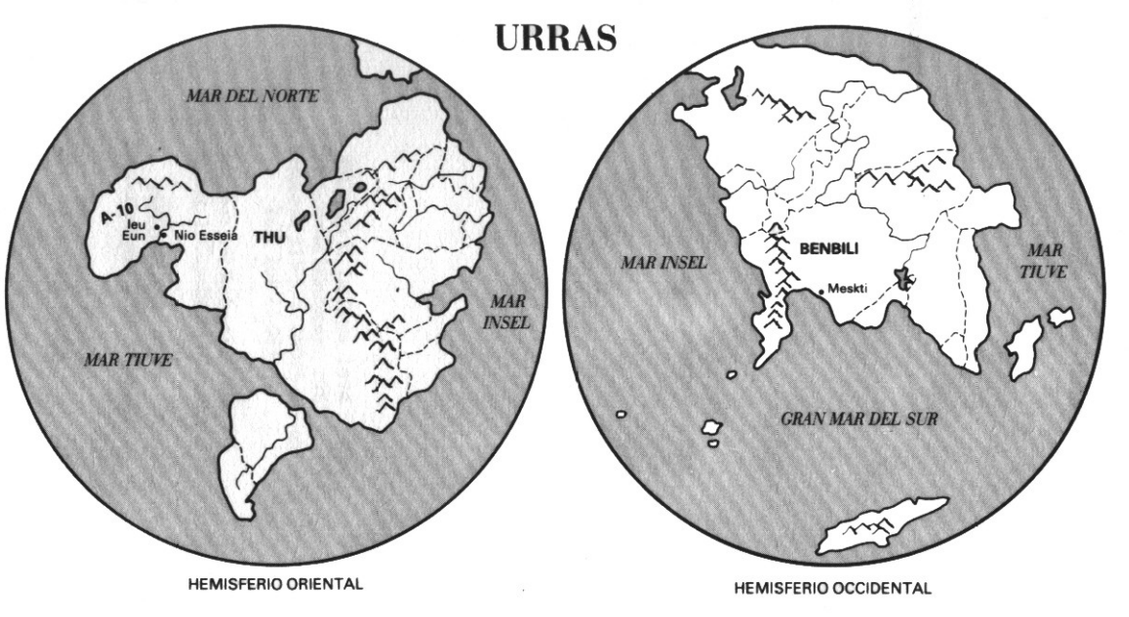

Fig.6.62. Ursula Le Guin, "Map of Urras",The Dispossessed (2011)

from both A-Io and Thu, it serves as a removed location through which the two more dominant nations can wage and indirect war, each supporting one side in a rebellion which occurs during Shevek's stay on Urras. In a sense, Le Guin has reduced her own planet to only the three conflicted sides, bringing each of the nations down to their own stereotypes. And while the occurrences between the three Urrasti states are created as a side narrative in relation to Shevek's main one, the reduction which is performed in order to achieve it is more than evident.

The approach of world reduction can also be identified in the work of Superstudio and is perhaps most visibly present exactly in the *12 Ideal Cities* project. The group has achieved an even more rigorous and radical example of the world reduction process in which the only thing that remains of each city in relation to their historical context are the social and spatial forms which support the city's driving force. As noted by Fernando Quesada in "Superstudio 1966-73: From the World without Objects to the Universal Grid" (2011), each city is an exaggeration of an existing architectural or urban planning approach from the authors' reality:

> "…'Conical Terraced City' ["Eight City"] refers to the city of corporate work and office buildings, where the goal of its inhabitants is to reach the highest level; 'Temporal Cochlea-City' ["Second City"] refers to the proposals of town planning in clusters, with the corridors serving as places of social interaction; 'Ville-Machine Habitee' ["Ninth City"] refers to the techno-monumental cities and their emancipating vision of technology; 'Barnum City' ["Sixth City"] refers to the city museum of mass tourism and the media: Disneyland and Las Vegas, but also Venice or Paris; 'Spaceship' ["Fourth City"] refers to the spatial city separated from geography; '2000 Ton City' ["First City"] refers to the residential city of super blocks, superimposed on an immaculate countryside; 'New York of Brains' ["Third City"] refers to the university or cultural city; 'City of Hemispheres' ["Fifth City"] refers to the city camouflaged by landscape and the new counter-cultural archetypes; 'City of Order' ["Tenth City"] refers to the city planned by lazy politicians; 'Continuous Production Conveyor Belt City' ["Seventh City"] refers to the city of accelerated property speculation; 'City of Splendid Houses' ["Eleventh City"] refers to suburbia and sign architecture; 'City of the Book' ["Twelfth City"] refers to the city of Enlightenment with a clear distinction between the zones of light, ethics, and obedience on the one hand, and the zones of shadows, absence of morals, and disobedience on the other." (Quesada, 2011, 29)

Basing their designs on existing, urban planning approaches, and leaving most other aspects of the historical context behind, all social and spatial forms of the utopian city are imagined as a result of this radically reduced condition. Even the inhabitants themselves are reduced to a mass of simple organisms, simultaneously supporting the existence of the cities, and being in turn supported by them – albeit on a very basic level. Daniela N. Prina in "Superstudio's Dystopian Tales" (2015), proposes that "the cities educated and encouraged all citizens to depend on false needs, inducing behaviors abiding by the system's logic" (Prina, 2015, 8). Those who abide by the cities' rules therefore had all their needs met, while the others often encountered a quick death. Through this system of rule-following dependency, Superstudio has reduced any type of wants or needs from its citizens, together with their free will, while affording them with a seemingly endless and carefree existence. As Prina states, "the guarantee of an apparently perfect and endless existence freed [the inhabitants] from the damages provoked by the passing of time, thus enhancing their performance and eliminating at the same time all possible social conflicts", with death occurring if the inhabitant failed to follow the rules imposed by the city.

The process of world reduction, while productive and successful in structuring a critique towards the historical context by constructing a world which is similar to our own, but lacking some social and spatial forms, does not however necessarily afford the authors the possibility to cover many different topics and reflect on various aspects of their historical context through the proposal of but one utopian world or city. By reducing the real world to its critical alternative, the plurality of critique can be lost. But in order to avoid this issue, both authors don't develop just one, but rather a multitude of worlds, each functioning as a reduction of our own, and each keeping its own set of parameters while dismissing other. Le Guin could not have created her "ambiguous utopia" without the presence of both Urras and Anarres, of the three nations of Urras, even without the Terrans (Earthlings) and the Hain whose brief, but relevant appearance I will address when discussing the extra-large scale. And similarly, neither could have Superstudio. The story of but one ideal city would scarcely cover the breadth of spatial issues the group was addressing, nor would it have been able to stand in such critical and satirical opposition to its historical context. The plurality of the ideal cities and the plurality of Le Guin's worlds have allowed the authors to reflect on the complex, heterogeneous, and pluralist historical context the works were created in. Consequently, had Superstudio proposed but one city which would encapsulate all the issues they have addressed, it would have resulted in a proposal which would have been too complex to deliver the critique as clearly and poignantly as

they have with their multi-city approach.

Architecture as Commodity

Although world reduction was present and evident in Superstudio's *12 Ideal Cities* project, it is by far not the only, or the most relevant technique used in the project's conceptualization. The architectural context of the sixties and seventies was, I tried to depict in the introductory part of this chapter, a complex and eventful one. However, one of the most important driving forces of the period – a condition which had an effect on the formal, functional, as well as representational aspects of art, architecture, and urban planning, is what is referred to as the "crisis of the object"[30].

The concept of the object is a curious thing when it comes to its scale, especially when discussing architecture. While the discussion in the small scale section of this chapter focused on the presence or disappearance of objects of daily use – as commodities – from the interior spaces that the two works envision, the concept of the object on the large scale takes the form of the city. The scalar jump is made possible due to the overall condition of art and architecture in the period of the sixties and seventies. Within this new historical context "the production of culture has become integrated into commodity production generally" (Harvey, 2017, 63) which has led to a condition in which "aesthetic innovation and experimentation" (Harvey, 2017, 63) became the impetus of cultural production. This condition produces two immediate effects on architectural production. Firstly, the change in the perception of art and architecture which occurs with its redefinition as a product of mass consumption, and secondly the new ways in which architecture is communicated and represented. Adopting methods from other types of consumer goods with which it has become equated, it begins to use mass media as a tool for its representation. This is especially visible in the work of Superstudio, whose famous photomontages, including those for the *12 Ideal Cities* project, were created through the use of found images from magazines, advertisements, and other forms of mass media.

Out of the twelve cities, six of them have been "depicted through more realistic and evocative images, largely influenced by the covers of Urania's[31] novels" (Prina, 2015, 9), created by the Dutch artist Karel Thole. The photomontages for the six cities[32], all depicted the object of the city superimposed within a natural landscape, creating a stark contrast between the architecture and its surroundings. Similarly to how the precise axonometric drawings which were addressed on the middle scale gave "the project an appearance of universality" (Prina, 2015, 8), the photomontages assisted "the reader to visualize the cities", simultaneously drawing "connections between

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Cf. Menna, 1972 in *Italy: The New Domestic Landscape* (Ambasz, 1972); Collage City (Rowe, Koetter, 1978)

31

Urania is an Italian science fiction magazine, active since the 1950s.

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Namely the "First", "Third", "Fourth", "Fifth", "Eighth", and "Twelfth City", with two separate images depicting the "First", each with a slightly different variation of the surroundings.

Superstudio's work and the artistic and architectural models which had inspired them" (Prina, 2015, 9), including among others Rene Magritte's painting *Les fleurs de l'abime II* from 1928 which was used as a reference to visualize the "Fifth City: City of Hemispheres" (Prina, 2015, 9).

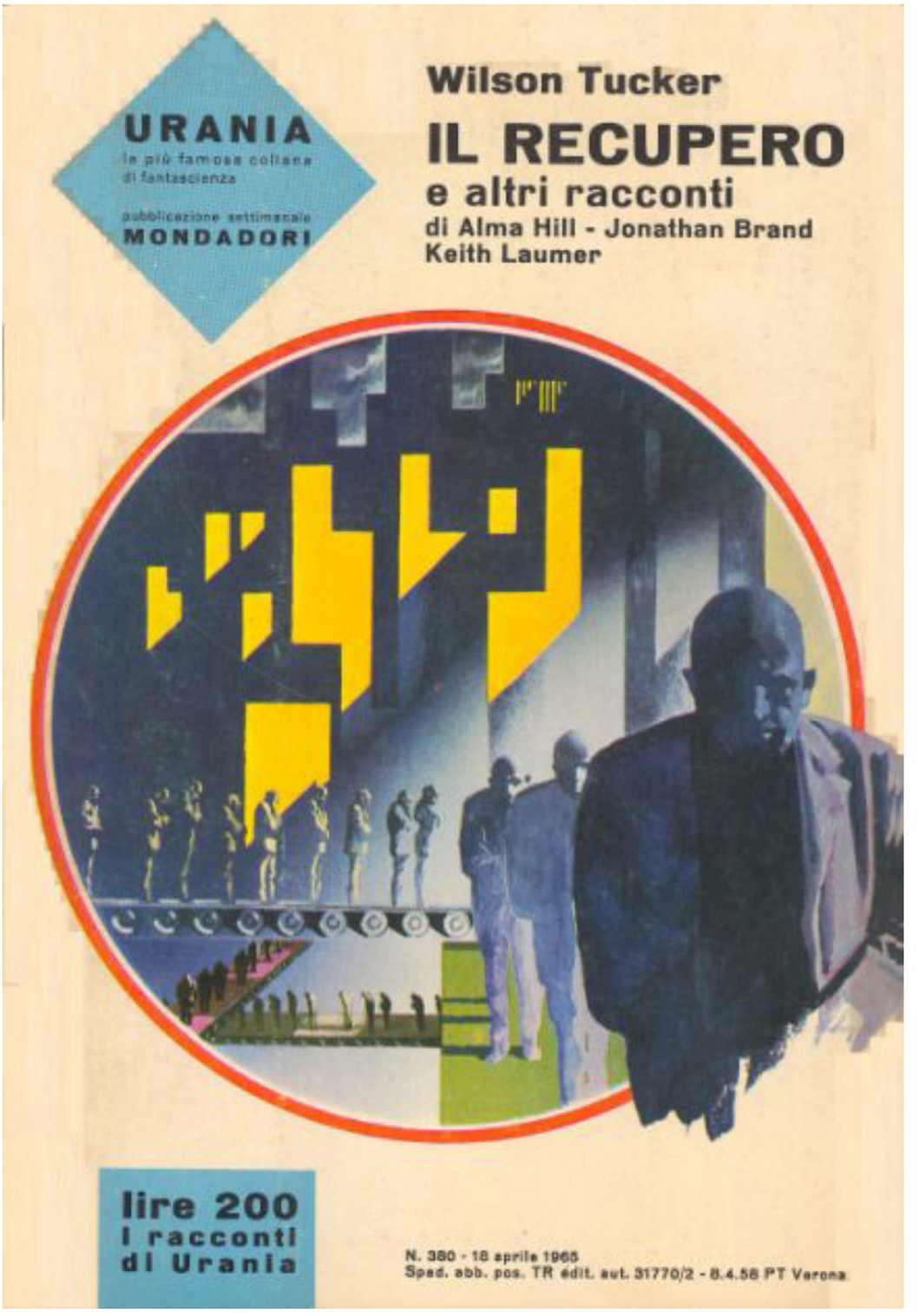

Fig.6.63. Karel Thole, cover of Urania 380 (1965)

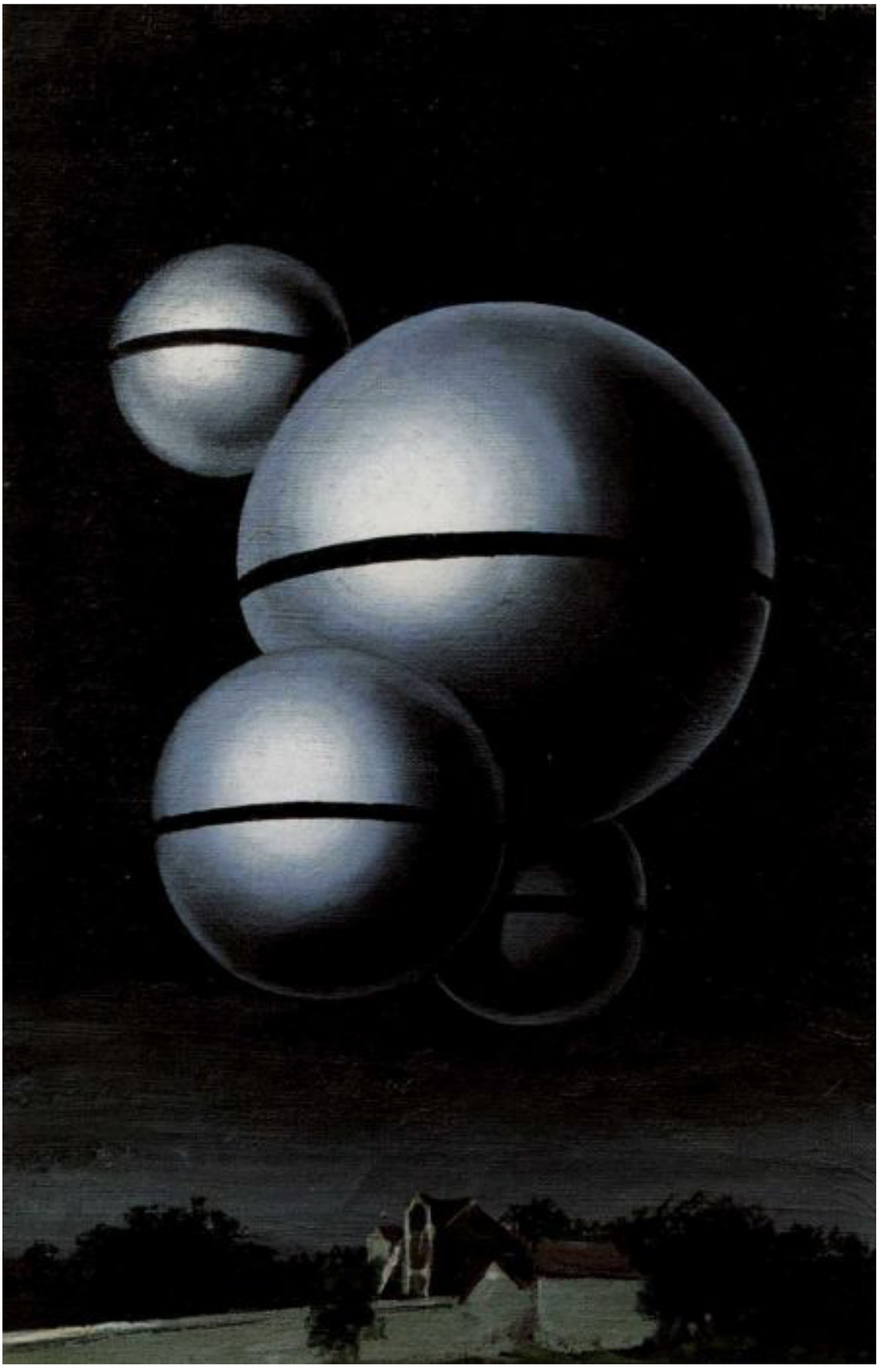

Fig.6.64. René Magritte, "Flowers of the Abyss II", oil on canvas, 41x27cm (1928)



Fig.6.65. Superstudio,"Fifth City: City of the Hemispheres", photomontage, 12 Ideal Cities (1971)

And while the method through which the photomontages were constructed is one aspect through which they used contemporary forms of mass media, what is also relevant in regard to the visualizations of the *12 Ideal Cities* is what they actually did. Elfline suggests that "Superstudio's involvement [in the architectural discourse of the period] was manifestly didactic", given that their goal was "to analyze and annihilate the discipline of architecture by using 'popular' means of illustration and consumer literature" (Elfline, 2011, 66). In other words, the images of Superstudio were not mere representations of architecture, but architecture itself. He notes that:

> "What often goes unmentioned in the critical response to this important project is the fact that it incorporated mass-reproduced illustrations within the individual photomontages, while the resulting series of images was itself mass-produced, and widely distributed through the pages of different international magazines." (Elfline, 2011. 66)

This led to "mass-produced and -distributed means" being "deployed as *architecture*, rather than serving merely as instruments through which one might reproduce images of existing architectural works" (Elfline, 2011, 66). By seemingly refusing to participate in designing

buildings or cities, Superstudio rather produces their narratives and depictions, which although never intended or possible to realize in a traditional manner, managed to deliver a sharp critique and activate the discourse through the use of reproductional and disseminating possibilities of mass media.

Secondly, the commodification and subsequent mass production of art and architecture devalues the importance and role of both the author and the finished form. Being perceived only as a commodity, architecture and the architectural object, lose any higher meaning. In order to address this, and to surmount this condition which is referred to as "the crisis of the object", as Filiberto Mena explains in his text "A Design for New Behaviors"[33] (1972), the focus of the artist (and architect) "shifts from the work to the process of its formation" (Mena, 1972, 407). One reason for this shift towards process is that "mass production cuts off the objects from its spatial medium and therefore excludes its relation not only to space and to other objects, but also to the user" (Quesada, 2011, 23). In an attempt to address this cut, the object itself begins to "define its context – instead of considering a pre-existing deductive space through which the design object would define its surrounding space – and turns its correct use into a sort of 'ceremony' with purifying powers" (Quesada, 2011, 23). What Superstudio specifically achieves with this process of creating a ceremony from the everyday life and inhabitation of their ideal cities, is "to involve a greater number of actors in the cycle of object production, namely by including the spectator-consumer as an actor in the construction of the meaning of the object" (Quesada, 2011, 24). This approach is directly visible in the work of Superstudio, especially in the *12 Ideal Cities* which through their basic and undescriptive geometric forms use architecture as a means to talk about other things. The architectural form itself seems to have no other relevance but to depict a series of processes which it engenders – "it was not a matter of designing and producing objects anymore, but of designing and producing environments, behaviors, and affects generated by objects" (Quesada, 2011, 24).

These behaviors, affects, and ceremonies which are produced by the ideal city-objects are depicted in detail in projects narratives. As described by Gian Piero Frassinelli in a personal correspondence I had with him in relation to the project, the cities were in fact first and foremost imagined as stories written in a textual form, with the visualizations having only been added at a later date. I argue that through focusing on text, the development of the different "ceremonies" performed by the inhabitants of the cities was made possible with a level of detail which couldn't have been achieved if

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The text was published as part of the extensive catalogue which accompanied the 1972 MoMA exhibition "Italy: The New Domestic Landscape – Achievements and Problems of Italian Design", curated and edited by Emilio Ambasz. The exhibition was perhaps the most relevant one in the early career of Superstudio as it allowed them to present their works to a much wider international audience.

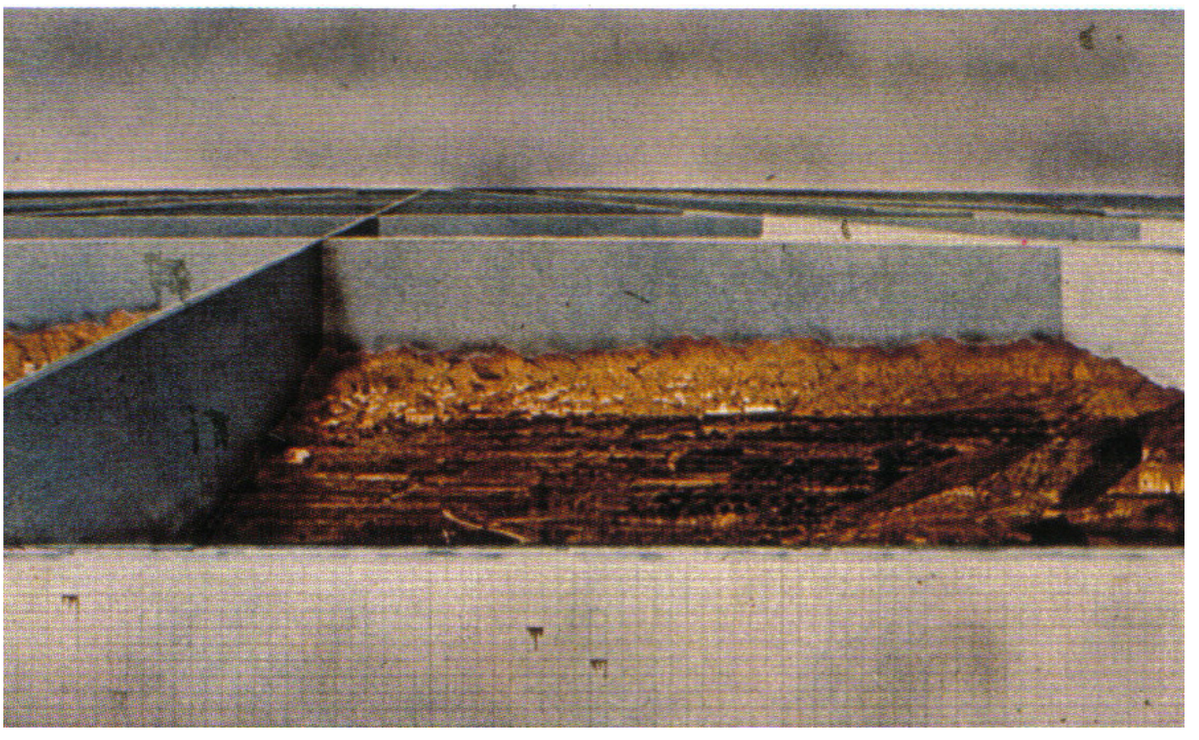


Fig.6.66. Superstudio,"First City: 2000-ton City", photomontage, 12 Ideal Cities (1971)

the project was first (or only) designed through the use of imagery. Although the cities, together with their axonometric drawings and photomontages, also contain detailed textual descriptions of their appearance and size, the majority of the texts focus on what actually occurs within the cities and how their inhabitants, even when in a state of permanent stasis, spend their daily lives. For instance, in the "Second City", described as "an endless screw, 4.5 Km. in diameter" (Superstudio, 1972, 737), in which the citizens:

> "…spend a lot of time in the roads near their cells; often in groups or alone, they climb the spiral roads until they reach the children's zone and beyond, into the last four deserted and silent spirals where the newborn babies live." (Superstudio, 1972, 737)

Or the "Third City", depicted as "a cube, with a length, width and height of 180ft., covered in quartz tiles measuring 10 x 10 in, in each of which there is a lens of 9 in. in diameter" (Superstudio, 1972, 738), in which the inhabitants – or what remains of them given that they are reduced to mere brain matter – "sublimate their thoughts for as long as the life of the sun, free to reach the supreme goals of wisdom and madness, perhaps reach absolute knowledge" (Superstudio, 1972, 738). But while most of the cities describe rather static and limited lives of their inhabitants, the "Sixth City: Barnum Jnr.'s Magnificent and Fabulous City" is one example where the design of the entire city, as well as the majority of its narrative, is focused on describing

the event and spectacle the space provides. Depicted as a giant circus tent which holds within it "a city built on a scale five times smaller than reality" (Superstudio, 1972, 739), it provides its visitors with a unique experience of inhabiting someone else's body through the use of a robotic double – an experience which is priced one dollar per minute but which "may not, in any case, be less than $900" (Superstudio, 1972, 738). Once "within" the city, inhabiting either one of the "100,000 famous people available", one of the "50, 000 special characters with sensitivity to pain for those who like 'special effects'", or an "ordinary person" (Superstudio, 1972, 739), the visitor is free to do "whatever [they] want" (Superstudio, 1972, 739), with the limits being only the depths of one's pocket, or the level of debt one is willing to accumulate through loans provided by "the bank next to the ticket office" (Superstudio, 1972, 738).

The Critical Megastructure

The last aspect of the large scale which I want to address, regarding specifically the work of Superstudio, are the spatial forms of the *12 Ideal Cities* they propose. As discussed in the previous section, due to the overall commodification of art and architecture, many artists architects of the sixties and seventies turn away from designing objects and forms to designing processes. And while the focus of Superstudio's project is on how the cities function, rather than what they look like, providing but basic measurements and shape for describing their physical appearance, they do nevertheless assign them specific forms. These forms, although sometimes perceived as remnants of the modernist period due to their scale and minimalism, are actually quite critical of their preceding period. By working with the megastructure[34] as their form of choice, the group is able to critically reflect both on the modernist period itself, as well as its later phase in which groups such as Team X tried to use the megastructure as a new way of approaching urban design through which the focus would widen from the four main functions defined by the Athens Charter to include other, more "organic" activities and scales.

But because they use the form of the megastructure critically – almost ironically, Superstudio's approach to this spatial form differed significantly from that of their predecessors. Seemingly engaging in similar narratives, their work does not attempt to propose an actual alternative approach to city planning or architectural design. They rather create utopian reflections which critique both the processes used and the architectural and urban forms created in their historical context. Their project *Continuous Monument* (1969) is the most obvious megastructure of their work, followed perhaps with their later project *Supersurface* (1972), albeit in a more two-dimensional mode, the *12 Ideal Cities* also fall into this category. But while the

34

The concept of the megastructure was first conceived by architects of Team X, as a response to the rigid planning approaches developed and supported by CIAM and the Athens Charter. It entailed a spatial system which through its hybridity and flexibility "attempt[s] to enact, through built form, 'the complex relationships of life', conceived along the lines of a new technological [and formal] model" (Deyong, 2002, 26). Revolting against the "mechanical concepts of order" (Deyong, 2002, 25) proposed by CIAM in which the city was conceived as a well-functioning machine, the younger generation of architects saw the city as a complex, living organism, opting instead for a "holistic or organismic model" (Deyong, 2002, 26). Their goal was "one of developing a distinct total structure for each community, and not one of subdividing a community into parts" (Smithson, 1982, 73 in Deyong, 2002, 26). The megastructure as a method was soon adopted by others such as Yona Friedman and the Japanese Metabolist movement, as well as the British Archigram group. In its second phase, the megastructure saw "a shift in the conceptualization of life from an undecipherable unity to an organized complexity regulated by a cybernetic feedback system" (Deyong, 2002, 26). Inspired by new technologies, the architects of the early and mid-sixties "heralded the potential of new technology to bring about a utopian transformation of society" (Deyong, 2002, 26), resulting in a series of projects imagining moving cities, equipped with moving and variable units, inflatable cities, as well as various types of plug-in components. Aside from the formal possibilities provided by new technologies in conceptualizing the construction of the megastructures, the technologies were also intended to provide its inhabitants with a newly found liberation from work through large scale automation processes. And while the megastructure was created as a critique and response to the rigidness of CIAM, the seemingly utopian approaches

Continuous Monument and *Supersurface* focus on developing one formal and conceptual approach critiquing a specific aspect of their historical contexts, which is then spread infinitely throughout the world, *12 Ideal Cities*, as seen from its title, proposes twelve projects in one – each reflecting on an existing urban planning approach or trope, developing it, and bringing it to the point of absurdity. Employing the form of the megastructure in the majority of the twelve cities – a form which is a representation of the ideals of the modern movement, its failure, as well as its critique – Superstudio in fact makes visible and engages with the entirety of the modernist discourse and its subsequent critique. Proposing a series of what they refer to as "antiutopias", defined in their 1972 text "Utopia, Antiutopia, Topia" as places of "socio-political order, which hopefully should never be realized" and which are "imagined in a [purely] cathartic function"[35](Superstudio, 2016, 362), they aim to make visible and "feed" what they refer to as "the little monsters that crawl and wrap themselves in the dark recesses of our homes, in the dirty corners of our streets, in the folds of our clothes and even in the mystery of our brains", attempting to "make them grow until they become enormous, and the dust and darkness can no longer hide them, so that everyone, even the most short-sighted, can see them, huge Kafkaesque cockroaches, in all their most monstrous detail"[36] (Superstudio, 2016, 362). By using the megastructure as a form through which they reflect on their historical architectural context, they make visible not only the little monsters, and the dirt, but also the big – or rather the mega – monsters embodied in this late-modernist spatial form. But the clean geometric forms of their megastructures also have a secondary layer of meaning. Quesada (2011, 25) finds that basic geometric shapes which the group uses to embody their projects is based on the "concept of suspended time". This "temporal dimension" of their project

> "…implies an ideal and impossible future, which paradoxically alludes to a similarly idealized remote past, recovered in a journey through a drive-in museum of architecture reduced to archetypal forms: pyramids, prisms, cubes, and cones. This formal basis clearly advocates the absolute recovery of symbolism of elementary forms and their historical meaning, as well as the visual and communicative potential of the archetype." (Quesada, 2011, 25)

Lastly, what Superstudio also achieves through the use of megastructures in their simple geometric forms is what they initially set out to do – they have eliminated the city. While I have already addressed how they have achieved the elimination of the object on the small scale, and the elimination of work on the medium scale, the

of Team X, the Metabolists and the like, according to Reyner Banham soon came to be perceived as "illusory, since all they involved were choices between fixed alternatives prescribed by the designers of the megasystem, and were thus as meaningless as the consumers' supposed choices between different products offered by the capitalist system's supermarkets" (Banham, 1976, 206 in Deyong, 2002, 30). In an attempt to produce a less rigid system than that of the functionalist CIAM approach, they ended up proposing an even more overarching system which, through its seeming deconstruction and fragmentation, has managed to have all aspects of life to be designed by the architect. Realizing this, the disillusionment and the criticism which followed it, led many architects to abandon the megastructure and join "the burgeoning postmodern movement in which the entire history of architecture was treated as a vast repertory of symbols to be endlessly mined, manipulated, and collaged" (Deyong, 2002, 31). The only exception to this was the Italian architectural group Superstudio, which, as Deyong explains, was "one of several groups that originated out of megastructuralist Leonardo Saviloi's course at the University of Florence in the 1966-67 academic year" (Deyong, 2002, 31).

35

Own translation of original quote: "Antiutopia: 'Luogo e ordinamento sociopolitico, che si spera non debba mai realizzarsi, immaginato in funzione catartica''.

36

Own translation of original quote: "Nell'antiutopia noi nutriamo i piccolo mostri che strisciano e si avvolgono nei recessi bui delle nostre case, negli angoli sporchi delle nostre vie, nelle pieghe dei nostri vestiti e fino nel mistero dei nostri cervelli. Nella culla dell'antiutopia noi cerchiamo di farli crescere a che divengano enormi, e la polvere il buio non possano più nasconderli, perché ognuno, anche più miope, il possa vedere, enormi scarafaggi kafkiani, in tutti l loro più mostruosi dettagli."

remaining destruction of the city takes place on the large scale. Their goal, defined as "the elimination of formal structures of power – the elimination of the city as hierarchy and social model" with the aim of "looking for a new free egalitarian state in which everyone can reach different grades in the development of his possibilities [by] beginning from equal starting points" (Natalini, 2006, 166), finally finds full fruition in the form of the megastructure which is seen both as a critique and as a solution. Through the form of the megastructure, which due to its repetitive and cellular composition provides what could come close to an egalitarian spatial system, they devise narratives which in turn expose all the levels of hierarchy and control embedded in them. And instead of trying to "rescue" the form through depictions of an ideal utopian world, they use "*demonstratio per absurdum,* and other rhetorical expedients" (Elfline, 2011, 66) to make visible the "monsters" and to widen the architectural discourse.

Drawing the Large Scale

Approaching the drawings of the large scale, as those of the small and medium, required a method of curation in order to depict only the most necessary aspects of both works. Consequently, I have not drawn all twelve of the cities, given that some of them, like the "Ninth City" do not offer any insight into what the large scale actually looks like; or – as with the "Tenth City", the spatial aspect of the city is not at all relevant to the proposal. The remaining cities, ranging from the "First" to the "Eight", and continuing with the "Eleventh" and the "Twelfth" are all drawn on the large scale, generally through one of two overarching approaches. The first approach is applied to the "First", "Seventh", "Eleventh" and "Twelfth City" whose axonometric drawings fill the frame of the image, showing the cities' repetitive structure; while the second approach depicts the remaining cities ("Second", "Third", "Fourth", "Fifth", "Sixth", and "Eight") as (segments of) solitary megastructures surrounded by nature. As with the drawings of other scales, no contextual drawings are provided. The figure-ground maps which were created in the other case study chapters are also omitted here due either to a lack of detail - given that the majority of Superstudio's twelve cities are simple geometric shapes - or because the scale of the cities is much to small to be comparable (i.e. with the "Third" or "Fourth" city).

In regard to the cities of *The Dispossessed*, a similar approach is taken as with other large scale drawings. The city of Abbenay, given its more detailed descriptions and its greater difference to Le Guin's historical context is drawn, while the Urrasti city of Nio Esseia is not. Firstly, given that there are no utopian social and spatial forms proposed through the city on this scale, it was perhaps also not even necessary. And secondly, while it was possible to create a middle scale drawing of Nio Esseia through the perspectival view of one of its streets, there is simply not enough depictions in the text to reconstruct the entire city. But given that it is perhaps close in appearance to most any modern metropolis of Le Guin's context, omitting it from the set of large scale drawings is not a novelty within this dissertation, given that none of the contextual cities were drawn on this scale. Unlike the cities of Superstudio, the cities imagined by Le Guin were not supplemented with a figure-ground map given that the depictions of the cities, their size, or the amounts of their inhabitants were not provided or sufficiently detailed to allow for their drawing-based reconstruction.

The Spatial Systems

The "First", "Seventh", "Eleventh" and "Twelfth City" are depicted as large-scale architectural systems.

The Thin Grid

The drawing of the "First City" displays its block structures with untouched landscape spreading between, resembling the drawings created for this city by the authors of Superstudio themselves. Given the large size of the block, amounting to four-by-four kilometers, only one intersection of the blocks is visible in the drawing, spreading out beyond the frame. What is curious to note, however, is that the voluminosity of the city which I have

depicted, and which follows the dimensions described in the text differs from the photomontages created by Superstudio. While the building itself is quite slender, resembling almost a flat surface in my own drawing, the image created by Superstudio depicts a much thicker slab.

The Conveyor Belt

The axonometry of the "Seventh City" shows a compressed depiction of the city in which both the inhabited zone, the ruined zone, and the Great Factory are visible. Although Superstudio imagines the inhabited zone as being almost thirteen kilometers long, depicting its full length was not particularly necessary. Rather, compressing the city's length in order to show all of its phases of building and decay felt more appropriate for depicting this utopian form. The width of the city is also reduced in order to show the different typologies present in the city, ranging from high-rises located along the central axis, all the way to the houses and mansions situated at the city's edges. The size of the blocks, both in surface and in height is true to the descriptions, which creates another incongruence with the original drawings in which the axonometric scheme of the city is drawn with shortenings and lengthening in various axes.

The Colourful Towers

The "Eleventh City", one with perhaps the smallest grain of buildings, depicts an endless array of slender, colorful towers of varying heights, some being held with balloons, some not. Although the details of the various embellishments with which the houses are enveloped are not fully visible, the various colors of the city are made evident. On one edge of the drawing, the factories which are situated around the city are made visible, providing a slightly different grain to that of the houses.

The Megastructures

The axonometric of the megastructures are perhaps the simplest of all the drawings in this dissertation. On the first impression, they seem as but a collection of abstract geometric forms – or rather their segments – which are placed in greenery. However, upon closer inspection, some of the details are slightly more visible. Also, due to the presence of nature in their surroundings, the scale of the objects is also much more easily discernible.

The Screw

The "Second City" is thus a round disk situated within the landscape with a cylinder protruding from its center. On one side of the disk, the automatic building site is visible as a linear form which connects the central cylinder with the outer edge of the disk. The surrounding of the city is green with sporadic trees which assist in grasping the city's scale.

The Cube

The "Third City" is a cube, set within the center of New York's Central Park - or what remains of it. Aside from the rather small geometric shape measuring roughly fifty-five by fifty-five meters, the majority of the drawing depicts the scorched earth of what once was the green Central Park. While some of the paths and the edges of the lake are still visible as lines in the landscape, there is not much there to provide some sense of scale.

The Ring

The "Fourth City", similar in dimensions to the "Third" is drawn as a small wheel floating in the depths of space. Here also, due to the location of the city, it seemed impossible to provide any particular reference to its scale. While the original photomontage of Superstudio depicted two of the passengers which have been expelled into space, the scale in which my interpretation of the city was depicted was too large for the humans to be visible. Therefore, in order to better understand the scale of the city, the drawing will have to be compared to others on the

same scale.

The Surface

The "Fifth City", similarly to the "Second" is depicted as a surface in the landscape. This time, however, the surface is a square rather than a circle. Due to the reflective nature of its material, the sky and clouds are visible on the surface of the city. Unlike the previous two cities, the dimensions of the "Fifth City" are again much larger, covering a surface of slightly more than three by three kilometers, which means that only a segment of it is visible in the drawing.

The Tent

The "Sixth City", seen only as its exterior, is drawn as a gigantic red and blue tent structure. With a diameter of more than three kilometers, this city is also not depicted in its entirety. As described, it is supported by aerostats – inflatable floating devices, which suspend various points of the tent structure. The tent itself is striped in red and blue. Unlike the other cities, the group hasn't provided any description of the city's surroundings.

The Cone

The "Eight City" is described as a cone with a radius of almost five kilometers. Due to its size, only a segment of it is visible in the drawing. It is surrounded by an almost two hundred meter wide canal which is visible on one side. The lines of the city's levels, given their scale in relation to the entire city, are barely visible in the drawing.

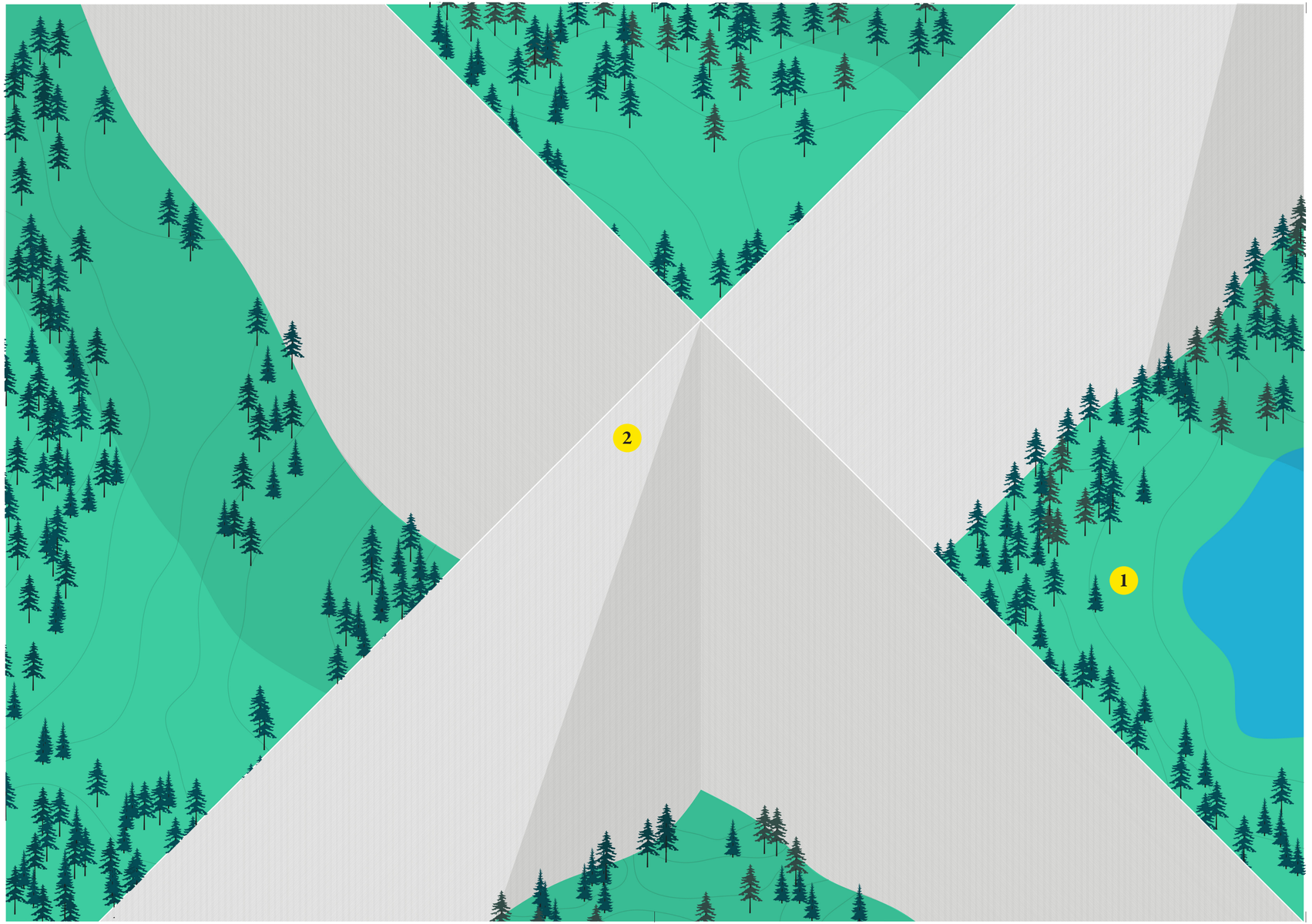
The Rows

Lastly, the Twelfth City is depicted as a series of linear buildings which are placed close together. While the length of the buildings – ten kilometers – was provided in the descriptions, their amount or the overall width of the city were not described. However, I have decided to draw them without any visible edge condition, given that their relation to its surroundings in not deemed as relevant.

In order to accentuate the gaps which occur between each of the buildings, tops of trees which grow in these gaps are sporadically visible.

Abbenay

Chosen as the most representative city of the Anarresti society, the drawing of its capital Abbenay depicts its repeated honeycomb-like structure of small clusters, each of which contains multiple functions. While all of the clusters follow the same basic structure, the shapes of the buildings differ slightly, having been accommodated to the differing functions. However, as described in the narrative, all buildings are but one storey high. Within the central part of all the clusters is either a small square or a park, but only one of them, as in the narrative, is depicted with green trees, while the others are drawn with a speculated upon version of the local holum vegetation. The holum plants, while not really described in much detail, seem to possess all possible shapes and sizes, but due to the desert climate are not leafy but rather thorny. Towards the edges of the drawing, the clusters begin to slightly increase due to the larger plot sizes needed for the larger production facilities which are located on the city's edge.



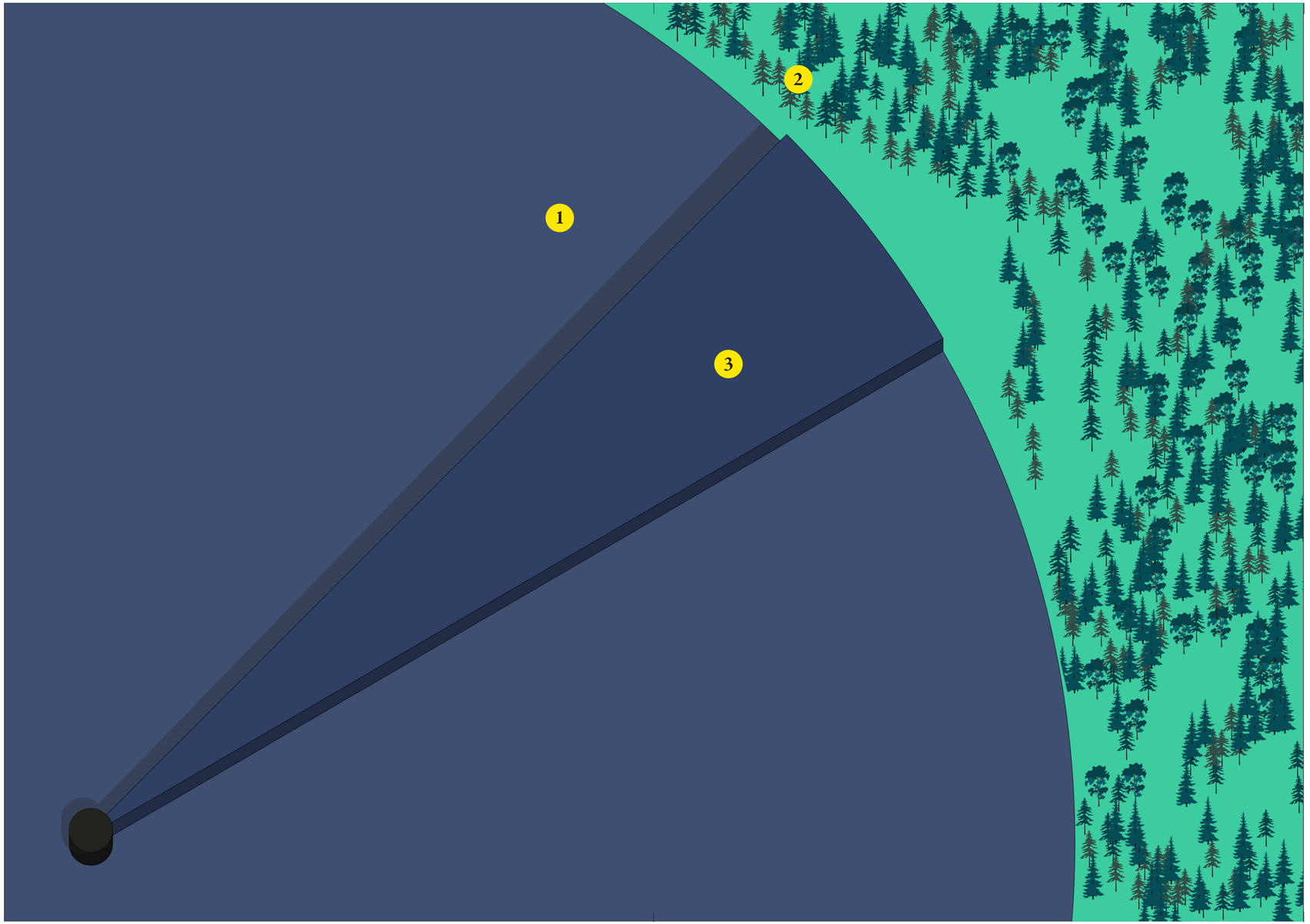
1.

Even and perfect, the city lies amid green lawns, sunny hills and wooded mountains; slim, tall sheets of continuous buildings intersect in a rigorous, square mesh, one league apart. (Superstudio, 1971, 738)

2.

The buildings, or rather the single, uninterrupted building consists of cubic cells 5 cubits each way; these cells are placed one on top of another in a single vertical stack, reaching a height of a third of a league above sea-level, so that the relative height of the building varies in relation to the level of the ground on which it rises. (Superstudio, 1971, 738)

Fig. 6.67. Jana Čulek, "The Thin Grid" (2023), depicting Superstudio's "First City: 2000-ton City", 12 Ideal Cities



1.

The city is an endless screw, 4.5 Km. in diameter, completing one revolution a year. (Superstudio, 1971, 738)

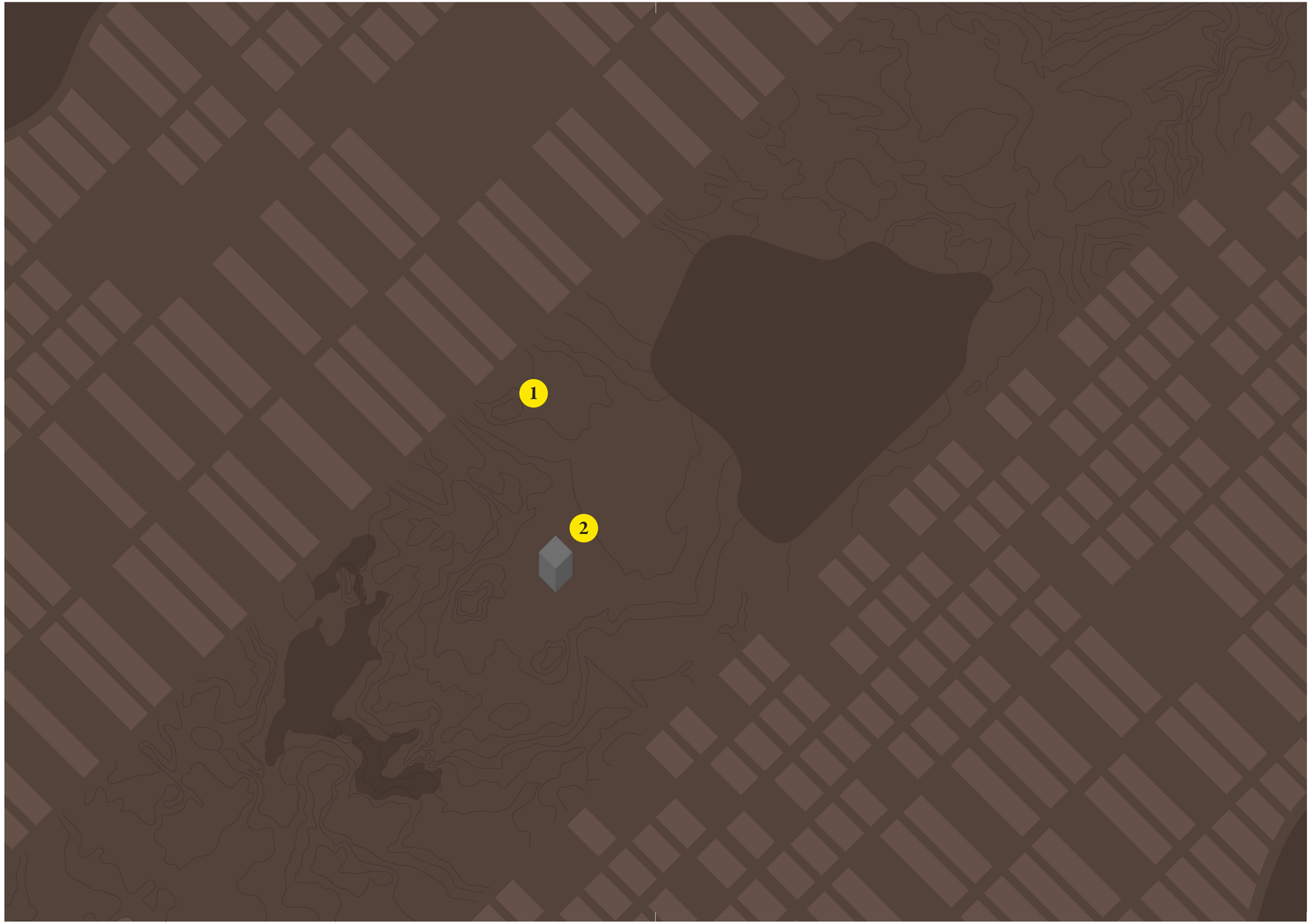
2.

The upper extremity grows gradually, remaining constantly at the level of the ground outside. (Superstudio, 1971, 738)

3.

Growth is realized through the continuous construction of new sections of city by means of an automatic building-site placed like a bridge between the center and the perimeter. On this site, rock detritus from the excavations at the bottom is used as building material. (Superstudio, 1971, 738)

Fig. 6.68. Jana Čulek, "The Screw" (2023), depicting Superstudio's "Second City: Temporal Cochlea-City", 12 Ideal Cities



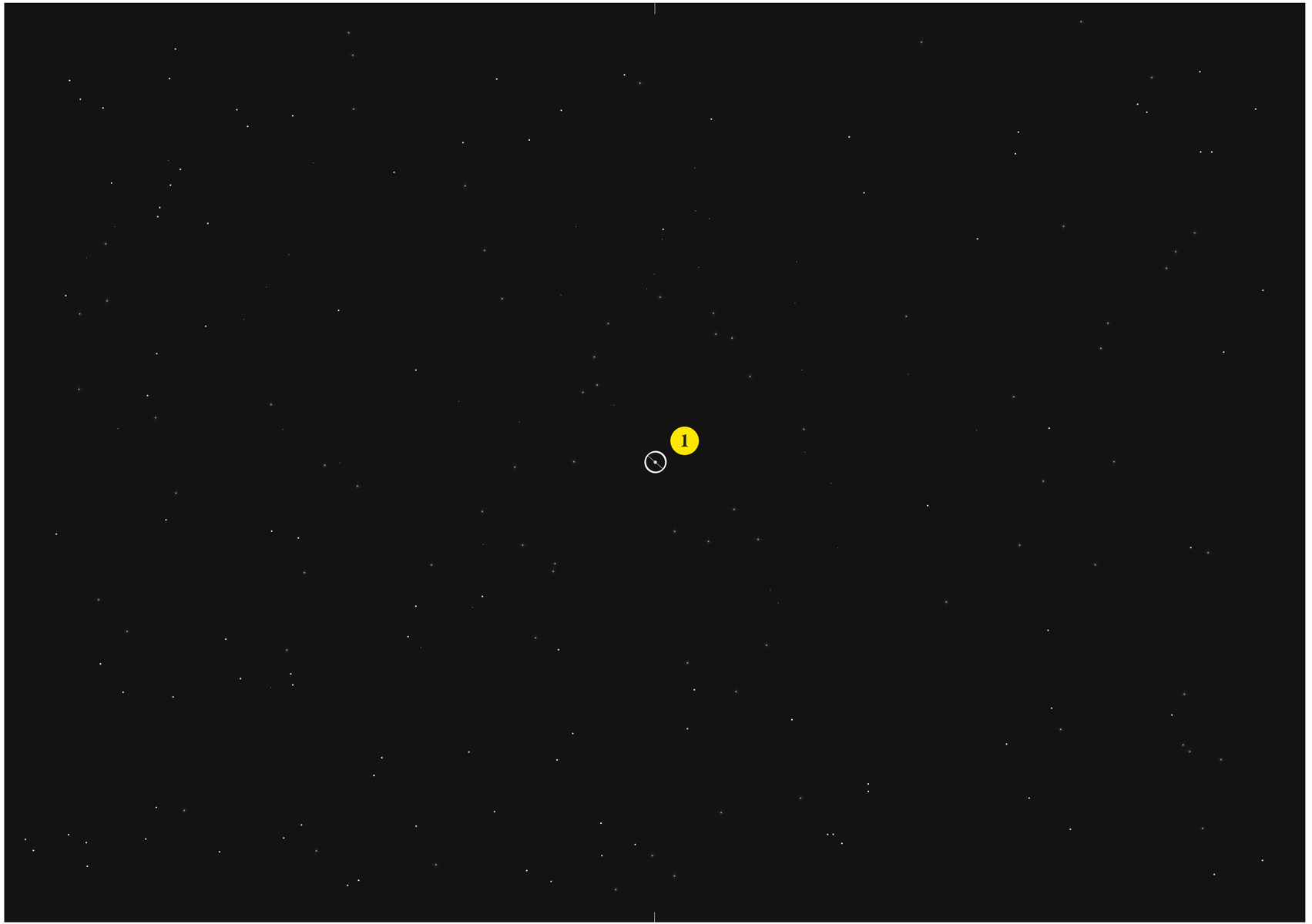
1.

In the most charred, devastated and molten area of that gray space that once was New York, and, more precisely, where Central Park once was, at about 81 st St., there stands the city. (Superstudio, 1971, 739)

2.

When the others realized that the explosion had irrevocably contaminated all the inhabitants of New York, and that their bodies were rotting without recourse, it was decided to build the city. It is a cube, with a length, width and height of 180 ft., covered in quartz tiles measuring 10 x 10 in, in each of which there is a lens 9 in. in diameter. (Superstudio, 1971, 739)

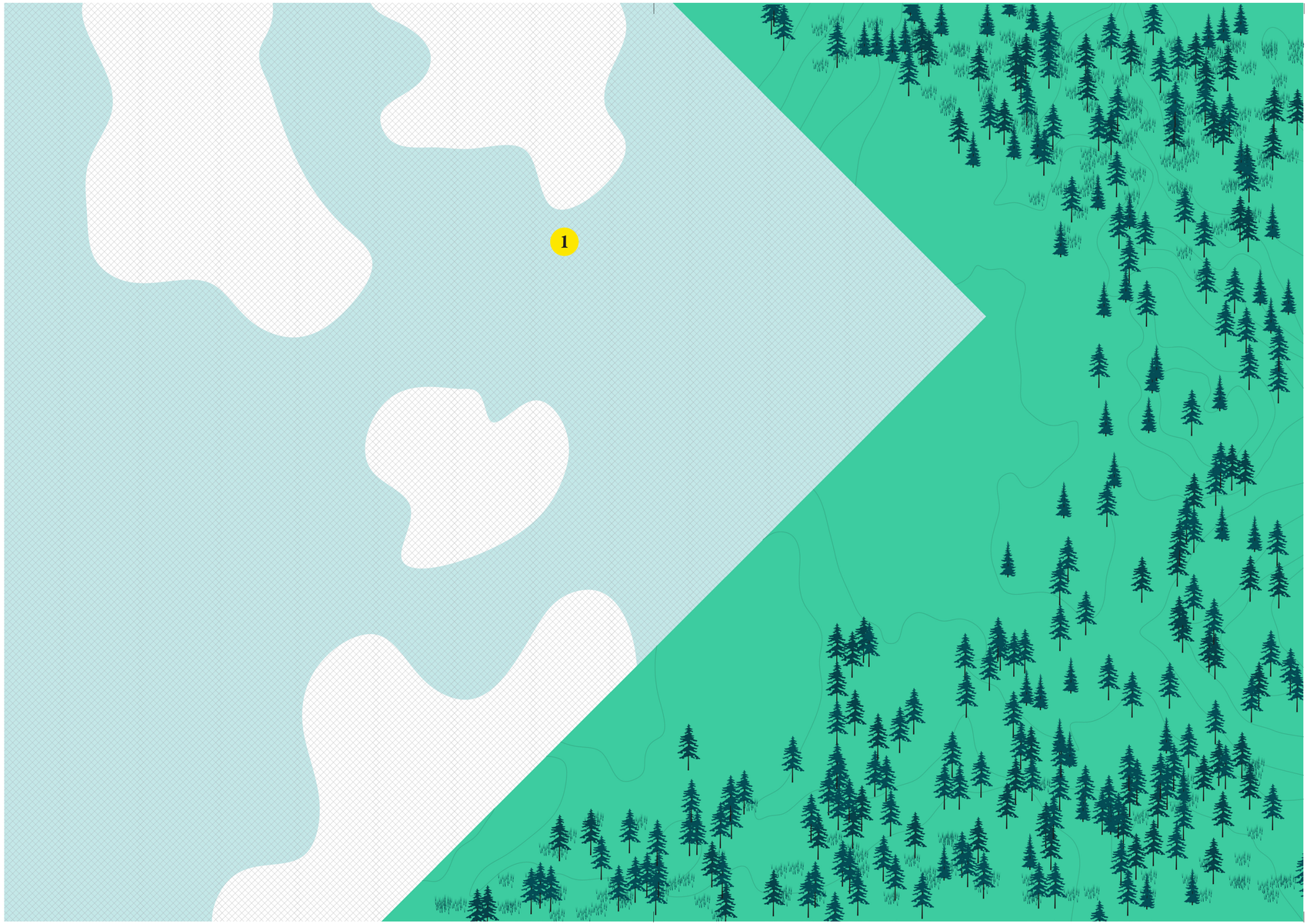
Fig. 6.69. Jana Čulek, "The Cube" (2023), depicting Superstudio's "Third City: New York of Brains", 12 Ideal Cities



1.

Thus, generation after generation, the spaceship proceeds towards its goal, with its load of sleepers with happy dreams until it reaches the New Land where the awakened ones will found a new Babylon and a new Jerusalem, a new Athens and a new Rome, a new Moscow and a new New York - and also a new Berlin, a new Saigon and a new Cape Town. (Superstudio, 1971, 739)

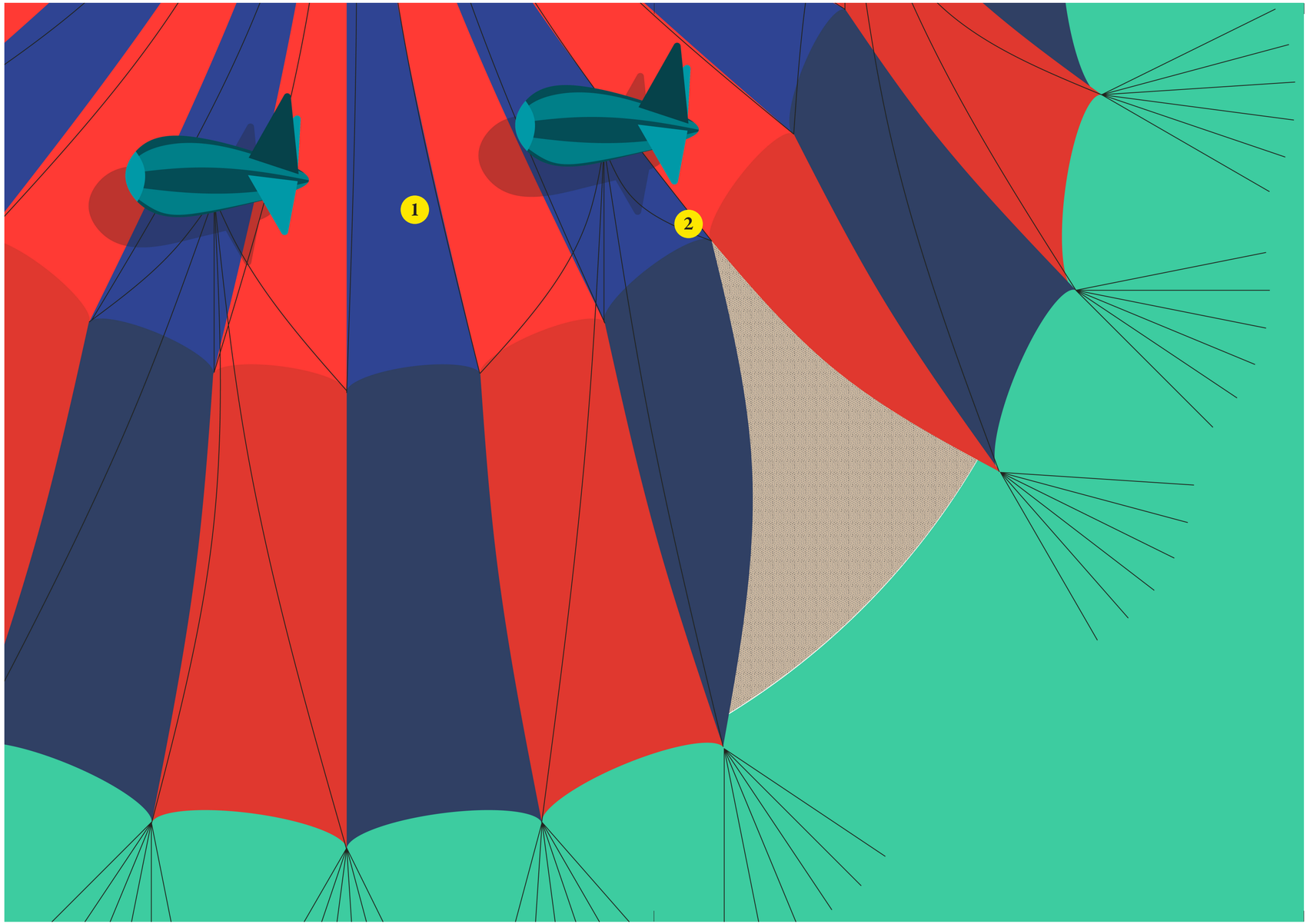
Fig. 6.70. Jana Čulek, "The Ring" (2023), depicting Superstudio's "Fourth City: Spaceship City", 12 Ideal Cities



1.

The city is a dazzling sheet of crystal amidst woods and green hills. On nearing it, one realizes that it is made up of the covers of 10,044,900 crystalline sarcophagi, 185 cm. long, 61 cm. wide and 61 cm. deep. (Superstudio, 1971, 739)

Fig. 6.71. Jana Ćulek, "The Surface" (2023), depicting Superstudio's "Fifth City: City of Hemispheres", 12 Ideal Cities



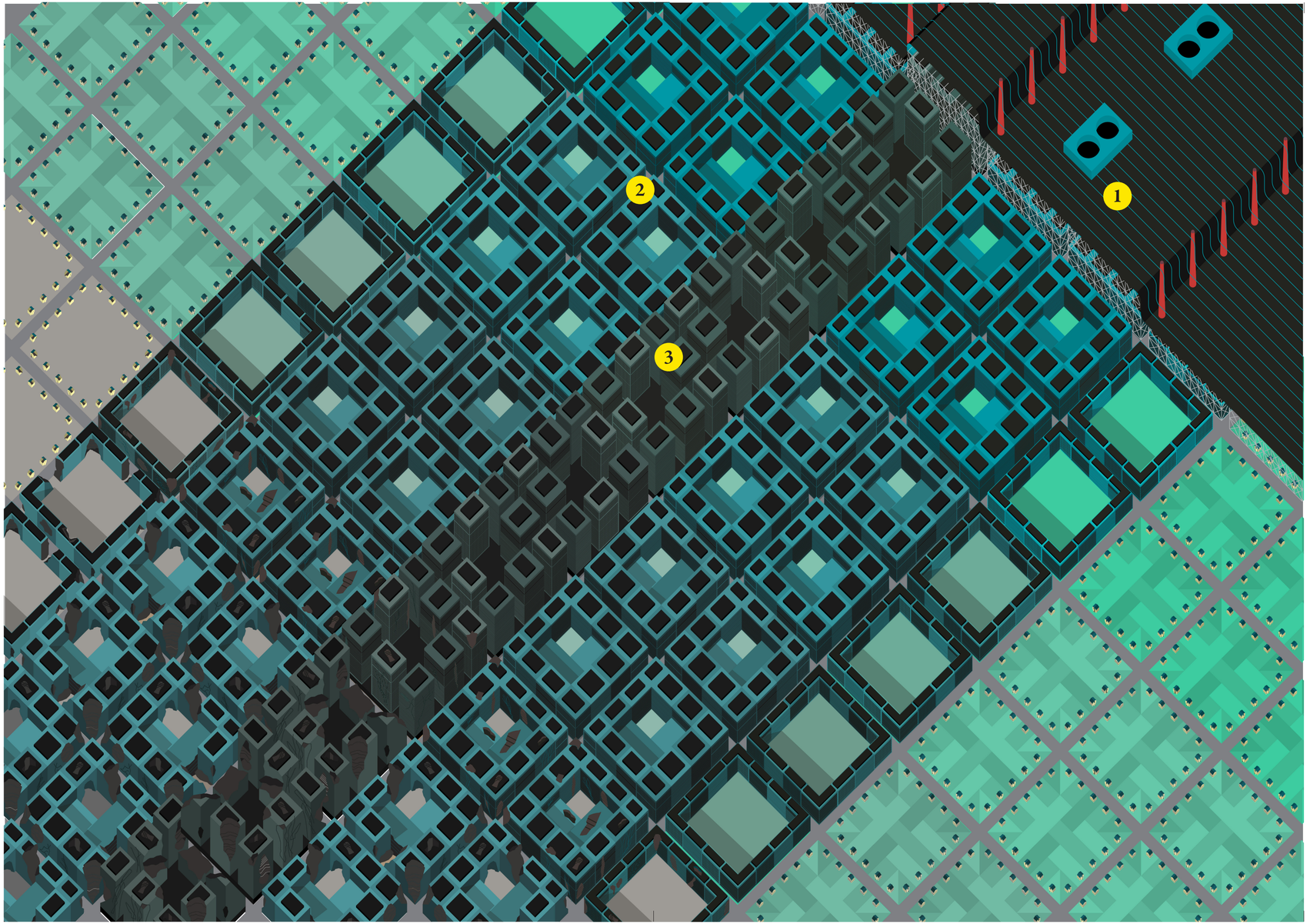
1.

The city lies beneath an enormous red and blue striped circus tent. (Superstudio, 1971, 739)

2.

The tent, suspended by the traction between the aerostats and the thousands of cables anchoring its perimeter to the earth, has a diameter of 2 miles, 205 yards; (Superstudio, 1971, 739)

Fig. 6.72. Jana Čulek, "The Tent" (2023), depicting Superstudio's "Sixth City: Barnum Jnr.'s Magnificent and Fabulous City", 12 Ideal Cities



1.

The head of the city is the Grand Factory. four miles wide, like the city it continuously produces 100 yds high, the Grand Factory exploits the land and the underground materials of the territory it crosses, and from these marvelously extracts all that i1 requi1es for them construction of the city. (Superstudio, 1971, 740)

2.

The plan of the city is based on a checkerboard of roads perpendicular and parallel to the Grand Factory; the roads separate square blocks, 261 x 261 yards. and are 29 yards wide. The perpendicular roads are numbered progressively, starting from the central axis of the city adding the letter L or R to the number according to whether it is on the left or the right of the axis; the parallel roads however are called by the name of the month and year of their construction. (Superstudio, 1971, 740)

3.

Admire the city from above, with its great black head, plumed with the smoke of thousands of factory chimneys. with its tidy body eight miles long, with at its center the grandiose crest of skyscrapers, flanked by great blocks of popular housing estates. and stretches of villas with gardens at the edges; with its interminable wake of rubble indicating the ground covered. (Superstudio, 1971, 740)

Fig. 6.73. Jana Čulek, "The Conveyor Belt" (2023), depicting Superstudio's "Seventh City: Continuous Conveyor Belt City", 12 Ideal Cities

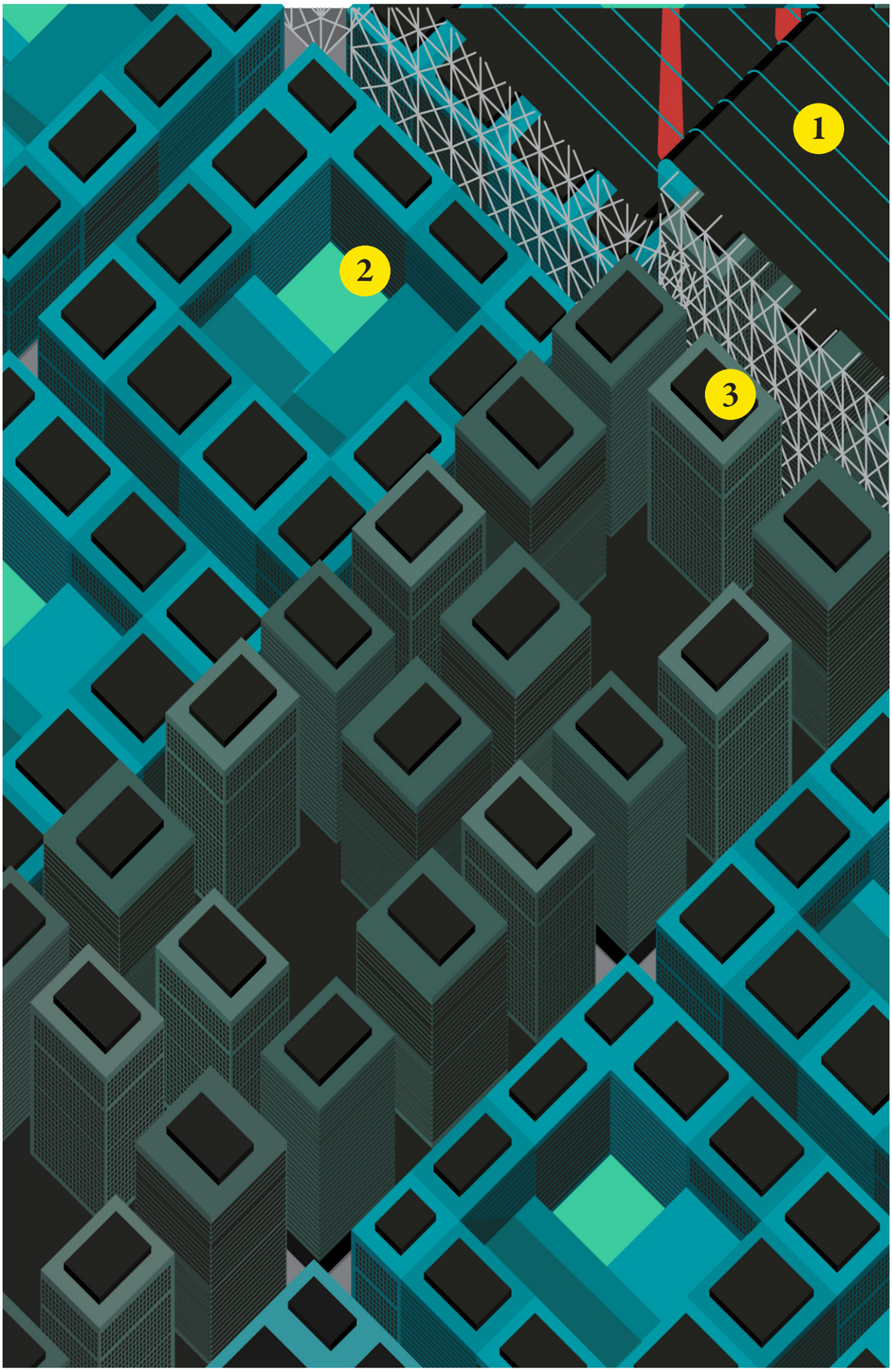


Fig. 6.74. Jana Čulek, zoom-in of "The Conveyor Belt" (2023), depicting Superstudio's "Seventh City: Continuous Conveyor Belt City", 12 Ideal Cities

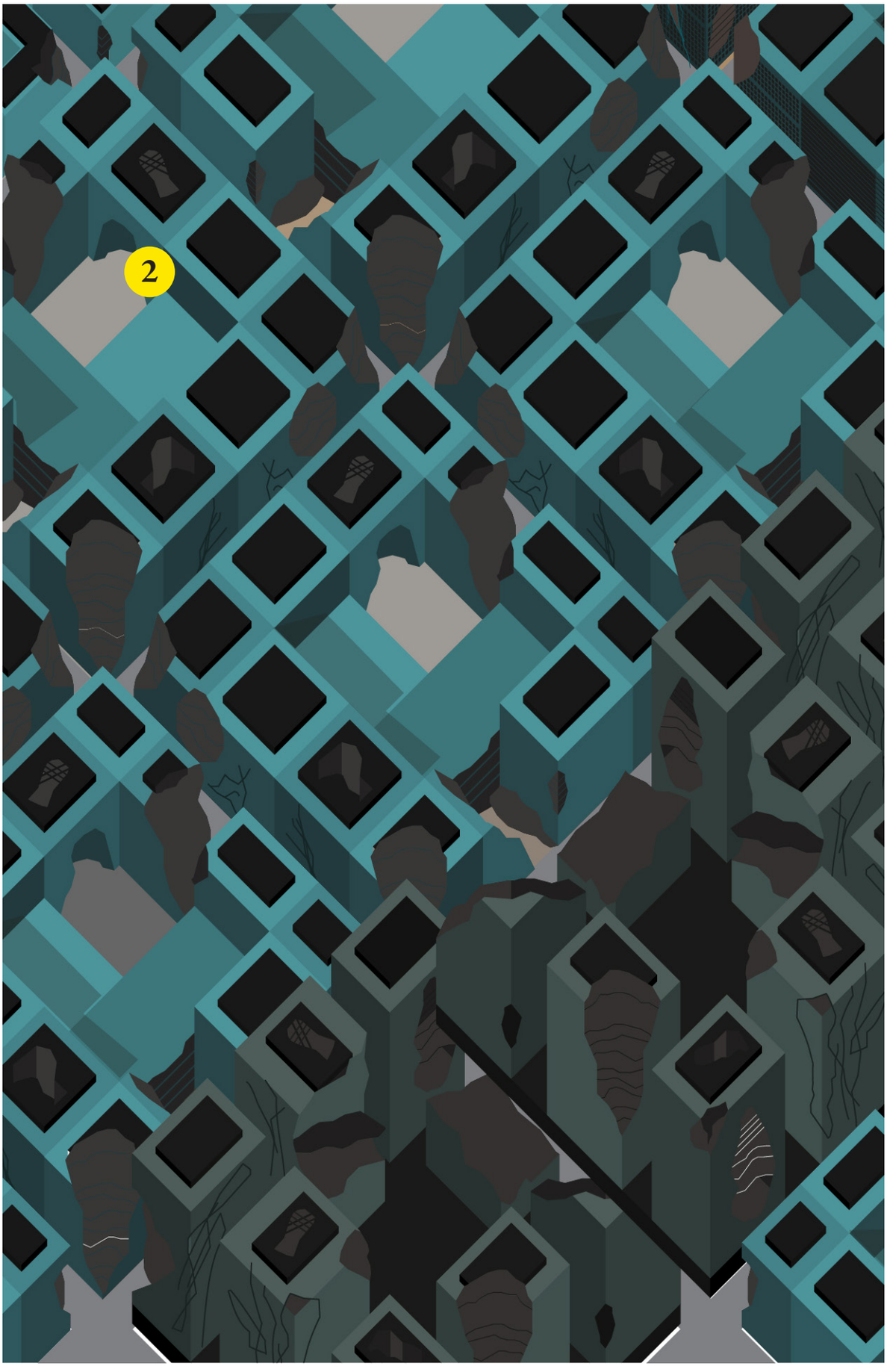
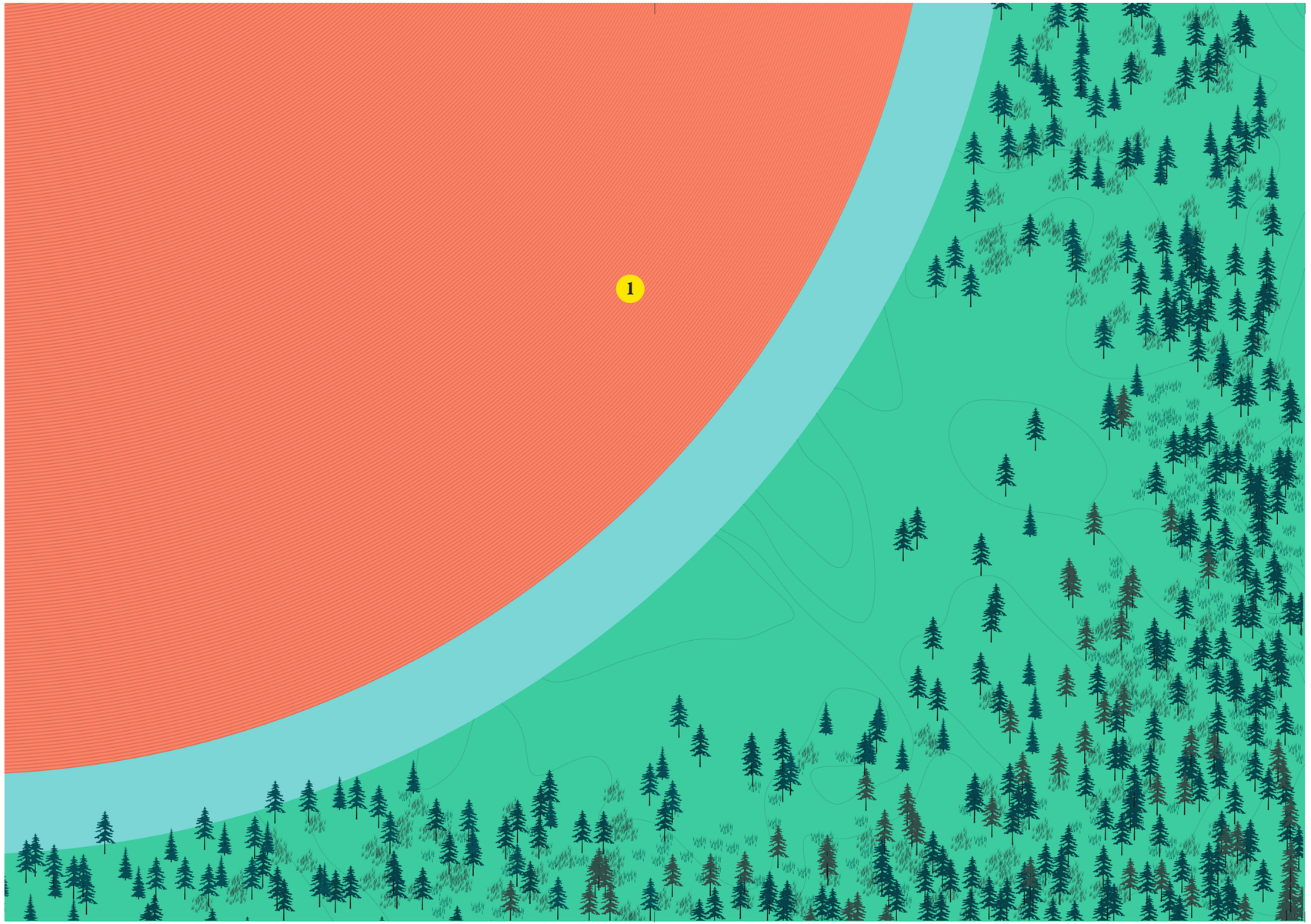


Fig. 6.75. Jana Čulek, zoom-in of "The Conveyor Belt" (2023), depicting Superstudio's "Seventh City: Continuous Conveyor Belt City", 12 Ideal Cities



1.

The city rises in the midst of a great plain, surrounded by a canal 600 ft. wide. I t is formed of 500 circular levels one above the other, each one of which has a diameter 32 ft. less than the one beneath. Each level is 8 ft. high, thus the total height is 4000 ft., while the diameter of the lowest level is 16,000 ft.

(Superstudio, 1971, 741)

Fig. 6.76. Jana Čulek, "The Cone" (2023), depicting Superstudio's "Eighth City: Conical Terraced City", 12 Ideal Cities



1.

The city has no connexion with the countryside because it contains in itself everything that pleases its inhabitants. (Superstudio, 1971, 742)

2.

It is certainly the most beautiful city in the world, because all its inhabitants, at every moment of their existence, move towards the single goal of possessing the most beautiful house. (Superstudio, 1971, 742)

3.

The city gives all its citizens the same starting point; that is, it grants every family nucleus the same amount of space for building a house. In fact, the city consists of a network of parallel roads 10 m. wide, which form 6 m2 blocks; each of these 36 m2 blocks is occupied by a single family house. (Superstudio, 1971, 742)

4.

There is no limit to the height of these towers, except for the high cost of the building materials; the families with most prestige live in towers up to 200 m. high, and on which various subjects are depicted. (Superstudio, 1971, 742)

5.

Towers taller than 90 m. can no longer be supported by the iron framework alone, and contain a transparent plastic balloon filled with helium which helps to hold up the construction. (Superstudio, 1971, 742)

Fig. 6.77. Jana Čulek, "The Colourful Towers" (2023), depicting Superstudio's "Eleventh City: City of Splendid Houses", 12 Ideal Cities

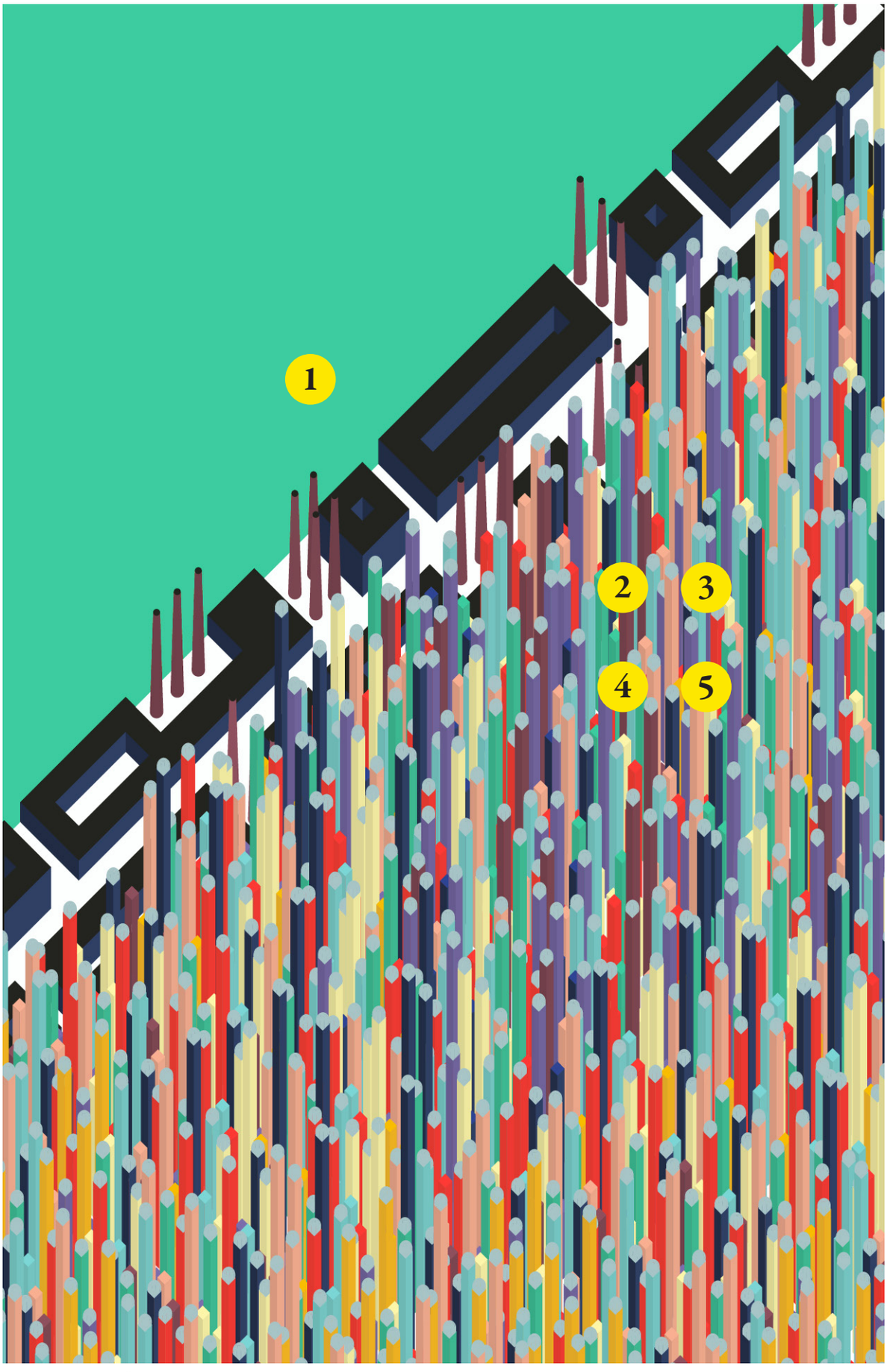


Fig. 6.78. Jana Čulek, zoom-in of "The Colourful Towers" (2023), depicting Superstudio's "Eleventh City: City of Splendid Houses", 12 Ideal Cities

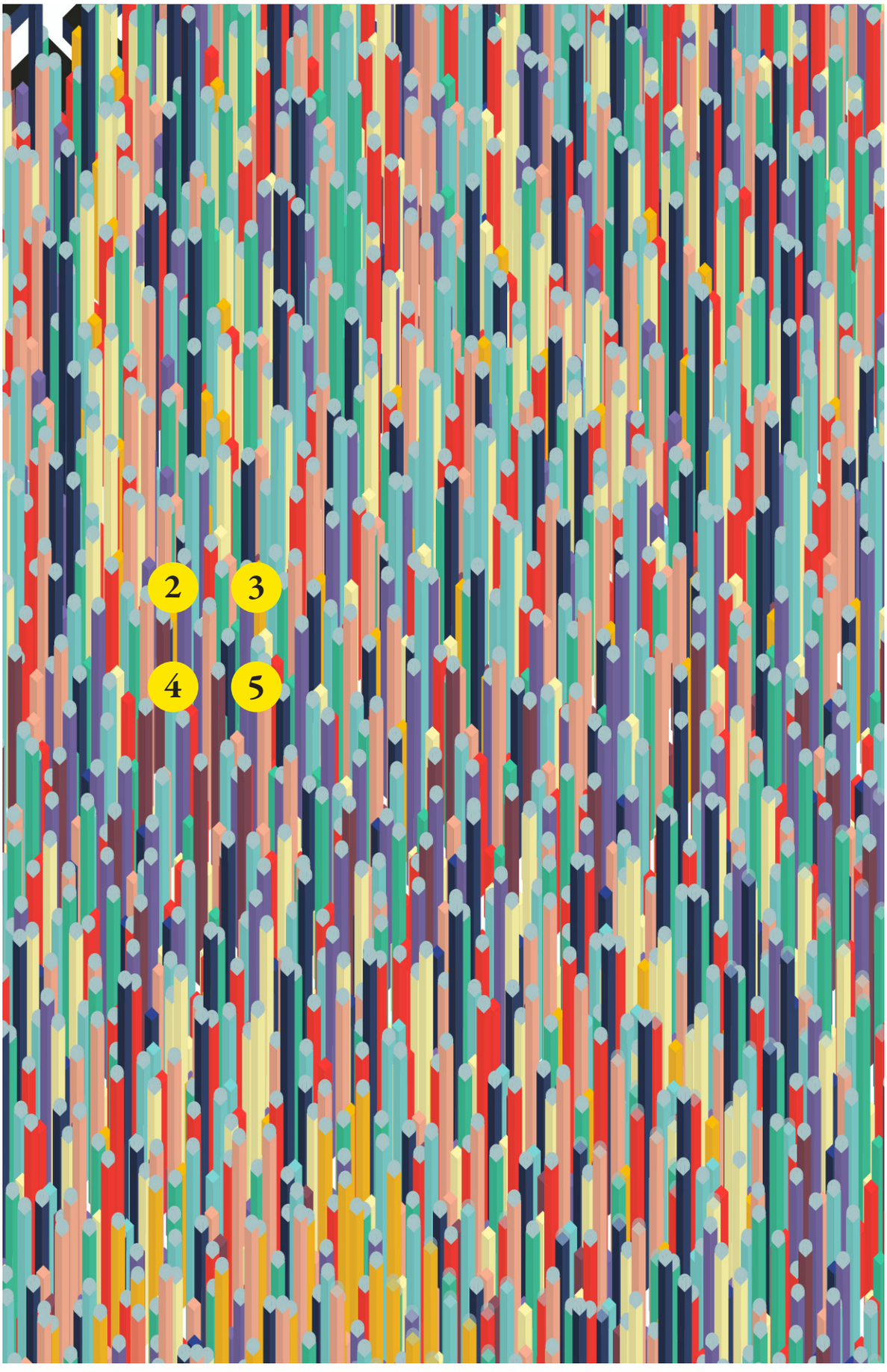
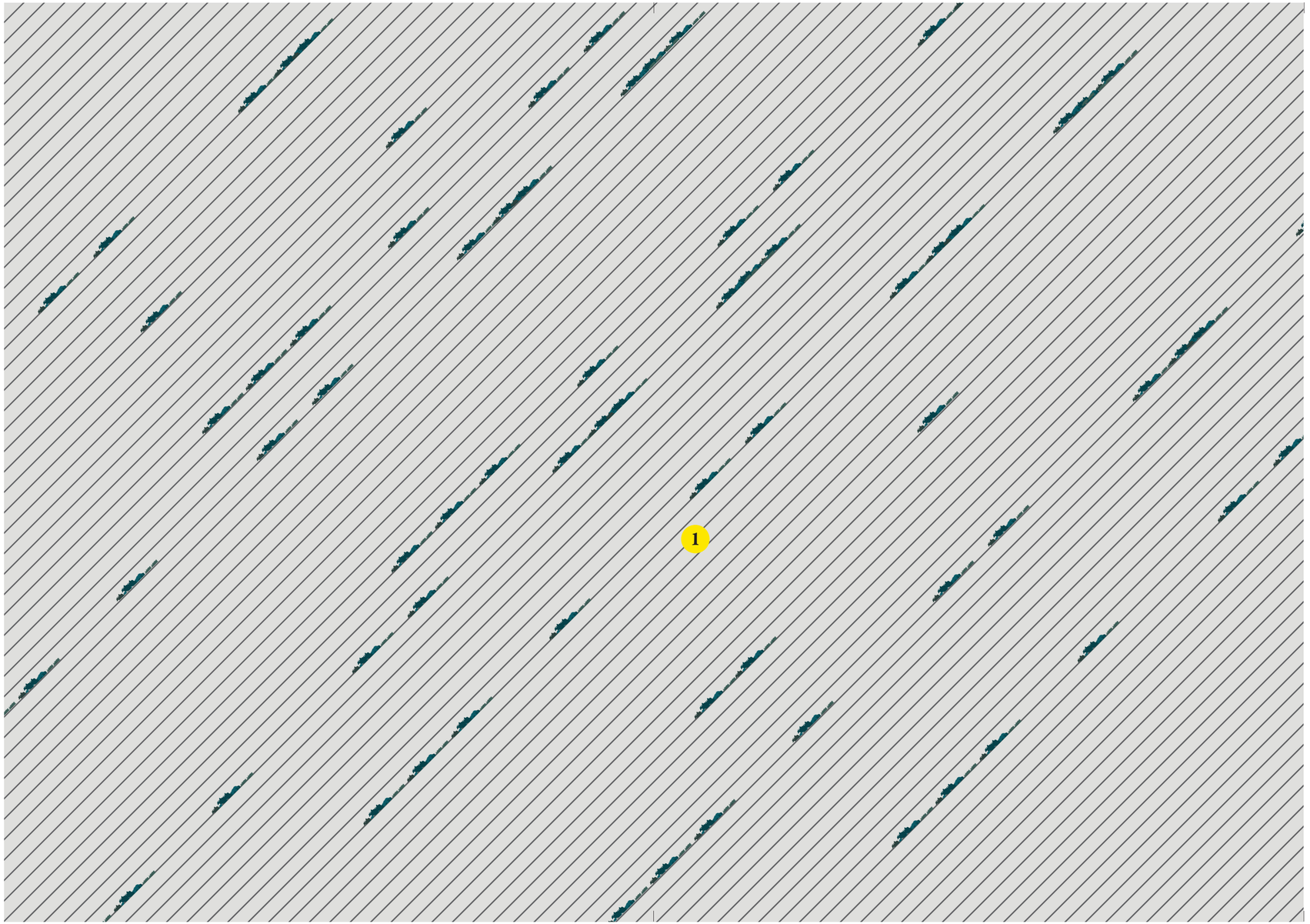


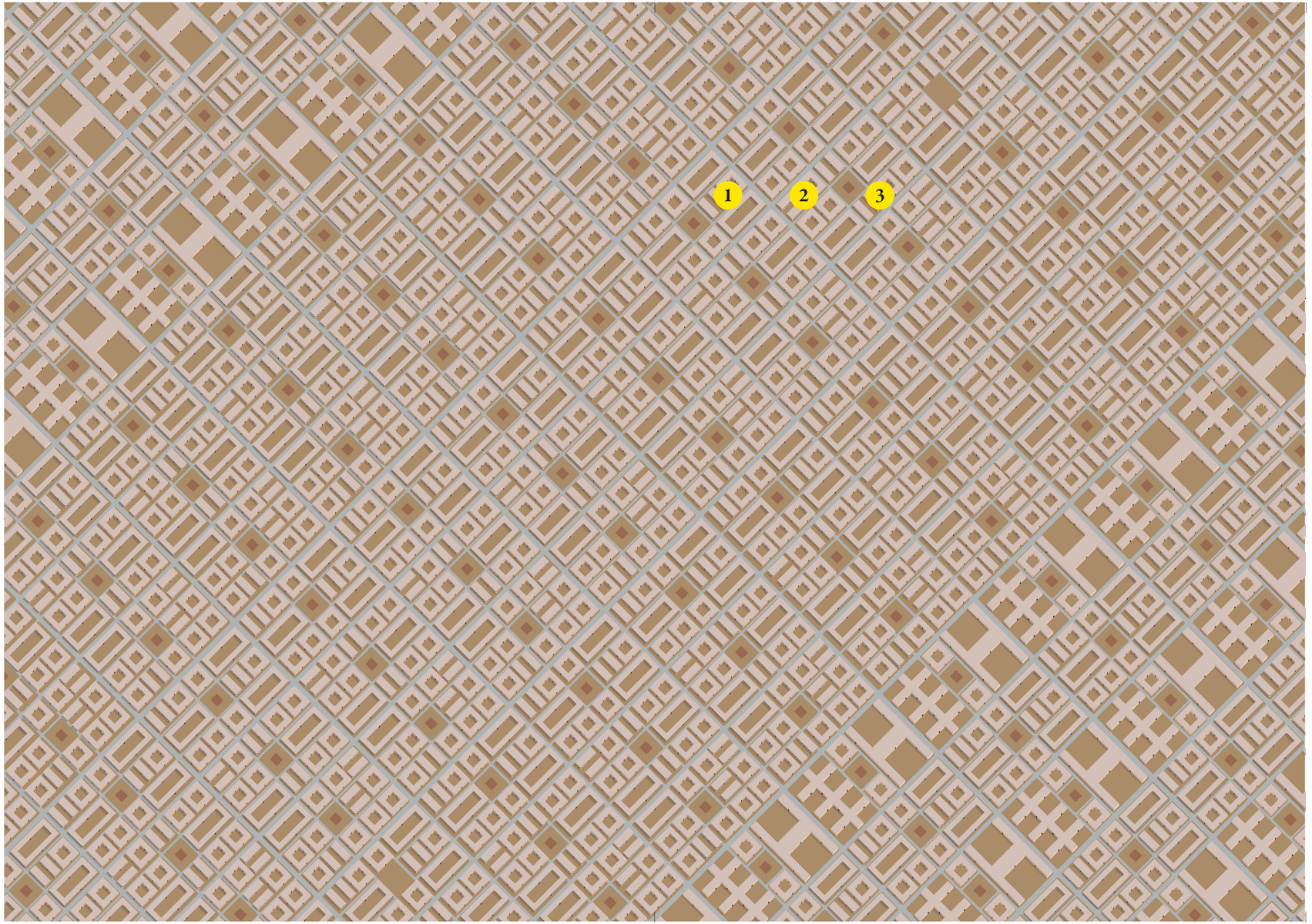
Fig. 6.79. Jana Čulek, zoom-in of "The Colourful Towers" (2023), depicting Superstudio's "Eleventh City: City of Splendid Houses", 12 Ideal Cities



1.

The city consists of a series of parallel buildings 10 m. high, 30 m. wide, and 10 km. long, with a distance of 3 m. between them. Inside each building is a tunnel 10 m. wide, 9 m. high, and the length of the building.
(Superstudio, 1971, 742)

Fig. 6.80. Jana Čulek, "The Rows" (2023), depicting Superstudio's "Twelfth City: City of the Book", 12 Ideal Cities



1.

The elements that made up Abbenay were the same as in any other Odonian community, repeated many times: workshops, factories, domiciles, dormitories, learning centers, meeting halls, distributories, depots, refectories. The bigger buildings were most often grouped around open squares, giving the city a basic cellular texture: it was one subcommunity or neighborhood after another. Heavy industry and food-processing plants tended to cluster on the city's outskirts, and the cellular pattern was repeated in that related industries often stood side by side on a certain square or street. (Le Guin, 2011, 97)

2.

Even Abbenay kept up the close regional pattern in its 'blocks', the semiautonomous neighborhoods in which you could get to anyone or anything you needed on foot. (Le Guin, 2011, 251)

3.

Abbenay was divided into about two hundred local administrative regions, called blocks (Le Guin, 2011, 182)

Fig. 6.81. Jana Čulek, "Abbenay" (2023), depicting the city of Abbenay from Ursula Le Guin's The Dispossessed

Extra Small Scale - A Communication Device

Although the analysis of the extra small scale will be brief, examining but one object – namely the "ansible"[37] from Le Guin's *The Dispossessed*, it is perhaps one of the most utopian forms within the novel. Notwithstanding that both works include numerous objects of everyday use, none of them have as strong an effect as the ansible. Described as an "instantaneous communication device" (Le Guin, 2011, 276), it represents the culmination of Shevek's work on the General Temporal Theory, a method of uniting the theory of Sequency and Simultaneity, thus connecting the "static and the dynamic aspect of the universe" (Le Guin, 2011, 280). The ansible remains, however, a theoretical device, existing as a possible result of Shevek's theory, but one which nevertheless hasn't been constructed yet. As explained by Shevek:

> "It will be a device that will permit communication without any time interval between the two points in space. The device will not transmit messages, of course; simultaneity is identity. But to our perceptions, that simultaneity will function as a transmission, as sending. So we will be able to use it to talk between worlds, without the long waiting for the message to go and then reply to return that electromagnetic impulses require. It is really a very simple matter. Like kind of a telephone." (Le Guin, 2011, 334)

By proposing the construction of an instantaneous communication device, what Shevek is actually allowing to be achieved, is the connectivity of distant and disparate worlds – not only Urras and Anarres, but Terra (Earth), as well as other planets of the Hainish civilization. Shevek, bound by his native ideology in which one has no private possessions due to which things cannot be bought or sold, he wishes to gift the ansible to everyone – "so that one cannot use it, as A-Io wants to do, to get power over the others, to get richer or win more wars. So that you cannot use the truth for your private profit, but only for the common good" (Le Guin, 2011, 345). The promise of the ansible thus brings with it both the promise of intergalactic peace and cooperation, and the threat of war, depending on whose hands it ends up in. It has embedded within itself both an immense utopian as well as a dystopian potential, each stemming from the possibility or impossibility to merely communicate with one another.

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Because the ansible is a theoretical object, and no descriptions are provided to what it looks like, but merely for what it could do, there will be no drawing to accompany this scale.

Extra Large Scale - Interplanetary Utopias

The analysis of the extra-large scale delves a bit deeper into Le Guin's notion of an "ambiguous utopia" – a subtitle which was added to the early editions of her work, only to be removed afterwards. As was visible from the analyses of the social and spatial forms on all other scales, unlike the works of the previous chapters which proposed an easily identifiable alternative to reality which was often contrasted to the authors' historical contexts directly through the text, the task of identifying what is actually the "utopia", and what is the "reality" in Le Guin's work is slightly more complex. Given that neither of the worlds or societies living in them are ever described as perfect, each of them depicted with numerous flaws, the question arises – where is utopia in Le Guin? The answer, as I will attempt to show, is also ambiguous, and dependent on the viewpoint of both the book's character and its specific reader.

In the penultimate chapter of the book, during a heated discussion of various members of the Anarresti PDC, in an attempt to refocus the quarreling side, Shevek states:

> "…what we're after is to remind ourselves that we didn't come to Anarres for safety, but for freedom. If we must all agree, all work together, we're no better than a machine. If an individual can't work in solidarity with his fellows, it's his duty to work alone. His duty and his right. We have been denying people that right. We've been saying, more and more often, you must work with others, you must accept the rule of the majority. But any rule is tyranny. The duty of the individual is to accept *no* rule, to be the initiator of his own acts, to be responsible. Only if he does so will the society live, and change, and adapt, and survive. We are not subjects of a State founded upon law, but members of a society founded upon revolution. Revolution is our obligation: our hope of evolution. The Revolution is in the individual spirit, or it is nowhere. It is for all, or it is nothing. If it is seen as having an end, it will never truly begin. We can't stop here. We must go on. We must take the risks." (Le Guin, 2011, 359)

Shevek statement clearly identifies the foundations upon which the Anarresti society has been build. But what is curious about it, is that unlike most utopian societies which are devised as static within their perfected state, the only way of continuously sustaining the Anarresti "utopian" model is to keep the "revolution" continuously going, to have the society continuously questioning and recalibrating, reverting to their ideological foundation but each time with different goals and

through different processes. Because, as Shevek explains, the moment it becomes static – when change is no longer accepted – it ceases to be what it is. The Anarresti society, while perhaps the most utopian one in the narrative – given that it's functioning ideals are furthest away from Le Guin's historical context, is by no means described as an ideal world:

> "No. It's not wonderful. It is an ugly world. Not like this one. Anarres is all dusty and dry hills. All meager, all dry. And the people aren't beautiful. They have big hands and feet, like me and the waiter there. But not big bellies. They get very dirty, and take baths together, nobody here does that. The towns are very small and dull, they are dreary. No palaces. Life is dull and hard work. You can't always have what you want, or even what you need, because there isn't enough. You Urrasti have enough. Enough air, enough rain, grass, oceans, food, music, buildings, factories, machines, books, clothes, history. You are rich, you own. We are poor, we lack. You have, we do not have. Everything is beautiful here. Only not the faces. On Anarres nothing is beautiful, nothing but the faces. The other faces, the men and women. We have nothing but we have that, nothing but each other. Here you see the jewels, there you see the eyes. And in the eyes you see the splendor, the splendor of the human spirit. Because our men and women are free – possessing nothing, they are free. And you the possessors are possessed. You are all in jail. Each alone, solitary, with a heap of what he owns. You live in prison, die in prison. It's all I can see in your eyes – the wall, the wall!" (Le Guin, 2011, 228-229)

Shevek, realistically acknowledges all the fallbacks of Anarres, most of which come not from the society itself but from its spatial forms. But he still sees it as a better world than the seemingly perfect, green, and fertile plentiful state of A-Io on Urras. In fact, despite all its natural resources, he sees Urras as Hell stating:

> "There is no way to act rightly, with a clear heart, on Urras. There is nothing you can do that profit does not enter into, and fear of loss, and the wish for power. […] There is no freedom. It is a box – Urras is a box, a package, with all the beautiful wrapping of blue sky and meadows and forests and green cities. And you open the box, and what is inside it? A black cell full of dust, and a dead man. A man whose hand was shot off because he held it out to others. I have been in Hell at last. […] Urras is Hell." (Le Guin, 2011, 347)

The ambiguity of Le Guin's utopia is already evident from the correlation of the two main worlds of Urras and Anarres. Neither

world is ever described as perfect, especially when seen from the perspective of its protagonist Shevek. Tony Burns, in reflecting on the question of whether Anarres is a utopian society or not states that it is "only a utopia for those who look at the world from the standpoint of the Anarresti and the values associated with their particular version of anarchism" (Burns, 2010, 121), adding also that Le Guin never "present[s] it to her readers *as* utopia, but only as a society inhabited by people who consider it to be one" (Burns, 2010, 121). He claims in fact, that what Le Guin bases her conclusion on is "not the 'relativist' [point of view] that there is no such thing as objective truth", but rather:

> "…that the objective 'Truth' [is] in this case associated with the perspective of an observer who is able to place her or himself outside or above this belief system and 'see' that there is at least something to be said for each of these points of view despite the fact that they contradict one another." (Burns, 2010, 122)

He concludes that "for Le Guin […] truth lies in the 'totality' or the 'whole' (Burns, 2011, 122), and consequently "in order to spatially locate utopia within *The Dispossessed* one must consider the system which is formed by the conjunction of the two planets" through which they are seen as "an ethical totality or whole" (Burns, 2010, 125). What Burns states is that "Le Guin seeks to transcend the 'either-or' type of thinking which she associates with all forms of utopian/dystopian theorizing and embrace a thoroughgoing dialectical approach", with the aim of teaching the reader that it is better 'to think *both-and* rather than *either-or*" (Burns, 2010, 117). However, Lewis Call disagrees with Burns' dialectical reading of Le Guin, critiquing that it labels it as modern, rather than postmodern – what he claims it is. He states that reading Le Guin's approach as a dialectical one, which provides a "reconciliation" (Call, 2018, 17) of opposing terms is an "assault on binary thinking that is such a fundamental feature of her work" (Call, 2018, 4). As proof of his statement, he refers to the temporal concepts of Sequency and Simultaneity, which I have addressed on the extra small scale in regard to the ansible, to explain that "there is no dialectical reconciliation" (Call, 2018, 17). Stating that "Shevek develops the ability to think both thoughts together, but not in a synthetic way. The two thoughts remain separate and distinct", noting that instead of "a synthetic reconciliation of thesis and antithesis, Shevek's theory represents the perpetual embrace of two theories that are and remain contradictory" (Call, 2018, 17). A similar approach is also visible on the scale of the two planets: Urras and Anarres, although different and opposing in some social and spatial aspects, are not depicted as each other's

antithesis. They are but different worlds, each governed by its own set of ideals, and each riddled with its own set of issues. In a way, neither and both are a utopia, and neither and both are a dystopia – depending on the point of view. This perhaps becomes most evident through a resolution of this discussion which is provided by Le Guin herself at the very end of the narrative, through the introduction of the Terrans (Earthlings), as a third actor and planet within the depicted universe. Providing the first direct critique of her historical context through the elaboration of a possible dystopian future of Earth, Le Guin simultaneously presents us with an external point of view which breaks the binary (or perhaps dialectical) relationship of Urras and Anarres and the struggle to define which of the worlds is the utopian one:

> "My world, my Earth, is a ruin. A planet spoiled by the human species. We multiplied and gobbled and fought until there was nothing left, and then we died. We controlled neither appetite nor violence; we did not adapt. We destroyed ourselves. But we destroyed the world first. There are no forests left on my Earth. The air is gray, the sky is gray, it is always hot. It is habitable, it is still habitable, but not as this world is. This is a living world, a harmony. Mine is a discord. You Odonians chose a desert; we Terrans made a desert…We survive there as you do. People are tough! There are nearly a half billion of us now. Once there were nine billion. You can see the old cities still everywhere. The bones and bricks go to dust, but the little pieces of plastic never do - they never adapt either. We failed as a species, as a social species. […] We can only look at this splendid world, this vital society, this Urras, this Paradise, from the outside. We are capable only of admiring it, and maybe envying it a little." (Le Guin, 2011, 347-348)

6.3.

The (Im)Possibility of Utopia

David Harvey argues that within the context of postmodernism, due to the "schizophrenic circumstances induced by fragmentation and all those instabilities", it is almost impossible to coherently picture, "let alone devise strategies to produce, some radically different future" (Harvey, 2017, 54). In other words, the complexity and fragmentation of the world which are present on all social and spatial scales make it impossible to construct *a* utopia, which would act as an ideal alternative to the world we inhabit. And while this might be true in a sense that it is perhaps no longer possible to construct the *same* utopias as we have done in the past – ones which offer grand narratives and singular systems, I argue that the time of producing utopias is all but gone. Like many other methods, genres, and types, utopia of the postmodern also changes. Instead of continuing to produce grand narratives and focusing on the scale of the city, utopia began to propose multiple fragments, present on various scales – through parts and fragments of cities, through cities themselves, or even through planets and interplanetary systems - as seen in the two examined case studies.

Referencing back to the concepts of heterotopia and collage, I propose that through the multiplicity of social and spatial forms which they afford, and the readings and correlations which they engender, they have enabled the works to be strongly situated within the postmodern condition – one which due to the disillusionment with overarching myths and narratives of the modern movement has triggered a significant change in the utopian form itself.

Frederic Jameson notes that the "overarching or structural Utopian vision" has been submerged by "a swarm of individual Utopian details, which correspond to the parcellization and thematization of so many individual Utopian opinions and personal or life-style fantasies" (Jameson, 2005, 218). While the examined works do not necessarily represent as individual fantasies, both works provide a multitude of parcellated utopian narratives. Responding to the plurality and fragmentation of both the historical contexts and its subjects, Le Guin and Superstudio - have refracted Utopia "into a multitude of little Utopias – many little islands rather than just one big one" (Martin, 2010, 176), providing multiple possibilities

not only for their utopian subjects, but also for providing a critical reflection on their historical contexts, encompassing its complexity, and addressing numerous topics within the framework of but one contextually rooted, fragmented utopian project. Through this multiplicity of utopian narratives, they have brought utopia to the exact position and form from which it can deliver the most relevant critique to the very conditions of our society within that point in time. While it could be argued that Superstudio, if we examine each of the cities separately, still does treat its inhabitants as a standardized mass, I propose that the presence of technology which is embedded into all aspects of life, although standardized, provides a level of individualization which was impossible to achieve, or perhaps even envision, in the modernist period. In regard to *The Dispossessed*, this aspect of individualization is present not only in the depiction of the various worlds, but also – as seen in the small scale section of this chapter – in the development of the characters. While older examples of literary utopias, including the ones examined in the previous two chapters, had a tendency to develop their characters – even the protagonists – as representatives of specific types, Le Guin's characters – and especially the protagonist Shevek - are complex and multifaceted.

However, unlike many utopian projects which, albeit fragmented still retain a connective element which ties together different social and spatial forms, both the *12 Ideal Cities* and *The Dispossessed* manage to depict their fragmented utopian worlds without an obvious string connecting all of them. There is no infrastructure[38], or political system which binds Superstudio's cities; Le Guin's worlds are, apart from their one curious traveller and their distant history, fully separated and independent. But Le Guin, unlike Superstudio, does leave a trace of hope for a grand narrative unification, for a return to the utopia of the past, through the form of an object. As a conclusion of the story the protagonist Shevek finally works out his temporal theory resulting in the possibility of building a device he refers to as the "ansible" – an instantaneous intergalactic communication device which, if built, would allow for the instant communication between distant planets, and the plans for which he wants to share with everyone.

Perhaps the last question which is left to answer is, if both authors have created fragmented and multifaceted worlds, filled with numerous social and spatial forms, in order to more adequately critically address their postmodern context, what is it that they are actually critiquing?

Superstudio, critically reflected on the object, work, and the city – and aimed to remove their negative influences on people by

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"Infrastructure means the material support of the various projects, utopias, modes of utilization, behavioural norms, etc. … If a world state, an organization of arbitration and enforcement, is unrealizable, an organization of world management is on the contrary perfectly feasible, provided it is limited to the maintenance of access routes connecting the various territories with each other and providing for the exchange of means of survival." (Friedman, 1975, 275 in Jameson, 2005, 219)

completely eliminating them. They focus their utopian social and spatial forms on achieving this task mostly through exaggeration. Objects, which have accumulated too much perceived power in governing our lives, are critiqued through increasing their importance either on the physical aspect of existence by granting it control over life, living, and death; or on the societal aspect by making the accumulation of (new, better, more) objects the sole purpose of one's existence. Work, or at least the repetitive, fragmented, and seemingly meaningless forms of it, is seen as a mechanism which perpetuates the production of objects, and such must be eliminated. In order to achieve that, Superstudio eliminates all forms of non-creative and non-intellectual work, by transferring the menial and repetitive task to the cities themselves, seemingly liberating the utopian inhabitants. And finally, the city and its forms of hierarchy and power are again eliminated through the process of exaggeration, through which, mostly envisioned as an aggregation of the small scale spatial forms, they gain full control of all aspects of their inhabitants lives. What Superstudio proposes on all scales of their project is never a betterment of the status quo, but rather, as the English title under which the project was published states – Cautionary Tales – of what could happen if things were to continue unchecked, in the same direction they were headed in.

But aside from the object, work, and the city, Superstudio attempts to eliminate one more thing, and that is architecture itself. In their intention to move away from traditional methods of practicing architecture because, as a discipline, it "actively supported and even perpetuated existing social and economic divisions" (Elfline, 2011, 59), Superstudio themselves state:

> "If design is merely an inducement to consume, then we must reject design; if architecture is merely the codifying of the bourgeois models of ownership and society, then we must reject architecture; if architecture and town planning [are] merely the formalization of present unjust social divisions, then we must reject town planning and its cities … until all design activities are aimed towards meeting primary needs. Until then, design must disappear. We can live without architecture." (Superstudio, 2003, 166 in Elfline, 2011, 59)

What they meant by "architecture", however, referred only to the production of buildings. Reducing their activity only to the space of architectural discourse, they continued "to turn out a dizzying array of images and objects – from furniture to glossy magazine illustrations; from polemical essays to multimedia installations – all of which referred critically on the discipline of design and its founding principles" (Elfline, 2011, 59). One could argue that by

"living without architecture", they removed themselves from reality, practicing design only in the realm of fiction, without ever really engaging with their physical context, but I find that it is exactly the opposite. Through not physically engaging in producing the built environment, distancing themselves from reality to a realm of (anti) utopia, they managed to provide sharp critical insight, reflection, and provocation which managed to significantly widen the architectural discourse of the time. By removing "architecture" itself from their work, they resituated it in the utopian realm where, through various processes of metaphor, reflection, exaggeration, caricaturisation, and *demonstration per absurdum*, they were able to critically reflect on the practice itself, and all the processes and outcomes related to it.

Le Guin, on the other hand, doesn't really propose any new or radical social and spatial forms except the ansible - an intergalactic instantaneous communication device. While the narrative is based in space, with the proposed nations inhabiting two different planets, this extra-terrestrial aspect of her work is not really a part of her utopian proposal, but rather just a literary method through which she situates her narrative. Through continuously juxtaposing the two planets, she critically reflects on many aspects of her historical context. The planet of Urras is depicted through social and spatial forms which are much more similar to Le Guin's "real world", being constructed through fewer reductions, while the planet of Anarres is described as slightly more different from reality, with various social and spatial forms reduced from its surroundings and society. As seen from the analysis, Le Guin also addresses similar topics to those of Superstudio, albeit perhaps in a slightly more integrated manner. Objects – or rather commodities and their (dis)possession are the foundational difference between the two worlds – with the Urrasti society geared towards their accumulation and a constant increase in both wealth and power; and the Anarresti society discarding all unnecessary personal possessions, owning nothing, and using only what they need, perpetuating thus a more stable egalitarian society. Work, which is *The Dispossessed* also a relevant topic, and one of differentiation between the two depicted worlds, is seen either as the controlling or liberating part of one's existence. When performed under duress – even a societal one – it becomes a meaningless task, rather than a fulfilling activity done with or for one's community. And lastly the city, while perhaps not the most relevant topic in Le Guin's work, is also used to pose a certain level of critique, mostly towards spatial and economic disparity which the contemporary city engenders – as mirrored in the Urrasti city of Nio Esseia. As a counter to it, Le Guin proposes different, more open and egalitarian spatial forms in the Anarresti city of Abbenay, in which all functions and inhabitants are equally distributed throughout, creating a

functional and heterogeneous environment. While both societies are depicted with flaws as well as positive aspects, the critique is defiantly more geared towards the Urrasti society, seeing the anarchist Anarresti as – at least societally – more advanced in Le Guin's point of view.

Similarly to Superstudio, Le Guin also turns to examine the creative and productive process of her field. In a 1982 text titled "A Non-Euclidian View of California as a Cold Place to Be", Le Guin writes about the notion of utopia. She identifies two types: one which she refers to as the "yang" utopia, and the other – the "yin" utopia. The former – in which she identifies all utopias "from Plato on" is described as "bright, dry, clear, strong, firm, active, aggressive, lineal, progressive, creative, expanding, advancing, and hot" (Le Guin, 1982, 11), the latter – one which she argues we should move towards is "dark, wet, obscure, weak, yielding, passive, participatory, circular, cyclical, peaceful, nurturant, retreating, contracting, and cold" (Le Guin, 1982, 12). She argues that the premise of the yang utopia is "progress, not process" and that as such "it has no habitable present, and speaks only in the future tense" due to which "in the end reason itself must reject it" (Le Guin, 1982, 8-9). Comparing them to the machine, she concludes that "the activities of a machine are determined by its structure". Instead, she proposes to "abandon the machine model and have a go at the organic – permitting process to determine [the] structure" (Le Guin, 1982, 10). In other words, what Le Guin does with *The Dispossessed*, is offer this new – yin – utopia which, instead of being presented as a linear narrative which only strives towards progress, is presented as "an interactive, rhythmic, and unstable process, which constitutes and end in itself" (Le Guin, 1982, 12). And this process is perhaps most clearly manifested in her protagonist Shevek – leaving his home planet, knowing that his return was part of his journey. But aside from this new utopian form, Le Guin also offers something else. Through devising the ansible at the very end of the narrative, what she offers is a means of universal communication. By depicting numerous differing worlds and characters, each with their own perception of their reality, and each with their own opinions about the others'. Offering the possibility of communication, she provides her utopian inhabitants (and her readers) with the realization that different people live in different ways, and that each of us has a condition which we perceive as utopian, as well as others which we perceive as dystopian. Making utopia a matter of personal perspective, she in fact makes it more approachable and imaginable for us all.

Chapter 7

Utopian Social and Spatial Forms: A Review of Findings

Following a detailed analysis of the three pairs of case studies, Ebenezer Howard's *To-Morrow: A Peaceful Path to Real Reform* (1898) and H. G. Wells' *The Time Machine* (1895); Ludwig Hilberseimer's *Metropolisarchitecture* (1927) and Yevgeny Zamyatin's *We* (1921); and (3) Superstudio's *12 Ideal Cities* (1971) and Ursula K. Le Guin's *The Dispossessed* (1974), this chapter will discuss my findings. I will focus on summarizing, structuring, and reflecting on the content of the findings, namely the different identified social and spatial forms, what overarching topics they address, how they are similar or different to the social and spatial forms of the authors' historical contexts, and how the different authors critically position themselves to their respective realities.

As seen from the analyses, social and spatial forms within utopian works of architecture and literature appear on different scales and bring attention to different topics, commonly addressing those most pertinent issues within a given historical context. Naturally, there are some differences in the forms developed within the field of architecture and that of literature, as well as the methods through which the imagined social and spatial forms are used to structure the utopian works and critically reflect on the different historical contexts. These differences can also be attributed to the ways in which utopia as a genre has developed in each respective field. But nevertheless, my research shows that the overall discussion and the contextual social and spatial forms addressed are generally congruent across the fields. It is important to note however, that within the framework and the aims of this dissertation, the aspect of the examined utopian works which is seen as most relevant is the collection of various social and spatial forms which form constellations of critical and innovative ideas grounded in their respective historical periods.

By analyzing the narratives in order to identify which specific social and spatial forms they address as well as imagine, I found that they predominantly revolve around the topics most relevant to our modern societies such as housing, work and leisure, production, governance, and the development and influence of technology. Due to the inherently fictional nature of utopian works, in addressing these topics the authors can imagine and depict critical counter-

proposals which put focus on relevant issues as well as offer long-term possibilities. Their fictional and speculative nature also allows the works to be framed not only by what is possible at that moment in time, but also affording them the possibility of thinking about what could be plausible in the near or distant future.

Alongside with identifying some of the overarching social and spatial forms and topics which they address, I will also juxtapose them across all the examined case studies and historical periods in order to note some emerging patterns. In the first part of the chapter, I will discuss the three main types of forms I have identified based on their overall role in the narratives. Firstly, the *utopian forms*, identified as the main innovative forms which propose new solutions and new ways of looking at things. Secondly, the *connective forms*, namely those which tie together different parts of the utopian narratives. Appearing predominantly as spatial forms, and usually more present in the literary utopias, their purpose is one of connecting multiple worlds, times, or spaces. And lastly, the *contextual verticals* which I identify as social and spatial forms found within utopian works which (in)directly relate the utopian world to its historical context. Surprisingly present in all the examined works, these forms allow the authors to situate their utopian proposals within a specific historical context. I propose that the presence of these *contextual verticals* can be seen as proof that utopia as a genre, although highly fictional and imaginative, is also always rooted in reality and connected to the historical period in which it was created, positioning itself as its critical mirror.

After identifying and describing the three types of social and spatial forms, in the second part of this chapter I will lay out four common topics which all examined works address through various *utopian forms*, namely (1) *housing*, (2) *production*, (3) *technology*, and (4) *governance*, and discuss how these topics are manifested. By identifying how the case studies addressed these topics, it will also be possible to see how their relevance, and the perception towards them differs throughout the case studies, as well as how it changes throughout the twentieth century. I will also reflect on the scales through which the six utopian case studies were examined in order to identify which scales were most active in terms of utopian forms, and how this relates to the three examined historical periods. I will investigate if the scales on which utopian social and spatial forms are depicted in the examined works are congruent with the scales on which the most relevant events of the three periods occur in, and if there are any differences in the scales on which these critical social and spatial forms are proposed between the architectural and the literary field. In the last part of the chapter, I will focus on the discursive mechanisms

through which the examined utopian works reflect on their contexts, and how these mechanisms change over the century, having also an effect on the changes which occur in the utopian genre itself. Lastly, given that this chapter will continuously refer to the findings of the case study analyses, each time from a different angle, some aspects of the utopian works as well as some specific social and spatial forms will be brought up several times throughout the process.

7.1.

Types of Utopian Forms

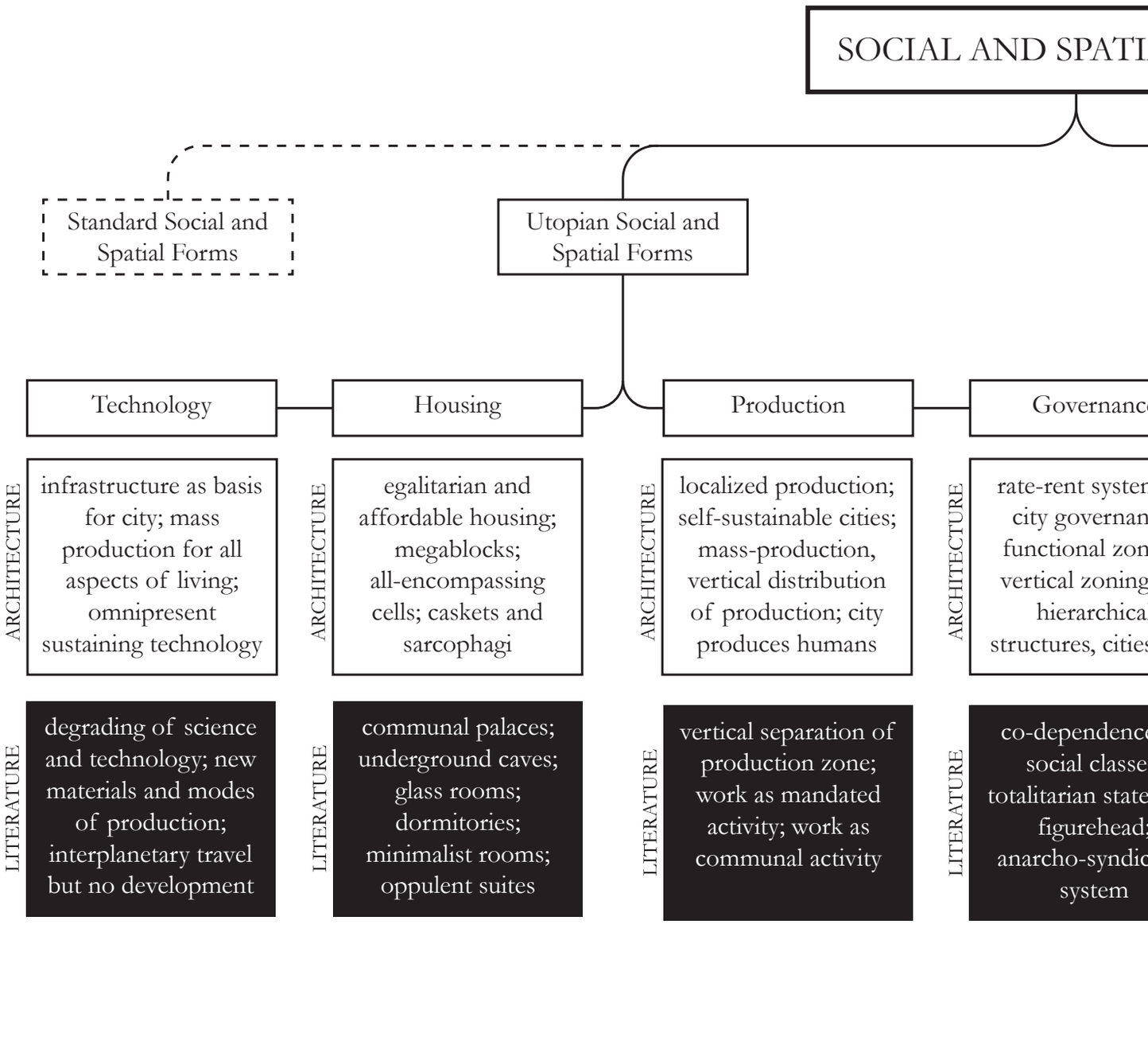
The notion of forms in the context of this dissertation is a complex and broad one. There are two main types of forms which I have observed: (1) *spatial forms*, which include all visible physical manifestations present in the (built) environment such as buildings, infrastructure, public spaces, streets, various types of objects, technology (in its physical manifestation), elements of the natural environment, etc; and (2) *social forms*, which lack a visible physical manifestation, and which include all manners of ordering, distributing, controlling, or supporting people and other beings. Unlike the spatial forms which have a tangible physical presence, or are at least imagined as such, social forms are physically invisible. They are societal, political, economic, or cultural concepts and constructs which, while having a visible and tangible effect on people and their surroundings, are in and of themselves purely theoretical. They include notions such as families, different types of groups (political parties, groups of friends, working communities and syndicates, artistic collectives, etc.), political structures and governing systems, economic approaches and systems, decision-making processes, educational approaches, social and economic classes, to name just a few.

Performing a detailed analysis of the three pairs of utopian case studies, has allowed me to identify different groups of social and spatial forms, each performing a specific role within the utopian narrative. All six works that I have examined all consist of several types of social and spatial forms. A part of these forms – ones which I refer to as standard forms – are used to create a basis or a scaffolding for the utopian narratives. They are mostly taken directly from the contexts of their authors and "reality" as such and include, for instance, streets, buildings, and other spatial forms, as well as the social forms of family, government, work groups, and others. These forms are considered in the context of this dissertation as more passive than utopian forms, and as such have not been specifically analyzed. Nonetheless they are relevant. Precisely because they are familiar to the reader, given that they stem from a historical reality, they assist in imagining the utopian alternative by providing a known and recognizable framework for imagination.

The most relevant group of social and spatial forms which I identified through my research, however, are the *utopian forms* themselves, encompassing all the innovative social and spatial forms which the authors propose as a critical response to their historical context. Usually occurring on all scales, these forms are the most imaginative, and often also the most dominant ones, depicting new worlds, cities, societies, typologies. They include, for instance Howard's spatial model of the Garden City and the Social City, as well as his innovative economic model for funding them, or Wells' two species of Eloi and Morlocks, together with their surface level and underground habitats; Hilberseimer's hybrid megablock as both a social and spatial form, and Zamyatin's One State, its Numbers, their glass rooms; Superstudio's cities and Le Guin's Anarres and the ansible, to name but a few. While I will return to the utopian forms in the following sections of this chapter, discussing them also in regard to the overarching topics they address and the scales on which they appear, there are two more relevant types of forms which I have uncovered which play specific roles within the examined utopian works.

The first, which I named *connecting forms*, consists of social and spatial forms which the authors use to provide a link (or a divide) between different aspects of the utopian worlds. These forms include Wells' time machine, connecting the Time Traveller and Wells' present with the future year of 802, 701; the sphinx sculpture and the ventilation chutes, connecting the underground world of the Morlocks with the surface level world of the Eloi; as well as the Green Palace of Porcelain which serves as both a temporal and spatial connector, bridging the underground and the surface, as well as the past, present, and future; Zamyatin's Green Wall which divides the One Sate from its surrounding wilderness; and the Integral spaceship which aims to connect it with far-away worlds; Le Guin's spaceship Mindful which connects Urras and Anarres, as well as the Port of Anarraes; the "ansible", offering the possibility of instantaneous communication across the galaxy; and in a way Shevek himself as a connector of disparate worlds, providing understanding. Given that they perform more as a function of narrative – linking together other disparate social and spatial forms, these connecting forms appear predominantly in the literary utopias, where they perform as transitional objects (or persons), usually belong to none and all utopian worlds, working as an *intermezzo*, between two different settings, times, or belief systems.

The second additional type of forms which I have encountered, that are present in both architectural and literary utopias, are those I refer to as *contextual verticals*. Appearing on different scales, both as social


SOCIAL AND SPATI
Standard Social and Spatial Forms
Utopian Social and Spatial Forms
Technology
Housing
Production
Governanc
ARCHITECTURE
infrastructure as basis for city; mass production for all aspects of living; omnipresent sustaining technology
ARCHITECTURE
egalitarian and affordable housing; megablocks; all-encompassing cells; caskets and sarcophagi
ARCHITECTURE
localized production; self-sustainable cities; mass-production, vertical distribution of production; city produces humans
ARCHITECTURE
rate-rent syster
city governan
functional zon
vertical zoning
hierarchica
structures, cities
LITERATURE
degrading of science and technology; new materials and modes of production; interplanetary travel but no development
LITERATURE
communal palaces; underground caves; glass rooms; dormitories; minimalist rooms; oppulent suites
LITERATURE
vertical separation of production zone; work as mandated activity; work as communal activity
LITERATURE
co-dependenc
social classe
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system

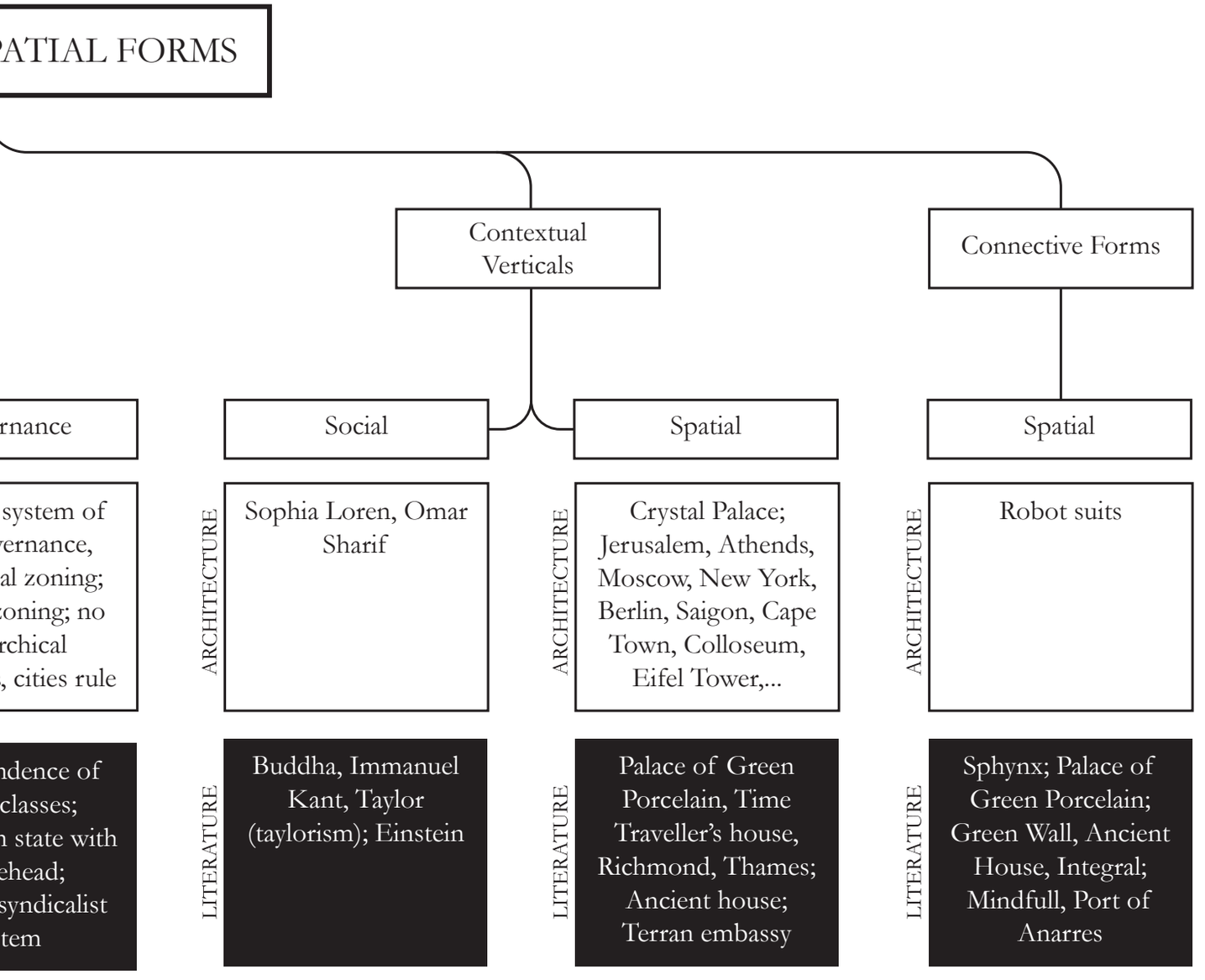

Fig.7.1.Jana Čulek,A Diagram of Findings (2023)

and spatial forms, these verticals provide direct connections to the authors' historical contexts, by offering a direct or indirect reference to an existing social or spatial form found in the historical reality. They include forms such as Howard's Crystal Palace, referencing to Joseph Paxton's famous nineteenth century building; Wells' house of the Time Traveller which is essentially an example of a London upper class dwelling, and to some extent also the Green Palace of Porcelain which, being a museum, contains in it remnants of our history; Zamyatin's Ancient House which is the only building in the city-state not constructed out of glass, but rather described as a typical late nineteenth century urban villa; Immanuel Kant, who is invoked by the protagonist Δ-503 on several occasions; Le Guin's Terra as a representation of a future Earth, destroyed by war and industry; "Ainsetain" – a skewed name for Albert Einstein who is mentioned as a Terran scientist together with his Theory of Relativity; the location of Superstudio's "New York of Brains" in a scorched Central Park, located in an undefined future; the numerous celebrities and locations referred to in the "Sixth City: Barnum Jnr.'s Magnificent and Fabulous City" whose robotic bodies one can inhabit as the city's visitor. It is important to note however, that the contextual verticals are forms which are embedded into the utopian narratives. This distinction is relevant especially in relation to the architectural utopias of Howard and Hilberseimer – which don't use contextual verticals but rather critically reflect on their historical contexts in a very direct way throughout the text. However, I don't consider the references that Howard and Hilberseimer use in their work as contextual verticals, because they are not really a part of their proposed utopian alternatives, but rather just a way of arriving to them or of justifying them. Consequently, there are somewhat fewer contextual verticals in the architectural examples that I have examined than the literary ones.

Observations on Utopian Social and Spatial Forms

The findings of my analyses have uncovered the richness and multifacetedness of utopian forms, as well as various differences and similarities between them. In regard to the types of social and spatial forms which the works have addressed and developed, it is possible to conclude that the examined architectural utopias tend to focus more on developing novel spatial forms, while literary utopias either reuse and/or reconfigure forms from their historical contexts. Howard thus proposes both the Garden City and the Social City, as well as the wards as their smallest urban element; Hilberseimer proposes his megablock which builds up his metropolis; Superstudio proposes megastructures, machine-cities, and floating sensory

spheres. On the other hand, Wells' spatial forms such as the palaces which the Eloi inhabit or the underground of the Morlocks are not described in much detail; and Le Guin merely proposes two different types of functional distributions within the cities of Abbenay and Nio Esseia with no innovative spatial forms except for maybe the facades of Anarresti buildings which, due to frequent earthquakes and a frugal economy are filled with numerous small windows.

It is curious to note that while architecture and urban areas are described in much more detail in the architectural utopias, the interiors are given much more prominence in the literary utopias. Often described with a lot of focus on materiality, colors, and mood, the interiors of the Eloi palaces, the Green Palace of Porcelain, the rooms of the numbers, the Ancient House, Shevek's numerous rooms, Vea's apartment – all provide a detailed insight into the immediate environment of their inhabitants much more than the descriptions of Hilberseimer's apartments, or the numerous cells and caskets imagined by Superstudio.

When it comes to the social forms which are proposed in the examined works, there is another commonality which is valid across all three pairs of case studies, namely that the literary examples focus more on describing political forms – given that they deal more with society in general, while the economic ones are more pronounced in the architectural utopias, relating the spatial architectural forms to different modes of work and production. Some examples of the political forms in literary utopias are the co-dependent relationship of Wells' Eloi and Morlocks, Zamyatin's One State, or Le Guin's Odonians, propertarians, and the numerous Anarresti syndicates, while examples of the economic forms include Howard's model for funding and financing the Garden City, Hilberseimer Metropolis itself as a manifestation of capitalist modes of production, Superstudio's "Sixth", "Seventh", and "Eleventh City", to name just a few.

An Overview of Utopian Forms

In order to structure their utopian proposals, the authors devise their utopian forms in different ways. For Ebenezer Howard, it is the process of creating the Garden City "from scratch" which allows it to be both spatially and economically different from the historical cities of his context. Aside from the innovative process of founding and building the Garden City, Howard proposes an elaborate economic model which would make the Garden City both feasible and affordable for its potential investors and its future population, allowing people of different social and economic classes to live in similar conditions. Howard devises a specific geometric layout which paired with a fixed functional zoning system intends to provide better

usability and a spatially more egalitarian city. All amenities are within walking distance, which is made possible by the relatively small scale of the Garden City. Industrial transportation and infrastructure is also thoroughly planned, minimizing transportation costs, lowering the prices of locally grown and manufactured producing, thus incentivizing and supporting the local economy. Howard also proposes a system of phase development in which each unit of the city – the ward – functions independently, almost like a small community, with a similar phasing system also applicable on the extra large scale with the Social City model. Through the concept of the Social City, Howard also provides a scalability model for his proposal which brings it much closer in scale to the cities of his historical context. Regarding building mass, Howard's focus lies more on providing generic urban tissue rather than representational buildings, providing space only for basic cultural, educational, political, and economic functions in the centre of the city and within its circular park. He also doesn't focus on providing actual architectural designs for any of the buildings, rather just their locations and the rough size of their plots.

Wells proposes strictly dichotomous forms for the year 802, 701. Separating the working class and the bourgeoisie into two different species – the Eloi and the Morlocks – he also divides the spatial forms to fit them. Each part of the future world is imagined with its own spatial language. The surface level of the Eloi is described as an Edenic garden, and the only buildings Wells imagines in it are large palaces - representational buildings which are now just remnants of an old society, and which serve for communal living. The underground level of the Morlocks is described as much more industrial, dark, and sombre, with ventilation shafts protruding to the surface level throughout. Aside from housing and infrastructure, the only other function which Wells describes is the museum located in the Green Palace of Porcelain. Given the limited interaction between the two future species there aren't many social forms proposed in the narrative. The world itself, depicted as both an evolution and a regression of Wells' historical context, is rather static, fixed in its moment of decay.

Hilberseimer's proposal, although reflecting on various spatial forms of his context, proposes only one building type – a hybrid megablock which is distributed seemingly *ad infinitum*, but which contains within it all functions Hilberseimer deemed necessary for the modern man, namely housing, work, and a connecting level with shops and other amenities. Through his megablock, he proposes vertical zoning of both functions and traffic infrastructure, all distributed on a grid to allow for optimum connectivity. The city itself is imagined as

mass produced on all scales – from the furniture in the apartments to the megablocks themselves. While Hilberseimer does provide schemes for the city, it is actually scale-less, with the possibility to take on whichever size necessary. With no other functions than those contained in the megablocks – which can be seen as both a social and spatial form, Hilberseimer's metropolitan inhabitants are focused only on work and production, lessening thus the amount of possible social forms which occur in the city.

Zamyatin's main building block is the individual cell, structured out of transparent glass and multiplied throughout the totalitarian One State. The city-state is framed and enclosed behind a glass wall, fixed both in size and appearance, with the amount of population controlled by the government. Zamyatin describes numerous administrative institutions, all of which serve to support and maintain the political regime. There are no cultural institutions within the One State, except for the Music Factory which creates background music for the daily march of the inhabitants. The fabric of the city itself is repetitive, laid out within a grid system. The only central area which has a different function is just one central square and a "grand avenue". Outside of the glass confines of the One State there is a seemingly only jungle and wilderness, which is, however, inhabited by the Mephi whose lives are described as complete opposite to those of the numbers.

Superstudio and Le Guin both imagine multiple cities, with Le Guin also depicting multiple planets, each with its own set of social and spatial forms. For Superstudio, each city brings one urban planning approach or condition to its absurdity, imagining its most radical repercussions. The group provides very detailed depictions of the different cities and their parts with precise measures and materiality. Most cities are described as being built out of the numerous identical individual living cells, in which various technological innovations are embedded. The cities almost become a social form given that they are sometimes depicted as having life cycles which are often connected to those of their inhabitants. Most cities only consist of the housing function, sometimes with work or factories added to them as well.

The two main societies Le Guin describes – the Anarresti anarcho syndicalists and the Urrasti citizens of A-Io – are opposite in regard to most social and spatial forms: one is an anarchist society which doesn't believe in personal property, the other has an unspecified governmental system but focuses on power and ownership; one views work as a duty, as play, or as a way to participate in your community, for the other work is a necessity for survival and a means for power and possession; in one world all functions within the cities are mixed, all buildings similar, everybody lives the same, in the other production

functions are placed outside of the city, there is major disparity between different parts of the city depending on the economic class of the population; one society is egalitarian on all levels including gender, the other is not, with women considered both as property and as of lower potential. Aside from the two planets of Urras and Anarres, Le Guin also develops other species and planets namely the Terrans (Earthlings) and the Hain who are described an ancient race ancestral to all others. However, while the majority of social and spatial forms Le Guin describes already exist in her context, the one truly new utopian form she proposes is the ansible, allowing instantaneous communication throughout the galaxy.

7.2.

Key Topics in Utopian Works

Looking more specifically at the utopian forms imagined within the examined works, I have identified four main topics that, regardless of the historical context, the envisioned social and spatial forms of all six literary and architectural utopias revolve around and aim to address. The most prevalent topic in all the works is (1) *housing*, or rather imagining or reflecting upon the immediate home surroundings which people (or other species) inhabit. Secondly, all works discuss the topic of (2) *production* and its locus both in the social and spatial aspects of the inhabitants' lives, also in regard to the relationship of work and leisure. The topic is made manifest through both as a social economic form and in regard to its physical location and presence in the utopian worlds and cities. The works also discuss the topic of (3) *technology*, which is addressed through speculating upon its development and critiquing its impact on society, by examining its potentials and threats to the lives of the utopian inhabitants, as well as discussing its spatial implications; and lastly the topic of (4) *governance*, in relation to envisioned political systems, as well as the distribution and zoning of various functions and processes within cities. It is important to note, that while some of the topics seem inherently spatial and others are more conceptual, the examined utopian works address these topics through both social and spatial forms.

Housing in Utopia

The topic of housing is one of the most prevalent topics addressed in the examined utopian works. Often being the main trigger for the creation of the utopian work itself – as in the case of both Howard and Hilberseimer – it provides the authors with the possibility to imagine new types of living spaces, as well as new modes of inhabitation, depending on what the utopian "houses" are imagined providing and including.

Starting at the turn of the twentieth century with the works of Howard and Wells, the topic of housing is an extremely relevant one as it points most vividly to the growing divide between the working class and the bourgeoisie, and their radically different living conditions. Attempting to remove the working class from

the unhealthy, cramped slum housing which was slowly becoming a hallmark of all large European cities of the time, Howard devises the Garden City model. Howard proposes both an innovative economic model which aims to lower the rent, thus making adequate housing more accessible to the working class, and a layout which does not aim to spatially divide inhabitants of different social classes. Howard, given his lack of an architectural background, does not really delve into the details of the designs of the houses in his Garden City. He merely defines their amounts, plot sizes, general arrangement, and financing models. He focuses, however, on offering an innovation in terms of function, by proposing that in some cases the houses could have communal gardens as well as kitchens, suggesting thus also a possible change in the traditional roles performed within the home. Wells, on the other hand, completely eliminates individual housing units from his imagined future, noting that "the cottages, which form such characteristic features of our own English landscape, have disappeared" (Wells, 2018, 34) from the future landscape. Instead of living individually or as families, the Eloi live together in large, abandoned palaces, both for safety reasons and, probably, given their docile and childlike nature, because they lack effort to construct anything else. The housing of the Morlocks is, however, not specified in the narrative, aside from the fact that it is located underground. Unlike Howard who tackles the problem of British slums head on, putting forth a viable solution for the working class in his Garden City, the future that Wells imagines moves the housing of the working class – or at least their descendants Morlocks – even further away and out of sight, locating it underground, while the bourgeoisie – in the form of the childlike Eloi – keeps living in palaces, this time literal ones, surrounded by gardens and lush nature. The only individual housing unit which is described in Wells' narrative is the house of the Time Traveller himself, located in his (and Wells') contextual present. It is described as a rather large house with multiple rooms, servants, and adjoining laboratory, located in Richmond, London, not representing the housing of the working class, but rather that of the bourgeoisie.

In Hilberseimer's proposal, housing is seen as one of the two main functions in the city, aside from work/production. The housing units, designed with mass production in mind both in respect to materials and their own multiplication in the city, are stacked vertically in the upper half of Hilberseimer's megablocks. While there are some slight variations in the design of the units themselves, mostly in regard to the number of rooms, the basis upon which they are designed is identical. Similar to Howard, Hilberseimer also proposes versions of his apartments which do not have kitchens, and are located in buildings which function more as hotels. In these cases, all

the amenities are made available communally to the inhabitants on the level separating the housing from the bottom work/production sector of the megablock. Zamyatin also addresses the individual living unit, proposing it in a similar, yet even more radical direction than Hilberseimer. The rooms he proposes for the numbers of the One State are identical, consisting of the same furniture throughout, structured fully out of glass depriving their inhabitants of any privacy, except during state-mandated and pre-planned sexual encounters during which they are allowed to lower their blinds. The rooms also lack individual bathrooms, and kitchens, and are envisioned as small cells which only provide space for sleep, storage, and a working desk with a chair. All other functions are communal, with spaces allocated to them on the lower floors of the housing buildings. Both authors propose their living units based on the principles of standardization and mass production. Hilberseimer sees his approach as one through which he embraces the possibilities offered by the development of modern technologies and by the innovations in the production processes, critiquing thus the housing forms like the tenement building which are found within the historical city. Zamyatin, on the other hand, uses the methods of standardization and mass production, and consequently the form of the individual housing itself as a critique towards the condition of alienation as well as over excessive governmental control, creating the individual housing unit as a radical and critical utopian form within his proposal.

And while the first two pairs of case studies develop innovative spatial forms for individual housing units that generally serve as a direct opposite to those of their historical contexts, the works of Superstudio and Le Guin, use the same spatial form as a means of discussing other topics. Superstudio, which uses the form of housing to talk about the impact of technology on our daily lives, and about the power consumer objects have, spatially distributes and employs the individual housing unit in a similar way as Hilberseimer. They often construct their entire city through a conglomeration of identical singular cells. And while their units are similar to Hilberseimer's in their relation to the city, in their form and minimalism they are similar to those of Zamyatin. In most cases, the individual units of Superstudio's *12 Ideal Cities* are depicted as rooms rather than houses, containing only the utmost important functions. But unlike those of Hilberseimer and Zamyatin, which are innovative only in their materiality, the cells of Superstudio are technologically much more advanced than the housing units from the group's historical context. Technology which performs a large number of tasks for their inhabitants – if not all of them –is embedded into the majority of their twelve cities. The cells themselves, whether seemingly minimalist or the "most beautiful ones", are devised as all-in-one objects,

critically reflecting on the oversaturation with consumer goods, moving the discussion away from mass production towards mass individualization. Lastly, Le Guin uses the individual units as a way making the overall societal differences between the Urrasti A-Io and the Anarresti society more obvious. Although the units themselves are not innovative or different from typical living units from her historical context, the objects in them, or lack thereof, support the overall critical utopian narrative. An additional aspect of Le Guin's housing which is relevant in this context is that her work mixes both individual and communal living types, with individual ones being the predominant type in the capitalist, "propertarian" world of Urras, while collective living, albeit not the only available option, is the hallmark of the Anarresti anarchist society.

Production in Utopia

The topic of production and the changing aspects of the work-leisure cycle are ones of increasing importance in the examined utopian works. Permeating all scales, the topic leaves a trace in the shape of different utopian social and spatial forms. Beginning with the industrial revolution which radically changes traditional approaches to work and production, through the development of mass production, and consequently mass individualization, each of the three pairs of case studies positions itself differently, proposing numerous utopian social and spatial forms as a critical response. In the architectural examples, the human inhabitants become increasingly removed from the "dirty" production, erasing it slowly from both the city and their lives, and finally handing it fully over to machines. The literary examples are, however, slightly more nuanced in examining the position of production within the city, and the relationship between work and leisure. They question these relations, proposing different positions towards modes of production and the general outlook towards work, seeing it either as pleasure or as obligation – as a means to an end or as a goal in and of itself.

For Ebenezer Howard, new methods of work and production, the rapid migration of people from rural areas to cities in search of work, as well as the move from small-scale agricultural to industrial scale food production are some of the biggest triggers of his proposal. Given that one of Howard's mains goals was to create a city which would be affordable, economically sustainable, and healthy for the working class, he proposes a model of functional zoning where production and agriculture become optimally integrated into the city, with seemingly no detriments to either the workers living condition or the production, distribution, and trade process. Proposing to produce and sell everything predominantly within the city itself, thus lowering

the cost of transportation, he provides the Garden City's population with much cheaper local produce, while simultaneously affording higher wages – given that the overall costs drastically decrease. Additionally, the relatively small scale of the city and its innovative economic model which ensures much lower rents, also allow for much less spatial segregation of the workers which no longer need to live in slums next to factories, but can live in the city, given that it is both close-by, and affordable. Wells, on the other hand, proposes a radical version of functional zoning. Production, which was at the time already displaced from the representative areas of cities, is now moved even further from sight, deep into the underground, leaving the surface area as a space only for leisure and enjoyment. Consequently, by separating the two social classes into two different species, he has also split the work-leisure cycle having the Morlocks continuously working, producing, and maintaining the future world, while the Eloi enjoy a carefree life of rest and relaxation.

Hilberseimer also uses a vertical distribution of functions, albeit in a less radical way than proposed by Wells. It is no longer the city which is divided into different functional zones, but rather the megablock. Proposing to place production, which he only refers to in the form of either intellectual/service work or clean production, in the base levels of his hybrid buildings, these functions become fully and equally integrated into all parts of the city. Consequently, the full work-leisure cycle can take place within one building, with the inhabitant never having to step a foot outside. And while Hilberseimer provides utopian forms mostly focused on the spatial aspects of production, work and leisure, Zamyatin focuses on tackling its social implications. In his narrative, both work and leisure are a function of the One State. Given that every aspect of the numbers' lives is fully scheduled and controlled, free time (or freedom for that matter) as a concept doesn't really exist. Zamyatin also radically decreases the amount of work which needs to be performed in the One State. Through eliminating food and its production, feeding the numbers with a petroleum derivative, dressing all the numbers in identical uniforms, and building the city out of eternal and perfected glass, he radically decreases the amount of production necessary to sustain the society. In fact, Zamyatin doesn't refer to any type of production related functions or spaces in his descriptions of the One State, except for the construction site of the spaceship Integral.

Le Guin's work can be seen as a sort of reflection on two different relationships that the city and society can have towards work. On the one hand, the Anarresti society considers work neither as a chore nor as a way to earn wages which afford you property and power – given that they don't acknowledge either – but rather as a joint effort

towards creating a better and stronger community. While it is perhaps a stretch to state that the Anarresti always perceive work as fun or enjoyable, they do see it as duty towards both themselves and their community, a duty which they – in most cases – happily perform. Within Anarresti cities, work and production are visible everywhere, and all functions are fully mixed and intertwined. As opposed to that, the Urrasti society, specifically the nation of A-Io, is structured and positioned towards work more like Le Guin's historical context. Production is not visible within the central part of the city, nor is it ever described in the narrative. The attitude towards work is one of obligation and even survival, a necessity through which one collects wages which allow them to buy produce, objects, clothing, women, power, status. And while the Anarresti all equally engage in work, sometimes even from a very early age, in the Urrasti world it is only the men that perform the meaningful and relevant work, while the role of women in the working force is never elaborated upon. Lastly, in the *12 Ideal Cities* of Superstudio, the relationship to work and production is probably the grimmest one of all the six case studies. It can almost be said that the cities produce humans, and that the lives of the humans sustain the cities. Many of the proposed cities are depicted as having a form of factory embedded in its design, which continuously builds, sustains, transforms, or runs the city in one manner or another. However, these factories are basically the only type of "work" which is ever described. Leaving all the work to be performed by machines, the inhabitants of most of the twelve cities are seemingly free to just enjoy their controlled and limited lives.

Technology in Utopia

Technology, paired with scientific knowledge in general, is a relevant topic across all analyzed works. The changes in technology and the overall societal position towards it, also provide the most visible differences between the three examined pairs of case studies and their respective historical contexts. With each period being technologically radically different than the previous one, the social and spatial forms which the utopian works propose in relation to technology are also radically different, from case study to case study. But regardless of the technological conditions and advancements of each examined period, the utopian works are almost always one step ahead of their time. While the first two pairs of case studies were created in periods in which modern technology and tools were being developed, they use these developments as a way to structure their proposals, They sometimes even base various important social and spatial forms on them. The last pair of case studies, created in a period of rapid technological growth and development begins to question the benefits of technology, focusing also on the threats it

brings, through looking into some imagined exaggerated possibilities.

In Howard's proposal, the most prominent technology, in accordance with his historical period, is that of public infrastructure. Technology is used to improve the overall living conditions and connectivity of the Garden City. Howard proposes to use the fact that the city is constructed on agricultural land in order to lay out the optimal infrastructure and transportation systems. The train itself, also being a relatively new invention in the UK (with the first railroad having been constructed in 1825), is used as an essential element in establishing the overall functioning and connectivity of both the Garden City in and of itself and the various cities conjoined within the Social City cluster. In Wells' *The Time Machine* however, aside from the time machine itself which as a spatial form allows the Time Traveller to arrive in the distant future, there is an overall visible lack of technology. While the Eloi possess no modern technology whatsoever, having lost even their ability to create fire, the Morlocks – who live in full darkness - appear to possess only rudimentary early-industrial technology which consists mostly of ventilation systems which support their underground habitat. And while they are described as providing clothing for the Eloi, this production process, or the technologies involved in it are never described. What Wells depicts in the year 802, 701 is a state of technological regression rather than that of progression, which is very curious. It seems that in Wells' narrative, even the civilization that preceded the Eloi, was not very technologically evolved, especially if we compare them to the historical context of the turn of the twentieth century. While there is mention of machines in the Green Palace of Porcelain, there is no indication that this technology was any more advanced than that of the Time Traveller's present.

For Hilberseimer, however, the newly developed technologies of his historical context are those driving the development of his Metropolis. Mass production, new materials, repetition, clean modes of production – all influence his proposed spatial forms. Even work itself changes due to the development of technology, taking a more prominent space within the modern metropolis. The car also becomes a prominent figure in this period, and is one which deeply influences the large scale of Hilberseimer's proposal, claiming the better part of public space, and relocating the pedestrian high above ground. Hilberseimer, however, doesn't really propose any technological innovations in his proposal, but merely uses the state-of-the-art of his period to imagine new social and spatial forms afforded by them Zamyatin, on the other hand, imagines a society which is much more technologically advanced than his own. Written in 1921, the society of the One State is already developing

a spaceship[1], the numbers are flying around in "aeros", possess electricity, have a shield wall which protects the city, elevators in buildings and public spaces, telephones, an underground railroad. Imaginary advanced materials also afford the One State the possibility to control, observe, and eavesdrop on the numbers, either viewing them through the omnipresent transparent surfaces, or by listening and recording them through membranes positioned along the streets. And while some of the imagined technological forms serve the comfort of the inhabitants, the majority of them serve and sustain the One State.

In Superstudio's and Le Guin's works, which were created in a period which witnessed a much more rapid development in both science and technology, they become much more prominent topics in the development of the various utopian social and spatial forms. For Superstudio, the relationship of society towards technology becomes one of the main topics in most of the twelve cities. While a lot of the narratives question the extents to which technology can be used to support and sustain human life, including its various social and biological functions, in some of the cities like the "Sixth", "Ninth" or "Tenth" city, the spaces become completely ingrained with technology, with humans becoming completely irrelevant, non-existent, or able to access it only through technological means. In *The Dispossessed*, technology – or rather science – is one of the main topics of the narrative. The protagonist Shevek is developing his General Temporal Theory with the aim of developing the "ansible" – a utopian communicator which allows instantaneous communication across galaxies. Both the Urrasti and the Anarresti societies are highly technological. And while on Urras technology is just described as a given, for instance in the form of personal computers, on Anarres the entire society is actually run by it. Computers arrange when and where somebody will be working, and for how long, how goods should be distributed, how babies should be named. Without them governing most overarching aspects of the Anarresti society, the anarchist community would most probably fall apart. What is curious however, is that it seems as if technological progress is rather static. Considering that the Anarresti society moved to their planet from Urras on spaceships roughly two hundred years before the events described in the narrative, there was seemingly little or no progress in terms of technological development since then, only some new scientific theories.

1

For reference, the first spacecraft – Sputnik 1 – was launched more than thirty years later in 1957.

Governance in Utopia

The last topic which is touched upon in all examined works and which I want to discuss is that of governance. While the first three topics – housing, work, and technology – were manifested on different scales of the utopian works, the topic of governance – relevant predominantly on the large scale and referring predominantly to the administration and distribution of both people, functions, and spaces, encompasses both social and spatial forms within the works. Under the topic of governance, I will reflect on the different political, societal, and ideological systems which were proposed with the works. What was perhaps most interesting to follow through the analysis was the development of contemporary urban planning as a discipline, from the first appearances of contemporary functional zoning to its slow but steady disintegration in the postmodern period. An aspect which was also interesting, albeit expected, about this specific topic was that there is a visible difference in focus between the architectural and literary utopias. While the architectural ones focus predominantly on the spatial forms of governance, the literary ones focus more on the topic of societal governance.

Howard's proposal however, perhaps due to his lack of an architectural background, focuses on both the spatial and social aspect of governance. The main aspect of his proposal is his innovative financial and economic model through which the Garden City can be established, built and maintained. But aside from the economic model, he also proposes a comprehensive and innovative model of functional distribution and zoning – something which was relatively new at that time. Through the relatively small scale of the Garden City, its circular form, and a zoning system which placed the majority of the public functions in the center, followed by housing, and industrial ring, and agricultural land on the outskirts, he managed to create a city in which all functions were easily accessible to all of its citizens. Wells, on the other hand, while proposing a radical new approach to zoning (although he probably wouldn't refer to it as such) in which one part of the population lives on the surface, while the other underground, also critically reflects on the political and economic aspect of his historical context by inverting the governing and the governed class, giving total control to the Morlocks – the working class – to the point where the Eloi literally become considered as cattle.

Hilberseimer, while not really proposing any social forms of governance, aside from perhaps capital itself, does focus on developing the topic of functional zoning. Addressing a topic which was a relevant and rapidly developing one in his historical context, he proposes an innovation by distributing the functions within the

city vertically. By designing hybrid megablocks whose lower levels are devoted to work and production, and the upper ones which are designated for housing, he achieves an accessibility to different functions which is similar to that found in Howard's Garden City, but which, unlike Howard's proposal, can be applied to a much larger scale. Zamyatin, on the other hand, provides us with both social and spatial forms of utopian governance which are strongly interconnected. Depicting the One State as a totalitarian system led by the elusive Benefactor, Zamyatin imagines an overwhelmingly controlled and brainwashed society which seemingly thrives in their enclosed and static existence. And while this type of social governance would normally be paired with spatial forms which glorify the system and its leader, the architecture and urbanism of the One State seems rather egalitarian. Except for the central Cube Square which is used for various political functions, all other functions seem to be distributed evenly throughout the city, all the way to the scale of the individual living cell. This way the architecture and its distribution, instead of representing the leader, are envisioned as the system itself – a "well oiled machine" or an "organism" which functions in unison.

For the majority of Superstudio's twelve cities, as well as Le Guin's Anarres, it is the technology that takes over the governing process of people, tasks, and goods. Most of the twelve cities don't have any hierarchical structure imposed on their population. The only exception is the "Eight City" which establishes a clear hierarchy between the inhabitants which is demonstrated spatially through the city's conical shape, where higher spatial positions are equivalent to higher positions of social power. In it, the hierarchy is also imposed through technological means, namely by transmitters implanted into the inhabitants' brains, which relay commands from higher-ranking to the lower-ranking members of the population. Most cities, given that they don't contain many functions except for housing and sometimes the mechanized factories, also do not have any zoning principles to speak of. The built fabric is thus often homogeneous. In *The Dispossessed*, Le Guin proposes four different systems of political governance. There is the anarcho syndicalist system of Anarres in which most aspects of governance are run by computers. Given that the political egalitarianism is also manifested in the spatial forms of their cities, the distribution of functions is much more heterogeneous, with every micro-location containing all necessary functions. As an opposition to Anarres, Le Guin imagines the state of A-Io on Urras which, although described as having a government, the precise political structure of it is never described. The city of Nio Esseia, again in stark contrast to the Anarresti capital Abbenay, is zoned similarly to the cities of Le Guin's context, with the majority

of production located outside of the city center, and with a spatially noticeable difference in social and economic classes. Lastly, Le Guin proposes the two states of Thu and Benbili, both located on Urras. While the spatial aspects of these states are never described, Thu is depicted as a military-run totalitarian system which operates under the disguise of a democratic republic, while Benbili is merely described as a less developed country.

7.3.

Scales in Utopia

After identifying the main topics which the examined utopian works have addressed and for which they have offered critical reflections through various utopian social and spatial forms, I will reflect on the most common scales on which these forms appear and how they relate to those of the historical contexts. Performing a cross-examination between the architectural and literary utopias, I will focus specifically on discovering which scales were most active and fruitful for proposing new utopian forms and in which period, as well as observing if this focus was different in the field of architecture as opposed to that of literature. And while, as in the three case study chapters, I will address each scale separately, reflecting on the different analyzed forms across all six examined works, the order of the scales will be slightly different here. Instead of starting with the small scale, I will start with the large scale which allows me to provide the best overview of both the historical contexts and the works, and it is the one scale in which all the utopian worlds first begin to take shape. I will then address the small scale, which I have found to always be strongly related to the social and spatial forms of the large scale, with its forms commonly imagined as building blocks of the larger utopian systems. Lastly, I will reflect on the middle scale – one which is most diverse in the works I have examined in terms in the variety of topics it critically addresses. While it sometimes provides a link between the large and the small scale forms, other times the middle scale is used to reflect on completely different topics, providing more space for critical reflection on various aspects of society. Additionally, I will shortly reflect on the several forms I have examined on the extra large and extra small scale, describing their relevance and connection to their historical contexts.

Large Scale Forms

When observing the scales on which the examined utopian works propose their most innovative and critical social and spatial forms, it is not difficult to start drawing direct correlations to the scales in which the most important events and changes of the three examined historical periods were occurring. The Second Industrial Revolution which brought with it mass production and standardization, along

with the development of sciences which led to numerous discoveries that have significantly broadened human horizons, the developments in transportation and communication which allowed for better and faster connectivity between disparate parts of the globe, leading consequently to the process of globalization – are all events and conditions which have occurred predominantly on the large scale. It is therefore to be expected that the utopian works which critically reflect on these same events, and the developments and conditions they engender, also propose their alternative worlds focusing first and foremost on the large scale.

In congruence with the historical contexts, in all six examined case studies the social and spatial forms of the large scale are present and by far the most dominant and developed ones. Given that the aim of most utopian works is to propose an alternative world and its respective society, it is only natural that most ideas are manifested on the large scale, establishing all the bases for the totality of the utopian proposals. For Ebenezer Howard, the large scale represents the Garden City itself, encompassing both its central urban area and its agricultural periphery, as well as its mix of inhabitants who work, produce, and sell their products either through unions or independently. Critiquing the economic and spatial divide between the social classes which occurred due to, among other things, the migration of people from rural to urban areas, Howard proposes an egalitarian social and spatial concept in which all inhabitants are afforded all necessary amenities, work, and a quality living space. Wells, on the other hand, exaggerates the social divide present in their historical context through imagining a dichotomous relationship between the two species of Eloi and Morlocks, the evolutionary descendants of the bourgeois and working class, and their disparate worlds – a garden like space above ground and an industrial and mechanical one bellow. Both authors reflect on the two dichotomous social and spatial forms of the time – the city and the countryside; the working class and the bourgeoisie. And while Howard's proposal attempts to provide a middle ground on both the social and spatial level, Wells' critique is directed through exaggerating the divides even more.

For Ludwig Hilberseimer, the large scale is that of the Metropolis – the spatial manifestation of modern modes of industrial mass production, inhabited by strangers and nomads, who focus only on performing their work. Employing new modes of industrialized mass production in the development of the city itself, he critically reflects on speculative and non-functional rapid development of the historical cities from his context, offering his model as a truly modern and more appropriate one. Zamyatin, observing the same historical

condition, also reflects on the consequences of the industrialized society on its inhabitants, combining his critique with that directed towards his specific Soviet context as well as the negative effects that overarching control of the state can have over its people. Therefore, Zamyatin's large scale is located within the One State city-state, a contained glass world, isolated from its surroundings which have regressed into a seemingly unpopulated wilderness. The rules, schedules, and modes of conduct for his "numbers", members of a society which values the needs of the many above those of the few or the individual, is also formed on the large scale. Weaving together modern modes of mass production in creating a city structured out of repetitive geometric forms, and a totalitarian political system, Zamyatin critically addresses both the spatial and the social aspects of his historical context.

For Superstudio, the title of the work itself – *12 Ideal Cities* – sets its focus firmly on the city observed on the large scale, with all social and spatial forms proposed in the narratives being based on exaggerations of urban planning and city development approaches. While each city described in the project is a trope only on one specific planning approach, the critiqued conditions can also be found working together in numerous cities of the historical period. The inhabitants, often described just as cumulative parts of the well-oiled city machines, are also mostly discussed on the large scale, with specific individuals being of no importance. This way, Superstudio was able to also critique the lack of engagement which the urban planning approaches of the period had with their end users. Lastly in Le Guin's work, while the narrative of *The Dispossessed* follows the life of the protagonist Shevek making the small scale quite significant, the main critique which is proposed toward her historical context is established through the binary relationship of the two described worlds of Urras and Anarres, and the social and spatial forms which structure their similarities as well as their differences. With Urras seemingly more socially and spatially akin to Le Guin's capitalist reality, Anarres – with its anarcho-syndicalist decentralized organization, its heterogeneous distribution of functions within cities, and their rejection of personal property can be seen as its direct critique. Lastly, it is also important to note that Le Guin never identifies which of her imagined worlds is considered as utopian, leaving it purposefully ambiguous and thus showing a specific critical stance.

Small Scale Forms

The historical events and conditions which take place on the small scale, affecting directly the individual and their immediate home environment, can be seen as direct repercussions of what is occurring

on the large scale. But in an attempt to somehow provide or reclaim a stronger and more important role for the individual, the utopian works often develop their small scale social and spatial forms not merely as results of the large scale, but as its building blocks. Therefore, both the individual and its habitat are no longer mere passive pieces within a large scale social and spatial machinery, but rather become active agents in building the entire system. As seen in most of the works, there is always a kind of designed equilibrium and co-dependency between the large and the small – Zamyatin's One State is dependent on the existence and obedience of the Numbers without which it would seize to exist, and consequently the Numbers are locked within a city-state prison which provides for all their needs, and gives them purpose, and without which they would, as the Mephi, seemingly cease to be a civilization and become savages. A similar relationship is very evident in Le Guin's Anarresti society where, although dependent on mutual collaboration and solidarity, the only way to preserve their freedoms from hierarchy and an overarching government is to preserve the possibility of individuals acting fully on their own accord if they do not agree with the will of the others.

Naturally, the same co-dependency is also evident in regard to the relationship of spatial forms of the small and large scale where the individual units build the city itself. Multiplied and infinitely distributed, sometimes with small variations and sometimes completely identical, the brain boxes, sarcophagi, cells, rooms, apartments, and great abandoned palaces, build the utopian cities. The reality of the historical contexts is, of course, always much messier than what the utopias propose. The historical forms are always much more heterogeneous, and unique. But what this diversity of spatial forms, and their uneven distribution within the large scale of the city has often brought along is inequality. Seen as an issue which permeates all three historical periods, and which is manifested both socially and spatially, it is understandable that all of the examined utopian works strive to critically address this issue by manifestly eliminating it from their imagined worlds. It is curious, however, that this approach of minimizing the variety of individual units and distributing them in an equal manner to all inhabitants can seemingly be a hallmark of both utopia and dystopia. Equality therefore seemingly provides both total freedom and total control.

The literary examples focus more on the social forms of the small scale through gradually increasing the development of characters throughout the century – a process which becomes most prominent in the last case study pair with Le Guin's *The Dispossessed*. The majority of both social and spatial forms on the small scale are usually imagined as building blocks of whichever general system the large

scale is busy developing. Therefore, aside from Shevek who does sometimes question his own beliefs, the majority of other characters in the book, be it the propertarian Urrasti characters from A-Io, or the various Anarresti inhabitants, are usually depicted as examples and supporters of their societal structure. The small scale spatial forms of *The Dispossessed*, although derived from the overarching large-scale political and economic systems of the two planets and nations, are however, often much more indicative of the disparities in the two societies. One of the main differences between the Anarresti anarcho-syndicalists and the Urrasti, or rather A-Io capitalists (or propertarians) is their relationship towards personal possessions and consequently work as either a means of acquiring possessions and power or as a way of sustaining one's community. This difference is ingrained within all scales. However, given the narrative's focus on the protagonist Shevek and his immediate living environments, as well as the living environments of other characters he encounters, the spatial differences between the two nations are thus perhaps most evident on the small scale, in the numerous descriptions of homes and living quarters of both planets. In Superstudio's project, the small scale is also a designed as a building block of the large scale. In it, we can see the manifestation of the envisioned large-scale social and spatial forms on the cities' inhabitants, as well as their immediate small scale environment. The individuals themselves are, however, never really a topic in the *12 Ideal Cities* project. They are rather just a small scale manifestation of the overall society inhabiting each city. Their living spaces on the other hand – the small scale spatial forms – are often described in detail, portraying different ways in which architecture, together with technology, can manage and sustain the lives of its inhabitants. However, each city generally has but one type of "house", which then gets multiplied almost *ad infinitum*, to structure the ideal cities in their entirety. Unlike the small scale spaces of Le Guin which do allow for some variety within each spatial type, the individual units of the *12 Ideal Cities* are always – per city – identical.

A similar approach to that of Superstudio is also visible in Hilberseimer's proposal, where even the architect himself states that what is most relevant in his approach is to establish the relationship between the smallest and the largest spatial elements, namely the individual unit and the city itself. But unlike Superstudio who literally provide only one type of "cell" per each city, modifying it slightly across all twelve narratives, Hilberseimer provides a small amount of differentiation between his housing units. Given that *Metropolisarchitecture* is a work which mostly deals with structuring an approach and a system of city-planning, it contains within it several different project proposals through which Hilberseimer tests his ideas. And although all of these tests are largely based on the same

principle, he does provide some level of variation in the individual units and the buildings themselves. Depending on whether he applies his approach within the Metropolis itself, or as a way to structure a residential neighborhood, the units either have or lack kitchens and have different amounts of bedrooms, while the buildings themselves are depicted in different sizes and containing a variety of other functions. In Zamyatin's *We*, the small scale is similar to that of Superstudio, with all inhabitants living in identical cells which are multiplied throughout the One State. In their glass materialization, the units are also a representation of the world's ideological system, affording unobstructed views which afford control and mostly no privacy. The inhabitants themselves, similar again to those of Superstudio's cities, are described as mere pieces in the machinery of the dystopian society. While Zamyatin, similarly to Le Guin, attempts to provide more depth and layers to his protagonist Δ-503, by involving him in a dissident group and exposing him to a reality different than his own, he is still far less complex than Le Guin's Shevek, and serves more as a representative of the overall societal system of the One State.

But unlike the aforementioned works, the works of Howard and Wells which were analyzed in the context of transition from the nineteenth to the twentieth century, have barely any focus on the social and spatial forms of the small scale. The characters of Wells' *The Time Machine* are always seen more as types rather than individuals. Even the protagonist, referred to only as the "Time Traveller", is relevant only insofar as he introduces the reader to the distant world of 802, 701. Given that both the Eloi and the Morlocks are described as living communally, there are also no spatial forms that Wells proposes on the small scale, except for several connecting forms and contextual verticals which I have addressed in the beginning of this chapter. Howard, similarly to Wells, doesn't engage with the small scale either. He merely provides an individual living unit for each family inhabiting the Garden City, which is done as a response to the horrid conditions of the working class in his historical context. But instead of providing any specific design for these units, Howard only refers to the overall plot and house size, providing no additional detail.

Medium Scale Forms

The medium scale, one in which the focus lies in the various types of groups as well as spatial or architectural forms which are between the scale of the individual habitat and the city, is perhaps the most historically diverse one in regard to both its importance and its area of influence. At the turn of the twentieth century the focus of the

middle scale is aimed towards the accelerated loss of the traditional notion of community which, due to the large amounts of people moving to the city seemingly stops existing – at least in its initial, pre-industrial form. This loss of community also occurs in parallel with the rapid increase of the spatial and economic divide between social classes which remains an issue even to this day, albeit sometimes manifested in slightly different, and perhaps even more radical ways.

While in the second examined period, that of early modernism, in which the topic of the burgeoning metropolis and the overall development of mass production – both occurring on the large scale – fully take over the narrative, the middle scale returns as a relevant one in the historical period of the last case study pair. Examining the sixties and seventies, which witness a new growth of awareness about diversities, and an overall plurality of ideas, convictions, knowledges, and ways of living, the middle scale – in terms of groups as well as institutions – becomes relevant once again. As proposed by Lara Schrijver proposes in *Radical Games* (2019), the notion of community seemingly becomes re-established within a contemporary context with some new, modern connotations in which the connection between individuals is not anymore based purely on "shared space", but rather on "shared interests" (Schrijver, 2019, 20).

The social and spatial forms of the middle scale, dealing either with architecture itself, or with interactions between individuals, while not really the prime focus of most of the case studies, are still often used to support the overarching narratives developed on the large scale. This is especially evident in the social forms, given that the scale of the group is seemingly not as essential in and of itself in bringing forth the utopian proposal, but rather plays the role of a connector, between the small and the large scale – the individual and society – or as a way of introducing additional critical topics in the narratives. A clue for this connecting and secondary role of the middle scale – especially in regard to literary utopias – is offered by Frederic Jameson in *Archaeologies of the Future* (2005), where he proposes that "narrative has only one actantial category", namely "what we generally identify as the 'character' or speaking more technically the 'actant'" (Jameson, 2005, 203). Identifying both the individual character, as well as the society as a whole as "actants", the (social) forms of the middle scale – namely "small groups fall precisely into that no-man's-land between the individual *actant* and the social totality which can only be imagined or given figuration as yet another individual *actant*, or in other words a hyperorganism" (Jameson, 2005, 206). The group itself, seen as a multifaceted collection of characters is then difficult to see as an "actant", given that unlike the *individual* or the *society*, it has no clear cut goals or intentions, but is in fact

heterogeneous in its form, and therefore presents itself as difficult in the structuring of the utopian narrative.

However, groups as a social form are not fully exempt from the analyzed works. This is already evident in Howard's Garden City which is structured out of six wards, each the size of a small community, and each able to theoretically function on its own accord, for however long it takes for the completion of the Garden City. Seen not only as a spatial form, or a phase in the development of the project, the ward actually represents a nostalgic remnant of the historical community which has, due to industrialization and movement of people form rural areas to cities, slowly disintegrated or rather evolved into the large scale form of society itself. In Wells' *The Time Machine*, on the other hand, what were once societal groups on the middle scale, namely the bourgeoisie and the working class, have evolved, or rather devolved, to the large scale, now representing two divergent societies. But like Howard, Wells also proposes spatial forms on the middle scale, or rather one particularly relevant one, namely the Palace of Green Porcelain which serves both as a connecting form, and as a contextual vertical, merging the worlds of the Eloi and the Morlocks, as well as those of the Time Travelers present with the future year of 802, 701. A similar conjoining spatial form is offered by Howard as well, in the form of the Crystal Palace, a segment of which is structured together with each ward, which as the economic and social locus of the Garden City community, connects all strata of the city's inhabitants.

In Hilberseimer's proposal, the social forms of the middle scale are non-existent. Rather, he focuses more on establishing the spatial form of his hybrid mega-block, which contains within it all functions necessary for city life. What is interesting to note about Hilberseimer's proposal though, is the lack of focus on any cultural, political, or leisurely functions within his city. While he does mention, in passing, that these spaces and institutions are positioned along the edge of the city, between the densely built center and the empty green periphery, no special focus is given to the design or development of any of these forms. Zamyatin, on the contrary, uses both social and spatial forms of the middle scale – namely various institutions – as a way of supporting and enforcing the overall totalitarian societal system of the large scale. Zamyatin depicts numerous social and spatial forms stemming from events such as the daily march or the Day of Unanimity, the various Bureaus (Medical Bureau, Bureau of Guardians, Bureau of Operations, etc.), the auditoria which are spread evenly throughout the city-state, to the Cube Square which serves as a central location for all displays of power and control.

This focus on developing various institutions and public functions is

also visible in Le Guin's *The Dispossessed*. But while Le Guin does offer numerous middle scale spatial forms, or rather buildings, institutions, and locations, within the narrative, the majority of those space do not really hold any utopian significance but are rather just settings for the plot to unfold. The only middle scale social and spatial forms which are relevant in supporting the utopian narrative are the political, or rather governing and self-governing institutions which assist in depicting the differences in political, economic, and governmental systems of A-Io and Anarres, as well as the other Urrasti nations of Thu and Benbili, and the distant Terrans and Hainish. One aspect which is specific to both Le Guin and Superstudio, is that they are the only ones of the six examined case studies that propose utopian social forms on the middle scale which are not completely related to the overarching large scale systems. They do this through addressing the topics of sexuality and gender roles. And while the ways in which women's roles and freedoms within the two societies devised by Le Guin are depicted is somewhat related to the overall large scale political and economic systems – one seeing everything, including women, as property, and the other treating everyone as fully equal and responsible for their own wellbeing as well as that of others - it can still be read as a topic in and of itself. In Superstudio's project however, there is a strong relinquishment of gender roles given that in most of the cities the inhabitants live in isolation, with all functions – including those of reproduction – taken over by machines and technology embedded into the spatial forms of the city. In regard to spatial forms, aside from housing, the *12 Ideal Cities* mostly only consist of one other function which can be identified on the middle scale, and that is the spatial form of the factory, which serves as a perpetuating mechanism for the cities in which it appears.

Forms on Other Scales

While the utopian social and spatial forms of the small, medium, and large scales are the most commonly occurring ones in all six examined case studies, some works also introduce utopian forms on other scales. However, the largeness or smallness of the forms imagined on these scales varies significantly stemming from objects of daily use or scientific apparatuses to entire galaxies. The extra large scale is first introduced with Ebenezer Howard in the form of his Social Cities – the conglomeration model for the Garden City, which he also claims to be the ultimate goal of his proposal. Although he only proposes this one spatial form on the extra large scale and doesn't delve too much into the societal aspect of the Garden City clusters, the idea of the Social City is perhaps the most innovative and utopian one in his entire proposal. The Garden City itself, although unique in its combination of spatial and economic utopian

forms, is however not as novel in its scale or form from other ideal cities imagined in the nineteenth century. The idea of the Social City however – working as a network of cities which are connected both spatially through infrastructural and transportation routes, and societally – through the sharing of produce, trade, and inhabitants, is actually a contemporary concept which will only be revisited much later in the twentieth century.

The extra large scale appears once again in the last case study pair, namely in Le Guin's *The Dispossessed*, where the narrative reaches an interplanetary level and even an intergalactic level. The narrative also introduces a relevant utopian form on the extra small scale, namely the ansible.. The two scales – the extra small and the extra large – work together in *The Dispossessed*. The extra large scale situates the context of the narrative outside the boundaries of the two planets of Urras and Anarres, expanding it to other worlds and planets including the fictional future Earth manifested as Terra, and the ancient Hain race who are described as ancestors to all. The extra small scale, through the form of the ansible – a communication device which provides instantaneous intergalactic transmission – acts again as a connector. While the introduction of new worlds on the extra large scale opens up the question of what is actually utopian and to whom, the introduction of the ansible on the extra small scale provides a conceptual unification, a system which acts as a bridge between the disparate worlds.

Spatial Forms				
Scale		Context	Garden City	Time Machine
XS	object	/	/	/
S	unit	Large difference in living conditions between social classes - slums vs burgeois apartments	Individual family houses with gardens	/
M	building	Worker's housing next to factories, slum areas, representative and opulent centers, bad hygenic conditions	Individual housing, numerous public buildings, factories, Crystal Palace with shops and gardens, wards as functioning units	Communal living palaces, ruins, abandoned museum, ventilation shafts and wells
L	city	Rapid growth of cities, enhanced differences in quality of life between social classes, no planning, bad infrastructure	Self-sustained city, Housing and public buildings in central area, production and agriculture on outskirts - functional zoning	Dense underground infrastructure/city, while garden with sporadic buildings on surface
XL	system	Abandonment of rural areas and migration to cities	Social City as conglomeration of seven or more Garden Cities	/

Social Forms				
Scale		Context	Garden City	Time Machine
XS		/	/	/
S	individual	Individual (human or other), close knit-family group	Active and free individuals	/
M	group	Loss of community, "isolation of crowds", bad employment conditions for the working class	Different forms of economic and enterpreneurial groups are encouraged, wards as remnants of communities	Individuals as representatives of types and/or groups
L	society	Divide between social classes - burgeois and working class (proleteriat)	Rate-rent as answer to bad/unafordable living conditions and city upkeep	Classes have become two separate yet codependant species - Eloi and Morlocks
XL	system	/	Cooperation and trade between Garden Cities	/

Fig.7.2. Jana Čulek,Social and Spatial forms in Ebenzer Howard's To-Morrow: A Peaceful Path to Real Reform and H.G. Wells' The Time Machine

Spatial Forms				
Scale		Context	Metropolisarchitecture	We
XS	object	/	Built-in furniture	Tablet of hours, pink slips
S	unit	Small, clustered units, bad hygienic conditions, bulky furniture, decor with no function	Mass-produced apartment units, unit as building block of the city, natural materials	Single rooms - cell like, glass and transparent, no sanitary functions or kitchen
M	building	Speculative building with no planning, focus on representative buildings, segregation of social classes within building blocks	Megablocks consisting of housing, offices and commerce, with production sometimes added, no public spaces or buildings - nominally on the outskirts, separation of traffic	Housing as main building block, public buildings and spaces in function of the state, geometric forms
L	city	Modern metropolis - chaotic and fragmented, migration from rural to urban areas, lack of planning, bad infrastructure	Compact and homogenous city, all functions which are deemed necessary are evenly vertically distributade	Isolated and contained city enclosed with glass wall and electric current, wilderness beyond the city
XL	system	/	/	/

Spatial Forms				
Scale		Context	Garden City	Time Machine
XS	object	/	/	/
S	unit	Large difference in living conditions between social classes - slums vs burgeois apartments	Individual family houses with gardens	/
M	building	Worker's housing next to factories, slum areas, representative and opulent centers, bad hygenic conditions	Individual housing, numerous public buildings, factories, Crystal Palace with shops and gardens, wards as functioning units	Communal living palaces, ruins, abandoned museum, ventilation shafts and wells
L	city	Rapid growth of cities, enhanced differences in quality of life between social classes, no planning, bad infrastructure	Self-sustained city, Housing and public buildings in central area, production and agriculture on outskirts - functional zoning	Dense underground infrastructure/city, while garden with sporadic buildings on surface
XL	system	Abandonment of rural areas and migration to cities	Social City as conglomeration of seven or more Garden Cities	/

Fig.7.3. Jana Čulek,Social and Spatial forms in Ludwig Hilberseimer's Metropolisarchitecture and Yevgeny Zanyatin's We

Spatial Forms				
Scale		Context	12 Ideal Cities	The Dispossessed*
XS	object	/	/	Ansible
S	unit	Focus on accumulating commodities, objects	Mostly solitary cells, technology is very present and has a high degree of functional influence, eradication of objects	Single or double rooms with no sanitary functions or kitchen, communal sleeping halls
M	building	City as accumulation of different functions and spatial typologies	Aside from housing the only function which is sporadically present is the factory, megastructures	All functions mixed in city blocks, production, housing, public functions - all together, open and accessible
L	city	Modern heteropolis, cities with multiple functions and milieaus existing in parallel	Cities as accumulation of individual cells, geometric and repetitive	All cities follow the same cell-like structure, the rest of the environment (of Anarres) is mostly barren desert
XL	system	/	/	Two planets wich are radically different

Social Forms				
Scale		Context	12 Ideal Cities	The Dispossessed
XS		/	/	/
S	individual	Fragmented individual - takes on multiple roles	Individuals in service of the city - it is questionable who is dependent on whom, technology has significant effect on daily life	Individuals as representatives of the political and economic system they reside in; Anarres has no personal posessions, Urras focuses on ownership in all leves of life
M	group	Loss of community continues, groups form based not on common space but common interest	In most cities there are no family or group structures, mostly no hierarchical structures, no work	On Anarres all work is distributed equally, assignments and distribution of everything decided by comupters; on Urras power and wealth dictate most conditions
L	society	Society is complex and multifaceted, pluralistic, different new voices begin to emerge	Egalitarian society as a result of architectural and urban planning unification	Propertarians and Odonians - two types of societies - one capitalist and one anarcho syndicalist
XL	system	/	/	Two planets with four different societies, Terrans and Hain as outsiders

Fig.7.4. Jana Čulek,Social and Spatial forms in Superstudio's 12 Ideal Cities and Ursula Le Guin's The Dispossessed
**the descriptions are those of Anarres, as it differs more from the author's historical context*

7.4.

Utopian Critique

Together with the changing times, and the topics which the examined utopian works have addressed, the ways in which they constructed their narratives and how their imagined utopian social and spatial forms critically position themselves towards forms of their historical contexts, also change. In this segment of the chapter, I will shortly reflect on the ways in which the six authors position the totality of their utopian works in regard to the historical contexts from which they were created, but also how they address their historical contexts from within the utopian narratives. Seeing a slightly different approach within each period and across the two fields of architecture and literature, I have traced the methods through which the social and spatial forms of utopias pose a critique towards their contexts. In addition to this, I have also identified four main techniques which the utopian authors have used to deliver their critique namely: (1) dichotomous relationships – a technique through which either the social and spatial forms of the utopia are imagined as opposite to those of the historical context, or one in which the forms of the utopia itself are imagined as opposing, making certain conditions or relationships more visible through these oppositions; (2) bridging the small and the large scale – a technique which I identified in several of the works is that of relating the "part" and the "whole" through using small scale forms as building blocks for the large scale. Although more related to the spatial forms the authors envision, which makes one expect this technique more frequently used in architectural utopias, it is nevertheless found in works of both examined fields; (3) world reduction – a technique identified by Frederic Jameson (2005) which structures the utopian world through chipping away at reality, leaving behind only certain aspects of it which consequently form the utopian world, instead of structuring it out of new or reconfigured social and spatial forms; and lastly (4) contextual verticals – a technique which was at first more dominant in the literary utopias, and which references specific reality-based social and spatial forms which serve as connection between the utopian narrative and the author's historical context. While some of these techniques were already addressed in previous segments of this chapter or in the preceding chapters, through highlighting the specific critiques the utopian authors directed towards their historical

contexts, I will also address in which ways these techniques were used to achieve that.

The utopian social and spatial forms in works of Howard and Wells are based on dichotomous relationships (1) – the correlation is always that of "either-or". This is perhaps most clearly visible in Howard's "Three Magnets" diagram in which he opposes various social and spatial aspects of the town against those of the country, "marrying" them in his proposed "town-country" model – the Garden City. But while "town-country" might seem like a compromise solution, Howard's model is very selective in what it takes from each domain, adding to the description of his "town-country" concepts like "freedom" and "cooperation". The "town-country" thus becomes the alternative to both "town" and "country", a completely new form in its own right, which is to replace both existing ones. As a way of critiquing his context, Howard proposes a social and spatial form which could completely replace all existing forms, creating the Garden City either as a new town built on agricultural land, or one which is manifested through the downscaling, greening, and depopulation of larger cities. But in either case, he sees it as the only solution. Howard addresses his historical context directly within his narrative, referring to very specific occurrences in his own reality, such as the living conditions of the working class, various infrastructural problems, prices of rent, etc. He also continuously refers to different texts, beginning each chapter with a quote – sometimes from literary works such as Victor Hugo's *Le Miserables* – works which have inspired him like B. W. Richardson's *Hygeia; or, a City of Health* (Howard, 2003, 42), or with segments of politically geared texts such as Marshall's "The Housing of the London Poor" (Howard, 2003, 54). Howard even openly discusses the works which have heavily influenced his proposals[2] and from which he has taken inspiration in structuring his Garden City model. In other words, Howard's historical context is complexly intertwined with his proposal, drawing from it both fact, fiction, critique, and inspiration, but always keeping it visibly separate from his own utopian proposal.

Wells' *The Time Machine* also works with strong dichotomies (1). But, as already discussed, instead of proposing new social and spatial forms which could replace the existing ones and possibly – as Howard's proposal – decrease the social divide and the issues which come with it, Wells exaggerates what is already there to create two separate worlds and species. Instead of imagining the future of the human race as one in which the division of classes gradually disappears, lessening thus the already dichotomous relationship of the working class and the bourgeoisie from his historical context, he plays it out to its radical end where the divide grows so large

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See "Chapter 4 – Large Scale: A Combination of Proposals" of this dissertation.

that it separates them both biologically and spatially. Given that *The Time Machine* is a work of literature, the form itself doesn't limit Wells to draw only direct correlations to his historical context in the same manner that Howard did. Rather, due to the work's fictional character, the historical context becomes intertwined in the narrative itself in several ways. Firstly, this is done through the already discussed contextual verticals (4) – namely the Palace of Green Porcelain which, as a museum, serves as a link between the past and the present, describing the slow demise of the human race; and the house of the Time Traveller which represents a typical upper class, or bourgeois dwelling example of the late nineteenth / early twentieth century London. But aside from the two spatial forms which Wells introduced into his narrative, he also reflects on his historical context through the three different speculative scenarios which the Time Traveller lays out when contemplating how the future state of the year 802, 701 came to be. Through these three narratives[3], Wells discusses the several political and economic systems, and how they could have resulted in the world the Time Traveller encounters. Through them, Wells also provides a critical reflection on the economic and political systems of his time, imagining how all the scenarios – not only his own historical *status quo* – could play out in the long term. But what is curious about Wells' narrative, and what I have already discussed in Chapter 4, is that Wells positions himself on the "side" of the bourgeois, not that of the suffering working class, which is evident in the much more relatable and childlike Eloi, as opposed to the monster Morlocks. A question which then occurs is whether Wells was perhaps more afraid of the growing mass of the working class and a possible power they might begin to exert, than he was distressed with their living conditions. Or was his work – as that of Superstudio – a way to pinpoint the issue very clearly by exaggerating it to a point where the two classes become two divergent species. Whatever the reason might have been, the focus of his critique was clearly presented in the narrative.

The works of Hilberseimer and Zamyatin, take a somewhat different stance. In some ways, Hilberseimer's proposal is relatable in structure to that of Howard. And while he doesn't, as Howard, begin his chapters with quotes form other authors, he does continuously refer to his own historical context and different social and spatial forms which he deems unfit for the modern metropolis. In the chapters dedicated to discussing the different typologies which should, in his opinion, remain part of the metropolis, he also references numerous existing architectural and urban planning projects by other authors. One such example is Le Corbusier's *Ville Contemporaine* (Hilberseimer, 2016, 114) for which he provides rough calculations which call Le Corbusier's proposed functional ratios of built and unbuilt

3

See "Chapter 4 – Large Scale: Pastoral Terrain and Sinister Subterrain" of this dissertation.

(green) space into question. He also addresses Mies van der Rohe's conceptual skyscraper project (Hilberseimer, 2016, 216), as well as Frank Lloyd Wright's *Martin House* in Buffalo (Hilberseimer, 2016, 186), to name but a few. Taking from all of them, as Howard, pieces that he deems functional and appropriate, and rejecting those he sees unfit, he slowly builds his proposal by including his own (mostly conceptual) design project as segments in some of the chapters. But unlike Howard's proposal, Hilberseimer doesn't see his approach as one which should completely replace all existing urban forms. He acknowledges the existence of the historical city, and the fact that it will remain as part of the built environment. Instead of replacing it in full, he rather proposes a new, in his view more appropriate model which, structured on the principles of industrialized mass production can become the locus for the new modern man. But as seen in Chapter 5, his focus on the spatial forms of this city lies only in the functions of housing and work. While he does address other functions such as "Halls and Theaters" (Hilberseimer, 2016, 201-217), he doesn't provide any specific designs for them or a location within his city. He rather nominally places them on the rims of the metropolis, as a buffer between the dense urban environment and the nondescript green which surrounds it. Another technique which Hilberseimer uses it that of directly bridging the forms of the small scale to those of the large (2), stating that the "central problem" his work addresses is "the relationship between cell and organism, part and whole" (Hilberseimer, 2016, 61). This technique is also, to some extent, visible in Zamyatin's *We*. While Zamyatin does not bring specific attention to it as Hilberseimer does, the use of this technique is reflected in the fact that the only individual housing unit that is described, and which seemingly represents the only type of housing unit present within the entire One State – the single room of the numbers –is identical in each instance, and as such replicated throughout the city-state. Zamyatin – as Wells – employs the form of contextual verticals (4) in order to structure some of the critique towards his historical context, the majority of which is introduced through the form of the Ancient House which in many ways stands as a stark contrast to the physically and ideologically transparent world of the One State. Written in the form of journal entries, from the point of view of the main protagonist Δ-503, references to the "reader's" historical context are present throughout the narrative as a way of contrasting the seemingly perfect future world to the problematic, unstructured, messy world of the past. And while, as Wells, Zamyatin also actually proposes two worlds in his narrative – that of the numbers enclosed within the glass walls of the One State, and the Mephi who lead a seemingly wild and uncivilized existence in the jungle and wilderness surrounding the One State, the relationship of the two worlds and the two peoples is very different

than that of Wells. While Wells' dichotomy is based on class and the social and economic roles which the two disparate classes had in his own time, Zamyatin's dichotomous relationship (1) is visible in between the numbers and the Mephi which are separated by the concepts of freedom and safety. The numbers, fully controlled by the One State – a radicalized version of the Zamyatin's historical Soviet context – live a predictable life of safety and "unfreedom", something which is seemingly cherished by all of them, according to Δ-503. The Mephi, on the other hand, representing perhaps the rest of the non-Soviet world, live a life of freedom but without any visible overarching social or political structure keeping them "safe". The critique which is posed through revolving the narrative around the concept of freedom, which is manifested in Zamyatin's work through both social and spatial forms of the numbers' existence, is perhaps mostly focused on the lack of freedom of one's own ideas and beliefs. Δ-503, continuously opening his mind throughout the narrative, slowly developing his own point of view and thus – his own freedom of thought – is in the end lobotomized by the One State, reverting him to a docile follower of the overarching system. And while Zamyatin never points his critique directly to the Soviet system, nor does he address any type of other political or economic system from his historical context, the fact that his work was not published in Russian until the nineteen fifties and that he was exiled (Ginsburg, 1987, xix in Zamyatin, 1987), speaks to the direction of his critique.

Superstudio's *12 Ideal Cities* and Le Guin's *The Dispossessed*, have a slightly different approach to critiquing their historical contexts than the four works examined prior to them. On the one hand, this has to do with the changing times in which grand narratives are no longer produced[4], and are in fact critiqued, and where the simultaneous and equally valuable existence of various groups, communities, interests, and ways of life becomes more and more prominent. On the other hand, utopia as a form also begins to change, both in the architectural and in the literary field[5]. What can be seen from the works of Superstudio, but also in the projects of some of their contemporaries such as Archigram or Archizoom, is that utopian architectural projects have become much more narrative based, weaving both their critiques and counter-proposals into imaginative stories which depict both the urban environments and the events which take place in them. A technique which Superstudio uses in order to weave the real and the utopian is that of world reduction (3). This is visible in the fact that the *12 Ideal Cities* are depicted as results of specific urban planning approaches and conditions, with seemingly all other social and spatial influences removed. Through this removal of specific aspect of reality, they are able to deliver their critique much

4
Cf. Jameson, 1991; Lyotard, 1983

5
Cf. Burns, 2010; Schrijver, 2016

more precisely and directly, through a curated and deliberate set of social and spatial forms. While some techniques which were evident in Howard's and Hilberseimer's proposals such as the correlation of the small and large scale (2)[6] are still visible in the *12 Ideal Cities*, Superstudio's proposal ceases to draw direct correlations between the issues of their time and their utopian counter proposals in the same manner that Howard and Hilberseimer have done it. Rather, what the group is critiquing becomes in some ways less obvious, while their counter proposal becomes more radical. The narrative, while still supported by visual material like the other architectural examples, begins to be structured and read more like the narrative of a literary utopia. The texts of the *12 Ideal Cities* don't merely describe the spatial layout of the cities and the various other spatial forms found within them, providing only a short description of overarching economic or political systems. Rather, they begin to form cohesive narratives which depict the utopian cities by describing the various events which take place in them. Therefore, unlike the proposals of Howard and Hilberseimer, in which the direction of the critique is clearly stated in the text, in Superstudio's proposal the critique is much more indirect, especially if we consider that the project falls within the anti-utopian subgroup in which the group, similarly to what Wells does in *The Time Machine*, reflects on their context through exaggerating some of its social and spatial forms – namely the various urban planning approaches of the time - to the point of absurdity. Being more akin to literary utopias, the *12 Ideal Cities* project also employs contextual verticals (4) – references to the group's historical context which are ingrained in the narrative itself and which were previously not found in the examined architectural utopias. Through situating their cities in real locations such as the Central Park in New York, or referring to celebrities from their historical period, Superstudio grounds their project within their specific context, allowing the reader to grasp their critique more easily.

Le Guin's work is perhaps the most complex of all six examined utopias in the ways in which it critically reflects on its historical context. *The Dispossessed*, as discussed in Chapter 6[7] of this dissertation, can be seen as a new type of a literary utopia, namely a utopian novel, due to the more detailed way in which Le Guin approaches the development of her utopian characters. This slow but steady change from what Burns refers to as "utopian literature" to the "utopian novel" (Burns, 2010, 121) can be seen in all three examined literary utopias. Wells' protagonist didn't really have any other function in the narrative except for arriving into the future and telling us – the reader – about it. The Time Traveller was a simple character with no depth or much personality to him, who served merely as a tour-guide for the year 802, 701. Zamyatin's Δ-503, while still playing

6

Some of the cities (such as the "First", "Second", "Third", "Fourth", "Fifth", and "Eighth") are based solely on this relationship and are structured literally as accumulations of individual cells.

7

See "Chapter 6 – Small Scale: The Development of Character" of this dissertation.

the role of a tour-guide, given that we learn everything we need to know about the One State through his journal entries which form the entirety of the book, begins to develop some depth as a character. Beginning to doubt his indoctrinated beliefs, he manages to show the reader the "other side" of the narrative and Zamyatin's imagined world by venturing outside of the One State and encountering the Mephi. Le Guin's Shevek is however a fully developed character. While he is also an avid Odonian, he does reflect on his beliefs, sometimes even embracing the conditions which he encounters on Urras and which are radically different than those of his homeland Anarres. This change in the approach to the utopian protagonist is relevant because it also blurs the clear-cut division of what is utopia and what is reality, or even what is dystopia. For the Time Traveller this is obvious – there is his present, which is reality, and the future, which is the utopian critique. With Zamyatin it already becomes more complex given that we have two realities, each of which is described as both a utopia and a dystopia – depending on one's point of view. Something similar occurs in Le Guin as well. Neither Urras nor Anarres are ever identified as "the" utopia. Both worlds have their positive and negative aspects. And unlike the worlds in *The Time Machine* and *We*, both worlds are reminiscent of our own, and of Le Guin's historical context. Either could exist. In other words, in Le Guin's narrative, the critique of her context is ingrained everywhere. Due to the technique of world reduction (3), all social and spatial forms are both utopian and contextual. And while Le Guin, as all the other literary utopias examined in this dissertation, does use contextual verticals (4) as a way of connecting the distant planets of Urras and Anarres to Earth itself, all her social and spatial forms are familiar, allowing her to project her critique through all aspects of the narrative. By never defining "a" utopia in her imagined world, and by leaving it ambiguous, she allows the reader to decide and pick their own utopian alternative.

Chapter 8

Utopia as Critical Method
A Conclusion

Utopian worlds are imagined and structured through creating, adapting, or rearranging different social and spatial forms. Imagining new ways of living, working, building the city or distributing its functions, funding and financing different aspects of daily life, using new materials, imagining new types of interactions, the authors whose works I have examined use utopian forms as critical reflections and situate them as alternatives to forms found in their historical contexts. Through inventing new realities and (re)configuring existing ones, the imagined social and spatial forms engender the authors to use the utopian works not just as innovative and creative projects or narratives, but as critical methods for reflecting on our present and past through envisioning possible futures. Aiming to uncover the different social and spatial forms that were envisioned in utopian works, and investigating if these forms differed depending on the field in which the utopian works were produced – in this case architecture and literature – I have performed an extensive analysis of six different utopias. Examining these case studies transdisciplinarily I was able to situate them within their complex and multifaceted historical contexts. With each pair of examined case studies created within a specific period of the "extended" or "long"[1] twentieth century, I have examined how the works responded to their specific historical contexts with the aim of discovering differences and similarities both between the fields, as well as the periods in which the works were created. It goes without saying that the amount of utopian works which were produced both in the architectural as well as the literary field is immense. And while I have only examined a small number of works which were chosen according to specific criteria regarding particular aspects of their narratives and the topics they addressed – representing thus but a small segment of the overall utopian production –I was able to uncover some patterns, common topics, and approaches which I propose could be seen as more universally utopian.

In this concluding chapter, following a short reflection on some of the main findings of my analysis, I will address the contributions this research has provided, as well as some of its shortcomings, through reflecting on the overall research process and the overall

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The term was taken from Avermaete and Gosseye who adopted it from Edward Ross Dickinson and his book *The World in the Long Twentieth Century* (2018) noting that "processes of urbanization and, by extension, the history of urban design are part of this interwoven global history of the long twentieth century" (Avermaete, Gosseye, 2021, 10)

goals and aims of the dissertation. I will also reflect on the research method I have developed for this dissertation. Addressing the transdisciplinary aspect of my research, as well as the use of drawing as a complementary research method, I will assess both the benefits and some of the more problematic aspects of my approach. As a conclusion, by reflecting on the ways in which the utopian form has changed in the architectural field within the last century, I will propose some possible new avenues that utopia as a critical method has been taking recently and speculate on where we could find it in the future.

8.1.

Reflection on Architectural and Literary Utopias

The main questions this dissertation set out to answer were how architectural and literary utopias respond to a given historical condition; which tools and techniques they use in imagining their utopian worlds, which types of social and spatial forms they imagine, and if there are any significant methodological or content-related differences depending on the disciplinary field. As already seen in the previous chapter, addressing different aspects of these questions provided me with an array of observations, patterns, commonalities, as well as differences in how utopias operate as a critical method. Architectural and literary utopias, while based on the same impetus – one of critically reflecting on their historical contexts through providing alternative social and spatial forms to those found in the authors' reality – achieve this task through numerous different means, approaches, and techniques, which change throughout history together with the genre itself, which shows the breadth and potential of utopia as a critical method. It is precisely through its numerous and changing approaches, the different topics utopian works address, and the various manners in which they address it, that utopia shows its versatility and its potential to adapt to the specific conditions of each historical context on which it reflects. With that in mind, the following reflection on my initial research questions, and a summation of the findings and conclusions I uncovered through my analysis, aims to provide insight into the versatility of utopia as a critical method rather than generalized answers which are applicable to all architectural and literary utopian works created in the same periods. Reflecting on how architectural and literary utopias which were created in roughly the same period respond to a given historical condition, it is safe to say that no two pairs are alike. While it could be stated that the literary examples focused more on developing social forms, while the architectural works focused primarily on the spatial forms, utopias of both fields have certainly addressed and proposed both, albeit not always in the same amounts. The tone of the works and consequently the manner in which they critically address their historical contexts, is also something which seems to be constantly changing, with utopian and dystopian approaches identified in both the architectural as well as the literary works which I have examined.

Through the analysis of six architectural and literary utopias from the twentieth century I started to notice some patterns, consistencies, and field related (in)congruences. While it is impossible to provide any definitive conclusions or broader generalizations which would be valid for all utopian works produced in the examined periods, some of the findings do seem as if they could be uncovered in other examples as well. From the different types of social and spatial forms which occur in the works, the various connecting forms of the literary works, as well as the contextual verticals it was possible to see similarities and differences in the ways in which architectural and literary utopias provide critical reflections and alternatives to their own historical contexts. The contextual verticals, as elements embedded within the utopian narratives, connect them directly to the authors' historical contexts. In architectural utopias, these verticals tend to be more reality-based, given that they are not always part of a fictional narrative but rather serve as an actual reference or a contrast to a form proposed by the author. In literary utopias, however, the contextual verticals are much more embedded into the narratives, blurring the line between fiction and reality, bringing our focus to the correlation between the utopian narrative and that of our own present or past.

I was also able to identify some common topics which utopias of both fields are engaged with, seemingly in all examined historical periods. Lastly, it was also possible to follow the different ways in which utopian works directly engage with their historical contexts, and how these realities are situated and merged with the utopian works themselves. By analyzing the six utopian work, I have identified and juxtaposed their various social and spatial forms. This has hopefully provided a positive answer to one of my initial research questions, namely that each utopia was indeed the result of its own historical context, created as its critical reflection which proposed various alternative social and spatial forms to those found in reality. And while the works of both fields respond to their historical contexts through relatively similar forms and scales (within the pairs of case studies), the amount of focus on either social or spatial forms proposed is not always congruent.

Utopia, as most other creative forms or genres is continuously changing. This change occurs not only because of the need to accommodate new, more complex, and more pluralistic social and spatial forms, but also to accommodate and represent new ways of thinking, understanding, disseminating, and representing utopian narratives. While the structures of traditional literary utopias were perhaps fitting for their historical context, the increasing complexity of the twentieth, and consequently the twenty-first century also

required an increased complexity of the utopian literary and architectural form. In other words, utopia had to grow and change in order to remain relevant. Although some may argue that together with the disappearance of grand narratives following the Second World War, the time of totalizing utopias has also gone[2], my reading is that utopia has merely changed. And while what some consider architectural utopias which are structured as totalizing narratives are still being created[3], these projects rarely critically engage with the reality of their historical contexts, but rather either (re)use social and spatial forms of previous utopian works, or use social and spatial forms which strengthen existing and often problematic conditions. This way, instead of serving as a critical method, they rather become a tool of perpetuating and strengthening what is already there. We should therefore rather try to look for utopia in its new forms and ways of working: not anymore in singular narratives, but rather in plural, complex, and multifaceted ones, where each world, city, space, or inhabitant is described through their own set of social and spatial forms, and where each can be perceived either as utopian, dystopian, or even as reality.

While I will address this more in the second part of this chapter, there is a need to re-establish utopia as a critical method in the architectural field. However, this dissertation should by no means be perceived as a guide towards this goal, but rather as a way of identifying what types of processes and approaches allowed utopian works to trigger the discourse in the past, and see if we could possibly already locate these approaches somewhere today. Utopia is therefore seen not as a goal, but rather as a method through which we can critically reflect on our own environment and the processes which occur within it, with the aim of creating new narratives for possible alternative futures. And while these narratives are not meant to be fully implemented, they are meant to be discussed, with the aim of triggering social and spatial change on various scales and to various extents. What my findings hopefully show is that utopia is not, and perhaps never was, about the totalizing narrative, but rather about the social and spatial forms it envisions, its pieces, its ideas. The utopian narrative in its totality is therefore only there to help us situate these forms within a concrete and plausible world which is not our own, but which is simultaneously located both close and far enough from it to allow us to imagine the utopian possibilities.

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Cf. Martin, 2010; Jameson, 1989

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Some more recent examples of these projects include NEOM's "The Line" in Saudi Arabia, or BIG's seemingly abandoned "Masterplanet" project, to name but a few.

8.2.

Contribution to Research on Utopia

The research I have performed and the findings that I came to in the process of this dissertation are unique in several ways. Firstly, the research has provided insight into six different architectural and literary utopias through a method which examined their various building blocks – the social and spatial forms they proposed as reflections and alternatives to the forms of their historical contexts. It also provided a comparison of those forms across the fields of architecture and literature, as well as with the forms of the various contexts in which the utopian works were produced. Aside from producing a textual analysis and juxtaposition of the numerous identified social and spatial forms, I also performed a drawing-based analysis, providing thus an additional layer of comparison, knowledge, and interpretation, which allowed for a more detailed, leveled and transdisciplinary reading of utopian works stemming from two different creative fields.

And while there is existing scholarship[4] which examines multiple utopian works from various authors, sometimes also comparatively and across multiple fields, I have not encountered an example which has worked with multi-disciplinary pairs of case studies, examining their generative elements, and their relationship to the historical contexts from which they emerged. In that respect, this dissertation positions itself as a unique contribution by working equally with three pairs of architectural and literary utopias, from three different periods of the late nineteenth and twentieth centuries. It examines the different social and spatial forms which the works proposed, and how these relate to the realities which they critique. Most importantly, the dissertation identifies utopia as a critical method which allows us the possibility of theoretically reflecting on reality, through focusing also on the utopian parts – the social and spatial forms – and not only on utopia as a bounded narrative which is unachievable in its totality. This opens up some of utopia's performative possibilities in which – as a critical, yet free and imaginative form – it can be used to test and discuss new ideas and approaches, without the immediate burden of realizability, and with the aim of opening up new horizons and bringing new possibilities closer.

This way of reading utopia from an architectural perspective

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Cf. Choay (1997), Eaton (2002), Fishman (1982), Manuel and Manuel (1997), to name but a few.

can perhaps best be seen in the example of Hilberseimer's *Metropolisarchitecture*. When viewed in its totality, and as a plan which is intended to be realized, the project paints a rather grim image of a future filled with identical, bland, gray, massive building blocks, that produce over-dimensioned spaces which are in disconnect with the human scale. The city as described lacks any type of public sphere, and its built forms focus on achieving only the most efficient production and transportation on all levels of life. However, if we examine the different utopian social and spatial forms that Hilberseimer proposes and situate them into the historical context from which they emerge, the project begins to acquire very different qualities. In comparison to the small tenement apartments which represent the most common living condition within cities of the time, Hilberseimer's mass-produced, unified apartments with efficient built in furniture represent a rather large improvement, both in regard to life conditions and methods of production. Similarly, the separation of pedestrian and automobile traffic onto different levels or planes, as an urban planning approach in and of itself is also rather innovative, and successfully deals with the projected increased traffic demands of the time and the immediate physical dangers associated with it. So while examining *Metropolisarchitecture* as a whole may indeed give us a perception of a "necropolis rather than a metropolis" (Hilberseimer, 1963), the different social and spatial forms developed within it could have been used in the long term to advance the field of architecture and urban planning, as well as those of construction and transportation.

Lastly, I hope that this dissertation contributes to restarting a more active conversion about utopia as a critical method in architecture. Nowadays, from an architectural perspective, the term utopia often brings with it negative connotations. It is often used as a derogatory term for projects which deemed too removed from reality as to ever be realizable. And while that description does relate to the definition of what constitutes a utopian work, the projects in question are rarely critical and are rather just whimsical fictional narratives embodied in an architectural or urban form. The term is also sometimes used as an umbrella term for any project which deals with its design assignment in a more integral manner, including in it numerous spatial and social systems, as well as infrastructural networks, and which is based further in the future. And while considering these types of projects as utopian is a remnant of the modernist outlook which disregards the disillusionment in grand narratives, it is also a position which does not take into consideration that, as I have uncovered, the utopian genre has undergone immense changes in the ways in which it performs its critical role. Although it retains a more positive outlook on utopia, this interpretation of utopia does not really perceive it

as a critical method which must provide new forms and propose new systems, and not only enforce and strengthen the existing ones. However, as will be made visible from the penultimate section of this chapter, there are various existing and emerging practices and approaches in which utopia as a critical method is still visible and active. And it is my hope that this dissertation will assist in developing these existing approaches as well as influence new ones, in addition to participating in a more active discourse on the contemporary state of utopia, and its potentials as a way of reflecting on our society with the aim of envisioning a better future.

But regardless of its various contributions, the research laid in this dissertation still remains limited. Having not performed an extensive overview of utopian architectural and literary works of the twentieth century, but rather examining just six of them in detail, it is impossible to state with any certainty that the findings which I came to can and do translate to other utopian works of the time. While some of the findings, such as the general scales through which utopian works propose their innovative social and spatial forms in specific historical contexts, could perhaps be translated into other utopias created within the similar time period and location, the amount of works analyzed is just too small to state that with authority.

Additionally, the research focuses predominantly on Western utopias of the twentieth century, and consequently also examines works created predominantly by male authors, lacking thus a wider overall diversity in both perspectives and approaches. However, working with the six specific case studies which I examined was a conscious choice, one which was based predominantly on the compatibility of the works, the mutual topics they discussed, and the variety of ways in which they critically addressed their contexts.

8.3.

Reflection on Method

Aside from investigating utopia as a critical method in both architecture and literature, there was an additional aspect of my research process which also provides a valuable contribution. The research was set up as a three-part analytical process which consisted of (1) identifying the various social and spatial forms imagined in the utopian works as well as those of their historical contexts, (2) arranging those identified forms into comparative scales, and (3) (re)drawing them as a way of creating a visual comparison In the following section of this chapter I will reflect on this method as well as on an additional set of questions which related specifically to the comparative method which I developed and through which all six works were analyzed. Through this reflection, I will examine its success, its potential, and its applicability in other similar research. Additionally, given that I am an architect by profession, drawing was also an important aspect of my research process. Used as a method of thinking, researching, understanding, and consequently compiling and sharing the knowledge acquired through my research, this dissertation also set out to examine the potentials of drawing as a productive tool for analyzing, reconstructing, and juxtaposing utopian works from both the architectural and the literary field, and not just a representational method for the depiction of architectural utopias.

Reflections on a Transdisciplinary Method

Setting out to perform comparative research of six utopian works stemming from two different fields, namely architecture and literature, and three different historical periods, I came to the realization that the fields of knowledge I was approaching and that I needed to understand and analyze were both abundant and broad. Therefore, in order to focus my investigation on the aspect of utopian works which I found most interesting and most important in relation to defining utopia as a critical method – namely the various social and spatial forms it envisions and proposes – I had to devise a method through which I could more easily identify, structure and correlate my findings. Having decided that I also wanted to make use

of drawing as a research method through which I would examine and depict utopias from both the architectural and the literary field, the overarching method I would develop needed to be flexible enough to equally encompass both traditional research output in the form of text, as well as my investigative and reconstructive drawings.

And while the "what" of my dissertation[5] was defined relatively early in the process, defining the "how", however, was a slightly lengthier process. The decision to focus not on utopian works in their totality, but rather on the different spatial and societal elements – *forms* – which they envision and depict, was made easier through the discovery of Caroline Levine's book *Forms: Whole, Rhythm, Hierarchy, Network* (2017) in which she proposes a novel method in comparative literature in which a "formal" examination of literature doesn't focus on the various literary forms of the text itself, but rather on the different forms the work describes and which structure its narrative. Taking Levine's bounded wholes, rhythms, hierarchies, and networks (Levine, 2017), and dividing them into their societal and spatial manifestations, I was able to define for myself what the object of my analysis was. Given that the approach was originally taken from the field of comparative literature, and then subsequently adapted and expanded to also include the architectural concept of form and formal analysis, I was able to successfully use it to analyze works of both fields and identify the numerous and diverse utopian social and spatial forms they have proposed.

However, the amount of different forms envisioned in the examined works required an additional level of structuring in order to allow for an easier comparison of the discovered and defined forms to those found in the authors' historical contexts. Examining the social and spatial forms proposed in the utopian works through different scales proved to be a very productive approach for organizing my own utopian research. As seen from the analysis, the way in which I approached a specific scale needed to allow a certain flexibility in order to encompass the various social and spatial forms. One reason for this was that for each scale I examined, there was always a variety and breadth of forms which fit within it, and which were often not able to be strictly defined in size, but rather in their relation to other forms. Secondly, along with dealing with different spatial forms, I was also analyzing more types of social forms, meant that some of the forms I was examining didn't have a "size" in the architectural and spatial sense of the word that could define it within specific numerical confines. And lastly, my analysis sometimes identified the social and spatial forms as separate stand-alone entities, and not as correlated socio-spatial pairs. The reason for this was that some of the works I have examined did not imagine their social and spatial

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I have reflected on this topic in the first part of this chapter. I have also provided more insight on the topic in Chapter 2 of this dissertation, where I discussed my methodology in detail.

forms in pairs, or as a combinations of spaces and their users, but sometimes provided only one or the other.

Developing an analytical and research method which broke the examined utopian works into their different building blocks – namely the different social and spatial forms they imagined and described – the fact that the works were produced in two different creative fields ceased to be as relevant for structuring the comparison. The focus of the analysis was not on the overall structures of the architectural and literary utopian works, which is something that perhaps a field-specific analysis would have looked into in more detail. Rather, the research focused on the different ideas proposed in the utopian works, which were manifested through the different social and spatial forms.

By adding drawing as an integral part of the research process and output, the different ways through which architecture and literature depict their utopian worlds, namely their difference in representational mediums, ceased to be a limiting factor in the analysis and comparison. By redrawing both the described and the depicted forms, it became less problematic to compare, for example different utopian building types, in which some were created as part of literary narratives and thus described only through text, while the others were imagined as part of architectural utopias and brought forward only through graphic means. By combining the three different levels of analysis – identifying the social and spatial forms, arranging them in their respective scales, and (re)drawing them – allowed for the forms to be comparable throughout, both between fields of architecture and literature, across the different examined works, as well as with the social and spatial forms of their respective historical contexts.

My hope is that the method developed for this research could also be applicable in similar investigations. While, in the context of this dissertation, the comparative method examined social and spatial forms which the architectural and literary utopias proposed as a response to their historical contexts, I propose that the same method could also be used to perform formal transdisciplinary research focusing both on other works as well as other topics. Examining architectural and literary narratives through scales on which they imagine various forms, could be a productive way of investigating numerous topics which are relevant in both creative fields, from ways in which spaces are described, the relationships of characters and users to their surroundings, the changes in imagined forms across decades or centuries. Given that the method itself provides an overarching system of identifying and structuring findings, its potential re-application seems to have a lot of perspective.

Reflections on Drawing as Research

As the last segment of my reflection on the research method I developed for this dissertation, I will discuss how drawing was a productive analytical and comparative tool for juxtaposing utopian works from two different fields, namely those of architecture and literature. On the one hand, I found drawing to be a very productive method of leveling the playing field, or rather equalizing the manner in which the social and spatial forms imagined in the architectural and literary utopias were observed and juxtaposed, especially if we set it against textual modes of comparison and juxtaposition. Given that text is mostly read in a linear fashion, one always receives information about one topic before moving on to the next which, I argue, automatically makes the reader examine one part in regard to the other. Comparison – especially through text – has a tendency of creating power relations (Friedman, 2013) between the works, or in this case social and spatial forms, which are examined. With drawings, however, especially if they are positioned alongside each other, juxtaposition becomes a method which allows one to purely observe the various forms without immediately drawing specific correlations. Therefore, it is the manner in which one "reads" the drawing, as opposed to the way in which one reads a text, which makes it a very productive analytical tool in cases such as this, where the aim of the research was not to situate specific social and spatial forms or their respective utopias as more relevant than others, but rather to observe how, where, and when they appear, and how that relates to the social and spatial forms of the authors' historical contexts.

On the other hand, drawing – perhaps in an even greater extent than text – when created as a research output or even as an analytical method can never be fully objective. While both text and drawing always retains an element of authorship of the person producing them, the author's unique interpretation, prior knowledge, experience, as well as a specific creative expression, are often much more immediately visible on the drawing than they are on a text. There is also an aspect of both curation and addition through which the author of a drawing chooses the elements which will be depicted, as well as how to depict them – a process which is much more complex for drawing than it is for the process of writing given that it is much easier to use one's imagination to "fill in the gaps" with written works than it is with drawings.

But while this aspect of curation and interpretation, is also something which is present in both writing as well as reading – knowing that no text can be read or written universally, given that both its production and reception depend on each person's unique point of view which

is dependent on their history, education, as well as numerous other personal characteristics – I argue that in drawing it is much more complex.

Taking as an example my own depiction of the housing blocks described in Zamyatin's *We*, I acknowledge that there were multiple ways in which these buildings could have been depicted, especially in relation to the distribution and density of the individual living units within the building. While I chose to depict the building based on a more realistic architectural approach which, through the construction of an atrium in the center of the building allowed each individual unit direct contact to the building's exterior, the building's morphology could have been depicted in numerous different ways. Described in the book merely as glass cubes – hinting thus to their overall geometrical shape, the text provided little additional input regarding their design. What was relevant in the process of creating this drawing, or rather analyzing Zamyatin's work through it, and what differentiates it significantly from the process of analyzing and describing through writing, is that the decision about how to depict the distribution of the units within the building *had* to be made in order to create the drawing. While writing allows for certain omissions in the descriptions of the analyzed material, given that the reader's imagination is usually able to fill in the missing information, such omissions with drawings are often impossible. In other words, while describing and analyzing Zamyatin's building through text would be possible without ever touching upon the topic of its specific interior layout, describing and analyzing it through drawing represents a completely different process. In order to draw something – in this case a glass building – the author needs to either know or speculate upon numerous aspects of its design: its height, width, number of floors, distribution of units within it, the layout of its facade, location of its entrances. Consequently, the amount of information which is needed for the construction of analytical drawings such as the ones created for this dissertation is much greater than the amount of input needed to only perform a textual analysis of the works. And while this inevitable leads to some creative yet informed speculation, given that in most cases some of the information is not provided, the process also engenders a much deeper and detailed analysis of the works at hand. Because of the need to know a much greater amount of details about the subject which is being drawn, the analysis itself also becomes much more focused and specific, examining details, contexts, and approaches which might have been overlooked in a solely textual comparison.

Therefore drawing, while seemingly being the less objective and more interpretative form of analysis and research is, in the case of this

dissertation actually a deeper and more detailed analytical method. On the one hand, it provides the possibility of a more leveled way of observing and juxtaposing different information – in this case the numerous utopian and contextual social and spatial forms. On the other hand, it engenders a much more detailed and in-depth analysis of the imagined and historical spatial forms which, given that this dissertation stems from the field of architecture, provides an additional valuable contribution to the field.

8.4.

Past, Present, and Future Utopias

Utopia, as a literary and architectural genre, is extremely rooted and tied to the physical and historical context within which it was created. It is, as Foucault proposes, a mirror to its context, "a placeless place", one in which "I see myself where I am not", but which, given that it "exist[s] in reality" – "exerts a sort of counteraction on the position that I occupy" (Foucault, 1984, 4). When utopia is seen as a critical method, all the case studies which I examined are similar in the sense that they are all situated far enough from their historical reality not to be limited by it in the creation of their utopian social and spatial forms. However, they are still close enough to it to be read as critical reflections correlating to a specific time and place.

Every case study which I have examined within the framework of this dissertation was, in a way, unique, reflecting a set of specific historical conditions and events, and as such can be seen as a specific representation of its time. However, as seen in the previous chapter, given that the topics which the utopian works address (such as housing, work and production, technology, and governance) keep appearing throughout the examined case studies, there is also a universal aspect to utopia which allows the genre to retain its relevance throughout different historical periods.

One of the things that I set out to prove through this dissertation is that utopia should be regarded not just as a mere imaginative and creative output, but rather as a critical method for reflecting upon our own past and present. One aspect which I wanted to make visible through my analysis is that there is no standard way of creating a utopian work, regardless whether it stems from the literary or the architectural field. Consequently, there is no one set way in which a utopian work critically reflects on its historical context. Utopia, as any other creative form or genre, has changed throughout time due to various influences: the appearance of different media and possibilities of representation, new possibilities of disseminating utopian thought, the continuously growing number of pertinent topics and issues which occur within the examined historical periods and which the utopian works could or have addressed, etc. All these events and conditions, as well as many others, have had an influence on the utopian genre, which also makes it impossible to predict how utopia

will change in the future, and what approaches and forms it will take.

The aim of this dissertation was to provide insight into the breadth and possibilities offered by the utopian form to critically reflect on our own present with the aim of envisioning and moving towards a better future. As seen from the analyzed case studies, the utopian genre, as many other creative genres, has undergone a continuous change in the last century. Growing in complexity and changing the ways in which they correlate with the realities they critique, each work examined has provided new insight and new ways in which utopia can be seen as a critical method. The examined works also demonstrate new ways in which utopia can formally manifest itself and share its visions with its reader. From architectural books such as Howard's and Hilberseimer's in which the authors intertwine their utopian proposals with precise and critical reflections of their own contexts; through literary works such as Wells' and Zamyatin's which trough using the dystopian form discuss possible negative developments which could be reached if the present trajectories were to develop unchecked; to architectural narratives such as those of Superstudio which, by exaggerating certain conditions to the point of absurdity bring focus on various problematic and even detrimental spatial practices; ending with narratives such as that of Le Guin in which the plurality which is present in the historical context is manifested in the multitude of nearly (im)perfect worlds, each of which could be someone's utopia and another's dystopia, all the while providing sharp critique to numerous aspects of reality.

Future Utopias

Given that this dissertation is created from within the architectural academic field, I will offer a brief architectural conclusion, in which I discuss some possible avenues and paths where utopia as a critical method could be found today. As already visible in the architectural works examined in this dissertation, unlike their literary counterparts, architectural utopias have been not only produced but also disseminated through numerous forms and methods – Howard's through books and lectures, Hilberseimer's through projects and his teaching practice, Superstudio's through magazine publications, exhibitions, and audio-video events.

While utopia can still seemingly sporadically be found in traditional and commercial architectural projects, these examples often do not offer social and spatial forms which are critical towards their context. Rather, they often serve as a method of affirming and strengthening already existing conditions – something more akin to what Ruth Eaton refers to as the "reactive" ideal cities, rather than "proactive" ones (Eaton, 2002, 11). Examples of this are for instance "The Line",

a recently developed concept by the Saudi business group NEOM which, although formally reminiscent of Superstudio's *Continuous Monument* project, is described as a "civilizational revolution that puts humans first, providing an unprecedented urban living experience while preserving the surrounding nature" (NEOM, 2022). Another example is the "Masterplanet" (2020), a seemingly abandoned research project by the Danish architecture office BIG in which all aspects of life, production, and the built environment are tackled on a totalitarian planetary scale. However, an example which is perhaps more in tune with the critical and "reactive" (Eaton, 2002, 11) features of utopia is the multi-format project Planet City (2021) created – or rather curated – by designer and film director Liam Young. The project is described as the only remaining city on Earth which houses the entire human population of ten billion, while the rest of the planet's surface has become wilderness. The setup is quite reminiscent to that of Zamyatin, proposing a totalizing utopian world similar to those created during the modernist period. However, the fact that it is assembled out of works created by multiple authors including, among others, the fiction writer Kim Stanley Robinson and sociologist Saksia Sassen, signifies that it is more akin to the examined postmodern examples which deal with multiple social and spatial conditions, narratives, and points of view, which allows it to critically reflect on the contemporary condition much more successfully.

Aside from sporadically locating productive examples of utopia within traditional architectural practice, I suggest that utopian works can also be found within the wider area of architectural activity – in avenues similar to those exhibited by the works examined in this dissertation. For instance, we can search for utopia in curatorial practices, in which utopian critiques and reflections of multiple individuals or groups are gathered and presented under an overarching topic. A good example of this is the "Twelve Cautionary Urban Tales" exhibition curated by Ethel Baraona Pohl and held at the Matadero in Madrid in the spring of 2019, in which an array of authors from various creative fields were asked "what is an ideal city like?" (Baraona Pohl, 2019, 2). As explained by Baraona Pohl, the exhibition aimed to make the assembled artistic and spatial narratives "a useful tool to imagine futures together" in a time "when liberties are repressed, interpersonal and interspecies relationships questioned, and the idea of "surviving" supersedes that of "living"" (Baraona Pohl, 2019, 2).

Another group of similar examples, this time in the form of exhibitions singular authors and collectives, are those in which the medium of the exhibition is used to bring forward utopian visions as well as activate a discussion. In these cases, the utopias

are often structured out of multiple narratives reflecting on various aspects of our societal condition. They include examples such as the Belgian pavilion for the 2016 Venice Biennale authored by the Traumnovelle group which, aside from the conceptual land of "Eurotopie" which is "built upon the ashes of totalitarianism" and "ridicules methodological nationalism and the derelict nation-state" (Traumnovelle, 2016), also provided a physical space for possible utopian discourse through the form of the exhibition pavilion itself. Or perhaps the exhibition *Geostories*, together with its accompanying publication, by the architectural duo Design Earth which through a set of projects "becomes a medium to synthesize different forms and scales of knowledge and technological externalities such as oil extraction, deep-sea mining, ocean acidification, water shortage, air pollution, trash, space debris, and a host of other social-ecological issues" (Design Earth, 2018).

Utopia can also be found within numerous teaching practices where architectural and urban design students on assignments which allow for innovative and unencumbered ways of thinking about future cities and the world. In such educational settings, a much broader and more critical discussion of the status quo is possible. And while sometimes these practices can be based on re-examining historical utopian works and re-interpreting them from a contemporary perspective, other times the projects use some of the established utopian tools and techniques in order to propose new views, or even completely new approaches. Some of the more creative and inventive teaching practices in the recent years have certainly been the Videogame Urbanism course at the Bartlett, led by Sandra Youkhana and Luke Caspar Pearson (You+Pea) or the Studio Adam Caruso of the ETH Zürich which in 2016 and 2017 held studios and seminars titled "Social Structure" and "Structure and Society" which examined multiple overarching social and spatial forms of our society, as well as numerous utopian precedents.

Lastly, I suggest that utopia can also sometimes be found in architectural ideas competitions where authors, given that there is no intention of realization, often have more freedom in developing critical and innovative narratives. This category of utopias is perhaps the most ambiguous one because it can either offer a possibility for authors to reflect more freely and critically on a specific topic, or it can be overly influenced and steered by the competition brief itself.

Utopia Lies at the Horizon

By devising a transdisciplinary comparative method through which I have analyzed and depicted six utopian works of the extended twentieth century, I was able to identify the different social and

spatial forms which the authors imagined as critical reflections and alternatives to forms found within their historical contexts. By performing the analysis and presenting the research through both text and drawing, I was able to provide a more detailed, leveled and equal way of observing and juxtaposing works created in two different fields, namely architecture and literature. What I have found through my analysis is that, while utopias depict and invent a large amount social and spatial forms, whose scales, topics, and varieties are largely dependent on the context in which the utopian works were produced, there are still some techniques (such as the use of dichotomies, a strong correlation between the small and large scale in relation to both social and spatial forms, the use of contextual verticals, and world reduction) and topics (housing, work and production, technology, and governance) which appear throughout the different historical periods and are used in both the architectural and the literary field. Through providing insight into utopia as a critical method, my research also aimed to provide clues on how contemporary architectural utopias could look like, or rather, in which forms and mediums they could be manifested. And while utopia continues to develop and flourish as a literary genre through critically addressing numerous contemporary topics and inventing new and interesting social and spatial forms, the production of utopias which perform as a critical method in the architectural field has drastically subsided in recent years. Therefore, aside from uncovering the tools and techniques of past utopias and providing comparative research between two of the most prominent utopian fields, one of the aims of this dissertation was also to renew the architectural interest in utopia as a method of creative and critical production. With various societal, spatial, financial, political, cultural, ecological, and economic crises ever present and increasing, utopia should be reintroduced in the architectural field, not as an escapist method for envisioning worlds without problems or conflicts, but rather as a critical method for engaging a wider discourse with the aim of envisioning better possible futures. And although we are never intended to reach it, wherever we may find it, as long as there are issues or problems in our societies and built environments, utopia will always lie on the horizon[6].

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"Utopia lies at the horizon. When I draw nearer by two steps it retreats two steps. If I proceed ten steps forward, it swiftly slips ten steps ahead. No matter how far I go, I can never reach it. What, then, is the purpose of utopia? It is to cause us to advance." Utopia, by Eduardo Galeano

Appendix

I.

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II.

Source Images

The images collected in this part of the Appendix are reproductions of the original drawings which were created as part of the architectural utopian case studies. They represent a visual collection of primary sources which were used in the process of my research. They include Ebenezer Howard's coloured diagrams from *To-Morrow: A Peaceful Path to Real Reform* (1898) as well as the black and white ones from *Garden City of Tomorrow* (1902); Ludwig Hilberseimer's plans, sections, schemes and perspectival drawings from *Metropolisarchitecture* (1927) namely those created for the "High-rise City" and "Residential City" projects, as well as those made for the "Proposal for City-Center Development"; and lastly the axonometric drawings and collages created by Superstudio for the *12 Ideal Cities* (1971).

Ebenezer Howard, *To-Morrow: A Peaceful Path to Real Reform* (1898) / *Garden City of Tomorrow* (1902)

1. Howard, Ebenezer, "Diagram No.1: The Three Magnets", *To-Morrow: A Peaceful Path to Real Reform*, (1898), reproduction sourced from: Wikipedia, https://en.wikipedia.org/wiki/Garden_city_movement

2. Howard, Ebenezer, "Diagram No.2: Garden City", *To-Morrow: A Peaceful Path to Real Reform*, (1898), reproduction sourced from: Wikipedia, https://en.wikipedia.org/wiki/Garden_city_movement

3. Howard, Ebenezer, "Diagram No.3: Ward and Center: Garden City", *To-Morrow: A Peaceful Path to Real Reform*, (1898), reproduction sourced from: Wikipedia, https://en.wikipedia.org/wiki/Garden_city_movement

4. Howard, Ebenezer, "Diagram No.4: The Vanishing Point of Landlord's Rent", *To-Morrow: A Peaceful Path to Real Reform*, (1898), reproduction sourced from: Wikipedia, https://en.wikipedia.org/wiki/Garden_city_movement

5. Howard, Ebenezer, "Diagram No.5: Diagram of Administration", *To-Morrow: A Peaceful Path to Real Reform*, (1898), reproduction sourced from: Wikipedia, https://en.wikipedia.org/wiki/Garden_city_movement

6. Howard, Ebenezer, "Diagram No.6: Garden City: A New System of Water Supply", *To-Morrow: A Peaceful Path to Real Reform*, (1898), reproduction sourced from: Wikipedia, https://en.wikipedia.org/wiki/Garden_city_movement

7. Howard, Ebenezer, "Diagram No.7: Group of Slumless Smokeless Cities", *To-Morrow: A Peaceful Path to Real Reform*, (1898), reproduction sourced from: Wikipedia, https://en.wikipedia.org/wiki/Garden_city_movement

8. Howard, Ebenezer, "Diagram No.1: The Three Magnets", *Garden Cities of Tomorrow* (1902), reproduction sourced from: Wikipedia, https://en.wikipedia.org/wiki/Garden_city_movement

9. Howard, Ebenezer, "Diagram No.2: Garden City", *Garden Cities of Tomorrow* (1902), reproduction sourced from: Wikipedia, https://en.wikipedia.org/wiki/Garden_city_movement

10. Howard, Ebenezer, "Diagram No.3: Ward and Center: Garden City", *Garden Cities of Tomorrow* (1902), reproduction sourced from: Wikipedia, https://en.wikipedia.org/wiki/Garden_city_movement

11. Howard, Ebenezer, "Diagram No.4: Adelaide", *Garden Cities of Tomorrow* (1902), reproduction sourced from: Wikipedia, https://en.wikipedia.org/wiki/Garden_city_movement

12. Howard, Ebenezer, "Diagram No.5: Illustrating Correct Principle of a City's Growth", *Garden Cities of Tomorrow* (1902), reproduction sourced from: Wikipedia, https://en.wikipedia.org/wiki/Garden_city_movement

13. Howard, Ebenezer, sketch of diagram No.2, reproduction sourced from: Herts Memories - Hertfordshire Archives, https://dersu4krvz7v7.cloudfront.net/wp-content/uploads/cms/files-o/ourletchworth_Garden_City___Rural_Belt__D.EHo.F1.172-320x249.jpg

14. Howard, Ebenezer, sketch of diagram No.3, reproduction sourced from: Herts Memories - Hertfordshire Archives,https://dersu4krvz7v7.cloudfront.net/wp-content/uploads/cms/files-o/ourletchworth_Grand_Avenue_D.EHo.F1.15-246x538.jpg

15. Howard, Ebenezer, sketch "The Master Key", reproduction sourced from: Herts Memories - Hertfordshire Archives, https://dersu4krvz7v7.cloudfront.net/wp-content/uploads/cms/files-o/ourletchworth_the_Master_Key_D.EHo.F1.14-320x397.jpg

Ludwig Hilberseimer, *Metropolisarchitecture*, 1927

16. Ludwig Hilberseimer, "High-rise City", Perspective view East-West (1924), *Metropolisarchitecture* (1927), reproduction sourced from: Art Institute of Chicago, https://www.artic.edu/artists/34787/ludwig-karl-hilberseimer

17. Ludwig Hilberseimer, "High-rise City", Perspective view North-South (1924), *Metropolisarchitecture* (1927), reproduction sourced from: Art Institute of Chicago, https://www.artic.edu/artists/34787/ludwig-karl-hilberseimer

18. Ludwig Hilberseimer, "High-rise City" (Hochhausstadt), Schematic plan with typical floorplan, section, and block scheme (1924), *Metropolisarchitecture* (1927), reproduction sourced from: *Metropolisarchitecture and Selected Essays*, ed. Richard Anderson (New York: GSAPP Books, 2012), 126-127

19. Ludwig Hilberseimer, "Proposal for City-Center Development" (Vorschlag zur City-Bebaung), Friedrichstadt District, Office and Commercial Buildings, Berlin, Germany, Perspective View (1928), reproduction sourced from: Art Institute of Chicago, https://www.artic.edu/artists/34787/ludwig-karl-hilberseimer

20. Ludwig Hilberseimer, "Proposal for City-Center Development" (Vorschlag zur City-Bebaung), Friedrichstadt District, Office and Commercial Buildings, Berlin, Germany, Site Plan (1928), reproduction sourced from: Art Institute of Chicago, https://www.artic.edu/artists/34787/ludwig-karl-hilberseimer

21. Ludwig Hilberseimer, "Proposal for City-Center Development" (Vorschlag zur City-Bebaung), Friedrichstadt District, Office and Commercial Buildings, Berlin, Germany, Isometric (1928), reproduction sourced from: Art Institute of Chicago, https://www.artic.edu/artists/34787/ludwig-karl-hilberseimer

22. Ludwig Hilberseimer, "Proposal for City-Center Development" (Vorschlag zur City-Bebaung), Friedrichstadt District, Office and Commercial Buildings, Berlin, Germany, Plans and Sections (1928), reproduction sourced from: Art Institute of Chicago, https://www.artic.edu/artists/34787/ludwig-karl-hilberseimer

23. Ludwig Hilberseimer, Residential City (Trabantenstadt / Wohnstadt) - Schematic plan with typical floorplan(1924), *Metropolisarchitecture* (1927), reproduction sourced from: Metalocus, "Urbanism in the Bauhaus", https://www.metalocus.es/en/news/urbanism-bauhaus-ludwig-hilberseimer

24. Ludwig Hilberseimer, "Residential City" (Trabantenstadt / Wohnstadt) - East-West Street (1924), *Metropolisarchitecture* (1927), reproduction sourced from: http://www.cittasostenibili.it/urbana/urbana_mod_4.htm

25. Ludwig Hilberseimer, "Residential City" (Trabantenstadt / Wohnstadt) - Perspective view (1924), *Metropolisarchitecture* (1927), reproduction sourced from: in Cristine Mengin, "L'architectural della Großstadt", Rassegna (September 1986), 41

26. Ludwig Hilberseimer, Residential City (Trabantenstadt / Wohnstadt), interiors: kitchen, living room, bedroom (1924), *Metropolisarchitecture* (1927), reproduction sourced from: Ludwig Hilberseimer Grosstadtbauten, Merz 18/19 (1926), 16

Superstudio, *12 Ideal Cities*, 1971

27. Superstudio, "First City: 2000-tom City", axonometric drawing, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

28. Superstudio, "First City: 2000-tom City", photomontage, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

29. Superstudio, "First City: 2000-tom City", photomontage, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

30. Superstudio, "Second City: Temporal Cochlea City", axonometric drawing, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

31. Superstudio, "Second City: Temporal Cochlea City", photomontage, *12 Ideal Cities* (1971), reproduction sourced from: https://www.articule.net/2021/11/19/superstudio/

32 Superstudio, “Second City: Temporal Cochlea City”, photomontage, *12 Ideal Cities* (1971), reproduction sourced from: https://www.articule.net/2021/11/19/superstudio/

33. Superstudio, “Third City: New York of Brains”, axonometric drawing, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

34. Superstudio, “Third City: New York of Brains”, photomontage, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

35. Superstudio, “Fourth City: Spaceship City”, axonometric drawing, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

36. Superstudio, “Fourth City: Spaceship City”,photomontage, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

37. Superstudio, “Fifth City: City of the Hemispheres”, axonometric drawing, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

38. Superstudio, “Fifth City: City of the Hemispheres”, photomontage, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

39. Superstudio, “Sixth City: Barnum Jnr.”s Magnificent and Fabulous City”, axonometric drawing, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

40. Superstudio, “Seventh City: Continuous Production Conveyor Belt City”, axonometric drawing, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

41. Superstudio, “Eighth City: Conical Terraced City”, axonometric drawing, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

42. Superstudio, “Eighth City: Conical Terraced City”, photomontage, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

43. Superstudio, “Ninth City: Ville-machine Habitee”, axonometric drawing, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

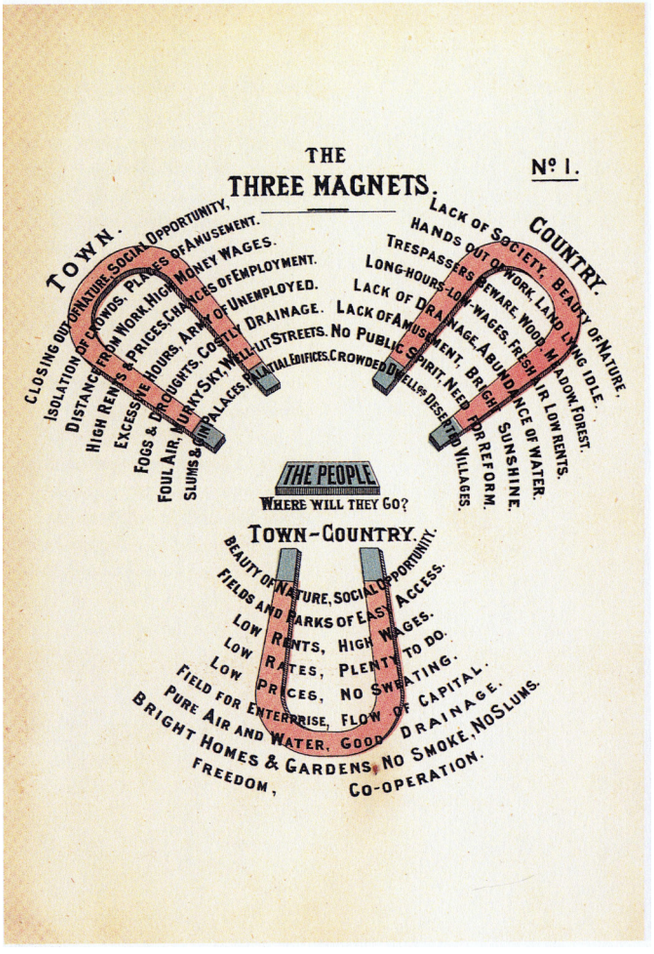
44. Superstudio, “Tenth City: City of Order”, axonometric drawing, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

45. Superstudio, “Eleventh City: City of Splendid Houses”, axonometric drawing, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

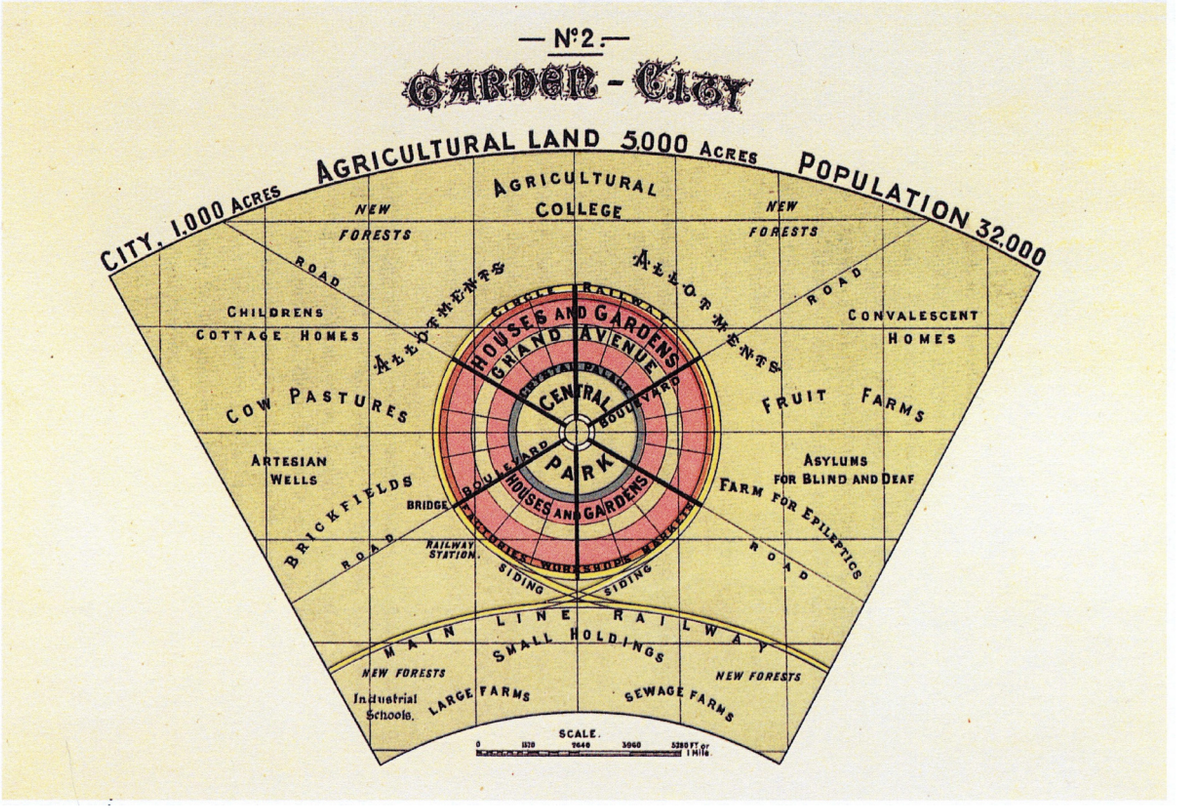
46. Superstudio, “Twelfth City: City of the Book”, axonometric drawing, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

47. Superstudio, “Twelfth City: City of the Book”, photomontage, *12 Ideal Cities* (1971), reproduction sourced from: https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rubauthors-316.html?authID=185

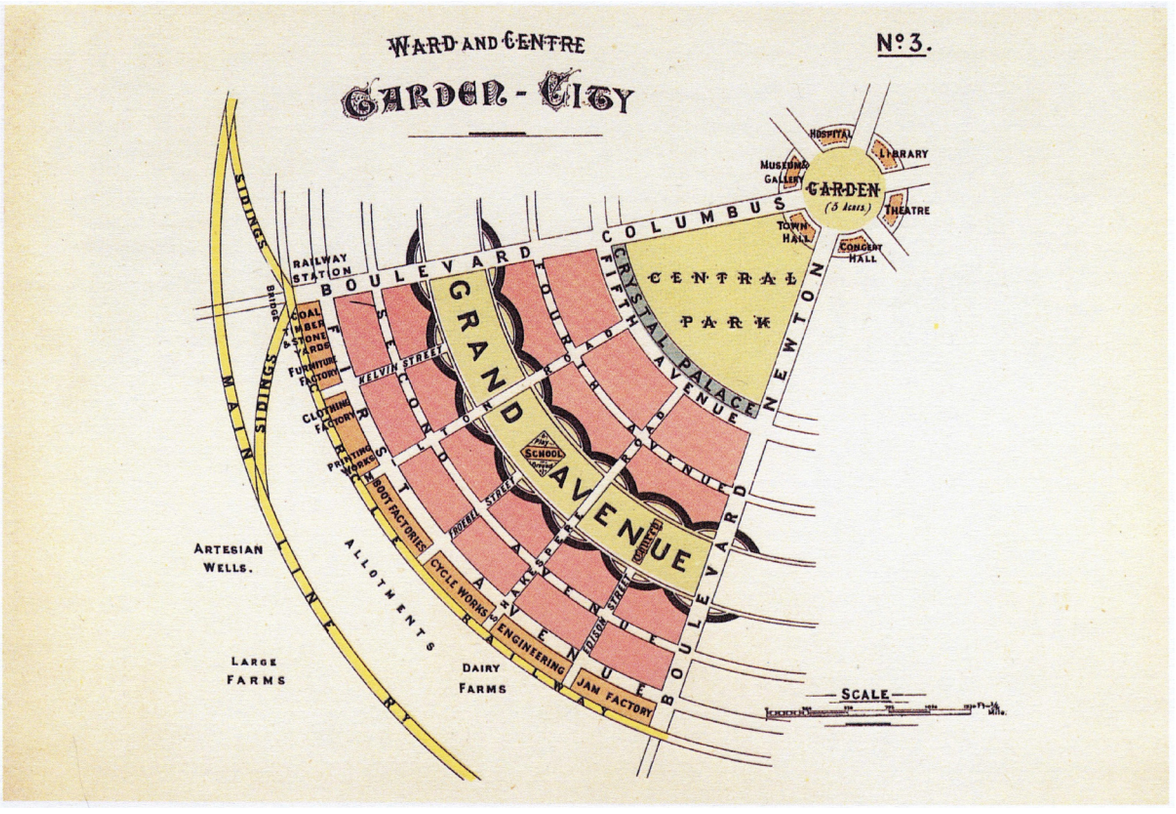
1


THE
THREE MAGNETS.
Nº 1.
TOWN.
COUNTRY.
CLOSING OUT OF NATURE, SOCIAL OPPORTUNITY,
ISOLATION OF CROWDS. PLACES OF AMUSEMENT.
DISTANCE FROM WORK, HIGH MONEY WAGES.
HIGH RENTS & PRICES, CHANCES OF EMPLOYMENT.
EXCESSIVE HOURS, ARMY OF UNEMPLOYED.
FOGS & DROUGHTS, COSTLY DRAINAGE.
FOUL AIR, MURKY SKY, WELL-LIT STREETS.
SLUMS & GIN PALACES, PALATIAL EDIFICES.
LACK OF SOCIETY, BEAUTY OF NATURE.
HANDS OUT OF WORK, LAND LYING IDLE.
TRESPASSERS BEWARE, WOOD, MEADOW, FOREST.
LONG HOURS-LOW WAGES, FRESH AIR LOW RENTS.
LACK OF DRAINAGE, ABUNDANCE OF WATER.
LACK OF AMUSEMENT, BRIGHT SUNSHINE.
CROWDED DWELLINGS, NEED FOR REFORM.
DESERTED VILLAGES.
THE PEOPLE
WHERE WILL THEY GO?
TOWN-COUNTRY.
BEAUTY OF NATURE, SOCIAL OPPORTUNITY.
FIELDS AND PARKS OF EASY ACCESS.
LOW RENTS, HIGH WAGES.
LOW RATES, PLENTY TO DO.
LOW PRICES, NO SWEATING.
FIELD FOR ENTERPRISE, FLOW OF CAPITAL.
PURE AIR AND WATER, GOOD DRAINAGE.
BRIGHT HOMES & GARDENS, NO SMOKE, NO SLUMS.
FREEDOM, CO-OPERATION.

2


—Nº 2.—
GARDEN-CITY
CITY. 1.000 ACRES
AGRICULTURAL LAND 5000 ACRES
POPULATION 32.000
AGRICULTURAL COLLEGE
NEW FORESTS
NEW FORESTS
ROAD
ROAD
ALLOTMENTS
ALLOTMENTS
CHILDRENS COTTAGE HOMES
CONVALESCENT HOMES
HOUSES AND GARDENS
GRAND AVENUE
CRYSTAL PALACE
CENTRAL BOULEVARD
PARK
BOULEVARD
HOUSES AND GARDENS
COW PASTURES
FRUIT FARMS
ARTESIAN WELLS
ASYLUMS FOR BLIND AND DEAF
FARM FOR EPILEPTICS
BRICKFIELDS
ROAD
BRIDGE
RAILWAY STATION.
FACTORIES, WORKSHOPS, MAGAZINES
SIDING
SIDING
ROAD
MAIN LINE RAILWAY
SMALL HOLDINGS
NEW FORESTS
NEW FORESTS
Industrial Schools.
LARGE FARMS
SEWAGE FARMS
SCALE.
0 1320 2640 3960 5280 FT or 1 MILE.

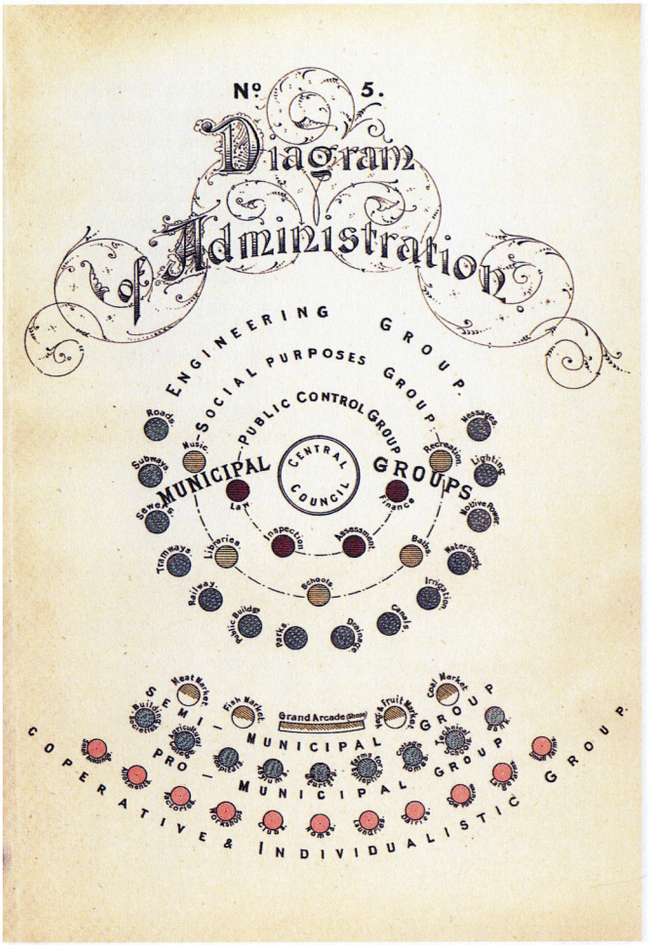
3


WARD AND CENTRE
GARDEN - CITY
No. 3.
HOSPITAL
LIBRARY
MUSEUM & GALLERY
GARDEN
(5 Acres)
THEATRE
TOWN HALL
CONCERT HALL
COLUMBUS
BOULEVARD
CENTRAL PARK
CRYSTAL PALACE
FIFTH AVENUE
NEWTON
BOULEVARD
GRAND AVENUE
SECOND AVENUE
FIRST AVENUE
FOURTH AVENUE
SCHOOL
RAILWAY STATION
COAL TIMBER & STONE YARDS
FURNITURE FACTORY
CLOTHING FACTORY
PRINTING WORKS
KELVIN STREET
FROEBEL STREET
BOOT FACTORIES
CYCLE WORKS
ENGINEERING
JAM FACTORY
EDISON STREET
SIDINGS
MAIN LINE RY
ARTESIAN WELLS.
LARGE FARMS
ALLOTMENTS
DAIRY FARMS
SCALE

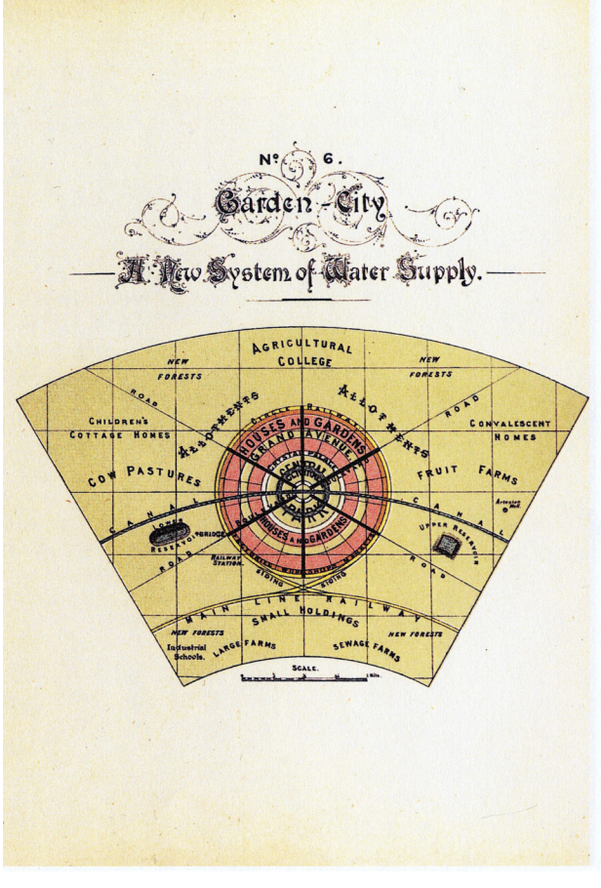
4


No. 4.
The Vanishing Point of Landlord's Rent.
RENT & LOCAL RATES of an average population equal to that of GARDEN-CITY working under present conditions are about
£144,000 per annum
being £4.10s per head of population, and with a constant tendency to rise.
AVAILABLE FOR LANDLORD'S RENT £80,000. Municipal Purposes £64,000.
By migrating to GARDEN CITY rents and rates are at once reduced to £2 per head,
ON COMPLETION. AVAILABLE FOR Sinking Fund Landlord's Rent £3,600 Municipal Purposes £44,000
AFTER 10 YEARS. AVAILABLE FOR Sinking Fund Landlord's Rent £7,400 Municipal Purposes £44,000
AFTER 20 YEARS. AVAILABLE FOR Sinking Fund Landlord's Rent £15,625 Municipal Purposes £44,000
Landlord's Rent £200.
AFTER 25 YEARS. AVAILABLE FOR Sinking Fund Municipal Purposes £44,000
30th YEAR. AVAILABLE FOR Sinking Fund £13,800 Municipal Purposes £44,000
THENCE-FORWARD AVAILABLE FOR OLD-AGE PENSION FUND £14,000 Municipal Purposes £44,000
out of which a Sinking-fund is provided for the gradual extinction of Landlord's Rent. This end being attained, all the funds hitherto devoted to that purpose may be applied municipally, or to the provision of
Old Age Pensions.

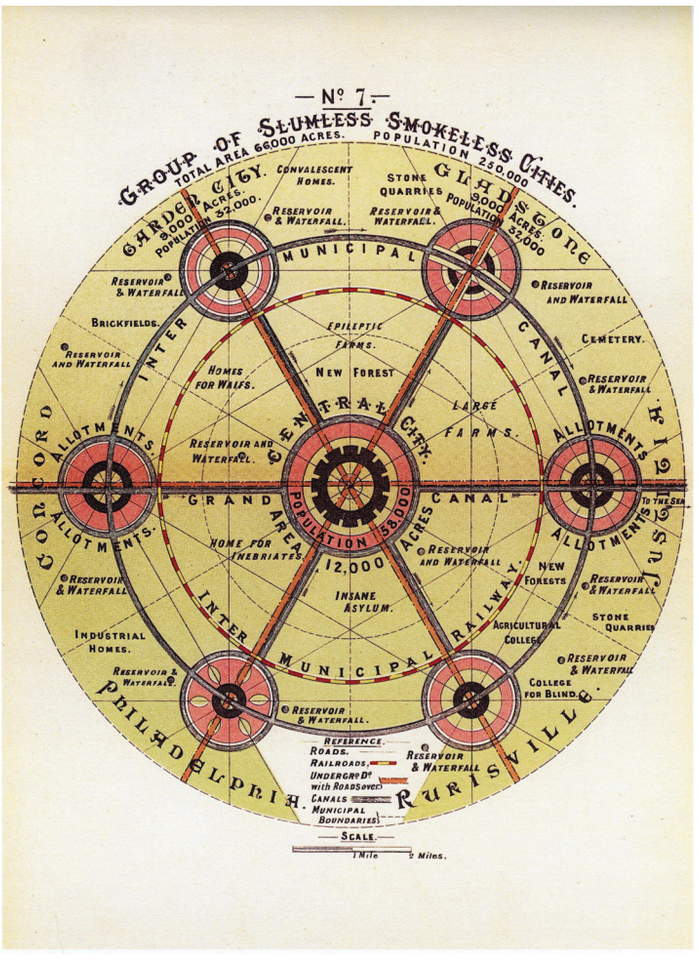
5


No. 5.
Diagram of Administration
ENGINEERING GROUP
SOCIAL PURPOSES GROUP
PUBLIC CONTROL GROUP
MUNICIPAL GROUPS
CENTRAL COUNCIL
Roads
Music
Subways
Sewers
Tramways
Railway
Public Buildings
Parks
Drainage
Canals
Irrigation
Baths
Water Supply
Motive Power
Lighting
Recreation
Messages
Law
Inspection
Assessment
Libraries
Schools
Finance
Meat Market
Fish Market
Grand Arcade
Fruit Market
Coal Market
SEMI-MUNICIPAL GROUP
PRO-MUNICIPAL GROUP
COPERATIVE & INDIVIDUALISTIC GROUP

6

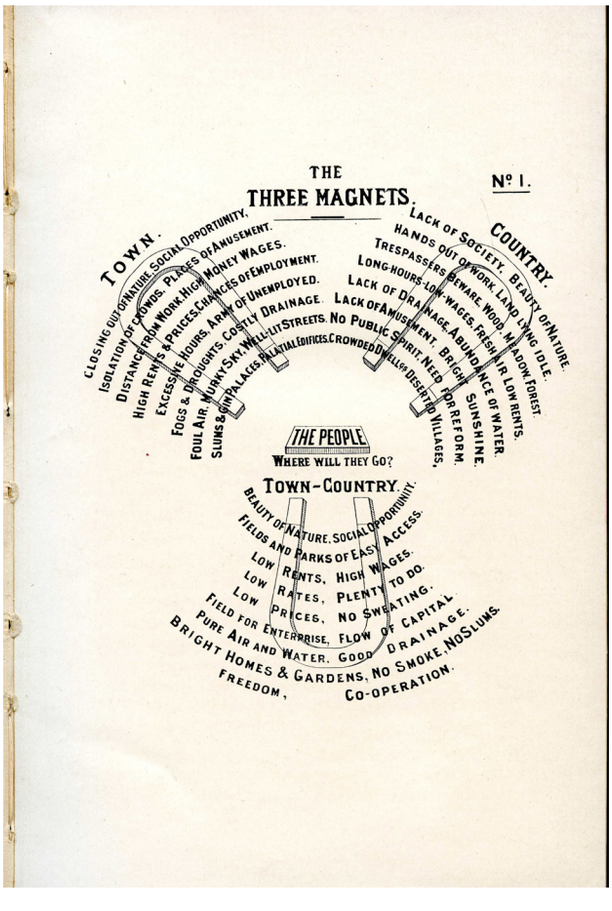

No. 6.
Garden-City
A New System of Water Supply.
AGRICULTURAL COLLEGE
NEW FORESTS
NEW FORESTS
ROAD
ROAD
CHILDREN'S COTTAGE HOMES
CONVALESCENT HOMES
ALLOTMENTS
ALLOTMENTS
HOUSES AND GARDENS
GRAND AVENUE
COW PASTURES
FRUIT FARMS
CANAL
CANAL
ROAD
ROAD
RESERVOIR
UPPER RESERVOIR
RAILWAY STATION
SIDING
SIDING
MAIN LINE RAILWAY
SMALL HOLDINGS
NEW FORESTS
NEW FORESTS
Industrial Schools.
LARGE FARMS
SEWAGE FARMS
SCALE.

7



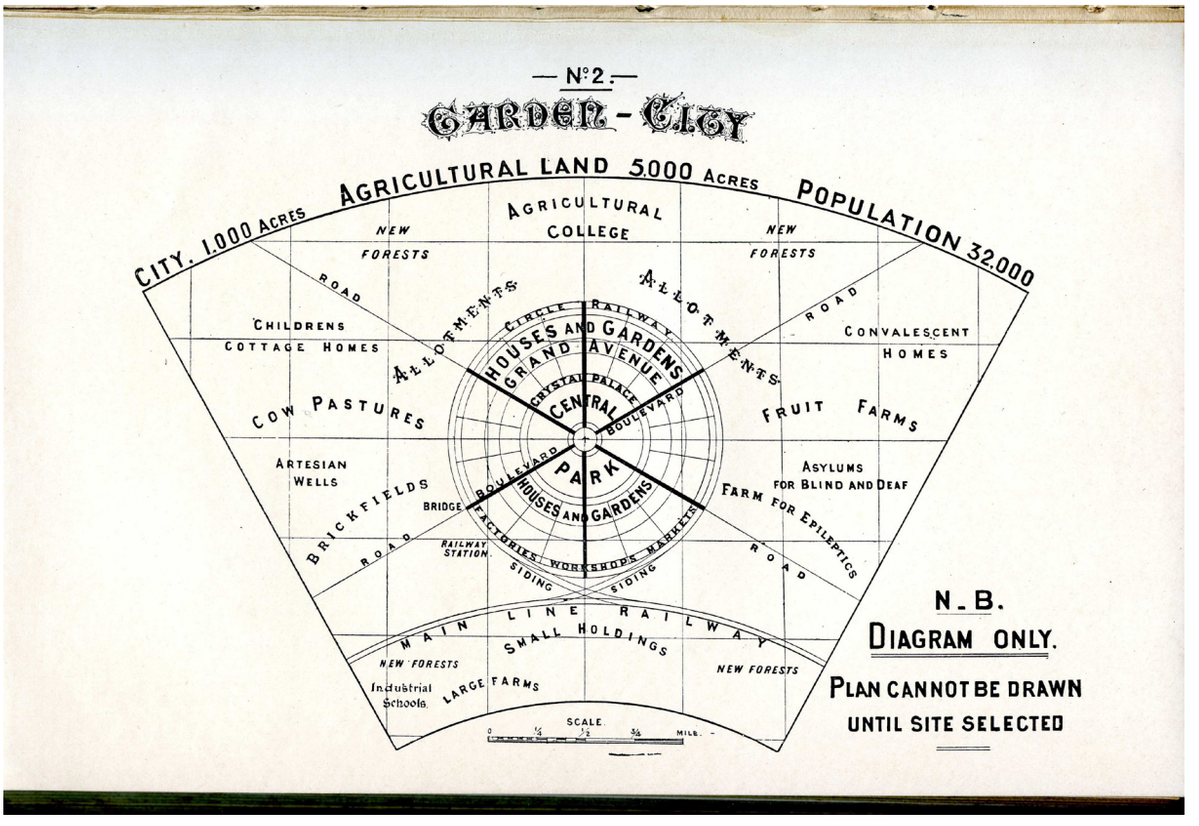
— Nº 7 —
GROUP OF SLUMLESS SMOKELESS CITIES.
TOTAL AREA 66,000 ACRES. POPULATION 250,000
GARDEN CITY. 9,000 ACRES. POPULATION 32,000.
GLADSTONE 9,000 ACRES. POPULATION 32,000
CONVALESCENT HOMES.
STONE QUARRIES
RESERVOIR & WATERFALL.
MUNICIPAL
INTER
CANAL
CONCORD
ALLOTMENTS.
HIGHLAND
RURISVILLE
PHILADELPHIA.
CENTRAL CITY.
GRAND CANAL
AREA 12,000 ACRES
POPULATION 58,000
EPILEPTIC FARMS.
NEW FOREST
HOMES FOR WAIFS.
LARGE FARMS.
HOME FOR INEBRIATES.
INSANE ASYLUM.
NEW FORESTS
AGRICULTURAL COLLEGE
COLLEGE FOR BLIND.
INDUSTRIAL HOMES.
BRICKFIELDS.
CEMETERY.
TO THE SEA
REFERENCE.
ROADS.
RAILROADS.
UNDERGRD. Dº with ROADS over
CANALS
MUNICIPAL BOUNDARIES
SCALE.
1 Mile
2 Miles.

8



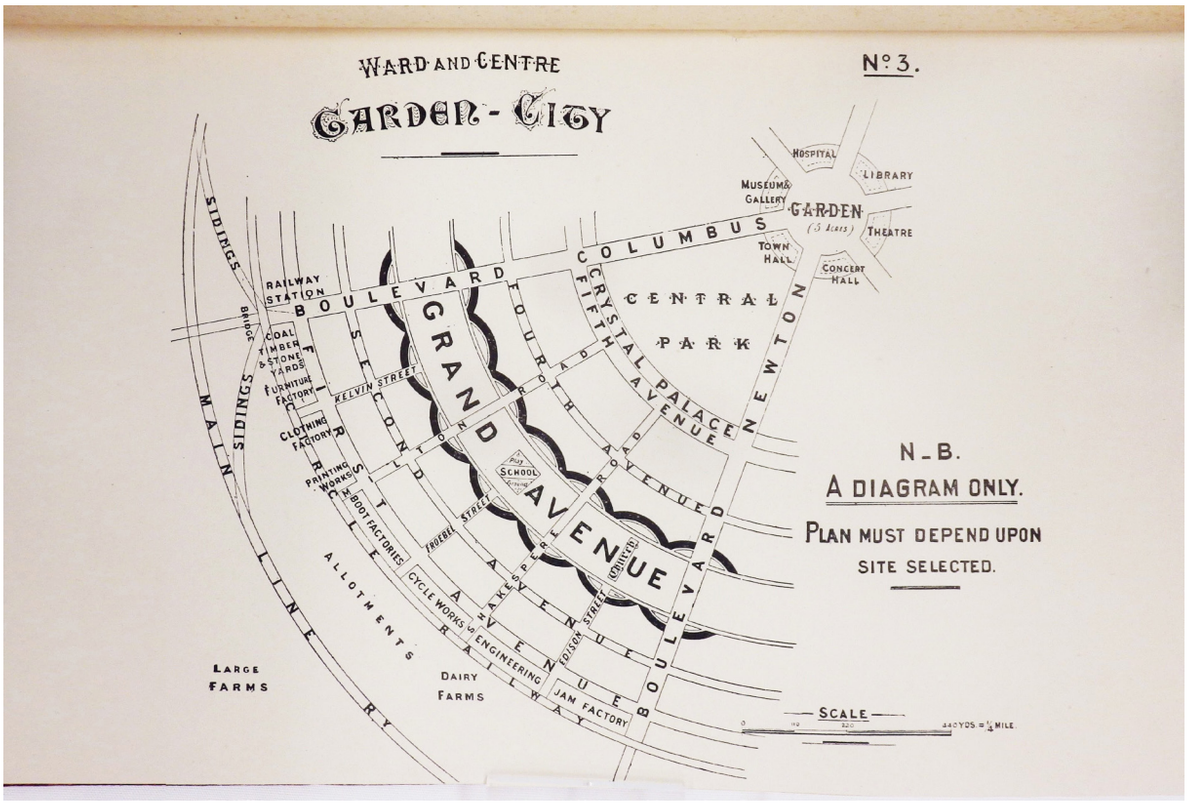
THE THREE MAGNETS.
Nº 1.
TOWN.
CLOSING OUT OF NATURE. SOCIAL OPPORTUNITY.
ISOLATION OF CROWDS. PLACES OF AMUSEMENT.
DISTANCE FROM WORK. HIGH MONEY WAGES.
HIGH RENTS & PRICES. CHANCES OF EMPLOYMENT.
EXCESSIVE HOURS. ARMY OF UNEMPLOYED.
FOGS & DROUGHTS. COSTLY DRAINAGE.
FOUL AIR. MURKY SKY. WELL-LIT STREETS.
SLUMS & GIN PALACES. PALATIAL EDIFICES.
COUNTRY.
LACK OF SOCIETY. BEAUTY OF NATURE.
HANDS OUT OF WORK. LAND LYING IDLE.
TRESPASSERS BEWARE. WOOD, MEADOW, FOREST.
LONG HOURS-LOW-WAGES. FRESH AIR LOW RENTS.
LACK OF DRAINAGE. ABUNDANCE OF WATER.
LACK OF AMUSEMENT. BRIGHT SUNSHINE.
NO PUBLIC SPIRIT. NEED FOR REFORM.
CROWDED DWELLGS. DESERTED VILLAGES.
THE PEOPLE.
WHERE WILL THEY GO?
TOWN-COUNTRY.
BEAUTY OF NATURE. SOCIAL OPPORTUNITY.
FIELDS AND PARKS OF EASY ACCESS.
LOW RENTS. HIGH WAGES.
LOW RATES. PLENTY TO DO.
LOW PRICES. NO SWEATING.
FIELD FOR ENTERPRISE. FLOW OF CAPITAL.
PURE AIR AND WATER. GOOD DRAINAGE.
BRIGHT HOMES & GARDENS. NO SMOKE. NO SLUMS.
FREEDOM. CO-OPERATION.

9



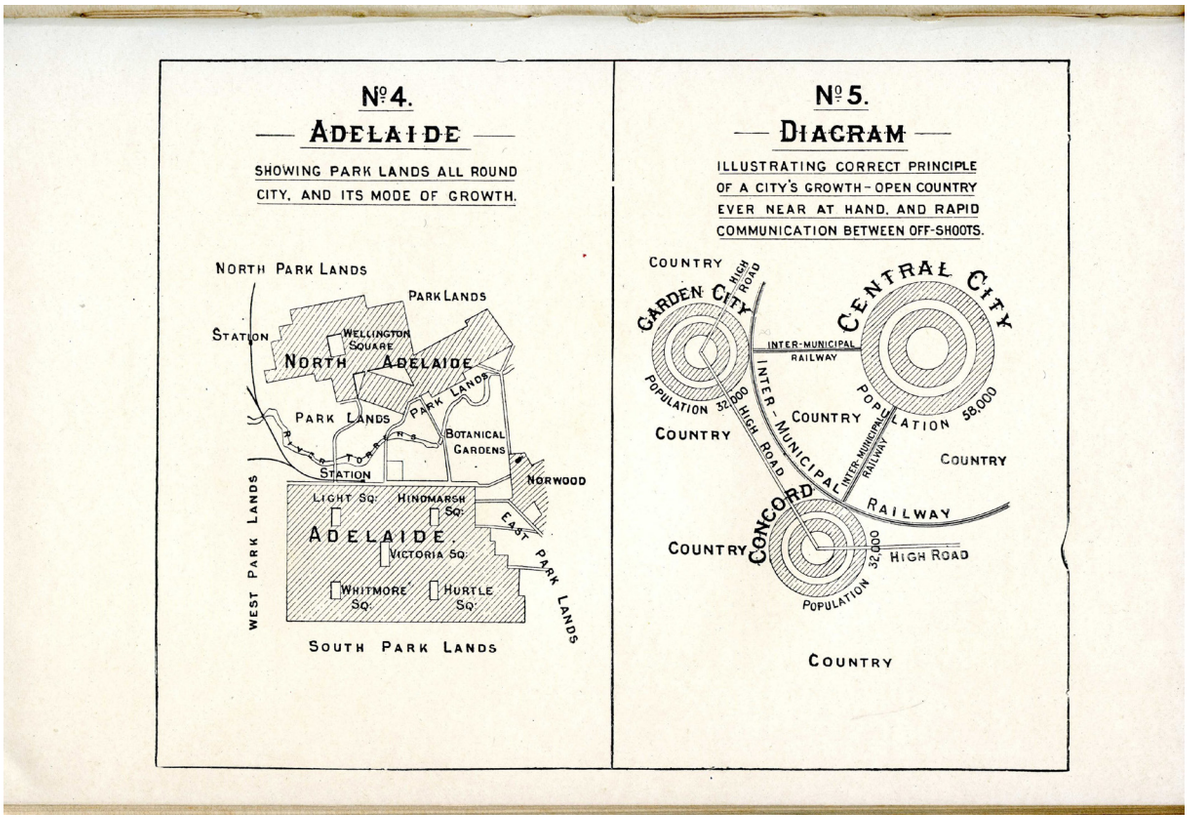
— Nº 2. —
GARDEN - CITY
CITY. 1.000 ACRES
AGRICULTURAL LAND 5.000 ACRES
POPULATION 32.000
AGRICULTURAL COLLEGE
NEW FORESTS
NEW FORESTS
ROAD
ROAD
ALLOTMENTS
ALLOTMENTS
CIRCLE RAILWAY
HOUSES AND GARDENS
GRAND AVENUE
CRYSTAL PALACE
CENTRAL
BOULEVARD
PARK
HOUSES AND GARDENS
BOULEVARD
CHILDRENS COTTAGE HOMES
CONVALESCENT HOMES
COW PASTURES
FRUIT FARMS
ARTESIAN WELLS
ASYLUMS FOR BLIND AND DEAF
BRICKFIELDS
BRIDGE
FARM FOR EPILEPTICS
ROAD
RAILWAY STATION
FACTORIES WORKSHOPS MARKETS
SIDING
SIDING
ROAD
MAIN LINE RAILWAY
SMALL HOLDINGS
NEW FORESTS
NEW FORESTS
Industrial Schools
LARGE FARMS
SCALE
0 ¼ ½ ¾ MILE
N.B.
DIAGRAM ONLY.
PLAN CANNOT BE DRAWN
UNTIL SITE SELECTED

10



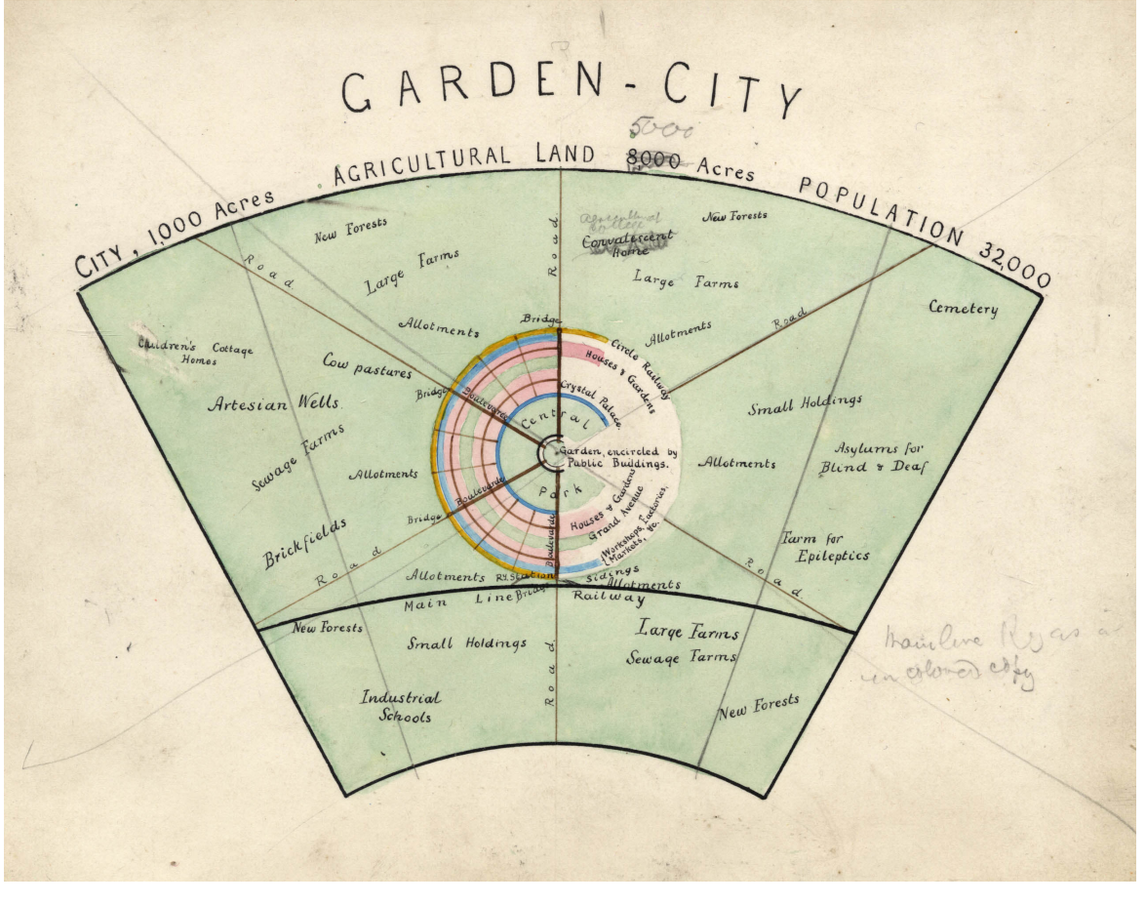
WARD AND CENTRE
GARDEN - CITY
Nº 3.
HOSPITAL
LIBRARY
MUSEUM & GALLERY
GARDEN
(5 ACRES)
THEATRE
TOWN HALL
CONCERT HALL
COLUMBUS
CENTRAL PARK
CRYSTAL PALACE
FIFTH AVENUE
NEWTON
BOULEVARD
FOURTH AVENUE
ROAD
SIDINGS
RAILWAY STATION
BRIDGE
COAL TIMBER & STONE YARDS
FURNITURE FACTORY
KELVIN STREET
CLOTHING FACTORY
PRINTING WORKS
FIRST AVENUE
SECOND AVENUE
GRAND AVENUE
SCHOOL
FROEBEL STREET
BOOT FACTORIES
CYCLE WORKS
ENGINEERING
JAM FACTORY
EDISON STREET
ALLOTMENTS
MAIN LINE RAILWAY
LARGE FARMS
DAIRY FARMS
N.B.
A DIAGRAM ONLY.
PLAN MUST DEPEND UPON
SITE SELECTED.
SCALE

11, 12



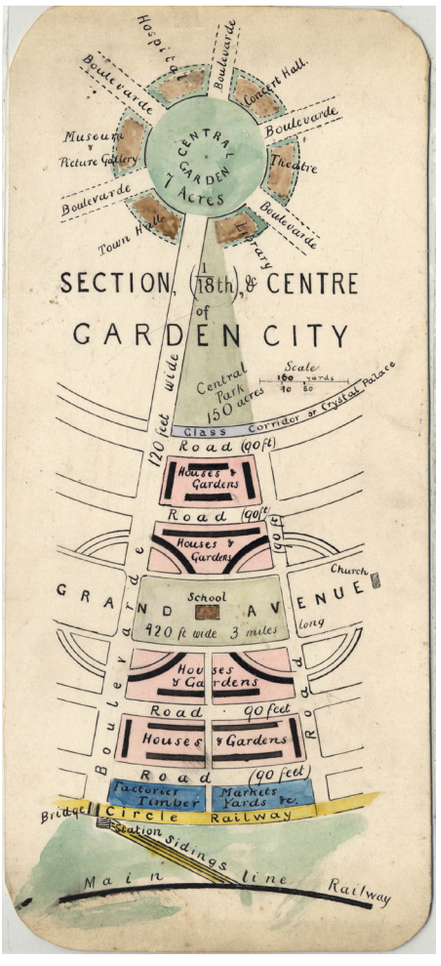
Nº 4.
ADELAIDE
SHOWING PARK LANDS ALL ROUND CITY, AND ITS MODE OF GROWTH.
NORTH PARK LANDS
PARK LANDS
STATION
WELLINGTON SQUARE
NORTH ADELAIDE
PARK LANDS
PARK LANDS
BOTANICAL GARDENS
STATION
NORWOOD
LIGHT SQ.
HINDMARSH SQ.
ADELAIDE
VICTORIA SQ.
WHITMORE SQ.
HURTLE SQ.
WEST PARK LANDS
EAST PARK LANDS
SOUTH PARK LANDS
Nº 5.
DIAGRAM
ILLUSTRATING CORRECT PRINCIPLE OF A CITY'S GROWTH - OPEN COUNTRY EVER NEAR AT HAND, AND RAPID COMMUNICATION BETWEEN OFF-SHOOTS.
COUNTRY
HIGH ROAD
GARDEN CITY
CENTRAL CITY
INTER-MUNICIPAL RAILWAY
POPULATION 32,000
INTER-MUNICIPAL
HIGH ROAD
COUNTRY
POPULATION 58,000
COUNTRY
INTER-MUNICIPAL RAILWAY
COUNTRY
CONCORD
RAILWAY
COUNTRY
HIGH ROAD
POPULATION 32,000
COUNTRY

13

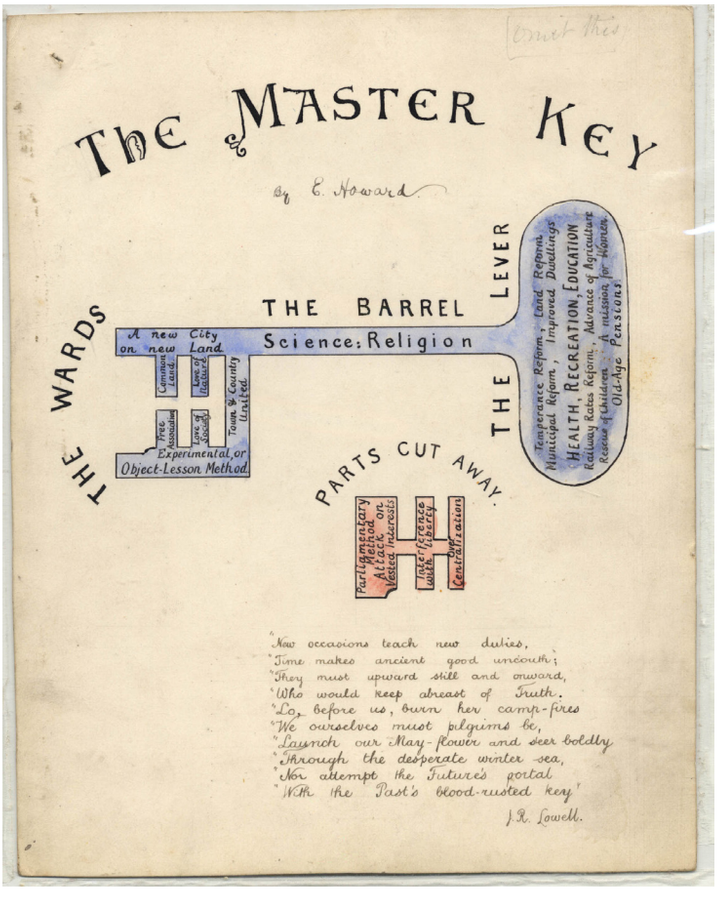


GARDEN-CITY
CITY, 1,000 Acres
AGRICULTURAL LAND 8000 Acres
POPULATION 32,000
New Forests
Large Farms
Road
Allotments
Bridge
Convalescent Home
New Forests
Large Farms
Cemetery
Children's Cottage Homes
Cow pastures
Circle Railway
Houses & Gardens
Crystal Palace
Artesian Wells
Bridge
Boulevard
Central
Small Holdings
Sewage Farms
Garden, encircled by Public Buildings.
Allotments
Asylums for Blind & Deaf
Allotments
Park
Houses & Gardens
Grand Avenue
Workshops, Factories, Markets, &c.
Brickfields
Farm for Epileptics
Allotments
Ry. Station
Sidings
Allotments
Main Line Railway
New Forests
Small Holdings
Large Farms
Sewage Farms
Industrial Schools
New Forests

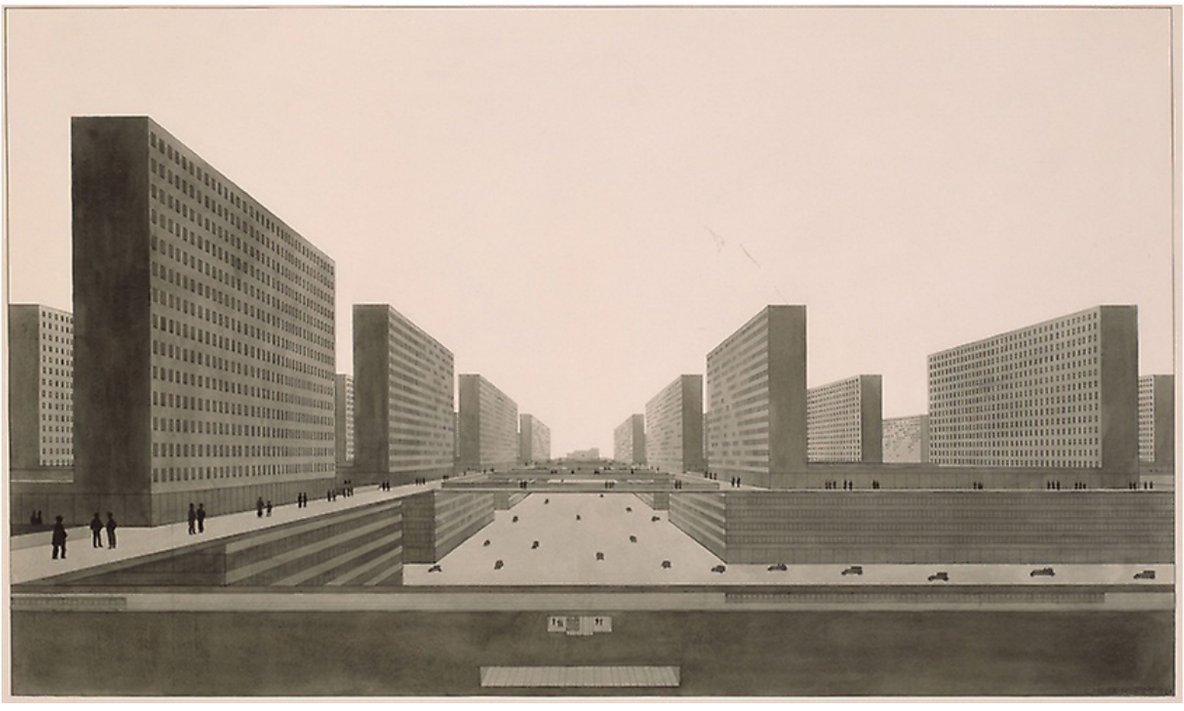
14


Hospital
Boulevarde
Boulevarde
Concert Hall.
Boulevarde
Museum & Picture Gallery
CENTRAL GARDEN 7 Acres
Theatre
Boulevarde
Boulevarde
Town Hall
Library
SECTION, (1/18th), & CENTRE of GARDEN CITY
Central Park 150 acres
Scale
Glass Corridor or Crystal Palace
120 feet wide
Road (90 ft)
Houses & Gardens
Road (90 ft)
Houses & Gardens
Church
GRAND AVENUE
School
420 ft wide 3 miles long
Houses & Gardens
Road 90 feet
Houses & Gardens
Road (90 feet)
Factories Timber
Markets Yards &c.
Bridge
Circle Railway
Station Sidings
Main line Railway

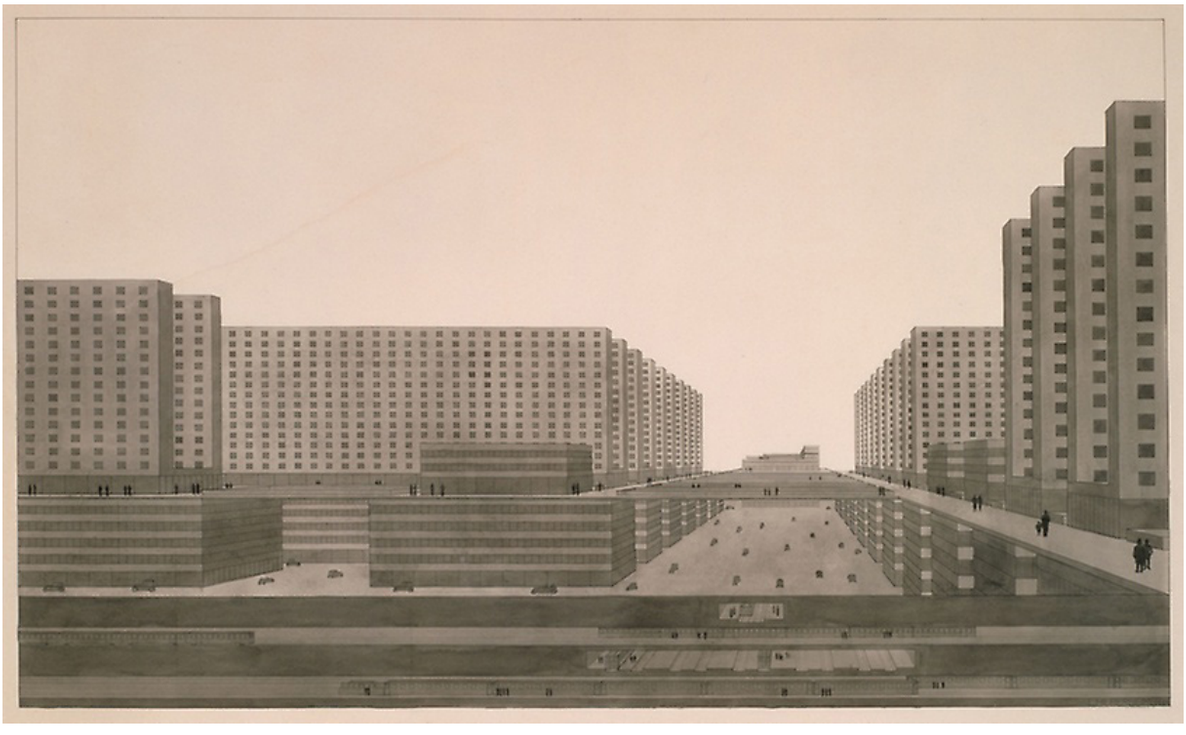
15


Omit this
The MASTER KEY
By E. Howard
THE WARDS
THE BARREL
Science: Religion
THE LEVER
A new City on new Land
Common Land
Love of Nature
Town & Country United
Free Association
Love of Society
Experimental, or Object-Lesson Method
Temperance Reform, Land Reform, Municipal Reform, Improved Dwellings
HEALTH, RECREATION, EDUCATION
Railway Rates Reform, Advance of Agriculture
Rescue of Children. A mission for Women
Old-Age Pensions
PARTS CUT AWAY.
Parliamentary Method on Attack on Vested Interests
Interference with Liberty
Over Centralization
"New occasions teach new duties,
"Time makes ancient good uncouth;
"They must upward still and onward,
"Who would keep abreast of Truth.
"Lo, before us, burn her camp-fires
"We ourselves must pilgrims be,
"Launch our May-flower and seer boldly
"Through the desperate winter sea,
"Nor attempt the Future's portal
"With the Past's blood-rusted key"
J. R. Lowell.

16



17



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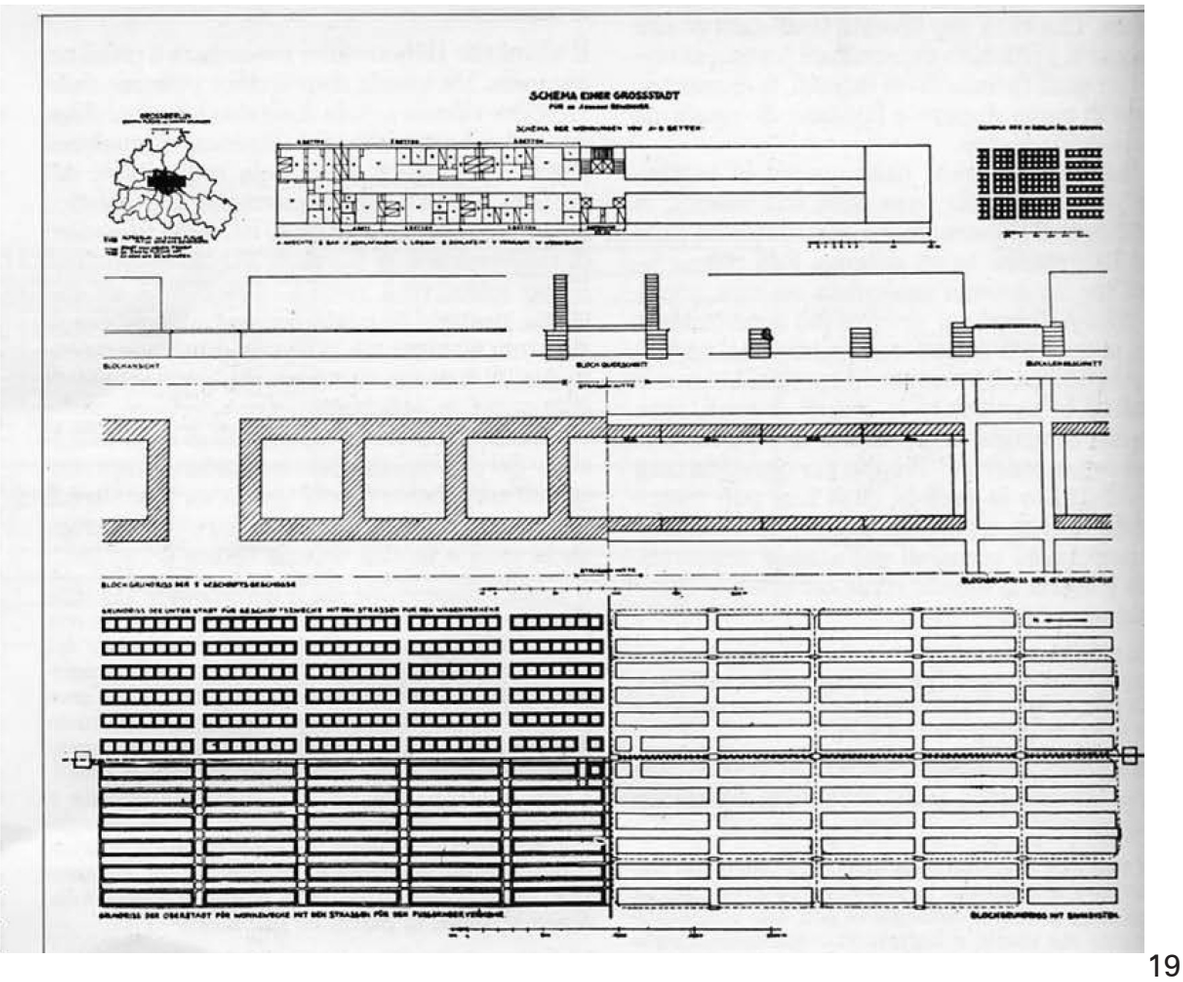
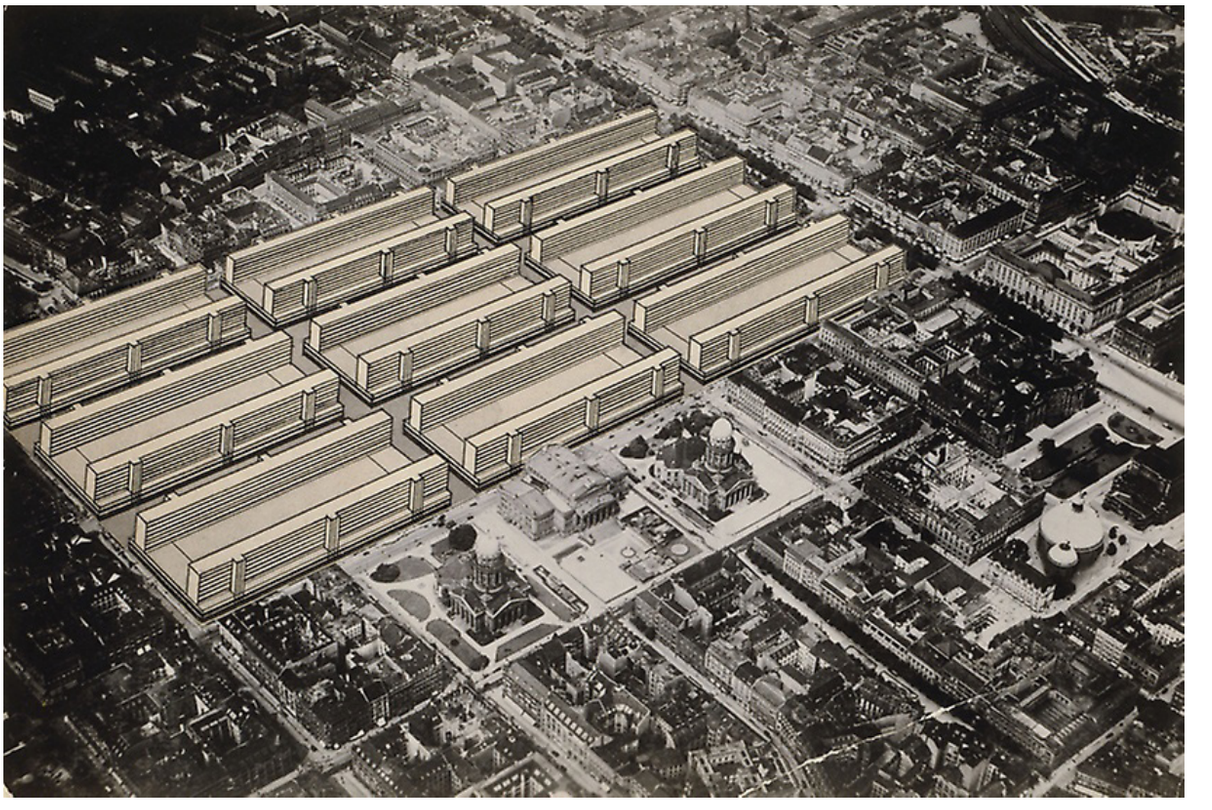
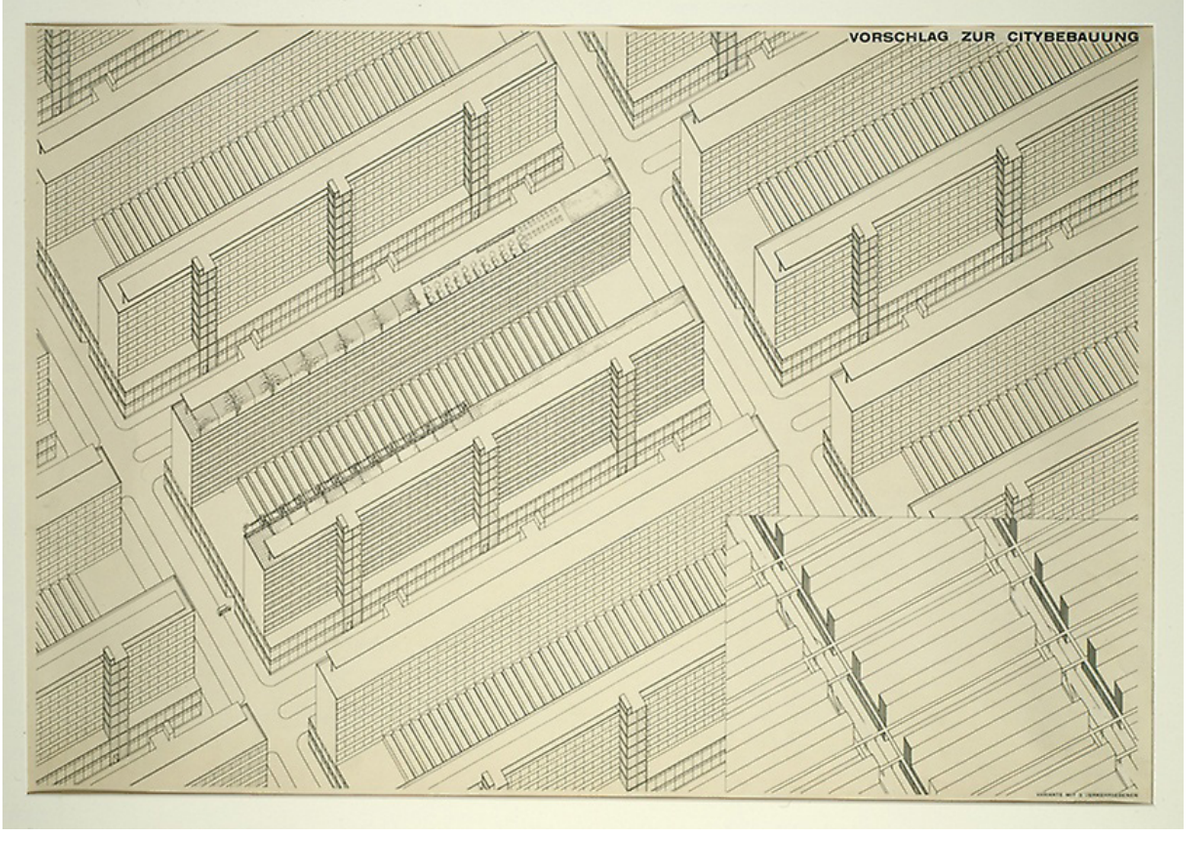


19

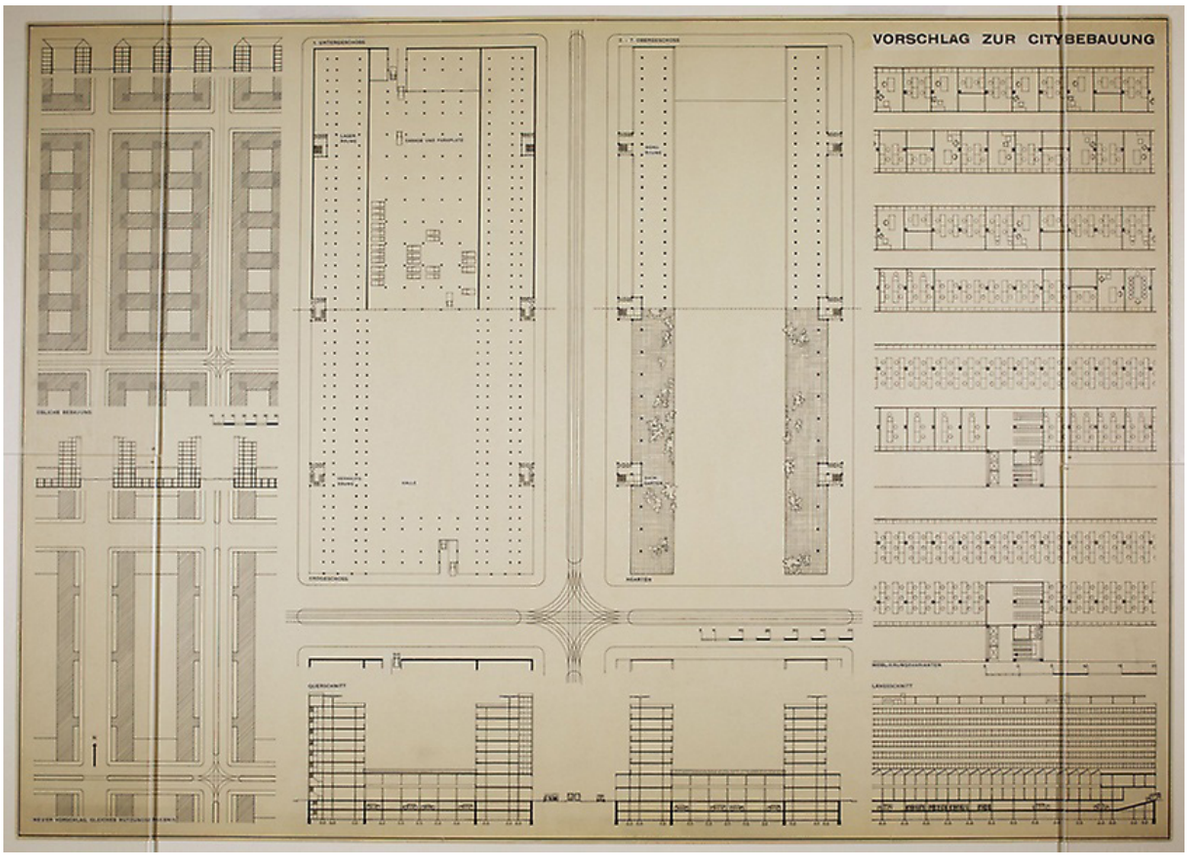



ÜBERSICHTSPLAN VON BERLIN.
Blatt III. A.
V III
III. A.

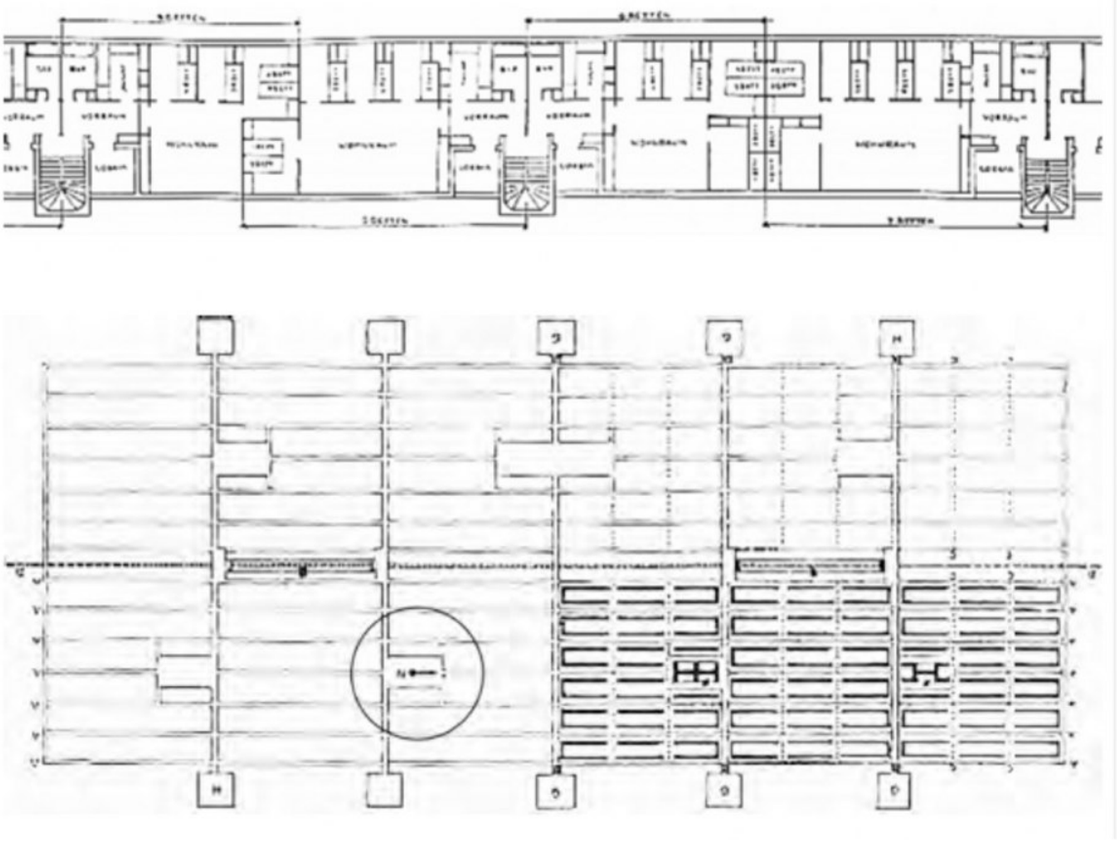
21


VORSCHLAG ZUR CITYBEBAUUNG

22



23



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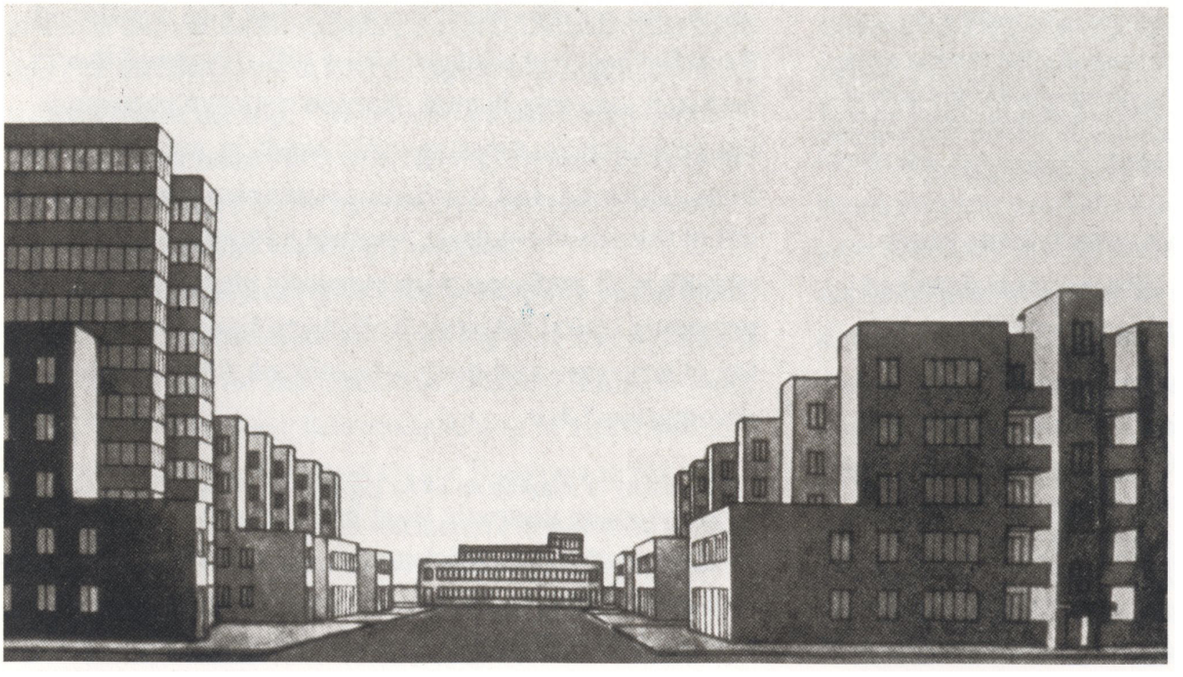

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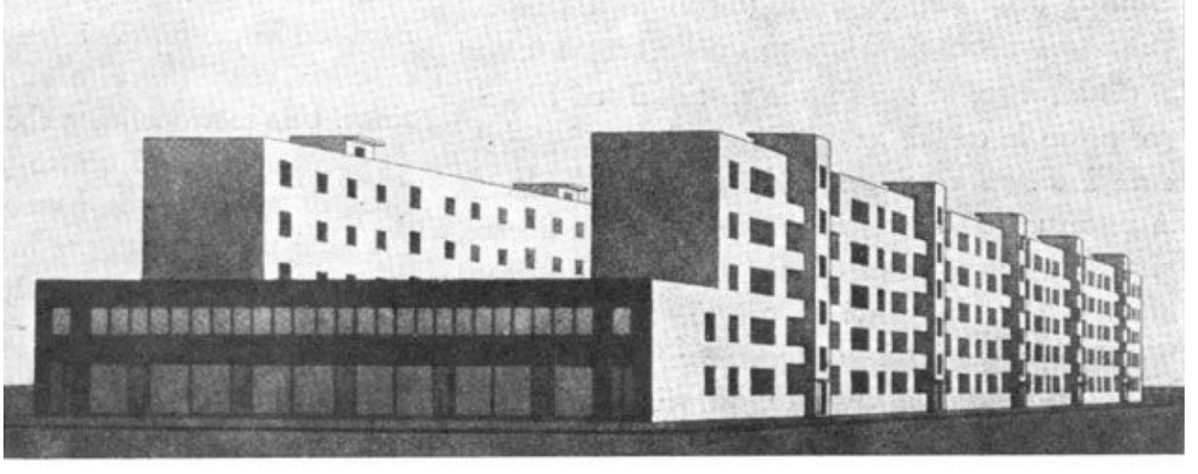


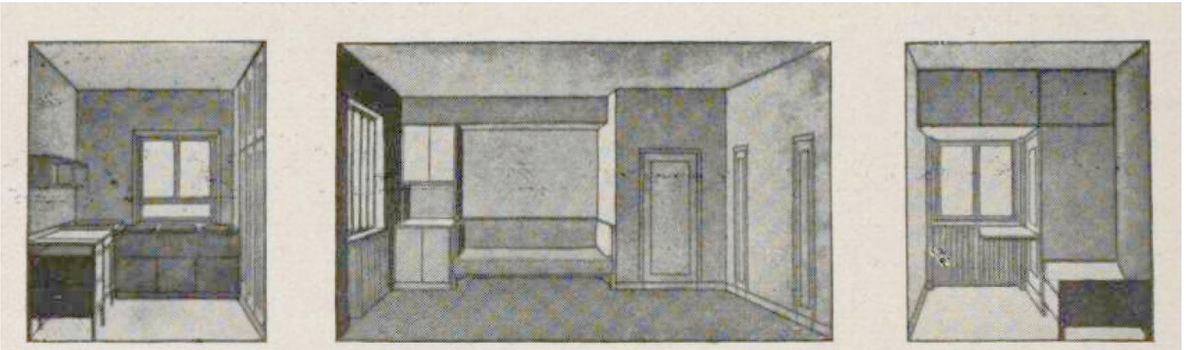
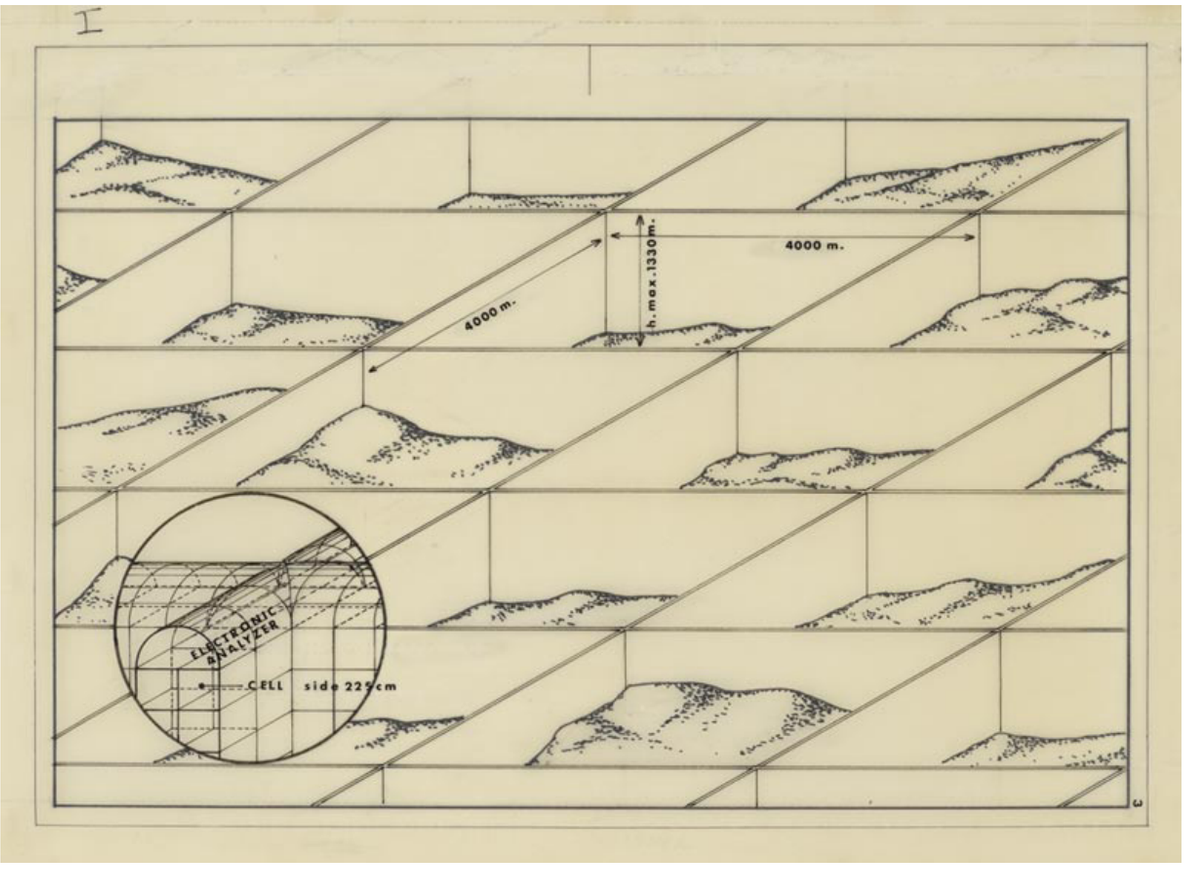


Abb. 9 Küche, Wohnzimmer, Schlafkabine. S. Abb. 23 u. 24



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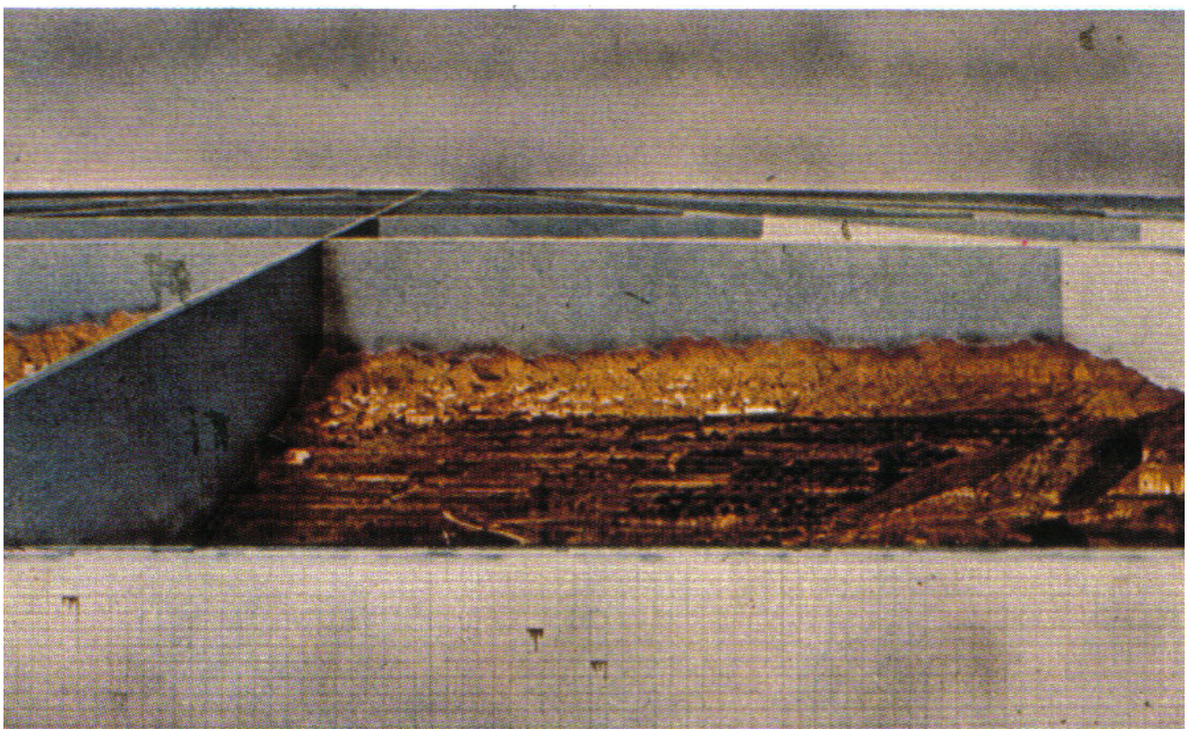

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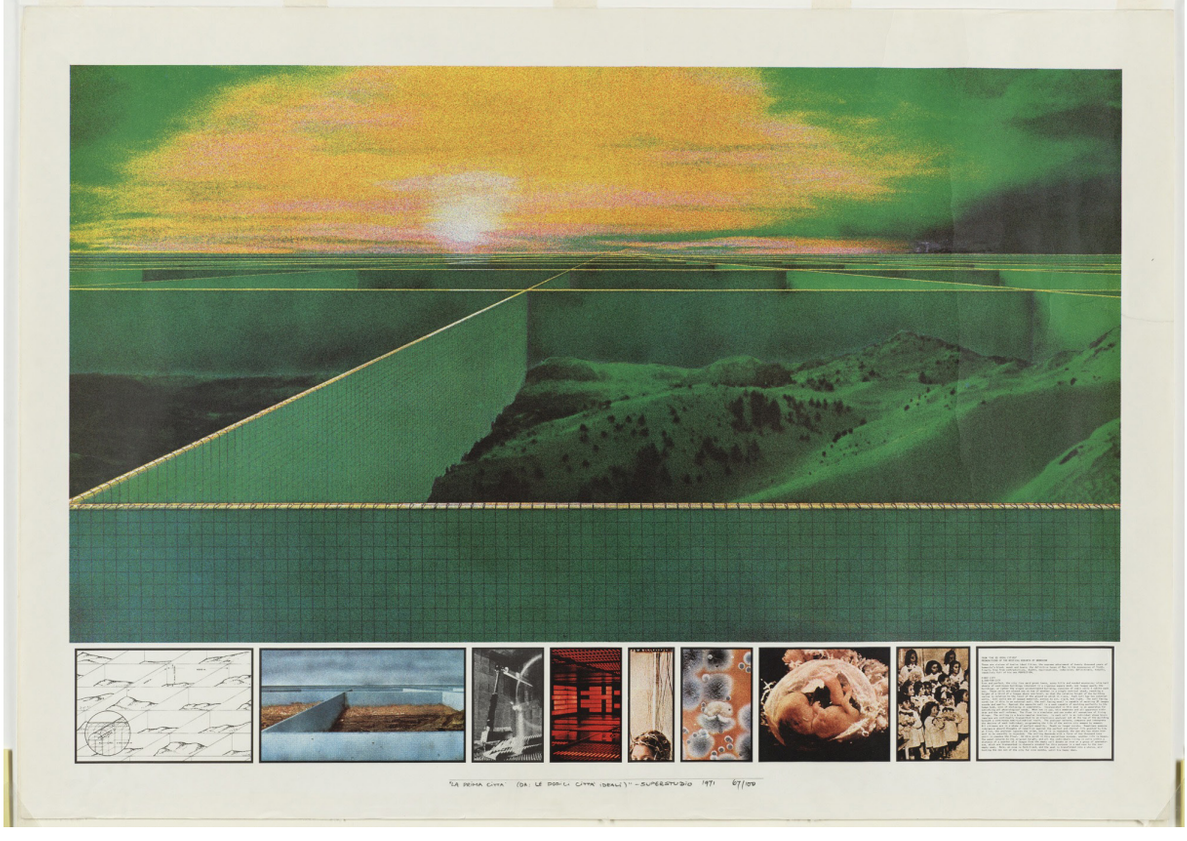

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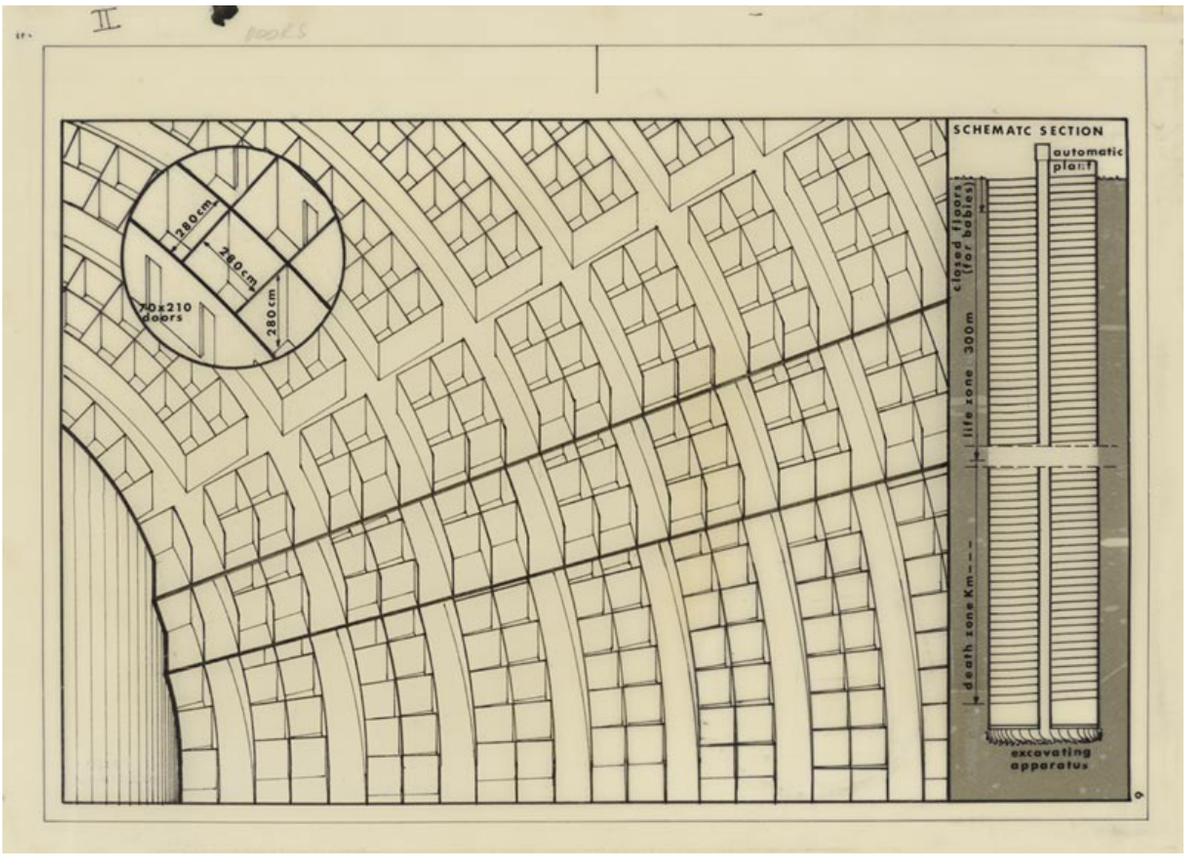
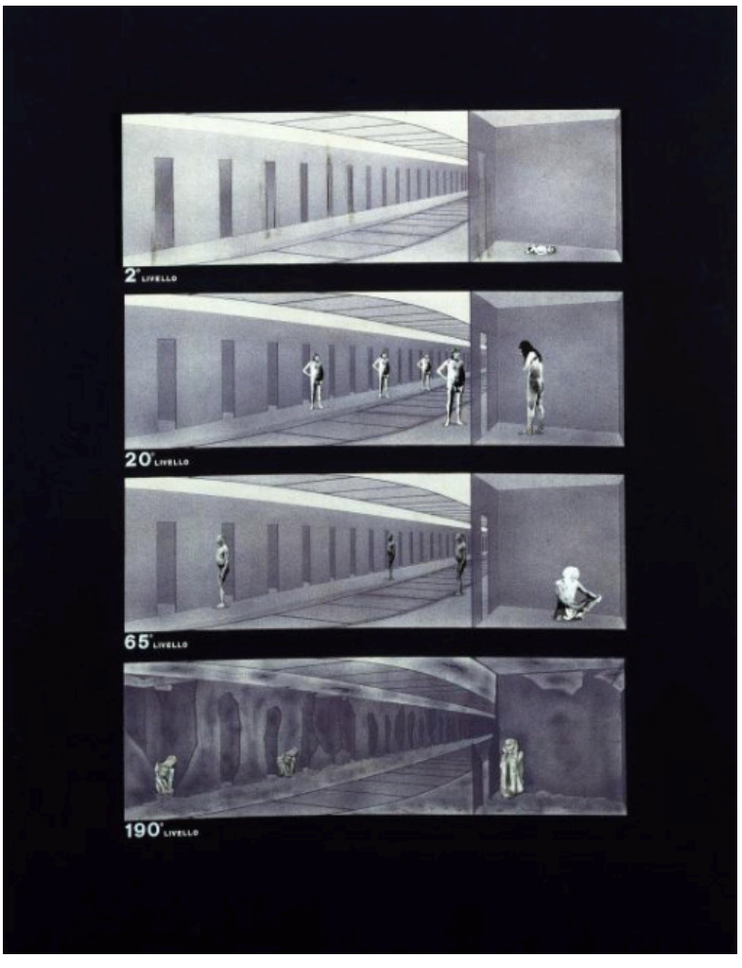

II
280cm
280cm
280cm
70x210
doors
SCHEMATC SECTION
automatic
plant
closed floors
(for babies)
life zone 300m
death zone Km
excavating
apparatus

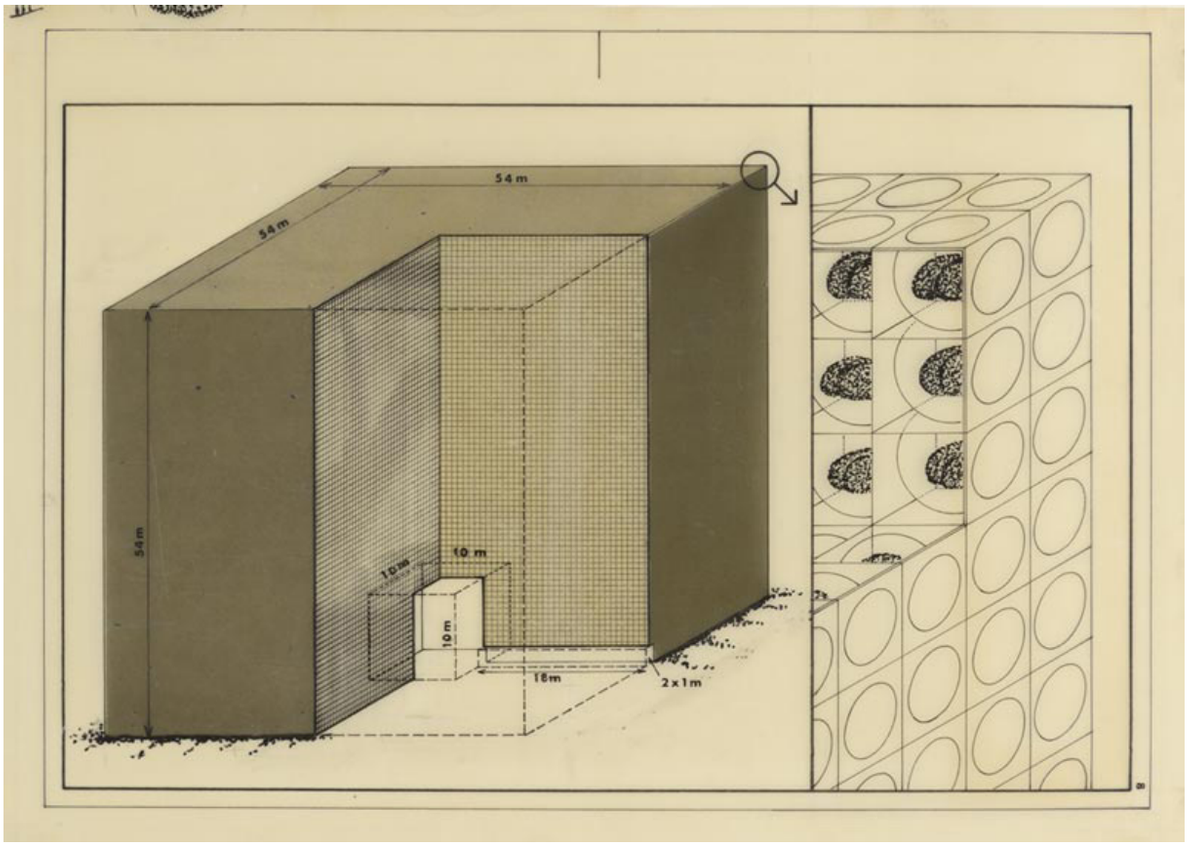
31



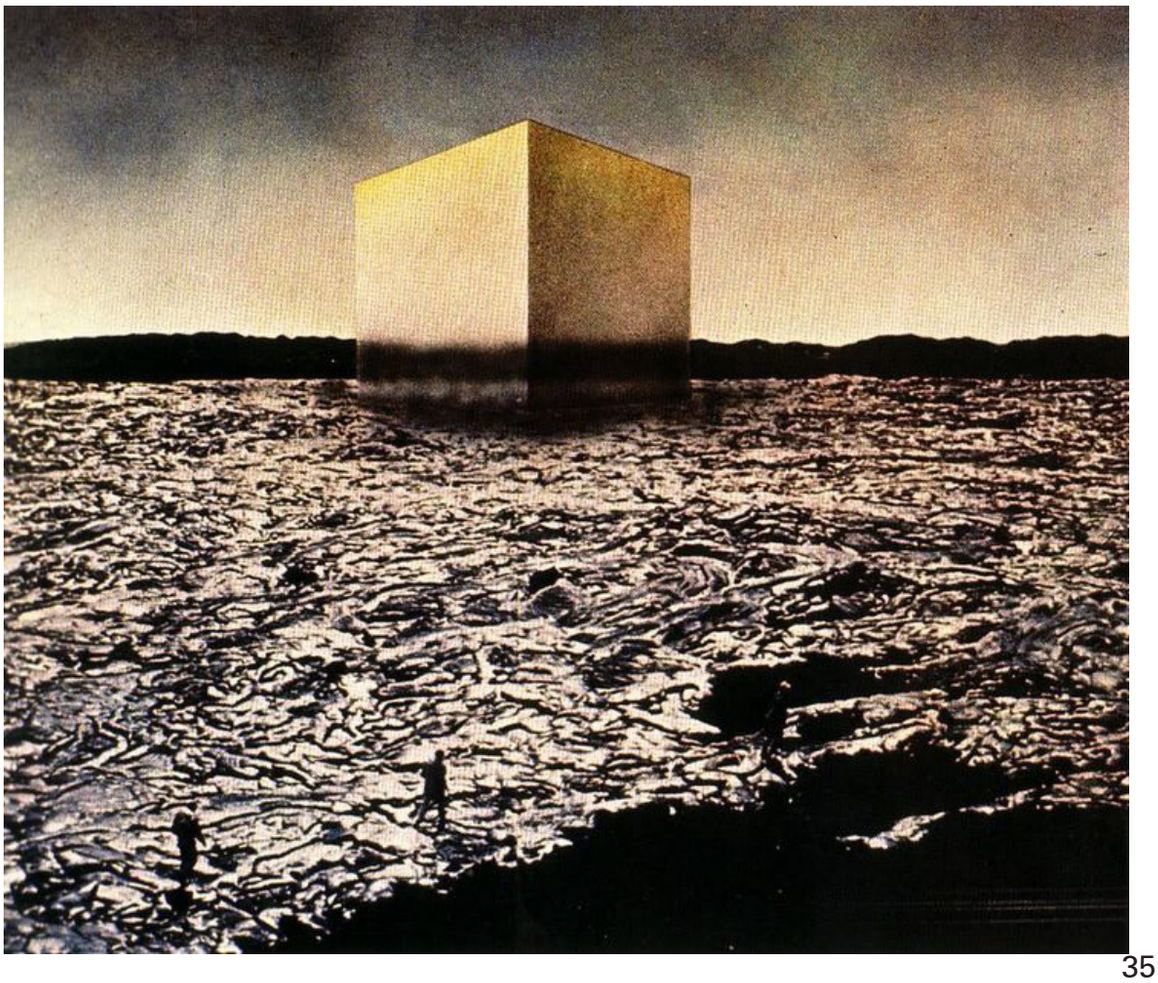
32


2° LIVELLO
20° LIVELLO
65° LIVELLO
190° LIVELLO

33


54 m
54 m
54 m
10 m
10 m
10 m
18 m
2 x 1 m

34



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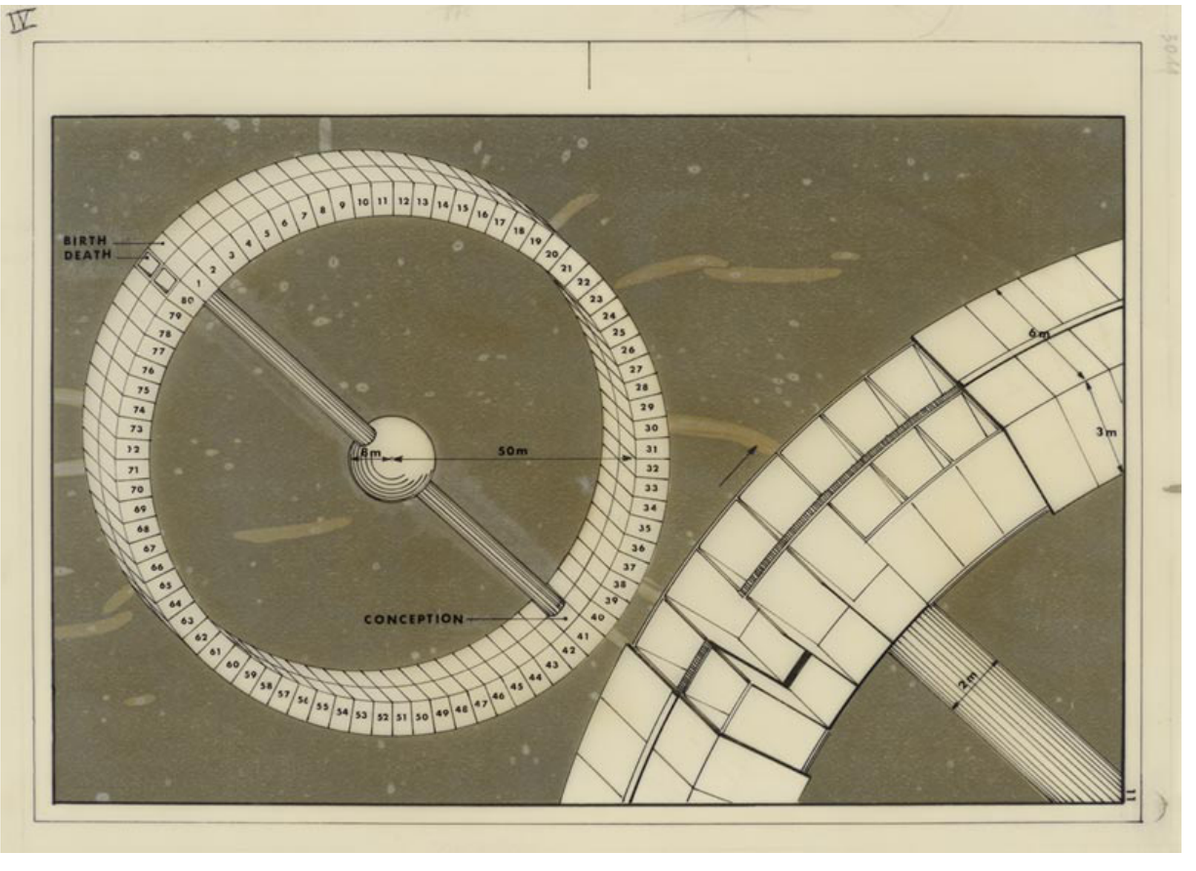

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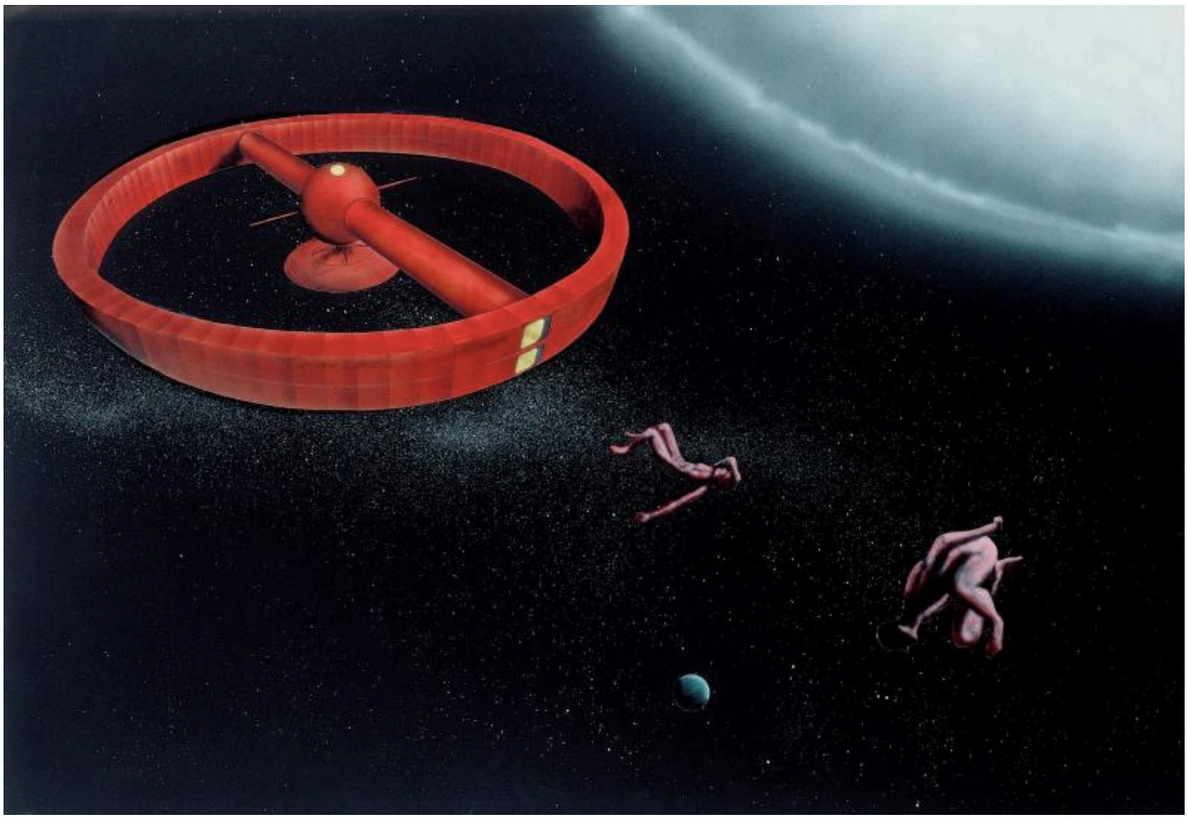

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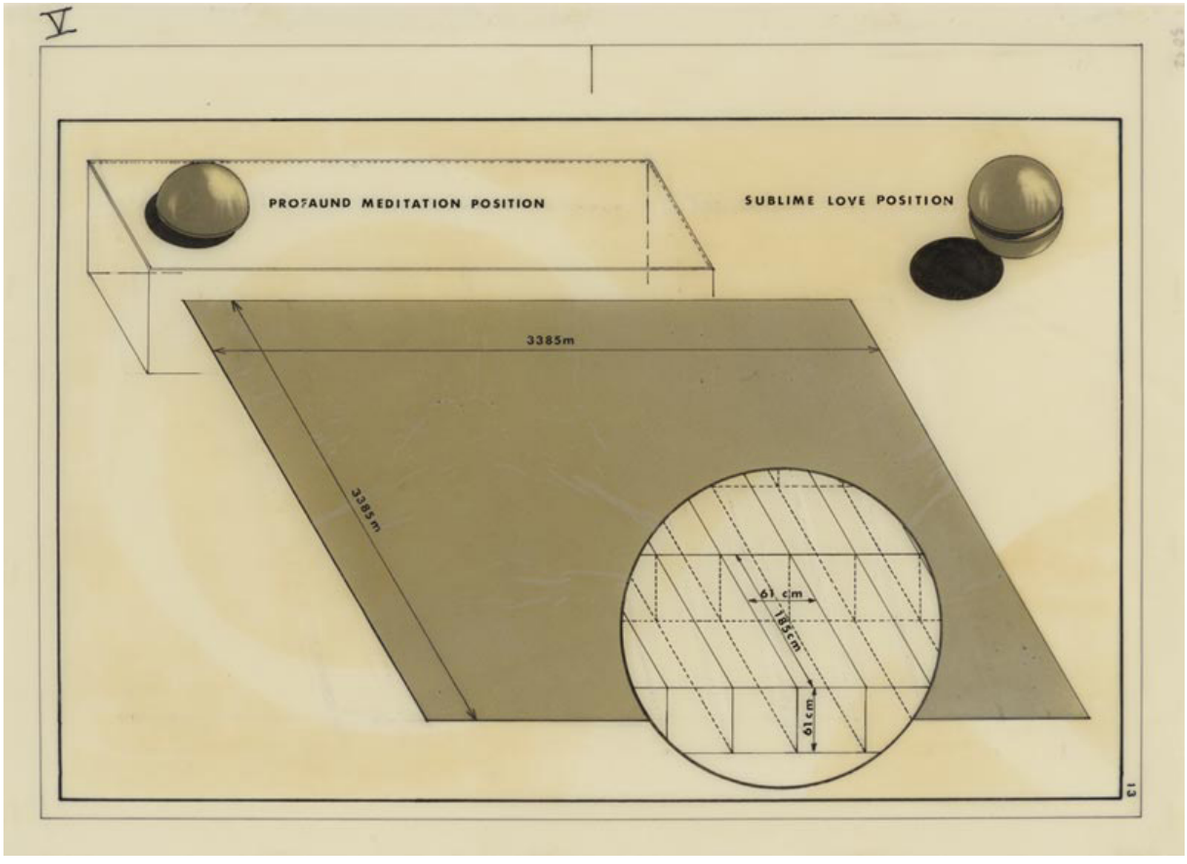
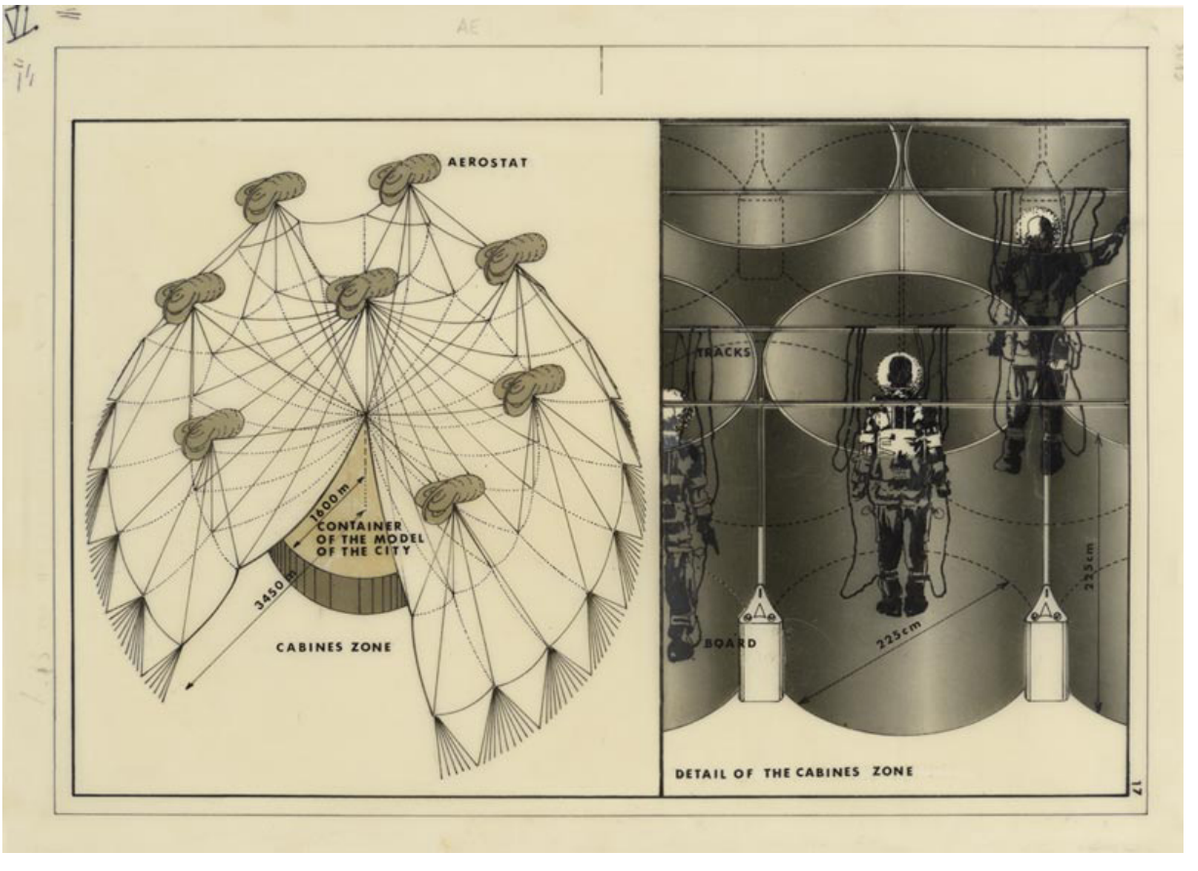

V
PROFAUND MEDITATION POSITION
SUBLIME LOVE POSITION
3385m
3385m
61 cm
185cm
61cm

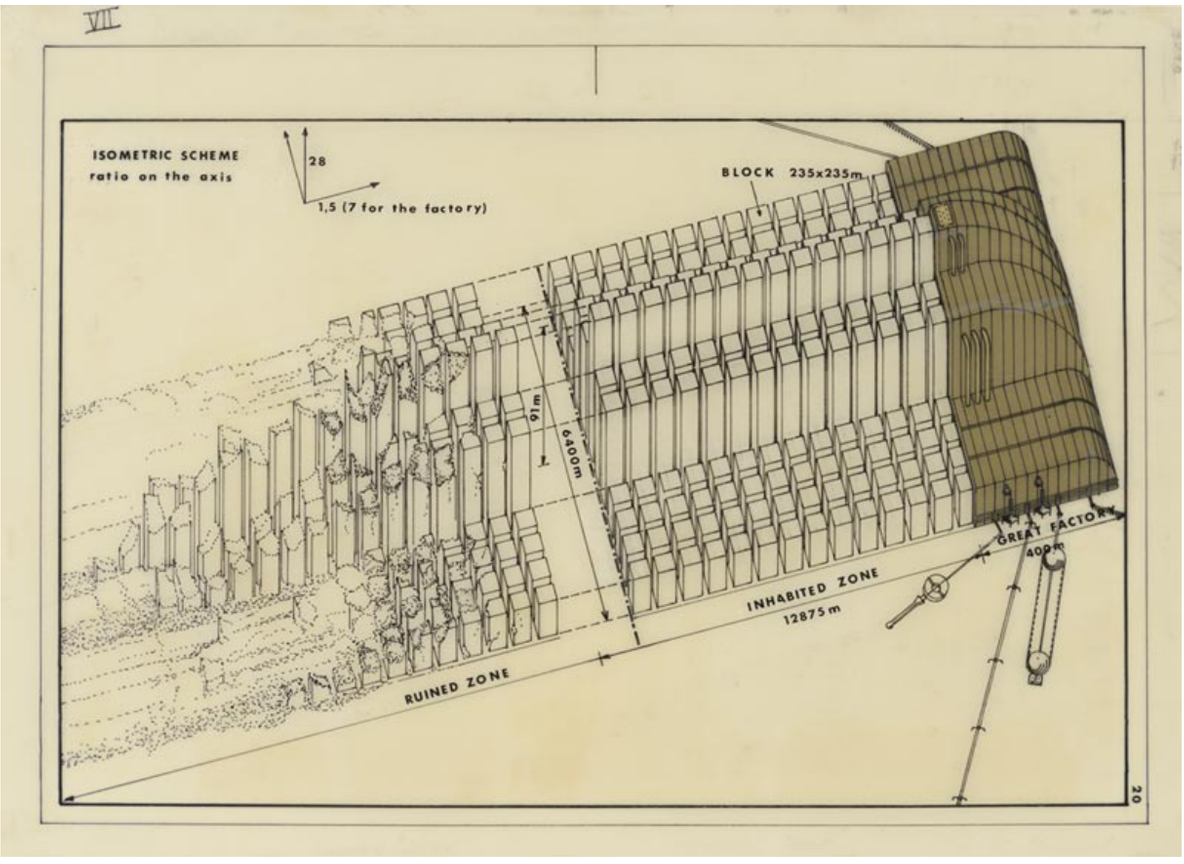
38



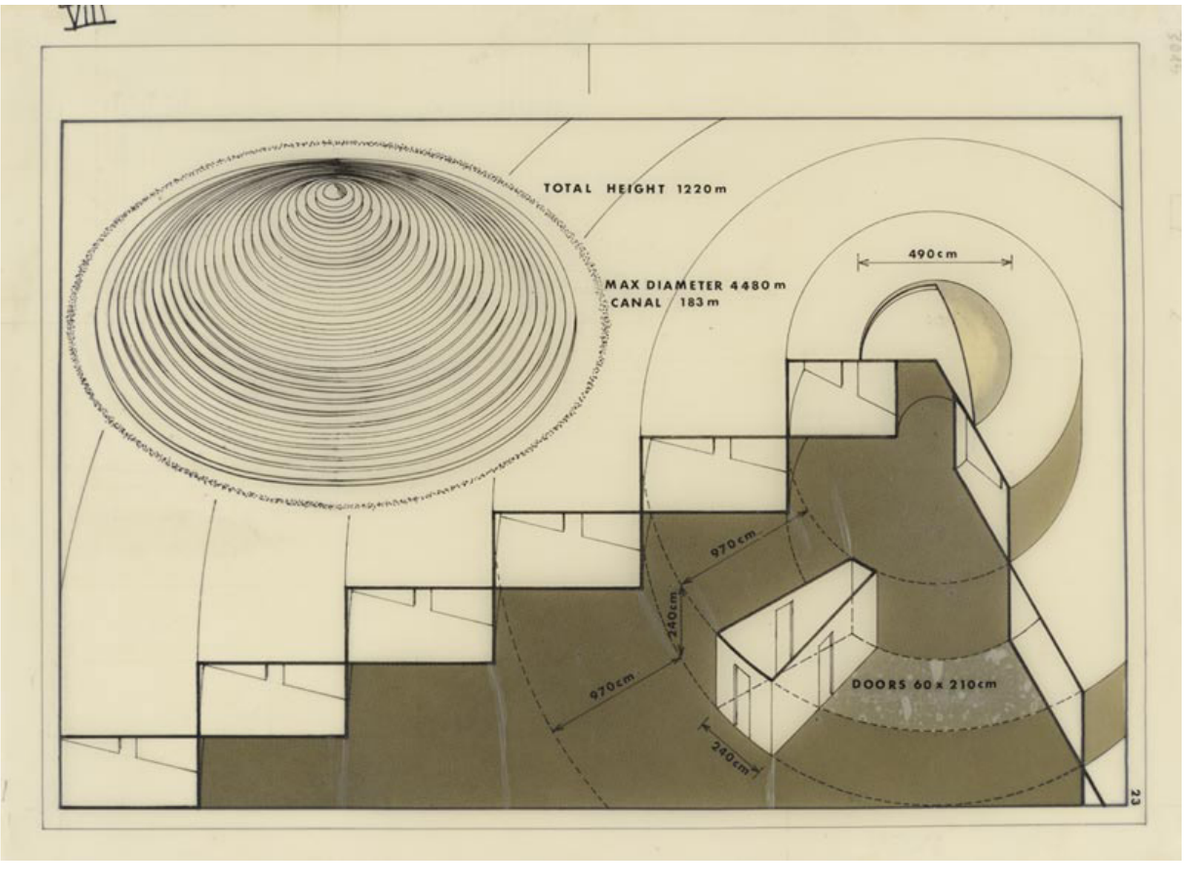
39


AEROSTAT
1800 m
CONTAINER OF THE MODEL OF THE CITY
3450 m
CABINES ZONE
TRACKS
BOARD
225cm
225cm
DETAIL OF THE CABINES ZONE

40


VII
ISOMETRIC SCHEME
ratio on the axis
28
1,5 (7 for the factory)
BLOCK 235x235m
91m
6400m
GREAT FACTORY
400m
INHABITED ZONE
12875m
RUINED ZONE
20

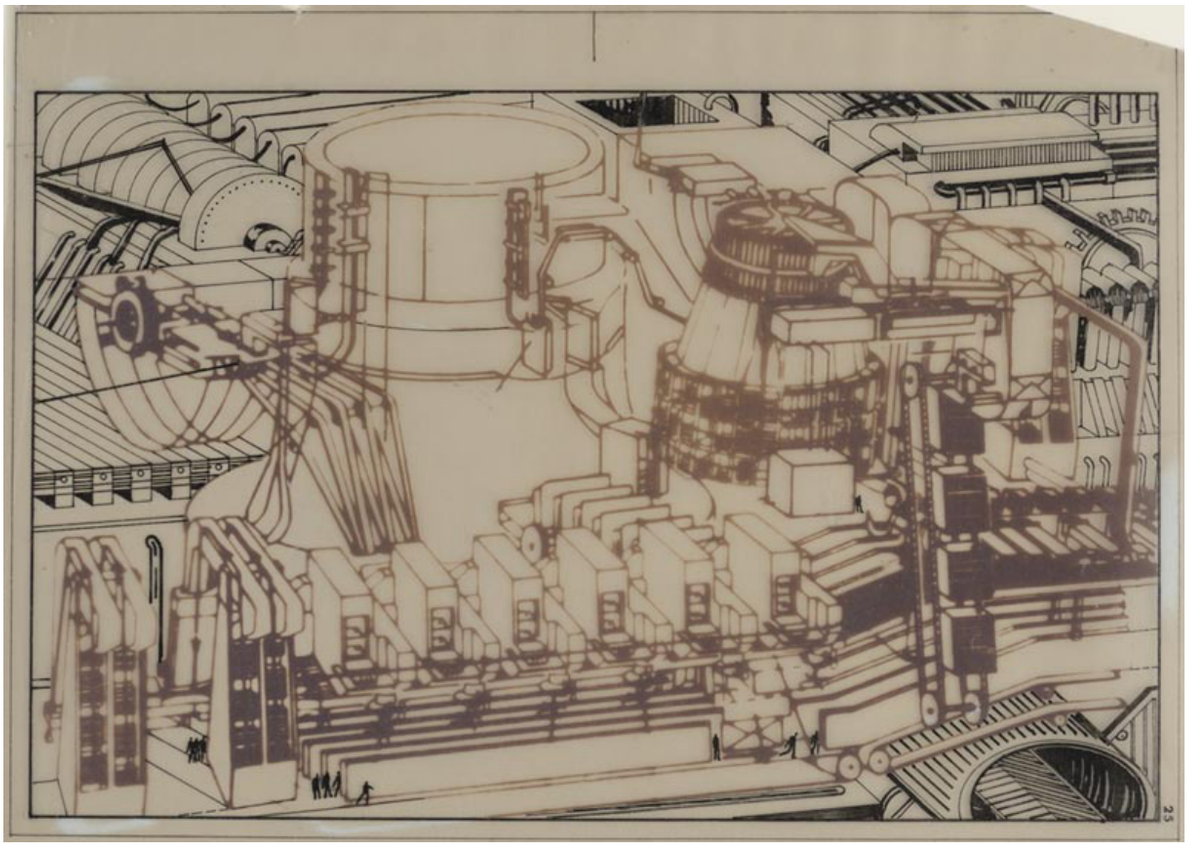
41


VIII
TOTAL HEIGHT 1220m
MAX DIAMETER 4480m
CANAL 183m
490cm
970cm
240cm
970cm
DOORS 60x210cm
280cm
23

42



43



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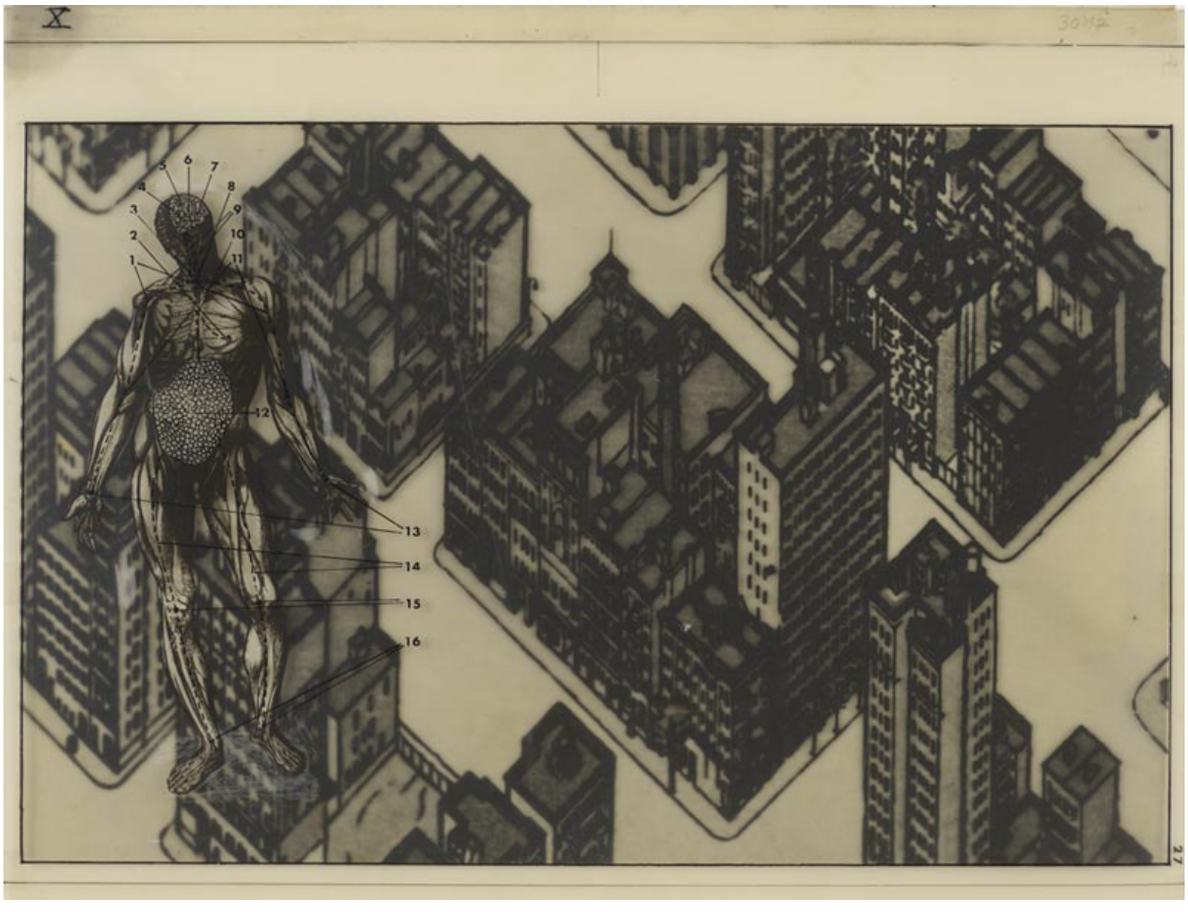

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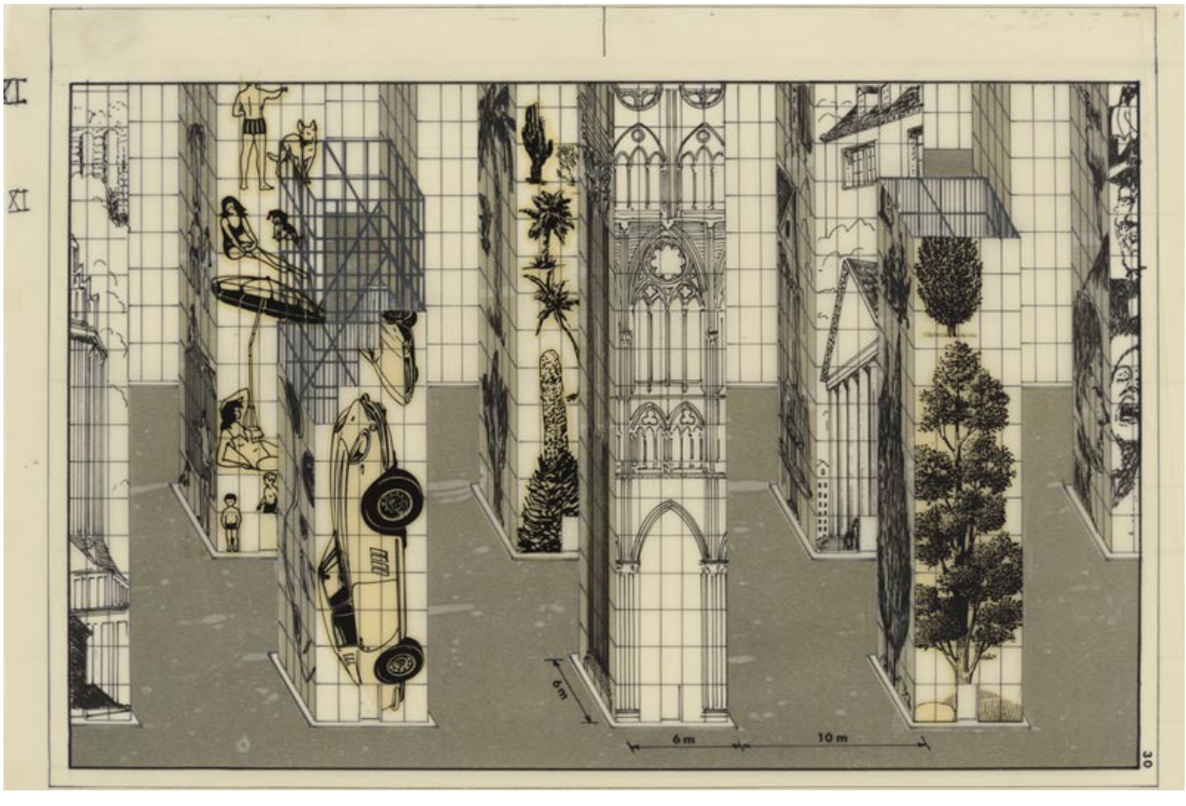

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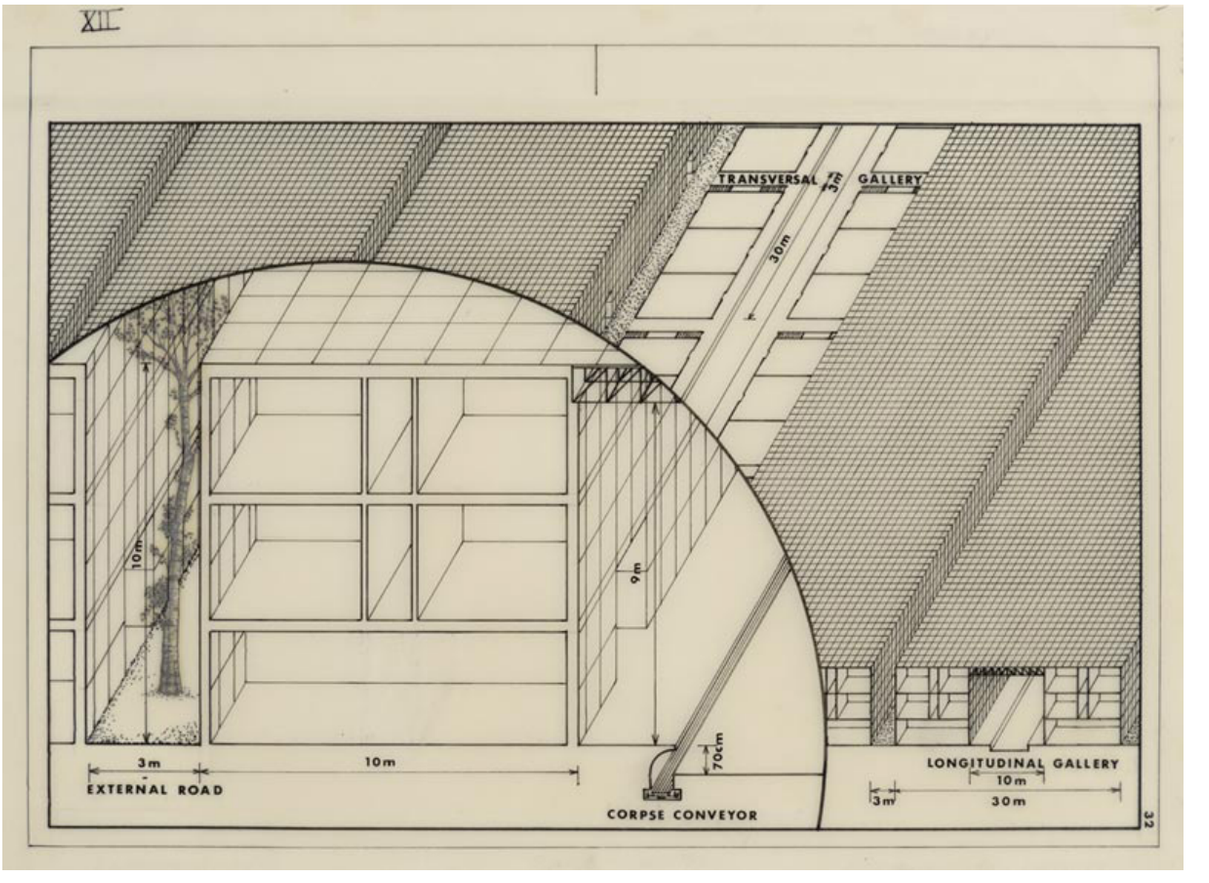
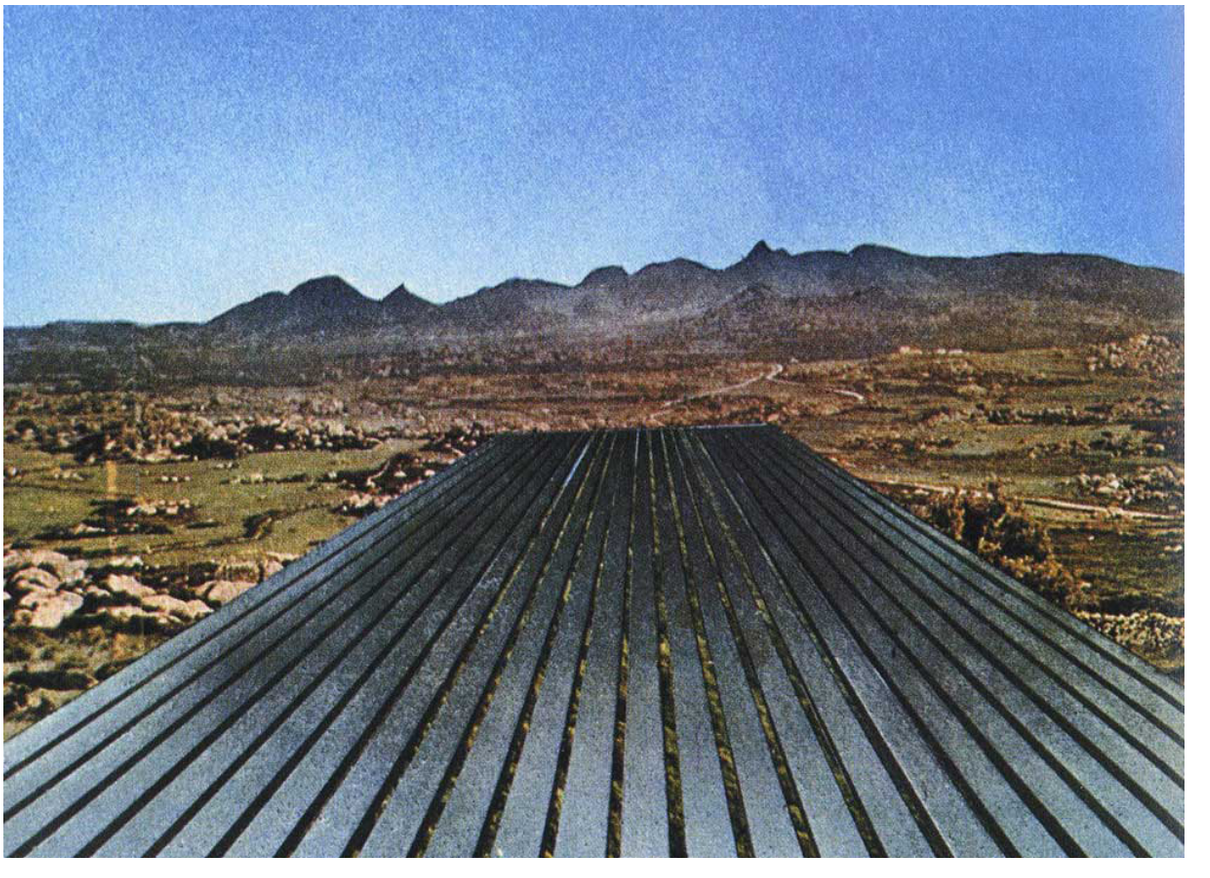

XII
TRANSVERSAL GALLERY
30m
10m
9m
3m
EXTERNAL ROAD
10m
70cm
CORPSE CONVEYOR
LONGITUDINAL GALLERY
10m
3m
30m
32

47



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IV.

Some Notes

This PhD began as an in-depth exploration of one of my greatest interest in architecture, namely how drawings and text can and have been used in order to create and describe new spaces and even worlds. This interest developed - or was perhaps brought to the surface - during my post-master studies at the Berlage where for my thesis project I decided to create a series of picturebooks dealt with examining Dutch architecture and visual culture. From then on, my interest into correlation of text and drawing, architectural narratives, architectural imagination and communication only continued to grow, culminating - for the moment - in a doctoral dissertation examining the perhaps most prolific form of architectural stories - namely utopias.

And although my dissertation has looked into the correlation of architectural and literary utopias through a set of six specific works, my general interest in this topic is much wider, spreading far beyond the confines of any one research project or book. This work therefore represents what is hopefully merely a first step into a much longer and multifaceted research into the different ways and capacities in which architecture can tell tales.

Aside from being presented on various conferences and symposiums, parts of this dissertation, mostly in their earlier versions or adaptations have also been previously published in several books and journals. Segments of my third chapter on methodology, titled "Examining Utopias: Comparative Scales as a Transdisciplinary Research Method" has been published as part of the book *Hybrid Practitioner. Building, Teaching, Researching Architecture* (2022) edited by Carolien Voet, Eireen Screurs, and Helen Thomas. An earlier version of my fourth chapter dealing with the analysis of Ebenezer Howard's and H.G. Wells' work is set to come out in 2023 as a chapter titled "Utopia as Urban Testing Ground: Social and Spatial orms in the Works of Ebenezer Howard and H.G. Wells" in the book *Utopia, Equity and Ideology in Urban Texts: Fair and Unfair Cities* edited by Michael G. Kelly and Mariano Paz. An earlier version of my fifth chapter dealing with the works of Ludwig Hilberseimer and Yevgeny Zamyatin was also published in the *Writingplace* journal (2018) under the title "Forms of Utopia: The Social and Spatial Forms of *We* and *Metropolisarchitecture*". Lastly, my work on this dissertation also inspired the article titled "Dystopian Optimism: Reading the *Planet as a Festival*" which will be issued in the 114 *Optimism or Bust* issue of the *Oase* journal.

V.

About the Author

Jana Čulek is an architect, urban planner and illustrator born in Zagreb, Croatia. Her research focuses on architectural and urban narratives, how they are created through text and drawings, and how they can be used to convey knowledge and trigger the architectural discourse.

She graduated from the Faculty of Architecture in Zagreb (HR) in 2013, after which she moved to the Netherlands to pursue a post-master at the Berlage Center for Advanced Studies in Architecture and Urban Design. Following her graduation from the Berlage she worked for several years at the Rotterdam-based architectural office KAAN Architecten where she had the opportunity to work on numerous challenging and large-scale projects such as the New Amsterdam Courthouse and the Amsterdam Airport Schiphol Terminal.

In 2018 she began her doctoral studies at the Faculty of Architecture and the Built Environment at TU Delft, as part of the chair of Methods of Analysis and Imagination, where she also contributed to the master program through teaching several courses and design studios. Since 2022 Jana is also part of the teaching staff of the Urban Studies, a post-graduate university specialist program at the University of Rijeka which is led by the DeltaLab Center for Urban Transition, Architecture and Urbanism.

Jana is currently part of the teaching staff at the Urban Studies interdisciplinary postgraduate specialist program at the University of Rijeka and conducted by DeltaLab Center for Urban Transition, Architecture, and Urbanism, where she is involved predominantly in the design studio, as well as seminars addressing project communication.

Jana is also the founder of the Delft and Zagreb based architectural and urban planning office Studio Fabula with which she has created numerous projects which have been widely published and exhibited. Some of her more recognized projects include the proposal for the Paromlin City Library in Zagreb (2019) which was awarded the fifth prize in the open competition, "Dystopian/ Utopian" (2021) project which was exhibited in 2022 at the ARCAM in Amsterdam as part of the "Private_Eye_Butler_Spy" exhibition, "A Temple for the Pictures" (2017) which was both published and exhibited as part of *The Architecture Machine: The Role of Computers in Architecture* (2021) book and exhibition which was held at the Architekturmuseum der TUM in Munich.

Jana was also invited to speak about her work and research several universities and venues including, among others, the Faculty of Architecture in Zagreb (2018, 2019), Wageningen University (2022), University of Brighton (2022), Nederlandse Fotomuseum (2021), and Packhuis de Zwijger (2020).

VI.

Summaries

Utopia as a Critical Method is a comparative analysis performed through drawing and text, in which six architectural and literary utopias were examined together with the three historical contexts in which they were created. Looking at utopian works created roughly within the last century, the research examined the different worlds which the utopian authors imagined as a critical response to the issues and topics arising within their own historical contexts. The study addressed not only on the works as a whole, but also focused on their parts – namely the numerous social and spatial forms the authors have imagined and depicted. In this way, the dissertation was able to identify both the common and the discipline-specific forms which the utopian authors used, the various tools and techniques through which the critical aspect of their utopian works was developed (use of dichotomous relationships, mereological approaches, world reduction, and contextual verticals), as well as some of the most common topics which the utopian works addressed or revolved around (such as those of housing, work and production, technology, and governance). By distributing the social and spatial forms identified both within the utopian works as well as their respective contexts into three predominant scales – the small, medium and large – the research was also able to address and identify (in)commensurabilities between the different foci of utopian works across the fields of architecture and literature, as well as in relation to their three different historical periods. And while the use of utopia as a critical method through which we can simultaneously reflect on our own present, while speculating on potential futures has significantly declined (if not disappeared) in the architectural field, one of the goals of this research was to reignite the creative architectural interest in producing these imaginative and critical projects as a response to the numerous and multifaceted crises of our time.

Utopie als kritische methode is een vergelijkende analyse van zes architecturale en literaire utopieën, bekeken in relatie tot de drie historische contexten waarin ze werden gecreëerd. Het onderzoek , dat is uitgevoerd door middel van tekening en tekst, bestudeerde utopische werken die in de afgelopen eeuw zijn gemaakt en onderzocht de verschillende werelden die de utopische auteurs voorstelden als kritische antwoorden op de problemen en onderwerpen die binnen hun eigen historische context belangrijk waren. Het onderzoek richtte zich niet alleen op de werken als geheel, maar ook op hun onderdelen – namelijk de verschillende sociale en ruimtelijke vormen die de auteurs hebben bedacht en afgebeeld. Op deze manier kon het proefschrift zowel de algemene als de discipline-specifieke vormen identificeren die de utopische auteurs hebben gebruikt, de verschillende benaderingen en technieken waarmee kritische aspecten van hun utopische werken werden ontwikkeld (gebruik van dichotome relaties, mereologische benaderingen, wereldreductie en contextuele verticalen), evenals enkele van de meest voorkomende onderwerpen die de utopische werken behandelden (zoals die van wonen, werken en productie, techniek en bestuur). Door de sociale en ruimtelijke vormen die zowel binnen de utopische werken als binnen hun respectieve contexten werden geïdentificeerd, te verdelen in drie overheersende schalen – de kleine, middelgrote en grote schaal– kon ik ook de overeenkomsten en verschillen onderzoeken tussen de verschillende focus-punten van utopische werken, zowel vanuit de vakgebieden architectuur en literatuur, als ook in relatie tot hun drie verschillende historische periodes. En hoewel binnen de architectuur de aandacht voor het gebruik van utopie als een kritische methode, een methode waarmee we tegelijkertijd kunnen nadenken over ons eigen heden en kunnen speculeren over een mogelijke toekomst, aanzienlijk is afgenomen (zo niet verdwenen), was een van de doelen van dit onderzoek om de utopia als kritische methode opnieuw terug te brengen, en de creatieve interesse aan te wakkeren voor het produceren van zulke fantasierijke en kritische projecten als reactie op de verschillende crises van onze tijd.

VII.

Acknowledgments

I imagine that writing a PhD is never a straightforward journey, as it is always filled with ups and downs, reroutings, and even derailments. However, as utopia, the journey of researching and writing hopefully runs as a train, moving steadily along its tracks towards its goal, taking along the various travelers who embark and disembark, sharing their time, thoughts, ideas, and suggestions.

Given that my ambition to start a doctorate began while I was still employed at KAAN Architecten, it is needless to say that even beginning my journey would have been impossible without the help and support of Kees Kaan and Vincent Panhuysen who allowed me the possibility of rerouting some of my time and focus away from the office and towards my research. Kees Kaan, stepping also into the role of my promotor, has since then supported me on every step, sharply pinpointing and precisely understanding every intention I had with my research, even in situations when my own ideas were still unclear to me. Without his help, support, and dedication, this dissertation would have never even begun, let alone finished.

For bringing me closer to the world of literature and teaching me about all its multifaceted connections with architecture, I will always be grateful to my promotor Klaske Havik. Aside from generously sharing her knowledge and always taking time discuss with me the various unfolding avenues of my research, she has made me feel welcome and as an integral part of the chair of Methods of Analysis and Imagination. To my copromotor Angeliki Sioli I am grateful not only for her sharp and precise help with fleshing-out my research, but also for all the dog walks, coffees, dinners, and, sadly, only a couple of bowling sessions which, together with our partners and later also children, kept us all sane during the last several challenging pandemic years.

My research also immensely benefited from the support of my research group – Ecologies of Architecture – whose members Andrej Radman, Heidi Sohn, Stavros Kousoulas, Robert Gorny, Taufan ter Weel, the now retired Patrick Healy, as well as some new members like Ran Pan and Vladyslav Tyminskyi, were generous with both their time and knowledge, and have through reading my work and providing me with their insightful suggestions, sharp critique, and invaluable sources, made my research that much stronger and theoretically grounded.

To other members of the Methods of Analysis and Imagination which I have not already mentioned, namely Willemijn Floet, Jorge Mejía Hernández, Aleksandar Staničić, Chris Woltjes, as well as my fellow PhD's Eric Ferreira Crevels and Fatma Tanış, I am grateful for making me always feel like a part of the team and for providing me with a much needed and welcomed social structure, and numerous fun and relaxed moments and memories which were ingrained in all of our moments of working together.

Aside from its long-haul passengers, my research also benefited greatly from several shorter encounters: Susanne Knittel from Utrecht University who through allowing me to join her comparative literature course "Core Theories and Current Debates" introduced

me to several methods and approaches from the literary field which proved themselves as essential in developing my own methodology; Slobodan Velevski and Marija Mano Velevska who together with Klaske Havik and Jorge Mejía Hernández held a student workshop in Skopje in which I participated as a guest critic, which was also an instrumental moment for the development of my research method; Gian Piero Frassinelli, who generously shared with me Superstudio source materials as well as his invaluable first-hand insight into the *12 Ideal Cities* project; Susana Oliveira and Axel Sowa who through a few brief encounters provided me with helpful sources and references which had an important impact on the development of my research; Eireen Schreurs, Caroline Voet, and Helen Thomas who continuously invite me to their symposiums which have been a truly productive testing ground for my developing research and which have often provided me with a much needed creative and confidence boost; Ethel Baraona Pohl, Sandra Youkhana and Luke Caspar Pearson for sharing with me their ongoing work; my students who always kept me on my toes and from whom I always learn something new.

For encouraging me to explore my interests in drawing and architectural narratives which consequently developed into my PhD, I am grateful to my Berlage mentor Salomon Frausto. His support and encouragement of my ideas as well as my graphic style, helped me identify and develop my overall architectural interests and approach. I am also thankful to my dear friends Anastasiia Gerasimova and Nafsika Efklidou, with which, since our time at the Berlage, I have shared and discussed ideas and projects, and which have always helped me find the silver lining.

As an exercise for explaining your research in a clear and succinct way, it is common to try and explain it "as you would to your mother". However, in my case, with a mother Zrinjka who is a university professor specializing in media genres and mass communications, and her partner Gvozden who is a university professor of philosophy, these explanations often took a different turn. Through countless readings of my texts and chapters, numerous discussions about various aspects of my research, references they provided me with to various scholarly sources, and not to mention the personal help and support they have continuously provided me with, it is needless to say that they both helped me immensely through the process of my dissertation, and continue to do so.

And lastly, my own PhD journey, filled as it was with its various encounters and passengers, elicited various changes in my life schedule, while also experiencing some reroutings and delays – such as my pregnancy and the birth of our son Oliver – which, naturally, required a significant amount of planning, coordinating, and regrouping in order to keep the writing going. Continuing and finishing my PhD with an infant would therefore have been impossible without the continuous help, loving support, and encouragement of my husband Ivan who, especially during the last several months of my writing and drawing process, generously helped me to find the time and (head)space to deliver my "second baby".

TU Delft

2023